In Support:

a theoretical and practical investigation into forms of display.

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Abstract

This thesis develops an original notion of 'support' as a critical lens through which to investigate forms of display and the structures that sustain them; it is based on a multi-year art project consisting of ten exhibitions whose overall title is *Support Structure*. The notion of support is examined as the physical, economic, social, and political structures that are art's conditions of possibility, and this investigation is undertaken theoretically and historically, as well as through the art practice.

The history of art continues to separate artworks from their display. This thesis argues that display is not only an essential element of interpretation and exhibition, but is intrinsic to artworks themselves, and is part of their coming into being. It shows that contrary to most understandings, display is not something done to already existing and fully defined objects, but is itself a transformative process, albeit one that often remains invisible. This thesis asks whether any object can be separated from how it is shown, repaired, treated, classified, owned and valued. Its answer is negative: engaging with these very processes reveals the operations that determine the nature of the object, and the conditions under which it is and can be recognised as such, the apparatuses of visibility that I have come to designate as 'support structures'.

In Support, the thesis title, designates its subject and its methodology as a critical operative concept, which articulates the main proposition as practice: there can be no discourse *on* support, only discourse *in* support. The practice outlined in this thesis consists of the invention of structures and infrastructures of support in several different contexts and thus the structure of the thesis is designed to function as a series of supporting texts.

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Prologue

Almost exactly ten years ago, while walking through a museum, I saw the work I was going to make. A set of rooms on the first floor of a blindingly white museum in Barcelona contained *Exhibition* by Antoni Muntadas, one part of the mammoth *On Translation* project he had already been working on since the 1980s, which took over MACBA for a number of months, before continuing to develop with new chapters in other locations.

There were no artworks on display in *Exhibition*. The generous rooms contained no paintings, no sculptures, or videotapes; and there were no ambient lights. There were just frames, a slide projector, a film projector, three video monitors, and a light box. The show consisted of nine clearly captioned tableaux: *The Print Series*; *The Drawing Series*; *The Photo series*; *The Triptych*; *The Nineteenth-Century Frame*; *The Slide Projection*; *The Video Installation*; *The Billboard*; *The Film Projection*; and *The Lightbox*. Each installation was just what it was called, but there were no prints in *The Print Series*, no video in *The Video Installation*, and the billboard of *The Billboard* was unprinted. Everything was lit according to the standard practices associated with the type of work usually presented within each kind of framing device, or was just switched on as in the case of the video monitor, the slide projector, and the light box.

Mary Ann Staniszewski described the work well: “By accentuating light – traditionally associated with idealist and metaphorical aspects of fine art – Muntadas paradoxically rendered the historical and material conditions of the modern art gallery. Illuminated in this installation was what the viewer does not normally see: the social conventions that shape aesthetic worth, the political unconscious of an art exhibition.”[1]

1 Mary Anne Staniszewski, 'An Interpretation / Translation of Muntadas' Projects', in *Muntadas, On Translation*, p. 28.

What I recognised in *Exhibition* was the typology of work I was interested in making, the territory of a practice yet to come. While Muntadas utilised the technology of framing to reveal the paradoxically invisible apparatus of the art system, by displaying the very instruments of display he allowed me to identify, perhaps for the first time, exactly the things that I wanted to construct.[2]

My practice has since then focused on the problematics of forms of display and the manifestations of blindness towards them, by re-imagining them through a variety of possible relations between context, exhibition, work, and the public; which has in turn allowed the questioning of these categories and the notions they form. This particular attention has developed through installations, exhibitions and publications that foreground display by proposing it as my main artistic medium in both form and subject, through the construction of structures of display, staging devices and framing mechanisms, the apparatuses of visibility that I have come to designate as 'support structures'.

This practice-based thesis investigates forms of display by problematising the notion of 'support' – the physical, economical, social, political structures and infrastructures that are art's conditions of possibility. This investigation is undertaken as an entanglement between two modes of articulation: historical and theoretical on the one hand, and grounded in my art practice[3] on the other. In both, the notion of 'support' is used as a critical lens through which to interrogate the development of forms of display, by examining that which sustains them.

The title, *In Support*, designates both the subject of this thesis and its methodology, as a critical and an operative concept, which articulates the thesis' main proposition: there can be no discourse *on* support, only discourse *in* support. The practice outlined in this thesis consists of the invention of structures and infrastructures of support, and as such can only be articulated as a form of

2 See further material on *Exhibition* in Appendix 3.
3 See Appendix 4 for a further discussion on taking up support as a position to look from.

engagement in critical proximity to its subject matter; it thus consciously avoids the adoption of an analytical distance to reflect upon others' or my own body of work. In order to undertake this endeavour in the darkness in which it has been placed, the unequivocal alternative was not think about support, but be supportive to it, and think 'in support'; this is a proposition to inhabit the thesis' main subject, and take it as the position to speak from.

Because of this critical proximity throughout the process of research, thinking and doing were not treated as distinct from each other. In this sense the thesis uses notions of 'support' to challenge received separations between theory and practice and, given the enabling and yet invisible infrastructure of support, also between form and content. *In Support* therefore, takes place through a set of actions constituted by the provision of support structures: while these take different forms, and include for instance textual and exhibition elements, they are all considered as utterances of support.

The history of art is overwhelmingly a history of objects, which focuses on artistic production. In it the artist appears as an individual, often portrayed grappling between intentions and influences on his or her practice: out of his studio and out of his mind come the objects that populate museums and art history books. In recent years this approach has been challenged by a new-found interest in exhibition histories, welcome for providing at last some imagery and thinking of art in the context of its presentation in the public realm[4]. It is now possible to find some installation shots that aren't cropped at the edge of the painting/sculpture/installation and show the work in space. This development was necessary in order to capture cultural shifts since the 1960s, in which the gallery

4 See for example Bruce Altshuler, *Salon to Biennial*, and *Biennials and Beyond: exhibitions that shaped history*, Phaidon, 2009 and 2013, and the *Exhibition Histories* series published by Afterall, London, started in 2010. However, credit should be given to the very first, and most important contribution against this oblivion, that being the extensive survey of exhibition installations and display in the Museum of Modern Art, New York, by Mary-Anne Staniweski in *The Power of Display*, MIT Press, 1999.

became not only a space of presentation but also a space of production, and the emergence of art practices grounded in an engagement with site and context.

However both the traditional and this recent approach rely on the artwork's separation from its display, either in time or space. In this dissertation I argue that display in art does include its presentation in public, the selection and installation process, the choice of venue and space, and all associated public relations and marketing, but that it is also intrinsic to the work itself, and is, in fact, an essential part of its coming into being. Display plays an important role in the studio, if there is one, but more generally in relationship to how the work is conceived, and is part of its formulation, its actualisation. I propose to consider display as intrinsic to artistic production and interpretation, as the process of taking shape that redefines both notions of work and of exhibition. In examining the politics of exhibition and display strategies, I seek to articulate a practice more than a critique, and to this end find an appropriate vocabulary, discern possible methodologies, and define a relevant genealogy. This argument therefore is unfolded initially through an enquiry into forms of display. Secondly, it is undertaken by proposing and developing it as a possible art practice, in this way acting out and performing this rethinking of both art production and exhibition through the function of display. The production of such a practice has the ambition to provide a new object of study, which I am designating as 'support structures'.

Throughout the thesis I follow a path that leads from the notion of doing something to show things (the technical term for which, in twentieth century art discourse, has come to be described as the verb 'to display'), to the notion that those actions not only change the way we see things, but are also a transformation of the things themselves as well as ourselves, in a process that corresponds to the alterations of existing conditions.

I am working in this endeavour against a very powerful assumption, which

is that displaying is something that is done onto already existing and fully defined objects, and that its requirements are clearly stipulated by the inherent properties (or lack) of the object.[5] I seek to uncover some of the history of this ideological construct, and show how it is in turn subject to change according to the norms and dominant beliefs of a time. What could the qualities inherent to the object be, such that it would be able to articulate in terms of need or demand how it should be shown, repaired, treated, classified, owned and valued? Can any object be separated from how it is shown, repaired, treated, classified, owned and valued? Studying instances of and engaging with those very processes reveals that it is precisely showing, repairing, treating, owning, valuing and classifying – the operations of what I call support, or being in support – that determine the nature of the object, and if it is to be recognised as an object at all.

Throughout history, the objects that inhabit human societies have been ascribed intentions, temperaments and inclinations, sometimes languages, occasionally powers. It was not uncommon in ancient Greece for statues to be tried in a court of law. As late as 1591, a church bell was brought to court for calling to insurrection after the death of Russian Prince Dimitri, son of Ivan II. It was sentenced to solitary confinement, and exiled to Siberia where it spent two hundred and ninety-nine years before being pardoned, and finally permitted to return to its original home in Uglich.[6] While we can be almost completely certain that both Greek statues and the Russian bell refused their right to speak (aloud) in court, their simple presence as accused bears witness to their intentions being interpretable at a particular place and time. By upsetting the dichotomy between intentional/unintentional as related to the animate/inanimate, such a story transforms any notions we may have of the status of the object. Perhaps more

5 Further reflections on the fantasy of objects, and the repressions at stake are explored in conversation with Mark Cousins in Appendix 2.

6 Edward Payson Evans, *The Criminal Prosecution and Capital Punishment of Animals: The Lost History of Europe's Animal Trials*, Faber, London, 1987.

interestingly, the tribulations of a Russian bell also describe a particular agreement within a society, a language articulated through terms entirely reliant on inter-subjectivities to even stand a chance at being understood. Each particular context and language is also a set of manners and provisions for dealing with beings, things and objects in recognisable ways, which outline how a society wants to see itself.

This affirmation is grounded in what may be considered an assumption, but is the result of simple observation that is neither new nor radical: most people have particular relationships with some of the objects that populate their everyday life; statues and churches can be made to speak by some people, while some objects in museums have been ascribed complex discourses and intentions through the dedication of entire lifetimes of work. By the same token, those very same objects might have been, throughout the second half of the twentieth century alone, located in dramatically different contexts in which to be encountered, and been allocated equally diverse discourses and intentions. And finally, there is a highly respected and generously remunerated community of qualified people whose job it is to assess the best interest of artworks, antiquities, and other notoriously unresponsive entities like trees, animals, and assets.

This study is principally focused on the exhibition context, which is here taken in its widest sense, as a privileged territory to work on forms of display, as it is precisely set up in order to show things and make them public (even if only in knowledge). This thesis is taken up from a seemingly obvious yet rare vantage point, which is not that of a specialised understanding of any of the fields that observe artworks, art history and exhibitions, but as an artist, a *producer* of art objects and exhibitions, someone whose work precisely is to make things and put them on display. The research project therefore is also the description of an artist's practice; it finds its reasons for being in the recognition of particular problems,

and probes a terminology out of different fields, the conjunction of which develops into a set of projects that constitutes the practice, and corresponds to the formation and the taking up of a particular artistic language. Which is to say this thesis charts a journey that leads from the point of initial recognition of a territory of potential, to taking it up – as the only way to address it – as the position to speak from, through to the development of a body of work over the past seven years.

Such a project touches on numerous highly specialised fields – philosophy, law, art history, and sociology, amongst others – and certainly seems gigantic in scale, both over-ambitious and exuberant. While I would certainly not claim to be an expert in any of those disciplines, I do however want to claim the counterintuitive specificity of such a research: it might turn out that forms of display do not address appropriately the ontology of the object nor the nature of its context, but rather speak to the relation between them, which is too complex, problematic and by definition external (on the edge of things) to be taken up by any one specific disciplinary field.

The component parts of this thesis are therefore as different as the fields the research encompasses. The parts correspond to different kinds of possible chapters, which might even be at odds with each another. The introductory texts rely heavily on visiting numerous exhibitions around the world, and reading a great deal of material often historical in nature, while the ten chapters rely on little or no material of that nature; yet it is my proposal that this diversity in tone is in fact necessary. Furthermore, in order to understand and engage with what it means to show things, theories, histories and terms have been imported from philosophy, but also from architecture and design, from theatre and performance history, social history, urbanism and cultural policy. It is not here simply a question of re-writing a history of exhibitions and display from an invested political position – even

though this does of course play a role – as much as acknowledging that it would be impossible, if not deceitful, to adequately address issues such as display and support structures without turning to these discourses and disciplines, and that this inter-disciplinarity itself stems both from a methodology in a practice, and the ambitions and contents of the subjects themselves.

This thesis consists in ten chapters that document the ten phases of my project *Support Structure*, while a large part of the text is divided among types of supporting material, thus reflecting on different forms of textual support. This rather unconventional format was chosen for the thesis to itself be structured in a way that is consistent with the subject it addresses, thus undoing a division between theory and practice on another level to that described above. Any text comes accompanied by multiple literary conventions that belong at once in and out of it (titles, signs of authorship, covers, dedications, introductions, prefaces, footnotes, intertitles, epilogues, and the like) but always surround and extend it, and in this way frame it. Acknowledging their role both as displays and supports, a large part of this thesis takes place in the liminal devices that are used to display text: they present it, make it present, and are essential to mediate it to a reader.

Following the *Prologue* you are reading, the thesis begins with a series of *Dedications* that map out some of the histories and ideas without which it could not have happened in the first place; these outline the problematics of the exhibition context today and the problems that remain. The *Preface* starts by tracing a possible history of exhibitions through the development of forms of spectacle, and then proceeds by outlining exhibitions as major sites of innovation and as relevant contexts to work on display. The *Prelude* delineates another genealogy of exhibitions taking place through the collection, the 'studiolo' and the national museum exhibitions, which leads to outlining exhibitions as the production of the real, through the activity of making things public. The

Preamble traces a third history of exhibitions through the city, the garden, and the promenade, which in turn defines display as the point of contact between form and the social, in which possibilities for change are imagined and implemented. These three sections set forth possible functions and ambitions for working with exhibitions, and also charts three different and yet simultaneous genealogies to the *Support Structure* project.

Display emerges in the *Foreword* as the grammar of the exhibition, at the same time physical and very abstract, and thus creates what are the conditions of appearance in the domain of the visible. The politics of representation are further explored by observing how meaning is produced through the display of things and knowledge. This section ends by outlining support structures as specific 'dispositifs' of display, instruments for making invisible conditions visible. The *Method* outlines the nature and methodology of the practice contained in the thesis and specifically in the *Support Structure* project; it is followed by a *Users Manual*, which outlines support's function, intent and its operation. An *Exergue* explores formally and conceptually a specific instance of supporting structure as found, which acts as a frame to the entire project.

The ten numbered chapters that follow explore what a support structure may be through the cumulative enquiry of a project, *Support Structure: Phase 1* to *10*, which took place from 2003 to 2009, and was developed in collaboration with artist-curator Gavin Wade. This part only deals with support structures as proposed and constructed by myself and Wade, in specific contexts, in order to be able to ground the enquiry to a practice in a socialised production, and thus acknowledge the different problematics it throws in each situation in which it is deployed. The ten chapters are choreographed as a learning process, a curriculum invented and followed in order to address support structures as a possible object of study. The different chapters are organised in relation to a particular context

that determines a specific application of support structures in support of, in the following order: art, corporations, community, politics, education, urban renewal, shopping, institutions, public, and finally, in support of support.

In each chapter a project was proposed, developed, imagined, funded, and exhibited, so that it may function on its own, and as part of the larger enquiry in which it provided a case study, a specific instance of a support structure, and a step in a methodology. Each chapter includes a summary of the problematic at stake in the specific instance and situation, the definition of a brief for a support structure, and the exposition of its resulting outcomes, which include textual, organisational and installation elements all functioning as research and practice. Chapter 9's exposition also includes a new text in the form of a play. Chapter 10, *in support of Support*, corresponds to the retrospective exercise of inventing, commissioning, and putting together a bibliography, or a reader, for the type of practice designated by support structures, as such material was both lacking and wanting.

The *Support Structure* project in its entirety should be read between abstraction and concreteness, as it defines a set of conceptual, theoretical and spatial parameters as well as a methodology through a set of actions. This multi-phased process corresponds to a form of knowledge production that is grounded in practice, while simultaneously being very theoretical, thus forming a basis of this thesis that is not conventionally academic. However, it is precisely this process that, I would like to argue, enables a rigorous study of forms of display, through the production of support structures as a sequence of experiments, within the exhibition context as an enlarged research laboratory.

As such, the contribution of this thesis is the formulation of questions that are relevant to culture as displayed – what is shown through art organisations, galleries, or museums – and to the culture of display – the underlying values,

ideas, means and strategies that shape how things are shown. I would in fact hope for this thesis to undo some of the separations between these two poles, by bringing evidence of their inherent relations, implications, and dependencies. I also believe this research to propose a previously unavailable focus on the history and practice of display from the precise and essential point of view of an artist.[7] Furthermore, this work offers a genuinely original model of the relation between knowledge and action, which does not rely on separating theory and practice.

This thesis I believe addresses important questions for many of the practices involved in cultural production on forms of display, organisation, articulation, appropriation, autonomy, temporariness, and the manifestations of blindness towards them. In addressing these issues in practice, furthermore, the project *Support Structure* offers a constructive criticality, articulating borders and notions of territory, and their supplementary position in the taking place of a work, the product and production of 'frames'.

This dissertation ends by looking into the future, and using the *Support Structure* project to rethink conditions for both work and life. One of the most fundamental forms of support in practice, as a condition for doing things together, is friendship. The *Conclusion* turns to friendship as a specific model for how to live and work together – and autonomously – towards change. While the philosophical tradition would demand defining what friendship is in theoretical or abstract terms, this conclusion explores how to be and work in friendship, and inhabit it as a condition. Friendship is treated both as an association with other people and with ideas, a befriending of issues. In this way, friendship is addressed in action, as a practice, a way to be and act and in the world; as Spinoza would have it, its highest potential residing in the communal development of the intellect, that announces a production beyond labour.[8]

7 See the starting question to and from Haim Steinbach, Appendix 1.
8 'Labore' in Latin means suffering.

Dedications

"I must continue.

(I can't continue)"[9]

Current discourses on contemporary art have been enormously influenced by institutional critique, identity politics and relational aesthetics, which all appear as important moments of the second half of the twentieth century in the questioning and resulting implosion of the conditions of creative practice.[10] This transformation could only have happened through the concerted move of an entire generation to question, through a matrix of styles, ideas, and movements, the context of its activity. Thanks to these practices, attention was gradually shifted from product towards process and the discursive, which could be described as the refocusing from foreground towards mid- and background. This enormous work of re-politicisation of the art sphere developed along specific conceptual works, which are emblematic of this particular movement. I am dedicating this thesis – and in many ways, my practice – to the artworks I encountered along the way that accompanied my journey through the recognition of this shift of consciousness.

In Support is not dedicated to philosophers, to writers, or even to people: this is not to belittle the critiques associated with the particular cultural transformation described above, which have provided key anchors for it, but a question of how to continue. The critique creates a struggle, and I still need to work inside the space – I am after all an artist, and this highly contested context is the one in which I exist. The same question arises with renewed urgency, after the discourse is known and updated: what do I do with it, how do I work with it? How to find ways to inhabit art, the gallery, the museum, the space of culture and exhibition making after they

9 *Continuer*, Walter Swennen (retrospective exhibition), ção Caixa Geral de Depósitos – Culturgest, Lisbon, Portugal, 22 June to 8 September 2013.

10 See Mel Ramsden, 'On Practice', *The Fox* vol. 1, no. 1, 1975, p 66–83, and Alexander Alberro and Blake Stimson, *Institutional Critique: An Anthology of Artists' Writings*, Cambridge, MA: MIT Press, 2009.

are frozen into problematics? The question returns just as Mario Merz posed it, it flickers and flashes in our mind: *che fare*?[11] The discourses produced are from this position an important, perhaps fundamental background knowledge, but the desire, and sometimes the need, is to constitute a set of actions, which still need to be imagined and implemented. This thesis is dedicated to artworks that add up to this set of actions, and as such provide me with further possibilities to live and work.

Dedications of this type of course only make sense in relationships that are present, pressing, and I consider the following works to be important exactly because they are relevant today, in the sense that the issues they point to still require work and attention. In fact, it is of particular pertinence that the problems indicated by the very practices that serve as their major references today did not, in fact, go away, but in many ways got buried. In some cases, the artworks have been instrumentalised, in order to pretend that their presence constitutes in and of themselves the resolution to the problems of which they are evidence. It is a strange thing but true that making hurdles visible can start the process that makes them disappear right in front of our eyes. But I choose to take this as a source of energy and motivation to continue working on them rather than the opposite. The following dedications in many ways are a reminder of what was in the past, of gestures and moments for which I am grateful, and that should be continued in the future: they are projects begun that must be followed through. Just as any promise, it is strangely binding for both sides: carrying forward the issues I believe particular works to contain, and committing to look after them, in a leap of faith that I may indeed be able to take on the burden of that impossible care.
This thesis *In Support* is dedicated to a few works without which it could have never happened.

11 *What is to be done?* Mario Merz, *Che fare?*, neon lights, 1968.

To:

Services: Conditions and Relations of Project Oriented Artistic Practice
Andrea Fraser
In the ongoing exhibition and working group
organised by Helmut Draxler and Andrea Fraser,
Kunstraum der Universitat Luneburg,
January 29 - February 20, 1994

For describing and gathering possibilities for types of practices that "do seem to share the fact that they all involve expending an amount of labour which is either in excess of, or independent of, any specific material production and which cannot be transacted as or along with a product. This labour, which in economic terms would be called service provision (as opposed to goods production)" has for me as its primary purpose to allow these practices not to be capitalised upon immediately, but to try and salvage some degree of autonomy from the production of commodities. By working on the nature of the art object and focusing on labour relations, Services is a reminder of just how strong frames are, and how hard it is to choose not to work within the very defined boundaries of commercial art world. Services also clarifies how much criticism is constructive, and changes the world: Fraser is very systematic, almost didactic about pursuing that, and succeeds in changing the way we see things. She demonstrates that the critique can and does construct its subject, and that this relies on a complete implication of the artist in her/his actions, works, and gestures.

She says that "it may be from this perspective that one can understand how artists of the late 1960s saw in the condition of service products, relations, positions, and functions a means of protection from, and even resistance to, forms of exploitation (of themselves and others) consequent to the production and exchange of cultural commodities."[12]

12 Andrea Fraser, 'What's intangible, transitory, immediate, participatory and rendered in the public sphere? Part ii: a Critique of artistic autonomy', 1996, see [http://home.att.net/~artarchives/frasercritique.html].

To:
La Societé du Spectacle
Guy Debord
The book, 1967
The film, 1973

For re-establishing beyond a doubt the need to work against representation and the commodity form. For reminding us that the price to pay is separation, and ultimately, the alienation of everyday life. *La Societé du Spectacle* made a new reading of Marxism present and possible in a modern society dominated by the regime of the visible, as attached to the fetish object. As thesis 4 states: "The spectacle is not a collection of images, but a social relation among people, mediated by images."[13]

The anti-film demonstrates an important aspect of his argument, that is, the importance in making it present rather than explicating it, through the very images that it happens through. With both these moves (working against representation as it takes place in the object, through relinking, and reconnecting the real, not through a critique, but through action) the work indicates a motivation for work, and a way to approach it.
"What is the essence of the spectacle in Guy Debord's theory? It is externality. The spectacle is the reign of vision. Vision means externality. Now externality means the dispossession of one's own being. (…) The contemplation that Debord denounces is the theatrical or mimetic contemplation, the contemplation of the suffering which is provoked by division."[14]

13 Guy Debord, *La Société du spectacle*, Buchet/Chastel, Paris, 1967, first english translation, in English Black & Red, 1977.
14 Jacques Rancière, *The Emancipated Spectator*, Art Forum, March 2007, originally presented, in English, at the opening of the fifth International Summer Academy of Arts, Frankfurt, August 20th, 2004.

To:

La specialization de la sensibilité a l'etat de matière première en sensibilité picturale stabilize (Le Vide)

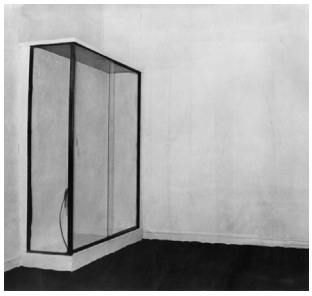
Yves Klein

Galerie Iris Clert, Paris,

April 28 – May 15 1958

For making the invisible visible, and exhibiting something by exhibiting nothing. The empty exhibition at Iris Clert put the notion of 'gallery' on display for the first time, by reducing the system of the art world to its most stubbornly invisible and yet impregnable boundaries. Klein paid enormous attention to all the arrangements surrounding the exhibition, especially focusing on the opening night: a huge publicity campaign with monochrome-stamped invitations, blue cocktails and Republican guards at the entrance, pretending to control the crowd of three thousand people trying to get in. There was nothing presented inside that hadn't been there before, but it might have been the first time it was actually seen, and therefore in many ways Klein invented the gallery context with that single, much self-mythologised gesture. *Le Vide* shows what frames the effective reality of art: its spatial, economic, socio-political conditions – a working site that needs to be questioned and exposed over and over again.

"The object of this endeavour: to create, establish, and present to the public a palpable pictorial state in the limits of a picture gallery. In other words, creation of an ambience, a genuine pictorial climate, and, therefore, an invisible one. This invisible pictorial state within the gallery space should be so present and endowed with autonomous life that it should literally be what has hitherto been regarded as the best overall definition of painting: radiance."[15]



15 Yves Klein, Sorbonne lecture, 1959, published in *Yves Klein, 1928–1962: a retrospective*, Institute for the Arts, Rice University, 1982.

To:
Inside the White Cube: the Gallery as Gesture
Brian O'Doherty
(1999)
University of California Press

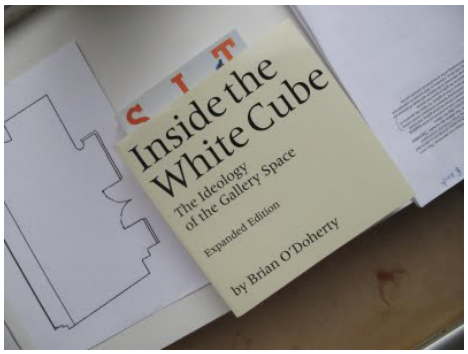
For working on how to find ways to deal with an almost invisible convention, that of the white cube as standard gallery condition. For questioning the context in which art is exhibited as a social, political, and economic system of successive erasures, and for disclosing how the gallery space is not a neutral container, but a historical construct, a modernist aesthetic object in and of itself. And finally, for taking the responsibility to act outside of what is normally considered an artist practice – and write – in order to establish acceptable conditions for that practice in the first place.

Inside the White Cube was originally published as a series of three articles in *Artforum* in 1976, and subsequently collected in a book of the same name, which was reprinted in three further editions with postfaces updating the issues at stake and linking them to present conditions. Of the unexpected shifts in gallery conditions through the 1980s, O'Doherty said: "There's a paradox involved because the book was meant to expose what was unseen, to make manifest the latent content of a cultural construct. It's done that for some, I believe, but in the long run it seems to have confirmed for many that the white cube is a space that has virtue and should be used. So, there are two responses. One that confirms the white cube as a necessary modality for showing art and the other that says we must break down the notion of this privileged space."[16] The book is as relevant and important as it was forty years ago, and continues to be sold and read widely, which also confirms the persistent struggle against the normalisation of art's conditions, and the white cube's associated notions of 'neutrality', both of which function to dissimulate the ideology of commodity fetishism and the construction of value.

Inside the White Cube is part of the rich discourse that throughout the 1970s and 1980s meant the upheaval of western art world, while in the wealth of writings on space and politics and the ideology critique of the museum since then however, there appears to be a lack of critical literature on the means and

16 *Public Spectacle*, An interview with Brian O'Doherty, Mark Godfrey and Rosie Bennett, Frieze Issue 80 January – February 2004

underlying ideologies of the making and presentation of space, like scaffolding, support structures and infrastructures, types of frames and framing. The practices concerned with the active reinvention of the contexts for art production and distribution now seem to be absent or hidden, and there is a minority of cultural practitioners that work on circumstances beyond those already offered to them, that try and imagine as part of their work other possible conditions for cultural practice, which is such a powerful drive behind O'Doherty's text. As has been said many times, by integrating the critique, in many ways institutions only co-opted it and in this way capitalised upon potentially dangerous practices, a process which inevitably lead to their de-politicisation. At this point, rather than think 'beyond the white cube', it would seem necessary to engage critically with what this very white cube is made of, and how.



To:
Photographic Notes, *documenta 2, 1959*
Hans Haacke
(1959)

For showing how people inhabit exhibitions and working against the removal of the perception, intention, and individual choice in how art exists: for presenting conditions. *Photographic Notes*, *documenta 2, 1959* might count as Haacke's first piece. It is a series of twenty six black and white photographs that were taken at Documenta 2, where he worked as an assistant during his summer break from the Art Academy in Kassel. The photographs record one of the first confrontations of the German public with modern and contemporary art, including works by artists such as Mondrian, Pollock and Kandinsky. It also documents an important moment and attempt to re-ignite hope, through the possibility for culture, after the Nazi period, in a Germany devastated by destruction and depression. While being his first work in many ways, it also already clearly outlines Haacke's concern with the sociology of art, and his unlikely awareness of the dependency of art on its context, which informs so much of his later work. This series of photographs were only first shown in 1988, in *Stations of Modernism* at the Berlinische Galerie.

Photographic Notes, *documenta 2, 1959* reveals that galleries and museums are the intricate amalgam of social structures and historical narratives, visual and material culture, exhibition practices and strategies of display, and the concerns and imperatives of various governing ideologies. And yet social spaces are not containers in which subjects and objects are simply placed and in which the action then happens, rather they are made as spaces through the changing relations between subjects and objects.[17] In that sense, a gallery is never empty and waiting to be filled with subjects, objects, discourses (or signs), but rather its condition of possibility as a gallery is brought into play through the tensions established around subjects, objects, discourses and signs. The exhibitions they host, therefore, manifest the complex and only partly explicit negotiations between museum or gallery conditions and the various practices and agendas that contend with them, while these might be imbedded in overlapping, or conflicting cultural ideologies.

17 See Doreen Massey, 'Philosophy and politics of spatiality: some considerations', *Powergeometries and the politics of space-time*, Hettner-Lecture 1998, Department of Geography, University of Heidelberg, 1999.

To:
Semiotics of the Kitchen
Martha Rosler
(1975)
6:09 min, b & w, sound.

For interrelating aesthetic strategies and political critique and demonstrating how in order to "bring conscious, concrete knowledge to your work… you had better locate yourself pretty concretely in it." *Semiotics of the Kitchen* is the clearest affirmation of how an artwork can be a form of knowledge production and what that might mean. I am dedicating this thesis to *Semiotics of the Kitchen* for uncovering objects as instruments of normalisation, and refusing to be determined by them; for opening up the possibility to wrench them out of their pre-ascribed role and in this way reinvent the relationships they maintain, and taking hold of our own representation.

In Semiotics of the Kitchen, Martha Rosler takes the role of the 'woman in the kitchen' and proceeds to demonstrate kitchen utensils in alphabetical order. The removal of the instruments' possible applications turns the piece into a performance of women's instrumentalisation, with Rosler making herself into a tool to reveal social and economic conditions; in this way the piece shifts from what appears as an ironic critique on TV kitchen programmes, to a performance of structural violence. Investigating how the system of a male, white, capitalist-dominated culture permeates domesticity by working in it, *Semiotics of the Kitchen* shows how structures of domination and submission have to be understood not only within the economic, social, and political realms but also within the system of signs and language that constitutes them, as well as the fabric of everyday life.

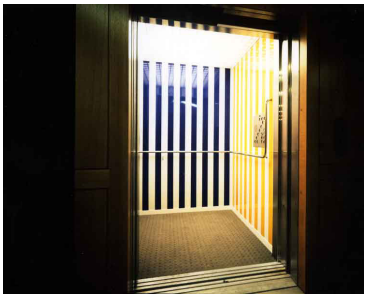
The piece starts undoing the role of women in society, and while some of its details (like the fact it is in VHS) show its age, it is just as topical as it was at the time, and a fundamental reminder of the work yet to be done. The presence of women in society is still marginalised, albeit in other ways, and it rates particularly badly within the system of the art world. The numbers are shocking: less than 8% of Tate's solo shows have been by women in the twentieth century, and generally, women artists comprise less than 5% of permanent collections at major museums around the world. Analysis of the one hundred highest grossing art auction performances of 2012 revealed there were no women on the list, and

that women artists earn on average 25% less than their male counterparts.[18] On the other hand, and to make matters worse, practices associated with the feminine realm, for instance maintenance and service have been undermined by being historicised (as something that happened in a particular place and time) and the production of objects prevails.

18 Among many studies and examples, see the Great East London Audit, by the Fawcett Society, the UK's leading campaign for gender equality (http://elf-audit.com/the-results/).

To:
Lambris
Daniel Buren
(1980)

For making ‘in situ’ a possible context for artworks and establishing it as type of art practice in all its implications: of medium, of process, of ways to work and live. For uncovering frames, envelopes, and limits, especially those not perceived and never questioned, and undoing the existing limits of the artist’s studio, the museum, and architecture, and with a single move, expanding the space of the frame into the world. It is the meaning of public suggested by *Lambris* that I would be interested in pursuing, and to do so in the same process: through the alterations of existing conditions. *Lambris* doesn’t treat architecture as external space, but as an intrinsic part of the work, and thus allows us to speak of how a work of art needs to take into consideration the place in which it is shown, and by implication, the architecture of the work. *Lambris* is a permanent public installation, made in situ at the Teaching Hospital of Liège University, in Belgium, during the renovation by architect Charles Vandenhove, unfolding over one floor of the building through rooms, elevators, walls and doors.



To:

Pollock and Tureen, Arranged by Mr and Mrs Burton Remained, Connecticut
Louise Lawler
(1984)
Silver dye bleach print

For showing something never seen or shown: what happens to artworks after they have been sold, or before they are shown. For displaying an artwork as it exists in the context of everyday life, in its tangible reality of ownership, meaning how one works and lives with it. For disclosing how an artwork considered as exemplary appears outside the rarefied and thoroughly controlled space-time of the exhibition. Finally, for demonstrating how this laying bare of conditions and repressions is not a contradiction with making art, and that the critique can and should be integrated in the work, especially as it reveals how the separation of capitalisation is something in which artists also take part.

While being someone normally excluded from the homes in which major artworks might exist, Lawler was one day granted full access to the Connecticut home of twentieth-century collectors Mr and Mrs Burton Tremaine, and without her knowing, just a few years before much of their collection was dispersed at Christie's. The photograph only uses available light, capturing with a 35mm camera the intimate dialogues established by belongings, as a late Jackson Pollock converses with the filigree of a soup bowl. Through its focus and frame, *Pollock and Tureen* tells how the hierarchies of value rely on specific acts of framing, classification and maintenance. As Brian O'Doherty observed: "We only see what we look for, but we only look for what we can see."[19]

19 Heinrich Wölfflin, *Principles of Art History. The Problem of the Development of Style in Later Art*, Translated from 7th German Edition, 1929, into English by M D Hottinger, Dover Publications, New York, 1932, p. 230

To:
Touch Sanitation
Mierle Laderman Ukeles
(1977 – ongoing)

For integrating the activities necessary ‘to keep things going’ as an essential part of work and of artwork. For challenging the domestic role of women and putting it in direct relationship to that of maintenance workers, and for turning Ukeles into a ‘maintenance artist’ on the scale of an entire city. For opening up the possibilities of an artist working in society by collaborating directly with people, a city department, and with infrastructure.

In 1977, following her piece *I Make Maintenance Art One Hour Every Day*, which involved the workers who cleaned and maintained the building where the show was held, Mierle Laderman Ukeles was invited to be artist in residence at the New York City Department of Sanitation. The position included a studio, from which the artist still works, but no stipend, thus reflecting some of the issues at stake and providing structural support to her practice. For Ukeles maintenance corresponds to the realm of human activities that keep things going such as cleaning, cooking, and child rearing. Her 1969 *Maintenance Art Manifesto!* declared: “I do a hell of a lot of washing, cleaning, cooking, renewing, supporting, preserving, etc. Also, up to now separately I ‘do’ Art. Now, I will simply do these maintenance everyday things, and flush them up to consciousness, exhibit them, as Art.” Applied on the scale of the city, *Touch Sanitation* provides a powerful critique of the inherent de-valuing of care work in society, and contributes a powerful, optimistic, endearing option of how to do otherwise.

And yet three decades later it is often hard to find traces of what was said and done, and the conditions of cultural practice generally seem to be accepted as immutably rooted in the production of commodities within rarefied spaces. As *Touch Sanitation* worked against the separation between what is and isn't recognised as work, it is something we need to be reminded of while the all-prevailing white cube (also in its black box guise) increasingly isolates artworks from any possible implications with everyday life, making the modes of exhibition and display more conservative and homogeneous than they have ever been in history. For instance, and for the time being, the production of space – architecture in the widest sense – has not addressed or created a discourse around its own making (where is the history of the workers of architecture?).

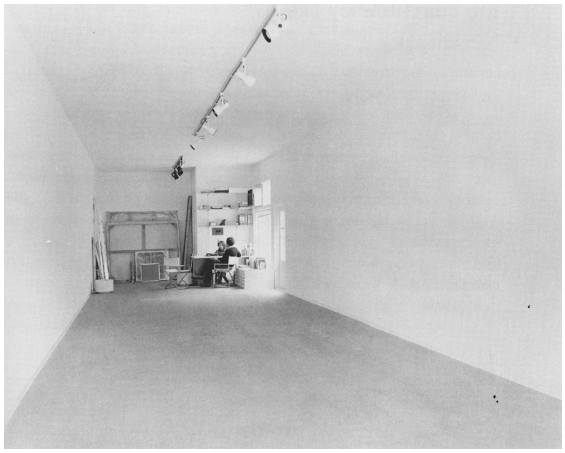
To:
Untitled
Michael Asher,
(1974)
Installation, Claire Copley Gallery, Los Angeles.

For being a sculpture formed by an idea rather than by physical gestures, and thus creating an exhibition that does not involve objects of the artist's own making. I dedicate *In Support* to *Untitled* for crafting the existing contingencies that make its own presentation possible. For literally opening the discourse of the exhibition to issues of labour and economic exchange, while inviting gallerist and public alike to re-examine their understanding of what constitutes an artwork.

Untitled consisted in removing the partition wall that used to separate the exhibition space from the office area at Claire Copley Gallery, revealing the otherwise hidden gallerist working at her desk. All physical traces of any work having been done were cleaned up (in the same way that these are erased from any exhibition) and, in this way, visitors to the gallery entered a space whose only apparent focus was the administration of business. *Untitled* achieves, through the most precise economy of means, a radical shift in focus, bringing direct attention onto the larger discourses and conditions that inform art's production and distribution. This simple work of removal has often been misunderstood for the display of an empty gallery space, while on the contrary it allows it to be filled with an altered set of conditions, which are in effect what is being exhibited in their full materiality through this act of inversion. Asher's practice consistently responded to the ways in which museums and exhibition spaces present themselves, or the objects they display, to their various publics, making it a seminal reference to both notions of site-specificity and institutional critique. Reclaiming a slow production not based in objects, his careful projects persistently questioned the logic of particular organisational orders through their spatial manifestations, thus uncovering hidden or immaterial elements essential to a context's functioning.

The capacity of a work to create a different way to look can only be achieved by a shift in attention, a refocusing from an object to an activity, and most poignantly, from a practitioner's point of view – and not that of a philosopher. Because of *Untitled*, I am not interested nor will I attempt a definition of the ontology of display, but can engage in working with it, as a medium, an

instrument, a focus, thus providing a critique from within. Perhaps Michael Asher's work describes most precisely the operations taking place in display, and allows me to understand or be more precise about such a seemingly diffuse set of aspects, allows me to describe the relationship between all the elements, the fields that the process of displaying occupies and works through. And in this way allows this research to address the black hole in the self-consciousness of spatial practice, by focusing on the exhibition as a context and on display as a medium. *Untitled* also speaks to the question of what, exactly, is a gallery as a context?



Preface

A possible history of exhibitions:

the travelling theatre, the fair, the department store

The exhibition as a form of information, education and entertainment can be traced back to the popular theatre of the Middle Ages. Travelling theatres would appear in town squares with their troupe, constructing an ad hoc structure and its associated set of visual tricks and props, in order to stage a particular narrative oeuvre for a short period of time, before setting down and disappearing. As a form of cultural production this description in many ways resembles that of a modern temporary exhibition. From the point of view of the forms of labour involved, the troupe of highly specialised eccentric travelling people – each with specific performative and technical roles – intensely engaging with one particular narrative, constructing a temporary world around it, and going from city to city setting it up and taking it down, working in precarious conditions, self-employed and perennially hoping for mentors and benefactors, most echoes the description of a group of artists working on a travelling exhibition. Furthermore, the jesters and performers of the medieval theatre through their multiplicity of roles also most resemble today's contemporary artists, in turn providing content, appearing in roles, making props, sets, costumes and installing, as well as interpreting and distributing their work; contemporary theatre and cinema on the other hand, have developed into highly specialised and strictly hierarchical labour structures. Contemporary art that is event-based, performative, and in some ways

participatory such as Phil Collins[20] or Spartacus Chetwynd's[21] work seems to exemplify this connection to the medieval town square jesters, and it evidently requires forms of engagement that cannot be solely linked to visuality, even while form and structure remains a crucial element for the communication of meaning. This kind of artwork and the exhibitions it proposes are not only a social activity but also a symbolic one, imbedded in the world and at once removed from it. It is the vocabularies from theatre or performance that appear most adequate to address it, as well as notions of agency, community, society, entertainment, of spectacle.

Antiquity had been a civilisation of spectacle. The lives of citizens of the Roman Empire were famously organised by large-scale spectacular events in amphitheatres, circuses and theatres that occupied more than half the year,[22] and related to all central aspects of society, including religion, economy, political organisation, power and patronage or the construction of identity. "To render accessible to a multitude of men the inspection of a small number of objects': this was the problem to which the architecture of temples, theatres and circuses responded. With spectacle, there was a predominance of public life, the intensity of festivals, sensual proximity."[23]

The nineteenth century engaged in spectacle with a renewed intensity, and an immense social effort was devoted to the organisation of fairs and great exhibitions rejoicing in a new modernity, addressed to increasingly large and

20 See for instance *The return of the real/gercegin geri donusu*, 2005, multichannel video and installation first presented at the 9th International Istanbul Biennial, which investigates the promises and betrayals of reality television from the point of view of former participants, it is structured as a forum for people who had never met before but who had in common both their appearances on reality TV and its profound effect on their lives.

21 See for instance *The Fall of Man*, *A Puppet Extravaganza*, Tate Triennial, 2006. An 'animal audience' of costumed participants were making a racket in the traditional area designated to spectators, performing the traditional role of the Chorus, but with a demented twist. Meanwhile groups of people dressed as photocopies handling potato puppets alternated between playing out John Milton's *Paradise Lost* and Karl Marx's and Engels' *German Ideology*. In Chetwynd's performances, all lines between spectator, performer, artist, friend, public, party, seriousness and ridicule are blurred and continuously confused.

22 See Richard C Beacham, *Spectacle Entertainments of Early Imperial Rome*, Yale University Press, 1999, and Eckart Köhne, Cornelia Ewigleben, Ralph Jackson, Gladiators and Caesars: The Power of Spectacle in Ancient Rome, University of California Press, 2000.

23 Julius (384–6), as quoted by Michel Foucault in *Discipline & Punish: The Birth of the Prison*, Paris: Gallimard, 1975, first translation in english by Alan Sheridan, New York: Random House, 1975, pp. 216–217.

undifferentiated publics, themselves slowly transforming into the abstract notion of the crowd. In London, the Crystal Palace[24] was designed around the challenge of how to display objects to a great multitude, and the building stood to that great ideological exploit until it burned down in 1936. While large-scale forms of spectacle were increasingly fashioned as educational devices, they continued to coexist with medieval type festivals and fairs well into the twentieth century, and amusement zones remained sites of illicit pleasures, including prostitution and the burlesque. Altick's 'monster-mongers and retailers of other strange sights' seem to have been as much in evidence at the Panama Pacific Exhibition of 1915 as they had been, a century earlier, at St Bartholomew's Fair, according to Wordsworth's *Parliament of Monsters*.[25] Since the 1960s, these forms of exhibitions are most recognisable in trade fairs and art festivals, through a proliferation of occurrences[26] that contain elements from the *Great Exhibition*s and from amusement parks, while contemporary exhibition publics are used to being presented a combination of entertainment, education, and technical innovation.

However, it is another institutional type that contains significant parallels to the story above: that of the department store. As large displays created for visual delectation, department stores are institutions of modernity and of modern capitalism organised around temporary exhibits – just like the museum. As Manfredo Tafuri put it: "The arcades and the department stores of Paris, like the great expositions, were certainly the places in which the crowd, itself become a spectacle, found the spatial and visual means for a self-education from the point of view of capital."[27] In fact, throughout European and American cities, museums and department store buildings went through similar transformations

24 Crystal Palace was a cast-iron and plate-glass building originally erected in Hyde Park to house the *Great Exhibition* of 1851.

25 Book Seventh, *The Prelude*, Wordsworth, in William Wordsworth, *The Complete Poetical Works*, Macmillan and Co., London, 1888.

26 As for instance the much discussed proliferation of biennials around the world, especially following the first Havana biennial in 1984. While the term bienniale used to designate the Venice one for almost a century, starting in 1895, there are now more than a hundred over the world.

27 Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development*, Cambridge, Mass., MIT Press, 1976, p. 83.

and overwhelmingly resembled each other, standing witness to how the history of modernity consists of the constant reconfiguration of the relationship between ideas of progress and forms of exchange, between ideology and commerce, high and low culture.

The New before the New

Alison and Peter Smithson thought that temporary exhibitions were one of the most productive sites for cultural production, and would compare twentieth century temporary structures to those of the Renaissance, when on the occasion of, for example, the wedding of a Duke's daughter or the entry of a Pope into a city, artists, architects, engineers, poets, and inventors were commissioned to design events and build ephemeral architectures.[28] These events were the occasions to realise what the Smithsons called 'the new before the new'. The new kind of a style, the new kind of decoration, the new kind of architecture, the new invention was experimented with precisely in these temporal situations.

"It is an odd thing, but true," George Nelson writes in 1953, "that when one begins to trace developments in art, architecture, structure, interior design and related areas, the old expositions turn out to be remarkably accurate guides to future ways of doing things. Paxton's Crystal Palace, built in 1951, was a prefabricated structure entirely done in metal and glass, and its implications are not fully exhausted a century later. The Hall of Machines, put up for a Paris fair in 1889, set the pace for an entire category of steel structure. Mies van der Rohe became internationally known as an architect with something important to say through two exhibitions; one in 1929, the other in 1931."[29]

The Eiffel tower in Paris is another obvious example of a structure built for a temporary event, the 1889 World Fair, which stands for both a tremendous

28 See Roy Strong, *Art and Power; Renaissance Festivals 1450-1650*, The Boydell Press, Suffolk, England, 1984.
29 George Nelson, *Display*, New York: Whitney Interiors Library, 1953, p.9.

engineering achievement, and the shock of the new. It provoked much controversy as it was built, from those who did not believe such a tall building was feasible, to those who thought it an aesthetic aberration, so much so that some of the most influential artists of the time put together a petition to "with all our strength, with all our indignation"[30] and prevent it from going up. Across the Channel half a century later, the Royal Festival Hall,[31] one of the few examples of unashamed modernist architecture in UK, was erected for the 1951 *Festival of Britain*. Mies van der Rohe's extraordinary career is indeed anchored to the rather small German pavilion he made for the 1929 *Barcelona International* exhibition, which, as the story goes, went almost unnoticed at the time, and was only documented in a handful of black and white photographs. It was later recognised as one of the most important buildings of the twentieth century, by which time it had long been taken apart, packed in crates, and put on a train to Germany where it never arrived.[32] And of course, the Smithsons themselves developed some of their foundational ideas through two exhibitions in 1956, *This Is Tomorrow* at the Whitechapel Art Gallery,[33] and the *House of the Future*, the visionary 'model home' they devised for the *Daily Mail* Ideal Home Exhibition. I concur with Beatriz Colomina: "What I have learned from the Smithsons is that exhibitions are the most important site for architectural production in the twentieth century; that in architecture the temporal, in other words, is more important than the permanent."[34]

30 Collectif d'artistes, '*Les Artistes contre la Tour Eiffel*', Le Temps, 14 février 1887.

31 Royal Festival Hall, designed by London County Council, chief architect Robert Matthew, with Leslie Martin, Edwin Williams, Peter Moro, Robin and Lucienne Day, for the *Festival of Britain*, opened 3 May 1951.

32 See Beatrice Colomina, 'Mies Not', in The Presence of Mies, Detlef Mertins, Princeton Architectural Press, 1996

33 *This Is Tomorrow* was a seminal art exhibition held in August 1956 at the Whitechapel Art Gallery, conceived by architectural critic Theo Crosby with the Independent Group. The theme was the 'modern' way of living and the exhibition was based on a model of collaborative art practice, with twelve multidisciplinary groups each producing autonomous parts of the exhibition and catalogue. Group 1: Theo Crosby, William Turnbull, Germano Facetti, Edward Wright. Group 2: Richard Hamilton, John McHale, John Voelcker. Group 3: J D H Catleugh, James Hull, Leslie Thornton. Group 4: Anthony Jackson, Sarah Jackson, Emilio Scanavino. Group 5: John Ernest, Anthony Hill, Denis Williams. Group 6: Eduardo Paolozzi, Alison and Peter Smithson, Nigel Henderson. Group 7: Victor Pasmore, Erno Goldfinger, Helen Phillips. Group 8: James Stirling, Michael Pine, Richard Matthews. Group 9: Mary Martin, John Weeks, Kenneth Martin. Group 10: Robert Adams, Frank Newby, Peter Carter, Colin St.John Wilson. Group 11: Adrian Heath, John Weeks. Group 12: Lawrence Alloway, Geoffery Holroyd, Tony del Renzio.

34 Beatriz Colomina, interviewed in *Displayer* 01, edited by Doreen Mende, Ausstellungsdesign und kuratorische Praxis, Die Staatliche Hochschule für Gestaltung Karlsruhe (HfG), 2007, p. 14.

World register

The exhibition in the way that we understand it today – as things arranged in a temporary public display – is a modern form of communication developed in the second half of the nineteenth century, as an experiential and visual format capable of reaching large audiences. Exhibitions were developed as sites of discovery and learning, of distribution of knowledge and information, of staging of arguments and technical demonstrations, in which political and ideological agendas are articulated through the seduction, fascination and shock of large audiences.[35] Exhibitions in general have been one of the primary sites for experimentation with mass communication, and have throughout their history been occasions for an extraordinary deployment of means to allow them to be staged. World fairs are commonly cited as ancestors in this genealogy, and specifically *The Great Exhibition of the Works of Industry of all Nations*, organised by Prince Albert in 1851, was to make clear to the world "Great Britain's role as industrial leader",[36] as a response to the French 1844 *Éxposition Industrielle*. Both events were declared platforms on which countries from around the world could display their industrial achievements, while of course being hosted by nations who did their best to prove their own superiority in matters of progress. On display were manufacturing processes and products, leading from raw materials – which structured the exhibition layout – through various manufactured goods and their associated mechanical devices, to what were considered the highest forms of expression of a society, fine and applied art. In other words, the exhibition was organised according to narratives of production in hierarchical order, so that one could follow cotton weaved and sown into clothes, pulp being made

35 A rather clear and complete exposition of this process unfolds through the work of Martin Beck, especially in *The Exhibition and the Display*, unpublished text from a lecture at Generali Foundation, Vienna, Austria, April 7, 2011. For further discussion on this, see p. 56.

36 *A Guide to the Great Exhibition: containing a description of every principal object of interest: with a plan, pointing out the easiest and most systematic way of examining the contents of the Crystal Palace*, George Routledge and Co., London, 1851.

into stationery, leather being turned into boots, timber into cabinets, steel into a knife, etc. in an immense variety of "the most perfect specimens"[37] being made on site, with the fourth and last division dedicated to the production of sculpture and those things that "exhibit such a degree of taste and skill as to come under the denomination of fine arts".[38] There was in effect very little art in *The Great Exhibition*; it was displayed in relationship to its process of production, as the highest register of a society's progress. Finished products and artworks, as well as industrial processes and their machinery, were in nineteenth century expositions presented as various material signifiers of progress within the larger narratives of national achievement, and all coordinated by capital along clear ideological principles.

However, after 1851 World Fairs gradually shifted their focus from process towards product, and while the Sculpture Court continued to appear in them, it was emptied of any explicit connection to material or production, just as the rest of the articles on display were still presented as 'the most perfect specimens' but without their associated knowledge or labour. In the Paris fair of 1900, the grandiose Sculpture Court[39] in the newly built Grand Palais was set as a sculpture garden, in an exhibition tracing artistic developments of the previous decade with no connection to the rest of the *Éxposition Universelle*; the building was specifically built as a new exhibition hall for fine arts and the future home of the Salons, and it is that same room that now houses the *Monumenta*[40] series, which as its title indicates, showcases monumental installations by world famous artists (who remain, so far, all male).

37 *Great exhibition of the works of industry of all nations*, Official Guide, Edited by Robert Ellis, F.L.S, 1851, p. 2.
38 *Great exhibition of the works of industry of all nations*, Official Guide, Edited by Robert Ellis, F.L.S, 1851, p. 16.
39 Central Nave of the Grand Palais, surface area 13,500 m^2, length 200 m, width 50 m, height from 45 m to 60 m under the cupola.
40 *Monumenta*, yearly artist commission, organised by the Ministry of Culture and Communication (Direction Générale de la Creation Artistique), the Centre National des Arts Plastiques (CNAP) and the Réunion des Musées Nationaux, since 2007.

This gradual deletion of process from exhibitions followed a shift in culture at large in how to order and understand the world, a transformation paradigmatic of the movement of modernity and taking place through the industrial revolution. The *Great Exhibition* and the *Éxposition Universelle*, arguably two of the most influential exhibitions to shape western culture, effectively proposed through their organisation and display two radically different possibilities, not explained simply by the distance of forty-nine years and two cities, but rather as outcomes from, on the one hand, a structuring of knowledge through the classification of material culture as made, based in the hierarchies of the production of the objects,[41] and the classification of culture as given on the other, and its associated hierarchies of the objects included, as finished, autonomous products.[42] An evolutionary system of thought places narratives and objects in relation to time-based sequences of precession and succession and is manifest in museological display, as for instance in natural history museums to this day. "Museums of science and technology, heirs to the rhetorics of progress developed in national and international exhibitions, complete the evolutionary picture in representing the history of industry and manufacture as a series of progressive innovations leading up to the contemporary triumphs of industrial capitalism."[43] And yet this evolutionary classification system is not confined to the sciences; it is also evident in the 'galleria progressiva' or the chronological exhibition,[44] which is the main structuring device of art collections in museums around the world, from the Louvre to the Hermitage.

41 See Jeffrey A Auerbach, *The Great Exhibition of 1851: A Nation on Display*, New Haven and London: Yale University Press, 1999.

42 See Richard D Marshall, *Paris 1900: The Great World's Fair*, Toronto: University of Toronto Press, 1967.

43 Tony Bennett, 'The exhibitionary complex', in *Thinking about Exhibitions*, edited by Reesa Greenberg, Bruce W Ferguson, and Sandy Nairne, Routledge, 1996, p. 71.

44 See Stephen Bann, *The Clothing of Clio: A Study of the Representation of History in Nineteenth-Century Britain and France*, Cambridge University Press, 1984.

The dazzling display of objects presented in the Paris *Éxposition Universelle* on the other hand, is most echoed in the strategies at play in the city's department stores at the time, with things ordered into typologies and species, and rendered into objects "arranged in terms of culturally codified similarities/dissimilarities in their external appearance".[45] While both taxonomies are based on competing nations and the construction of empire and races, the categorisation of 1851 was meant to convey ideas of progress through the education of the working class, while the Paris 1900 *Éxposition* was set up to become, as Walter Benjamin famously put it, a place "of pilgrimage to the fetish Commodity."[46]

45 Tony Bennett, 'The exhibitionary complex', in *Thinking about Exhibitions*, edited by Reesa Greenberg, Bruce W Ferguson, and Sandy Nairne, Routledge, 1996, p. 99.
46 Walter Benjamin, *Paris, Capital of the Nineteenth Century*, Exposé of 1939.

Prelude

A possible history of exhibitions: the private collection, the studiolo and the national museum

While the genealogy of exhibitions takes a number of different paths, it would be impossible to ignore that suggested by exhibitions as the private displays of art collections. Collections were certainly developed for the semi- or invited public display of wealth and privilege. The Tudor portrait often includes rather straightforward representations of the sitter's status beyond their dress such as houses, land and countryside, relations to important bodies through buildings, etc. Partly bought and partly commissioned, collections would demonstrate a house owner's sensibility and culture and would be displayed mostly through the house's public rooms, entrances, salons, staircases, corridors and dining.

It is interesting that quite early on collections were understood as entities, as they were sold and acquired according to specific interests and tastes. Young Cardinal Neri Corsini bought for his library the collections of drawings by Francesco Maria de Medici in Florence in 1726, of Cardinal Gualtieri in Rome in 1730, and finally in 1737 the entire collection of copper printing plates of printers de Rossi; he used them to establish the Calcografia Camerale, which eventually evolved, two centuries later, into the National Institute for Graphic Design.[47] During the second half of the seventeenth century, Italy, in the midst of political and economical crisis, had become a hunting ground for art tourists and connoisseurs seeking to acquire and bring home some of the 'material treasures of Italian culture'. The collection of Christina, Queen of Sweden, after going through the hands of the Odescalchi family, was acquired and merged for the most part

47 Previously called the Calcografia Nazionale, the Istituto Nazionale per la Grafica (National Institute for the Graphic Design) has the aim of preserving, protecting and promoting the heritage of works providing documentary evidence of all types of graphic design from a historical point of view: prints, drawings, photographs; it is managed by the Italian Ministry of Cultural Heritage and Activities.

to that of the Teylers Museum in Haarlem.[48] John Closterman, painter and British collector, in 1703 tried and failed to buy painter Carlo Maratta's collection of drawings.[49] The sale was blocked by keen collector Pope Clement XI, who bought it himself in order to prevent such an important collection from being taken out of Italy. He proclaimed an edict the following year to prevent the export of artworks, which included works on paper. However, Maratta's collection was eventually sold by his nephew, Cardinal Alessandro Albani, to George III, together with the equally famous Cassian collection, and they are both on display today at Windsor Castle.[50]

These collections however were not exclusive and would include furniture as well as books and artworks without the need of creating a hierarchy, also as the possessions would be displayed together into 'rooms', that weren't necessarily themed or even classified until the eighteenth century, but arranged as an aesthetic ensemble. It is only in Japan that single artworks would be displayed and used in a much more temporary manner, and hung as triggers for conversation on the occasion of specific people's visits.

A collection's status and internal organisation pre-eighteenth century can be understood by looking through the inventory of Mazarin's possessions[51] drafted two years after his death, in 1653, in order to settle his complicated inheritance. Cardinal Mazarin's enormous collection, acquired with the phenomenal wealth accumulated from collecting taxes and benefices, as well as a winning gambling habit, was deemed to be greater than the King of France's. All of it fits within the title 'meubles' designating furniture in particular, but originally also possessions.

48 See *John Talman: an early-eighteenth-century connoisseur*, edited by C M Sicca, New Haven and London:Yale University Press, 2008. pp. 20–21, 61, 83.

49 See J. Douglas Stewart, *Closterman, John*, Oxford Dictionary of National Biography, Oxford: Oxford Univ. Press, 2007.

50 See Prosperi Valenti Rodinò S., *Clemente XI collezionista di disegni*, Chiesa del Santissimo Salvatore, complesso Monumentale di S. Michele, 2001–2002, pp. 40–47.

51 Duc Henri d'Orléans Aumale, *Inventaire de tous les meubles du cardinal Mazarin, dressé en 1653, et publié d'après l'original conservé dans les archives de Condé*, published by Whittingham et Wilkins, London, 1861.

The inventory starts with gems and precious metals, ordered by material type, followed by tableware, real estate, linen ('le linge'), clothes, mirrors and vases, furniture, kitchen utensils and appliances, immediately followed, with no change in subheading and as the last part of the list, by paintings, copies, tapestries, statues, busts, and then finally two subsections for plinths, in stone and in wood.

The paintings are listed according to theme, first those with a golden edge, portraits are grouped together, smallest paintings are last, not all name the author and if so only after a description, dates are not mentioned. The statues and busts are not listed as 'representations of' but as the characters themselves, and they are not authored. Most interestingly, the collection's detailed inventory finishes with two sections over eight pages long containing plinths and pedestals, carefully described according to form and material. In this way the inventory includes displays for artworks separately, and not in relationship to particular objects. They feature in a collection organised by similarities in form, so that no separation or hierarchy is created according to value, origin (author, or school and nation). Mazarin's possessions are the ultimate model for an integrated private collection. Just one century later, the Borghese collection's inventory lists paintings according to national schools.

But there were other types of displays for collections, developed in private spaces, behind closed doors or upon invitation only, that allowed for different, more intimate, relationships to the objects they contained. The studiolo in Italy, the 'cabinet' in France or the 'closet' in Elizabethan England, were the smallest and most private rooms of the house, used to keep and care for precious things; they were places to retire to for the private study and enjoyment of books, objects and artworks. The studiolo – in Italian a diminutive of studio, meaning the study – designates a small private room dedicated to studying. It also designates a piece of furniture made for the purpose of writing, very common in sixteenth century

Italy. The furniture the word describes could be a table as well as a room, a chest, a cupboard opening up or unfolding into a writing desk, this often containing drawers and other small compartments. The studiolo originates in the monastic world, where monks would seek to practice study, prayer and meditation in absolute solitude and silence.

Petrarca[52] praised solitary life as an essential condition for intellectual activity and for the development the life of the mind; he is generally attributed to translating this ideal of a contemplative life from the monastic to the secular world. In fifteenth and sixteenth century Italy the studiolo emerges as more private than the bedrooms of the time, a small space in even the grandest of palaces reserved for study, writing and meditation, and the keeping of precious books and objects. Indicating both the activity of studying and the space dedicated to it, the term is related in its Latin etymology to the gymnasium, the academy, and the museum – the latter (from the Greek 'museion') originally a sacred space to the Muses, who inspire writers and artists whose works are kept in those very same spaces. From here comes a link between museums and libraries, and their common function of conservation: the Muses are also daughters of Mnemosyne, goddess of memory. In Italy therefore, the studiolo becomes the expression of the humanistic culture of the fifteenth and sixteenth centuries, based on Petrarca's model. The studiolo traces particular contours of the intellectual and the collector, as a scholar who takes care of things, books, objects, and conserves them into the future, an activity that comes to concretise in the privacy of his study. Operating

52 *De vita solitaria* ('of solitary life', usually translated as *The Life of Solitude*), by Petrarca, was written sometime between 1346 and 1356. The philosophical treatise by Italian renaissance humanist Petrarch is in praise of solitude, and yet is dedicated to his friend Philippe de Cabassoles. Using a personal tone and starting from his own experience, Petrarca exposes a path to happiness consisting in a quiet life in the countryside, away from the distractions of urban life. It is through a life of solitude and contemplation of this nature that philosophers, scholars and saints could develop a higher understanding and thinking. Sadly, solitary confinement is often highly productive for intellectual endeavours, as is testimony the enormously rich literature of works written while in imprisonment. Antonio Negri, while in the prison of Rebibbia, wrote in his preface to *The Savage Anomaly,* "I would like, rather, to be able to think that the solitude of this damned cell has proved as prolific as the Spinozian solitude of the optical laboratory" (Originally published as *L'Anomalia selvaggia*, translation by Michael Hardt, University of Minnesota Press, Minneapolis, 1991).

simultaneously as retreat, study, archive and safe, the studiolo develops into the cabinet of curiosities, the wunderkammer; it becomes synonymous with its contents and of a particular way of collecting and organising objects in space, in weird and wonderful relationships between seemingly unrelated things, according to mysterious logics, creating compressed imagined worlds, fictional narratives. The cabinet, as both physical and intellectual framework, in this way can be considered as a precursor, not to the museum, but to the curated exhibition.

During the seventeenth and eighteenth centuries a number of European private collections were developed into museums, through periods of transformation that happened in different ways and conditioned the shape of exhibitions to come. While collections had been mostly private, and accessible only to collectors' families and invited guests, some notable exceptions triggered a widespread concern amongst Enlightenment intellectuals to allow more public access to cultural treasures, and for cities of importance to open permanent picture galleries. For instance, the Medici from the sixteenth century occasionally and on request opened their galleries in Florence,[53] as did Cardinale Farnese in Naples.[54] His collection now forms the core of the Museo Nazionale, while the Ashmolean Museum at Oxford University famously became the first English museum open to the public in 1683. Most of these examples are of enlightened individuals opening doors to their most prized possessions, for a public to come and admire them, and enjoy their unquestioned edifying qualities, thus confirming their status.

The Palais du Louvre was imagined by two successive kings as a permanent picture gallery for the Royal collections in Paris, and the project was quite far down the line (with planned overhead lighting and fire protection) when the French Revolution changed its course and declared it and its contents national property. It finally opened in 1793 as a "monument dedicated to the Love and

53 See for instance Roberto Salvini, *Uffizi, Musei e pinacoteche*, Istituto geografico De Agostini, Rome, 1954.
54 See Magnolia Scudieri, *Gli uomini illustri del loggiato degli Uffizi*, Storia e restauro, Florence, Italy, Edifir, 2001.

Study of the Arts"[55] belonging to the common man and woman of the new Republic. Republicans handled the Louvre's opening as a matter of urgency, recognising how it stood as a symbol of triumph over despotism and a signifier of culture born out of a new found freedom: the museum was a tangible, immediate achievement of Liberty and Equality. In the new Revolutionary calendar's ten day week, the museum had five days reserved for artists and copyists, three for the general public, and two for cleaning and maintenance.[56] Becoming public in the revolutionary imagination meant that the museum needed to be available as a resource to work in and with, as well as a place to just visit. As such the Louvre was to be fully inhabited by the citizens of the new Republic, and artists were in residence. If the museum was where artworks should be displayed, then artists should be able to live in it, and in this way be supported to further their trade both intellectually, by cohabiting with the greatest artworks of the nation, and practically, by having a place to live. The galleries were purposely not arranged according to schools and styles, and the commission, mostly composed of artists, pushed for an ahistorical organisation, derived from critical categories established by de Piles and including objects and artefacts, rejecting pressure for a scholarly approach, and a historically linear, school and nation-based taxonomic display. The Commission's display agenda was focused on artistic requirements, which permitted confrontations, juxtapositions and contrasts between artists, works, and other material cultural productions, and thus created immediate sensory contexts. It was heavily criticised as its arrangement most closely recalled the domestic displays of private collections in the luxurious homes of the aristocracy, while the system of schools and chronology, already well-established in Europe at the time, was more consistent with Revolutionary ideals of rational and scientific systems

55 *Décret du 27 juillet 1793 concernant le Museum de la République.*

56 See Andrew McClellan, *Inventing the Louvre: Art, Politics, and the Origins of the Modern Museum*, Cambridge University Press, Cambridge, 1994.

being important aspects of undoing the ‘ancien régime’, alongside with the metric and decimal systems, and the new calendar. The collection was ‘purified’ from works deemed unsuitable to the culture of the new Republic, and pictures were hung frame to frame from floor to ceiling.[57] Those days were chaotic, with spaces filled to the brim with objects and people living there, as well as large crowds visiting on the popular public days, that engaged in activities of their everyday life in the museum, eating, drinking and resting, with prostitution and other trades present throughout. However, this period of museum utopia did not last, and the museum was in such disrepair it had to close in May 1796, to be reopened five years later, on the fourteenth of July (not missing an opportunity to inscribe the Louvre in the revolutionary narrative) but with its entire collections organised in historical sequence (tellingly named ‘Galleria Progressiva’) and according to schools. The galleries were lit, the prostitutes were kicked out, eating and drinking were actively discouraged.

57 See the extensive descriptions in Bayle St. John, *The Louvre; or, Biography of a museum*, Oxford University, 1855.

The production of the real

Like many forms of cultural production, exhibitions are constructions through which we apprehend the world, which include and are made up of forms of representations, such as images, objects, languages and definitions, all of which depend or rely on material forms. Exhibitions shape conceptual representations that in turn participate in the construction of social representations, such as nationhood, class, war, race or gender. Our access to reality is mediated by representations, and these are based on cultural codes and models which are selective, arbitrary and historically determined – and thus neither natural nor permanent – but fragile and therefore subject to critique and to change.

"The history of exhibitions is a history of politics and, no less, of the changes which have taken place in the foundations of our social structure."[58]

If exhibitions are forms of cultural production as well as representations, then they are also forms of history, of ideology, of politics and aesthetics. Exhibitions and art are instrumental in making manifest these seemingly abstract entities in our everyday life as they are some of the predilect – and as the category 'visual culture' to which they often belong suggests, most visible – mediums through which culture is made visible. But are exhibitions representations? They can be in the sense that they present those images, objects, languages and definitions in an established arrangement, that in turn constitutes an image, or the definition of a given subject (what it amounts to in a particular place and time). Models of organisation and access to knowledge such as defining, naming, ordering, classifying, cataloguing, categorising, interpreting, and placing all have parameters that are in effect to be defined and decided upon.

But exhibitions are also other things, as they have been essential tools to

58 Richard P. Lohse, *Neue Ausstellungsgestaltung/ Nouvelles conception de l'exposition/ New Design in Exhibitions* (Erlenbach: Verlag für Architektur, 1953), p. 8

undo forms of representation, for instance of women[59] and of race, and to pose questions, to problematise, to contextualise; and they are in this way also forms of research, of experimentation, of speculation, of propositions, of production of the real. Exhibitions are not simply nor exclusively designed for visual pleasure, and therefore are not exempt from relationships to capital, power, and ideology; and they need to be, just like the artefacts that they may be composed of, constantly wrought out of the position given to them, as the products of autonomous, disengaged forms of labour and consumption. In that sense, it is not necessarily about determining if or why exhibitions as formats themselves possess an inherent ideological content, but how they carry out an ideological function in determining the production of meaning.

Making things public:

"To exhibit means to expose, to show, demonstrate, inform, offer."[60]

Implicit in any definition of exhibition is that somebody needs to be there, at least potentially – those to be exposed to, shown, demonstrated to, informed, offered to, as well as those exposing, showing, informing, who might only be physically present in the space through their labour. Which means that it is first and foremost their public aspect that characterises exhibitions, their capacity to qualify space as public. This may be only temporarily so, might rely on private property and take place in private space, but an exhibition is an encounter between something being exposed, and those being exposed to it which is the sense in which public is meant here; the knowledge associated with what is exhibited immediately enters the public domain. Wouter Davidts explains that: "the Latin verb exponere, which lies at the origin of the term exposition, not only means to

59 See the dedication to Martha Rosler's *Semiotics of the Kitchen*, p. 24.
60 Hans Neuburg, *Conceptions of International Exhibitions*, 1969.

present or exhibit, but also to expose, to put outside."[61]

Exhibitions of items held in public ownership – as in belonging to the state – are on the other hand a relatively new reality, that is intimately connected to the rise of the nation state; a most striking example being that held in the Palais du Louvre following the French Revolution, as described previously. Such an exhibition wasn't just open to the public, it also launched a course of re-appropriation by the French people of what they considered to be their own cultural heritage, wrought out of the hands of the privileged few for the very first time. Historically however the relationship between ownership of artworks and their display has everything to do with the private display of wealth, power and status, making their exhibition the question of a limited, exclusive, and yet essential process of approval and recognition: a collection has to be seen, appreciated, perhaps studied, in order to be endorsed as important, influential, valuable. However, there is another, dimension of public at stake in exhibitions, which is attached to the more conventional sense of public on the one hand – being in open view – and also to the distribution of their associated knowledge.

When Brunelleschi plots his revolutionary scaffolding machine for building 'the largest dome in the world'[62] on top of Florence cathedral, he does so in the seclusion of his private yard, and goes through great lengths to protect the exclusivity of his invention before actually using it. It is through this process of protection that he in fact, incidentally, invents the patent, as he will not disclose his idea or start on the building site until he is guaranteed exclusive copyright of his invention for a number of years. What Brunelleschi is trying to protect is not the conventional object of value, as in this case the impressive, double layered dome of Santa Maria del Fiore, which will be in the world and probably

61 Wouter Davidts, '"*My Studio is the Place where I am (Working)*", Daniel Buren', in Davidts and Kimberly Paice eds. *Fall of the Studio: Artists at Work*. Amsterdam: Valiz, 2009, p. 75.

62 For a detailed account of this, see *Directions for use*: Features: Subsequent, p. 94. All references are from the document *Signoria: deliberazione del consiglio di Firenze*, Archivio di Stato, Florence, Italy, 19 June 1421.

always credited to him. He invents a tool, a machine to produce his 'masterpiece', and is aware that once that is used and applied, once the building site of the dome actually starts, the information, invention and possibilities it offers will immediately enter the public domain. Brunelleschi knows, as any practitioner about to display his work in public does, that once in plain view, anyone can copy a creation, remake it, use its possibilities for other purposes. Daniel Buren also deplores the alienation of the work of art from the artist's studio, which is one of the primary motivations behind him developing an in-situ practice, as described by Davidts in ' "My Studio is the Place where I am (Working)", Daniel Buren'.[63] However, the (art)work can never be prevented from leading an altogether different life and becoming integrated in the world, once it has left the hands or space of its makers. While Buren's and Brunelleschi's are examples of attempts to prevent it from occurring, it is a dimension of public that I would like to retain, as a quality fundamental to artists or practitioners everywhere, essential also precisely as way to undermine the concept of an individualised, authorial voice. This course of 'putting outside' is a further process of becoming, in which the presence of a work takes form and gains relevance. Exhibiting means meeting the public eye, distributing technical expertise and skills, but most and foremost putting new concepts into the world, ideas, intellectual inventions, accomplishments, possibilities for thinking and doing; this is for others to criticise, but also to use, expand upon, speculate with, appropriate. As Davidts says, "as soon as the work is accomplished, it is turned over to the space and event of the exhibition, and to the inevitable publicness that the latter embodies."[64] It is of course in this sense that seeing exhibitions can also be a form of research.

This process of encounter with work in the exhibition space is both complex

63 As before, Wouter Davidts, ' "My Studio is the Place where I am (Working)", Daniel Buren', in Davidts and Kimberly Paice eds. *Fall of the Studio: Artists at Work*. Amsterdam: Valiz, 2009.

64 Wouter Davidts, ' "My Studio is the Place where I am (Working)", Daniel Buren', in Davidts and Kimberly Paice eds. *Fall of the Studio*: Artists at Work. Amsterdam: Valiz, 2009, p. 79

and reciprocal, in the sense that the public, if this is the term that designates visitors to an exhibition, also enters with a knowledge which is layered onto what is being presented – while on the other hand, those engaged in the process of making exhibitions cannot be entirely separated from the wider public and also contribute to constitute it. Exhibitions are also social contexts in which people work and exist, as well as are encountered, and they therefore form groups and relationships that are critical to the production and interpretation of culture.

So there are other senses of the public at play in exhibitions, as the accumulated efforts of people working together, putting different things next to each other, collecting material, that in conjunction forms a context to be inhabited, navigated, which in turn produces meaning. This form of collective production is that of a public articulation, including multiple voices, works, ideas, and putting them out into the world. Opinions are expressed in exhibitions, but they are also formed through them, constituted in them. Exhibitions consist of associations and dissociations, aggregations and disaggregations, they can be expressions of concern, of agreement or dissent, and are in that way manifestations of collective views: alliances, sharing views of the world and communities of choice can be made in them, but also eroded, challenged, severed. They are contexts in which individuals may associate themselves with others, as well as with ideas or positions, in which social structures may or may not be pre-existing.

As Manet declared: "to exhibit is to find friends and allies for the fight."[65]

This is how exhibitions contribute to shape individuals into collectives, and support groups in the making: while they inevitably address particular audiences (over others), they can also be loci of the formation of publics. Which is to say that the function of exhibitions in the rallying of causes, of agendas, of ideas, corresponds both to the process of making things public, and of publics being formed.

65 Manet's retrospective exhibition, 1867, Paris, May 1867, *TO THE PUBLIC AT MANET'S EXHIBITION* [Preface to the exhibition catalogue].

Preamble

A possible history of exhibitions: The city, the garden, and the promenade

Pope Urban Sixtus V ordered the master plan of Rome (1585 – 1590), mostly motivated by the desire to adapt the city to the needs and benefit of a walking public, the pilgrims and their particular type of urban navigation between the twelve 'basiliche', while being heavily conditioned by the recent codification of perspectival rules.[66] Long straight streets were opened as direct processional routes, physically and visually linking church facades or nodal points made into 'piazze' to allow for perspectival vistas, so that from any of the basilica, walking pilgrims would be able to see another church pointing their itinerary, or a square leading up to it, and would thus know where to go. Vertical elements were placed to punctuate these routes, such as Egyptian obelisks in the converging squares' centres acting as orientation points. New churches were subsequently built at strategic points in the walking axes, their façades designed to be recognisable in a street line even from a long vista, most notably with Borromini and Bernini's Baroque experiments in dynamic forms creating bulging elevations, concave entrances to draw visitors in, spiralling towers acting like beacons in the city skyline.[67] These churches were the most innovative, the most radical architectural and aesthetic prototypes – provoking awe or disgust amongst the public – and they revolutionised conceptions of the creation of space according to how it could be perceived in movement, for the first time taking into account the body in motion. A new technique for drawing and designing, the 'poché' – which consists of forming space by literally carving out volumes out of fulls rather than building them up as positives – although phenomenally uneconomical,

66 See Sigfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition*, Harvard University Press, 1967, pp. 78–81.

67 See Francesco Borromini's *San Carlo alle Quattro Fontane*, 1641, and *Sant' Ivo alla Sapienza*, 1650, as well as Gian Lorenzo Bernini's *Fontana dei Quattro Fiumi*, 1643, and *Sant'Andrea al Quirinale*, 1661–1670.

allowed the most dizzying, extraordinary spatial experiences to emerge. Space suddenly started unfolding in front of people's eyes, leading them through the city, their eyes towards the sky, and architecture became a device to carry away bodies and minds. The 'poché' also corresponds to an architecture starting from the inhabitation of space, from its rooms, openings and voids, as is evident in the Nolli plan,[68] the first experiment in what a form of understanding and representation of the space of people might be: everything that is built up or inaccessible is filled in black, and white corresponds to any space that can be freely entered, whether inside or outside, square or church interior.

This idea of developing space – according to how human beings could move in and through it – had in fact been previously developed, but in gardens, such as Boboli in sixteenth century Florence. The garden's overall geometric plan can be seen upon entering, and appears as a perspectival painting as it unfolds up along a gentle but steady slope. "The apse was like a stage's proscenium overlooking the garden (above) and prepared the visitor for later closeup views of the garden's statues, flora, hidden vistas, and emblematic narrative flow."[69] The garden could be strolled from one perspective to another, promenaded along paths that unfolded carefully constructed views of nature, and a rhythm of surprises and interruptions in the form of statues, pavilions, follies or opening vistas. The promenade functioned like a rhetorical device to encourage conversation, prompted by triggers and punctuations. The designs of Renaissance gardens were often derived from classical texts, such as Ovid's *Metamorphoses,*[70] and were closely connected to theatre design, also recently transformed by the discoveries in perspective. As a model for arranging objects in space, the Renaissance garden and city are both precursors of the National Museum, but more precisely of the format of

68 Giambattista Nolli, *Pianta Grande di Roma* (1736–1748).
69 Dan Graham, 'Garden as Theatre as Museum', originally published in Dan Graham, *Dan Graham Pavilions*, exhibition catalogue, Munich Kunstverein, 1988, pp. 54–55.
70 Ovid, *Metamorphoseon* libri, 8AD.

the exhibition. However, as exhibitions they function closest to the mnemonic devices of Ars Memoriae:[71] spatial expositions aimed at the production of a text, or an inscription, exploiting the intimate relation between visual sense and spatial orientation. Elements along a route (mental or physical in this case) function as triggers for memory and point to possible ways forward – walking, or talking – each one a symbol within a larger conception, both allegory or sensory prop.

Collective production and productions of the collective

> "In their essence, exhibitions are an expression and a play of forces embracing a variety of cultural, economic and political trends; they are barometers indicative of a situation or the profession of a mission; pioneers for a coming evolution
>
> Exhibiting means evaluating…
>
> An exhibition is an ideal medium for influencing the public.
>
> …The problem of exhibiting assumes a cultural and social aspect in the widest sense of the word.
>
> The realization of a cultural and social idea constitutes the most important objective of the art of exhibiting."[72]

Exhibitions correspond to the realisation (even if temporary) of cultural and social ideas, and can be defined in their widest sense as the process of 'making things public'. The format of the exhibition itself is constituted by this process of encounter between knowledge and audience, in a form of presentation that is constructed, both spatially and conceptually, without any possibility of separation between how a narrative is conceived and the form it takes. However,

71 Group of principles and techniques used to organise memory, improve recollection, and assist in the combination and 'invention' of ideas, classically referenced to Cicero, *De oratore*, Bk II 350–360, 55 BCE, as described in Yates' *Art of Memory*, Routledge and Kegan Paul, 1966.

72 Richard P. Lohse, *Neue Ausstellungsgestaltung/Nouvelles conception de l'exposition/New Design in Exhibitions*, Erlenbach: Verlag für Architektur, 1953, p. 8.

a knowledge still needs to be navigated, like an exhibition, and its being put on display and presented needs to unfold and be encountered through time and space.

"… No economic or technical determinations, and no dimensions of social space exist until they have been given form. Giving them a form implies both giving them meaning (mise en sens) and staging them (mise en scene)." [73]

By the post-war period, in a fully developed consumer culture, "to exhibit means to choose, to display, to present a sample or an example. The imparting of information is the aim of every exhibition, and such information may be of a didactic, commercial, or representational nature. Aimed at man as a consumer of products and ideas, an exhibit is meant to teach, to advertise, and to represent – to influence a person. An exhibition differs from all other media of communications because it alone can simultaneously transmit information visually, acoustically, and by touch." [74]

Within the remit of its presentation in public, differentiation between types of exhibitions is recent; however, this distinction is not strict, and some of its qualifications interchangeable. There are three dominant types of exhibitions today: the one most commonly associated with the museum is the interpretive exhibition. Including historical and scientific shows, as well as natural history and archaeology, this type of exhibition focuses on explicating, interpreting items on display, and could be said to require the most explanatory context. The commercial exhibition includes trade fairs and shows, expos, and it presents goods in order to sell new products to a specific public, implicated as producer or distributor (representatives wishing to buy or sell, makers researching techniques, distributors, etc.). The art exhibition, finally, from contemporary to historical, can in fact overlap with both interpretative and commercial exhibition (as for instance in art fairs). However art shows are often the least interpreted ones, and

73 Claude Lefort, *Democracy and Political Theory*, MIT Press, 1989, p. 11.
74 Klaus Franck, 'Introduction' in *Ausstellungen/Exhibitions*, Stuttgart/ New York: Verlag Gerd Hatje/ Praeger, 1961, p. 13.

mostly rely on the convention of the exhibition as a form of aesthetic experience. It is only during the last few decades that the distinctions described above have become very pronounced and appear to separate practices and industries; there seems to have been a much more fluid relationship between commercial, ideological and art presentations until the 1970s, as seems evident from the Bauhaus experiments to integrate art, craft and technology.

The phenomenal *Building Workers Union Exhibition* was developed by Herbert Bayer with Walter Gropius, Marcel Breuer and Laszlo Moholy-Nagy, in the 1930 *Exposition de la Societe des Artistes Decorateurs*, held at the Grand Palais in Paris; it functioned as a community centre in the fair, complete with swimming pool, gymnasium, cafe bar, dance floor, and reading room. And the large propaganda exhibitions of the first half of the twentieth century such as *Pressa*,[75] and the *Mostra della Rivoluzione Fascista*[76] were developed by some of the most important artists, designers, and architects of the time, to present and promote a social and political agenda through the construction of a powerful, even overwhelming aesthetic experience, but also to instigate innovative models for living and working. Interestingly many of the same strategies of display – of scale, contrast, and the experience in movement for example – were used to express fundamentally different political positions.

75 Soviet section, *Der Internationalen Presse-Ausstellung* (International Press Exhibition), Cologne, 1928.
76 *The Exhibition of the Fascist Revolution*, Exhibition Palace, in Rome, ran for two years from October 28, 1932 to October 28, 1934, celebrating the tenth anniversary of the advent to power of Benito Mussolini.

Inventing the future

The format of the exhibition is particularly suitable and often utilised to project possibilities, inventions, schemes, as an aspirational laboratory for model societies. What examples of radical exhibitions mostly have in common is their propositional element, as a way of both imagining and inventing the future. Exhibitions are primary vehicles for the production and dissemination of knowledge, and as such are also speculative constructions of temporary realities. As Marcel Broodthaers said, "every exhibition is one possibility surrounded by many other possibilities which are worth being explored."[77] The most important part of the *Great Exhibition*, just as the *Festival of Britain*, in London, was not in fact the prodigious gathering of objects on display, but the building of the contexts for the exhibitions to take place in, at architectural and urban scales, which often took years of planning and construction. In both cases the inclusion of a display of social-architectural projects for the improvement of working class conditions suggests how spatial invention took place on both engineering and construction level, and on a social one. This was a way of effectively forming new parts of the city according to innovative social and political ideas, as prototypes for things to come. In this way exhibitions came to function as temporary utopian testing sites for new principles of social organisation for a future in the making.

While the social agendas at stake in exhibitions of the past might appear more obvious to us now, these could only be thought, created and demonstrated through the construction of physical contexts and material realities.

How are propositions staged and actualised? How did these invented, designed and constructed conditions create and affect meaning of a social and political nature? What are the vocabularies, the techniques and methodologies at play in the construction of alternative worlds? What kind of culture is constituted

77 As quoted by Hans Ulrich Obrist, in *Hans Ulrich Obrist: A Brief History of Curating*, JRP|Ringier, 2008, p. 48.

by particular display practices?

There is of course a way in which exhibitions are realisations of subjects, issues, positions and agendas that may be comprehensible and explicit, or hidden, concealed, perhaps unconscious. While the most visible aspects offer the possibility of critique and disagreement, of opposition, it is their latent, or less obviously visible aspects that can be understood as manifestations of implicit exclusions, political limitations and social codes. Looking at installation design and more specifically at strategies of display is an effective way to uncover and alter these very powerful, and yet often invisible or overlooked dimensions of exhibitions. It is from this realisation that stems the importance of considering display as a medium in its own right, as a historical apparatus which is in effect the structure of the exhibition system; a category furthermore "that has been, generally speaking, officially and collectively forgotten" [78] by the art historical and museum establishment.

78 Mary Anne Staniszewski, *The Power of Display*, Cambridge MA: MIT Press, 1998, Introduction, p. xxi.

Foreword: Display

The grammar of the exhibition

In *Spaces of Experience*,[79] Charlotte Klonk asked what kind of museum visitor's experiences were at stake through the radically changing displays occurring in gallery interiors from the eighteenth century to the present. As the importance of displaying collections grew, representations of gallery interiors started being a somewhat fashionable genre for commissioned paintings, which allows us glimpses into how these spaces were used and conceived before the invention of photography. The engraved *Visit of the Prince of Wales to Somerset House in 1787*[80] is a busy experience, as the Regent is one amongst innumerable men, women, children, dogs, all engaged in fragmented activities, playing or looking at pictures. This casual, swarming crowd somehow softens a grand room with a large skylight, lighting paintings of the most diverse themes that are hanging frame to frame from floor to ceiling, completely covering each wall. Less than a century later, *The National Gallery*[81] interior depicts small groupings, with low-hung paintings on the dark red tapestries; the people, all adult and in similar dress, are moving discreetly around the room. Galleries for Klonk are ideal spaces for the study of a cultural history of experience, and it is display that articulates the conditions of that experience. Apparent in her history is how much attention was always put on how artworks should be displayed, and yet institution histories and art histories – including those of museum and gallery staff – only really documented what was displayed. Visitors' accounts of museum and gallery visits say equally little about display; it is always individual artworks that are described, and specific events. The challenge in such a process of uncovering

79 Charlotte Klonk, *Spaces of Experience: Art Gallery Interiors from 1800–2000*, New Haven and London, Yale University Press, 2009.

80 Johann Heinrich Ramberg , *Visit of the Prince of Wales to Somerset House in 1787*, coloured engraving, 32 x 49·5cm.

81 Giuseppe Gabrielli, *The National Gallery*, 1886: Interior of Room 32, 1886, oil on canvas, 44 x 56cm.

lies in the difficulty to grasp what are the changing ways of seeing as they are produced and mirrored in the development of a privileged activity of seeing: that of looking at art. By analysing the development of strategies of display as they unfold through museums in the United Kingdom, Germany and the USA, Klonk however manages to outline how gallery visitors evolved from behaving and being considered as citizens sharing a common set of values – responsible individuals participating in the making of ideal, liberal nation states – to "educated consumers who would benefit from an education in the development of taste"[82] in North American post-war consumer oriented societies, and finally to passively entertained spectators. Her book shows how the gallery contributed to the task of forming the individuals required by changing societies, and that such changes take place in the margins of that which is deemed worthy of being documented: the conditions of display. "The ways in which display operates discursively, for example to produce narratives about the past, is to posit relationships between objects and to position the visitor within such representations. What are the ways in which display could be said to communicate, not just through labels, text panels and catalogues, but through architecture, decoration and the articulation of objects in space, among other coordinates?"[83]

The implications of this are that the same artwork and space can communicate a radically different message, depending on its display; that the way things are constructed, placed, lit, labelled, interpreted, the context they are given both spatially, socially and politically – the frame in an expanded sense – can transfigure their meaning, in spite of whatever initial significance they may have.

"Thus meaning is produced, through the internal ordering and conjugation of the separate but related components of an exhibition of display."[84]

82 Charlotte Klonk, *Spaces of Experience*, p. 17.
83 Christopher Whitehead, *Museums and the Construction of Disciplines: Art and Archaeology in Nineteenth-century Britain*, Bloomsbury Academic, 2009, p. 19.
84 Henrietta Lidchi, 'Fashioning cultures: the poetics of exhibiting', in *Representation: Cultural Representations and Signifying Practices*, edited by Stuart Hall, The Open University, Sage Publication, London 1997, p. 187.

Furthermore, artworks are instrumental in the construction of what are highly ideological contexts for showing and seeing art, and they take part in the articulation of meta-narratives that may change through time and be difficult to read explicitly; this work of articulation takes place in the display process. What is at stake therefore, is how display transforms both work and context, and yet how that very process of transformation often remains – against all odds and while in plain view – hidden and invisible.

Starting from the ethnographic museum, a lot of work has been done in relationship to the politics of representation at play in exhibitions, revealing how meaning is produced by systems of representation through the display and classification of objects. This has been an important process uncovering how the representation of 'the other' says more about the culture engaged in representing than that which is being represented[85] – an unravelling parallel to the work done by Foucault on the place given to madness in society. Within the critiques of the ethnographic museum, significant attention was finally paid to how exhibitions create representations of other cultures through the construction and production of meaning on the one hand – the language of exhibitions – and on the other, to exploring the link between colonialism and the ethnographic, the questions of discourse and power in the articulation of knowledge of other cultures by imperial nations – the politics of exhibitions.[86] In other words, the language of politics and the politics of language were revealed to be ultimately inseparable – especially within museum and exhibition contexts – and together to participate in the production of identity.

In the substantial critique sweeping through the social sciences and ethnography in particular from the late 1960s – mostly around post-colonialism –

85 It is the extension of this movement that lead, in art contexts, to a new suspicions and eventually a turn away from the documentary form – a shift that is evident in the celebration, and then outright rejection of Hal Foster's text 'The artist as ethnographer', a text he himself criticised as problematic years later, but which should also be remembered in terms of how emblematic it was to artists working with social sciences at a particular moment.

86 See Henrietta Lidchi, as before.

In the substantial critique sweeping through the social sciences and ethnography in particular from the late 1960s – mostly around post-colonialism – the process of cultural representation was established as inescapably contingent, historical and contestable, and James Clifford highlighted "the fact that it is always caught up in the invention, not the representation, of cultures"[87] and ultimately, "the artificial nature of cultural accounts". This process affected and helped question notions of representation in museums in general, one of the important factors leading to a wave of upheavals in museum displays, with substantial re-hanging of collections and new types of installations of exhibitions sweeping museums throughout the 1990s, which include a wealth of new museums.[88] Of the fifteen ethnographic museums in Germany, eight underwent a complete redesign of their collection display in less than ten years, which is also the period during which the British Museum, after closing its Museum of Mankind in 1996, abandoned its disciplinary structure and integrated the ethnographic collection in the newly formed geographic departments (finalised in 2004). Two experiments stand out in different ways from this wider movement and are worth mentioning, the first being Paris' Musée du Quai Branly, in planning since 1995 but opened in 2006. Designed by Jean Nouvel, the building was much hyped to be France's first post-colonial museum, and yet to the dismay of an expecting world audience, was unveiled as unapologetically symbolising difference, with exhibition displays treating non-Western art and artefacts as aestheticised commodities. The Weltkulturen Museum in Frankfurt, on the other hand, is the first ethnographic institution to focus on becoming a research laboratory for contemporary art practice and anthropology. Since 2010, director Clementine Déliss has been transforming the museum as a destination for what she calls

87 James Clifford, *Writing Culture: The Poetics and Politics of Ethnography*, University of California Press, 1986, p. 2.
88 See Susan Vogel, *Art/Artifact*, 1990, Center for African Art, NY; Clémentine Deliss, *Lotte or the Transformation of the Object*, 1990, Styrian Autumn, Kunsthaus Graz, Academy of fine Arts, Vienna; and Clémentine Deliss in Ivan Karp, Steven Levine, eds., *Rethinking Exhibitions*, 1990.

fieldwork, inviting contemporary practitioners to work with, and translate the collection to a contemporary context and "gently build additional interpretations onto its existing set of references".[89] The resulting exhibitions are therefore completely unfamiliar and yet relevant to both the fields of contemporary art and anthropology and in many ways propose reinventions of both.

Museum displays changed radically in the 1990s and early 2000s, and established a new language that has by now become so common and familiar it is already unnoticeable. It is only when stumbling across museums that have not gone through this process of being 'decolonised', that this history becomes apparent, and its encounter is shocking, as for instance in the Museum of Natural Sciences in Milan, the Pitt Rivers museum, or the Royal museum for Central Africa in Belgium. The latter was built to showcase King Leopold II's Congo Free State's collection, and developed as a prototype for the 1897 World Exhibition – the way it was founded and its collection's display is in fact not surprising given the historical and political context for it, but what is extraordinary is the fact it remained intact, and is therefore able to give an account of the ethnographic, of the colonial, and of the museum that is virtually inaccessible to us – appearing like a museum of the history of museology and colonialism. The Royal museum for Central Africa stands as a witness to the changing conceptions of truth and identity, but also to the evils perpetrated in the name of progress and nationhood; the language of its exhibitions, by its not being updated, has become unfamiliar and bizarre even to the most uncritical eye, and therefore immediately reveals its inherent exclusions, constructions, fictions and repressions. In many ways such a museum is incredibly useful and should remain, if only to remind us of how ideology is implicated in culture, and of the need to constantly question appearance. However, even this curiously surviving specimen of the colonial age

89 Clémentine Déliss, 'Stored code: Remediating collections in a post-ethnographic museum', *Project '1975'*, Stedelijk Museum Bureau, Newsletter 124, Amsterdam, 2011, p. 12.

has not been able to resist its phenomenal political incorrectness, and from mid-2013, the museum is closed for renovation work (including the construction of new exhibition space) that is expected to last until 2015. The Pitt Rivers museum, while being similarly witness to a barely comprehensible view of the world, is itself treated as an exhibit inside the University of Oxford collection and museum, and in this way provides a carefully framed, yet still fascinating case study.

These various museums, their strategies, histories, and developments, demonstrate how the politics of systems of thought are both articulated and produced through display, on concrete and conceptual levels as both the articulation and structure of exhibition making. While this articulation is visible and physical, the set of rules it originates from are not necessarily so – making display effectively function like the grammar of the exhibition.

The Power of Display

Working with forms of display means addressing how things are shown in the world, the conditions that allow or restrict their appearance in the domain of the visible (which does not only designate images, but that which is intelligible). Systems of domination, subjection or repression also take place in the appearance of things, so that display is not simply a manifestation or the embodiment of pre-existing systems but an intrinsic and active part of their configuration. Highlighting how exclusive truths are produced in how they are displayed is the necessary work of starting to undermine them, open them up for discussion, and author a process of reinvention of a contingent and personal nature.

These realisations open up new questions for practice, also in regards to the systematic erasure of exhibition design and display from the history of art. How does an amnesia regarding exhibition design affect art history, exhibition culture, the art world, and collective cultural memory? Can the work of display be re-

appropriated, foregrounded, exposed? Can this be the site of an art practice?[90] And if so, what precisely are the mechanics and the possibilities of the alteration modulated by display? In order to be able to work with it, as a medium, in the working site of exhibition making, it seems necessary to take apart its distinct operations, physical as well as semiological, epistemological, and register how exactly display participates in the construction of value, the articulation of labour relations, in the processes of classification, and in the tracing of boundaries between notions of work, artwork, background, object, text, subject and context.[91]

To overcome the critique and actively engage with what this transformative power of display consists of, a different proximity to the subject is necessary, a closeness is required, that taking the position, of a practitioner involved in the production of display strategies enables. This means not analysing display as an ideological manifestation, but articulating it as a practice of making sense, that is inherently partial, incomplete and committed, and in this way trying to highlight and foreground the stratification of meaning and work taking place in display.

David Lamelas' gives us a powerful account of what displaying an artwork can do: "*Las Meninas* by Velázquez is the most important experience of seeing an artwork in my life, because for the first time I saw a painting that was the size of a wall. It was huge and the people in it were real, it was not only portraiture and had many other dimensions to it. And the way the piece was shown in those days was extraordinary! You walked into a room seeing the most impressive painting. And then you turned around, and there was the painting again, and you realised you'd seen a mirror reflection. In a way this was the first conceptual artwork I ever saw; whoever the curator was made a conceptual installation work inspired by Velázquez. It was not just the painting; it was the installation that made me see the reflection of a painting. That is still amazing to me, that the painting had the power of cinema."[92]

90 For a discussion of display as an art practice, see Appendix 1: a conversation with Haim Steinbach.
91 See Appendix 1: a conversation with Haim Steinbach, specifically p.120.
92 Céline Condorelli in conversation with David Lamelas, London 27 March 2011, as published in 'TWO TO TANGO', *David Lamelas*, Drawing Room Confessions, Mousse Publishing, Milan, 2011.

In the Museo del Prado in 1899, the Velázquez paintings were re-ordered in chronological order and placed at the centre of the museum; a small room was also built especially to display *Las Meninas*. Visiting the museum in the early part of the last century, art critic Gustave Geffroy describes how the placement of the painting, with its bottom edge right on the floor, creates a sensation "as if the characters were there, in the same "air" as the spectator, with no break of continuity between the atmosphere, the room and the painting".[93] The use of the mirror was also praised by the British painter Charles Ricketts in his book *The Prado and its Masterpieces*, published in 1903: "From this moment until 1978, the Sala de *Las Meninas* had the same five fundamental characteristics as seen by Ricketts: it was a space of a reduced size, next to the Velázquez collection, in which a single painting, illuminated by a natural source of light coming from the right of the spectator, was exhibited and reflected from a mirror on the opposite wall."[94] Today, although the present installation has no mirror, tour guides encourage visitors to use small pocket mirrors to feel the space of the painting through its reflection.

Foucault famously described the painting in the opening chapter of *The Order of Things*: "we are looking at a picture in which the painter is in turn looking out at us. A mere confrontation, eyes catching one another's glance, direct looks superimposing themselves upon one another as they cross. And yet this slender line of reciprocal visibility embraces a whole complex network of uncertainties, exchanges, and feints. The painter is turning his eyes towards us only in so far as we happen to occupy the same position as his subject. We, the spectators, are an additional factor. Though greeted by that gaze, we are also dismissed by it, replaced by that which was always there before we were: the model itself. But,

93 Javier Portús 'La Sala de las Meninas en el Museo del Prado; o la puesta en escena de la obra maestra' in *Boletín del Museo del Prado*, tomo XXVII número 45, 2009, p. 103. Translation by Manuela Ribadeneira.

94 Portús quotes Gustave Geffroy, *Velasquez*, París, 1925, p. 97. Translation by Manuela Ribadeneira.

inversely, the painter's gaze, addressed to the void confronting him outside the picture, accepts as many models as there are spectators; in this precise but neutral place, the observer."[95]

The placing of *Las Meninas* in space has the potential to expand the work, to duplicate its experience, to transform its encounter, and thus create an aesthetic and conceptual experience. The installation described by Lamelas functions in space in the same way as the painting itself; it structures an experience through the recognition, the realisation of a source of reflection, this corresponding to the missing – and therefore open – subject which puts an audience, the viewer, inside the composition in place of its centre. The other level on which the display operates is that of the encounter: the spatial, material and architectural construction isn't just a formal device, it is also a way to approach the painting, it choreographs an entry, conditions a meeting with a moving body, frames a moment of confrontation with an enquiry, creates the conditions of introduction between an artwork and a visitor, an audience, a public, the social.

This is not to undermine this labour of fabrication, quite the opposite – as representations depend and rely on material form, it is the forming of a material reality that is described in Lamelas' account. This models a particular, constructed and manipulated appearance of a painting (just like Foucault's forms another), and while we all know from the old idiom that appearances can deceive, the question is that inherently all forms of representation are partial, contingent, misleading, debatable, adulterated, inaccurate and unreliable. Foregrounding display in such an explicit way exposes its own ambiguity, its fundamentally biased, spurious and deceptive quality, and the fact that just like art, it is always part of the world it attempts to address.

"The word display comes from a Latin root which means to unfold or to

95 Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, Pantheon Books, London, 1970, p. 4.

spread out. As used by us, in a variety of situations, it always conveys the idea of calling someone's attention to something by showing it in a conspicuous way.... The plumage of the male bird and the antics of the fighting fish are 'display.' So are the illuminated letters in a medieval manuscript."[96]

Starting from the mid-1950s, the industries associated to a fast growing consumer culture became the most experimental in the development of exhibition formats and techniques of display. Martin Beck's practice is rooted in and describes this particular development of display as a trade, specifically through post-war design practices in Europe and the USA. This resulted in an extensive range of innovations taking place in advertising, trade fairs, shop design, as well as corporate and government exhibits, which therefore replaced the museum sector and art in general as the sites in which new forms of seeing, and of relating to visual culture, were developed. Through substantial research imbedded in his exhibition and publishing work, Martin Beck excavated this history and its associated protagonists, bringing up a technical vocabulary that allows some needed precision.

Display "has been taken to cover virtually every three-dimensional design activity in which the main purpose is to show something"[97] and is a "a modern type of three-dimensional tangible offer, e.g. shop-windows decorated according to a scheme using dummies and also stands in shops placed on the counters."[98]

The static aspect of display, its formal nature – often that of a fixture, a fitting, a device, a construction – allows people to see something, and to access meaning: it is by modulating this relation that display becomes socially loaded as a historical device. By the same token, this act of revelation is capable of empowering an audience, viewers, people, but also its makers, fabricators,

96 George Nelson, *Display*, Whitney Interiors Library, New York, 1953, p. 8
97 George Nelson, *Display*, Whitney Interiors Library, New York, 1953, p. 8
98 Hans Neuburg, *Conceptions of International Exhibitions*, 1969, p.18.

artists. The more consciously the physical form enables that access, as part of its necessary work, the more connections can be established between two things that are usually negotiated as the opposite end of an equation: form and the social. "Display allows for thinking form and the social together."[99]

While art discourse is split between that on the object – which includes art history, art criticism, the art industry and the practices of production of those objects – and the discourse on containers – museum studies, institutional critique and curating – display belongs to both and neither, situated on their very edge by providing the locus where they come into contact, physically in the gallery, the exhibition, the museum, the fair, and conceptually, politically, socially. Few practitioners outside the technical trades associated with its construction have chosen display as the position to work from – the reasons for this state of things are varied, partly outlined by the previous observations, and the fact that by not fitting into any existing category such a work runs the risk of falling out of attention all together. However, taking it up as the place from which to speak offers a body of work that is not only relevant to both discourses outlined above, but also a possibility to address the conundrum in which art discourse finds itself in relationship to ideology critique (thinking *or* doing), and a way to dedicate an art practice to reconnecting form with the social. This corresponds to the recognition of a territory, which entails its establishing.

The 'Dispositif'

Influential in recent art discourse is a term that might be useful to think through working with forms of display, and that is the 'dispositif', or the apparatus. An important aspect of my work is its insistence on process and

99 Martin Beck, in a conversation with Céline Condorelli, 17 December 2012, Joshua Tree, California, USA.

complex understandings of site, which include underlying forces and value systems that are present in social groups, and existing conditions as formed by social, political, economic, tectonic and physical contexts. Such a practice can be articulated with the notion of the dispositif , or the apparatus, as it utilises specific operations, which can be called a methodology. Relating an artistic practice to the notion of the apparatus necessarily requires a thinking and rethinking of Foucault's and Agamben's texts and the terms they use, and it calls for an investigation, uncovering an archaeology – a term that is perfectly suited to this particular kind of artistic work. In this sense the dispositif is at work, is put to work.

So why has the dispositif been such an influential term? I would suggest that it relates intimately to a historical position, one engaged in artistic activity and not in the production of objects, but in a process of reflection, of questioning that comes in excess to the artworks produced. Furthermore, the term seems suited to thinking about display and support structures.

The French term dispositif is translated variously as device, machinery, apparatus, construction and deployment. Asked to define the term in an interview, Foucault answers, in a passage that has been quoted many times: "What I'm trying to pick out with this term is, firstly, a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions – in short, the said as much as the unsaid. Such are the elements of the apparatus. The apparatus itself is the system of relations that can be established between these elements.

Secondly, what I am trying to identify in this apparatus is precisely the nature of the connection that can exist between these heterogeneous elements. Thus, a particular discourse can figure at one time as the programme of an institution, and

at another it can function as a means of justifying or masking a practice which itself remains silent, or as a secondary re-interpretation of this practice, opening out for it a new field of rationality."[100]

A dispositif functions across heterogeneous elements, that together give shape to specific historical formations, producing both power structures and knowledge. It is the dispositif that articulates relations and connections between the elements that constitute it in the first place, which is also, by deduction, how it can bring about new relations or adjust existing ones. The dispositif is also a conceptual device for understanding forms of subjectivation and, if used in a practice concerned with culture and knowledge, can be aimed towards producing or undoing participatory, spectatorial, or viewing positions.

Agamben's *Cosa e un dispositivo?* is a thin booklet first published in 2006,[101] a palm size pamphlet-like publication used as a handbook by many artists and thinkers – it often comes out of people's pockets. In it Agamben constructs a genealogy of Foucault's concept, giving as its origin the term 'positivité', which first appears in *The Order of Things* in 1969 with a similar function, but tracing that term back to Jean Hyppolite, Foucault's teacher and mentor. The latter derives the term from Hegel as the name given to 'the historical element', i.e. the set of practical modes in which power relations become concrete, the contingency, the ephemeral: rules and rites, institutions. 'Positivité' is rooted in and clearest in relation to religion, in the opposition between 'natural religion', which would designate the relation with the divine, and 'positive religion', the particular beliefs of a society and its associated rules and rituals at a given historical moment.

100 'The Confession of the flesh' (1977) interview, in Michel Foucault, *Power/Knowledge, Selected Interviews and Other Writings*, ed. Colin Gordon, Knopf Doubleday Publishing Group, 1980, pp. 194 – 228

101 As part of the UAV 'I Sassi' series, translated as *What is an Apparatus?* and later published by Stanford University Press. Tiny A6 and incredibly cheap pamphlets, 'I Sassi' is literally to be translated as 'the rocks', pointing paths by exploring single concepts, resulting from lectures happening in the art school, that over the years built up a whole lexicon. This was also an interesting output for Agamben's own work, and as a series inspired many copies, not the least being the 100 books for 100 days of dOCUMENTA 13.

‘Positivité’ is opposed to reason in as much as reason is considered eternal: when a truth of reason transforms into an authority, when it falls in the field of the phenomena of the sensible world and its contingencies, it becomes a historical faith, and therefore positive.

Giorgio Agamben defines the apparatus/dispositif as “anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviours, opinions, or discourses of living beings.”[102]

It becomes clear why the concept has found so much resonance in the artistic fields, as it can easily and immediately be translated on the one hand as a way to read exhibitions as ‘dispositifs’ of culture, and on the other hand as a way to situate practices inspired or related to notions of institutional critique, for which the artwork seeks to expose and undo particular power networks.

If it implies the adjustment and taking place of a field of forces acting upon a technological, social and legal context, then it is useful to use the dispositif as a lens through which to consider display. If by display we can designate the appearance of an artwork, object or cultural artefact through specific modalities of visibility – including light and its notions of exposure, position in its relation to the body, distance, materials and colour of what was made to prop it up, hold it, frame it, contain it, levels of present interpretation through all the associated material like labels, texts, marketing material, but also position in relation to jurisdiction, how close one can get, if it is under protection, how much protection, and the layers of conditions that have made that display possible, like for example insurance and its relationship to evaluation, institutional recognition, systems of public and private funding, curatorial practices and art education systems, cultural policy[103]… etc. In that sense then display is precisely what has the capacity to capture, orient, determine, intercept, model, control or secure the behaviours,

102 Giorgio Agamben, *What is an Apparatus? And Other Essays*, Stanford University Press, 2009, p. 14.
103 Many of these aspects have been explored in Muntadas’ practice, see Appendix 3, p. 318.

opinions and discourses of living beings. Within the context of exhibition-making, the display can be said to be a specific dispositif, the nature of which precisely explains the continual recession of display as an object of study.

In fact, the translation of the verb ‘to deploy’ (common translation of ‘dispositif’) is etymologically very close to the verb display. Its origin lies in the late eighteenth century French ‘déployer’, from the Latin ‘displicare’ and late Latin ‘deplicare’: to unfold or explain.[104] To deploy is to lay out, to develop what was folded, gathered, contained in a small space. Troops are deployed when they are in position for action. But one deploys all of one’s eloquence, all of one’s knowledge, all of one’s strength, one’s resources, one’s talents. Passions are deployed, and wings.

104 The etymology of ‘deplicare’ is dis-, de- ‘un-’ + plicare ‘to fold’.

Method

This thesis *In Support* outlines the thinking through forms of display in exhibition-making as it has unfolded through my practice over the last seven years, and is therefore authored by myself, as are all the texts, except two collaborative ones as indicated.[105]

The ten *Support Structure* chapters take up the discussion and form the body of practice-based research. *Support Structure* as a whole was developed over the course of six years in close collaboration with artist-curator Gavin Wade, and the publication *Support Structures*, which makes up the last phase, was produced with designer and typographer James Langdon.

However, the methodology of the *Support Structure* project is essentially collaborative, it relies on a socialised production and was often based on social actions. As outlined in the *Preface*, the very premise of support demands that the thesis inhabit what it is positing, which poses further demands in regards to methodological issues, starting from the adoption of working together as a mode of production for the ten phases of *Support Structure*. In fact, in order to pursue its subject of enquiry, this practice-based research has unfolded in such a way as to draw an ever-widening group of participants, collaborators, and friends into its realm of action. The collaborative nature of such a project allows research to be pursued through multiple perspectives and from a diversity of points of view and disciplines; this is seen as a necessary responsibility of the project, to open up the discussion outside the fields where it is already active, but also as a momentum of the type of implications contained in the relationships of support, and for those to form as public a debate as possible, towards further social actions. But forms of working together and dialogue are also at the heart of the methods employed in

105 See *Foreword*, *Support Structures*, with Gavin Wade, p. 277, and *Design Notes*, with James Langdon, p. 280.

the development of this thesis in general, as an important part of the research took place through conversations, meetings and interviews, as the Appendices testify.

The particular necessities of the subject of this thesis, support, also form another methodological issue, as inhabiting the premise of support structures leads to fragmentation; questions of continuity therefore arise in relationship to *In Support*. Again, I would like to argue that this fragmentation is in fact necessary to speak appropriately to its subject, as support is critical, but not a category in itself; it is precisely its capacity to work across other categories that interests us here. While support can be defined as a type of relationship between people, objects, social forms and political structures, each relationship proposes a specific mode and language of operation, and all open themselves towards further relations; the fragmented nature of this thesis simply reflects this multiplicity of possibilities, and the fact that support often occurs in the shadows of cultural structures or society. Furthermore, as support is sometimes hard to recognise (as it takes a position of interface and organisation that inevitably recedes in the background), this difficulty also demands a language between the ad hoc and the temporary. However, a line of thought does emerge, that is built up over different mediums, instances, sites, works and working relationships over a period of seven years. What is continuous is the development of an enquiry, thinking through overlaps and conflicts between different instances of support, and the on-going attempt to address these through the pedagogical and the didactic. The objects, the installations and the texts are not considered as answers to questions, but each one is an adjusted or partly constructed site for a problematic to take place in. Notions of performance or rehearsal are relevant to this working process, not as preparations towards what may be a final conclusive solution, but as manifestations and appearances of an inherently contingent nature, that once they have taken place, do not ever have to be repeated again, because they have exhausted their set of possibilities.

The ten chapters of this thesis contain the ten phases of the project *Support Structure*, which is present here as a set of art practices as well as a conceptual and methodological enquiry into what structures of support are and can be. The ten-phase *Support Structure* project is a process of insightful inquiry into the notion of support and its corresponding practice; it is taken in this thesis as the primary research data towards developing the argument that support is an important, productive and qualitative work, and yet often unrecognised or belittled. *Support Structure* now constitutes a research and a practice archive, but also a vocabulary for thinking through notions of support and support structures outside the traditional terms which have been given to them. Each of the ten phases that constitute the project were devised to function as art projects on their own, as well as steps in a learning process, an aspect manifest through ongoing adaptation and developments in relation to a series of different activities, situations and sites. For this sequence to be methodological, the phases were devised as separate explorations of specific applications of support in different fields and disciplinary contexts; each phase is a project in support of... This systematic sequence forms specific strands of research-based practice, and it does so, not through addressing support in general, but by performing it, in particular instances. The aim of the series was to articulate the possibilities of supporting structures in immediate relevance to practice, so as to form steps in a methodology.

The structure of the project as a whole was constructed as a curriculum, in the terms with which a school can be thought of as a thinking site. In order to explore the proposition of and therefore invent the practice of support, the project was subjected to a learning process split into phases and disciplines of application, in the hope that it would function as a springboard from which ideas and concepts could be brought back to the notion of art education itself, in this way giving it also new form and direction.

This project sustained the ambition to both act and learn from actions taken, and this is what forms the subject of this research-based practice. This form of research-based practice is an iterative, cyclical exercise of reflection, conceptual work, and taking action, then reflecting, working conceptually and taking further action. What is being described therefore, is how this type of work takes shape as it is being performed, as better experience and accumulated knowledge from and within each phase opens questions and points the way to further experimentation while reusing and upcycling previous study.

The working process of each phase took place in the following sequence:

Existing conditions:

Support is offered to a particular site or group of people chosen as a disciplinary instance (An exhibition at Chisenhale Gallery forms a context for 'Art', or Greenham Common is chosen as a site for 'Politics')

Brief:

Research is developed towards the articulation of a brief for support in that specific space/time situation

Methodology:

Each phase provides a step in a possible methodology of support articulated as follows:

1. offer support
2. define a brief
3. ask a question
4. pursue conversation
5. build an archive
6. navigate the terrain
7. construct a framework
8. mark a place and time
9. play a game
10. evaluate your tools
11. choose an unacceptable colour

0.2

Directions for Use

Céline Condorelli

Function: *Necessity*

> "The history of science and thought gives pride of place to mathematics, cosmology, and physics—noble sciences, rigorous sciences, sciences of the necessary, all close to philosophy: one can observe in their history the almost uninterrupted emergence of truth and pure reason. The other disciplines, however—those, for example, that concern living beings, languages, or economic facts—are considered too tinged with empirical thought, too exposed to the vagaries of chance or imagery, to age-old traditions and external events, for it to be supposed that their history could be anything other than irregular. At most, they are expected to provide evidence of a state of mind, an intellectual fashion, a mixture of archaism and bold conjecture, of intuition and blindness." —Michel Foucault, *The Order of Things*[1]

> "This is true: a critical and systematic and typological history of framing seems possible and necessary. But the angle in general, the quadrangle in particular will not be just one of its objects amongst others. Everything that is written here is valid for the logic of parergonal bordering in general, but the privilege of cadre (frame), though it seems more fortunate in the Latin than in the Germanic languages, is not fortuitous." —Jacques Derrida, *The Truth in Painting*[2]

While support seems to encompass the most ordinary of activities, its discourse appears to be lacking; this project arose from the resulting solitude of this practice, and forms the necessity for the creation of a bibliography of support.

Cities filled with scaffoldings and building sites own no books about them in their libraries. The history of framing is impossible to find, and when we find mention of it, it is only in fragments, few and far between, in out-of-print catalogues and forgotten essays. Exhibitions of anything imaginable are made while the apparatus of exhibition-making remains largely unchallenged. Classification systems impose categories ordering and curbing our thinking while the containers for knowledge, glaring at us in the face, are so integrated they have become invisible. During the rise and fall of the welfare state and its all-encompassing state supports, we did witness

1 Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, translated by Alan Sheridan; Foreword to the English edition, p. IX, Pantheon Books, 1970. Originally published as *Les Mots et les Choses*, Éditions Gallimard, 1966.

2 Jacques Derrida, *The Truth in Painting*, translated by Geoffrey Bennington and Ian McLeod, Chicago: University Of Chicago Press, 1987, pp. 77–78. Originally published as *La Vérité en Peinture*, Flammarion, 1978.

political subjects being flattened into standard categories of needs to be managed, and while applying for grants we forget to ask how funding systems, subsidies, and copyrights change the production of culture. Then, turning to our friends we ask, how can there be no philosophy of friendship that includes women? And everybody knows you can't see the wood for the trees.

While there is apparently no lack of evidence for instances of support, applications of it, resources devoted to it, and expertise in it, its discourse is still largely unaccounted for: nobody to qualify it, legitimise it, inspire us through it. Absent from libraries as a subject, it is not discussed in theory or philosophy; it is neglected as a practice and ignored as a subject. In other words, those engaged in it (and there are many of us) do not have support to guide them in their practice. There is a technical and a physical vocabulary that may belong to the natural sciences, but the deeper voice of support is marginalised to afterthoughts and details, technicalities, exceptional moments of weakness and embarrassing situations. It is shunned and obscured by surrounding disciplines, their dominating concerns and their authorised and exclusive categories of thought — economy, law, art, architecture. Support is derided and discarded by authority, and depoliticised by the mechanisms of it. With no territory fit for inhabitation, the practice of support is coerced into appropriating the gaps and interstices in others, and thus is driven to fragmentation, to intractability, to the borders of the scientific and the shores of the political; support is banished into the shadows of a background that it articulates … and disappears into.

Support Structures represents an effort to draft and construct a supporting structure for the creation of support's discourse, to house other forms of support structures, and to revive, not a subject in the taxonomic sense, but a particular way of engaging in and with subjects in a desire towards emancipation. The proposition is for a territory to be supportive in, to, with, and through. But in order to do so, we must rid ourselves of a few notions: for example, that what forms a valid subject must be constituted by an object of concern, belong to a specific discipline or reside in a distinct set of entities; support is not a formal knowledge in this sense, but a type of relationship between things, and therefore needs to be read comparatively, rather than symptomatically, across disciplines and regardless of their singular frontiers. Support, with other forms of relationships (like participation, for instance), does not correspond to how knowledge is classified nor does it fit into any of its subdivisions, especially seen that, after all, subjects like literature and politics are recent categories;[3] yet it designates something specifically, that should be allowed to create and own a type of knowledge on its own terms. For the purposes of this project, this means

3 "… which can be applied to medieval culture, or even classical culture, only by a retrospective hypothesis, and by an interplay of formal analogies or semantic resemblances; but neither literature, not politics, nor philosophy and the sciences articulated the field of discourse in the seventeenth or eighteenth century as they did in the nineteenth century." Michel Foucault, 'The Unities of Discourse', in *The Archeology of Knowledge*, p. 22.

abandoning some the great divisions that are now familiar to us all (and being able to speak of physical, quantifiable forces in parallel to emotional ones), and gathering successions of seemingly dispersed events according to one of their specific qualities, rather than their nature. This is a necessary undertaking in order to focus on a form of relation, itself an activity—that of supporting—yet traditionally considered both part and subsequent to, the objects it is concerned with. This shift allows us to address what seems to be a disregarded aspect of how and why things appear as they do: what supports, or doesn't support them, and what they in turn support or allow, and through these questions to privilege how support forms political imaginations.

While support might designate the most diverse things, there are, however, similarities in how it appears and works, which are fundamental to relationships between things and objects, knowledge and politics. Furthermore, the fact that support appears as subsequent yet transforms the perception of things, and is so unlikely to offer a subject of research, are exactly the reasons why it has been neglected and needs to be uncovered. What constitutes support is always specific and equalising, and cannot work productively, in the ways described in this book, through a top-down approach; top-down support attempts to flatten difference and corresponds more appropriately to the work of management. There are, however, different things that may be called support, that do not operate as described: these might function as forms of marketing, self-promotion, or welfare in disguise, and are, therefore, not included here. This book, accordingly, only contains a collection of support structures which qualify the relationship of support in the terms described.

Initiating a research project from the position of support makes the question of methodology key to its development. Would it be possible to follow this simple premise of support, as one would follow Ariadne's thread, leading the way through questions of strategy and structure, as an operational process? Could this open an appropriate format for such a project, that could both be implicated in its subject and implicate a public in a productive way, as a participant, or even as a supporter?

What are then, the iterations and gestures of support, the methods, positions, tactics, and the techniques suggested by supporting, that could be both relevant and useable towards cultural production and spatial practice today? And what might possibly be the consequences of such an endeavour; critical collaborative positionings, equalising processes, collective action, re-inventions of models of articulation, organisation and display, actively politicised subjects, re-appropriation of labour processes, re-evaluated means over ends and … supportive subjects? Can one possibly argue that these models of renewed engagement in the environment aren't both important and relevant, and able to act as enormous carriers of enthusiasm? This is not an offer, however, for a complete guide or all-encompassing methodology for how to act and work together towards change. Far from it, the potential here might be for renewed vocabularies and possibilities for critically intervening in cultural and spatial environments, foregrounding relationships, and through this maybe find a way to stimulate the politics of our relationship to political, cultural, economical, and spatial context.

11

Support invites us to rethink our relative positions in the world, to reveal their latent or possible political alliances and resistances to people, concepts, ideas or projects, institutions and organisations, with our full critical faculties, but through the conditions of active participation and intervention in an affirmative politics. Support cannot be understood outside its positively active connotation: not positive in terms of a greater good and ethics, but in terms of articulating explicitly what one is for, and positioning oneself as such in the world and in work.

To think through support calls for opening up and reconsidering systems of production and their unspoken rules and ideologies, and provoking their reformulation to happen anew through an ongoing obligation or requirement to address in relationships what is being supported, through what means, and by whom. The complex ramifications of support structures and systems, when exposed, undo simple binary oppositions and work on the inherent relational level between forces. Or to quote Hannah Arendt: "What I propose, therefore, is very simple: it is nothing more than to think what we are doing."[4]

12

4 Hannah Arendt, *The Human Condition*, Prologue, p. 5, Chicago: University of Chicago Press, 1958.

Function: *Requirements*

> "Corporality of speech, the voice is located at the articulation of body and discourse, and it is in this interspace that listening's back and forth movement might be made: 'To listen to someone, to hear his voice, requires on the listener's part an attention open to the interspace of body and discourse, and which contracts neither at the impression of the voice nor at the expression of the discourse. And what such listening offers is precisely what the speaking subject doesn't say'." —Denis Vasse, quoted by Roland Barthes[5]

Everything starts from this intuition: that what I define as support structures can release potential, and that support is not to be reduced to a reactive, symptomatic, and redeeming gesture, but that through its uttering we may be able to hear the unspoken, the unsatisfied, the late and the latent, the in-process, the pre-thought, the not-yet manifest, the undeveloped, the unrecognised, the delayed, the unanswered, the unavailable, the not-deliverable, the discarded, the over-looked, the neglected, the hidden, the forgotten, the un-named, the un-paid, the missing, the longing, the invisible, the unseen, the behind-the-scene, the disappeared, the concealed, the unwanted, the dormant.

In order to follow this fragile lead in almost complete darkness, the unequivocal alternative is to not think about support, but—tautologically perhaps—be supportive to it, and think 'in support'. There can be no discourse on support, only discourse in support. This choice, taken without reservations, entails a rejection of survey, investigation, and analytical study (the study of a subject from a hypothetical outside which positions work on and about its subject but can never speak with it) for the performance of its primary proposition ('I support'), and can only talk in action through the voice of support.

Hence the impossibility of describing or even explaining support, but the need to expose its operation and propose a structure, a support structure for the formation of its discourse. Here, this is articulated as a manual for support, which offers parallel modes of entry into a field; these entrances are by no means exhaustive and do not attempt to trace boundaries, but are to use for access and orientation. This is the proposal for a discursive site for the exercise of support to take place, and a register where its manifestations can be accounted for, forming the beginning of a bibliography of support structures.

5 Roland Barthes, 'Listening', in *The Responsibility of Forms*, translated by Richard Howard, New York: Hill and Wang, 1985.

Operation: *Features*

Support Structures is a manual for the exercise of support, and is constituted by collection of entries, accompanied by some introductory and explanatory texts ('Function', 'Operation', 'Features', 'Structures', 'Modes', 'Entries'). *Support Structures* works much like support itself, and therefore these Directions for Use are for the work of support in general as well as for using this book.

Support can occur in the interstices of cultural structures or society, in its ad-hoc formations and encounters. The entry into the activity of support is already the entry of the subject: it is inevitably also a work of mediation. Defining a relationship such as support aims at a different category towards action — it is concerned with how the political is staged and performed, the inherent ideology of frames and display, organisational forms and appropriation, and their inter-dependencies.

Operating in a work of articulation, the work of support does so linguistically through a grammar, offering some parameters, attributes, and methodologies for how to operate in support.[6] In the murkiness proper to its territory, some features of support are manifest. These are not to be understood as features in a formal sense, and do not have a common external appearance; they do not trace a silhouette or any possible portrait. They are to be taken in the machinic sense (literally, like a feature in technological equipment) as distinctive characteristics of operation, particular modalities that serve to distinguish them from others of similar types both in activity and tactic: they feature in the work of support. In the practice of everyday life, support structures seem to encompass several of these operational features, more or less self-evident and taken for granted, but usually shrouded by the dominant discourses in their specific situation.

6 Some references have been important to think with, more than important: crucial. They originate from the scarce literature found that was relevant to the subject of support. Made all the more precious and pivotal by its meagerness, they are used here as the text's framework. These are to be considered as the extended family of *Support Structures*: firstly and mostly, Derrida's 'Parergon', then Jean-Claude Lebensztejn's *Annexes*, Didi-Huberman's 'Pan', and Daniel Arasse's 'Détail'. Nothing would have happened though, without Barthes' *A Lover's Discourse: Fragments*, the structure of which has been used as a base to write through.

Features: *Proximity*

close, next-to, familiar, detailed, thorough

Support's first operational feature is its proximity. No support can take place outside a close encounter, getting entangled in a situation and becoming implicated in it. A desire emerges, an offer opens; they are expressed in different ways, emitted or projected without or before being fully formed. It is not a word but a call, a longing; it cannot rely on intellectual awareness or abstract information, but requires a proximity and intimacy (one needs to recognise that it is a call and not just noise). This unarticulated moment is one of an intimate, un-named knowledge; someone is listening, someone hears something. This sound that can be made out is already an address (it is heard), but an open one, a discernment; not a judgment nor yet an emotion, but a sudden, initial erasure of distance demanding a decision which cannot in any way be impartial.

But this intimacy entails some violence as well, the violence of support: providing support and being supportive implies not only being in contact, but being right up against the subject of concern, and taking it on-board, making common cause with it. To work in support also means working towards the hypothetical disappearance of a lack, of the need for support, which are the basis for this intimacy in the first place: once more, against it. How does one become intimate with the problem? What is the distance of proximity that support proposes?

This is so close, it is almost too close to see, making it difficult to make out any contours or edges, which appear blurry and soft. Very different from the distant glance, this filling of vision almost prevents it: it obliterates the field (I am consumed by it), and through it, the feeling of an intimacy is expressed. To be this close is never objective, nor impartial; it develops implication, too close to be innocent and too messy to be clear. The work of support is not melancholic, which would be another way to measure distance; it cannot be unengaged, nor without a politics.

"The specific political distinction, to which political actions and notions can be reduced, is the distinction between friend and enemy."[7] The implication of support is that of the politics of friendship, for to give or receive support is an allegiance, and establishes who and what one can count on, and "if the political is to exist, one must know who everyone is, who is a friend and who is an enemy,[8] and this knowing is not in the mode of theoretical knowledge, but in one of a practical identification."[9] With this possibility being acknowledged comes a responsibility, a commitment: this is what is here called proximity.

7 *The Politics of Friendship*, Jacques Derrida, London: Verso, 2005, p. 85. Translated by Georges Collins from *Politiques de l'Amitié*, Éditions Galilée, Paris, 1994.

8 "The figure of the enemy would then be helpful—precisely as a figure—because of the features which allow it to be identified as such, still identical to what has been determined under this name. An identifuable enemy—that is, one who is reliable to the point of treachery, and thereby familiar. One's fellow man, in sum, who could almost be loved as oneself: he is acknowledged and recognised against the backdrop of a common history. This adversary would remain a neighbour, even if he were an evil neighbour against whom war would have to be waged." *The Politics of Friendship*, ibid., p. 69.

9 Jacques Derrida on Carl Schmitt, ibid., p. 116.

> "Responsible for myself before the other, I am first of all and also responsible for the other before the other. […] The aporetic question what can 'to give in the name, to give to the name of the other' mean could translate into the question of the decision, the event, the exception, sovereignty, and so on. To give in the name of, to give to the name of, the other is what frees responsibility from knowledge […] For yet again, one must certainly know, one must know it, knowledge is necessary if one is to assume responsibility, but the decisive or deciding moment of responsibility supposes a leap by which an act takes off, ceasing in that instant to follow the consequences of what is—that is, of that which can determined by science or consciousness—and thereby frees itself (this is what is called freedom), by the act of its act, of what is therefore heterogeneous to it, that is, knowledge. In sum, decision is unconscious—insane as it may seem it involves the unconscious and nevertheless remains responsible."[10]

The deciding moment of responsibility is crucial because it throws the relationship into the public realm, the space of 'words and deeds'. Supporting is a political relationship, of approval and encouragement, not dissimilar to that of being a friend: embracing or at least being actively interested in, and concerned for, the success of a particular project, undertaking, or venture, which has, inevitably, precedence (even in opposition). This encompasses Montaigne's perfect friend, but also the friend of the museum, party supporters, football supporters, and the implied positionings that any activity in culture entails. Richter understood this and propounded that the artist's duty was to be actively political, opposing war and supporting the revolution. If friendship is the principle of the political, support is part of its actualisation.

10 Jacques Derrida explaining Carl Schmitt, ibid., p. 69.

Features: *Against*

in opposition with, antagonistic towards,
in anticipation of, touching, in physical contact with

Manifestations of support occur and come up, appear in configurations few and far between, where and when necessary, always in relationship to forms of organisations and society. Something or someone is supported, while something or someone is supporting, sometimes reciprocally. The activity, the work we are concerned with here is a verb, and therefore connective, relational; it takes place between entities which are themselves localisable. Supporting occurs right next to these objects, additionally to them, and therefore additionally to works already done, to actions previously taken, on the very edge of their being and functionality. Support is right against them, but does not fall either in or out. It remains, needs to remain, with its work, on the periphery, on a permeable edge working within from without: the site of production of the work is the border (and Kant links the beautiful with the bounded).

According to the logic of the parergon, support works much like an "hors-d'oeuvre: an accessory object, foreign and secondary, supplementary, next to, left-over which must not become primary object. Philosophical discourse has always been against the parergon. But what about the against."[11]

This definition is useful for us not to refer to where the parergon might be found, but to where its work takes place; this is the crucial task of positioning, in terms of where to speak from, which circumstances and context to embrace. Intrinsic to the labour of support, its place is not as much a set of geographical coordinates as a set of border conditions: social, political, economical, spatial. These are always specific, but also specifically chosen and addressed. Support sits right against the object, in an uncomfortable proximity, so close that it touches. Against functions here in its own paradoxical position, in physical contact, typically so as to be supported or collide with, but also in an opposition which is competitive, jurisdictional, and resistant. Being up against is stating a relationship in contrast (conceptual, visual, political), over and over again as its origin implies.[12] This is a position of active antagonism that only disappears when it does not touch anymore, either through its destruction or, just as

11 ["Objet accessoire, etranger, secondaire, supplement, à coté, reste (left over) ce qui ne doit pas devenir objet principal. Le discours philosophique aura toujours été contre le parergon. Mais qu'en aura-t'il été du contre."] *La Vérité en Peinture* [*The Truth in Painting*], Jacques Derrida, Flammarion, 1978, p. 63. Translation by author.

12 From Middle English: again + -s (adverbial genitive) + -t probably by association with superlatives (as in amongst).

violently, its absorption, when support is integrated and disappears in the dominant language, when it is consumed and appropriated by it — this appropriation its only possibility of it becoming proper.[13]

This taking place is perennially peripheral, relational; it is difficult in it being laborious and intractable. Part of its awkwardness lies in it not being an affirmation in itself, but constantly defined in negation: it must not become the object, is not inside nor outside, not autonomous, nor object-bound, not fixed, not closed, un-limited, and never finished. Next to and against, the supplementary eludes location to a fixed point on the map (what kind of map could include it?), refuses a static definition of space and propriety of dwelling; responsibly to his role, it is not willing to take ownership of place.

> "It always takes the risk, by taking place, not to have a proper place. But this doesn't prevent it from having a jurisdiction or a foundation: what does not have a domain or a distinct field, or field of objects which might define its domain, can still have a territory and a ground with its distinct, own legality."[14]

13 "L'a-bord, si nous voulions jouer un peu — pour la poétique — a l'étymologie, nous renverrait en haut allemand 'bort' (table, planche, bord d'un vaisseau). Le bord est donc proprement une planche; et l'étymologie permet de saisir l'enchainement des significations. La première est celle de bord d'un vaisseau, c'est a dire ouvrage fait en planches; puis par métonymie, «ce qui borde, ce qui renferme, ce qui limite, ce qui est a l'extrémité». Dit Littré.

Mais l'étymon aura toujours eu, pour ainsi dire, ses effets de bord. Le bateau n'est jamais loin quand on manie des figures de rhétorique. Bordel a la même étymologie, c'est facile, d'abord une petite cabane en bois. Le bord est de bois, en apparence indifférent come le cadre d'une peinture. Avec la pierre, mieux que la pierre, le bois nomme la matière (hyle veut dire bois). Ces questions du bois, de la matière, du cadre, de la limite entre le dedans et le dehors doivent, quelque part en marge, se constituer ensemble. Le parergon, ce supplément hors d'oeuvre, s'il a le statut d'un quasi-concept philosophique, doit designer une structure prédicative formelle, générale qu'on peut transporter intacte ou régulièrement déformée, reformée, dans d'autres champs, pour lui soumettre de nouveaux contenus." — *La Vérité en Peinture* [*The Truth in Painting*], Jacques Derrida, Flammarion, 1978, p. 61.

14 ["Il risque, ayant lieu, de n'avoir pas de domaine propre. Cela ne le prive pas pas pour autant de jurisdiction et de fondation: ce qui n'a pas de domaine (Gebiet) ou de champs (Feld) propre, de 'champs d'objets' definissant son 'domaine' peut avoir un territoire et un sol (boden) pourvu d'une légalité propre."] — *La Vérité en Peinture* [*The Truth in Painting*], ibid., p. 45. Translation by author.

Features: *Supplementary*

additional, compensatory, vicarious, substitutional, always exterior

Support appears as a supplementary strength, added onto a set of forces that are deemed to be insufficient and in need of addition. Support is applied to, added on, inflicted upon, and therefore entails an external operation, seemingly independent from the object to be supported: it re-works the most intimate, internal workings of a thing from its exterior, from outside it.

The epistemological status of the support is that of a division, a disjunction of the object of science, of an intimate conflict it can never wholly pacify: it is a conflict between the minutiae, the specificity of the response, the operation, and the detached clarity of the interpretive, articulational set-up. In short, it poses the question of where to look from, and it is not perception that is in question here, but rather the dwelling (or place) of the subject: there whence supporting is thought. The paradoxical pre-supposition of support is that it relies on a pre-articulation of a lack or need, to justify its very presence as a function of fulfillment: it comes second. Yet support can invent needs as much as it can fulfill them, and these probably do not correspond …

The notion of the supplement has a small history firmly grounded in the history of art, and this particular lineage is claimed by support with its attribute: the parergon. Because they appeal to the senses, Kant excludes supplements from aesthetic judgment: he starts by discussing colour as such, which he declares an outsider. He then gives us some more examples to add to the list of strangers: the drapery of statues, the colonnades of palaces, and the frames of pictures. Kant describes these through their relationships to works, as in what they do to them; and therefore proceeds to define them only in terms of their relative position, for which he resurrects the Greek term parergon: an addition, an adjunct to the work, never an intrinsic component and always subservient to it.[15] The parergon follows the same logic as Rousseau's supplement: it is added to the entity, to the work, and never becomes part of it. Presence ought to be self-sufficient, and in presence is inscribed a notion of that which is 'natural'. Hence, in Rousseau, evil will always take the supplemental form, something that is exterior to nature, which itself can only ever be innocent. The supplement's existence is marginal; it is the limit between the intrinsic and the extrinsic and hence, the frame functions as a parergon. In *The Truth in Painting*, Derrida, picking up (and apart) this history, observes that, like the supplement, the parergon "has all its characteristics: neither simply internal nor simply external" and compensates—substitutes—for a lack within the work. It intervenes within it "insofar as the inside is missing. Missing something and is itself missing". The parergon is a faculty of sense, it makes sense, and as such, is always excluded.

15 *The Critique of Judgement*, Immanuel Kant, Oxford University Press, 1952. Translated by J. C. Meredith.

> "It is called up and gathered together as a supplement from the lack—a certain 'internal' indetermination—in the very thing that it comes to frame. This lack, which cannot be determined, localised, situated, arrested inside or outside before the framing, is simultaneously—still using concepts which belong, precisely, to the classical logic of the frame, here to Kant's discourse—both product and production of the frame."[16]

Trapped in its logic as a supplement, the parergon works in support, appears as external and yet speaks from within the work, in and to its very core, through the work's inherent, unspoken, lack-of-being.

16 *La Vérité en Peinture* [*The Truth in Painting*], Jacques Derrida, Flammarion, 1978, p. 83. Translation by author.

Features: *Temporary*

short-term, passing, provisional, makeshift, acting, standing-in, caretaking

The irresolvable paradox of support is that it relies on appearing temporary in order to sustain and perpetuate the inherent, naïve hope or belief that what is being supported will eventually be able to support itself; support is geared towards the independence of the object of concern, and is a process towards its own obsolescence and disappearance. One cannot deny that such a paradoxical undertaking defines something of an ideal movement, a utopian longing: the exercise of support is the process of investment towards a knowledge, but beyond it, towards a developing will for emancipation.

Scaffolding and other forms of support appear as temporary even though they might be there for a very long time, as if a state of need could only be comprehended as momentary and passing, like illness, which is something one (hopefully) recovers from. While holding something together in order to allow it to support itself, making it whole again[17] (which would appear to be its very raison d'être), the presence of support also prolongs the moment of crisis, and carries it through time. The hypothetical moment of need and its particular tragedy is played out implicitly in the very fact that support is there, perpetually reminding us of it.

Support continuously reveals the occurrence of a point of jeopardy, and how it caused a rupture in the autonomy of the object; it exposes the now inherently incomplete state of the supported object, as well as its own somewhat inappropriate and fragile nature. In this way, support appears as unessential, in order to maintain the object's illusion of autonomy, its movement towards independence, the longing for completeness. "Scaffolding looks temporary because the appearance of the scaffolding is not the same as that of the order [...] It is very close to perception itself, the moment we see it, we separate it from the building, and then we reconnect it to the building. And we do that so that we keep a clear distinction in our head, between what is the building and what is the support. We read it as temporary, which is one way of trying to undercut its value. All this goes back to the fantasy of the object as freestanding. What (support) does is unconsciously remind us of the muddle of the world which we don't like, and what we are trying to preserve is the ideologic, the purity in the sense of its autonomy, its ideality."[18]

17 "Our frustration in our attempts to experience the Real Thing, whether we call it 'truth' or 'presence', stems from the desire in Western philosophy to foundationalise. Here is the agenda of traditional Western philosophy: One can only seek truth if one discovers fundamental principles and builds upon them. We should recognise this agenda by now as privileging. The act of privileging requires the privileged term to be foundational, complete, self-sufficient; however, it is none of these things. It is related to the non-privileged term in a system of mutual differentiation and dependence, or differance. The privileged concept is incomplete; it is only a supplement, a signifier, a metaphor. For that reason, we are able to use it against itself, to deconstruct it." — *The Logic of the Supplement, Part II, Deconstructive Practice and Legal Theory*, Jack M. Balkin, 1998.

18 The author in conversation with Mark Cousins, 27/7/2006.

Support maintains possibilities open, for the object to collapse or for an eventual repair (a making perfect again, back to a mythical original state), in both ways in a projection towards a potential new. Temporariness, therefore, is actually a means of resistance to the occurrence of a solution, and pushes the predictability of an outcome away by stretching its own weakness, and in this way allows a state of possibility (or status quo) to further remain open.

> "A frame is essentially constructed and therefore fragile: such would be the essence or truth of the frame. If it had any. The fragility of the frame = its essential constructedness or systemic precariousness, need for incessant recreation / its lack of being …"[19]

22 19 Richardson, p. 358.

Features: Subsequent

adjective

secondary, expedient, of lesser value; inessential.

"The Magnificent and Powerful Lords, Lords Magistrate, and Standard Bearer of Justice: Considering that the admirable Filippo Brunelleschi… has invented some machine or kind of ship, by means of which he thinks he can easily, at any time, bring in any merchandise and load on the river Arno and on any other river or water, for less money than usual, and with several other benefits to merchants and others…" [106]

The world's first patent was granted by the Florence City-state to Filippo Brunelleschi for his *Badalone*, an amphibious scaffolding crane able to load and unload very heavy material and transport it on the notoriously tricky river Arno. The patent is vague and does not contain any drawings,[107] designating an immaterial idea as the architect's property, and him as the sole inventor with exclusive rights.

"… and that he refuses to make such machine available to the public, in order that the fruit of his genius and skill may not be reaped by another without his will and consent … [but would] if he enjoyed some prerogative concerning this… and desiring that this matter… shall be brought to light to be of profit to both said Filippo and our whole country … they deliberated on 19 June 1421;"

The *Badalone* has been invented to facilitate the transport of very large pieces of marble from Carrara, which are to be used to construct the shell-like structure of the dome of Santa Maria Novella. This is a revolutionary design: the dome is to be constructed as a scaffolding in itself and therefore does not require the use of

106 This and the following extracts are from the document Signoria: deliberazione del consiglio di Firenze, State Archive, Florence, Italy, 19 June 1421.

107 No drawings of the Badalone survive, but a (speculative) sketch appears in Mariano di Jacopo detto il Taccola's De ingeneis (Concerning engines), 1419-1449.

any, but will be erected through a building yard at ninety metres from the ground; it requires the invention of completely new tools and construction techniques. Brunelleschi spends months in his own yard developing cranes and machines, and does not even enter the building site of the church.

"That no person alive, wherever born and of whatever status, dignity, quality, and grade, shall dare or presume, within three years…to commit any of the following acts on … any … river, stagnant water, swamp, or water running or existing in the territory of Florence".

His project is the winner of an architectural competition launched by the City's authorities for the 'largest dome in the world', crowning the City's newly built cathedral as a token of its power and wealth. Brunelleschi has in fact won the bid ex-equo with Lorenzo Ghiberti, but, offended not to get prime of place, spends several weeks in bed declaring the work should be finished by 'the other architect',[108] who quite predictably proved incapable of coming up with a feasible construction and is therefore eliminated from the project.

"to have, hold, or use in any manner… a machine or ship or other instrument designed to …transport on water any… goods, except such ship or machine or instrument as they may have used until now for similar operations,… and further that any such new or newly shaped machine, etc. shall be burned;"

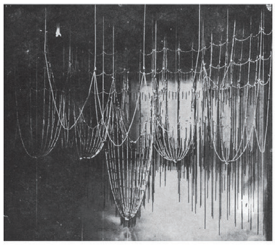
Brunelleschi is famously secretive, and protects his work and inventions by destroying any existing drawings of them; he only describes his inventions in words, as in the 1421 patent. However, others are preying on his genius, and Leonardo da Vinci's archives are later found to contain several sketches of cranes belonging to Brunelleschi's project.

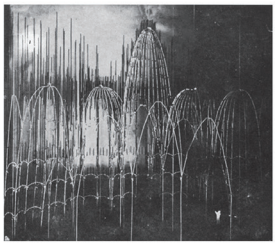
"… Provided however that the foregoing shall not be held to cover, and shall

108 See Nanni Vestri, 'Il Badalone di Filippo Brunelleschi e l'iconografia del «navigium» tra Guido da Vigevano e Leonardo da Vinci', within appendix 'Il privilegio del Badalone (transcription and archival notes)', Annali di Storia di Firenze, Italy, volume 6, Nov. 2011, pp. 65–119.

not apply to, any newly invented or newly shaped machine, etc. designed to ship, transport or travel on water, which may be made by Filippo Brunelleschi or with his will and consent."

He convinces the authorities to grant him monopoly of his invention before he even starts using it, thereby ascertaining the value of his 'original genius'. This is how he invents the jusdictional notion of intellectual property, as well as the possibility for seriality and repetition. As the dome of Santa Maria del Fiore becomes part of the public domain as soon as it is inaugurated, it is only subsequent to the essential focus of the patent, and the major, instrumental component of its invention: the support structure.





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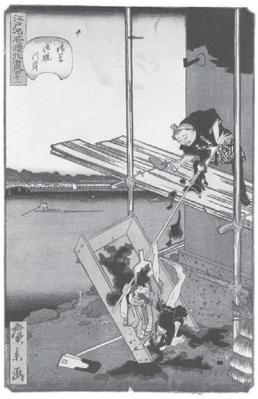

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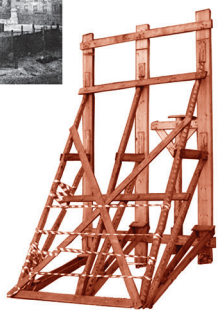

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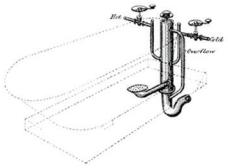

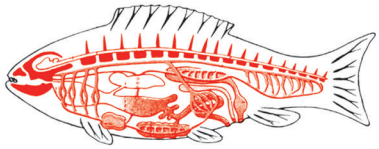

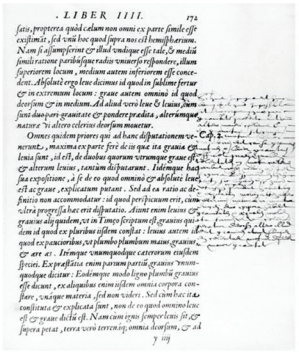

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satis, propterea quòd eidem non omni ex parte simile est existimat, sed vnà hoc quod supra nos est homisphærium. Nam si assumpserint & illud vndique esse tale, & mediũ simili ratione partibusque radius vniuersos respondere, illum superiorem locum, medium autem inferiorem esse concedent. Absolutè ergo leue dicimus id quod in sublime fertur & in extremum locum: graue autem omninò id quod deorsum & in medium. Ad aliud verò leue & leuius sum sunt duo pars grauitate & pondere prædita, alterumque natura & alterò celeriùs deorsum moueatur.

Omnes quidem priores qui ad hanc disputationem ve- Cap. 3.
nerunt, maxima ex parte fere de iis quæ ita grauia & leuia sunt, id est, de duobus quorum verumque graue est & alterum leuius, tantùm disputarunt. Idémque hac ratione fa expositione, à se de eo quod omninò & absolutè leue, est ac graue, explicatum putant. Sed ad ea ratio ac definitio non accommodatur: id quod perspicuum erit, cum celera progressi ad hæc erit disputatio. Atenim leuius & grauius aliquidem, ex in Timæo scriptum est grauius esse dem id quod ex pluribus isdem constat: leuius autem illud quod ex paucioribus, vt plumbo plumbum maius grauius & are æ. Itémque vnumquodque cæterorum eiusdem generis. Ex præfixis enim parium partiũ grauius vnumquodque dicitur: Eodémque modo ligno plumbi grauius esse dicunt, ex aliquibus enim isdem omnia corpora constare, vnáque materia, sed non videri. Sed cùm hæc ita confirmata & explicata sint, non de eo quod omninò leue est & graue dicti est. Nam cùm ignis semper leuis sit, & supera petat, terra verò terrenúsq; omnia deorsum, & ad

y iij

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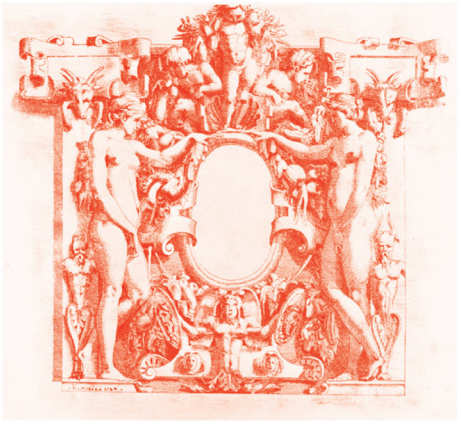

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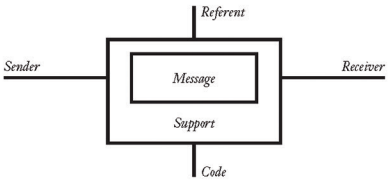
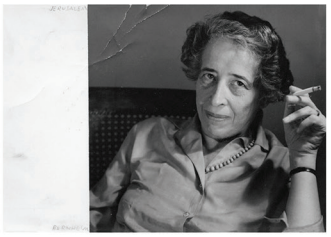
The Title
The term 'immaterials' has been chosen for two reasons:
– the message cannot be dissociated from the support (material),
and the code itself is inscribed in the support as an orderly
distribution of the discrete elements (grains).





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THE·WORKER'S·MAY·POLE

9

10

I. W. W.
THE PAGEANT OF THE
PATERSON STRIKE
PERFORMED BY THE STRIKERS THEMSELVES.
MADISON SQUARE GARDEN
SATURDAY JUNE 7, 8:30 P.M.

26

1 Antoni Gaudí, hanging chain model for structural skeleton (c. 1890).
2 Restauration tower, Camposanto, Pisa, Italy (c. 1900); Oumayagashi Asakusa, Hirokage Utagawa (1859).
3 W. H. Fox Talbot, Trafalgar Square London, during the erection of Nelson's Column (1844). "Did you know Trafalgar Square is precisely as old as photography?" David Campany (2009); El Escorial palace complex under construction, Madrid, Spain (1567); Céline Condorelli *Support* (2006).
4 Ludwig Michael von Schwanthaler, Statue of Bavaria in the royal foundry, Ruhmeshalle, Munich, Bavaria, Germany (1848).

5 What we don't like to see in fish; What doesn't appear in architectural drawings; *Wie Funktioniert Das?* (1963); Handwritten marginalia, Aristotle manuscript; Chris Marker *Commentaires* (1961).
6 From Jacques Derrida, 'Le Parergon', *La Vérité en Peinture* (1978).

7 Jacques Tati *Playtime* (1967); Jean-Francois Lyotard *Les Immateriaux* (1984); Telephone support.
8 Hannah Arendt and her lifetime friend, Mary McCarthy (circa 1954).

9 Walter Crane, cartoons for the cause (1896); The Pageant of the Patterson Strike (1913).
10 Suffragettes, National Woman's Party headquarters, Washington (1920); La Commune, Paris (1871).

27

Operation: *Structures*

Instances of support here are considered as structures, measures taken, complex plots and schemes. Structures take shape insofar as they are imagined, planned, drawn up and committed to, and most importantly, made, built, constructed, erected, and put together. This is the entry of support into a work, beyond any reactive, symptomatic gesture it may suggest (no forgiveness is possible here). There is no redemption in a structure as it is a complex arrangement, which is put up—this explicit intent is essential here, as there is no structure without volition, and no volition without desire.

> "I want, I desire, quite simply, a structure (this word, lately, produced a gritting of teeth: it was regarded as the acme of abstraction). Of course there is not a happiness of a structure; but every structure is habitable, indeed it may be its best definition."[20]

Volition and desire are important to us here, as while support structures are invested with a longing for emancipation, emancipation itself is not a question of knowledge, but a question of will. The faculties of will allow us to understand that emancipation, in fact, starts from the principle of equality, rather than from an ambition to address and overturn inequality. "Emancipation", says Jacques Rancière in *The Emancipated Spectator*, "begins when we dismiss the opposition between those who look and those who act, and recognise that the distribution of the visible is not a manifestation of existing configurations of domination and subjection, but is an intrinsic part of it." Supporting structures are added onto existing dynamics, in order to supplement them, and in this way re-distribute complex sets of forces that also go through them; while doing so they are not attempts to acquire knowledge of a condition, but function, through their persisting, active presence as reconfigurations in time and space, that overturn and transform the old distribution of the sensible.

Structures[21] are not the shape of things, but the underlying principles behind how things appear, as if they resided behind a curtain. A structure displays; but properties that are manifest in its appearance can only be understood formally, and do not necessarily disclose the inner structure, and are in fact able to hide and obscure it exactly by offering a front, a skin, a first degree depth of comprehension. The superficial appearance of things, by the same token, often has the strategic function to hide their hidden deep structure.

20 Roland Barthes, 'Dark Glasses' in *A Lover's Discourse: Fragments*, Vintage Books, 2002, p. 47. First published in French as *Fragments d'un Discours Amoureux*, Editions du Seuil, 1977.

21 According to Barthes' 1957 essay 'Histoire et Sociologie du Vetement: Quelques Observations Methodologiques', Braudel opposes structures to events, and was influenced by Merleau-Ponty's polarity between process and system, and Saussure's between language and grammar. Structures therefore do not reside in spoken language and cannot be aprehended directly, but they are the grammar of language, which refers to deeper, more abstract levels of reality ordering and conditioning how we speak.

> "Scientific analysis would be superfluous is the phenomenal appearance and the essence of things directly coincided."[22]

Structures are solely produced by the principles underlying observed phenomena, and as such delve beyond their representation (how something is shown), within structural determinants: structure is the syntax of transformation, the relational system latent in any object, which can therefore be present in not obviously related ones. To specifically address support structures therefore, is to privilege a particular type of relations in systems—those that are supporting—and to do so by working in them on a deeper level: contructing and adjusting frameworks through which the exercise of support takes place. This work is a process of engagement in the operative dynamics and forcefields of power systems, and therefore also, inevitably, a strategic apparatus. As such, support structures are set-up not to modify a given phenomena or an individual occurrence, but to intervene at the level of their determinants—they may produce multiple, diverse, individual events, but they are affecting the conditions of possibility for those to occur in the first place.

A structure of support is a reflexive, performative system—while the structural exists on the level of syntax and grammar, support works on the mode and the operational, both together beyond redemption or a charitable endeavour in a process which, by preceding representation, and working behind appearance, opens-up complex possibilities for multiple, simultanous authorships.

To take Lévi-Strauss' description:

> "First, the structure exhibits all the characteristics of a system. It is made-up of several elements, none of which can undergo a change without effecting changes in all the other elements. Second, for any given model there should be the possibility of ordering a series of transformations resulting in a group of models of the same type. Third, the above properties make it possible to predict how the model will react if one or more of the elements are submitted to certain modifications. Finally, the model should be constituted so as to make immediately intelligible all the observed facts."

The potential quality of a structure's organisation can be considered as a framework, an outline that could be filled in, added to by each of us. The property of a structure is a systematic reason and purpose, but like any pattern, also by definition the capability to be extended, repeated, or rearranged: it is a tool. Support taking place through structures allows it to be explicitly functional, and implies a certain organised arrangement: we know in what way to rely on a structure, as its internal logic is an operative order, and not imposed randomly through an independent, or worse, seemingly neutral, logic.

> "As support, the structure is separated from desire."[23]

22 Karl Marx, *Capital III*, p. 797.

23 Roland Barthes, 'Dark Glasses' in *A Lover's Discourse: Fragments*, Vintage Books, 2002, p. 47. First published in French as *Fragments d'un Discours Amoureux*, Editions du Seuil, 1977.

Operation: *Modes*

The non-distinct field of support structures is, however, populated, by practices, by instances; it counts the many who engage in it, providing and using support, in different shapes and forms. Very different to defining its boundaries, modes are traced as paths into this territory and its legality. These are to be understood as places to enter from (literally: portals), providing access and a sense of possible orientation. They are spread over a territory, giving directions, distributional, but not integrative insofar as they can never unify or homogenise support, nor can they ever completely separate, isolate its instances from each other, and transform its grammar into a discipline.

These modes are parallel, always remain on the same level, and contain no hierarchy: the discourse of support can only be entered horizontally, and promises no transcendence. Its narrative is very poor.

Every instance of support can have, of course, different consequences. The path it follows and offers can always be interpreted according to some causality or finality—it could even, if needed, be moralised—but this great, meta-narrative is not the subject of this manual; its discourse is. Hence, support is not described through an external, analytical objectification, but engaged directly through the practice of supporting. In this instance, the discourse of support is encouraged and propped-up via its possible structure. This offers a discursive site for the reader and/or practitioner, one to be worked in and added to, one to be inhabited.

This support structure is a discursive terrain, inasmuch as it needs to be administered by its relationships between languages, structures, and a form of agency. However, its subject is difficult to account for and does not belong, strictly speaking, to a field of objects that can be surveyed, or have their contours and autonomy measured and recorded. For this reason, this book is structured and organised as a manual for support, which is able to reflect this intractability: neither a self-contained nor a self-regulated structure, nor a distinct entity in itself, but a structure that qualifies a type of relationship to entities. Support's discourse, therefore, is what we can use to enter the territory of support, and is where its conditions of possibility are made manifest. This can be done here in the very physical, first definition of discourse—'running to-and-fro'—in the place where we can 'discourse'—the ground on which we can run.

30

> "Scientific analysis would be superfluous is the phenomenal appearance and the essence of things directly coincided."[22]

Structures are solely produced by the principles underlying observed phenomena, and as such delve beyond their representation (how something is shown), within structural determinants: structure is the syntax of transformation, the relational system latent in any object, which can therefore be present in not obviously related ones. To specifically address support structures therefore, is to privilege a particular type of relations in systems—those that are supporting—and to do so by working in them on a deeper level: contructing and adjusting frameworks through which the exercise of support takes place. This work is a process of engagement in the operative dynamics and forcefields of power systems, and therefore also, inevitably, a strategic apparatus. As such, support structures are set-up not to modify a given phenomena or an individual occurrence, but to intervene at the level of their determinants—they may produce multiple, diverse, individual events, but they are affecting the conditions of possibility for those to occur in the first place.

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By appearing in a bibliography, an entry is a participant already, inevitably implicated in the subject—or the problem—and therefore participates in its constitution. The entries, in this way, become functional; by working in constituting the ground of support, they provide us with the grounds for a manual. They offer instructional, useable manifestations, and compose, as parergonal framing devices, the display and exhibition of support.

Entries of various origins have been arranged, combined, and put together towards the constitution of this support structure. Some originate from the very few references and relevant texts found on the way or suggested by friends, made all the more precious—in an Epicurean way—through their scarcity. Some come from previous collaborations or encounters with existing works, which were taken along, and used as tools or inspirations through the years. Some are text or project-based commissions. And some come from the collaborative project Support Structure, with Gavin Wade from 2003 to 2009.

32

→
Adam Broomberg and Oliver Chanarin
Support Structures (2004)

Adam Broomberg and Oliver Chanarin
Support Structures (2004)

0.4

Exergue

Céline Condorelli

"… the exergue falls to one side of the work, the outside, (and is) indispensable to energeia in order to liberate surplus value by enclosing labor …"[1]

The word *exergue* designates a small space below the principal emblem on a coin or a medal often used for the date or place, or the inscription itself; this would usually be on the reverse side of the main ornamental design. First recorded in French in 1636, the term evolved and was later used figuratively towards 'what presents and explains'. Its etymology underlines its affinity with a frame, as it was adapted from the medieval scientific Latin *exergum*, composed of *ex*, meaning 'out' and the Greek *ergon*, meaning 'work', or what lies outside the work—not unlike a parergon. The word was slowly integrated in French as the culinary hors-d'oeuvre.

The exergue to *Support Structures* is a short story about one of support's manifestations, and therefore not intrinsic to the project as such; it is a narrative through the assumptions of how support wrongly appears as both supplementary and valueless, not unlike a parergon. This story, of some things that were said and done, exemplifies the problematics of support. The similarity of position, outside 'the work', of both exergue and support brings to light that they also share the same function, that of the production of value. The exergue, therefore, will be used to undo the prejudices against support and redefine the terms through which it needs to be considered.

This series of photographs was taken by Adam Broomberg and Oliver Chanarin in 2004 in Milo, a small town on the slopes of Mount Etna. In these images, Milo appears to be held together and propped up by hundreds of scaffoldings, in a state of disturbing fragility caused by the earthquake that shook its ground some months earlier. The scaffolds cover façades, occupy streets, stretch and span between buildings. This technique of holding up constructions to prevent them from falling down has a name in Italian: the verb *puntellare*, which means 'to prop-up', 'shore-up', 'to support'. What one sees in Milo is an agglomeration of buildings being sustained after a dramatic event, but also, by repercussion, on the brink of another impending disaster. The presence of the scaffolds also stands, by implication, for that of the earthquake, as it works as a constant reminder of the calamity that took place here, proportionally to it; it stretches this moment of crisis to our present, as a tangible, unwelcome companion to the city. What will happen is still uncertain. While the scaffoldings supports Milo in a temporary status quo, the city—and ourselves—must await for possible settlements and the actual, long-term consequences of the earthquake; the temporary supports forcing an openness to possible resolutions, indefinitely. The buildings are awaiting restoration, but they might be beyond repair;

1 Jacques Derrida, 'Parergon', *The Truth in Painting*, Chicago: University of Chicago Press, 1987, p. 83.

demolished or replaced, they could stay like this for a very long time. If any of the scaffolding is removed, they will fall down. The collapse of one building would quite likely weaken its neighboring structures and cause them to fail and cave in, rows of buildings holding each other up as terraces, streets, and finally the entire town, all function as interdependent structures. The scaffolding appears to be supporting individual buildings, but through them also props up the whole of Milo, and maintains it into the future.

Milo's current state is due to the earthquake that occurred at 18:14 local time on Tuesday 29 October 2002, of a magnitude of 4.1 on the Richter scale; that day, Mount Etna's population had already felt the earth tremble twice, at 11:04 and 16:49, with only slightly lower magnitudes. In the early evening, an earthquake takes place with its epicentre closest to the city, just one kilometre west of it. It only lasts but a moment, at this magnitude a few recorded seconds perhaps. The perceived duration of an earthquake can be much greater than its actual measurement, depending on one's distance from the epicentre, and the ground's geology, which can make the earth shake for as much as three times longer when inconsistent. Being inside will also substantially stretch the instant, both in duration and intensity, in proportion to the building's height and its construction typology. Following this particular moment, only relatively minor damage ensues: cracks appear, things rock, tremble, move, and only in some cases—mostly of poorly constructed buildings—is there any more substantial harm done. Stone buildings are reported to suffer second-degree shears, with fragments of walls falling down, and roof tiles sliding.

The destructive power of an earthquake closely correlates with its energy release, one and a half times that of its shaking amplitude. For an earthquake like Milo's, the seismic energy released is comparable in underground explosive force to a small atomic bomb, but gets diffused through the earth's crust. The Richter magnitude scale measures the shaking amplitude of an earthquake, and is calculated from the largest displacement from 0 at a given point; it then assigns a single number to evaluate it, from a base-10 logarithmic scale, which means that one point increase on its scale designates a ten-fold increase in its shaking amplitude. This number, based solely on the few seconds of actual shaking earth, functions as a universal evaluation of an earthquake's gravity and its predicted consequences on people's lives. The measure of 4.1 on the Richter magnitude scale designates what is known as a 'light earthquake', meaning it is only just within a range that is noticeable, with anticipated manifestations, including indoor items shaking and general rattling noises, but not much likelihood of significant damage. In the same way that an earthquake stretches in time in relationship to one's actual situation, its reverberations, both physical and social, psychological and economic, rumble through an uncertain, expansive future, and can only be gauged against (future or predicted) needs for support.

The scaffolding props up and works to avoid or at least delay the process of failure and collapse. It is erected as a building is still standing, but when one too many cracks have appeared, too many things have moved and opened; when it feels unsafe. The scaffolding works against processes of deterioration and erosion, against tearing,

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gravity and time, against materials separating themselves from each other and opening up along their joints. The scaffolding works by trying to compensate for the sheer inability of a building structure to move and adapt to the forces around and within it, an impossibility suddenly made visible but yet always present and threatening beneath the surface of things. Every building has a forecasted lifespan, and inscribed in its very construction is the slow process of failure and eventual collapse. The scaffolding thus appears just before irretrievable ruin and catches this moment, stretches it in time, holds it in a state of least resistance.

We watch the building and its supports. The scaffolding is made out of odd bits of timber of different thickness, not as much built as put together according to need, expediently; parts are reinforced with additional bracing, the wood looks dirty and a bit wet, unpainted and unprotected, but it touches the building quite delicately and carefully. Puntellare suggests this just-touching-with-the-tips (of your fingers?). The timber scaffold doesn't look like it was built to last, but the building, in contrast and by consequence, seems to have been constructed well into the future, for generations ahead. In opposition to its situation, to the scaffolding and the surrounding structures' ad-hoc nature, the building looks even finer, its value now almost silently measurable by its being protected and saved by the scaffolding. The building gives every appearance of being old and precious, maybe more so now that it is in danger, so that one gazes at it anew.

Paradoxically, the scaffolding introduces a new element: if the building were to be demolished, the scaffolding would fall down, too. As the building is being supported, the scaffold seems to recede behind this order of function: the more we look, the more the supports appear fragile, disposable, and transparent. The supports begin to disappear from view because, in fact, they ought not to be there, and will surely be removed when seismic and structural systems are restored back to balance. The story seems simple enough: support is a simple physical fulfillment dictated by a temporary need. It supplements or enables a situation, and as such, can disappear as quickly as it comes about. It appears that support holds no value other than that of its function—what it is doing for something else—and the cost of its labour.

But questions slowly creep up: is this narrative really that simple, and aren't we missing something? Aren't we missing, precisely, what this act of supporting might have to say, if we treated it as capable of speaking on its own behalf and not merely on behalf of the building? What would happen if, instead of looking at the building, we started looking at its supports? How would this image be reconfigured if through an unreasonable change of composition we shifted focus to the least important protagonist in the frame? The problem comes from the fact that *Support Structures* was started with an interest (in how support works) and with the suspicion of its repression, and it therefore seems necessary, if not essential, to reposition ourselves and ask what other story might emerge if we looked the 'wrong' way.

So we look again, around, and behind; at the context, the background. And we first find that Milo is constructed on an unstable ground with a very high risk of earthquakes. Furthermore, Mount Etna is a highly active volcano in an almost constant

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state of eruption, and regularly flares up and pours rivers of lava that run faster or slower depending on the scale of the eruption. Summit eruptions can be highly explosive and are extremely spectacular, glowing through the night, but are rarely threatening for the inhabited areas around the volcano. However, flank eruptions can occur at substantially lower altitudes, close to or even well within the populated areas around or on cones of past eruptions. Eruptions occur frequently, as do earthquakes and ground deformations, or other complex movements of the land. Nonetheless, throughout history, inhabitants have kept returning to this region, and cities were often in constant states of destruction and reconstruction. The volcanic earth is very fertile, and supports extensive agriculture, with vineyards and orchards spread across the lower slopes of Mount Etna far into the broad plains of Catania to the south.

As instruments of prediction for seismographic activity date almost eighteen hundred years, most eruptions can be detected early enough for people to escape, especially as the lava flows are usually slow. It also appears that earthquakes are and have been so common here that it is usual to have been through many, mostly minor ones, that can be slept through, or are detected by the rocking of hanging lights. It transpires that the number of earthquakes occurring per year in this range of amplitude is estimated at around sixty-two hundred worldwide, an impressive average of sixteen per day. The movements of the earth here are in tune with the activities of the volcano, which is monitored closely, and is at once feared, loved, and, of course, respected. The Milo earthquake, in fact, occurred towards the end of a period of eruption, while the lava flow was slowing down, barely moving at fifteen metres an hour on that day, gradually filling in the uninhabited valleys closest to the summit crater. Generally, the measure of Mount Etna's activity is felt most immediately through the ash rains rising or decreasing in intensity, covering and entering every house with a fine layer of black dust. The dust is part of everyday life: it gets swept away casually and regularly, is commented on, sticks to one's feet, and is always to be found at the bottom of the bed.

Milo, it turns out, is not exceptional, neither in its architecture nor in its situation. With this in mind, it is not unlikely that thirty years from now, these scaffolds might still be there, or that more and more scaffoldings may have been erected, creating a situation in which supports would supersede structures. In this context, the notion of temporariness shifts and expands towards unknown scales and dimensions. We also find that 'Puntellature' are so common that they are part of the fabric of cities in this region, and even designate a job description. In fact, when looking at the photographs again, the pink, yellow, green, and blue ribbons on the foreground suddenly stand out, laid over the scaffold, as if they were decorating it. And thus a new question arises: why would the manifestation of imminent danger be decorated?

We eventually comprehend that one of the reasons why this status quo might remain for a very long time is that there are large numbers of ancient buildings in Sicily, numerous Baroque towns and churches, endless historical sites, and even more that emerge any time digging is done. The presence of scaffoldings also stands for the absence of public funding to repair these buildings. It is an absence with many

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possible causes: complicated and long-winded bureaucracy, slow decision-making processes, corrupt governments, but also the simple fact that Milo is just one town among many in need of repair, amid a multitude of major architectural sites that make this one less urgent, less valuable, less important.

Meanwhile, the presence of the scaffolding changes the jurisdictional nature of the site from a building to a building site, which makes it, for example, tax-exempt. A construction site, or a site 'in danger', is also one of the pre-requisites for funding applications from the European Union, for instance. The scaffold, therefore, is only at first a physical means to both get to and prop up parts of a building, while it, in fact, is the means to access a set of possible futures. The work of support, here taking place in and through ad-hoc bits of scaffolding, is what defines this site's legal and jurisdictional status, and thus the actual and potential politics of the space itself.

As the scaffolds hold up Milo, lists are drawn up and argued over, applications are considered, funding systems approached, politicians make promises and requests, and the space of the city is managed, classified, bought and sold, protected, or exposed. Support undertakes its political performance through the institution of exceptional conditions, even when these become regular and long-term.

Far from being supplementary or unessential, support is the very thing that is crucial to this construction and its surrounding situation, indispensable to how these are to be designated and governed, and their very sustainability is contingent upon it; support is the condition of possibility for the making and changing of space, and it structures the relationship between this building and its context, the urban fabric, and the socio-political landscape.

Slowly deconstructing a prejudice against its apparent fragility and dispensable, functional worth, support reveals itself to be an instrument of evaluation, and is exactly the mechanism that has (as its property) the potential to release value. Support is a moment of pure potential.

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Chapter 1

Support Structure: in support of Art

***I Am A Curator*, Chisenhale Gallery**

(2003)

The project's enquiry started by investigating support in relationship to art. What would it mean to offer support in the context of art, and how could that be taken as a process of artistic production? Furthermore, how could such a question be articulated with precision? Some initial decisions were made to focus the enquiry, that in some ways already began to articulate the project's position in relationship to the task at hand. *Support Structure: in support of Art* chose at its conceptual site the process of making art public, and to do so took exhibition-making as its object of study, and the gallery space as its context.

The project's initial brief and problematic was expanded towards the provision of a comprehensive support system that would manifest the processes of curating taking place on the one hand, and articulate the encounter with the public on the other; it was configured as an artwork in the form of a variable exhibition system both enabling and challenging curators, artworks and visitors. *Support Structure: in support of Art* was a system that conditioned, created, manifested and articulated the exhibition-making process as well as its results, on a functional but also an aesthetic level. The project, in this way, started addressing support as both a didactic and responsive relationship, devising structures of support in the context of art that could suggest possible behaviours and interactions, and indicate new forms of exhibition-making which would open up art's potential role in society.

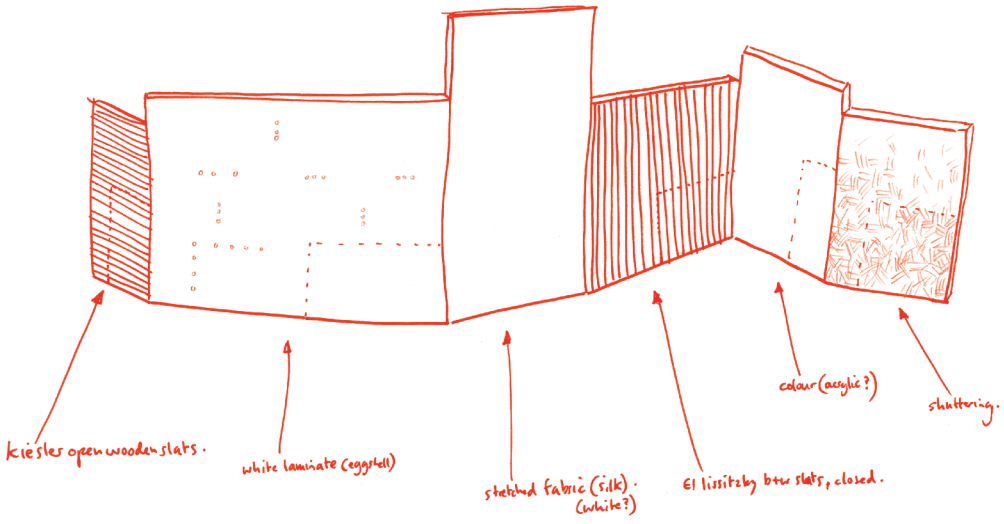
Support Structure: in support of Art addressed notions of organisation and display in the realm of art and its institutions through the provision of a hyper-

functional exhibition system, questioning their relationship with art objects and the public. The project provides the beginning of what was to develop as *Support Structure*'s learning process, and started in the rather conventional, or at least established, context for showing art of Chisenhale Gallery, in London. Another starting point was historical, with the choice to address specifically the display of collections, therefore tackling an essential aspect of exhibitions. The first *Support Structure* contained six collections (not collected by ourselves), and was in itself devised to act as plinth, frame, wall, pedestal and working place – a hyper-specific and simultaneously generic display device, which would have belonged to the final two categories of Mazarin's collection, those of plinths and pedestals.[109] And yet, it was clearly present as an artwork in its own right, as well as, once in use, a museological context for both a working process (offering a place and a way to work through the multiple exhibitions), and an exhibition format (containing and staging all of the shows, through the simple fact that it could not be taken out of the gallery). Which is to say the *Support Structure* (as the piece was called) simultaneously inhabited several historical and ontological categories, thus unsettling the boundaries between them, and in this way proposing a new object of study which belonged to none.

109 See *The private collection*, *Prelude*, p. 41–43.

2.6

Support Structure: *Phase One*
In Support of Art
I Am a Curator, Chisenhale Gallery (2003)



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Phase 1 was in support of the exhibition *I Am A Curator* at Chisenhale Gallery, London, 5 November to 14 December 2003. The project provided a variable exhibition system enabling and challenging curators, artworks, and visitors.

The original brief set by Per Hüttner was to produce a shelf-like structure to be positioned on the end wall of Chisenhale Gallery. The structure would provide storage for the artworks in the exhibition; categorise the works; accommodate documentation of artists and works; store electronic equipment and tools; and would be supplemented with a set of plinths, tables and chairs.

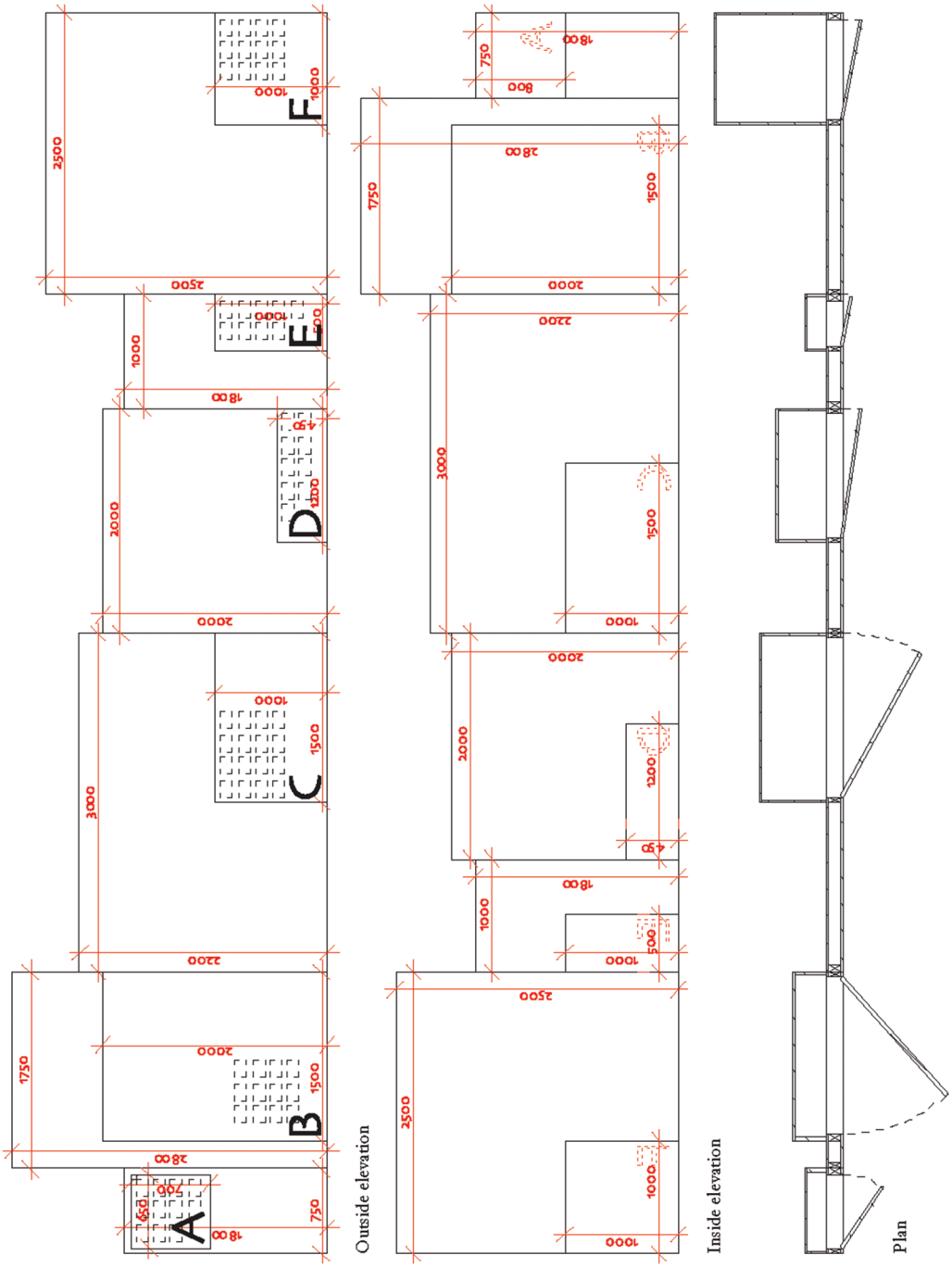
We intend Support Structure to be a questioning structure that in turn produces more questions and also, of course, answers. In Phase 1 these typically took the form of exhibitions and curatorial enquiry. Certain 'Curators of the Day' would turn the questions back on us by using Support Structure as an *objet d'art* and we enjoyed and took heed of these tests. If anything the testing and questioning of Support Structure and the Curator of the Day pointed towards a set of innate properties of exhibition making. These of course are programmable rules that each curator should avoid and relish as self consciously as possible without, hopefully, denaturing the pure elation of organising and discovering objects and ideas in space and context. This question of the architectural interface forming behaviour towards the success of innate properties is part of the space of art and architecture within our project; an evolution towards defining and transforming essential human tools.

We decided to expand the brief into a more comprehensive support system that would manifest the processes of curating taking place within the site and beyond. Our objective was to create a set of forms, clearly independent from the gallery, that would offer maximum flexibility and choice while containing the very processes of how the show could operate. We proposed a physical structure that would both be a container of 'sleeping' artworks (not in use) and a potential receptacle of active artworks (selected by the Curator of the Day). This form would correspond with the 6 selections of artworks whilst also directly responding to the scale and dimensions of Chisenhale. Each selection was therefore housed within its own storage unit, itself attached to a portable partition. Rather than hiding the cupboards behind this potential display surface, they were only accessible through it, therefore presenting their function as a front, a useable alternative directly confronting the gallery walls. We allowed the size and quantity of art selected to dictate the dimension of each unit, and different surface materials were selected, so that all 6 units became unique in relation to each unique selection. The units were joined by one-way hinges and the whole structure was on wheels allowing movement and a wide range of possible shapes, from a very two-dimensional surface the width of Chisenhale up to the point of forming a completely enclosed and independent gallery within the larger space. This potential interior and 'back wall' was treated as a tending-towards-neutral continuous façade and painted in 'skylight' colour from Farrow and Ball's historical range of paints. Whilst being robustly physical and irregular, the interior offered a sequence of horizontal plinth surfaces that created an unusual, intimate, and generous micro-gallery situation used by numerous Curators of the Day. The six units of differing heights, widths and surfaces were designed to embody an awareness of curatorial choice and even responsibility in regard to the nature of the environment in which artworks would be developed or placed.

The 6 individual surfaces (A-F) had been chosen to reference differing types of support and roles. The slatted MDF surface of unit D was intended to directly reference El Lissitzky's Abstract Cabinet (1927) as a seminal precedent of exhibition design / architecture as art. Unit A was the only selected coloured surface, a bright red Formica, designating a potential door to the internal gallery when folded up into its irregular hexagon form. Unit B and F were materials being 'misused' as display by redirecting their usual function of (B, stirlingboard) temporarily covering broken windows and doors, and (F, grey insulation board) offering insulation to an internal wall or room.

Support Structure therefore questioned the nature of Chisenhale's white-walled gallery space by offering a large and complex set of possibilities, simultaneously didactic and responsive, as with the architects Alison and Peter Smithson's agenda for the Economist Plaza: "... We have to raise the individual items or elements above themselves, shifting sideways the emphasis of their bare selves, to the level that they recess together and subtly serve as signs to help us know how to behave in our buildings, guide how we want to live as a society in our cities."

On constructing and connecting all of the physical elements we again considered how Support Structure was acting as an interface between user and system and decided that an element of humour and a less physical structure should be added to complete the system of interfacing. Scott Rigby's *I-Deal Opportunities* card system was developed in relation to the decisions we were making with Support Structure and became a vital part of the process of curating the daily exhibitions. We proposed to add a set of Jokers to his 'pack of cards' that would extend beyond representing the artists or artworks available. Our Jokers were very simple additions to the options of how you would be likely to spend your time as a curator and to speed up problem solving and lateral thinking. Each unit had one Joker inserted.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2200
2000
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1750
2800
750
1800
Outside elevation
Inside elevation
Plan

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Selector: Reid Shelter

1. Reid Shelter, Apocalypse Movies (2003). Ink on paper, dim. variable.

2. Michael Euyung Oh, 19 National Flags (2003). Digital prints, 10 x 15 cm each.

3. March 21, 21 Methods of After-School Destruction (2003). Ammonia process blueprints, 28 x 44 cm.

4. Althea Thauberger, Songstress (2001–2002). Single channel video on monitor, 16 mm film to DVD, 20 min. looped.

5. Marina Roy, Errant (2002). Single channel video on monitor, animation on DVD, 15 min. looped.

+ Oblique Strategies (Things to do when you're stuck) in support of curatorial dilemmas.

Selector: Melanie Keen

All works courtesy the Kamlish Saunders Collection.

1. Jack Albin, Frank and Dean (1941). Gelatin silver resin print, 56 x 57 cm. Acquired in 2002 from the Richard Goodall Gallery, Manchester.

2. Alexis Harding, Untitled (1995). Oil and gloss on canvas, 77 x 51 cm. Acquired in 1995 at Goldsmith's degree show, London.

3. Dan Hays, Untitled (from the Guinea Pig Series) (1997). Oil on canvas, 16 x 22 cm. Acquired in 1998 from Laure Genillard, London.

4. Anya Gallaccio (as Giorgio Sadotti), Untitled framed painting (1996). Poster paint on paper, 111 x 78 cm. Acquired in 2000 from the artist.

5. Fernand Léger, La Partie de Campagne Framed print, 1952. Lithograph. 64 x 80 cm. Acquired in 1993 from the Primrose Hill Gallery, London.

6. Julia Warr, Spin Leggy (1999). Acrylic on board, 60 x 60 cm. Acquired in 2001 from artist.

7. Gillian Wearing, When I Grow Up (1990). Lithograph, 112 x 87 cm. Acquired in 1997 from Habitat.

+ Selection of local ingredients in support of curatorial choice.

Selector: Lisa Le Feuvre

1. Richard Couzins, Mountains (1999). Video, back drop, bull dog clips, washing line, books and tennis balls.

2. Sam Ely and Lynne Harris, Playlist (2003). Set of instructions and playlist.

3. Colin Glen, Suspender (2003). 3 paintings on canvas, 87 x 114 x 2 cm; video 20 min loop; 3 framed digital photos, 27 x 22 x 4 cm; display case, 30 x 90 x 30 cm.

4. Kate Grieve, East End Gallery Survey Video Interviews, Tapes 1–6 (2003), 7 video tapes, CD-rom.

5. David Osbaldeston, Stellar issue 10 (2003). Fanzine, display stall.

6. James Porter, Point Eyes at Speed to Unseen Nearby Wall (2003). video and drawings.

7. Eva Weinmayr, Who Makes the Playstation 2 (2003). Enamel on aluminium, 74 x 55 cm and wall label.

8. Simon Woolham, Card, Biro and Debris (2003). Card, biro and debris in plastic box.

+ Selection of phone numbers in support of curatorial decisions.

+ Jokers selected by Céline Condorelli and Gavin Wade

D

Selector: Tone O. Nielsen

Curated selection 'Rocker by Choice'

1. 'A-dip'. A micro intervention in cinema space 1–55 (2003). 56 cinema spots on 35 mm transferred to video, 60 min.

2. Intervention/collaboration of Comite 68 Pro Libertades Democraticas, El Nopal Press, and Mariana Botey/The Invisible College. The schematics of a state crime, October 2003, silkscreen print/diptych, 56 x 152.50 cm.

3. Bring Out The Garbage, Warning Registration Zone (2002–2003). Stickers and booklets to be distributed on the streets of East London, variable dimensions.

4. Divine Forces Radio, A Dose of Reality (2003). Mixed tape from various divine forces radio shows, Los Angeles, 80 min.

5. Sharon Hayes, 10 Minutes of Collective Activity: Once Removed (2003). Instructions for a video taping/performance, 10 min.

6. Robby Herbst, Hashbury Dance (2003). Poster, boom box, CD, 46 x 61 cm.

7. Runo Lagomarsino, Histories that nothing are (2001–2003). Video loop.

8. Runo Lagomarsino and Johan Tiren, Waiting for the demonstration at the wrong time (2003). Digital Print, 100 x 156 cm.

9. Armitis Motevalli, In Defense of Self Defense III: May 3, 2003 (2003). Drawing, 127 x 127 cm.

10. Leonard Palmestal, Propoganda (2002). Video, 11 min, 30 sec.

11. Slanguage (Mario Ybarra, Jr. and Juan Capistran), Proposal for sound system bunker no. 73 … more junk in the bunk (2003). Acrylic on paper, 107 x 158.5 cm.

12. Christina Ulke and Neil Stuber, Jatra Pala – Easy Living in Seven Acts, at the Quay (2003). A Bangladeshi opera in 2,500 b/w vinyl stickers to be distributed on the streets of East London, 11 x 14 cm each.

13. V3TO, Schengen Information System (2003). Poster and info print, poster: 600 x 763.5 cm, info print: A5. If selected, the V3TO poster will be printed and distributed in the public space of Copenhagen, Denmark

+ Selection of books in support of curatorial enquiry.

E

Selector: Patrick Bernier

1. Roderick Barton, Wood Stacked Trolley XI (2003). Steel, wood, wheels, 23 x 23 x 40 cm.

2. Blair Butterfield, Excessed One (2003). Oil paint on canvas, 13 x 18 cm.

3. Lee Campbell, Supermarket Superstickers Superworks (2003). Reduced price stickers courtesy of Woolworths Plc.

4. Lucia Cipriano, Oh But I Love My Car (2000–2003). Pyjama bag, includes video (video performance), pyjamas, pyjama party.

5. Daedalus, Labyrinthine Event Pack (2003). 52 painted plastic coated cards (plus coloured pins and instruction booklet), 6 x 9 x 2 cm.

6. Jon Fawcett, Line 4 (2) (2003). 6 to 12 images measuring 20 x 15 cm, map, 6 to 12 small objects mounted in small box, photographs and objects.

7. Calum F. Kerr, Mite Host (2003). Plasticine, evidence of hosting a curator.

8. Helen Marshall, Hostage 12/10/2003. 500 ml Sodium chloride intravenous infusion, expiry 08/2005, 24 x 9 x 4 cm.

9. Nathaniel Rackowe, Rotating Panel (2003). Aluminum, plastic sheet, steel, motor, castors. Constantly rotates through 360 degrees.

10. Eti and Daniel Wade, Wade Family Portrait (Eti) (2003), digital print, 42 x 29 cm. Refugee (Daniel) (2002), video.

+ Selection of games in support of curatorial play.

F

Selector: Per Hüttner

1. Roger Anderson, Letters From Mayhem (2003). 31 x 31 cm.

2. Andrew Dadson, Pink Bank Project (2003). Installation, spray paint, paper, bank cards.

3/4. Nathalia Edenmont, Alexander (2003). C-print on perspex, 60 x 60 cm. Tamara, c-print on perspex, 60 x 60 cm.

5/6. Ivan Fayard, Spermator 3 (2003), acrylic on canvas, 55 x 65 cm. Spermator 4 (2003), acrylic on canvas, 50 x 70 cm.

7. Carlee Fernandez, White Rat with Red Grapes (2003). Altered taxidermy, 35 x 18 x 9 cm.

8. Leslie Fratkin, Sarajevo Self-portrait: The View from Inside (2001). Book, 24 x 32 cm.

9. Arni Gudmundsson, Intelligence meets Stupidity (2000). Pencil on paper, 5 x 7 cm.

10. Morten Goll/Joachim Hamou, Instructional Video and Uniforms for a Gallery Crew (2003). Video, 13 min, Unisex uniforms, 3 sizes.

11. Guillaume Janot, Sunday Morning (With Gene) (1999). Photograph, 80 x 120 cm.

12. Hans-Jorgen Johansen, Ande (Spirit) (2003). Epoxy, iron, electronics, 50 x 45 x 70 cm.

13. Arnold J Kemp, Untitled (Pryor) 2002. Watercolour pencil on paper, framed, 61 x 81 cm.

14. Charles LaBelle, Stars at Noon (2002). 35 mm slide projection (80 slides).

15. Valerie Mrejen, Chamonix (2002). DVD, 13 mins.

16. Stephanie Nava, L'Absorbeur de Paysage (2001). Wall drawing.

17. Laercio Redondo, I Don't Love You Any More (2001). Digital video, 1 min 18 sec looped.

18. Lenke Rothman, Testing Pens (2003). 3 drawings in perspex boxes, each 12 x 18 cm.

19. Tamura Satoru, That Night, He Hits Cans (2002). Video, 3 min 6 sec.

20. Nebojsa Seric-Shoba, Remote Control (2001). Digital colour poster, 61 x 91 cm.

21/22. Tommy Stöckel, Convex and Concave (after M C Escher) (2003). Paper, cardboard, 14.0 x 52 x 15 cm. From Two to Three (2003), PDF file (on website only), 9 A4 pages, assembled sculpture 30 cm high.

+ Eames House of Cards in support of artworks.

A* Joker made available 3 sets of *Oblique Strategies* for idea development and alternative logic routes for curatorial conceits. They were a set of *Fluffers* by Robert Johnston and Flatpackoo1, Bill Drummond's *Silent Protest* pack of cards, and a set called *100 things to do when you're stuck*, which had been given to Céline as a gift.

B* Joker was a list of local ingredients available to the daily curator from the set of shops along Roman Road, parallel to the Chisenhale, including plastic bead door curtains from Pound Plus, tattoos and piercings from Pride, and taxis from Roman Cars.

C* Joker was the vital ingredient of telephone numbers of other international artists and curators just in case you needed some advice or a shoulder to cry on.

D* Joker was a library of forty books in aid of curating from our personal libraries including Isaac Asimov's *I, Robot*, Sun Tzu's *The Art of War*, Alexander Dorner's *The Way Beyond 'Art'*, Frederick Kiesler's book of *Selected Writings* and *The Diderot Encyclopedia*.

E* Joker offered an alternative way to spend your day as well as another system for making decisions. This was a set of games including Jenga, Ker-Plunk, Connect 4, and Downfall.

F* Joker was an alternative historical portable exhibition design in the guise of Charles and Ray Eames' *House of Cards*.

These Joker cards and hinged wall segments were combined with a very simply designed list of contents and introductory foldout and two heights of irregular shaped collapsible tables, two low platforms, and six triangular stools/plinths of three different heights. All of these structures then became a system in relation to the daily routines and advice of the support team within the gallery and the possibilities of lighting, installing, and documenting.

We initially aimed for an aesthetic positioned between ad-hoc and permanent as an appropriate approach to the temporary set of choices available within the concept of *I Am A Curator*. By the end of the process we were (are) trying to reflect on how our programming actually adjusted what occurred. Once Support Structure was handed over to the gallery crew, we visited the gallery as often as possible, and saw it being transformed on an almost daily basis. Support Structure was being heavily used, pushed and pulled, constantly moving up and down, opening-up and closing its doors, offering its contents for all to be seen or containing them like a secret. It was a great satisfaction to observe the building up of a layer of fingerprints, holes, chips, bumps, and scratches, and even to have to replace some of its many wheels having seen just how much it was being dragged around.

Support Structure was devised according to function, and was the outcome of a real collaborative working process. Each section was combined to create an unpredictable whole that whilst appearing to be a very aesthetic object had been designed without conscious aesthetic decisions. This lack of preciousness towards a final result was essential in creating an element of tolerance towards its eventual (mis)use once the gallery was open to the public, and ensured that we could be constantly surprised by what people would do with it.

Reading through the Curators of the Day comments and observations, we were surprised by how few of them mentioned Support Structure, especially after having witnessed how much of their day was spent dealing with it. How could anyone ignore it?

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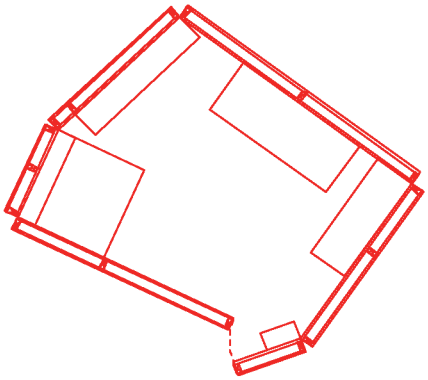
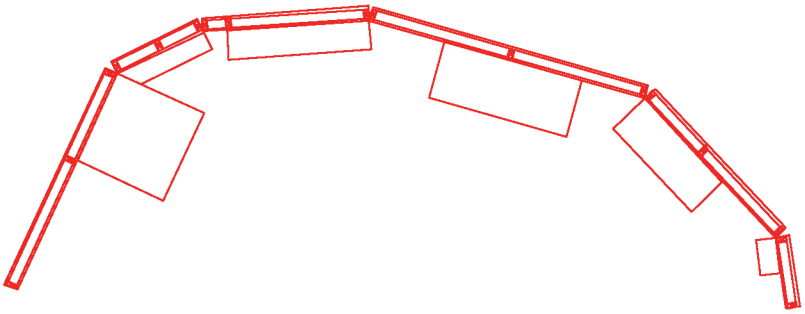
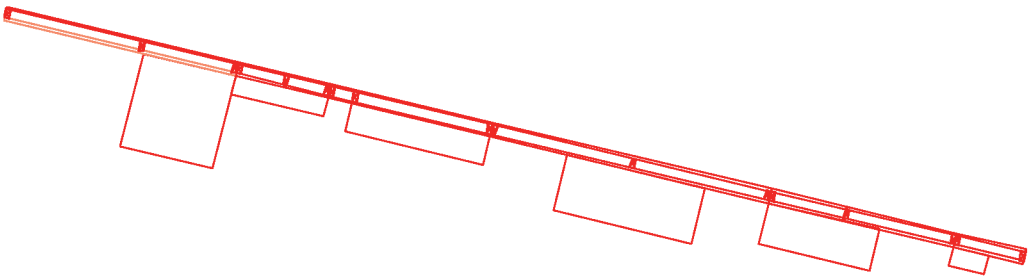






123

A

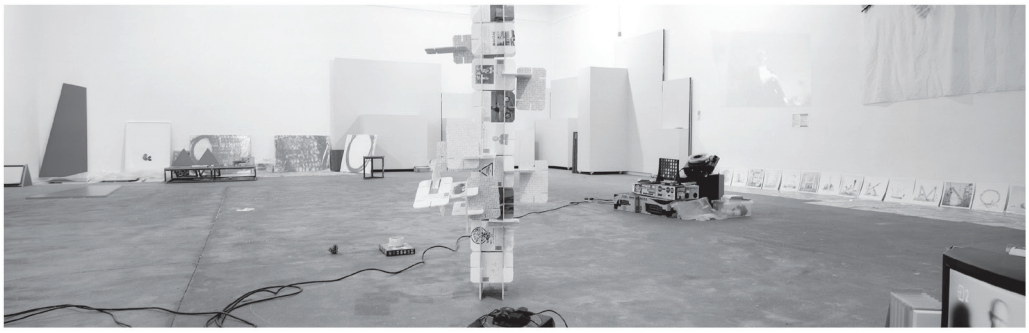
As a system Support Structure conditioned, created, manifested, and articulated the process as well as the results, on a functional but also an aesthetic level. It was such a big, bold, eccentric monster object—yet its very success could be judged by the fact that it was taken so matter-of-factly, as if it was the only way that such a show could be done! Our initial surprise that hardly any of the curators mentioned it in their report was replaced by the realisation that, yes, they could take it for granted, and that this could be the measure of its success.

Support Structure was a tool provided and programmed by us but used exclusively by others. The space and events that Support Structure enabled were not directly dictated by us but by the limitations and possibilities of the architectural interface. Everything that happened during *I Am A Curator* was therefore affected by us in some manner, and this seems to fulfil our initial premise, to provide support and to provoke transformation. The curators of the day appeared to be collaborators of Per Hüttner, and they were the primary activists each day using artworks as props in their small or large fictions, while Per was overseeing and renegotiating that process. Our role therefore seemed to be defined as distanced but physically adjusting curators, an idea always seen in relation to the fact that we were also responding to a brief and serving a purpose in someone else's plan. Nonetheless, we were curating, designing and programming a situation with discursive properties beyond our control; much like art and architecture. If the users of this situation willingly generated new possibilities and events without feeling like our authorship or desires were hindering or controlling them in anyway (and therefore ignoring us), we would say this is a success.

If an interface serves content and form then perhaps it should partially disappear in front of the meaning it is trying to create. In this case Support Structure was visually loud and physically bulky. Per wondered if colour would be hindering the smoothness of the exhibition process, and it came out bright red, blue, grey, brown, white soft and hard. Being an eleven-metre-long partition with storage units up to the size of phone boxes hardly seems the obvious way to provide a potentially transparent interface and yet it was still possible through its flexibility, disappearing against a wall or around a corner. It was important for us that our mobile and adaptable interface had the permanence, scale, and weight of a liveable architecture. The combining of ad-hoc temporary surfaces and structures together to form a more permanent system generated a strange composite utilitarian form that offers future pathways for developing the exhibition design elements into a multitude of temporary and permanent support structures. It is not our intention to design something that is strange but one of our objectives is to stimulate and aid reconsideration of existing spaces as an impulse for future change. The unfamiliar, which could be termed as strange, is one of our tools in providing that impulse. Support Structure is a prompt to act and transform, and it enables through containing both familiar and unfamiliar elements, or recognisable elements in unfamiliar arrangement, size, or form, which is what creates an unknown aspect, its slight 'monstrosity'. We know in the future we will be responding to and prompting in very different situations ranging from a corporate foyer of a modernist plaza to a multicultural festival on a field by the ocean. We don't know what the outcomes will be. This is an evolving project, an evolving structure fluctuating between art and architecture. For *I Am A Curator*, no matter how strange looking, Support Structure became the physical manifestation of the show and how it worked, the unavoidable interface. Whether we always need to be unavoidable is still undecided!

Originally published in *I Am a Curator*, Foreningen Curatorial Mutiny, Stockholm (2005).

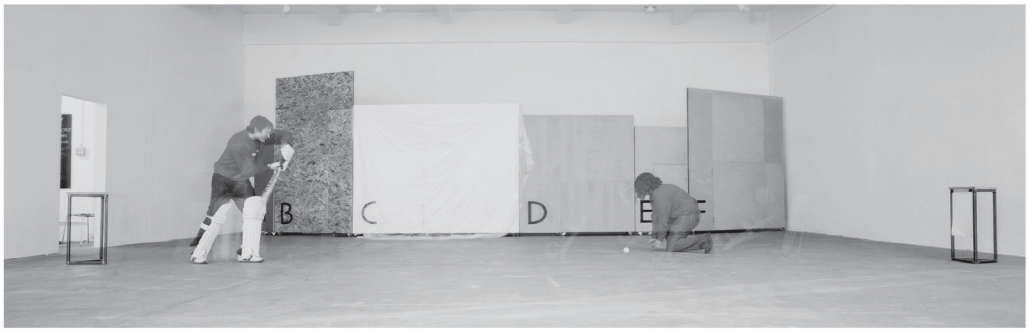
All *Phase 1* photographs by Per Hüttner.



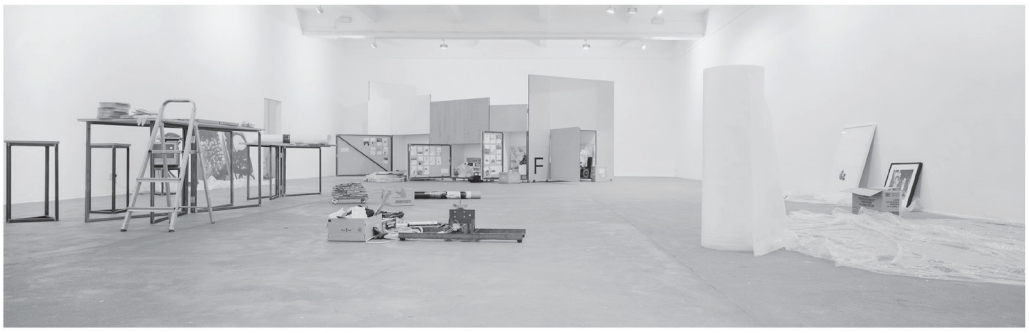
Curator of the day: Äbäke / RCA *Embassy of Work With Me* (13/11/2003)

Curator of the day: Marie Elena Agulo (16/11/2003)

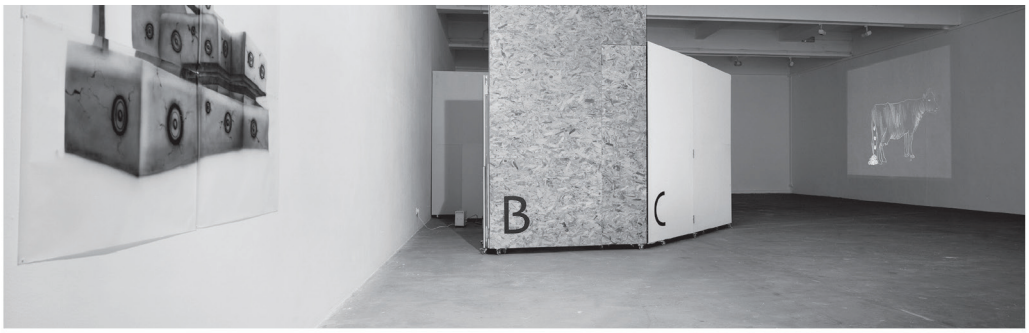
Curator of the day: Stefano Condorelli (20/11/2003)



126 Curator of the day: Nick Hackworth (23/11/2003)



Curator of the day: Fawzia Kane and Jacqueline Gabbitas (03/12/2003)



Curator of the day: Dosensos Art (6/12/2003)

Curator of the day: Sebastian Roach (13/12/2003)

127 Curator of the day: Lisa Maddigan and Fuyubi Nakamura (14/12/2003)

LA QUESTION

Chapter 2

Support Structure: in support of Corporations

The Economist Plaza

(2004)

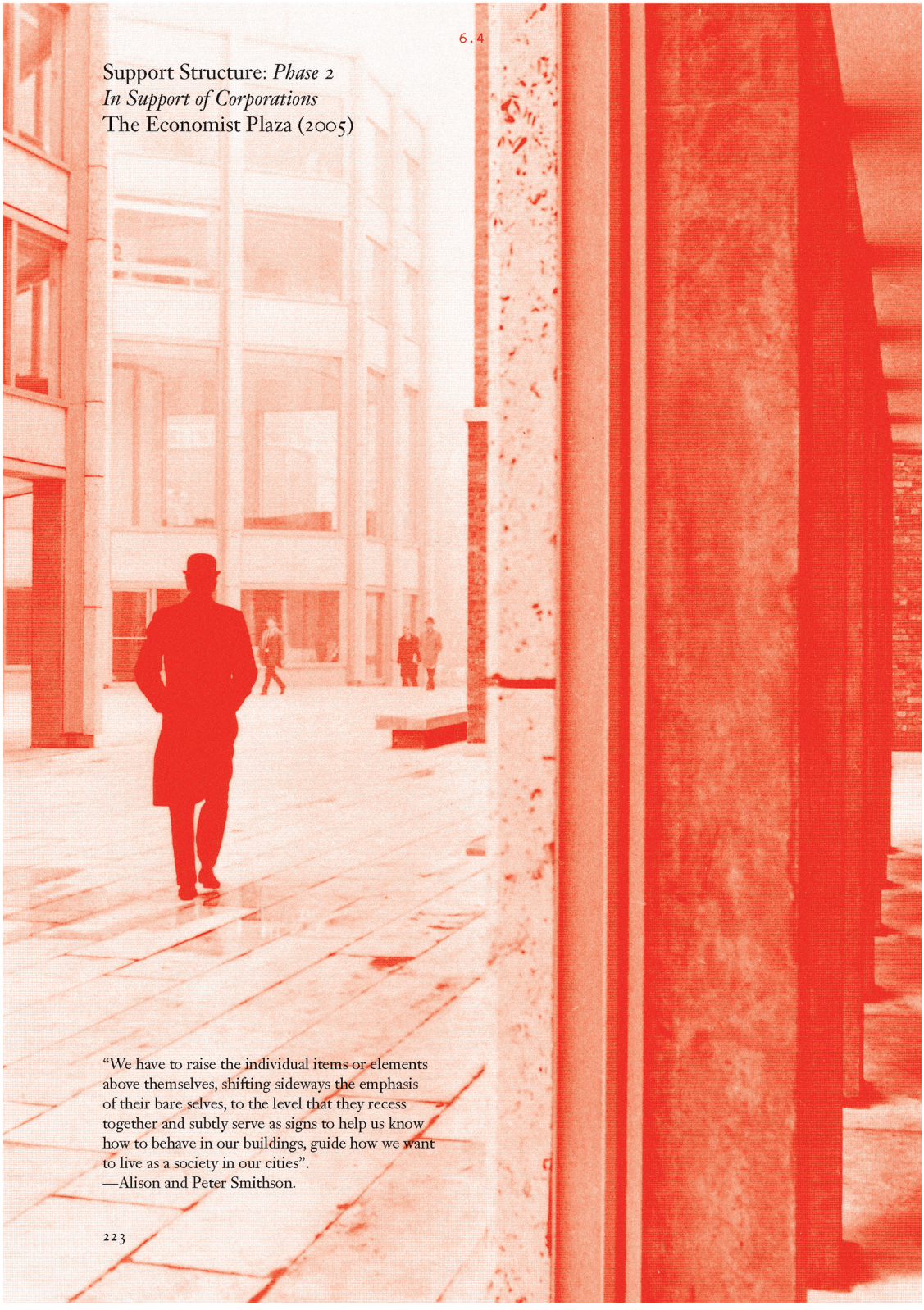
The project's second phase developed the possibilities of support to corporations, by investigating the relationship between public and private in the urban environment. Within the context of increasingly privatised cities, could a structure of support addressed to a corporation unfold questions of space ownership and its relationship to the public realm? *Support Structure: in support of Corporations*'s problematic lay in the ambiguities of public and private space, which it began to deal with by trying to inhabit precisely the place where private and public space meet and overlap, taking over the space of a corporation's encounter with the public. Aiming a temporary programme at possible reinventions of that spatial relationship, the project took hosting as its starting point and the space of a city square as its context.

Chapter 2 responded to Alison & Peter Smithson's proposition for the Economist Plaza, London, to be a micro-city. *In support of Corporations* focused on the corporation's supposedly public spaces to question and update definitions of publicity and inhabitation, and set up new functions for the ground-floor spaces by working from two mobile offices in a self-initiated residency. Throughout the project, a mobile waiting room was provided, a public archive of the *Economist* magazine, a curtain system for indoors and outdoors, as well as discussions, workshops and films, which were hosted towards the articulation of a series of new briefs for the site. This temporary state of exception on the corporate environment of the Economist Plaza was used to readdress notions of property and public space forty years after it was first designed, evaluating the legacies of a

modernist project within current conditions.

By utilising the Smithsons' proposition, *in support of Corporations* considered a fragment of the city as an exhibition context, in this way integrating the project within the urban fabric. As such, the project called upon the architectural qualities of the Smithsons' proposal in relationship to visionary city schemes, such as the Baroque plan of Rome.[110] Adjustments were made to the surrounding context exclusively through the addition of elements, materials and activities. This specific line of action – that of cumulation – was put to use as a counter tactic to those at play in the white cube: by choosing addition over removal, rather than isolated and clearly defined objects, it is the layers of inhabitation that emerge, an operation which aims at the complexification of a context as opposed to its simplification or purification. In this way, the exhibition *in support of Corporations* worked towards functioning much like the piece of city it was in, and thus addressed one way of integrating art in society through the adjustment of existing conditions.

110 See *The city, the garden, and the promenade*, *Preamble*, p.58.



6.4

Support Structure: *Phase 2*
In Support of Corporations
The Economist Plaza (2005)

"We have to raise the individual items or elements above themselves, shifting sideways the emphasis of their bare selves, to the level that they recess together and subtly serve as signs to help us know how to behave in our buildings, guide how we want to live as a society in our cities".
—Alison and Peter Smithson.

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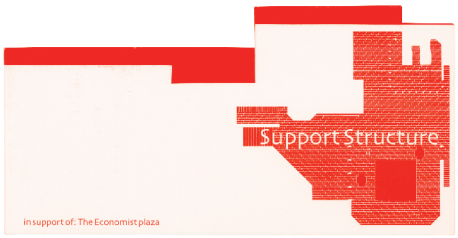
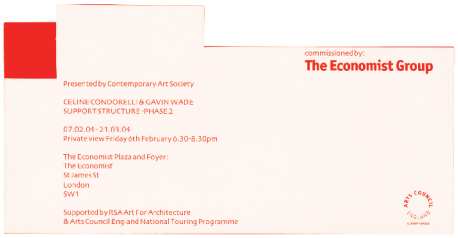
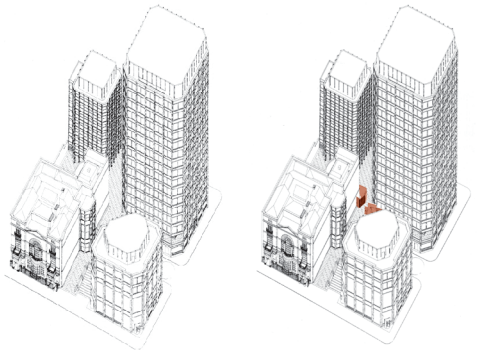
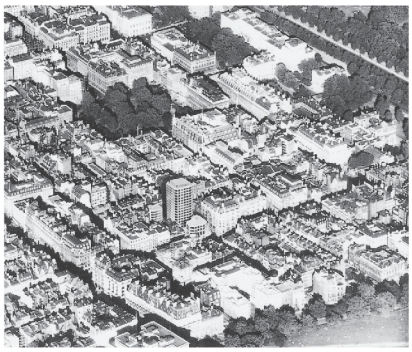




2 offices
1 curtain as declaration of change of function
1 pavilion with rotating bench
1 archive of 40 years of *The Economist* magazine
1 waiting room (rejected)
1 security storage unit
2 text films
3 screenings of *Blow Up*
1 day of free massages
2 discussions
3 workshops

2

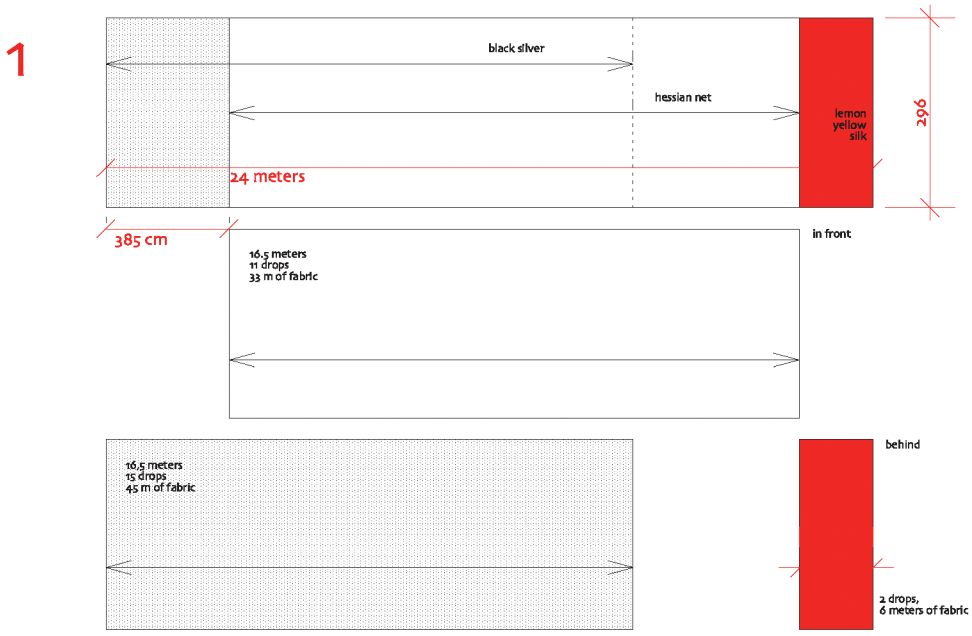


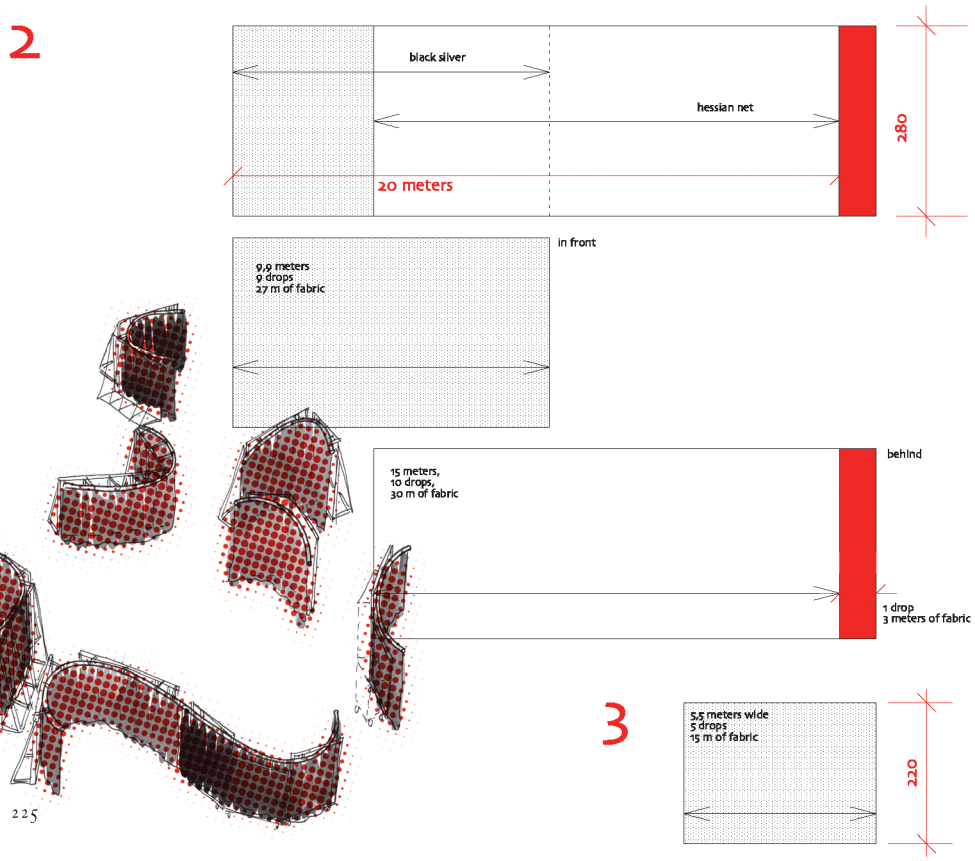


What makes a space public? Can the multitude of ambitions and desires of a site's inhabitants be used to articulate the public sphere? Can the public sphere support possibilities to live together? Can space be didactic?

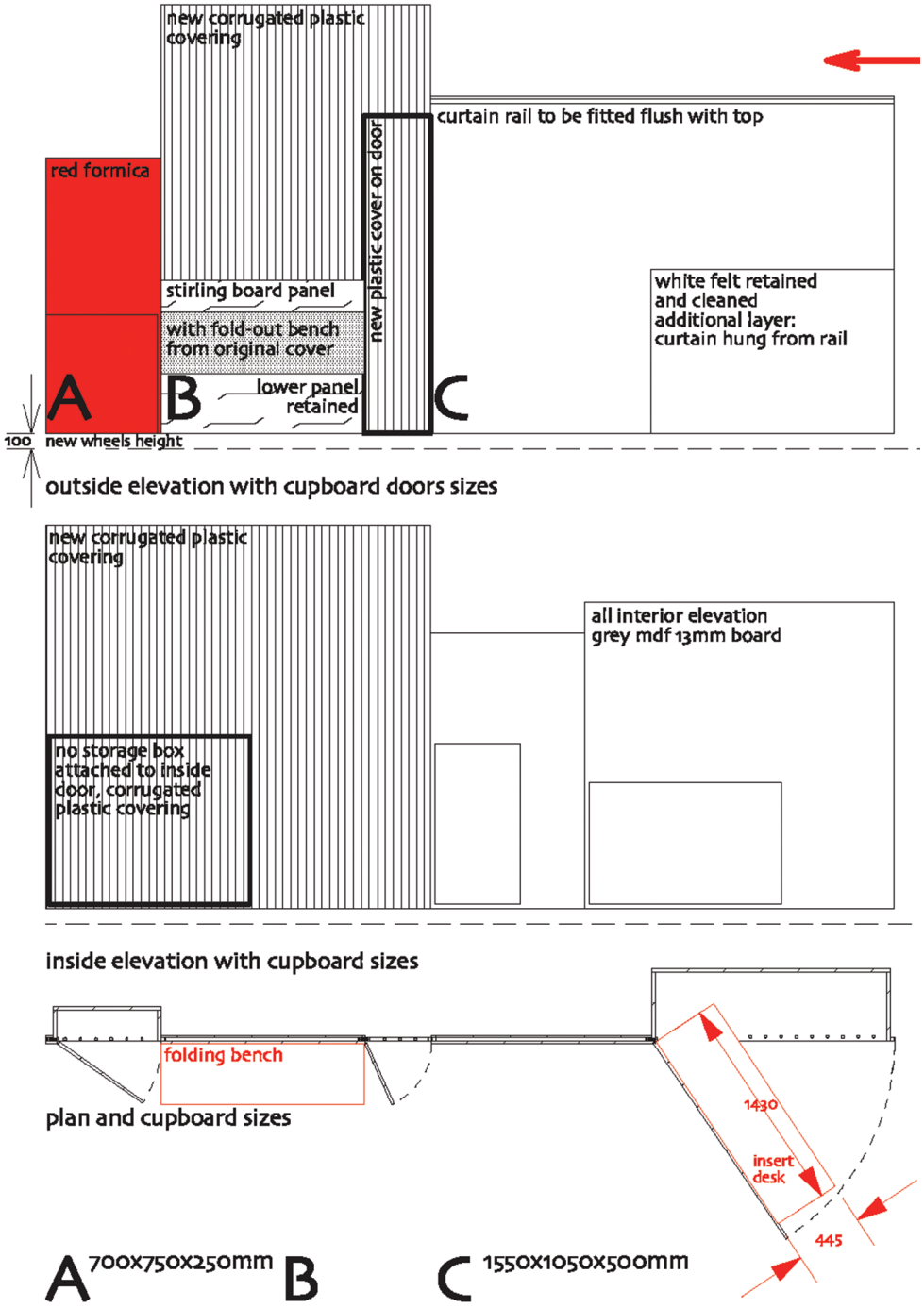
Support Structure were invited to produce an artwork for both the interior and exterior spaces of The Economist Plaza for its fortieth anniversary. *Phase 2: In Support of Corporations* responds to Alison and Peter Smithson's 1964 proposal for the Economist Plaza to be designed as a micro-city growing out of a public space, by questioning and re-evaluating the meaning of public forty years later, and accordingly propose a new function(s) for the ground floor space.

The Economist Building is composed of three octagonal towers forming a 'cluster'; containing respectively private residencies, offices, and a public/commercial space; each tower is designed in an appropriate scale to its programme (of increasing size from domestic to public), around a raised 'public' plaza. Support Structure's objective was to initiate discourse between existing and new users of the plaza and to open the function of the ground floor spaces for readjustment. If public space is where people are able to meet and discuss in their own terms, this should be a discursive space in which public opinion takes shape and potential communities are formed, who should, in turn, have a say in how to inhabit these places.

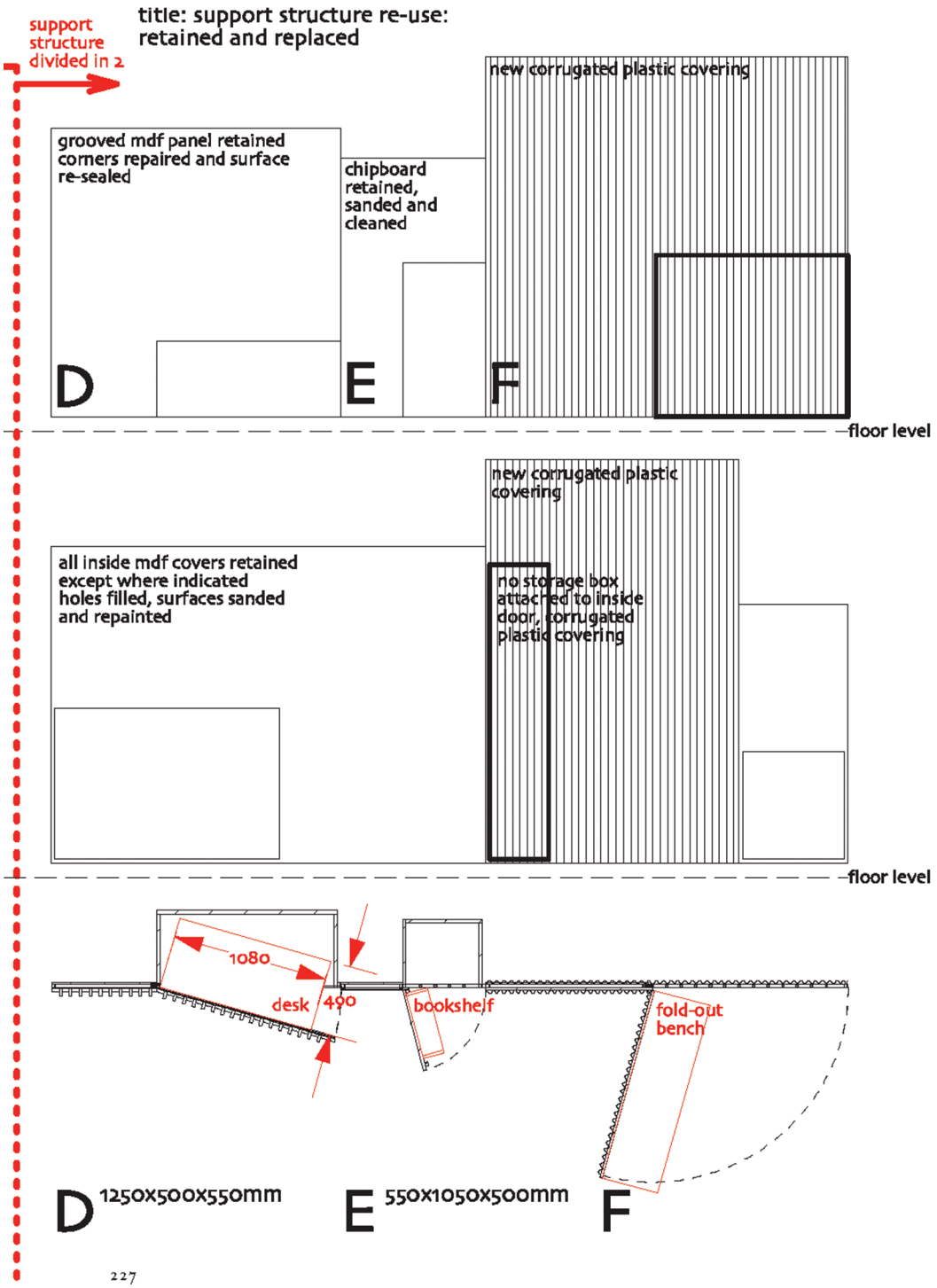

1
black silver
hessian net
lemon yellow silk
296
24 meters
385 cm
in front
16.5 meters
11 drops
33 m of fabric
16.5 meters
15 drops
45 m of fabric
behind
2 drops,
6 meters of fabric


2
black silver
hessian net
280
20 meters
in front
9.9 meters
9 drops
27 m of fabric
15 meters,
10 drops,
30 m of fabric
behind
1 drop
3 meters of fabric
3
5.5 meters wide
5 drops
15 m of fabric
220

225


new corrugated plastic covering
curtain rail to be fitted flush with top
red formica
new plastic cover on door
stirling board panel
with fold-out bench from original cover
white felt retained and cleaned additional layer: curtain hung from rail
A
B
lower panel retained
C
100
new wheels height
outside elevation with cupboard doors sizes
new corrugated plastic covering
all interior elevation grey mdf 13mm board
no storage box attached to inside door, corrugated plastic covering
inside elevation with cupboard sizes
folding bench
plan and cupboard sizes
1430
insert desk
445
A 700x750x250mm
B
C 1550x1050x500mm

226


support structure divided in 2
title: support structure re-use: retained and replaced
new corrugated plastic covering
grooved mdf panel retained corners repaired and surface re-sealed
chipboard retained, sanded and cleaned
D
E
F
floor level
new corrugated plastic covering
all inside mdf covers retained except where indicated holes filled, surfaces sanded and repainted
no storage box attached to inside door, corrugated plastic covering
floor level
1080
desk
490
bookshelf
fold-out bench
D 1250x500x550mm
E 550x1050x500mm
F
227

Brief: Propose a new function(s) for the ground floor space of The Economist Plaza

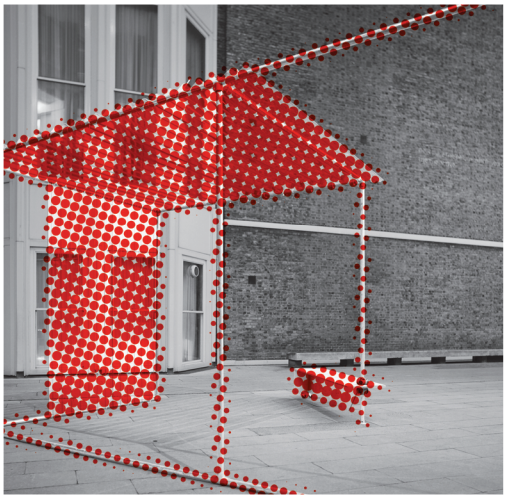
Support Structure proposed reorganisation, new use and misuse of The Economist Plaza as a plinth for people to act upon, updating the Smithsons' radical but contextually sensitive vision of a new community structure. Setting up the ground floor as a temporary office, studio and event space, Support Structure were available during the period of the residency, and facilitated the hosting of public displays, workshops, events and meetings, across The Economist Plaza's public ground floor.

Adaptable architectural structures were installed to open and offer new relationships between the three scales of the 'plaza city'. Referencing Lilly Reich and Mies van der Rohe's *The Velvet and Silk Café*, Women's Fashion Exhibition, Berlin, 1927, large indoor and outdoor curtain elements were introduced—in response to the Smithsons' decree that the buildings were never to be fitted with curtains—in this way extending the newly curtained restaurant in the public tower, Boodles Gentlemen's Club's discreet windows and the private draped spaces of the smaller, domestic, tower. The interior space of the main tower was wrapped and reorganised by blue, lemon yellow, and silver silk and hessian curtains, which extended outdoors with a pavilion constructed of aluminium scaffolding and transparent corrugated plastic sheeting. The pavilion provided welcome shelter from the elements on the plaza, but also included a rotating bench which was used both as simple seating and reckless recreation.

Forty years of *The Economist* magazines were taken out of their previous, inaccessible location and made available to the public, tackling directly the initial request to celebrate the fortieth anniversary. Two long wooden benches on large industrial wheels were built to house the copies of the newspaper, and were proposed as a replacement to the existing waiting area. It was Support Structure's intention that visitors could make use of the archive whilst sitting upon it.

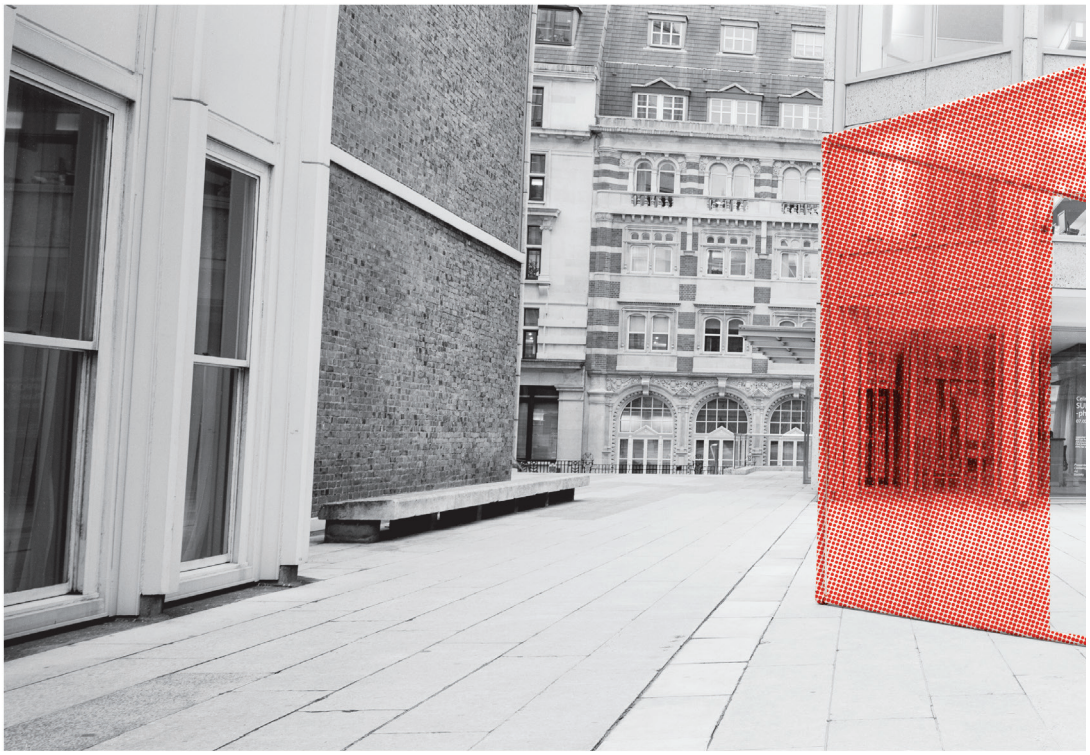
Support Structure: Céline Condorelli and Gavin Wade, *Curtain, archive, sign, offices* (2004)
Silk, hessian and cotton curtain; birch plywood bench, 40 years of *The Economist* magazine; steel frame cupboard on wheels with MDF blackboard; portable office, steel frame constructions on wheels, formica, insulation board, MDF, felt, rubber.

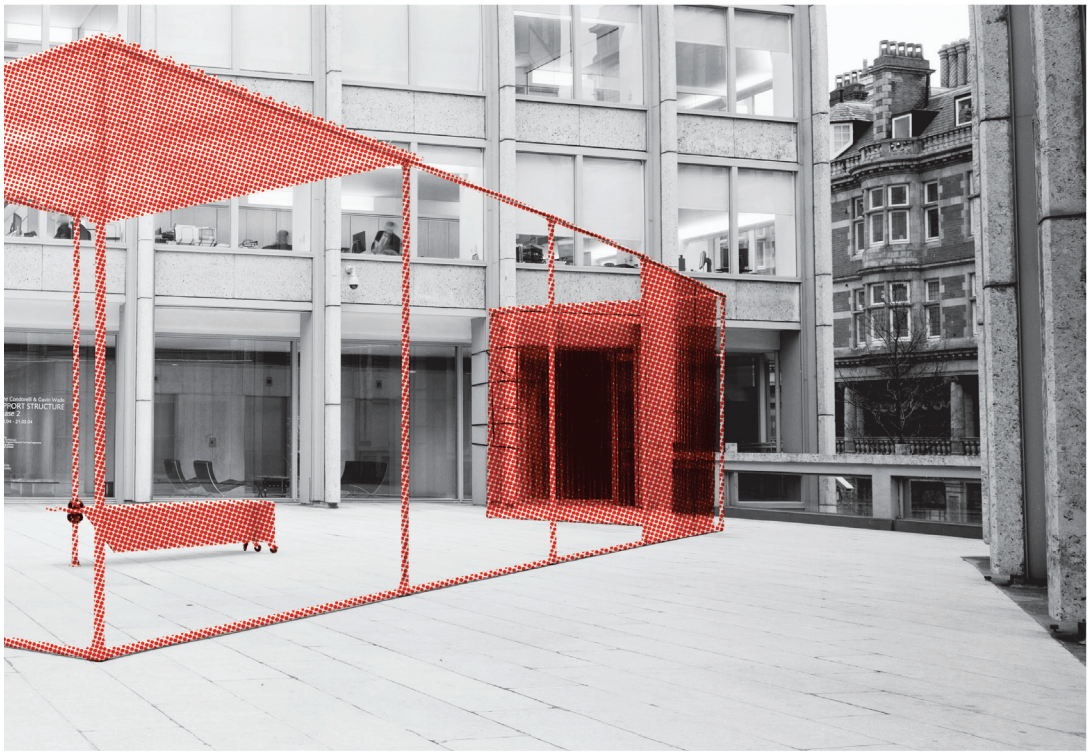
228

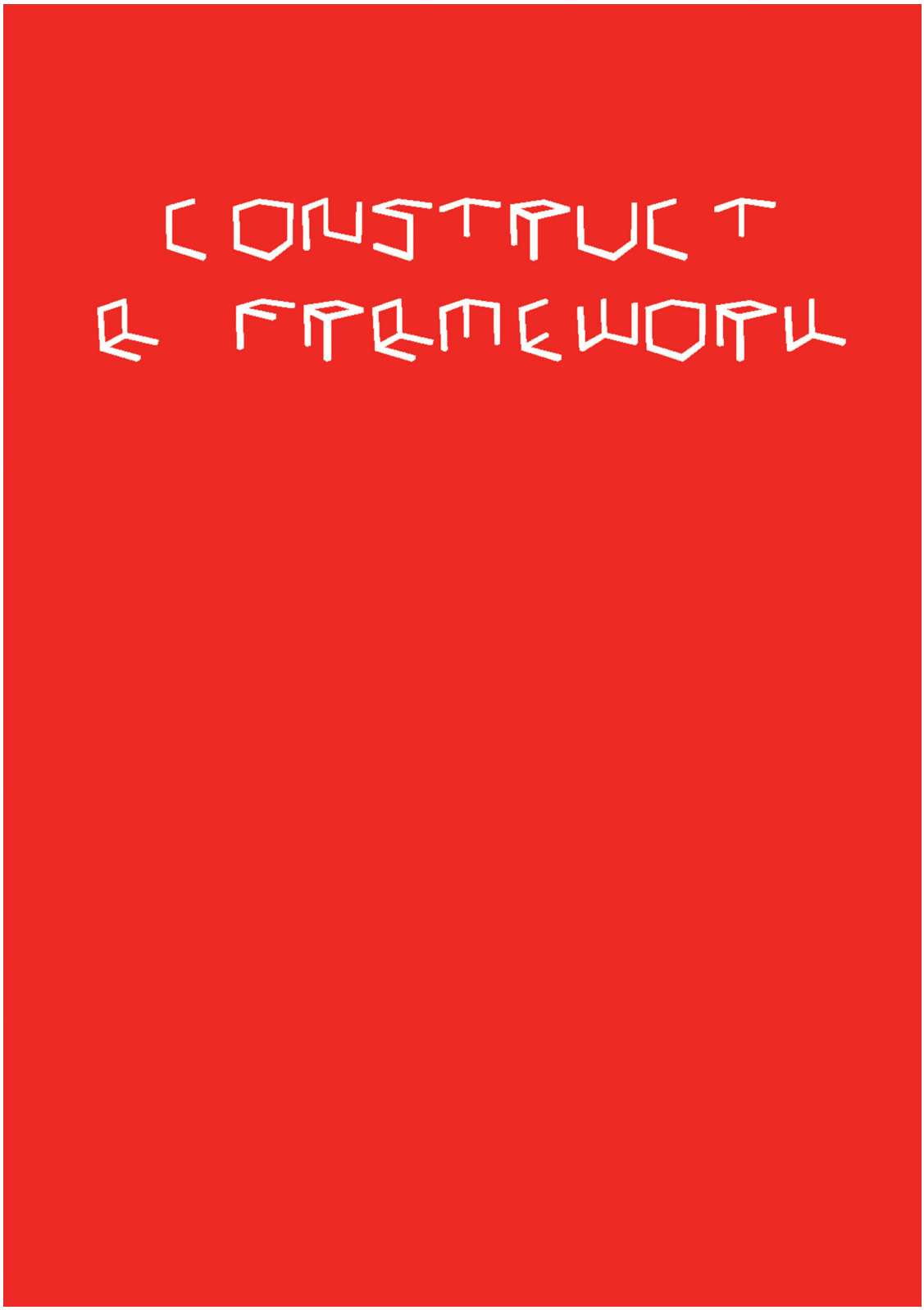


Additionally, a day long workshop was organised with Serpentine Gallery and the Year 1 children from a school in Paddington to explore the strategic question 'What is thinking?' as a way of examining the workings of The Economist Group, the architecture of the space, and the role and status of thought in their own lives and the life of the plaza. Support Structure were interested in presenting a set of processes and forms of art that existed outside of the school curriculum. The children toured the building and wrote two 'thinking songs' with Support Structure, based on melodic structures prepared for them, later developed along with their school music teacher into a school assembly where they were able to present their findings and compositions on thinking. As one of the children commented "It was brilliant and it wasn't even art!"

229






CONSTRUCT
A FRAMEWORK

Chapter 3

Support Structure: in support of Community

Portsmouth Multicultural Group

(2004)

The project's third phase investigated the possibilities of support as offered to community, by addressing the difficult notions of inclusion and identity. Could structures of support frame and encourage an evolution of language, and thus help a community find terms with which to represent itself? What kinds of structures could be proposed within a community group's life, that could remain and continue to function after *Support Structure*'s departure?

The project occurred at a time when the problems associated with multi-culturalism, especially as it was instrumentalised in the Blair government's agenda, started becoming unworkable. Offering support to Portsmouth Multicultural Group was also a way of finding the project's politics in action, and confronting the potentially abstract notion of support – and the extremely abstract notion of multiculturalism – to a bureaucratic, and rather mundane reality, managed by a group of dissenting individuals. The question "what is multicultural?" was the starting point for producing a set of resources for the group with which to define and expand the term, and in this way investigate what a multicultural centre could or should be; these resources were developed around the main proposition for a multicultural festival as focus for the group's activities, and they included an archive and new public identity. By addressing notions of identity and inclusion, this process also uncovered the wider rifts between intent and actuality, revealing the apparent paradox of support leading to undoing.

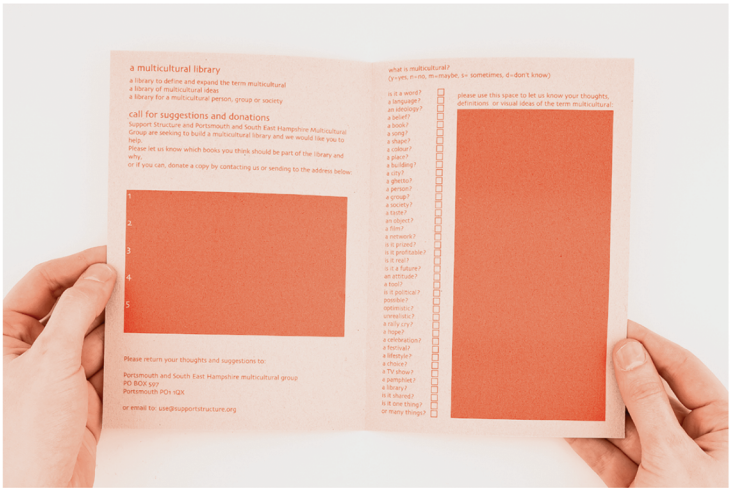
In support of Community's process revived ideas of the fair, the festival, and the amusement park as examples of, and in some ways precursors to, the

exhibition format. Forms of display were developed from giving sustained attention to what could pragmatically facilitate a contemporary fête not aimed at an art public (unlike a biennial or arts festival), thus consisting predominantly of preparative steps, actions and tools to organise and announce a large scale event. In order to fulfil their requirements, these display devices needed therefore to both function as instruments of communication and of representation, therefore creating the conditions of an exhibition taking place within an organisational context, through the vocabulary of office supplies, marketing tools, and the instruments of bureaucracy.

3.5

Support Structure: *Phase 3*
In Support of Community
Portsmouth Multicultural Group (2004)
'What is Multicultural?'

147



Phase 3: In Support of Community occurred under the auspices of the Portsmouth Multicultural Group, for which the question 'What is multicultural?' was used as a starting point to investigate what a multicultural centre could or should be. Support Structure formed a library of resources in order to define and expand the term within its specific location, which included an archive, a new public identity and a complete design for a Multicultural Festival. The final outcome was a manual in the form of multifunctional headed paper, launched with a picnic and a full-size drawing of the festival layout on Castlefield, Southsea, in June 2004.

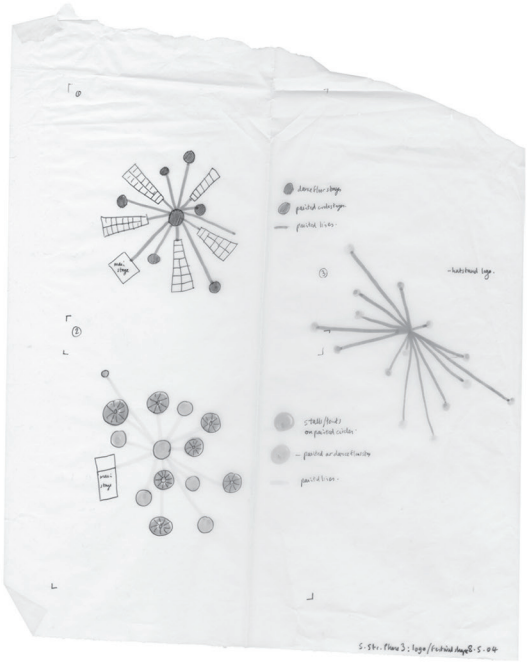
In preparation for the project a leaflet/questionnaire was distributed in the local papers asking for definitions of multiculturalism, and suggestions for books that should appear in a multicultural library. The responses were used towards the creation of an archive—housed in a recycled mobile unit from *Phase 1: In Support of Art*—as a flexible definition for the group and the city, destined to change in time as its contents did.

Support Structure also hosted a series of workshops and discussions aimed at devising ways in which one could support, facilitate and develop multicultural ideas within the group, the festival and across the city, as well as engage with the aims, values and missions of The Multicultural Group by devising strategies for impacting on the fabric of the city and the ideals and concerns of the people inhabiting it. Finally, Support Structure hosted a public event on the site for the festival, as a launch of the concept and new identity for the group.

Proposal for 'a multicultural festival'

The eight-point star form was proposed as the shape of the festival. It can reach out to other places and ideas around the globe and bring these back to Portsmouth and the festival as a place and point in time, which relates to Portsmouth as a port of departure and arrival. This is emphasised in a map of the world based on time zones with Portsmouth at 0 hours, in which the festival is marked by the star that forms a new logo for The Multicultural Festival. The star references the group's original logo and appears in Portsmouth's coat of arms: Regulus was a homage to King Richard the Lionheart, or William de Longchamps, and was chosen by Richard from the constellation Leo; it is called The Lionheart Star.

We propose that the group changes it name to Portsmouth Multicultural Festival, and focus its resources on it, structuring the year's events and activities to plan the festival, its theme, its shape, its strategy. The multicultural library/archive is developed and utilised within the festival.



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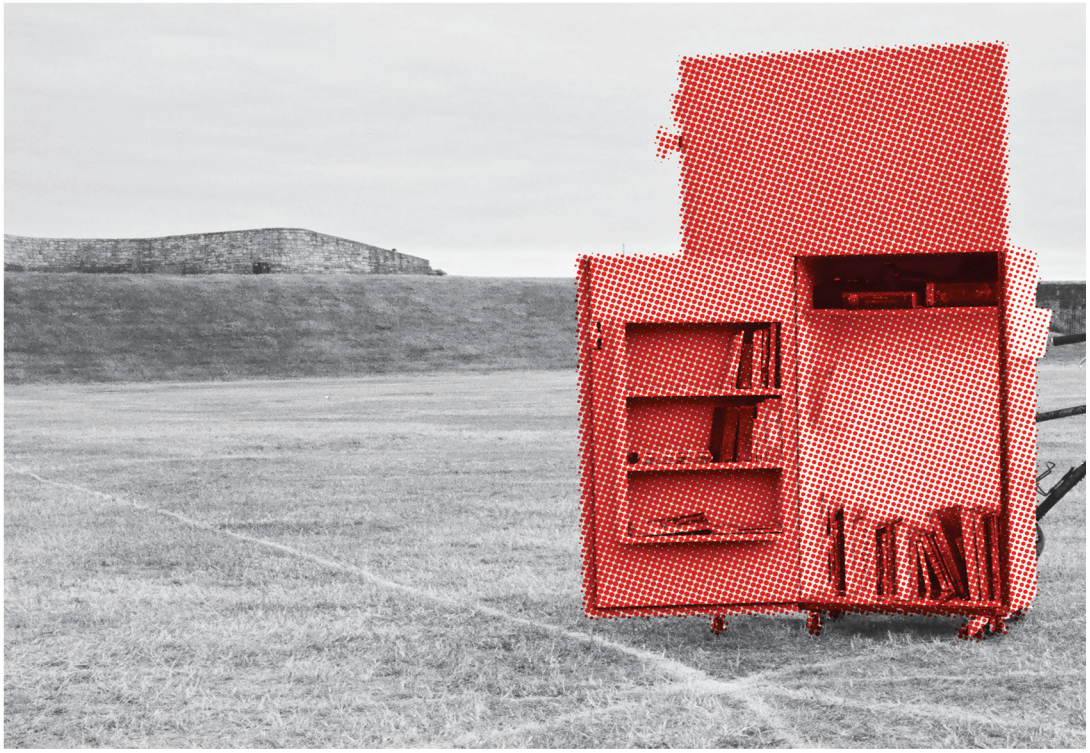
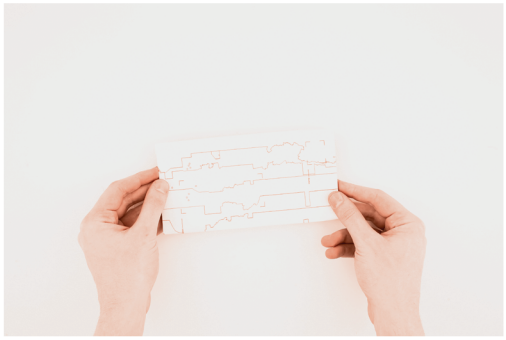


PORTSMOUTH WELCOMES
THE VETERANS



The time zone map and star logo are used to form a new headed paper for the Group, which is a number of different objects in one. It is an A4 paper which can be folded up to form an envelope and posted. It can be torn along a perforated line to become a compliment slip. Or within the compliment slip a smaller business card can be torn out via perforated lines. On the back of the headed paper is a manifesto of words that define the festival group.

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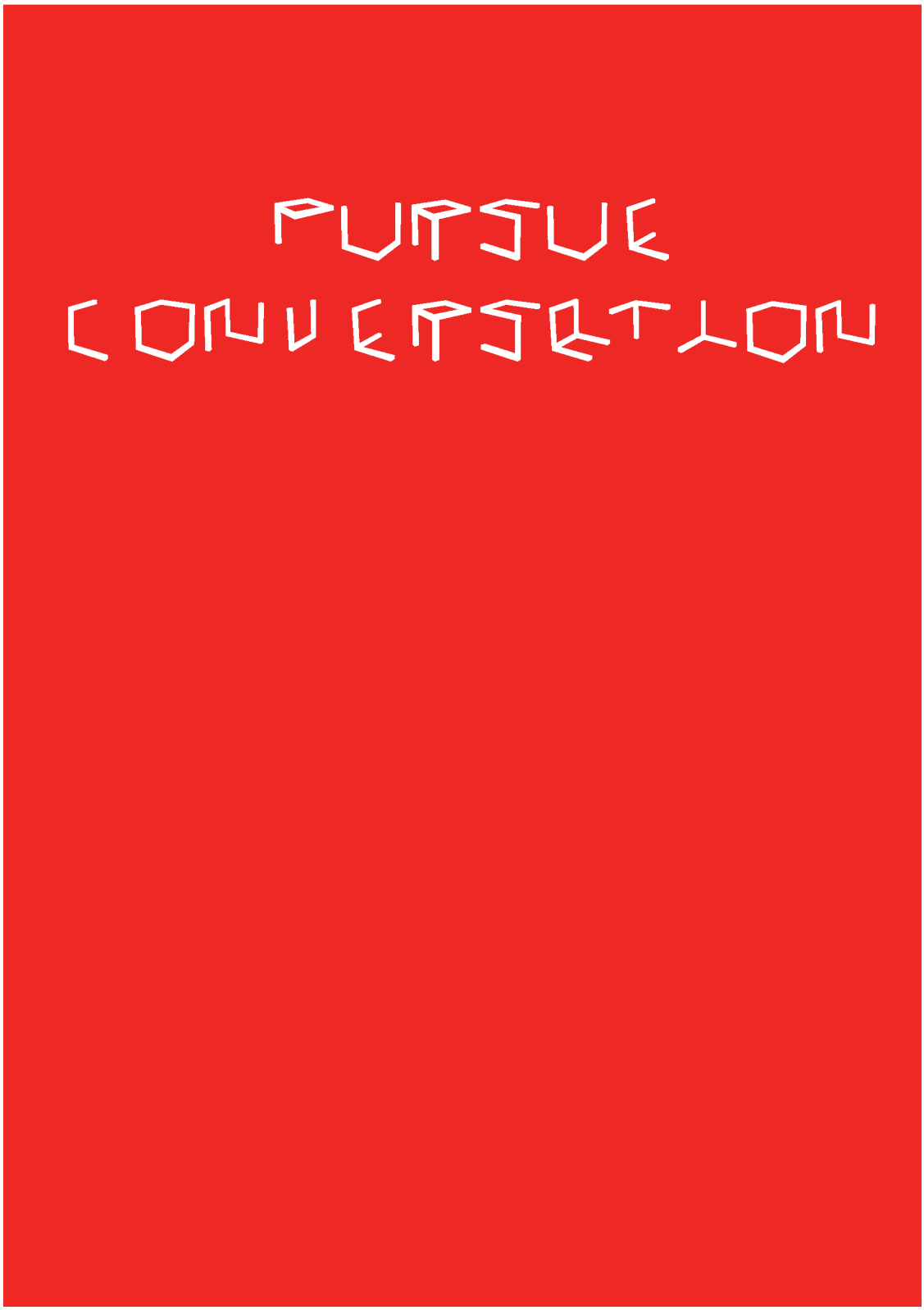
The Limits of Support

The process of Phase 3 addressed the Portsmouth community, encouraging ongoing responses and engagement, and yet crucially reflected back onto the Multicultural Group and its employees in addressing the core tenets of the group and its function within the local community. What this reflection exposed was problematic for the group and what it stood for, which resulted in a gradual breaking down of communication between group members, with the public and with Support Structure. Phase 3 therefore uncovered an important paradox between the potential provided in 'supporting' an organisation or a group of people, and the bureaucracy, institutionalisation, or resistance to change encountered, for which the activity of supporting might have apparently destructive consequences. In regards to Support Structure, the project acquired new dimensions and an understanding of limits that, while tightening the integrity of its position, brought to light fundamental, yet difficult ethical issues for practices that put themselves in the service of others. In the case of the Portsmouth Multicultural Group, the opening up of questions around definition revealed wider rifts between intent and actuality, leading two members of the organisation to resign their positions.


PURSUE
CONVERSATION

Chapter 4

Support Structure: in support of Politics

Greenham Common, Berkshire Council

(2005)

The project's fourth phase was dedicated to engaging with support in relationship to the political. While the field of politics almost entirely relies on forms of support and substantiation of one type or another (in representative democracy at least, but not exclusively), could a supporting structure be addressed to a specific site – historical, social, political – as a process of political transformation? *Support Structure* chose as its site for *in support of Politics* a course of restitution to the public domain, and to do so took rambling as an act of ownership, and publicity as a investigative methodology.

In support of Politics took place in Greenham Common,[111] a site famous for its nuclear military base and women's peace camps, shortly after it had been restored as an area of natural beauty and given back to the local council to be reinstated as a Common. In dialogue with West Berkshire Council, the project focused on altering the relationship of the Common to its surrounding communities by posting an "Act" encouraging rambling and a renewed ownership of the land. The project played on planning and advertising language to promote public awareness and active use of the historically scarred Common. A large billboard, constructed on the former base's control tower, presented a new slogan for Greenham Common and a Common Use walk was designed with the local rangers. *Phase 3* addressed the problematic inheritances of chosen histories and their everyday manifestations, and focused on promoting alternative modes of property like the customary 'Commons' towards active participation in the public realm.

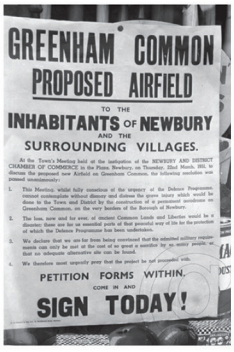
111 A description of Greenham Common can be read in the Common Use Walk pages. General information can also be found here: http://www.yourgreenham.co.uk/ and http://www.greenham-common.org.uk/

In Support of Politics utilised the exhibition format of the Renaissance garden to reconsider possible interpretations for Greenham Common. In this case, the way the landscape appears did not derive form a classical text, but from a powerful narrative of space and politics, in which people played an important part, often leaving traces which would be unreadable to the unprepared eye. The *Common Use Walk* was in effect a spatial exposition, very much aimed at the production of a text to be navigated, a narrative to be read through walking, that would keep speaking to the struggles that took place under the carefully tended heathland. The objects, triggers, loci, flora and fauna that gave rhythm to the walk were not produced by *Support Structure*, and for the most part were not even considered as art objects; and yet under the guide of a local ranger these stood out from their context, became apparent and recognisable, speaking for themselves and of other issues and stories – thus structuring a journey much in the same way as exhibits in an exhibition. In this framework, the Billboard on the control tower provided a destination, while the posted "Acts" scattered in the vicinity were integrated as elements along spatial and historical routes, functioning as triggers for memory (for instance of the women's peace camps) and also as pointing to possible ways forward – walking, or talking.

Support Structure: *Phase 4*
In Support of Politics
Greenham Common, Berkshire Council (2005)
GREENHAM CP
Greenham Common
Bury's Bank Road
Golf Course
Bury's Bank
Club House
Command Centre (also secret)
Nuclear Missile Silos (too secret to appear on a printed map!)
Peaked Hill
Handpost Gully
Ballshill Gully
Clarke's Gully
Aldernbridge Gully
Beckenhurst
Peckmoor Copse
Deacon's Gully
Oak Plantation
Pinchington Lane
Refuse Tip (Public)
Tennis Courts
CAR PARK
START
FINISH
Scale 1: 5000
1
2
3
4
5
6
7
8
9
10
11
12
13

Common Use Walk
24 October 2004

Designed by Andy Phillips
Greenham Common Ranger
Length: 6.25km
Duration: 1.5 hours
Ground: muddy in places



The Common has a long history of being utilised by people. This began during the stone age, and has continued to the present day. The most notorious use of the common was during the cold war, as a base for nuclear missiles and a focus for peace protests.

The first active use began about five thousand years ago. The trees were cleared to provide fuel and building materials, and then the newly open landscape was used to graze animals, to provide food and clothing. The Common also had a Bronze Age boundary bank and burial mounds on it—these were destroyed by the airfield. King John established the rights of common in the early thirteenth century. These gave the ownership of the land to the 'Lord of the Manor', but ensured the legal rights of his subjects to graze their animals, collect firewood and gravel, and to use the plants for thatching or bedding for their animals.

This type of use of the commons continued until the start of World War II, when an airfield was established. The common was briefly restored to the local community after the war, but in the 1950s the Ministry of Defense extinguished commoners' rights and excluded people from a large part of the common. The base was returned to the local authority (the new Lord of the Manor) in 1997, and work was begun to restore the common. In 2000 the common was formally re-opened to the public, and in 2002 an Act of Parliament formally restored commoners' rights and has safeguarded the common against any future development. You may see some of the commoners' animals as you walk around.

This walk will take you through some of the old and new landscapes, give an insight into how the common was and is used, and allow you to see some of the methods being used to restore the common to its former beauty.

412

413

The following points correspond to those on the map. Start at 'Blue Gate'; this was the airbase name for this entrance, and the blue gate is still here. Follow the path (which runs along the airbase perimeter fence) straight ahead. The area to the left used to have aircraft parked on it. To the right, the woodland was outside the perimeter fence and allowed to grow up to screen the end of the runway from the houses. Turn right by the large log seat, and onto the airfield taxiway.

1

Pause here to get an idea of the size of the old runway, it runs eastwards for 3.5 km to the line of trees in the far distance. You can see the depth of the concrete that had to be removed, and also how grassland is now growing in the space left behind. In the summer, skylarks' song is all around. Here is also a good place to view the menacing missile silos.

2

Security was important. The gateway here shows the three lines of fences you had to cross to get in. The fences look a lot tamer now the razor wire and guard towers with snipers have been removed. The whole of the silo area including the gates and fences are now a Scheduled Ancient Monument.

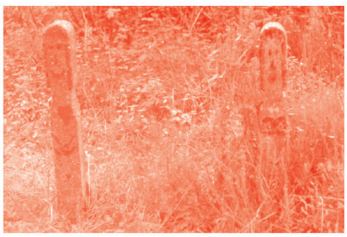
Continue around the old perimeter fence to join up with the heath.

3

Sandleford Heath. This area lay outside the airbase and retained its appearance of scattered trees, with heather, grass and bracken beneath—many people's classic idea of heathland. Woodland originally covered this area, but was cleared thousands of years ago allowing heather to grow. Heather is the dominant plant not grass because the soils are on gravel, so are free draining, thin, acidic, and nutrient poor. After the trees were cut down, the heath was kept open by animals grazing any saplings that tried to regrow. Since the Second World War, animals have not been regularly kept here and the trees began to grow again smothering the heath. Luckily, we now have active commoners, who have cows grazing here again, and this in combination with work to remove some of the trees means we are starting to restore the heath.

4

Take the track down through the trees. As you go down the slope, the soil becomes thicker and richer enabling trees to grow better. This is much older woodland as the size of the trees here shows—the big ones by the path are beeches. At the bottom of the slope you can still see the old 'Park Pale', now much reduced in size. This was a deep ditch with a steep bank behind it—the purpose was to keep the commoners' animals out of the Capability Brown designed parkland surrounding Sandleford Priory.



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5
Follow the pale round until you join up with the fence at the back of the missile silos. Then turn right and follow the fence a little way. The open heath here is called Brackenhurst Heath. This was the site of a large (and sometimes naked) peace camp during the 1980s, at times home to hundreds of protestors. The heath here was cleared for the camp, in a kind of parallel to the clearances inside the base. Here, however, the vegetation has recovered a lot faster, maybe this says something about the physical impact of the peace women compared to that of the U. S. Air Force.

6
The end of this path brings you to Peckmoor Copse, and you can see the pale (now a 'wood bank') again. Here its role was to keep animals from woodland, to allow the trees to grow under coppice management to produce straight, useable timber. Hazel, ash, and oak were the main species grown, and these are still present in the wood, although active management has long ceased. On the other side of the road are the remains of a different type of commercial woodland. The large, widely spaced oaks were planted to provide timber for ships lost in the Napoleonic wars. The fact they were never needed means we now have a lovely mature Oak woodland to enjoy.

7
At the top of the track on the left hand side, you can see some concrete posts showing some of the last physical traces of the peace camp. The posts were decorated with symbols of peace and nature to face the road that missile transporters travelled up and down. Also visible through the trees are some of the earthworks that surrounded the camp. When you reach the large silo gateway, turn right.

8
The track eventually winds down to the bottom of Aldernbridge Gully, where the stream is crossed by a small bridge. We are back on the perimeter fence line of the airbase. The stream and gully are important for wildlife; being dark and damp, they are filled with ferns, mosses, and damp loving plants called liverworts. The trees here are Alders, a species adapted to grow in wet soils. Alder trees were also commercially exploited—the timber makes very high grade charcoal.

9
Back up the other side of the valley you come back to the flat area of the airbase. Follow the track around the edge of the flat gravel bed (an old plane parking area), towards the fire plane. This rusting plane was used to train the fire and rescue staff on the base. They used to use an old, real plane until it fell apart after being constantly set on fire. From

413

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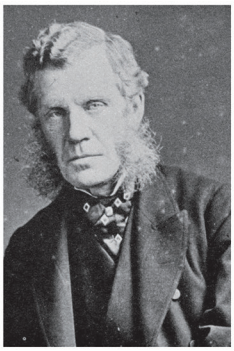
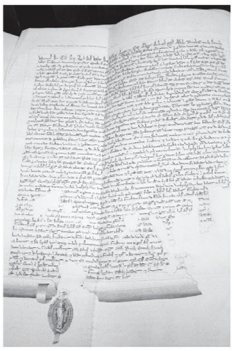
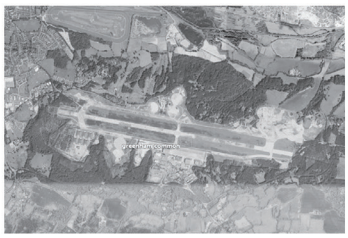






To Promote Ownership of the Land

After sixty years of military control, Greenham Common was restored to a state of 'common land'. Common land is not public, nor does it, like most parks and open spaces in London, belong to the crown or aristocracy. Common land has a unique legal status in the UK based on the rights of use; it is the land that is 'in common'. King John established the rights of common in the early thirteenth century. These gave the ownership of the land to the 'Lord of the Manor', but ensured the legal rights of his subjects ('commoners') to graze their animals, collect firewood and gravel, and to use the plants for thatching or bedding for their animals.

In 1941 the land was requisitioned by the Air Ministry as a military base, and an airfield was built on it; Greenham was home first to British squadrons and then the U. S. Air Force. The common was briefly restored to the local community after the war, but in the 1950s the MOD extinguished commoners' rights and excluded people from a large part of the common. In 1981, the U. S. Army infamously deployed nuclear missiles on the site, which sparked 10 years of anti-nuclear and peace demonstrations by various women's groups. The base was returned to the local authority (the new Lord of the Manor) in 1997, and work was begun to restore the common. In 2000 the common was formally re-opened to the public and is since managed for Wildlife by West Berkshire Council as a 'site of special scientific interest' (SSSI). In 2002 an Act of Parliament formally restored commoners' rights through the commoners act and has safeguarded the common against any future development.

Support Structure questioned the relationship of the Common to the surrounding communities of Greenham, Newbury, and Thatcham, and posted a series of Acts for Common Use, propositions for adjustments to the existing Commoners Act, to encourage rambling and thus a renewed ownership of the land. Promoting and developing a sense of ownership and belonging was recognised as crucial to the common's restoration within people's lives, as well as or beyond its legal status and the weight of its history. It appeared that by the time the status of the common was reinstated there were only twenty four commoners left, i.e. twenty four people living around the common who would be entitled to commoners rights. Support Structure, in dialogue with West Berkshire Council, proposed to support an auction of Commoners rights for Greenham and Crookham Common, in order to promote and expand ownership of this territory by the people who might actually use it within their everyday life.

416

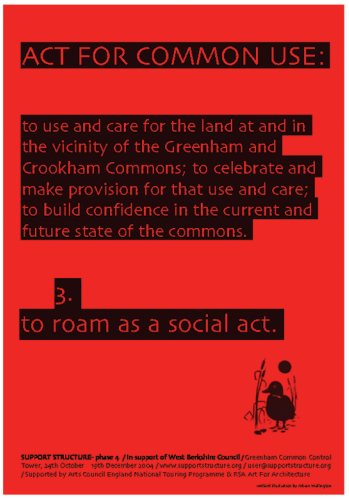
To Enjoy the Restored Right to Roam

Planning and advertising language (reminiscent of military or governmental communication and propaganda especially since the second world war) were used explicitly to promote public awareness and provoke a less passive use of the land. Resulting from a series of workshops and commissions for proposals, a new slogan for Greenham Common 'YOU HAVE A FUTURE IN COMMON USE' was placed on a large billboard erected on the face of the former base's control tower, one of the common's only surviving reminders of its military past; the control tower, visible from afar and closed to the public, was thus rebranded as the heart of the common and a new destination for ramblers. Smaller notices announcing the proposed 'Acts' were posted around the whole Greenham, Newbury, and Thatcham area, acting as prompts for the new slogan and potential starting points for myriad walks drawing lines between neighbouring communities through and towards the common and its slogan.

Publicity is the state of being open to the knowledge of the public. Openness is therefore to be understood and experienced as a status, a legal and social one: the right to know. In the case of a potentially public space, to open is to offer the possibility of a direct experience, both literally through the opening of gates and their removal, and notionally so that access is a knowledge to be produced actively. The common as a space of its users can therefore be integrated within a conversation amongst its neighbours, within all the different ways to walk to it, through it, around it.

Military land appears blank on ordinance survey maps, a white space of the unknown, erased for 'security reasons'; this undescribed place—this being also a particular kind of inscription, that of an absence which emphasises its very presence—is therefore other, a different territory in complete isolation to what can be read or understood, subject to the rights of some but not the public. Restoring the common also means its reappearance within the Ordnance Survey and ramblers' maps of the UK, and its being filled-in with the language used to describe land, paths, and walkways, vegetation and use; its status shifting from undescribed to nondescript, as a seeking for a new found banality 'in common'. Ranger Andy Phillips, who had been working on the common for a number of years to restore its natural habitat, was commissioned to design icons describing the different types of land that inhabit it: cityland, containing dwellings or farms, commonland, heathland, woodland, and wetland. Those were used to draw the common as it might appear on those maps, and place it back in its context both on the billboard and on the 'Walk for Common Use'.

417



To Roam as a Social Act

Roaming is aimless, it is travelling for the purpose of travelling, covering a territory as an end in itself and allowing the absence of a destination to open up possibilities for unexpected discovery; it is the activity of the rambler, who walks for pleasure. The term rambler is originally related to an extremely urban context, and first appeared to describe a male individual wandering the streets of the city in the pursuit of pleasure (mostly of an illicit kind). Roaming is therefore to be understood in terms of both the flaneur's observation of the city and the rambler's pursuit of pleasure; the consumption of a landscape by physically consuming it, and the sense of ownership that ensues from such an activity. Walking becomes an active taking hold of, a claiming of that ownership on a particular territory and history, a cumulative process drawn from the knowledge of a space and the personal dimensions it may contain; it allows the integration of a place within one's mental maps of their environment as lived, as well as within a collective imaginary. To be able to walk one's dog on the common means placing it back into the banality of everyday life, beyond and above the weight of a particular political history towards a re-found state of publicity.

A Common Use Walk, designed by Ranger Andy Phillips, was available for members of the public to try out on National Walking Day, 19th September.

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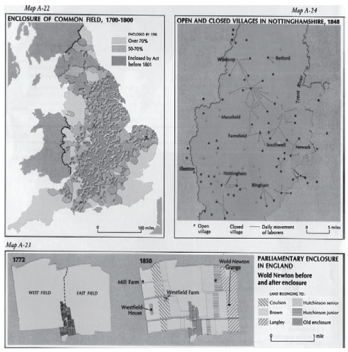
To Question the Natural Beauty of the Land

The common was handed back to the council in 1997, and a long process of restoration of its 'natural habitat' ensued, which is still taking place today. This return involved the titanic task of removing traces of its military past, including what was once the longest runway in Europe, and therefore breaking and disposing of 1.25 million tonnes of concrete and asphalt, decontaminating the land and reinstating a vegetation in need of constant maintenance and upkeeping. Some elements of this particular narrative remain as carefully chosen pieces, such as the nuclear silos area which will stay off-bounds and was sold to a private company, a concrete plane formerly used for training purposes, or the central cross of the runway. Other features can be recognised which speak of a previous history, like concrete posts showing some of the last physical traces of the women's peace camp. More subtly perhaps, signs appear which talk about erasure, and while the runway has disappeared, the particular way in which grassland is growing back on it means that one can just about guess its previous scale by the differing height and density of the vegetation, the lines of trees in the distance and of course the knowledge of its previous presence. Particular trees once grown here like ash, hazel and oak need upkeeping which was at some point stopped, while other types of vegetation like heathland are more actively promoted, and of course grazing is also a specific kind of management of the land.

The landscape of Greenham Common is the reflection of a particular version of history, the official one, which is constantly in the making. The common continues to be an active landscape, that creates, represses and promotes, through a relationship with the political at a micro and macro scale, demanding to be mediated and taken care of consciously. This landscape, any landscape, works not only as a reflection of power relations or as a simple result of political processes, it also is an instrument and an agent of power by which, through which, the political is implemented. Through this process, it also naturalises a cultural and social process.

A proposition to establish land at and in the vicinity of the Greenham and Crookham Commons, including the areas of Newbury and Thatcham as an open state;

[August 2004]



420

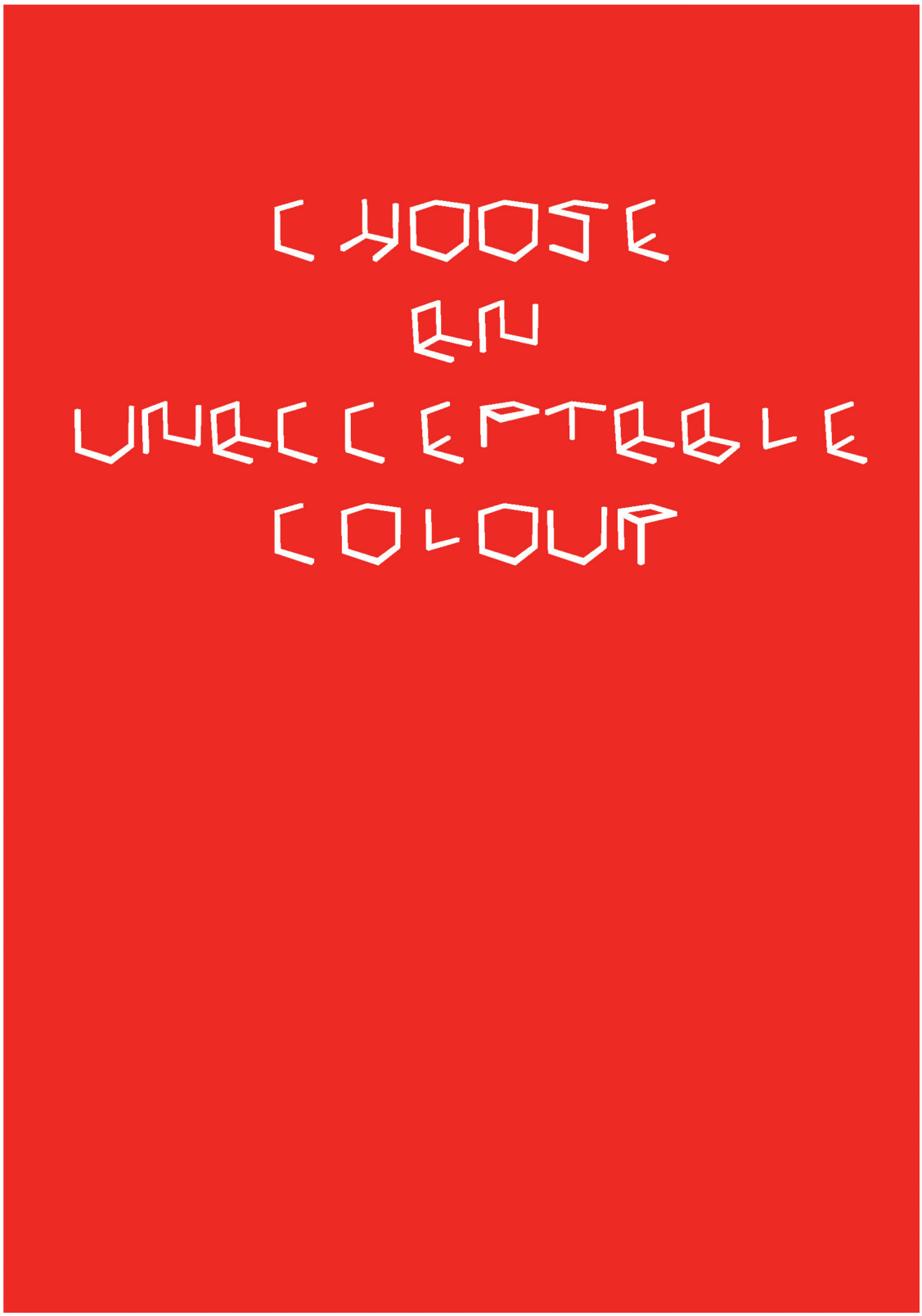
To Interpret and Develop the Ecology

Commonly, the interpretation of the common deals with its recent history and the ecological qualities leading to its status as a SSSI, which include the heathland, and grassland rich in wildflowers and endangered plants and animals.

Ecology is the tractable set of relationships between human beings and their natural and social environments, and is a process by which identities are formed, are in formation. Support Structure initiated an interpretation of the site by questioning its position within local human ecologies and its possibilities for future development. To approach these concerns a proposition for a new relationship between the common and the surrounding towns of Newbury and Thatcham was put forward in the form of a 'publicity campaign'.

What the publicity campaign promotes is a notion of agency on a micro and macro scale, one that opens the possibility for interpretation and support beyond the individual towards an engagement within the politics of a situation—how a site is run, managed, maintained, adjusted. Macro agency is the condition of a knowledge needing to be open and appropriated. This appropriation of micropolitics deals with the scale of individuals using a site, and expands its potential for a 'critical mass' of public use and opinion, reaffirming rights through a multiplicity of uses, and their simultaneous cohabitation. All the potential narratives of an inhabitation of place need to be articulated and visible through use in order to promote and provoke an experience of what it is or can be to be public, and private, or anything in between. The commoners act is a document that needs to change and adapt to a contemporary notion of what a legal right means or demands—grazing animals might seem relevant but does not contradict the need for an evolution of the notions of publicness and use.

What does it mean to live together and how does that work as an emancipatory model of the common, in common? The common being the active public sphere the surrounding communities have in common, commonality might be the site for a discourse on the public sphere to take place, of what it means to live together and how to retain this sphere open and in process, supporting above all a condition of change.


CHOOSE
AN
UNACCEPTABLE
COLOUR

Chapter 5

Support Structure: in support of Education

Essex University

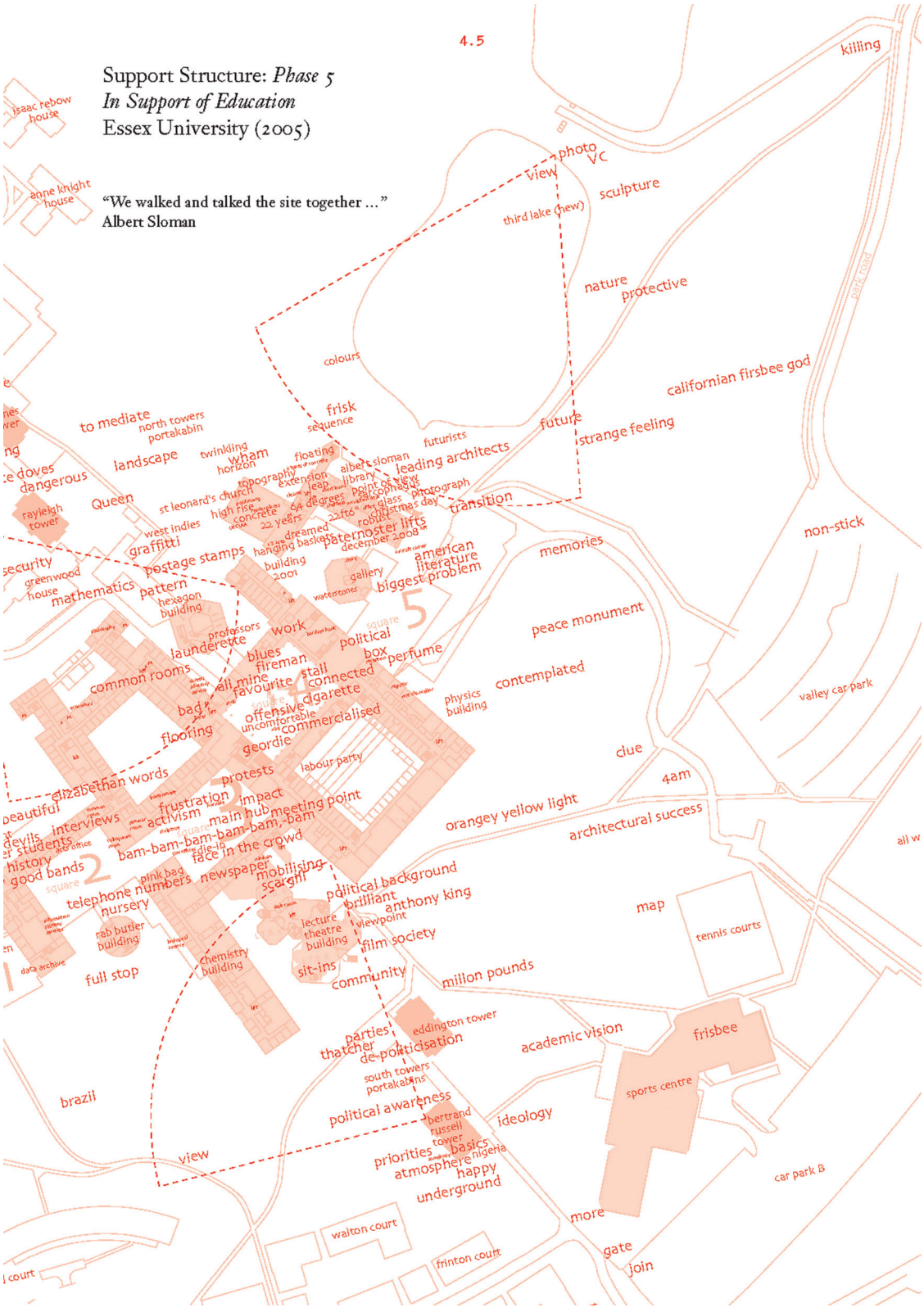
(2005)

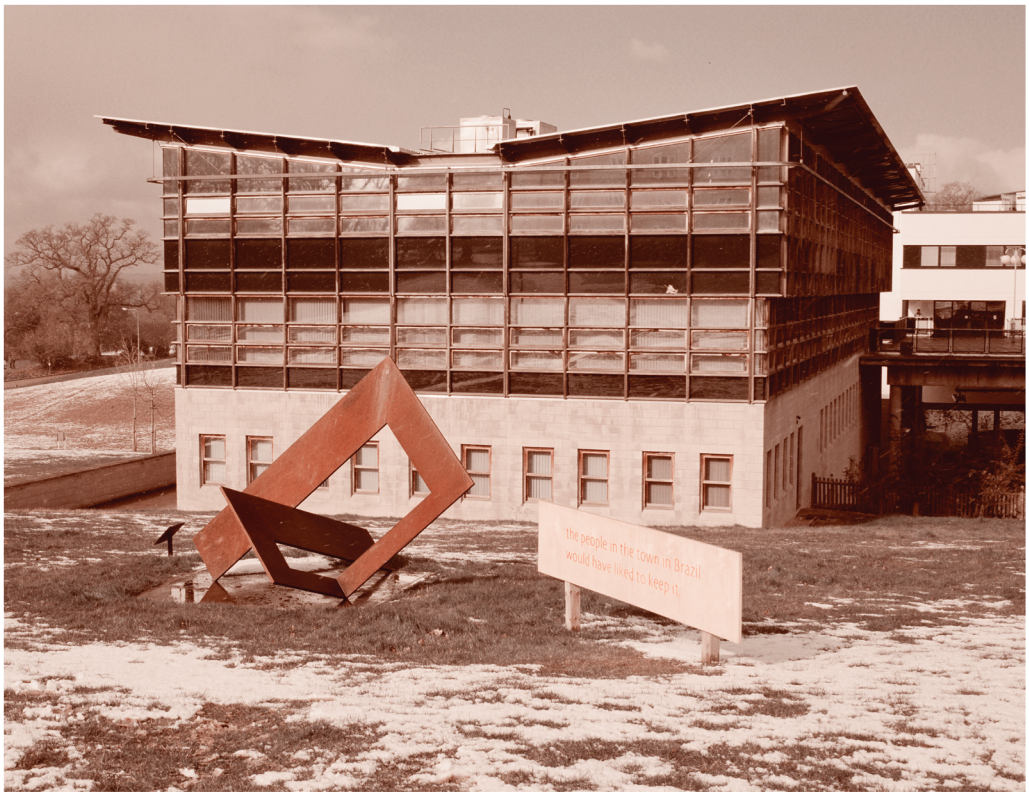
Support Structure: Phase 5 engaged with support to Education through considering the social and spatial sites in which learning takes place. What is the learning that takes place outside the lecture theatre that renders a site inhabitable? How are certain forms of knowledge both essential and intractable? *In support of Education* questioned official, recognised versions of history versus inhabited ones, and supported forms of alternative knowledge production and their archiving through a focus on aurality and its relationship to the built environment.

Commissioned for the fortieth anniversary of Essex University, *Support Structure* phase 5 undertook to map inhabitation, through the past and future communities of Wivenhoe Park. Following a cue found in the university archive, namely that the Vice Chancellor and Architect 'walked & talked' the site prior to giving the university its shape (both academic and architectural), over a six-month period *Support Structure* followed exactly the same process to research and record the forty years that had followed it. Inscribed physically around the University, the 'walks & talks' acted as a register of collective memory and experience of the site from its creation through forty years of academic history. Throughout the project, our own role also emerged as an essential aspect of a supporting structure, in the way that we intended, as we made ourselves available for individuals to take us on personal journeys and tell their stories.

As an exhibition, *in support of Education* based its approach on the notion of the poché, in specific reference to the Nolli plan. As a way to redevelop relationships to the brutalist architecture of the University of Essex Campus, the

latter was considered exclusively from the point of view of inhabitation, at the scale of individuals and how they had lived and worked in it, moved through it. In this way, the maps generated – both as ephemeral objects to take and use, and as marks impressed on the concrete surface of the building – represented forms of understanding and of representation of what the space of people might be in that specific spatio-temporal context.


4.5
Support Structure: *Phase 5*
In Support of Education
Essex University (2005)
"We walked and talked the site together ..."
Albert Sloman
isaac rebow house
anne knight house
killing
photo
vc
view
sculpture
third lake (new)
park road
nature
protective
californian firsbee god
future
strange feeling
transition
non-stick
memories
peace monument
contemplated
valley car park
clue
4am
orangey yellow light
architectural success
all w
map
tennis courts
frisbee
sports centre
car park B
academic vision
million pounds
ideology
more
gate
join
underground
happy
nigeria
atmosphere
priorities
basics
bertrand russell tower
political awareness
south towers portakabins
de-politicisation
thatcher
parties
eddington tower
community
sit-ins
film society
viewpoint
lecture theatre building
anthony king
brilliant
political background
brazil
view
full stop
chemistry building
rab butler building
data archive
nursery
telephone numbers
pink bag
newspaper
mobilising
scargill
face in the crowd
bam-bam-bam-bam-bam-bam
meeting point
main hub
impact
activism
frustration
interviews
devils
students
history
good bands
beautiful
elizabethan words
protests
labour party
geordie
commercialised
offensive
uncomfortable
cigarette
connected
stall
favourite
all mine
bad
flooring
common rooms
blues
fireman
box
perfume
political
work
professors
launderette
square
physics building
pattern
hexagon building
mathematics
greenwood house
security
graffitti
postage stamps
building 2001
gallery
biggest problem
american literature
paternoster lifts
december 2008
dreamed
hanging baskets
robust
christmas day
glass
photograph
22 years
concrete
64 degrees
high rise
st leonard's church
topography
extension
leap
library
point of view
albert sloman
leading architects
floating
horizon
wham
twinkling
landscape
north towers portakabin
to mediate
frisk sequence
futurists
colours
dangerous
doves
rayleigh tower
Queen
west indies
walton court
frinton court



Phase 5 utilised the social premise of Essex University Campus as a platform for conversation and debate to produce a new map for the past and future communities of Wivenhoe Park.

In the tradition of the founding Vice Chancelor and Architect, Albert Sloman and Kenneth Capon, a course of walking and talking was proposed with users of Essex University from its forty years of existence. Phase 5 considers the configuration of a site as imbedded amongst the ever changing flow of communities that inhabit it.

A public call for walkers and talkers was made across the university and neighbouring city, distributed through the local newspaper.

Over a six month period, we were taken on walks and talks around Wivenhoe park, researching and recording the University in the same way that it was originally conceived. The walks and talks acted as a register of collective memory and experience of the site from its creation through forty years of academic history.

The conversations lead to the production of a set of temporary signs located around the campus to place previous conversations and encourage new ones, as an awareness of social acts. In response to the architecture these signs would never tell you directly how to get to a place or what a place is but instead instruct you as the best way to have a conversation that would lead you to the desired place—signs were made to encourage sociability rather than removing the need for it.

This is another sculpture we managed to get on to campus. It was in a public square in the north of Brazil and it was shipped to us, which was very controversial at the time, because the people in the town in Brazil, they would have liked to keep it.
Dawn Ades, Department of Art History and Theory, 7/11/2004.

One of the most bizarre experiences I've had at the University was when I was playing football and a big shiny helicopter came out of the sky and landed over there, and we carried on playing football, and then Nelson Mandela got out.
Dan Twyman, Department of Art History and Theory, 7/11/2004.

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A walking and talking map of the entire site was produced, in conjunction with the signs, to inscribe people's stories into the landscape and its representation, and was proposed as a document for all new users and visitors to the site.

For the duration of an exhibition, the gallery space acted as a base/office for activities around walking and talking, offering a complete set of transcriptions of all the walks and talks, a selection of archive material and the original model of the proposed university buildings, as well as a large aerial photograph of the university used to collect further stories from people visiting.

An exhibition design created from a second set of temporary signs mapped out the original unrealised extended plan of Essex University across the gallery space as a prompt to reconsider the system of forms and experiences across the site.

For Phase 5 we were 'seen' to be listening.

Sometimes I walk down Magdalene Street, particularly if you come down at night-time, in the darkness you can see the towers and more importantly the Library lights twinkling away in the distance.
Robert Butler, librarian, 27/9/2004.

And around about that time graffiti started around campus and there were rows about people sticking things on these walls … and then they decided the best thing was to have areas where people were allowed to do it.
David Knock, Department of Economics, 10/12/2004.

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VOTE
THUNDERS BS
VOTE TOM CLARKE VP FINANC
...and then they decided the best thing was to
have areas where people were allowed to do it.
Nightline
Keynes 1
MARK QUINT
SATURDAY 26TH FEBRUARY
UNDERGROUND

The futurists a few years ago said that our days were almost numbered. Why must one apologise for concrete?
Robert Butler, Librarian, 27/9/2004.

It's important to have political awareness. I think the architect Kenneth Capon's vision was to have a campus that was very central. The University's initial academic vision was to create a place that would challenge … a creative community of liberal and open thinkers. I think the towers and the central focus of campus helps to generate that and possibly, in the early years of the University in the 1960s and 1970s, that possibly may have helped more than he originally anticipated.
Gareth Oughton, Student Union President, 19/01/2005.

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BUILD AN ARCHIVE

Chapter 6

Support Structure: in support of Urban Renewal

Various sites, Eastside Birmingham,

(2007)

Phase 6: in support of Urban Renewal offered support to a site in flux whilst awaiting urban development. Would it be possible to take other positions than that of disempowered citizens within the context of large-scale regeneration schemes, in which stakeholders are multinational corporations? What would it mean to offer support throughout the process of an entire context being remodelled? Could an immediate, intimate structure of support allow residents' voices to articulate their own briefs for the many ways in which they would like to be supported through urban transformation? The problematic of *Support Structure: phase 6* focused on the negotiation between urban and personal scale, between everyday life and the seemingly abstract powers of change of the environment.

During the Industrial Revolution, Eastside made Birmingham known as 'the workshop of the world'. In decline and neglect ever since, the area was largely untouched and therefore formed one of the largest urban renewal projects in the UK. Regeneration represents severe changes in parts of an urban fabric, and vast amounts of funding which rarely reach the communities most directly affected. The project aimed at finding ways to inhabit a site on both levels simultaneously, by focusing on individual voices and their capacity to be heard within large-scale real estate and development interests. Following *Phase 5*'s methods of 'walking & talking' on the one hand, and inscribing the surface of buildings on the other, requests elaborated by the site's inhabitants were made visible through posters, billboards and signs. Exploring unspoken needs and desires, *Phase 6* drafted a first set of definitions of the notion of 'support', and through its public articulation,

supported the formation of local positions to take part in urban renewal.

In support of Urban Renewal took the urban fabric as a possible exhibition context, but the project did not entail the addition of any art objects as such, and instead attempted to change how existing ones (and the urban fabric itself) were read and perceived, by the layering of textual matter to function as caption and interpretative material. As an exhibition format, *Support Structure: phase 6* takes heed from the Renaissance promenade and its "emblematic narrative flow", [112] unfolding through time and movement and offering constructed views and perspectives, in this case, of a context's hidden agendas and socio-political situation. This new layer of inscription could be strolled, navigated and circumscribed simultaneously as part of everyday life and as a specific journey in its own right; in this way it unravelled the rhetorical qualities of Ars Memoriae's [113] mnemonic devices by punctuating time with prompts and reminders of that which cannot be seen. *Phase 6* subsequently formed the site research for the development of the arts organisation Eastside Projects [114] (2008 – ongoing).

112 See Dan Graham, *Garden as Theatre as Museum,* as quoted on p.54.

113 See *The promenade*, *Preamble*, p.53–4.

114 See *Phase 9: in support of Public,* see p. 217.

1.5

Support Structure: *Phase 6*
In Support of Urban Renewal
Eastside Birmingham (2007)

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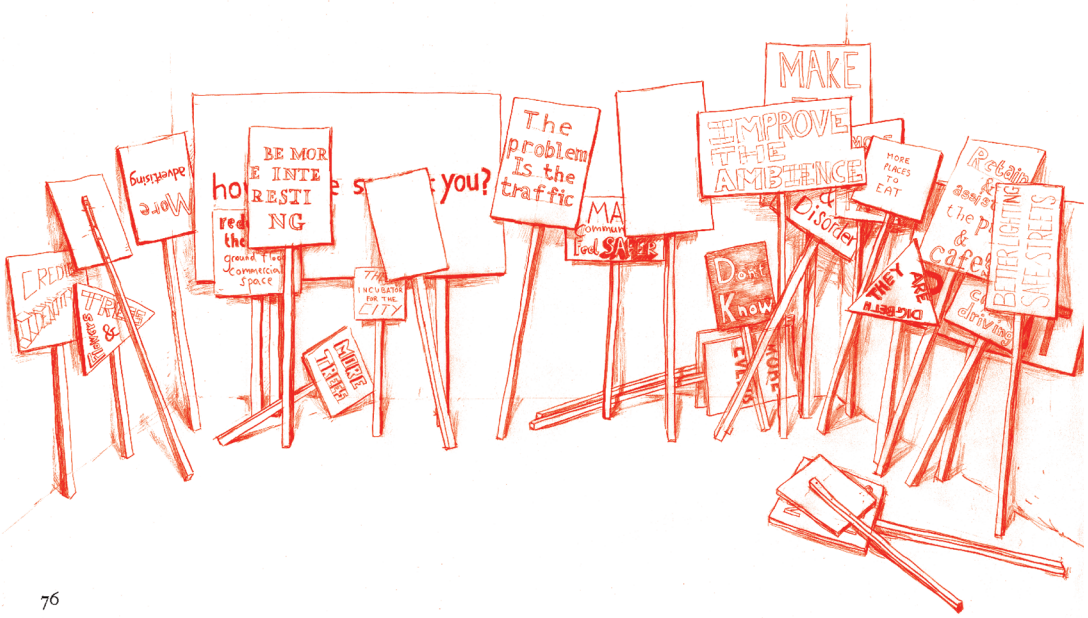
Eastside is said to be one of the largest urban regeneration projects in the UK, covering 170 hectares of Birmingham City Centre. The area had developed into a massive complex of factories and warehouses during the industrial revolution, and participated in Birmingham being known as 'the workshop of the world'. In decline and neglect ever since, Eastside was left largely untouched by regeneration programmes of the 1980s and 1990s. By the end of the 1990s, the nation-wide regeneration fever led to major plans to resurrect the area being drafted, to transform and regenerate it through multi-billion pound investment by a wide range of—mostly private—organisations and businesses. Branded as a 'new creative city quarter', Eastside's masterplan was to be part of a cohesive strategy involving communities and local operators. The future of the area however, appears less certain and more worrying, with developpers seemingly fully backed by the council, regeneration could also be used as a—well-known—excuse to sell off land and capitalise on it with no benefits to the public. Used to shift from post-industrial to service societies, regeneration represents severe changes in parts of an urban fabric, and vast amounts of funding channelled through the process, which rarely reach the communities most directly affected. The questions raised in Eastside were multiple but all focused around how individuals deal with such transformation, and if they can be part of large scale processes of change: disappearing histories, shifting communities, changing employment opportunities and criteria, housing pressures …

During a research period, Support Structure explored the area on an immediate, personal level, and started a self-initiated, ad-hoc, consultation process, by walking around the site and talking to people who live or work there. We asked the questions: 'How would you and/or your business like to be supported?' and 'How can we support Eastside?'

We looked for responses, concerns, briefs, and requests from the site itself in view of a time of change, to help articulate and then expose the latent needs and desires of Eastside towards its own future. A series of temporary billboards and hand-drawn placards were positioned for use across the area as a brief for the many ways that the people who inhabit the site would like to be supported. Fragments of conversations, statements and requests were flyposted on the streets, disused buildings, and sites of future development.

Support Structure organised a seminar on 'support' at Birmingham City University Institute of Art and Design, which brought together Mark Cousins and Jaime Stapleton, two eminent figures in the fields of architecture and law, to present and discuss issues of support in the built environment and for cultural practice in the era of economic globalisation.

A booklet—available for free and distributed in and out of Birmingham—presented the set of briefs for support given to us by residents of Eastside and thinkers and practitioners in the field of architecture/art, who were also invited to provide definitions of support.



Definitions of Support

a.a.s.
Supporters achieve vicarious success through those they support; it's a system where the fans charge up their objects of affection to give them additional power. Those being held up should never forget that their achievements depend on continued support, or else there is a danger of falling foul of egoism. There is always the danger of believing our own hype.

Freee art collective
Andy Hewitt, Mel Jordan
and Dave Beech
'Reproductive labour' is our definition of support. This is support given traditionally by women to their families through the time and effort expended cooking, cleaning, child-rearing, giving physical care, emotional nurturance, and active socialisation thus maintaining a comfortable domestic environment from which 'productive' labourers can 'go out to work'. This labour is traditionally unpaid. Reproductive labour supports the production of others and can be said to be a hidden element of the cost of productive labour that is acknowledged in the concept of the 'family wage'. An example of where this definition is evident is Jenny von Westphalen, Karl Marx's wife and mother of his children.

Beatrice Gibson
Support is the tragic double of the pre-fix. Support can't spend time alone with itself but is condemned to existence only in relation to something else. Where pre-fix usually means an entity placed before something else in order to change its meaning as the 'in' in inedible; in the case of support, a pre-fix is largely an entity placed before [beneath/behind/below] something to maintain it in the condition it is always already in.

In support of structure

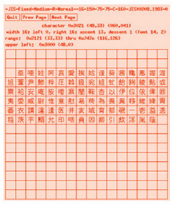
In support of structural trauma

In support of ideology

In support of structural legibility (invisible images that keep html tables aligned when a website is displayed on a monitor)

In support of the troops in support of ideology

In support of the band that everybody really came to see



In support of language

In support of someone else

In support of, erm, bishops

Nicoline van Harskamp
'Structural support', a definition used in 'football supporter': a long-term, almost unconditional back-up for activities, based on an interest in process and development. The terms 'endurance' and 'toleration' are in the long list of synonyms for 'support' in my dictionary. A football supporter picks a team and accepts its failures and mistakes.

Pablo Lafuente
"The scaffolding is not required at all for habitation, it is made of the cheapest material, it is only put up temporarily, and as soon as the shell of the structure is completed, is scrapped for firewood. As for the building up of revolutionary organisations, experience shows that sometimes they may be built without scaffolding—take the 1970s for example. But at the present time we cannot imagine that the building we require can be put up without scaffolding." —Vladimir Ilyich Lenin, *What Is to Be Done? Burning Questions of Our Movement* (1902), Beijing: Foreign Language Press, 1973, pp. 203–204.

Newbetter
Shumon Basar
Support is belief made concrete amidst abstract relations. That is to say, support thinks of a time yet to come that can not entirely be drawn yet, however, there is the idea that in the interim period between now and the future-then, input has to be made that allows the future to happen. Support creates bridges in time and is fundamentally rooted in an emphatic commitment towards the future. Support is linked to patronage. Patronage sounds old fashioned but it's a graceful and needed species of support for the survival of independent practice and thought.

Nils Norman
Solidarity.

aaa (atelier d'architecture
auto-gerée) Doina Petrescu
Support is what is behind, below, underneath, hidden, et cetera … It is the invisible that makes

possible the visible, the absent which allows things to be present, the transient which make things lasting, the impossible that carry on the condition of possibility. Platon has called it 'chora', Irigaray 'placenta', Bataille 'the informe' ('the formless'). I am calling it mother.

public works
Kathrin Böhm
'MUTUAL' Luce Irigaray suggests the insertion of a 'to' into the sentence 'I love you'. 'I love to you' suggests a new social order of relations between two, where both the 'I' and the 'you' are related as different subjects, rather than as subject and object.*
" I SUPPORT TO YOU"!
* As read in Jane Rendell's book *Art and Architecture*, I. B. Tauris (2006), p. 150.

Ines Schaber
Support is a transitional space between various positions; between negotiation, unfolding, articulating, accepting, and providing interferrence, rupture and discontinuity. Can we imagine support as collaboration, collaboration as support?

Susan Shuppli
Support comes first, prior to the event. Support is an 'occasion of experience' that grasps towards the world. It is a way of apprehending the world. Instead of allocating spatial domains within the world, support becomes a temporal marker of the world. Support doesn't merely happen in the world, but to the world. Support is a structure of experience. It is a 'prehension' of the forces that will constitute its event. Support is what is given to us in experience.

Nick Slater
Support is an enabling tool, whether that be a person, an environment, or a specific physical device, or a combination of these.

DEFINE
A BRIEF

Chapter 7

Support Structure: in support of Shopping

GIL, Guangzhou, Beijing, Shanghai

(2007)

The project's seventh phase explored the possibilities of support addressed to consumer culture, by tackling the activity of shopping within three of the largest shopping malls in China.[115] Can shopping malls produce different types of cultural and experiential knowledge? Could they be considered as contexts mixing high and low culture, as spaces of public appearance? How to support forms of cultural experience within these given contexts? *In support of Shopping* focused on transforming three shopping malls from places of consumption to places of production, by intervening in their existing commercial typologies.

The tools available for the project were the two existing elements of trade that are not for sale in a mall, and yet are crucial to supporting the shopping experience: that of Muzak, or background music, and shopping bags. These were made visible as sites for cultural production, with a soundtrack music album released and played throughout the malls for the summer, and an exposed production line of hand-made, recyclable and customisable free shopping bags. The *Support Structure: in support of Shopping* elements were imagined to be fully integrated within the landscape of shopping malls, together with added ingredients/questions of spatial and cultural production. *Support Structure* used the workshop, shopping bags, and soundtrack as tools for knowledge production, to unlock roles and designations of producer, retailer and consumer where traditionally the exhibition takes on the role of middleman.

The project represents an opportunity to pay attention to the relationship

115 Grandview Mall in Guangzhou, Daning/The Life Hub in Shanghai, and SOHO Shangdu in Beijing.

between exhibitions and department stores[116] between art and consumer culture – an association that is neither comfortable nor explicit within contemporary art discourse. And yet important questions could be raised in such an environment: for instance, what could a practice specifically not committed to the production of objects present and offer within a context dedicated to making goods available for consumption? How to deal with the proximity between what are considered objects for consumption and what is imagined as art? How to position *Support Structure*'s work between trying not to state a hierarchy of value on the one hand, and yet still providing a critique on the other? Some answers were provided by focusing on those elements that are normally not for sale, but are part of the given context – in terms of the project's position and object matter. These elements directly relate to the development of department stores, especially through the history of the Muzak Corporation,[117] which, quite early on, discovered background music "tends to reduce feelings of anxiety and self-consciousness in public space",[118] and paradoxically, also increases productivity in the work place.[119] On the other hand, the project borrowed the idea of an exhibition structured according to production processes from *The Great Exhibition of the Works of Industry of all Nations*, as devised and much promoted by Prince Albert in 1851. On display in *Support Structure: in support of Shopping* was the manufacturing process of a shopping bag, leading from raw material (paper in this case) to a product that could be customised and was offered free of charge, highlighting its associated labour by making it present in the mall (as a team of seamstresses were working), and in this way displaying the fact that it was funded by the art project itself as a form of cultural production.

116 See *The department store*, *Preface*, p. 34.

117 See further notes in Chapter 8 project exposition pages. Research was gathered from the Public Affairs office of the Muzak Corporation and the archival files of the Division of Musical History, National Museum of American History, Smithsonian Institution.

118 Ronald M. Radano, 'Interpreting Muzak: Speculations on Musical Experience in Everyday Life', *American Music*, University of Illinois Press, Vol. 7, No. 4 (Winter, 1989), p. 454.

119 Bruce MacLeod, 'Facing the Muzak', *Popular Music and Society 7*, Routledge, Taylor & Francis 1979, pp.18–31.

9.5

Support Structure: *Phase* 7
In Support of Shopping
GIL, Guang Zhou, Beijing, Shanghai (2007)

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Phase 7 focused on turning shopping malls from places of consumption to places of production. *In Support of Shopping* intervenes in the existing commercial typologies of the mall in the form of muzak and shopping bags, as everyday components that make its environment work as a system. What type of cultural and experiential knowledge does a mall produce? *In Support of Shopping* considers malls as contexts mixing high and low culture, that are spaces of public appearance, choreographed, laid out and organised as complete environments with an almost total absence of an outside, spatially, but completely integrated within a global economy and cultural infrastructure.

The *Made In* shopping bag interrupts the seamless, unconscious, appearance of transactions by offering an opportunity to adjust, reinvent and translate the ubiquitous shopping bag form to fit individual ergonomic, fantasy, or purchase requirements. A team of seamstresses were located outside the GIL shop cutting and sewing bags on request from basic templates or new propositions. The fabric was then stamped with a carp, a Chinese representation of value, and the words 'made in' which are taken from the English phrase 'Made in China'—the three English words universally understood in China.

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Music for Shopping Malls CD (2007).

The customised bag can be used for general shopping, to hold other products from the GIL shop and also or specifically the *Music for Shopping Malls* CD album, released on Kwanyin records. The album features three Beijing musicians, 718, Yan Jun, and Zafka, who were invited to work on a soundtrack for shopping malls and the GIL exhibitions. The music is designed specifically to be listened to as background music — or muzak — but in the tradition of Eric Satie's *Furniture Music* from 1917 (also included in the CD), who proposed that music could fit specific rooms and architecture in the way that furniture does. The CD cover combines Western drawing and colouring-by-numbers flower patterns — these forms of pleasurable didactic exercise not being commercially available in China — as a method of discovering traditional background Chinese painting. For the duration of the exhibition, *Music for Shopping Malls* was playing through the existing mall sound systems and was available to buy in the shop.

These elements are designed and produced to be fully integrated within the landscape of shopping malls, with added ingredients/questions of spatial and cultural production. Support Structure used the active workshop, shopping bags, soundtrack and background as tools for knowledge production, to unlock roles and designations of producer, retailer and consumer where traditionally the exhibition takes on the role of middleman.

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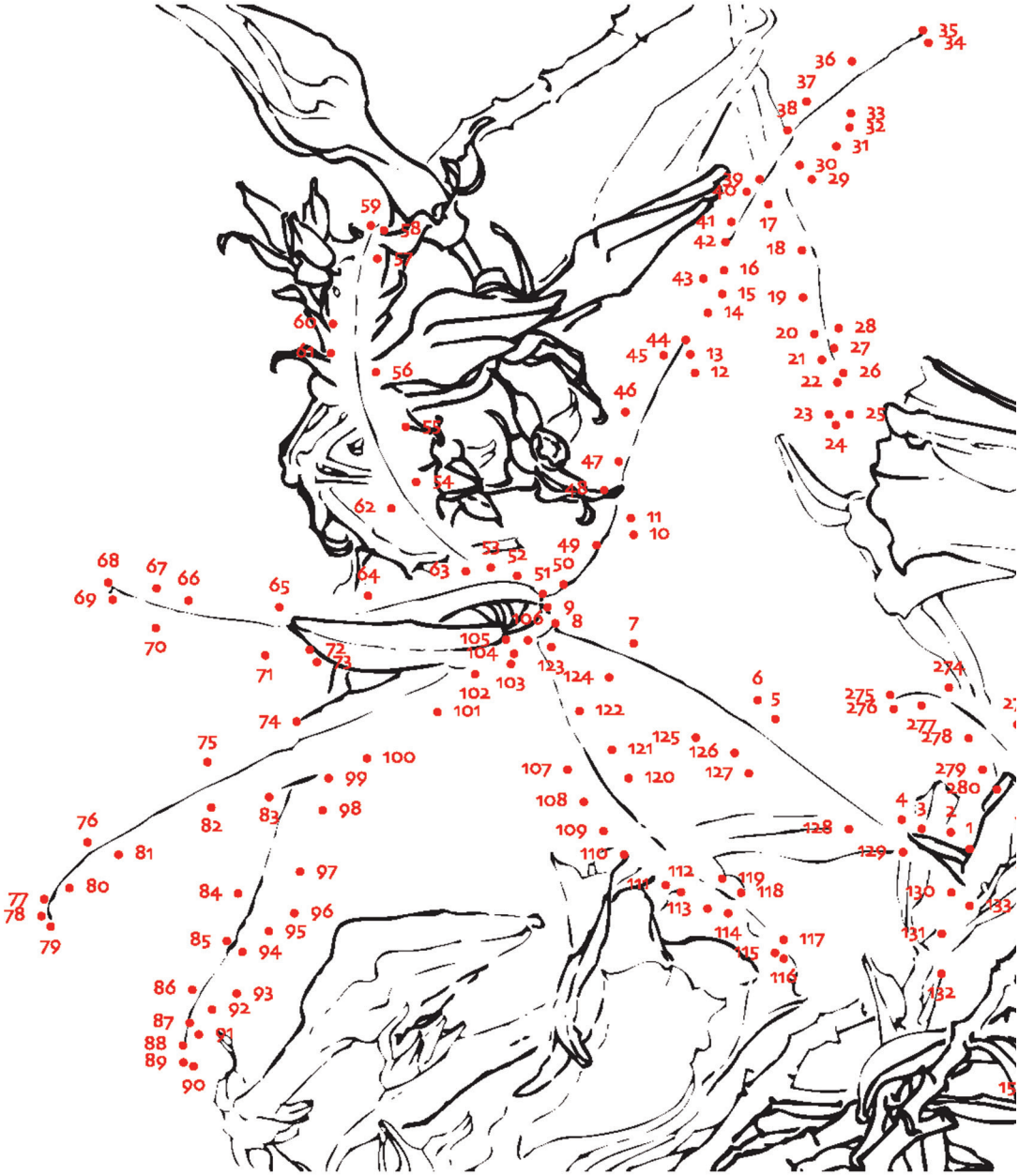

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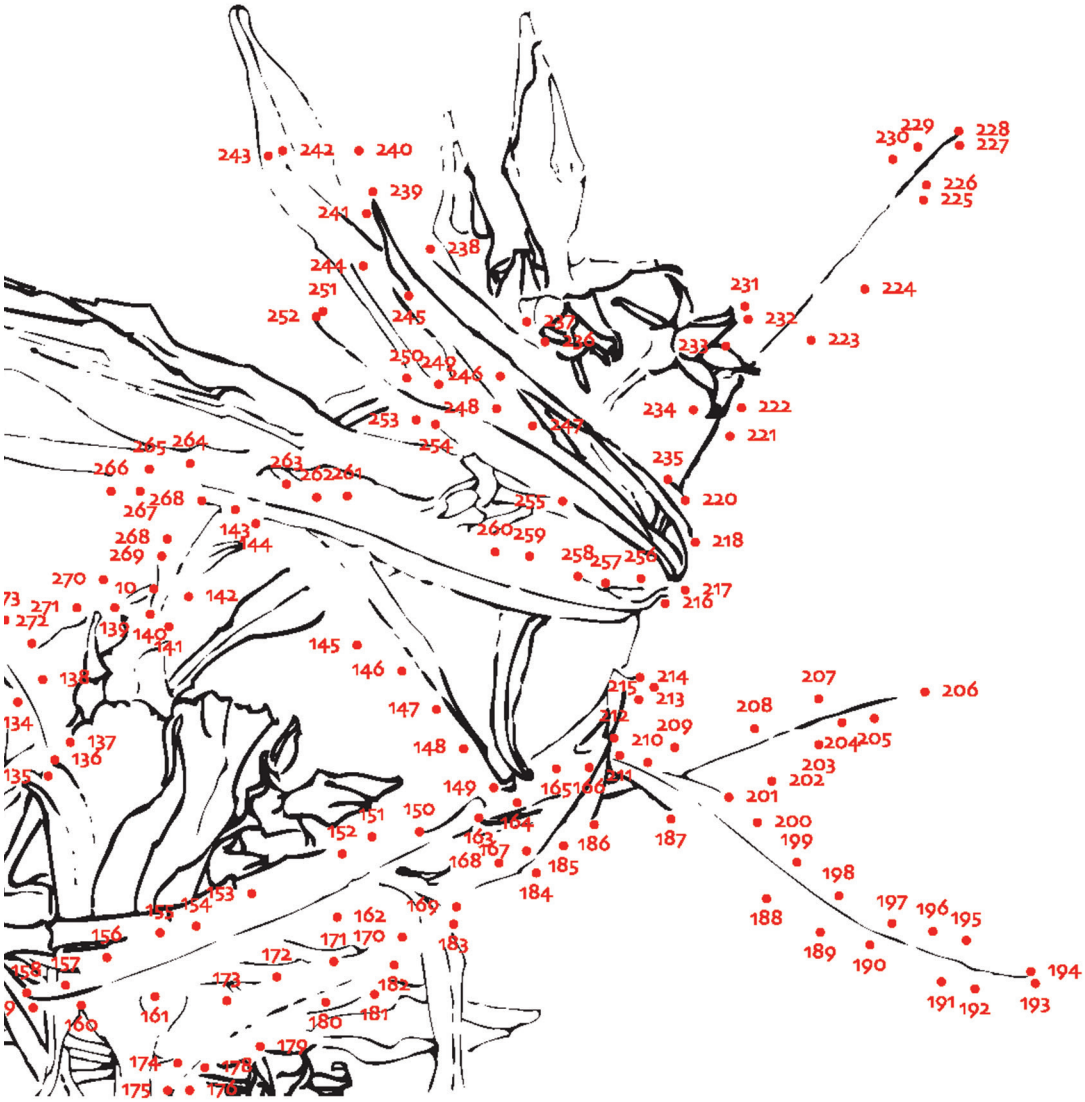


375

EVALUATE
YOUR TOOLS

Chapter 8

Support Structure: in support of Institutions

Far-West, Arnolfini, A Foundation, Turner Galleries, ICA

(2008)

The project's eighth phase applied the possibilities of support to institutions, by engaging with them as contexts of labour. After the rise and following the instrumentalisation of Institutional Critique, what are the questions and directions that remain? And what in effect happens to the workers in the institution? *Phase 8: in support of Institutions*' problematic lay in the incongruities between an institution's public and official role and the invisibility of those engaged in making that possible, as well as their conditions; the project was developed, as the previous ones, in the attempt to display that very problematic and focus on the site of it becoming public. Taking heed from its previous phases, *Phase 8* concentrated on two sites of erasure in its two parts: that of the workers from an institution's history, and the other taking place in the construction of its physical environment.

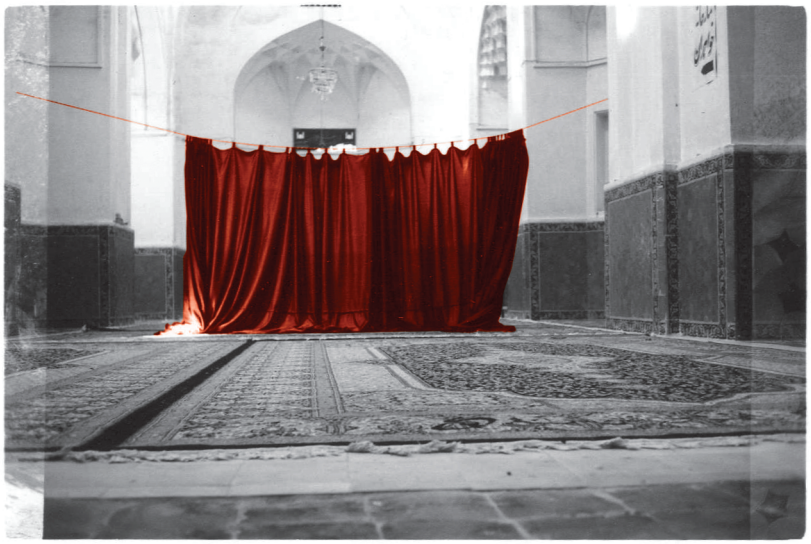
Observing museums as the most silent spaces in the city, the project questioned contemporary exhibition contexts' default position of neutrality, in order to reconsider them as places of production. The project included the production of a soundtrack for museums (as a music album) using schemas from the Muzak corporation, that articulated 'functional music' for increased production.[120] The second part – *Curtain as declaration of desire for change of function* – focused on how an institution recognises and documents its own workings. Proposing that the ICA make a list of every person who had been part of it during its sixty years, *Support Structure: in support of Institutions* also asked that this list be maintained into the future. The project highlighted the

120 See the notes on Muzak and functional music in the following pages, as included in the project details.

difficulties in quantifying such an accumulation: the past is dependent on access to archives often lost or sold, and the future subject to the reality of institutional and pragmatic shifts of commitment. But the piece also reveals the contractual nature of such a history, since the only documents that could be used were those from publications and accounts, thereby excluding other more casual forms of engagement. The vastness of the list ultimately functions as an equalising system, as both artists and employees appear in it, and are therefore registered as workers of the institution.

8.5

Support Structure: *Phase 8*
In Support of Institutions
Arnolfini, A Foundation, Turner Galleries, ICA (2008)



327 *Women Only*, Yazd, Iran (2003), photograph by Céline Condorelli.

Music for Museums

"It will open with a single idea which I will attempt to make as seductive as the color and shape, and fragrance of a flower." —John Cage. [1]

Disc 1

1 Music for Trees and Lobby
Yan Jun (15:35)

2 Music for Gallery
ISAN (16:27)

3 Music for Bathroom
718 (14:56)

4 Music for Bookshop
Isambard Khroustaliov (12:59)

5 Tacet
(4:33)

Disc 2

6 Music for Café
Zafka (15:00)

7 Music for Office
718 (15:07)

8 Music for Cinema
718 (13:04)

9 Tacet
(4:33)

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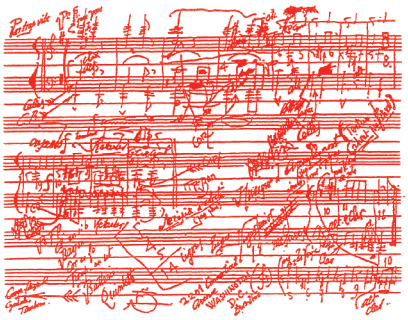
Music for Museums is a soundtrack that seeks to question contemporary exhibition environments' default position of silence and 'neutrality', and reconsiders them as places of production. Musicians 718, Yan Jun and Zafka, who previously collaborated on *Music for Shopping Malls*, were invited along with Isambard Khroustaliov (UK) and ISAN (UK/DK), to develop background music—or muzak—for museum spaces: lobby, gallery, café, bookshop, cinema, offices, and bathroom.

Music for Museums addresses the existing cultural and commercial typologies of the museum to stimulate critical engagement with 'functional music'. Each track is composed in accord with Muzak's 'Stimulus Progression', originally developed towards increasing workers' productivity by exposing them to instrumental arrangements of gradually increasing intensity, in fifteen minute cycles (lyrics may intrude upon conscious thought). It has been said that if the songs in a Stimulus Progression programme are played in reverse order the listener will helplessly fall asleep. Each track of *Music for Museums*, played in its designated context, aims at increased happiness and productivity, as non-quantifiable outputs which have the capacity to operate in a non-capitalist fashion.

The very modest culture of background material was chosen as a method of supporting the growth of museum space. Introducing supportive schema into the museum's typology is then a way of accessing the historical ambitions of artists to locate artworks within every aspect of the system that represents and forms cultural understanding. For the duration of the exhibition, the CD was available to buy and was playing throughout the museum spaces.

Music for Museums was commissioned for *Far West* (curated by Nav Haq), Arnolfini, Bristol, which travelled to A Foundation, Liverpool, and Turner Galleries, Margate, UK. It was later part of *Park Nights*, Serpentine Gallery, *Year of the Ox* at the Victoria and Albert Museum, *Office of Real Time Activity*, Royal College of Art, and *Ordos 100*, Territorial Agency Basel.

Music for Museums CD, Kwanyin Records (2008).



Furniture Music

Although usually solely attributed to Satie, *Musique d'Ameublement*—furniture music (or furnishing music)—was a collaboration with Darius Milhaud. Satie had told him that it would be amusing to have music that would not be listened to, 'musique d'ameublement', that would function like furniture in a room. Furnishing music was first played on 8 March 1920 at a gallery in Paris, as an interlude for a play by Max Jacob, *Ruffian Toujours, Truand Jamais* [always a ruffian, never a bum]. "We present for the first time, under the super-vision of Erik Satie and Darius Milhaud and directed by M. Delgrange, *Furnishing Music*; it is to be played during the entr'actes. We beg you to take no notice of it and to behave during the entr'actes as if the music did not exist. This music … claims to make its contribution to life in the same way as a private conversation, a picture, or the chair on which you may or may not be seated."

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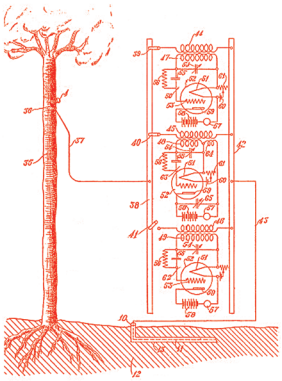
Music for Museums installation views, Arnolfini (2008).

Muzak

The company that became Muzak was founded by George Owen Squier, an American career army officer, who had a doctorate in electrical engineering. While working in the army, he invented a way to transmit battlefield radio messages clandestinely by using trees as antennas.



In the early twentieth century, he developed his creation into a system for 'multiplex telephony and telegraphy by means of electric waves guided by wires'—this was about transmitting multiple radio signals along the outside of electrical, telegraph, and telephone lines. Squier sold a license to the North American Company, a public-utility conglomerate, which formed a new subsidiary, Wired Radio, to develop the idea for mass housing schemes. In 1934, Wired Radio—following the example of Eastman's brilliant coinage, Kodak—changed its name to Muzak; Squier died the same year. As the quality and quantity of wireless radio broadcasts increased, eliminating the residential market for wired radio, Squier's company concentrated on selling background music to hotels, restaurants, and other businesses, many of them at first in New York City. (Muzak is also called elevator music because soothing melodies were used in early skyscrapers to make people feel less nervous about stepping into a windowless box that looked like a death trap). Muzak was used to 'remove the anxiety of public space' by operating below the level of critical discourse. In the 1940s, Muzak introduced the trademarked concept, 'Stimulus Progression'.

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Music for Trees & Lobby
Yan Jun

from 'Music for Museums'
CD 1 track 1
duration: 15:35
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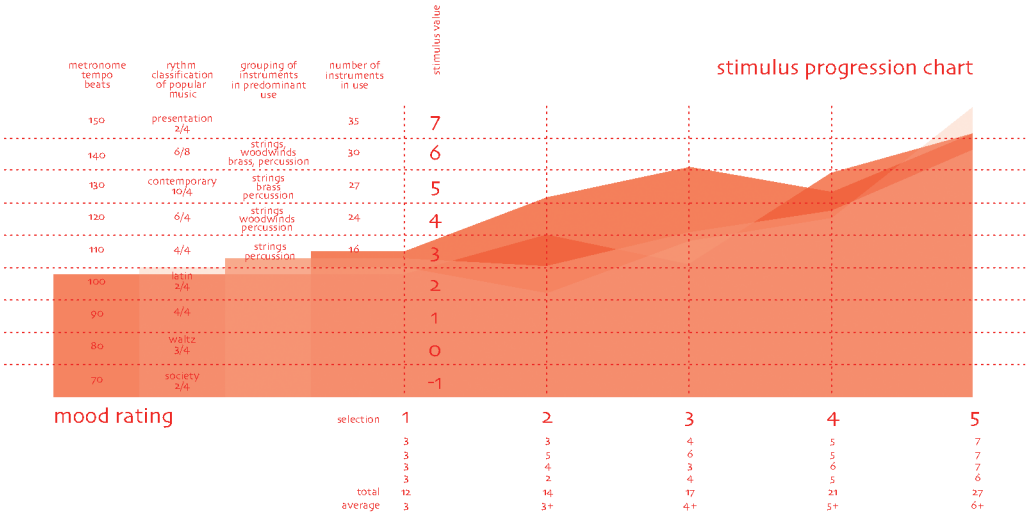

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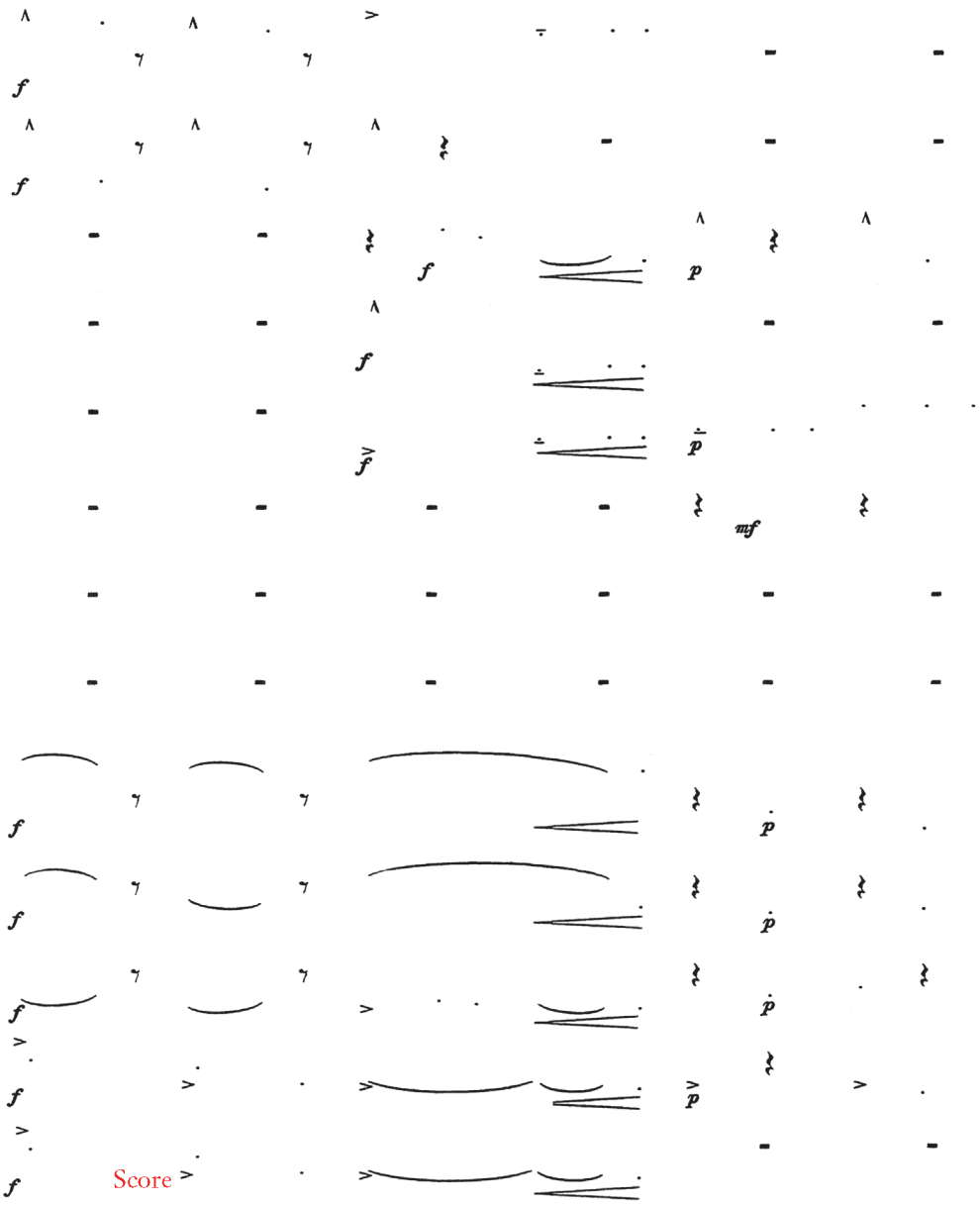
Silent Prayer

These words [see p. 328] were written by John Cage in 1947 on composing a piece of uninterrupted silence and trying to sell it to Muzak Co. as a track named *Silent Prayer*. Cage's desire to silence the world eventually focused on silencing only one aspect of it: background music; his argument was that silence should be part of Muzak's programme. The original length of muzak was 4'30" to which Cage added 3 seconds when he later developed *Silent Prayer* into one of the key artworks of the twentieth century with his 1952 'silent' composition *4'33"*.

On each of the two CDs of *Music for Museums* there is a silence of 4'33", *Tacet*, which is to be utilised as a component of the composition, either when the CDs are played on 'shuffle' through a single sound system, or integrated randomly in a single track loop.

Music for Gallery

Music for Gallery by ISAN is part of an ongoing project developing an evolving soundtrack for galleries, using Eastside Projects, Birmingham, as the model. The sounds used in the track were sampled at Eastside Projects and the recordings mixed both intentionally and un-intentionally with the sounds already in and around the building. These sounds were then divided and distributed to Southend-on-Sea and Copenhagen where they were edited, processed and rebuilt prior to returning to the gallery to form part of the evolving space. The de-constructed/re-constructed sounds are split into discrete playback groups, each rearranging itself at random to create a sound-canvas for the gallery space and the exhibits to follow. *Music for Gallery* is a fragment of this ongoing soundtrack.



Score

The *Music for Museums* tracks have been designed and produced to be integrated into the landscape of the museum adding ingredients/questions to the spatial and cultural production of place. The CD cover carries a score, as an instruction for the making of further background music, composed as a musical collage of Satie's furniture music punctuations, with all notations of harmony, melody and tempo removed.

333

Curtain as Declaration of Desire for Change of Function

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celine condorelli & gavin wade
support structure

August 2008


title:
Curtain as declaration of desire for change of function


brief:
Compile a list of names of every artist or other person who has
worked for the ICA since it was founded. The list is to be available
to the public both in the institution building and website, and to
be updated continually for as long as the Institution can manage.

Develop a random system for selecting people from the list to be
invited to discuss policy change within ICA.


production:
Materials variable. Form to be decided through negotiation with ICA
and artists.


further outcomes:
Policy discussion outcomes to be announced and presented publicly at
ICA for consideration.
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Permanent installation at Institute of Contemporary Arts, London (2008–).

An institution's functionality is addressed in its human level with *Curtain as Declaration of Desire for Change of Function*, which focuses on how an institution recognises and documents its own workings. The piece starts with a proposition that the ICA make a list of every person who has worked in the institution during its sixty years of existence, and to maintain this list into the future. The project highlights the difficulties in quantifying such an accumulation; the past is dependent on access to archives often lost or sold, and the future is subject to the reality of institutional and pragmatic shifts of commitment—but it also reveals the contractual nature of such a history, while the only documents that could be used to draft a list were those from publications and accounts, excluding therefore other, more casual, forms of engagement. The vastness of the list functions as an equalising system as both artists and employees appear in it, and are therefore registered as workers in the institution. The list appears in the ICA foyer as a film of scrolling credits and in the *Nought to Sixty* catalogue as a list of names.

334

1948
Sir Herbert Read
Jankel Adler
Peter Watson
Jean Arp
Francis Bacon
Balthus
John Banting
Eugene Berman
Pierre Bonnard
Constantin Brancusi
Georges Braque
Edward Burra
Alexander Calder
Marc Chagall
Giorgio de Chirico
Robert Colquhoun
John Craxton
Salvador Dali
Paul Delvaux
Andre Derain
Charles Despiau
Frank Dobson
Raoul Dufy
Jacob Epstein
Max Ernst
Lyonel Feininger
Lucian Freud
Naum Gabo
Henri Gaudier-Brzeska
Alberto Giacometti
Duncan Grant
Juan Gris
Barbara Hepworth
Ivon Hitchens
Frances Hodgkins
Edgar Hubert
Augustus John
Wassily Kandinsky
Paul Klee
Oskar Kokoschka
John Lake
Wilhelm Lehmbruck
Wyndham Lewis
Jean Lurcat
Rene Magritte
Aristide Maillol
Franz Marc
Louis Marcoussis
Andre Masson
Henri Matisse
Robert McBride
F E McWilliam
Joan Miro
Amedeo Modigliani
Piet Mondrian
Henry Moore
Paul Nash
Ben Nicholson
Eduardo Paolozzi
Victor Pasmore
Pablo Picasso
John Piper
Man Ray
Ceri Richards
William Roberts
Peter Rose Pulham
Georges Rouault
William Scott
Walter Sickert
Matthew Smith
Stanley Spencer
Graham Sutherland
Chaim Soutine
Yves Tanguy
Pavel Tchelitchew
John Tunnard
Maurice Utrillo
Edouard Vuillard
Edward Wadsworth
Christopher Wood
Jack Yeats
Ossip Zadkine
Giorgio de Chirico
Paul Gauguin
Julio Gonzalez
Wifredo Lam
Henri Laurens
Jacques Lipchitz
Roberto Matta
Karl Schmidt

1949
Frederick Law Olmstead
Eduard Bargheer
G M Hoellering
Ernst Barlach
Roland Penrose
Willi Baumeister
Edward Clark
Max Beckmann
Ewan Phillips
Hermann Blumenthal
E C Gregory
Otto Dix
Josef Fassbender
Franz Xaver Fuhr
Werner Gilles
Willem Grimm
George Grosz
Erich Heckel
Josef Hegenbarth
Bernhard Heiliger
Adolf Hoelzel
Ernst Ludwig Kirchner
Karl Kluth
Georg Kolbe
Kathe Kollwitz
Fritz Kronenberg
Wilhelm Lehmbruck
August Macke
Alfred Mahlau
Gerhard Marcks
Ewald Matare
Georg Meistermann
Otto Mueller
Ernst Wilhelm Nay
Rolf Nesch
Emil Nolde
Max Pechstein
Karl Rodel
Christian Rohlfs
Hans Ruwoldt
Edwin Scharff
Oskar Schlemmer
Karl Schmidt-Rottluff
Werner Scholz
Will Sohl
Fritz Wrampe
Kurt Zimmermann
Mac Zimmermann

1950
Maxwell Fry
Jean Bazaine
Jane Drew
Hans Hartung
Lucian Freud
Andre Bloc
Isabel Lambert
Peter Lanyon
Robert Adams
Reg Butler
F E McWilliam
James Joyce
Peter Blume
Paul Cadmus
Julio Castellanos
Kenneth Davies
Jared French
Henry Koerner
Daniel Mulowney
Walter Murch
Bernard Perlin
Alton Pickens
Charles Rain
Honore Sharrer
George Tooker
Pavel Tchlitchew
Andrew Wyeth
Michael Ayerton
Sandra Blow
Lynn Chadwick
Prunella Clough
Alan Davie
Richard Hamilton
Patrick Heron
Anthony Hill
William Turnbull

1951
Richard Lannoy
Roberto Matta
Ann Balmforth
Humphrey Jennings
A D Sylvester
Gesner Abelard
Miss Edwards
Toussaint Auguste
Miss Acheson
Castera Bazile
Rigaud Benoit
Wilson Bigaud
Dieudonne Cedor
A Chapelet
Prefete Duffaut
Rene Exhume
Jacques Enguerrand Gourgue
Hector Hyppolite
Joseph Jacobs
Adam Leontus
Philome Obin
Fernand Pierre
Louverture Poisson
Robert St Brice
Micius Stephane
Edith Sitwell
Michael Meyer
Le Corbusier
Geoffrey Grigson
Basil Taylor
Sir Lawrence Alma-Tadema
Mark Anthony
Edward Armitage
Francis Barraud
Frederick Bacon Barwell
Aubrey Beardsley
Sir Max Beerbohm
Beggarstaff Brothers
Graham Bell
Robert Anning Bell
Vanessa Bell
Jack Bilbo
S J Lamorna Birch
Ernest Board
Hercules Brabazon Brabazon
Sir Frank Brangwyn
Frederick Lee Bridell
Gerald Brockhurst
Ford Maddoz Brown
Edgar Bundy
Sir Edward Burne-Jones
William Shakespeare Burton
Lady Butler
Sir Reginald Butler
Randolph Caldecott
Sir George Clausen
William Coldstream
James Collinson
W R Colton
Charles Condor
Phillip Connard
Frank Cadogan Cowper
Walter Crane
Joseph Crawhall
Charles Cundall
Richard Dadd
Anthony Devas
Walter Howell Deverall
Sir William Reid Dick
Sir Frank Dicksee
Sir William Fettes Douglas
Richard Doyle
William Dyce
Augustus Leopold Egg
Jacob Epstein
Frederick Etchells
Joseph Farquharson
Bernard Fleetwood-Walker
Sir William Russell Flint
Miles Birket Foster
William Frith
Roger Fry
Louis Richard Garbe
William Gear
Mark Gertler
Sir Alfred Gilbert
Eric Gill
Harold Gilman
Frederick Goodall
Spencer Frederick Gore
Lawrence Gowing
Peter Graham
Walter Greaves
Kate Greenaway
Maurice Greiffenhagen
W O Grey
Charles Napier Hemy
George Elgar Hicks
William Holman-Hunt
James Clarke Hook
Arthur Boyd Houghton
William Huggins
Arthur Hughes
William Henry Hunt
James Dickson Innes
Gwen John
David Jones
E McKnight Kauffer
Charles Keene
Sir Gerald Kelly
Eric Kennington
Dame Laura Knight
Henry Lamb
Sir Edwin Landseer
Phillip A Laszlo deo Lombos
Sir John Lavery
Alfred Kingsley Lawrence
Cecil Gordon Lawson
Benjamin Williams Leader
Alphonse Legros
Frederick Lord Leighton
Charles Dunlop Leslie
John Frederick Lewis
Thomas Lowinsky
Ambrose McEvoy
Sir Bertram Mackennal
Daniel Maclise
Arthur Melville
Sir John Everett Millais
Albert Moore
Henry Spencer Moore
Frederick Morgan
William de Morgan
Robert Morley
Rodrigo Moynhian
Sir Alfred Munnings
Alexander Munro
John Privett Nettleship
C RW Nevinson
Algernon Newton
Sir William Orchardson
Sir William Orpen
John Pettie
John Phillip
Glyn Philpot
Evelyne Pickering (de Morgan)
John Pinwell
Lucien Pissaro
Beatrix Potter
Sir Edward Poynter
Valentine Cameron Prinsep
Dod Procter
Ernest Procter
James Pryde
Arthur Rackham
Herbert Davis Richter
Briton Riviere
Sir Francis Cyril Rose
Dante Gabriel Rosetti
Sir Walter W Russell
Walter Dendy Sadler
Frederick Sandys
John Singer Sargent
Peter Scott
Charles Shannon
Byam Shaw
George Sheringham
Frederick Shields
William George Simminds
Charles Sims
James Smetham
Simeon Solomon
Charles Spencelayh
J R Spencer Stanhope
Philip Watson Steer
Adrian Stokes
Marcus Stone
William Strang
Arthur Studd
Campbell Taylor
James Harvard Thomas
Sir William Hamo Thorneycroft
Feliks Topolski
Julian Trevelyan
Henry Tuke

Keith Vaughan
Edward Wadsworth
Dame Ethel Walker
Frederick Walter
Edward Matthew Ward
John William Waterhouse
George Frederick Watts
J A M Whistler
Rex Whistler
Stephen M Wiens
Scottie Wilson
William Lindsay Windus
Thomas Wollner
Charles William Wyllie
Doris Zinkeisen
W K Smigielski

1952
A J T Kloman
Bernard Meadows
Dorothy Morland
Kenneth Armitage
Brenda Pool
John Hayward
Elizabeth Frink
J P Hodin
Geoff Lawson
Henri Cartier-Bresson
Wilfredo Lam
Saul Steinberg
Bernard Buffet
Feliks Topolski
Derek Knight
Oskar Kokoschka
Michael Andrews
Harold Cohen
Alfred Daniels
Victor Willing
Alan Reynolds
Barbara Braithwaite
Edward Middleditch
John Berger
Toni del Renzio
David Sylvester

1953
Kathleen Raine
Sam Francis
Julie Lawson
Georges Mathieu
Henri Michaux
Alfonso Osorio
Jackson Pollock
Jean-Paul Riopelle
Jaroslav Serpan
Martin Froy
Joseph Herman
William Turnbull
Gerald Wilde
Denis Williams
Nigel Henderson
Ronald Jenkins
Alison Smithson
Peter Smithson
A/ARIBA and ACGI
John Catleugh
Lucienne Day
Humphrey Spender
Marianne Mahler
Mary Oliver
Bernard Poinsaot

1954
David Ashley
George Keyt
Stephen Spender
Leonie Cohn
Reyner Banham
Lawrence Alloway
Beryl Coles
Stephen Russ
Edward Wright
Fahr El Nissa Zeid
Robert Melville
Camille Bombois
E Box
Andre Bauchant
Colette Beleys
Mr Bucket of Battersea
Margaret Lefranc
Jean Lucas
Andre Demonchy
Jack Taylor
Alfred Wallis
Gertrude O'Brady
Henri Rousseau
Louis Vivin

1955
Dennis Lennon
Walter Gropius
Troughton & Young
E Maxwell Fry
Sir William Glock
Nikolaus Pevsner
John Amis
John McHale
Felix Aprahamian
Arnold Cooke
Werner Bischof
Jean Dubuffet
Vic Bellerby
Laurence Alloway
Charles Fox
Mark Tobey
Maurice Broomfield
Robert Clatworthy
Peter King
Rosemary Young
Janet Barrett
Kit Barker
Barry Daniels
Jean Duncan
Eric Finlay
Wally Poole
Peter Snow
Carl Fredrik Reutersward
John Bratby
Derek Cawthorne
Sheila Fell
Anthony Fry
Patrick George
David Houghton
Peter Kinley
Norman Town
Phillip Sutton

1956
M G Bendon
Roloff Beny
Colin St John Wilson
Roberto Burle Marx
Claude Vincent
Gottfried Honegger
Virgilio Guidi
Armando Pizzinato
Bruno Saetti
Giuseppe Santomaso
Romulado Scarpo
Emilio Vedova
Alberto Viani
George Mathieu
Roger Mayne
Charles Addams
Peter Arno
Abe Birnbaum
Sam Cobean
Whitney Darrow Jr
Alan Dunn
Robert Osborn
Mary Petty
George Price
Mischa Richter
Otto Soglow
William Steig
Richard Taylor
James Thurber
Pablo Picasso
Amedeo Modigliani
Man Ray
Brassai
John Hultberg
William Turnbull
John Coplans
Frank Wilson
Dennis Bowen

1957
G S Fraser
Ian McCallum
Roger Coleman
Mike Cordell
Theo Crosby
Paul Feiler
John Forrester
John Weir
Terry Frost
Adrian Heath
Roger Hilton
James Hull
Kenneth Martin
Mary Martin
Rodrigo Moynihan
Bryan Wynter
Margaret Webster Plass
Karel Appel
Asger Jorn
Enrico Baj
Guiseppe Capogrossi
Zoran Matic
Wols
Leon Golub
Charles P Mountford
D'Angelo
Mimmo Rotella
Guy Anderson
Kenneth Callahan
Rhys Capran
Morris Graves
David Hare
Seymour Lipton
Ezio Martinelli
Richard E Fuller
Lucien Clergue

1958
Ian Hamilton
John Barnicoat
Joan Musgrave
Peter Blake
Peter Coviello
William Green
Richard Smith
Nina Tryggvadottir
Anil Gamini Jayasuriya
Jean Fautrier
Hubert Dalwood
Pierre Alechinsky
E L T Mesens
Gwyther Irwin
Lin Show Yu
Henry Mundy
Gillian Ayres
Austin Cooper
William Copley
Robyn Denny
Mrs Charles Damiano
Mr Charles Damiano
Max Bruening
Winfred Gaul
Karl Otto Goetz
Gerhard Hoehme
Karl Fred Dahmen
Bernard Schultze
Emil Schumacher
Hans Platschek

1959
Sir Phillip Hendy
Gordon Fazakerley
Man Ray
Victor Passmore
Harry Thubron
Adolph Gottlieb
E C Gregory
Lund Humphries
Edward McKnight Kauffer
Ettore Colla
Ralph Rumney
Nguyen Manh Doc Ducman
Mario Amaya
Colin Self

1960
Judith Jackson
John Latham
F K Henri Henrion
Karl Benjamin
Lorser Feitelson
Frederick Hammersley
John McLaughlin
Mattia Moreni
Ralph Clements
Morris Louis
Nicolas Schoeffer
Peter Hobbs
Robert Laws
Richard Bogart
Modesto Cuixart
Nicholas De Stael
Lucio Fontana
Antoni Tapies
Vladimir Malevich
Chris Tomlin
Jules Feiffer

1961
July Lawson
Vera Haller
M G Bendon
Wolfgang Hollegha
Peter Stroud
John Bodley
Peter Clough
Jeffrey Steele
Howard Hartog
Gabriel White
Milka Kukoc
Alexander Liberman
Ivor Abramovitch
David Annesley
Keith Arnatt
Peter Atkins
Judith Barclay
Robert Carruthers
Christopher Davison
Franck Demoncheaux
Charles Hatwell
Christopher Lane
Kim Lim
Bryan MacDonald
Francis Morland
John Robson
Dorothy Ruddick
Harold Rugg
Ulrico Schettini
Tim Scott
Joseph Sheppard
Eric Stanford
Neil Stocker
William Tucker
George Ward
Corrine Webb
Helen Yamey
John Youngman
Maurice Jadot
Sonia Delauney

1962
Laurie Fricker
John Harvey
Euston Bishop
Howard Hodgkins
James Meller
Allen Jones
Maria Brockstedt Stapleton
John Ernest
Andrew Forge
John Plumb
Louis le Brocquy
Sidney Nolan
Madeleine Pearson
Mohsen Vasiri
Pierre Alechinsky
Alberto Giacometti
Hans Hartung
Henri Helion
Andre Masson
Roberto Matta Echauren
Maria Helena Vieira da Silva
Peter Phillips
David Hockney
John Bowstead
Maurice Agis
John McHale
Magda Cordell
Valerio Adami
Maria Romagnoli

1963
Malangatana Ngwenya
Ibrahim El Salahi
Gillian Wise
Arnold Van Praag
Philippe Hiquily
Valentine Dobree
ZVIA
Magdalena Mugdan
Patricia Meyrowitz
Warren Chalk
Peter Cook
Dennis Crompton
Ben Fetter
David Greene
Ron Herron
Peter Taylor
Michael Webb
Wendy Yeo
Peter Startup
Ashu Roy
Jann Haworth
John Howin
Brian Mills
John Pearson
Allan D'Arcangelo
Jim Dine
Robert Indiana
Jasper Johns
Roy Lichtenstein
Claes Oldenburg
Robert Rauschenberg
Mel Ramos
James Rosenquist
Wayne Thibaud
Andy Warhol
John Weskey
Tom Wesselman
F E Mac

1964
Jasia Reichardt
Kenneth Coutts-Smith
Michael Chow
Ken Turner
John Tandy
Gerald Laing
Bernard Bertschinger
Douglas Binder
Mary Rose Ford
R Westwood
D Hall
Francis Picabia
Ronald Hunt
Nicholas Knowland
Henrietta Garland
Ad Reinhardt
Christopher Pratt
Derek Boshier
Patrick Caulfield
Bernard Cohen
Howard Hodgkin
Gordon House
Patrick Hughes
R B Kitaj
Bridget Riley
Joe Tilson
William Turnbull
Trevor Coleman
Barbara de Orfe
Alexander Weatherson
Bill Butler
Anthea Alley
Gwen Barnard
Denis Bowen
Avinash Chandra
Bob Gill
Gerald Gladstone
Roger Leigh
Dante Leonelli
Richard Lin
Halima Nalecz
Kate Nicholson
Helen Phillips
Marcello Salvadori
Judy Stapleton
Roger Westwood
Frank Avray Wilson
Domingo de la Cueva
Manina
Frida Blumenberg

1965
Mary Llewellyn
Arshile Gorky
Leslie Stack
Gerard Franceschi
Stanley Pelc
Robert Freeman
L C McQueen
Julian Beinart
Royston Harper
John Berry
David Thompson
Mauro Kunst
Katharine Colt
Brian Yale
Richard Humphrey
Edward Piper
Paula Rego
Anna Teasdale
Jocelyn Chewett
Bernard Schottlander
Lorri
Antonio Tapies
Rick Ulman
Bernd Berner
Rolf-Gunter Dienst
Raimer Jochims
Klaus Jurgen-Fischer
Eduard Micus
Lother Quinte
Rolf Brandt
Malcolm Hughes
Michael Pennie
Bernard Gay
Victor Burgin
Roger Dade
Peter Millband
David Wise
Radovan Kragulj
Guillaume Apollinaire
Claus Bremer
Thomas Bayrle
Nanni Balestrini
Pierre Albert-Birot
Lewis Carroll
Henri Chopin
Bob Cobbing
Kenelm Cox
Theo van Doesburg
Reinhard Doehl
Tom Edmonds
Ian Hamilton Finlay
Heinz Gappmayr
John Furnival
P A Gette
Pierre Garnier
Eugen Gomringer
Raoul Hausmann
Josef Hirsal
Bernard Heidsieck
Sylvester Houedard
Ernst Jandl
Thomas Kabdebo
Ferdinand Kriwet
Jiri Kolar
Roberto Altmann
Isidore Isou
Aude Jessemin
Maurice Lemaitre
Roland Sabatier
Jacques Spacagna
Filippo Tommaso Marinetti
Hansjorg Mayer
Franz Mon
Edwin Morgan
Christian Morgenstern
Rolando Azeredo
Augusto de Campos
Decio Pignatari
Pedro Xisto
Ladislav Novak
Antonio Porta
Francis Picabia
Josua Reichart
Gerhard Ruhm
Kurt Schwitters
John Sharkey
Ardengo Soffici
Hans Staudacher
Stefan Themerson
Victor Vasarely
Stanley William Hayter
Eugenio Carmi
Lucio Fontana
R B Kitaj

1966
Margaret Luke
Winifred Gaul
Patrick Woodroffe
Yvonne Davies
Ernst Benkert
Francis R Hewitt
Edwin Mieczkowski
Antoni Miraldi
Jean Madison
Katie Lebens
Antonio Saura
Eric Gibson
Colin Jones
Peter Lowe
Andrew Tilberis
Anthony Benjamin
Moy Keightley
Ann Clark
Barry Martin
Bruce McLean
John Whittaker
Pravoslav Sovak
Norman Reid
Bryan Robertson

1967
Desmond Morris
Richard Hawkins
Carl Nesjar
Stephen Plaistow
Joan Rabascall
Sally Downing
Patricia Douthwaite
William Kempner Ltd
Ian Dury
William Ballany
Herbert Kitchen
Michael White
G S Ovenden
Stass Paraskos
Helen Piddington
Jimo Akolo
Michael Bendele
Yemi Bisiri
Adebisi Fabunmi
Rufus Ogundele
Asiru Olatunde
Muraina Oyelami
Twins Seven-Seven
Ibrahim El Salahi
Barry Cook
Edwina Leapman
David Troostwyk
Walter Feldman
Marc Riboud
Robert Howe
John Willett
John Gibson
Stuart Sutcliffe
Dolf Rieser
Peter Green
Laurence Whitfield
Glynn Williams
Maria Simon
Simone Beaulieu
Keith Albarn
Hazel Albarn
Chris Coles
John Sampson
Ben Vautier
George Maciunas
Cavan McCarthy
George Brecht
Henry Flynt
Gianni Sassi
Gruppo Falcmartello
Enrico Filippini
Arturo Schwartz
Dick Higgins
Magdalo Mussio
Julien Blaine
Gianni-Emilio Simonetti
A G Fronzoni
Pino Tovaglia
Eugenio Carmi
Arrigo Lora Totino
Seiichi Niikuni
Franz Man
Mario Diacono
Bruno Murani
Till Neuburg
Enzo Mari
Marcello Morandini
Giancarlo Illoprandi
Flavio Luccini
Salvatore Gregorietti
Gerard Hemsworth
Mak Kum Siew
Heather Lavis
Richard Longcraine
Janet Spiller
Graham Tazzyman
Dorothy Carr
Ray Wilson

1968
Michael Kustow
Sue Davies
William Balleny
Roger Hugget
Mike Bygrave
Cesar
Yves Klein
Martial Raysse
Bruce Conner
Guillame Apollinaire
Simon Watson Taylor
Adrian Henri
Gerald Scarfe
Christopher Logue
Michael Vaughan
Marie Laurencin
Maurice de Vlaminck

1969
John Claxton
Kohei Sugiura
Ann Lauterbach
Christopher Jones
Miriam Hackenbrock
Gordon Richardson
Alexander Thomson
Bob Evans
Trevor Jones
Gerald Hurrell
David McClements
Archie Young
Karel Cebula
David Croftsmith
Michael Docherty
John Kraska
Victor Vasarely
Roy Lichtenstein
Jeffrey Shaw
Theo Botschuijver
Sean Wellesley-Miller
Stuart Brisley
Peter Dockley
Carlyle Reedy
Cornelius Cardew
Mark Boyle
Joan Hills
Suzi Gablik
E C Plunkett
Norman Stevens
Glyn Williams
Clive Barker
Phillip Morris
Carl Andre
Joseph Albers
Leonard Baskin
Warrington Colescott
Willem De Kooning
Phillip Guston
Ellsworth Kelly
Robert Motherwell
Louise Nevelson
Claes Oldenberg
Jack Sonnenberg
John Heartfield

1970
Robert Loder
Victor Anton
Clive Barker
Lise Bayer
Norman Baker
Bernard Bertschinger
Oliver Bevan
Tony Bindloss
Michael Bull
Mike Chilton
Ron Dutton
H Eastwood
Alun Evans
Elizabeth Evans
Mary Elphick
Garth Evans
Mary Fedden
Barry Flanagan
Charles Fisher
Don Foster
Tom Frame
Jacqueline Garratt
Roy Grayson
Stephen Gilbert
David Grice
James Griffiths
Joanna Griffiths
Vivien Halas
David Hall
Jay Hammer
Michael Harvey
Dennis Hawkins
Mary Hill
Philip Hodgettes
Richard Horden
Tom Hudson
Diane Ismay
John Jackson
Jasper Hewitt
Robert Johnson
Anthony King
David Leverett
Liliane Lijn
Jeffrey Lloyd
Bill Major
Eric Mason
Mike Moore
Victor Newsome
Peter Nicholas
Simon Nicholson
Billie Old
David Petersen
Bart Phillips
Tom Phillips
J E Pipkin
Phillip Preston
Michael Punt
Jean Reynolds
David Roditi
Matt Rugg
Meg Rutherford
Terry Setch
Dianne Setch
Xavier de la Salle
Christopher Shurrock
Sam Smith
Yolanda Sonnabend
Gillian Southgate
Tom Thurston
Susan Sterne
Marjorie Timmins
Norman Toynton
James Turner
Phillip Turner
Paule Vezelay
Jack Waldon
Islwyn Watkins

Greta Williams
Gjon Mili
Umberto Boccioni
Marcel Duchamp
Ferdinand Leger
Yves Klein
Willem de Kooning
Mark Rothko
Clifford Still
Richard Anuszkiewicz
Oyvind Fahlstrom
Tom Wesselmann
Marisol Escobar
George Segal
Morris Hirshfield
Sonia Kane
Louis Eilshemius
William Doriani
Francoise Sullivan
Dr Hans Jenny
Marios Loizides
Ella Winter
Gene Baro
Roland Brener
Anthony Caro
Phillip King
Roelof Louw
Roland Piche
David Tremlett
Brian Wall
Isaac Witkin
Derrick Woodham
Vaughan Grylls
Elizabeth Harrison
Simon Hayes
Carol Joseph
Bruce Lacey
Diane Livey
Andrew Logan
Marlene Raybould
Gerard Wilson
Alex Issigonis

1971
Jonathan Benthall
Ralph Steadman
Michael English
Keith Milow
Nigel Edwards
Dieter Roth
Michael Leonard
Michael Hughes
Mike Booth
Valerios Caloutsis
Roger Chapman
Roger Dainton
Neil Davies
Gerry Duff
Electronic Music Studios Ltd
Philip Hodgetts
Ambrose Lloyd
Barry Lowe
Don Mason
Erwin Meirhofer
Linda Ness
Christopher Pearce
Alexander Robertson
Steven Willats
Gillian Wise
Gerry Whybrow
Edward Meneeley
Larry Herman
Harvey Daniels
Edward Kienholz
Anthony Whishaw
Group One Four
Conroy Maddox
Derek Southall
Benjamin Stone
Homer Sykes
Paul Keeler

Leonard Freed
Eugene Atget

1972
Giles Marking
John Copnall
Peter Byrne
William Messer
Stacey Marking
Andrew Lanyon
Martine Franck
Nabeel Hamdi
Nic Wilkinson
John Evans
Nicholas Salt
John Russell
John Kasmin
Mark Glazebrook
Max Bill
Josef Albers
R B Kitaj
Oskar Kokoschka
Tom Wesselmann
Peter Stuyvesant
Stewart Mason
Jeremy Rees
Mark Edwards
Chris Steele-Perkins
Richard Wood
Christine Pearce
David Dye
Conrad Atkinson
Ata Kando
Graham Metson
Hazel Fennell
Simon Dring
Frederic Ohringer
Frank McEwan
Anthony Crickman
Duncan Cameron
John Kent
David Medalla
John Dugger
Gustav Metzger
Geoff Teasdale
Mike Webb

1973
Mrs Goldwater
Brenda Thomas
Len Gittleman
Felicitas Vogler
Bernard Lassus
Christian Jaccard
Paul-Armand Gette
Georges Badin
Gerard Duchene
Gervais Jassaud
Jean Mazeufroid
Louis Cane
Marc Devade
Ernst Neizvestny
AA
Ian Breakwell
Kevin Coyne
Cecilia Vicuna
Ben Johnson
Essendine Group
Guillem Ramos-Poqui
John Heap
Peter Yamaoka
Pauline Webber
Derek Boshier
John Hoyland
Stephen Buckley
Pamela Clarkson
Peter Hide
Roelof Loew
Michael Michaeledes
Peter Kalkhof
Alan Green

Antonio Sena
Robin Klassnik
Geoff Reeve
Harriet Freedman
Wilfred Scott
Peter Burrows
Kenneth Martin
Antanas Brazdys
James Stirling
Peter Smithson
Alison Smithson
Cedric Price
Tim Street-Porter
Archigram
Rogers and Piano
Foster Association
Piers Gough
Farrell and Grimshaw
Alan Aldridge
Philip Castle
Patricia Byrne
Michael Farrell
Tony Meeuwissen
Bob Lawrie
Roger Law
Mike Foreman
Peter Flock
Richard Escasany
Peter Bently
Julian Allen
Alan Cracknell
Tony Matthews
Terry Fincher
Eric Lockrane
Jon Gardey
Robert Adams
Geoff Howard
Bob Aylott
Jessie Matthews
William Wilkins
Richard Demarco
Anton Christian
Hermann Nitsch
Gunter Brus
Arnulf Rainer
Walter Pichler
Karl Prantl
Painter
Haus Rucker Co
Coop Himmelblau
Missing Link
Hans Hollein
Friedrich St Florian
Turi Werkner
Heinz Gappymayr
Erwin Bechtold
Franz Lettner
Oswald Oberhuber
Richard Gregory
Ernst Gombrich
Howard Hinton
Colin Blakemore
Jeffrey Edwards
Maurice de Sausmarez
John Ravilious

1974
David Vaughan
Richard Anaszkiewicz
Theodoros Stamos
Pierre Soulages
Li Show Yu
Niki de Saint-Phalle
Yvaral
Hans Doerflinger
Ivor Abrahams
Joe Goode
Ed Ruscha
John Walker

Lucy Milton
Donald Taylor
Michael Rothenstein
Michael Werner
Artur Laskus
Charles Wilp
Elaine Reinhold
Richard Balzer
Peter W Rea
Joseph Beuys
Mal Dean
Pat Whitehead
Icke Winzer
Richard Bloomfield
Bill Richmond
Brian Shaffer
Eino Ahonen
Mikko Jalavisto
Leo Jokinen
Tapio Junno
Kimmo Kaivanto
Harro Koskinen
Inari Krohn
Matti Kulmala
Rauni Liukko
Ulla Rantanen
Arvo Sikamaki
Esko Tirronen
Sven-Olof Westerlund
Fernando del Paso
Albrecht D
K P Brehmer
Hans Haacke
Dieter Hacker
Klaus Staeck

1975
William Packer
Bernd and Hilla Becher
Caroline Mackechnie
Ted Little
Jo Feiler
Bob Linney
Richard Allen
Ken Meharg
Ulrich Weisner
Marcel Broodthaers
Jimmy Boyle
William Tillyer
David Lamelas
John Bull
Rob Con
Keith & Marie
Mario Merz
Angelo Bozzola
Ben Cabrera
Daniel Meadows
Greg Bright
Bruce Robbins
Bernar Venet
Sal Buscema
Herb Trimpe
Barry Smith
Robert Maguire
Keith Murray
Theophilos
Photios Kontoglou
Nicolas Ghika
Yannis Tsarouchis

1976
Rosalind Dodd
Jan Lenica
Barry Barker
Franciszek Starowieyski
Linda Lloyd Jones
Walerian Borowczyk
Mary Grunberg
Bill Meyer
Roger Dean

Al Capp
Gilbert & George
Andre Cadere
Gavin Jantjes
Dr Warwick Bray
Prof A Thom
Chris Jennings
Fay Godwin
Rhonda Whitehead
Jean-Michel Folon
Francis Ward
Tim Mara
Jean Toppazzini
Lawrence Weiner
John Murphy
Douglas Huebler
Joan M Key
P Levine
Polly Hope
Andrew Watson
Derek Birdsall
Margaret Cogswell
John Garrigan
Tomi Ungerer
Ben Shahn
Richard Avedon
Georgia O'Keefe
Marisol
Michael Craig-Martin
Dan Graham
Mary Kelly
Romulus Linney
K Meharg
Riccardo Zipoli
Cosey Fanni Tutti
Tyson
Edward Ardizzone
C Walter Hodges
Harold Jones
Victor Ambrus
Anthony Maitland
Rowland Hilder
John Burmingham
Helen Oxenbury
Quentin Blake
William Stobbs
Harry Baines
Terence O'Malley
Daniel Buren
Alessandro Manzoni
Stanley Browne
Jan Dibbets

1977
Bill McAlister
Kasimir Malevich
Eva Vine
Tony Elliott
Darcy Lange
Paul Hamlyn
Leslie Waddington
Jane King-Spooner
Ellen Kuhn
Annette Bradshaw
Robert Judges
Pip Paton-Walker
Paddy Summerfield
Embassy Press Ltd
Kate Walker
Cob Stenham
Catherine Nicholson
Bill Gaskill
Phil Goodall
Sally Gallop
John Heartfield
Kathe Kollwitz
Jorgen Bechmann
Frans Masereel
Ludwig Meidner
Margarete von Kurowski
Ernst Volland

Holtfreter
Anton Rausch
Jotter
Christian Schaffernicht
Richard Grubling
Reiner Diederich
Ajit Mookerjee
Mark Houlding
John Davies
David Lach
Domokos Moldovan
Jean-Michel Folon
Chloe Sayer
Marcos Ortiz
Ruth Lechuga
Lawrence Hope
Nick Cudworth
Arman
Fernando Botero
Roman Cieslewicz
Piero Dorazio
Elisabeth Frink
Juan Miro
Michelangelo Pistoletto
Francisco Toledo
Roland Topor
Tadanori Yokoo
Jack Youngerman
Peter Strevens
Stephen Neale
Peter Kennard
Ann Cole Phillips
Christian Vogt
Jeanloup Sieff
Ulrich Mack
Paul Huf
Marie Cosindas
Brian Duffy
Angus Forbes
Ivor Lewis
Bob Cramp
Peter Carey
Edward Booth-Clibborn
John Bigg
Gilles de Bure
Clive Crook
Gert Dumbar
Maciej Karpinkski
Bruno Suter
Christer Svenson
Jean-Paul Bacquer

1978
Justin de Blank
Graham Lyons
Simon Garbutt
Patrick Taggart
Sir Benjamin Stone
Richard Ihnatowicz
Chris Wellsby
Anthony Green
Richard James
Katherine Gili
Carl Plackman
Kevin Atherton
James Collins
Rowan Bulmer
Alexis Hunter
Robert Mason
Clive Garland
Bruce Rae
Michael Druks
Bobby Baker
Laurie Rae Chamberlain
Daniela Mrazkova
John McEwan
Craigie Aitchison
Thomas Joshua Cooper
Hamish Fulton
John Hoyland
William Johnstone
Rory McEwan
John McLean
Martin Naylor
John Panting
Nicholas Pope
Lawrence Preece
Michael Sandle
Eileen Lawrence
Glen Onwin
Hermann Albert
Ulrich Baehr
Hans Jurgen Diehl
Johnannes Gruetzke
Maina-Miriam Munsky
Wolfgang Petrick
Peter Sorge
Klaus Vogelgesang

1979
Archie Tait
Bernd and Hilla Becker
Chris Rodley
Jane Pearce
Dieter Hacker
Paul Hill
John Hilliard
Gabriele and Dieter Nothhelfer
Helmut Nothhelfer
Herbert Distel
Agnes Denes
Alan Green
Ben Jones
Nick Pope
Brian Young
Peter Cannon
Amikam Toren
Shelagh Wakely
Jeanne Mascaro
Christo
Adolf Wolfli
Tom Wolfe
Ed Koren
Alexander Hollweg
Denis Masi
Viivi Oulasvirta
Paul Neagu
William Betsch
Lorenzo Merlo
Bernd Naber
Kit Callahan
Nigel Gill
Larry Knee
Michael Kilraine
Philip Hardacre
David Gordon
Ian Middleton
Eamonn McGovern
Braco Dimitrievic
Donald McCullin
Michelle Stuart
Timothy Hyman
Peter de Francia
Jeffrey Camp
Joris Ivens
Tim Page
Johnny Stalin
Anya Teixeira
Leonard Kartstein
Wieslaw Borowski
Andrzej Turowski
Tadeusz Kantor
Henry Stazewski
Robert Barry
Zbigniew Gostowski
Druga Grupa
Joel Fischer
Ian McKeever
David Maclagan

1980
Sandy Broughton
Lazlo Moholy-Nagy
Dorothy Walker
Sir Hugh Casson
John Aiken
Lord Goodman
James Coleman
Alanna O'Kelly
Lord Reilly
Michael O'Sullivan
Nigel Rolfe
Noel Sheridan
G Lawrence Harbottle
Charles Meecham
Simon Jenkins
Paul Beauchamp
Pat Gilmour
Bill Henderson
Roger Graef
Norman Stephens
Ken Draper
Martin Landau
Dave King
Robert Loder
Jeff Lowe
Hilary Rubenstein
Genesis P-Orridge
Luke Randolph
Anne Rees-Mogg
John Ashford
Susan Richards
John Blake
Adrian Jack
Robert Frank
Chris Newell
Marc Camille Chaimowicz
Simon Emberton
Charles Hewlings
Sandy Nairn
Patrick Jones
Raymond Head
Brendan Prendeville
Rick Rayner-Canham
Helen Sear
Sarah Charlesworth
Douglas Huebler
Joseph Kosuth
Jannis Kounellis
Joan La Barbara
Lea Lublin
Duane Michals
Giulio Paolini
Eve Sonneman
Cy Twombly
Michele Zaza
Yvon Lambert
Jenny Okun
Penny Smith
Ray Smith
Cioni Carpi
Luke Holland
Joyce Agee
Catherine Elwes
Jacqueline Morreau
Lisa Tickner
Sandy Nairne
Glenys Barton
Philipa Beale
Jo Brocklehurst
Lill-Ann Chepstow-Lusty
Helen Cherry
Sue Coe
Eileen Cooper
Erica Daborn
Gertrude Elias
Sally Greenhill
Mandy Havers
Roberta Juzefa
Mouse Katz
Deborah Law
Jane Lewis
Barbara Loftus
Mayotte Magnus
Suzi Malin
Ana Maria Pacheco
Robin Richard
Carole Robb
Anne Ross
Marisa Rueda
Elena Samperi
Tessa Schneidermann
Christine Voge
Joan Wakelin
Helen White
Evelyn Williams
Jenni Wittman
Rose Garrard
John Crossley
Christopher Hamer
Janet Nathan
Michael Porter
Harry Snook
Ed Whitaker
Lucy R Lippard
May Stevens
Margaret Harrison
Suzanne Lacy
Leslie Labowitz
Candace Hill-Montgomery
Jenny Holzer
Maria Karras
Margia Kramer
Loraine Lesson
Beverly Naidus
Adrian Piper
Martha Rosler
Miriam Sharon
Bonnie Sherk
Nancy Spero
Mierle Laderman Ukeles
Sue Richardson
Monica Ross
Nicole Croiset
Nil Yalter
Marie Yates
Glen Baxter

1981
Hannah Collins
Ron Haselden
Gerald Newman
Andrew Cameron
Karen Knorr
Mark Lewis
Olivier Richon
Mitra Tarbizan
Shelagh Cluett
Malcolm Poynter
Richard Wilson
Simon Read
Liz Rhodes
S Garrett
Iain Robertson
Catherine Seely
Julie Stephenson
Ceri Dingle
Anne Lydiate
Maureen Connolly
Sarah Brown
Mona Hatoum
Carolyn Sandys
Nicholas Stuart
Laurie Swarbrick
Michael Johnson
Fiona Wire
Martin Cronin
Josette Brunet
Martin Gallina-Jones
Alison Urqhart
Jefford Horrigan
Norman Ackroyd
Trevor Allen
Lynne Moore
Glynn Boyd Harte
Brendan Neiland
Ellen Kuhn
Gerd Winner
Suzanne Davies
Harry Thubron
Peter Berg
Richard Deacon
Anthony Gormley
Anish Kapoor
Peter Randall-Page
Graham Cowley
Chris Kennedy
Bryan Biggs
Malcolm Garrett
Peter Saville
Bob Last
Al McDowell
Nicholas Albery
Harold Lane
Dave Morgan
Steve Moseley
Roger Westman
Andrew Page
David Brown
Tim Head
Paul Huxley
Bridget Riley
Adrian Berg
John Carter
Brian Falconbridge
Andrej Jackowski
Patrick Symons
Richard Wentworth
Edward Allington
Margaret Organ
Jean-Luc Vilmouth
Bill Woodrow
Sandy Skoglund
Susan Felter
Douglas Baz
John Divola
Mitch Epstein
Jack Fulton
Jan Groover
Len Jenshel
John Pfahl
Lee Rubinfien
Tim Hunkin
Jonathan Borofsky
Nathaniel Tileston
Ralph Turner
Koichi Tanikawa

1982
James Allen
John Austin
Kevin Baird
Jane Barnes
Michael Banks
Corinne D'Cruz
Tessa Beaver
Yolande Beer
John Bellany
Dave Brandon
John Brown
C R Brownridge
David Buckland
Robert Callender
John Carson
Brian Catling
Cozette de Charmoy
William Chattaway
Annette Chevalier
Maria Chevska
The Phantom Captain
Bert Smart's Theatre of Jellyfish

Paul Burwell
Jan Mladovsky
Marty St James
Tina Keane
James Fulkerson
Chris Welsby
Jane Clark
Doug Cocker
Robert Conybeare
Alistair Crawford
Michael Cullimore
Erica Daborn
Anthony Davies
Ivor Davies
Meg Davis
Sidney Day
Graham Dean
Jane McAllister
Eugene d'Espremenil
D'Espremenil
Clare Dove
Richard Eurich
Patrick Eyres
Ian Gardiner
Anthony Eyton
Anthony Farrell
Ken Ferguson
Pete Ferret
Simon Fraser
Jack Garrow
Eric Geddes
Arthur Giardelli
John Glover
Malcolm Glover
Sarah Greengrass
Greenpeace
Stephen Gregory
Keith Griffith
Christopher Hall
Jenny Hann
Kenneth Hickson
Denis Higbee
Judith Higginbottom
Susan Hiller
Barry Hirst
Carole Hodgson
Nick Holmes
Howard Hull
Peter Jamieson
Caroline Kardia
Anastasios George Leventis
Gina Litherland
Ian MacDonald
Clement McAleer
Will Maclean
Denis Masi
Garry G Miller
Bill Mitchell
Lewis Mitchell
Martin Mitchell
David Nash
Elizabeth Ogilvie
Terrence O'Malley
Jacki Parry
Vicken Parsons
Melinda Perham
Deanna Petherbridge
Charlie Pig
Charles Hustwick
Cressida Pemberton-Piggott
Francesca Pratt
Peter Prendergast
Dick Rainer
Robin Croizer
William Richardson
John Rogers
Michael Sinclair
Birgit Skiold
David Panton
Sam Sutcliffe
Len Tabner
John Taylor
Edmund Tillotson
Dick Ward
Boyd Webb
Marilyn Weber
Susan Wells
Victoria Wignall
David Wilkinson
Lois Williams
Arthur Wilson
Richard Wiltshire
Claire Winteringham
Paul Wright
George Wylie
Laetitia Yhan
Anna Amore
Judy Harrison
Nick Hedges
David Hoffman
Mike Goldwater
Ray Morris
Tony Sleep
Dave Walking
William Wise
Jenny Matthews
Raissa Page
Tony Cragg
Piers Gough
Ed Jones
Richard MacCormac
Toni Robertson
Peter Kennedy
Mike Parr
John Lethbridge
Kevin Mortensen
Vivienne Binns
Virginia Coventry
Jill Orr
Robert Randall
Frank Bendinelli
Marianne Wex
Gilles Aillaud
Kerry Trengrove
John Stalin
Duncan Smith
Rosie Thomas
Chema Cobo
Juan Carrero
Enrique Naya
Luis Gordillo
Guillermo Perez Villalta
Jeremy Lewison
Steve Bell
Mel Calman
Ray Lowry
Paula Youens
Glenn Sujo
John Ahearn
Mike Glier
Ken Goodman
Keith Haring
Robert Longo
Judy Rifka
Cindy Sherman
Laurie Anderson
Mark Beyer
Bill Griffith
Hunt Emerson
Joost Swarte
Mongo Baby
King of France
Eric Bainbridge
Tony Bevan
Glenys Johnson
Derek Marks

1983

Martin Lazenby
Mario Botta
Michael Newman
Henri Ciriani
Lluis Clotet
Oscar Tusquet
Frank Gehry
Arata Isozaki
Joseph Paul Kleihues
Charles Moore
Alvaro Siza
Aldo Rossi
Tim Jones
Diana Agrest
Mario Gandelsonas
Alessandro Anselmi
Coy Howard
Robert Krier
Rodolfo Machado
Jorge Silvetti
Franco Purini
Morphosis
OMA
Laura Thermes
Bruno Reichlin
Fabio Reinhart
Massimo Scolari
Mike Fearey
Paul Graham
Sharon Kivland
Maureen O Paley
Bob Phillips
Jan Turvey
Jeremy Dixon
John Outram
Ralph Lerner
Richard Reid
Alan Stanton
Peter Wadley
Bob Allies
Mary Miss
Richard Prince
Carol Conde and Carl Beveridge
Kate Whiteford
John Cooper Clarke
The Pollysnappers: Mary Anne Kennedy, Jane Munroe, Charlotte Pemburg, Jo Spence
Harrison McCann
Franco Rosso
Farrukh Dhondy
Judith Williamson
Tony Wilson
James Faure Walker
Ian Caldwell
Julia Farrer
Guy Brett
Judith Cowan
Howard Rogers
Alison Wilding
Rose Garrard
Caroline Tisdall
Richard Layzell
Patrick Keiller
Michael Eldridge
Barbara Kruger
Robert Mapplethorpe

1984

Anthony McNeill
Hans Peter Adamski
Peter Bommels
Walter Dahn
Jiri Georg Dokoupil
Gerard Kever
Gerhard Naschberger
Terry Morden
Derek Jarman
Bill Culbert
William Morris
Julian Opie
Rita Donagh
Jeff Wall
John Maybury
Graham Crowley
Harry Hammond
Bill Watmough
Tony Mottram
Steve Rapport
Mike Owen
Derek Ridges
Helen Chadwick
Terry Atkinson
Lubaina Himid
Faith Gillespie
Terry Shave
Zoe Redman
Steve Hawley
Trevor Matthieson
Julia Wood
Jean Michel-Basquiat
Flick Allen

1985

Roberta Graham
Sonia Knox
Shinro Ohtake
Duane Michels
Svend Bayer
Alison Britton
Elizabeth Fritsch
Wally Keeler
Carol McNicholl
Jacqui Poncelet
Richard Slee
Janice Tchalenko
Hans Coper
Bernard Leach
Lucie Rie
Frank Stella
Beth Lapides
Eric Fischl
Anne Howeson
Russell Mills
Liz Pyle
George Hardie
Bush Hollyhead
Tony McSweeny
Peter Till
Ian Wright
Gary Powell
Linda Scott
Krzysztof Wodiczko
Les Levine
Silvia Kolbowski
Sherrie Levine
Yve Lomax
Richard Tuttle
Joe Fish
Stephen McKenna
Mikey Cuddihy
Ingrid Pollard
Brenda Agard
Maud Sulter
Sutapa Biswas
Sonia Boyce
Jennifer Comrie
Marlene Smith
Veronica Ryan
Claudette Johnson
Chila Burnaus

1986

Adolf Loos
Wendy Smith
Stephen Willats
Terri Frecker
Zara Matthews
Sue Morris
Alan Grimwood
Henry Pimm
Yoko Terauchi
Louise Blair
Hannah Vowles
Glyn Banks
William Furlong
Michael Archer
Bill Culbert
Michael Peel
Jenny Matthews
Ex-Triptych Ballet
Lee Friedlander
Mark Francis
Marina Abramovic and Ulay
Richard Artschwager
Christian Boltanski
Tony Cragg
Gilbert & George
Giulio Paolini
Gerhard Richter
David Salle
Sol LeWitt
Jean-Paul Sartre
Mark Skinner
Werner Buettner
Georg Herold
Albert Oehlen
Gary Stevens
Caroline Wilkinson
Caroline Evans
Georgina Carless

1987

Anselm Kiefer
Carlo Maria Mariani
Imants Tillers
Michael Nelson
Peter Dunn
Loraine Leeson
Miriam Cahn
Geoff Dunlop
John Wyver
Donald Rodney
Jennie Moncur
Olaf Metzel
Gerd Rohling
Ina Barfuss
Thomas Wachter
Bernard Faucon
Stuart Davies
Michael Sandle
Sheena Wagstaff
Jean-Luc Vilmouth
Patrick Tosani
Franz Xavier Messerschmidt

1988

Sue MacKinnon
Lucy Casson
Martha Russell
Andy Hazell
Linda Brown
Mineo Aayamaguchi
Deyan Sudjic
Graham Young
Fischli & Weiss
Clifford Possum Tjapaltjarri
Julie Brown-Rrap
Jeff Gibson
Bill Henson
Jacky Redgate
Bernd and Hilla Becher
Gunther Forg
Jean-Louis Garnell
Craigie Horsfield
Suzanne Lafont

Thomas Struth
Stephen Taylor Woodrow
Nigel Holland von Klier
Ron Arad
Nigel Coates
Doug Branson
Future Systems
Zaha Hadid
John Pawson
Claudio Silvestrin
Daniel Weil
Gerard Taylor
Fred Scott
Jane Dillon
Rodney Kinsman
Tom Dixon
Andre Dubreuil
Jasper Morrison
Mary Little
Katharina Fritsch
Rosemarie Trockel
Kate Malone

1989
Nigel McCune
Erik Bulatov
Mark Francis
Ilya Kabakov
Peter Wollen
Astrid Klein
Iwona Blazwick
Linda Brandon
Shelagh Alexander
Jamie Reid
Malcolm McLaren
Guy Debord
Constant
Giuseppe Pinot-Gallizio
Peter Halley
Meret Oppenheim
Veronica Ryan
Sacha Craddock
Jon Thompson
Nicholas Logsdail

1990
Rosemary Alexander
Vanessa Robinson
Bernard Brunon
James Lingwood
The Smithsons
Andrea Schlieker
Michael Duerden
Colin McCahon
Cildo Meireles
Johanna Mahlangu
William Wegman
Alex Katz
Robert Gober
Tishan Hsu
Patty Martori
Jennifer Bolande
Nancy Shaver
Laurie Parsons
Emma Dexter
Cady Noland
Jon Kessler
Dustin Shuler
Christian Marclay
Miroslaw Balka
Stephen Balkenhol
Jean-Marc Bustamante
Asta Groeting
Juan Munoz
Thomas Schuette
Franz West

1991
Maciej Stelmach
Willie Doherty
Mark Mason
Leyla Ali
Art & Language
Cheri Samba
Mark Wallinger
Judith Barry
Klaus Von Bruch
Marianne Brouwer
Franz Kaiser
Alastair McLennan
Glenn Brown
Victoria Aldred
Henry Obuabang
Alan Charlton
Jannis Kounellis
Rudi Fuchs
Jean-Francois Chevrier
Bethan Huws
Bruce Nauman
Damien Hirst

1992
Guy Days
Carole Child
Toshikatsu Endo
Callum Innes
Mike Kelley
Anya Gallacio
Lee Miller
Genevieve Cadieux
Larry Johnson
Karen Kilimnik
Raymond Pettibon
Jack Pierson
Jim Shaw
Mark Dion
Renee Green
Peter Fend
Dominique Gonzalez-Foerster
Liam Gillick
Paul Mittleman
Mark Dion
Jean Nouvel
Emmanuel Cattani
Michel Jacques
Jane Withers

1993
Andrew Grassie
Marina Warner
Gang Chen
Russell Coleman
Siobhan Davies
Tacita Dean
X K Deiroff
Katherine Dowson
Francesca Fuchs
Angela Gill
Jasmine Green
Permindar Kaur
Andrea Lansley
Theresa Limbrick
Johnny Magee
Parul Modha
Anne O'Brien
Barnaby O'Rourke
Joanne Pearson
Ines Rae
Lisa Richardson
Louise Short
Josephine Thom
Tanya Ury
Eugenio Dittborn
Rirkrit Tiravanija
Gabriel Orozco
Andrea Zittel
Lincoln Tobier
Gavin Brown
Steven Pippin
Marlene Dumas
Nicole Eisenman
Sue Williams
Rachel Evans
Nan Goldin
Dorothy Cross
Jimmie Durham

1994
Deva Palmier
Fiona Rae
Mik Flood
Pepe Espaliu
Charles Ray
Stan Douglas
Claude Cahun
Virginia Nimarkoh
Jeremy Millar
Christine Borland
Henry Bond
Angela Bulloch
Matt Collishaw
Jeff Koons
Thomas Ruff
Fiona Banner
Jake and Dinos Chapman
Graham Gussin
Peter Fraser
Jessica Diamond
Fischli & Weiss

1995
Nick Copcutt
Abigail Lane
Anita Timlin
Luc Tuymans
Lizzie Barker
Isaac Julien
Eddie George
Trevor Mathison
Steve McQueen
Marc Latamie
Lyle Ashton Harris
Glenn Ligon
David Bailey
Gary Hume
Christine and Irene Hohenbuechler
Heidemarie Hohenbuechler
John Currin
Siobhan Hapaska
Ingrid Swenson

1996
Nahoko Kudo
Michael Curran
Johnnie Bassett
Jaki Irvine
James van Werven
Keith Tyson
Samantha Andrews
Gillian Wearing
Jake and Dinos Chapman
Kathleen Rogers
James Turrell
Vija Celmins

1997
Andrea Tarsia
Andreas Gursky
Paul Thek
Chris Ofili
Kerry Stewart
Stephan Balkenhol
Carsten Holler
Mariele Neudecker
Alice Stepanek and Steven Maslin
Dick Bengtsson
Annika von Hausswolff
Jean-Frederic Schnyder
Kathleen Schimert
Mark Manders
Paul de Reus
Liza May Post
Marie-Ange Guilleminot
Jean-Michel Alberola
Tania Kovats
Ceal Floyer
John Frankland
Paul Noble
Peter Doig
Elizabeth Wright
Billy Name
Darren Almond
Jarvis Cocker
Steve Mackey
Sarah Lucas
Jorge Pardo
Phil Poynter
Katy England
Patrick Whitaker
Martin Green
Tobias Rehberger
Hilary Lloyd
Piotr Uklanski
Gregor Muir
Kate Bush
Vanessa Beecroft
Paolo Colombo
Stefano Arienti
Mario Airo
Maurizio Cattelan
Bruna Esposito
Miltos Manetas
Margherita Manzelli
Eva Marisaldi
Franco Silvestro
Grazia Toderi
Vedovamazzei
Liliana Moro
Helen Storey
Dr Kate Storey
Philip Treacy
Lucia Simon
Sarah Taylor
Articular
muf

1998
Simon Hillier
Tim Dawson
Richard deCordova
Jennifer Bornstein
Christine Atha
Miles Coolidge
Rebecca Preston
Rineke Dijkstra
Alison Senior
Sarah Dobai
Toby Taylor
Olafur Eliasson
Anna Gaskell
Sharon Lockhart
Rut Blees Luxemburg
Esko Mannikko
Florence Paradeis
Jorg Sasse
Paul Seawright
Elisa Sighicelli
Hannah Starkey
Jan Kaplicky
Amanda Levete
Sarah Sze
Okupi
Lari Pittman
Chad McCail
Lily van der Stokker
David Shrigley
Janice Kerbal
Kai Althoff
Richard Wright
Shahin Afrassiabi
Matthew Antezzo
Gillian Carnegie
John Chilver
Keith Farquhar
Ewan Gibbs
Luke Gottelier
Thomas Helbig
Emma Kay
Paul Morrison
Simon Periton
Manfred Pernice
Alessandro Raho
David Rayson
Richard Reynolds
Katy Schimert
Nicholas Usansky
Chris Warmington
TJ Wilcox
Jun Hasegawa
David Thorpe
Peter Davies
Martin Maloney
Steven Gontarski
Jane Brennan
Caroline Warde
Michael Raedecker
Dexter Dalwood
Gary Webb
Shaun Roberts

1999
Puneet Sulhan
David Ellis
Georg Baldele
Michael Williams
Michael Marriott
Liam Cahill
Tony Dunne
James Hatt
Fiona Raby
Donna Hay
Michael Anastassiades
Lee Curran
Ann-Sofie Back
Caitriona Donaldson
Tord Boontje
Catrin Williams
El Ultimo Grito
Tim Anderson
Rebecca Brown
Geraldine Walsh
Mike Heath
Alex Rich
FAT
Bump
British Creative Decay
The Light Surgeons
Shin and Tomoko Azumi
6876
24/Seven
Claire Catterall
Rem Koolhaas
Pope & Guthrie
Mark Dean
Mongrel
Scanner
Tonne
Rachel Baker
Andy Long
Szuper Gallery
Inventory
Mark Leckey
Heath Bunting
Kate Glazer
Christian Jankowski

Matthieu Laurette
Ben Kinmont
Peter Rataitz
Graham Ramsey
John Beagles

2000
Philip Owens
Urs Fischer
Miriam Backstrom
Katya Garcia-Anton
Kasper Konig
Matthew Higgs
Mario Gabrielli
Jane Wilson
Claire Odupitan
Jane and Louise Wilson
Vissey Safavi
Sune Nordgren
Mark Harrison
Andrew Stewart
Liz Arnold
Duncan Smith
Rosalind Arratoon
Martin Boyce
Rachel Cattam
Roderick Buchanan
Philip Dodd
Caroline Moore
Lucy McKenzie
Benjamin Parsons
Stephen Murphy
Chloe Mercier
Rose Hempton
Hayley Newman
Kelly Slade
Tina Davis
Cathy Wilkes
Florence Tyler
Ernesto Neto
Lynne Wilson
Christopher Brellis
Jhan Stanley
Will Warren
Aeronaut Mik

2001
James Doherty
Jeremy Deller
Ruby Aspinall
Lucy Shanahan
Lucy Gunning
Rita Wanogho
Gavin Gooddy
Jonathon Monk
Joanne Shurvell
Ross Sinclair
Emma Pettit
Laura Karacic
Jessica Green
Keith Coventry
Rob Bowman
Dominic Martin
David Powell
Greg Pope
Jemima Stehli
Fabienne Audeoud
Simon Bill
David Burrows
Brian Griffiths
Dan Holdsworth
Gemma Iles
DJ Simpson
Tim Stone
Clare Woods
Zadie Smith
Richard Flood
Katerina Gregos
Anthony Fawcett
Hans Hammert
Thomas Scheibitz
Adam Kobe
Juliane Duda
Oliver van den Berg
Roland Boden
Paschutan Buzari
Frank Coldewey
Raphael Danke
Tobias Dunke
Katalin Deer
Katja Eydel
Sabine Hornig
Petra Karadimas
Achim Kobe
Takehito Koganezawa
Karsten Konrad
Pauline Kraneis
Axel Lieber
Andre Reuter
Les Schliesser
Geralyn Huxley
Jack Goldstein
Oliver Payne and Nick Relph
Mike Nelson
Pierre Huyghe
M/M
Philippe Parreno
Francois Roche
Stephanie Lavaux

2002
Simon Wallis
L A Raeven
Alexis Johnson
Annika Larsson
Theresa Aldriges
David Cotterrell
Kiri Jones
Toby Paterson
Christopher O'Brien
Kirsten Glass
Angelica Fernando
Dan Perfect
Amy Busfield
Paul Hosking
Jasleen Anand
Neil Rumming
John Dunning
Rachel Lowe
Chloe Stewart
Hideyuki Sawayanagi
Toby Webster
David Lintern
Lisa Coffey
Tom Wood
Steven Blackwell
Mark Francis
Michael Cross
Saskia Bos
Simon Benson
Vivienne Gaskin
Harland Miller
Julio Pereira
Marianne Faithfull
Charles Poulet
Jeroen de Rijke
Willem de Rooij
Fergus Greer
Leigh Bowery
Richard Kern
Lothar Hempel
John Baldessari
Gilbert & George
Robert Morris
Yoko Ono
John Lennon
Edward Ruscha
Hannah Wilke
Steven Leiber
Simon Boswell
Gebhard Sengmueller
Martin Diamant
Gunter Erhart and Best Before
Street Vision

2003
Sara Squires
Jens Haaning
Patrick Waters
Julia Hamilton
Aleksandra Mir
Jennie Sharpe
Deborah White
Rebecca Finkel
Rosie Allerhand
Vincent Van Gogh
Joe Wilson
Joseph Schneider
Katie Pettitt
Russell Heron
Jejinder Jouhal
Lee Johnson
Nick Crowe
Sean Garland
Lucy Skaer
Jon Levene
Nicola Cowen
Carey Young
Huw Aveston
Alan Currall
Joanna Foster
David Sherry
Steven Henry
Bernd Behr
Jamie Eastman
Rosalind Nashashibi
Francis Upritchard
Yvonne Salt
Russell Ferguson
Colette Meacher
Maria Lind
Gemma Starkey
Hans Ulrich Obrist
Jitan Patel
Michael Landy
Linda Huckstep
Marina Abramovic and Ulay
Gary Cargill
Vito Acconci
Dos Reis Chaia
Ocean Mims
Dara Birnbaum
Iona Scott
Claire Lloyd
Joan Jonas
Jen Thatcher
Melanie Rimmer
Paul McCarthy
Samantha Punt
Willoughby Cunningham
Tony Oursler
Ferdinand Kiggundu
Pipilotti Rist
Richard Serra
Bill Viola
Klaus Biesenbach
Barbara London
Chrisopher Eamon
Alejandro Zaera Polo
Farshid Moussavi

2004
Jens Hoffman
Larushka Ivan-Zadeh
Haluk Akakce
Jackson Pearce-White
Tonico Lemos Auad
Saul Bogdevicius
Simon Bedwell
Ros Fowler
Ergin Cavusoglu
Mara Rebelo
Andrew Cross
Ilona Cheshire
Saskia Olde Wolbers
Marcus McSweeny
Imogen Stidworthy
Alexander Houghton
Hayley Tompkins
Nathaniel Mann
Nicoline van Harskamp
Beth Louise Vyse
James Anthony Corner
Katrina Brown
Ruth Barnes
Dan Cameron
Simon Humm
Anjana Janardanan
Philippe Parreno
John Boal
Brian Eno
Giorgio Sadotti
Victoria Smith
Chloe Vaitsou
Claude Leveque
Eli Kleppe
Didier Marcel
Mika Nakayama
Olivier Mosset
Claire Fitzsimmons
Shimabuku
James Harkin
Dan Walsh
Sam Welton
Ian Wilson
John Summers
Mathieu Copeland
Benjamin Green
Pawel Althamer
Rachael Booth
Eleanor Antin
Paul Shottner
Emma Bennett
Jonathan Clabburn
Victoria Benjamin
Elmgreen & Dragset
Gemma Donohue
Natasha Plowright
Andrew Bala
Mestre Bimba
Brian Jungen
Roy Nnawchi
Ilya & Emilia Kabakov
Oki Uhure
Tim Lee
Nicola Cunningham
Rahel Habtegiorgis
Jonathan Monk
Mariko Mori
Charlotte Neal
Kate Street
Yvonne Rainer
Bradley Grimshaw
Anri Sala
Ben Songhurst
Yinka Shonibare
Sarah Kaldor
Natasha Vickers
Art & Language
Eija-Liisa Ahtila
Ghada Amer
Janet Cardiff
Martin Creed
Eberhard Havekost
Koo Jeong-a
Cildo Mereiles
Vik Muniz
Rivane Neuenschwander
Cornelia Parker
Tino Seghal
Gary Hill
Fred Sandback
Lygia Clark
Fischli & Weiss
Narcisse Tordoir
John Bock
Meg Cranston
Reverend Ethan Acres
Terry Allen
Jo Harvey Allen
Brienne Arrington
David Askevold
Lillian Ball
Cindy Bernard
Andrea Bowers
Delia Brown
Edgar Bryan
Chris Burden
Mary Ellen Carroll
Erin Cosgrove
Sam Durrant
Katharina Fritsch
Jonathan Furmanski
Jeremy Gilbert-Rolfe
James Gobel
Scott Grieger
James Hayward
Micol Hebron
Mark Kelley
Martin Kersels
Nicholas Kersulis
Martin Kippenberger
Rachel Lachowicz
Norm Laich
Liz Larner
Louise Lawler
William Leavitt
Barry Le Va
Jen Liu
Thomas Locher
Daria Martin
T Kelly Mason
Rita McBride
Carlos Mollura
J P Munro
Jennifer Nelson
Eric Niebuhr
Leonard Nimoy
Catherine Opie
Simon Patterson
Hirsch Perlman
Luciano Perna
Renee Petropoulos
Paul Pfieffer
Nicolette Pot
Rob Pruitt
Jonathan Horowitz
David Reed
Victoria Reynolds
Susan Rothenberg
Nancy Rubins
Glen Walter Rubsamen
Allen Ruppersberg
Pauline Stella Sanchez
Kim Schoenstadt
Gary Simmons
Alexis Smith
Yutaka Sone
Thaddeus Strode
Diana Thater
Mungo Thomson
Thorvaldur Thorsteinsson
Jeffrey Vallance
John Waters
Marnie Weber
Benjamin Weissman
James Welling

Eric Wesley
John Wesley
Chris Wilder
Christopher Williams
Stephen Wong
Mans Wrange
Mario Ybarra Jr

2005
Seraina Mueller
Seke Chimutengwende
Lali Chetwynd
Adam Wyner
Luke Fowler
Erica Burton
Ryan Gander
Renee Callahan
Christina Mackie
Francesco Carminara
Timothy Chipping
Donald Urquhart
Seth Cohen
Wolfgang Tillmans
Richard Gill
Cerith Wyn Evans
Colin McLean
Jessica Morgan
Charlie Meyrick
Louise Neri
Linda Samuels
Beatrix Ruf
Adele Tomlin
Adam Carr
Louise Hojer
Dale Adcock
Robert Anderson
Diann Bauer
Simon Glendinning
Dave Beech
Kristi Harris
Pierre Bismuth
Emma James
Corine Borgnet
Carey Jewitt
Andrew Bracey
Annette Mees
Caroline Pelletier
Tom Chaffe
Amber Sealey
Jan Christensen
Jasper van der Kutjp
Adriana Marques
Layla Curtis
Jonny Blamey
Erica Donovan
Alexander Saphir
Matthew Green
Alan English
Sarah Emerson
Iram Quraishi
Michele Fletcher
Khalid Almaini
Tue Greenfort
Alexei Salikhov
Lorenzo Appetecchia
Rachel Goodyear
Iain Shields
Sam Gordon
Matthew Cook
Ellen Harvey
David D'Albis
Hrafnhildur Halldorsdottir
Tom Woolner
Michael Heym
Helen Nisbet
Richard Hughes
Elizabeth Leese
James Hutchinson
Martha Pym
James Ireland
Michael Cooter
Henrik Plenge Jakobsen
Fabio Paiva
Lawrence Lane
Ekow Eshun
Jim Lambie
Natasha Jacoby
Kit Lawrence
Toby Chris Messer
Cedar Lewisohn
Emma Quinn
Tor-Magnus Lundeby
Sian Gardiner
Paul McDevitt
Helen Mason
Adam McEwen
Sergio Gabriel
Jim Medway
Nick Luscombe
Jo Mitchell
Guy Perricone
Adrian Hermanides
Motomichi Nakamura
Lena Nix
Jeroen Offerman
Jennifer Byrne
Jonathan Parsons
Sarah Scarsbrook
Richard Priestly
Nicole Elias
Magnus Quaife
Redmond Entwistle
Ian Rawlinson
Neil Shields
Andrea Salvino
Marlene Walcott
Mark Titchner
Stefanie Pisu
Martin Vincent
Douglas Belford
Johannes Wohnseifer
Lianne Rooney
Neil Zakiewicz
Avril Furness
Toby Ziegler
Cristina Natalicchio
Nicola Chambers
Kathleen Meyts
Tom Morton
Catharina Patha
Gilane Tawadros
Catherine Wood
Pablo Bronstein
Sarah Carrington and Sophie Hope (B+B)
Catharina Patha
Richard Battye
Pablo Leon de la Barra
Christopher Keller
Josh Smith
Christopher Wool
Edgar Schmitz

2006
Kevin Bucknall
Jo Robertson
John Colbeck
Lucy Stein
Joe Schneider
Patrick Davies
Stefan Bruggemann
Max Perkin
Flavia Muller Medeiros
Samuel Perriman
Seb Patane
Max Rayner
Olivia Plender
Josh Redmond
Simon Popper
Fred Rowson
Jamie Shovlin
Jonathan Saffron
Daniel Sinsel
Tom Stewart
Matt Stokes
Samuel Verbi
Sue Tompkins
Andrew Brand
Bedwyr Williams
Mark Innes
Rajeev Seghal
Pamela Furness
Andrew Inkpin
Margaret Jackson-Roberts
Laurence McDonagh
Jananne Al-Ani
Marc Camille Chaimowicz
Jo Noble
Alexandre da Cunha
Michelle Papalios
Godfried Donkor
Annette Wookey
Ivan Grubanov
Katie Guggenheim
Bettina Brunner
Runa Islam
Stanley Glendinning
Matt Packer
Oswaldo Macia
Nadine Monem
Anna Hyde
Uriel Orlow
Sylvia Goodman
Zineb Sedira
Lee Scrivner
Joao Penalva
Kee-Nic Li
Hiraki Sawa
Alan Smith
Raqib Shaw
Clare Evans
Ben Woodeson
Andrea Jespersen
Erika Tan
Harriet Wailling
John Baldessari
Doug Aitken
Jussi Brightmore
Matthew Barney
Angelo Madonna
Mark Addams
Deirdre Kelly
Larry Clark
Pamela Jahn
E Fenton
Mark Hauenstein
Thomas Demand
Kate Wallace
Astrida Grigulis
Kelly Saxton
Raul Ortega Ayala
Olafur Eliasson
Viniita Moran
Danny Birchall
Douglas Gordon
Rodney Graham
Martine Rouleau
Beth Leese
Thomas Hirschorn
Charlie England
Patrick Coyle
Carsten Hoeller
Paddy Kernohan
Herbert Wright
Anish Kapoor
Richard Osborne
Ilya and Emilia Kabakov
Kate Crutchley
Christopher Rainbow
William Turner
Trevor Hall
Paul Sammut
Petya Manahilova
Ella Robson
Colm O'Reilly
Takashi Murakami
Ava Grauls
Isaias Pena Samboy
Olivier Castel
Chris Ofili
Kerry Andrews
Alasdair MacGregor
Elizabeth Peyton
Simon Noble
Soka Kapundu
Neo Rauch
Sion Parkinson
Rod Howells
Steven Lawrie
Catherine O'Connor
Santiago Sierra
Anna Privitera
Indi Davies
Rirkrit Tiravanija
Jessie Swisher-McClure
Kara Walker
Claire Gascoyne
Klaus Burgel
Lucy Brown
George Vasey
Corinne Calder
Hamad Butt
Rachael Maddocks
Laylah Ali
Marepe
Anna Schori
Edgar Cleijne
Ellen Gallagher
David Huffman
Hew Locke
Henna Nadeem
Kori Newkirk
Mario Ybarra Jr

2007
Tino Sehgal
Mark Sladen
Charles Atlas
Bodymap
Kate Cowcher
James Barnard
Lohan Emmanuel
Tim Hale
Michael Clark
Lora Findlay
Pat Gilbert
Duvet Brothers
Andrew Bainbridge
Nathaniel Cramp
Claire Jackson
Justin Hood
Gorilla Tapes
Silvia Tramontana
Anna Wood
Maria Georka
Mark McCullam
Simon Houghton
Sandra Lahire
Jane Dawson
Linder
Rebecca Gray
Stuart Marshall
Nesreen Hussein
Neil Bartlett
Alain Miller
Emma-Jayne Taylor
Neo-Naturists
Ruchama Hoad
Martin Bardell
Jon Savage
Deniz Unal
Jan Hofmann
Mark E Smith
Eleanor Reid
Elsa Aleluia da Costa Trojan
Jennifer Milor
Daniel Somerville
Michael Bracewell
Yung Kha
Stefan Kalmar
Isabel Cruz
Ian White
Kenji Takahashi
Lida Abdul
Nathaniel Barbier
Kieran Begley
Roberto Ocete de Lima
Nick Edwardson
Chris Evans
Ivylin Hainsley
Matias Faldbakken
Marc Marazzi
Harrell Fletcher
Shelley Metcalfe
Sophie Risner
Erik van Lieshout
Andrew Lee
Nate Lowman
Amy Thomson
Michaela Miese
Roman Ondak
Katie Arnold
Collier Schorr
Keith McDonnell
Sean Snyder
Gemma Tortella
Jalal Toufic
Sarah Boris
Klaus Weber
Robin Andrews
Keith Wilson
Tomas Tokle
Samantha Morton
Martha Heiland-Allen
Sara Knowlands
Beth Ditto
Leah Lovett
Gareth Pugh
Andrea Dettmar
The Dirty Three
Graham Coxon
Richard Birkett
Mika
Michael Crowe
Idris Khan
Ian Bunney
Conrad Shawcross
Anna-Sophie Springer
Matthew Gordon
Zelda Cheatle
Grayson Perry
Dr Mike Phillips
Enrico David
Peter Hujar
Emily Wardill

2008
Abigail Ramsey
Christoph Schlingensief
Isla Leaver-Yap
Artur Zmijewski
Vicky Steer
Phil Collins
Karen Wong
Alys Williams

Barbara Visser
Francesca Astesani
Dora Garcia
Dominka Klimas
Joe Scanlan
Samuel Wilkin
Donelle Woolford
Ruggero Pantaleoni
Claire Bishop
Amy Budd
Loris Greaud
Thomas Jones
Kim Coleman
Amy McKelvie
Jenny Hogarth
William Davies
Boyle Family
Ania Vilinsky
Babak Ghazi
Zoe Franklin
Nina Canell
Anna Pinaka
Robin Watkins
Terence Lee
Aileen Campbell
Emilie Bell
Nicola Gallani
Scott Ramsay Kyle
Hardcore is More Than Music
Alastair MacKinven
Cristina Tarpey
Seamus Harahan
Michael Connors
Matthew Darbyshire
Tom Cox-Bisham
Maria Benjamin
Julia Dalby-Gray
Ruth Hoflich
Joel Trill
Clunie Reid
Trevor Giles
Anja Kirschner
Pol McLernon
David Panos
Marcia dos Reis
Jesse Jones
Martyn Francis
Emma Hart
Susan Friesner
Benedict Drew
Marcela Hajek
Alexander Heim
Graham Hudson
Mike Cooter
Ann Hunter
Anna Colin
Piers Jamson
Joe Scotland
Sarah McCrory
James Johnson
Emily Pethick
John Kamel
Nina Beier
Catherine Lawson
Marie Lund
Nikki Marsh
Claire McKeown
Andy Hewitt
Claire Moore
Mel Jordan
Beata Stelmach
Jurg Lehni
Penny Sychrava
John Tiney
Emily King
Heather Ward
Juliette Blightman
Devan Wells
Andrea Buttner
Chris Bird
Ian Evans
Alec Steadman
Sean Edwards
Thomas Kratz
Andrew Hunt
Erik Blinderman
Michael Eddy
Jonty Lees
Dr Paul O'Neill
Mick Wilson
Andy Wake
Will Holder
Kev Rice
Dave Smith
Thom Winterburn
Sally O'Reilly
Ben Roberts
Mel Brimfield
James Richards
Tris Vonna-Michell
Stephen Connolly
Iain Hetherington
Ursula Meyer
Lorna Macintyre
Ruth Beale
Hannah Rickards
Ilya and Emilia Kabakow
Michelangelo Pistoletto
Sarah Pierce
Giles Round
David Osbaldeston
Stephen Sutcliffe
Junior Aspirin Records
Ben Rivers
Maria Fusco
Alun Rowlands
Francesca Gavin
Eileen Simpson
Ben White
Matthew Noel-Tod
Mark Aerial Waller
Kathrin Bohm
Roberto Cuoghi
Garrett Phelan
Ruth Ewan
Gail Pickering
Torsten Lauschmann
Fiona Jardine
Duncan Campbell
Maya-Victoria Kjellstrand
Frances May Morgan
ELECTRA
Support Structure

This list of names has been compiled from ICA bulletin archives held at Tate (1948–1987) and from accountancy documents (2002–). It includes every person documented by the institution as having exhibited or worked within it, listed chronologically from the start date of the engagement. This list is incomplete and will be updated by the institution for as long as it can manage. Special thanks to Richard Birkett, Amy Budd, Alexander Dynan and Marcus Werner Hed at Pundersons Gardens, Pamela Jahn, Isla Leaver-Yap, and Elizabeth Manchester.

PLAY
A GAME

Chapter 9

Support Structure: in support of Public Eastside Projects, Birmingham (2008 – ongoing)

The project's ninth phase developed the possibilities of support in relationship to the public, by investigating the possibilities of an arts organisation on local and global level. The permanent arts organisation *Eastside Projects* was founded to function as a support structure for and in the City of Birmingham and the world, and it opened in September 2008. *In support of Public*'s problematic lay in the possibilities of a functional construction as a support structure on a long term basis – operating beyond the remit of a temporary exhibition by hosting exhibitions within it – providing support for the production, the perception, the distribution and interpretation of culture.

Eastside Projects was developed as a prototype both organisationally and spatially without making a hierarchy between the two. Can an organisation equate with what happens in and around it? Can design, architecture and management as well as curation form an exhibition programme? How can architecture and design support exhibition-making alongside the curation process, and can they be considered themselves as a form of curation? Can we imagine a context for exhibitions and exhibition-making that produces rather than embodies or represents exhibitions?

The project's strategy was to generate an active space, and for it to articulate a changing and cumulative context with and for exhibition-making. *Support Structure: in support of Public* developed an open-ended long-term evolving gallery system available for alterations in collaboration with invited practitioners to the gallery. This approach allowed Eastside Projects to be understood as

a performative space rather than simply a container, resulting in a highly constructed and critical environment able to support a renewed engagement with art production, through the ongoing invention of alternative modes of display.

In many ways *Eastside Projects* was modelled on the studiolo,[121] the wunderkammer, and the cabinet as a format for display. The space was devised as a container that would correspond to the cumulative sum of its contents, making direct reference to a specific cabinet, the one constructed by El Lissitzky in 1926–28 in Dresden and Hannover, Germany. While being aware that *Eastside Projects* itself could be in some ways considered as an exhibition, it was of some importance to us to insist on it being regarded as a cumulative collective artwork in its own right, to reflect on our working position on the one hand (of artists rather than employees of an institution), and to establish a vocabulary that would not establish hierarchies between exhibition and exhibit. To this end, the gallery was also constructed as a narrative device, applying a processual method that would ensure it would keep changing, and thus evolve beyond our own designs, plans, and ideas – a strategy set-up to allow an element of surprise and unpredictability in the very fabric of the space. Within this constructed context and conditions, specific displays could be invented in relation to contingencies that might be spatial or conceptual (opening a door here,[122] laying a floor there,[123] moving the office repeatedly, inventing a public event to function as Arts Council evaluation[124] and reshuffle the organisation accordingly, etc.), often as artworks, that might disappear through use or abuse. It is to address this peculiar aspect that I devised the text following the next few pages – entitled *Functional*

121 See The studiolo, *Prelude*, p.43–4.

122 As in the very small entrance for *Puppet Show*, 23 March – 18 May 2013, curated by Tom Bloor and Céline Condorelli, see http://eastsideprojects.org/exhibitions/puppet-show for more info.

123 As in the concrete floor/plinth laid by and for *M6*, Mike Nelson, Mike Nelson, 12 January – 9 March 2013, see http://eastsideprojects.org/exhibitions/mike-nelson-m6 for more info.

124 *Eastside Projects Public Evaluation* Event, 27 – 29 October 2011, imagined by Céline Condorelli, see programme and report on pp. 259–270, and http://www.eastsideprojects.org/past/public-evaluation-event for more info.

Configurations – as a play, which seems an appropriate format to address this constantly evolving, ongoing organisation. As a play, the text reflects, translates, and mediates the methodologies of *Eastside Projects* such as cumulation (as quotes and voices were added onto each other), adjustment (the text has undergone series of transformations to get to where it is), alteration (texts and quotes have been adapted, both from ourselves and from others) and integration (no hierarchy is created between the speakers).

Support Structure: *Phase 9*
In Support of Public
Eastside Projects, Birmingham (2008–)

Eastside Projects Manual Draft #2

This is a manual for Eastside Projects—it explains what the space is made of, how it was set up, who it is for, how it can be used and what it can offer. Spaces do not often come with instruction manuals. Eastside Projects was designed from experience and speculation on future publics, inhabitants and workers of the space, to expose its specific context and encourage its use. As would be necessary for operating a machine or learning a subject a manual may be necessary for the full use of Eastside Projects. In this way we seek to open Eastside Projects to new forms of engagement.

Situation

Eastside Projects is an artist-run space, a public gallery for the city of Birmingham and the world. It is organised by a founding collective comprising Simon and Tom Bloor, Céline Condorelli, Ruth Claxton, James Langdon and Gavin Wade, who first conceived and now runs the space.

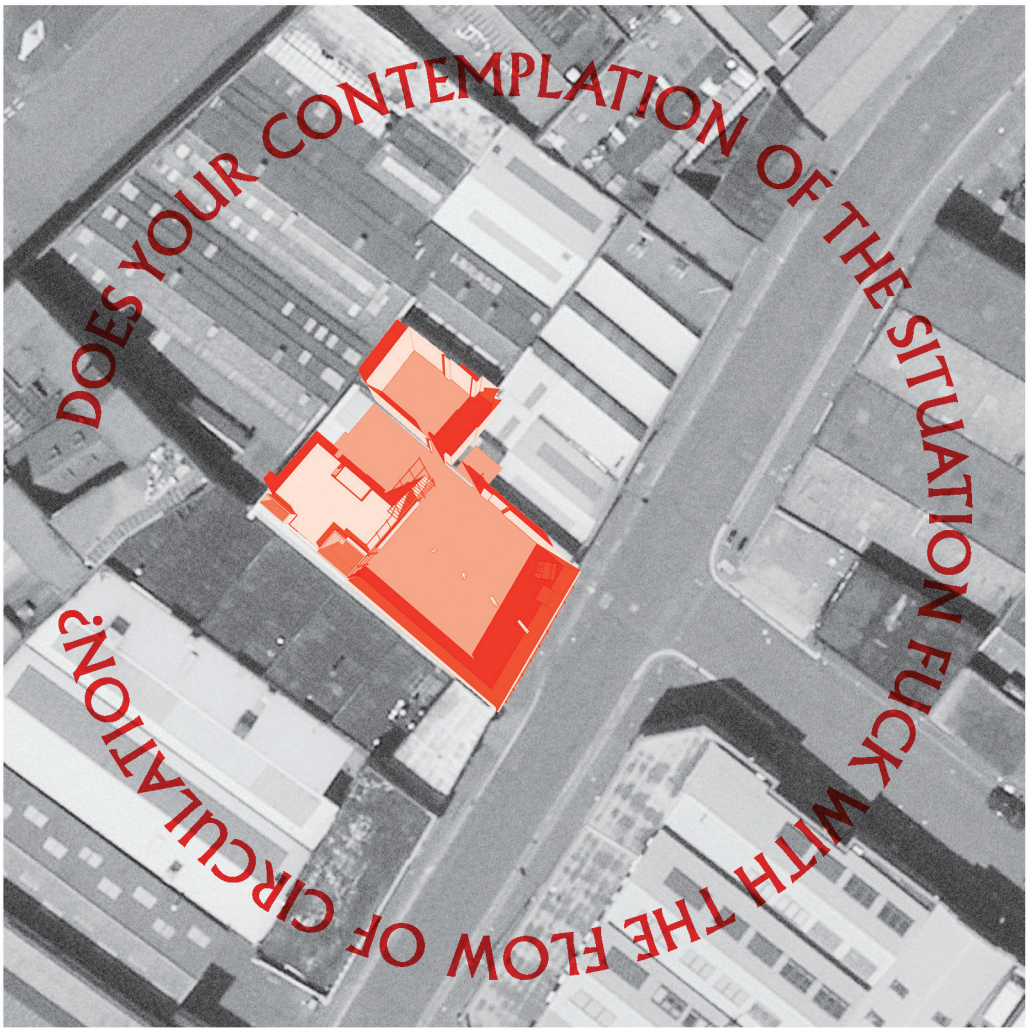
Eastside Projects seeks to question the role and function of art within the urban environment by inviting and presenting experimental contemporary art practices, and fully participating in and supporting the cultural activity of the city both inside and out. Eastside Projects is free and open to the public, as well as to multiple forms of involvement from artists and other practitioners.

THE ARTIST-RUN SPACE IS NOT A STOP-GAP

Eastside Projects is to be considered intrinsic to the structure of the city and part of the sphere of public support through government subsidy. This is correct and proper as part of the fight to keep at bay the monopoly of cultural homogeneity. It works to establish the artist-run space as a public good.

Eastside Projects is a not-for-profit organisation, and works in partnership with Birmingham City University; it is revenue funded by Arts Council England West Midlands.

Gavin Wade, proposal for Eastside Projects (2007).



Joanne Tatham and Tom O'Sullivan, slogan and exhibition title, Eastside Projects (2009).

Place

Eastside Projects is set within an industrial building, originally a cabinet makers, in the centre of Eastside, Birmingham, and in close proximity to other art production and exhibition spaces Ikon Eastside, the Custard Factory and Vivid. The building was renovated using Arts Council England West Midlands funds and includes a large main gallery space, 225 m^2; a second smaller gallery, 70 m2, (equipped for video projection); and an artists' residency studio. Birmingham City University's Visualisation Research Unit (VRU) offices and studios for image and sound editing are also onsite Building renovations and development of the exhibition space were led by Support Structure: Céline Condorelli and Gavin Wade.

Purpose

If previous gallery structures tend to lull you into passivity then Eastside Projects demands, through its design, that you are active. This activity is a prompt for further work beyond the public space of the gallery into and onto the public sphere. This should be the purpose of the gallery.

Not offer a standard but a model to be adapted and exploited

Better A Broken Arm Than A Bruised Spirit

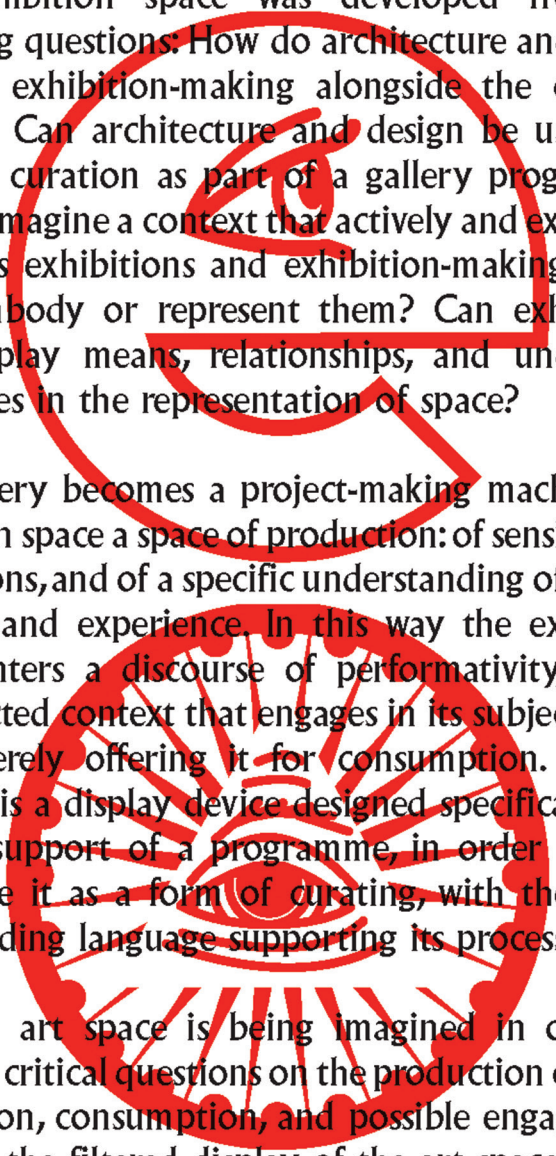
Simon and Tom Bloor, adapted from Lady Allen of Hurtwood (1897–1976), (2009).

Display Device

The exhibition space was developed from the following questions: How do architecture and design support exhibition-making alongside the curation process? Can architecture and design be used as a form of curation as part of a gallery programme? Can we imagine a context that actively and explicitely produces exhibitions and exhibition-making, rather than embody or represent them? Can exhibitions also display means, relationships, and underlying ideologies in the representation of space?

The gallery becomes a project-making machine, the artist-run space a space of production: of sensibility, of exhibitions, and of a specific understanding of objects, context and experience. In this way the exhibition space enters a discourse of performativity, with a constructed context that engages in its subject rather than merely offering it for consumption. Eastside Projects is a display device designed specifically with and in support of a programme, in order to work alongside it as a form of curating, with the design and building language supporting its process.

Such an art space is being imagined in order to produce critical questions on the production of art, its perception, consumption, and possible engagements through the filtered display of the art space.



Above: form derived from Herbert Bayer's concept of an expanded field of vision as a mode of exhibition design.
Below: logo from Shezad Dawood's 'Feature' exhibition (2008).

Feb 22—
226 days work:
477 sq. metres

Function by Gavin Wade
Design by function
Execution by Simon & Tom Bloor, Ruth Claxton, Céline Condorelli, James Langdon and Gavin Wade

Materials: Wood, Scaffolding, Stirling Board, Shuttering Plywood, Mild Steel, Pyrok, Corrugated PVC, Polycarbonate, Valchromat, MDF, Plasterboard, Mineral Fiber Insulation, Glass, Concrete, Plaster, Nails, Screws, Varnish, Paint.

We have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy.

Adapted from Peter Nadin, Christopher D'Arcangelo, invitation card to 'The work shown in this space is a response to the existing conditions and / or work previously shown within the space', New York, 1979.

Artworks as Existing Conditions

AS LONG AS IT LASTS

Eastside Projects considers design, organisational structures and architecture to be an integral part of its programme; each aspect of the gallery is in process and constant evolution. Existing conditions are constructed through and with the exhibition programme. Artists are invited to set the existing conditions for the gallery. Work may remain. Work may be responded to.

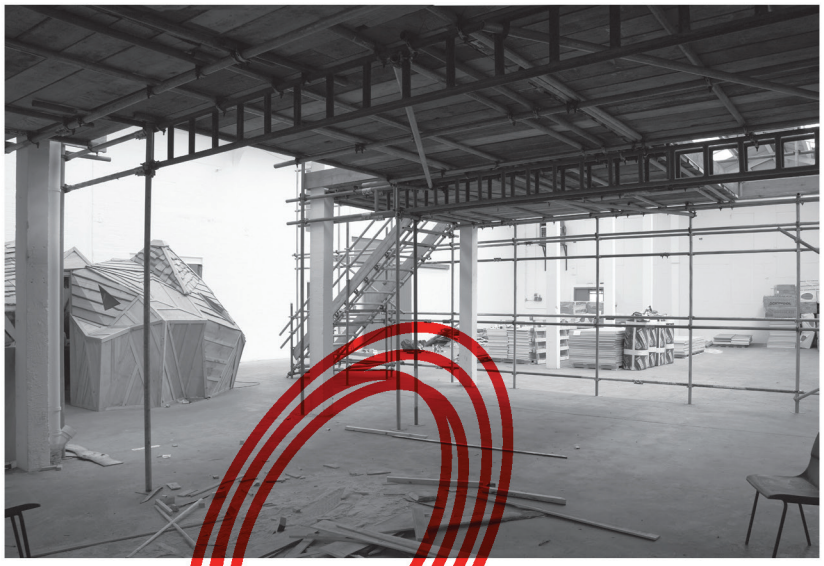
Occupying the existing building with a very thin and fragile layer—a lining—with a temporary, ad-hoc aesthetic the first exhibition This is the Gallery and the Gallery is Many Things forms the first response to the site, and sets the initial alteration to existing conditions. This is clearly added on to the building, like a scaffolding, and as such allows further possibilities for change. In order to accumulate experience and put the building through a learning process, some traces should remain from what has happened previously. The gallery is a collection. The gallery is an artwork.

Question the concept of a default setting

Lawrence Weiner. Work #716 (1992/2008). Long term installation at Eastside Projects.

Functional Configurations / Constructions
Support Structure:
Céline Condorelli and Gavin Wade

Encourage cumulative processes in order to generate new existing conditions



ROCKWOOL
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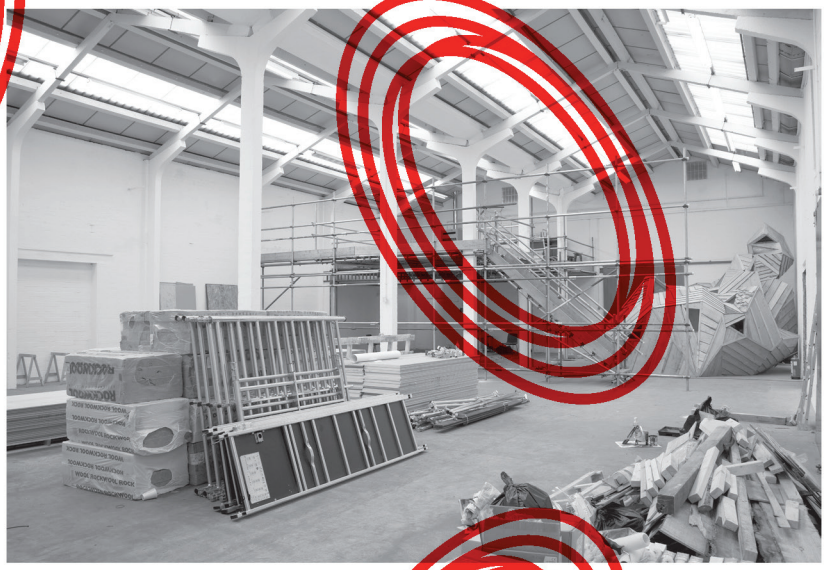
100



Form derived from the statement 'Eastside Projects is an artist-run space as incubator of ideas and forms'.

Las «whatnots»
del edificio de
administración han
quedado abiertas...

Las «
hatnots»
del e
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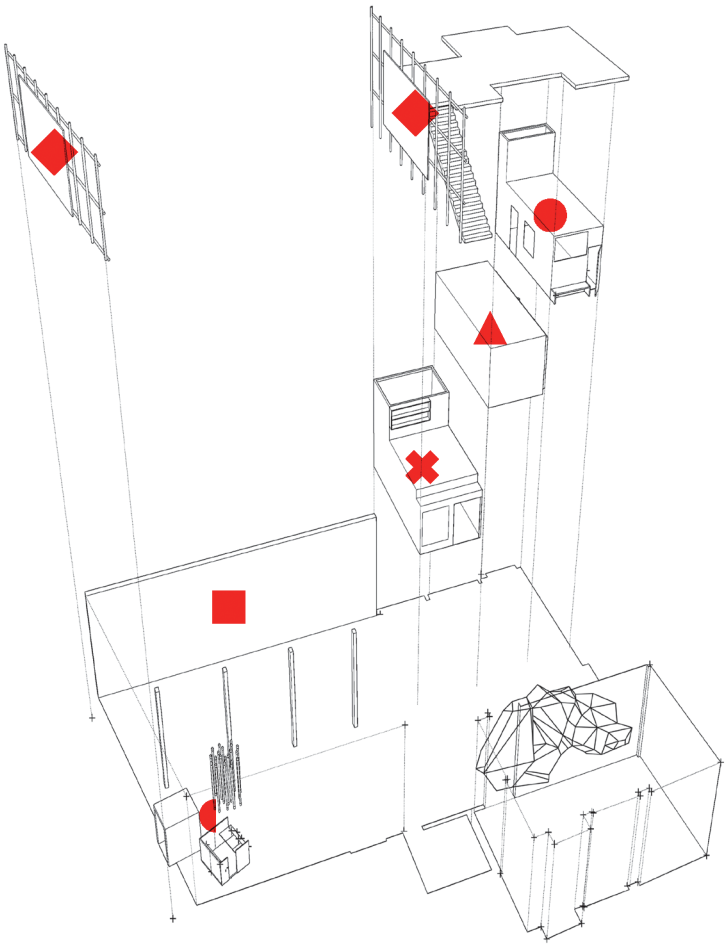


Scaffold as Declaration of Altered Conditions
5 x 12 x 0.3 m and 5 x 12 x 10 m
Temporary external and internal façades, scaffold tubes, scaffold fixings, scaffold boards, billboard hoardings constructed of timber, paint, electrical fittings for outdoor lighting.

Functional Construction: Wall
5 x 17.5 m
Stud wall, plywood, plasterboard, plaster, paint, sockets.

Functional Construction: VRU Office
700 x 300 x 270 cm
Stud wall construction, exterior cladding Pyrok, interior plasterboard. Single door to kitchen, access to recording studio.

Functional Construction: Residency Studio
740 x 330 x 275 cm (475 cm skylight)
Stud wall construction, exterior dove grey and clear corrugated PVC sheets, interior plasterboard, double doors to common area.

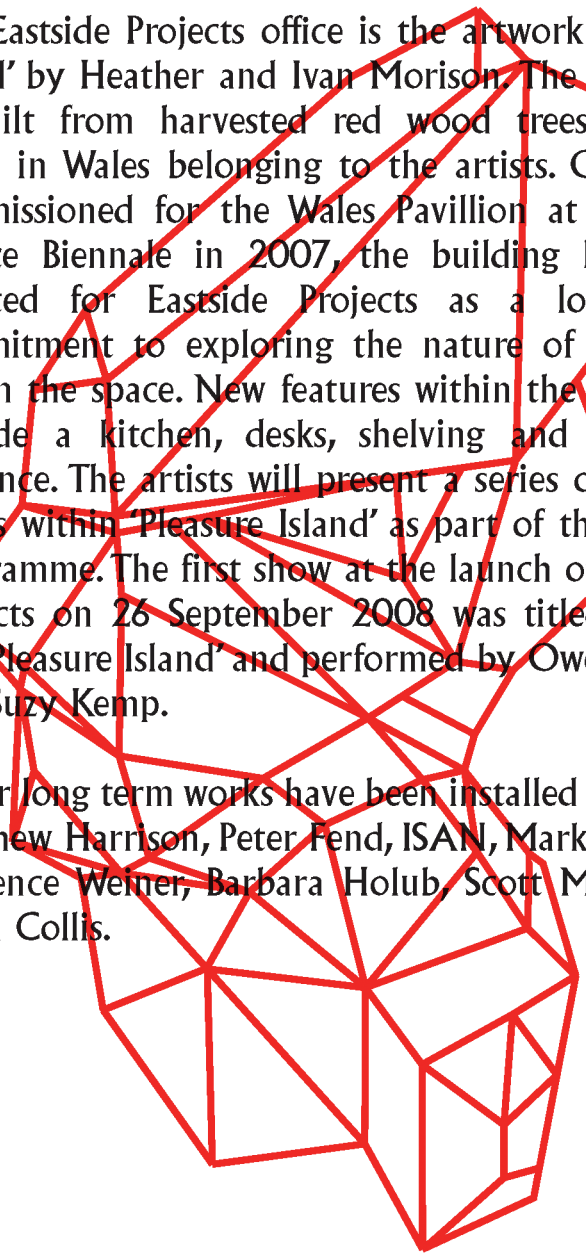
Functional Construction: Recording Studio
650 x 279 x 230 cm
Offset double stud wall construction, exterior cladding anthracite coloured MDF, interior plasterboard. Separate recording booth, single soundproof door.

Functional Configuration
Gallery entrance: front door, lights, mobile front desk.

Long Term Works

The Eastside Projects office is the artwork 'Pleasure Island' by Heather and Ivan Morison. The structure is built from harvested red wood trees from a wood in Wales belonging to the artists. Originally commissioned for the Wales Pavillion at the 52nd Venice Biennale in 2007, the building has been adapted for Eastside Projects as a long term commitment to exploring the nature of artworks within the space. New features within the structure include a kitchen, desks, shelving and a larger entrance. The artists will present a series of puppet shows within 'Pleasure Island' as part of the gallery programme. The first show at the launch of Eastside Projects on 26 September 2008 was titled 'I Love You Pleasure Island' and performed by Owen Davies and Suzy Kemp.

Other long term works have been installed by artists Matthew Harrison, Peter Fend, ISAN, Mark Titchner, Lawrence Weiner, Barbara Holub, Scott Myles and Susan Collis.



Form derived from Heather and Ivan Morison's 'Pleasure Island' (2007/2008).

Promote the idea of art and other spatial practices as important forms of alternative knowledge production

References as existing conditions

THIS IS THE GALLERY AND THE GALLERY IS MANY THINGS

At least three exhibition precedents have provided references and an underlying ethos for the first exhibition and continuing evolution of the gallery as an ongoing artwork.

1. El Lissitzky's 'Abstract Cabinet' (1926/1930), at the International Kunstausstellung Dresden and Hannover Museum represents a clear and radical emergence of the artist-curator generating a constructed environment for artworks by Piet Mondrian, Naum Gabo and Lissitsky himself. It functioned as an artwork in itself, intertwined with the selection and integration of other artists' works.

The 'Abstract Cabinet' can be used as a model for an art space, a display device designed specifically to support different directions in a programme. We might think not of El Lissitzky's aesthetics but of gallery his approach to spatial design as a form of curating, the building and graphics supporting and producing the curation process.

2. Peter Nadin Gallery (1978–1979), New York, by Peter Nadin, Christopher d'Arcangelo and Nick Lawson, which had a continuous exhibition titled 'The work shown in this space is a response to the existing conditions and / or work previously

Adapted from 'This is the show and the show is many things' exhibition, curated by Bart de Baere, Museum van Hedendaagse Kunst, Ghent (1994).

shown within the space'. Artists included Daniel Buren, Peter Fend, Dan Graham, Louise Lawler, Sean Scully and Lawrence Weiner. The artists directly responded to each others' work, developing a cumulative environment. Two of the artists (Fend and Weiner) contributed semi-permanent works to the first exhibition at Eastside Projects. Nadin et al's 1978 project began with the text "We have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy." The text forms the starting point for Eastside Projects' gallery policy and strategy. Just as Nadin et al's exhibition started with the 'empty' gallery space, 'This is the Gallery and the Gallery is Many Things' followed suit in an unravelling of function, design and execution by the practitioners forming the gallery and the artists.

3. 'This is the Show and the Show is Many Things', 1994, Museum van Hedendaagse Kunst, Ghent, curated by Bart de Baere. The exhibition included Honore d'O, Fabrice Hybert, Louise Borgeois, Suchan Kinoshita, Jason Rhoades and Luc Tuymans, who collectively planned the exhibition as a joint enterprise, defining relationships between each other and redefining functions of the museum space. The title of the first Eastside Projects show, 'This is the Gallery and the Gallery is Many Things', is adapted from this exhibition and also functions as a policy and slogan.

Adapted for 'Abstract Cabinet Show', Eastside Projects (2009), from 'When Attitudes Become Form' exhibition subtitle, ICA, London (1969).

CONCEPTS
SITUATIONS
WORKS
PROCESSES
INFORMATION

List of groups and individuals who have worked with Eastside Projects

Gavin Wade
Céline Condorelli
James Langdon
Herbert Bayer
Adrienne Wade
Simon Bloor
Tom Bloor
Ruth Claxton
Liam Gillick
Peter Fend
Andrew Reilly
Heather Morison
Ivan Morison
ISAN
Don Hoo
Elen Bonner
Matt North
Elizabeth Rowe
Fay Khan
Matthew Harrison
Laureana Toledo
Lawrence Weiner
John Butler
Gregory Sporton
Yasmeen Baig-Clifford
Stuart Whipps
Kelscaff
Robert Hepburn-Scott
Lara Ratnaraja
Henrik Schrat
David Burrows
Simon O'Sullivan
a.a.s.
Zoo Art Fair
Freee
Chris Poolman
Richard Woods
Keith Wilson
Joseph Hallam
Kelly Large
Chen Shaoxiong
Ben Kinmont
Mithu Sen
Mark Titchner
Bill Drummond
Spartacus Chetwynd
Marte Eknaes
Marc Bijl
Iain Forsyth
Jane Pollard
Magnus Quaife
Rain Li
Jimmy Fantastik
Barbara Holub
Book Works
Walid Glaied
Helen Grundy
Nicki Lupton
Lisa Dawn Metherill
Joe Welden
David Miller
Apexa Patel
Antonio Roberts
Tim Stock
Harry Blackett
Rachel Clarke
Gene George Earl
Beth Fisher
Rita Fletcher
Sarah Farmer
Harminder Singh
Terry Robinson
Nami Patel
Shezad Dawood
Access Local
Asia Alfasi
Hans Christian Dany
Stefan Heidenreich
Karin Kihlberg
Reuben Henry
Plastique Fantastique
Olav Westphalen
Lee Stowers
Helen Brown
Kate Pennington-Wilson
Mark Essen
Dave Rhodes
Jo Masding
Robin Kirkham
Nick Balmforth
Keely
Elle Cole
Cliff Collins
Richard Cresswell
Ben Dawson
Beatrice Gibson
Flatpack Film Festival
The Elephant Trust
Barcham Trees
Wysing Arts Centre
Leeds Met Gallery
Suki Bansi
Gill Whitting
Ikon
British Artists Football
Lorne Stott
Nav Haq
Athanasios Argianas
Art and Language
Mel Bochner
Susan Collis
Michael Dean
Tatiana Echeverri Fernandez
Lothar Hempel
Torsten Lauschmann
Marko Lulic
David Medalla
Scott Myles
Elizabeth Price
Tommy Støckel
Sue Tompkins
Franz West
Joanne Tatham
Tom O'Sullivan
Supersonic Festival
Alberto Arsie
Robin Aurora
John Taylor
Mithu Sen and friends
Grizedale Arts
Para/Site Art Space
David Osbaldeston
Shedhalle Zurich
Michael Takeo Magruder
Bedwyr Williams
The Hut Project
Malgras and Naudet
Stan's Café
Freee
Daniel Salomon
Juneau Projects
Stone Canyon Nocturne
DJ Simpson
Clarke and McDevitt
The Event

CLAIM
A POSITION

Exposition

Functional Configurations: Seven Acts in Search of a Play

Synopsis

Eastside Projects is an artist-run space, a public gallery for the city of Birmingham and the world that first opened to the public in September 2008. It is organised by a founding collective comprising Simon and Tom Bloor, Céline Condorelli, Ruth Claxton, James Langdon, and Gavin Wade.

The initial setup of *Eastside Projects* formed *Support Structure*'s eighth phase, *in support of Public*, and included renovating the building and creating the physical fabric of the gallery, as well as its spatial strategy; the process of building-up took place throughout the twelve weeks of the first exhibition, *This Is the Gallery and the Gallery Is Many Things*. This gradual construction site is considered as a starting point, rather than an end result, of how the space appears and what it consists of, and marked the beginning of a spatial evolution as a developing, open-ended exhibition. The gallery is an evolving collective artwork.

Eastside Projects is an artist-run space, but also an effective proposal of what the function of art spaces may be within the context of art production, and which role we may want art to have in society at large.

To this end, a few operative policies are to be built upon:

1. Expanded programme:

We have joined together to execute functional constructions and to alter or refurbish existing structures as a means of surviving in a capitalist economy.[125] *Eastside Projects* considers design, organisational structures, and architecture to be an integral part of its programme.

125 *Peter Nadin Gallery* (1978 – 1979), New York, by Peter Nadin, Christopher d'Arcangelo and Nick Lawson, which had a continuous exhibition titled "The Work Shown in this Space is a Response to the Existing Conditions and/or Work Previously Shown within the Space".

2. Continuous collective evolution:

Each aspect of the gallery is in process and constant evolution. The Gallery is the ever-changing manifestation of the labour of all the groups and individuals who have worked in and with it.

3. Cumulative space:

Work may remain; Work may be responded to.

The gallery is a collection; the gallery is an artwork.

Work becomes the existing condition for the next works to take place in.

Cast

The cast consists of some of the numerous voices that are part of thinking through and developing *Eastside Projects*' spatial conditions. Some of these voices belong to the directors and artists that have been physically present in the space and have worked in it; others are those of people who may never have been inside the gallery, but who provided important insights in dialogues elsewhere; and finally some are the essential voices of inspirational thinkers from the past, that populate our thoughts and conversations and are, in this way, also present. Which is to say: all the characters in this text are real, however, events, specific words and dialogues are all, at least in part, fictional.

In order of appearance

Stuart Whipps: Artist, ongoing archival photographer of *Eastside Projects*.

Walter Benjamin: Philosopher, sociologist, literary critic, translator and essayist (July 15, 1892 – September 27, 1940).

Céline Condorelli: Artist/Architect, founding director of *Eastside Projects*.

Gavin Wade: Artist-curator, founding director, curator of *Eastside Projects*.

The Director: A character in A 'Volvo' Bar, a play by Liam Gillick

(taking place at Eastside Projects from November 27, 2009 to January 23, 2010).

Peter Nadin: Artist, professor, founder of the Peter Nadin Gallery (New York, 1979–1980).

El Lissitzky: Artist, designer, typographer, polemicist, and architect (November 23, 1890 – December 30, 1941).

Bruno Latour: Sociologist, anthropologist, theorist.

Andrea Fraser: Artist.

Claude Lefort: Artist.

Peter Fend: Artist and co-founder of the *Offices of Peter Fend, Coleen fitzgibbon, Jenny Holzer, Peter Nadin, Richard Prince & Robin Winters* (New York, 1979) and *Ocean Earth* (New York, 1994).

R. Buckminster Fuller: Also known as 'Bucky', architect, engineer, teacher, author, designer, inventor, and general visionary (July 12, 1895 – July 1, 1983).

Abbie Hoffman: Political and social activist (November 30, 1936 – April 12, 1989), author of *Steal This Book* (1971).

Mary Anne Staniszewski: Writer, editor, collaborative curator, and professor.

John Latham: Conceptual artist, founder of *Artist Placement Group*, with Barbara Steveni (February 23, 1921 – January 1, 2006)

Yvonne Rainer: Choreographer, dancer, and filmmaker.

SETTING:

A medium-sized brick, industrial building's interior, tall ceiling with roof skylights, concrete columns, concrete floor, fluorescent lighting both horizontal and vertical. The kind of space that looks like it would get really cold in winter. Now just about comfortable.

TIME:

Night,

sometime around the beginning of the twenty-first century

ACT I

Location: Manifesta 8, Murcia, Spain

Walter Benjamin: *Namely, instead of asking: what is the relationship of a work of art to the relationships of production of the time? Is it in accord with them, is it reactionary or does it strive to overthrow them, is it revolutionary? – In place of this question, or in any case before asking this question, I would like to propose another. Before I ask: how does a work stand in relation to the relationships of production of a period, I would like to ask: how does it stand in them? This question aims directly at the function that the work has within the relationships of production of a period.* [126]

126 Walter Benjamin, 'The Author as Producer,' *New Left Review* I/62, July–August 1970, p. 1. First delivered as a lecture at the Institute for the Study of Fascism in Paris in 1934.

ACT 2

Location: *The Abstract Cabinet*[127]

Céline Condorelli: We start with a question: what should a gallery be and how should it work? And then comes the idea of a cumulative gallery.

Gavin Wade: The gallery is a space to be constructed over time; we weren't going to make something that would just be ready to go and stay that way forever. Our alteration to the space could only be the beginning, getting the trajectory that Liam mentions going.[128]

The Director: *Maybe we're trying to catch a moment, maybe an earlier moment, maybe it's a Volvo moment, 17th of June, 1974, when the view from the factory was of the trees and the way to work together was as a team and we know that the future is going to work out, everything is a trajectory as long as we can keep it this way.*[129]

Wade: Putting the founding collective together is right at the start of that, and then we begin to think how – now that we have proposed a space where we can make art – should we configure it each time, how should we propose that it comes into being? *This Is the Gallery and the Gallery Is Many Things* is the first exhibition, and it is explicitly an evolution, an invitation to enter and alter that context. So that a number of different individuals overlap and share time, responding to what has happened beforehand, anticipating what might come next.

127 Russian Constructivist El Lissitzky's inspirational *Abstract Cabinet* rooms of 1926–28 in Dresden and Hannover, Germany. Lissitzky developed radical new environments, rooms as artworks, containing other artists' works including Naum Gabo, Francis Picabia, László Moholy-Nagy, Piet Mondrian, Pablo Picasso, Fernand Leger, Hans Arp, Kurt Schwitters and Alexander Archipenko.

128 Adapted from a recorded Skype conversation between Céline Condorelli and Gavin Wade on August 28 and 30, 2010.

129 Liam Gillick, A "*Volvo*" Bar (Birmingham: Eastside Projects Publications, 2009), n.p.

Peter Nadin: *We told them to do whatever they wanted, the idea being that there would be a succession of exchanges or interactions between people, between artists. The gallery situation at the time seemed silly in a sense: why does everything always leave every month? What is it with the monthly cycle, of putting up work, taking it down, putting it up . . . Why not leave it there, and just put some other stuff in there? What is the need for this false sense of erasure?* [130]

Condorelli: We'd been looking at El Lissitzky's *Abstract Cabinet* a lot – an exhibition as an artwork in and of itself. What this does is to position container and context as sites of production, as working sites, while claiming the status of artwork.

El Lissitzky: *Great international exhibitions resemble zoos, where visitors are roared at by a thousand different beasts at the same time. In the gallery the objects should not all suddenly attack the viewer. If on previous occasions in his march past in front of the picture walls and object rooms, he was lulled by painting into a certain passivity, now exhibition spaces should make the man active. This should be the purpose of the gallery*. [131]

Condorelli: Yes, putting the space itself in the foreground is a way of working against passivity, but also against ideas of neutrality or of providing a background. It is important to me to create an active space, one that *activates*… Activation is joined to accumulation – the latter coming directly from *Peter Nadin's Gallery* in New York in 1979. A cumulative exhibition space as an artwork… creates a context where each show is an invitation to alter the space, but the space is also,

130 Adapted from a conversation between Céline Condorelli and Peter Nadin at Nadin's home in Lower Manhattan, July 12, 2009.

131 Adapted from El Lissitzky, 'Exhibition Rooms' in *El Lissitzky: Life, Letters, Texts*, ed. Sophie Lissitzky-Kuppers, (London: Thames & Hudson, 1992), p.365–366.

at any given time, a sum of its own history. In this way, the default position of the gallery is exactly its capacity for build-up, which means not starting from an emptied, or white, space but from the cumulative – and therefore potentially confusing – space. Or another way of saying that would be: work on top of work on top of work.

Nadin: *Walls don't stay as walls, things happen to them, things are put on them. So why not let the thing evolve, let it continue, and see what happens?* [132]

Wade: Putting a scaffolding wall in the space is one way of declaring conditions of change, transformation, and temporariness. One could argue that as a default position it is fixed as well, but it is one of a wish to change, encouraging adjustment and intervention – a very open sense of what a default setting might be.

Condorelli: Using scaffolding both inside and outside declares the site (formally, jurisdictionally, effectively) to be a building site, and therefore, a site in flux. Once that is the existing condition that people are invited to work with, it becomes an invitation to alter the space without it becoming precious, to change it in a way that it could continuously change.

132 Adapted from a conversation between Condorelli and Nadin, as before.

ACT 3

Location: *Pleasure Island* [133]

"I Love You Pleasure Island.

And this story is set in a dark and unfortunate future, in a place

called *Pleasure Island*.

I am so sorry". [134]

Wade: In most galleries, so much importance is put on creating a hallowed space for the next exhibition, making a force field of protection around the gallery that distinguishes it from the rest of the world. It's a funny thing to change a space only to make a protected environment for the next person to come along – it seems incredibly perverse, and I think if you do that continuously, you just get gallery fatigue, and begin to understand too much what the gallery is made of and it no longer has any meaning. There might be a different fatigue we face though, that of endless possibilities, of continuous change and transformation.

Bruno Latour: *You can become strong only by association. But since this is always achieved through translation, the strength is attributed to potency, not to the allies responsible for holding things together.*

Condorelli: Does this suggest a way of making exhibitions that are close to art production itself?

Wade: The only thing that would be valid to me is to think of those exhibitions as a way of making art.

133 An artwork by Heather and Ivan Morrison from 2007, serving as Eastside Projects' office, kitchen, and bar.

134 *I Love You Pleasure Island*, Heather and Ivan Morrison, Pleasure Island puppet play, Eastside Projects, September 26, 2008.

Lissitzky: *The equilibrium which one seeks to attain in the gallery must be elementary and capable of change. It must acknowledge and work with existing conditions, social, spatial, political (…). Just as the best acoustics are created for the concert-hall, so must the best conditions be created for the show-room, so that all the works may achieve the same degree of activity. But gallery-space is not there for the eyes alone, it is not a picture; it must be lived in. The gallery is there for the human being – not the human being for the room*.[135]

Condorelli: We are arguing for a position of critical integration within processes of production.

Wade: We choose notions that we are going to analyse across a long period of time, and these form the structure that produces material in the space: this system could be seen as a curatorial approach which in turn makes a space in which things occur. So is this what an art space is able to produce, a framework active and sensitive enough for other people to work and think with?

Andrea Fraser: *It may be from this perspective that one can understand how artists of the late 1960s saw in the condition of service products, relations, positions, and functions a means of protection from, and even resistance to, forms of exploitation (of themselves and others) consequent to the production and exchange of cultural commodities*.[136]

Condorelli: Curators, artists, shall we say: *workers*, become in this way cultural producers, as do the structure, and the organisation itself; what I mean is

135 Adapted from El Lissitzky, 'Exhibition Rooms', as before.
136 Andrea Fraser, 'What's intangible, transitory, immediate, participatory and rendered in the public sphere? Part ii: A Critique of Artistic Autonomy', 1996, see [http://home.att.net/~artarchives/frasercritique.html].

that different kinds of authors enter the space and take part in the production of culture, they participate (together, against each other) in something we could call – to quote Hans-Ulrich Obrist – the production of the real.

Wade: In our case, we have to make sure that this is an exchange, a dialogue; to propose things and construct them to have effects, and to produce other things we are affected by in return. Our structure needs to change according to how people use the space. It is our real intention to try and build in this way.

Condorelli: And we are working towards this changing condition collaboratively. Collaboration is an important part of it because it is based on mutual dependence, it is unpredictable, precarious, fragile; it is driven by individuals through the desire to multiply their potential to overcome scarcity or inequality in a way that they cannot do by themselves. What I mean by this is that collaboration in our case is only ever and nothing less than a form of labour relation.

ACT 4

Location: Archive Kabinett, Berlin

Shuffling, pragmatic

Claude Lefort: *... no economic or technical determinations, and no dimensions of social space exist until they have been given form. Giving them a form implies both giving them meaning (mise en sens) and staging them (mise en scene)*.[137]

137 Claude Lefort, *Democracy and Political Theory*, (Minneapolis: University of Minnesota Press, 1988), p. 11.

Condorelli: I thought Derrida had said that! The pragmatics of this are, though, that when we started we also needed things like a bathroom and a front door. Now, we are mostly thinking of change through new exhibitions and activities, and their sets of possibilities for display. These evolving spatial configurations become new existing conditions, much like in the world surrounding us, and we know that some things might be removed, other things might be added, and some might just be taken for granted, because they were already there when we got there.

Wade: We need to develop exhibitions that allow a clear use of space that isn't satisfied yet.

Peter Fend: *And it is more or less an aesthetic exercise in what to think about space . . . Where space in this case is a solid, is a gas, is elastic; it can be inflated, it can be contracted; it's in your body, you're inside the space. It is actually quite important that something has happened to the walls, that something has happened to the space . . . The space has already been somehow 'occupied,' and what you do becomes an additional occupation practice*.[138]

Condorelli: Perhaps I can take this and turn it around, and the occupation practice becomes one of addition. To think about space cumulatively means to consider it as a register of its evolution. And again: A cumulative space acts as a growing archive of its own production. Or: material and physical space is forensic evidence of how it was previously occupied.

138 Adapted from an email conversation between Céline Condorelli and Peter Fend between October 2008 and May 2009.

The Director: *At the heart of all this is a re-examination of 'the day before' as a model for understanding how to behave, activate, and present. It tries to get to the point just before the only option was to play the tuba to the workers. The day before the Brass Band became the only option. The day before the mob became the workers; the day before the factory closed; the day before 'Hotel California' was released – the idea of a bar in the middle of nowhere, with nothing to listen to, and everyone waiting for the arrival of the 'soft' future.*[139]

Condorelli: I'll give you an example: in *Curtain Show*[140] while installing Tacita Dean's work – *Darmstadter Werkblock* – her assistant could not understand why the wall was the way it was: it was constructed of fragments of Joanne Tatham and Tom O'Sullivan's artwork *Does your contemplation of the situation fuck with the flow of circulation*, and DJ Simpson's wallpaper work *Disc 001 Real Grey* from *Abstract Cabinet Show*. It was difficult to explain how, while being the remainder of several artworks, it was also part of the gallery and the existing conditions that we wanted Tacita's film to work within. At some point it became clear that there was a congruent relationship between the fabric of the space and the subject matter in her own film (of the relationship between Joseph Beuys' work and the space it existed within); he subsequently didn't even want to paint over other areas we thought could be fixed up!

Wade: You always have to communicate, but in a way, it is more interesting if space itself poses the questions.

139 Liam Gillick, A "*Volvo*" Bar, as before.

140 *Curtain Show*, curated by Céline Condorelli & Gavin Wade, March 13–April 17, 2010, Eastside Projects. With Tacita Dean, Douglas Gordon, Barbara Holub, Hannah James, Grace Ndiritu, Lilly Reich, Ines Schaber, Albrecht Schäfer, Eric Satie.

R. Buckminster Fuller: *I have pondered a great deal on the word 'creativity', and I'm not inclined to use it in respect to human beings. What is usually spoken of as creativity is really a unique and unprecedented combination in the use of principles discovered by man as existing – a priori – in the universe.*

Hoffman: *So we just take what already exists and use it for our own ends?*

Fuller: *I think the word creation implies adding something to the universe. And I don't think man adds to the universe. I think man is a very extraordinary part of the universe for he demonstrates the unique capability to discover and intellectually identify abstract, operative principles of the universe.*

Hoffman: *And then to use them in new ways. To use and to be used – that is our lot. Not that I would complain about that. Upcycling is about building in, designing in the option of being reused for a new purpose and using what is available when necessary. Giving a new function or purpose to an a priori principle, as you say. Would you say that we are all just accidental 'theatregoers' who just happened in on the play of life, like it or not?*

Fuller: *No. I find exactly the opposite to be true. Humanity performs an essential function in universe. Man's function in universe is metaphysical and antientropic. He is essential to the conservation of universe, which is in itself an intellectual conception.*[141]

141 Adapted from *Upcycle this Text*, by Gavin Wade, itself adapted from: R. Buckminster Fuller, 'Design Strategy' (1966), in *Utopia or Oblivion: the Prospects for Humanity*, (Toronto, New York, Bantam Books, 1969), p. 23 & 354.

ACT 5

Location: 86 Heath Mill Lane, Birmingham,
exactly between Paradise Limousines and Taxi Garage

Lissitzky: *We are approaching the state of floating in air and swinging like a pendulum. I want to help discover and mould the form of this reality.*[142]

Condorelli: I was thinking that exhibitions are one of the contexts in which display, in fact, should be the main subject one is working with, even if it isn't always explicitly so. Display is of course crucial to politics or the supermarket, but it's not in the foreground (or it is so much in the foreground that it disappears, yet again), while in the space of exhibitions, it is possible to put attention on display itself as the site for work.

Wade: There is a sort of stripping down, getting down to the structure of building something up. I wonder whether our position is actually a stripping down to the bare bones of what you require to make something. A white cube is not that, but it appears as an image of it.

Mary Anne Staniszewski: *And one wonders why exhibition design's variety of means and powers of communication have been collectively forgotten, for the most part, by the art historical and museum establishment.*[143]

Condorelli: It takes a lot of work to make a white cube, all that blankness . . .

142 Adapted from El Lissitzky, as before.

143 Adapted from Mary Anne Staniszewski, *The Power of Display*, Cambridge MA: MIT Press, 1998, Introduction, p. xxi.

Wade: Making things come together and cross over is complex and messy, you see quite a few layers of activity at the same time, including the supports. Maybe it comes down to our intention: we want to share the space; we can introduce it, but can never give it all away. We can just give pointers in how to use it, how to experience and interpret it, or how to work with it. And it is difficult – it makes people feel awkward.

Condorelli: I often wonder why libraries never host book production? While writers might go there to research and write texts, books are not published in libraries, just as no consumables are made in shopping malls, and nothing that gets sold in supermarkets actually gets made in them… Our challenge for a space for art is whether it can be made as a place that hosts artists, art production, and its distribution. Like inviting writers to make books in a library, that are printed there and then put on the shelves. I guess a cumulative art space that hosts production is also another way of thinking about duration and legacy. What is the validity of making exhibitions today, and can we make exhibitions that are of their time? What is the role of exhibition-making as opposed to just art making?

Lissitzky, through the voice of Gavin Wade:[144] *If we define the super structure of our environment through responses to synergetic spheres of contextual influence, then we have to take on board the complexity of fluctuations in our reality findings as opposed to our speculative projections. In between we discover, nurture and utilise a new public sphere. This is the purpose of the space, and it only becomes more clear as we try to keep up with the ecological deviations of a strained society. Equilibrium is no longer our goal. Instead the portability of our beings through the reconstituted technological super-complex leads us to skip*

144 From an interview between Wade and El Lissitzky by email from September 7–20, 2010, in which Lissitzky was played by the artists in Abstract Cabinet Show at Eastside Projects.

from equilibrium to overload. Through understandings of imbalance, and overlaps of being, our energies can be concentrated towards new modes of reflection, expression and above all Revolution.

Wade: I think this is what exhibition-making should be, really, a challenging of what it means to produce structures, just as artists challenge ways of making artworks. How can we add to the situation when there has been so much examination already, of institutional setups and of exhibitions as sites of production, from the 1970s to the late 1990s? Since then, there have been spaces that tried to break down the flow of the exhibition programme, like Maria Lind at Munich Kunstverein; it featured a show lasting a year while other artists came in and out, working over different periods of time, so that the whole space of the exhibition became an interrelated set of stages. If we are going to make exhibitions now, they should reflect the idea of learning things along the way and reclaim display, which is such a key element of our society. How do you make exhibitions that stand up against Twitter, as a contemporary form?

Lissitzky, through the voice of Céline Condorelli: *To create functional art is to concentrate all the elements of modern knowledge, all existing systems and methods, and with these to form plastic elements, which from then on exist just like the elements of nature, such as H (hydrogen) and O (oxygen). The creator of functional art amalgamates these elements and obtains acids which bite into everything they touch, that is to say, they have an effect on all spheres of life. Perhaps all this is a piece of laboratory work: but it does not produce any scientific preparations which are only interesting and intelligible to a small circle of specialists. It produces living bodies, objects of a specific kind, new relationships and connections, new forms of knowledge, whose effects cannot be measured.*[145]

145 As before.

ACT 6

Location: *Narrative Show*,
between story telling and wishful thinking

Condorelli: Perhaps we can look in fiction, and narrative, for a different kind of feedback mechanism. This is a story that hosts conversations and strands of dialogues, some of them taking place in a not-too-distant past, others that may have happened in the page of a book or simply in our head – or not at all. We converse with so many other voices than our own when we talk together, is fiction the only device that can contain them comfortably?

Yvonne Rainer: *She knows that the content of her thoughts consists entirely of what she's read, spoken, dreamt, and thought. She knows that thought is not something privileged, autonomous, originative, and that the formulation 'cogito ergo sum' is, to say the least, inaccurate. She knows, too, that her notion of 'concrete experience' is an idealised, fictional site where contradictions can be resolved, 'personhood' demonstrated, and desire fulfilled forever. Yet all the same the magical, seductive narrative properties of 'yes, I was talking…' draw her with an inevitability that makes her slightly dizzy. She stands trembling between fascination and scepticism. She moves obstinately between the two.*[146]

Wade: We brought back how to question and interpret the life of a space through *The 17th Plan.*[147] Joanne Tatham and Tom O'Sullivan approached the space in a similar way: they needed to come up with a way of positioning themselves in relation to the gallery, which was already adopting a stance similar to theirs as artists. So they turned the conversation with us into a play for us to

146 Adapted from Yvonne Rainer, 'Looking Myself in the Mouth', *October*, Vol.17, Summer 1981, p.65.
147 Céline Condorelli and Henrik Schrat, *Strati, Hopfl, Monthoux and the Seventeenth Plan One-Day-Comic*, EP 9, 2008.

act out playing ourselves. And I picked this up with Liam Gillick's plays. By now, *Eastside Projects* is not just a physical building up, joining together, and combining of elements, but a narrative. And it is exciting to imagine doing a *Narrative Show*.

Yvonne Rainer: *We are surrounded by manifestations of reality that are not God-given but all fucked-up by human society and that must be contested and reordered by a human 'Narrativizing Authority' which, by so representing them, will impart to events an integrity and coherence cut to the measure of all-too-human desire. Maybe I'm being simple-minded when I say, the problem (not the solution) is clear: to track down the Narrativizing Authority where it currently lives and wallop the daylights out of it.*[148]

Condorelli, (quoting Wade): Are you suggesting that we are all puppets acting under some misguided master's directions?

Lissitzky, through the voice of Heather and Ivan Morison:[149] *No. The world is understood through myths. All meaning comes to us as stories. We can take control of these stories to create our own meaning and form new myths. The midden is the detritus of society and we sit upon it, pick things from it, re-mould them and model them into objects that can act out new histories and possible futures.*[150]

Wade: This could also be stated as: The world is understood through myths. All meaning comes to us as stories. We can take control of these stories to create

148 Adapted from Yvonne Rainer, as before.

149 From an interview between Wade and El Lissitzky by email from September 7–20, 2010, in which Lissitzky was played by the artists in *Abstract Cabinet Show* at Eastside Projects.

150 As before.

our own meaning and form new myths. Exhibitions are the detritus of society and we sit within it, pull things into it, re-mould them and model them into objects, scenarios and events that can act out new histories and possible futures.

Which could be interpreted as:

John Latham: *Context is half the work.*[151]

Condorelli: Using fiction in this way can be liberating. Whatever is happening with the space can be considered as merely one of the possible stories that could take place, and the characters that appear can come in and out as in many different scenes. This might be a way to structure this text… with someone like El Lissitzky, who is a very important voice in the making of *Eastside Projects*, as are a lot of the artists that we have shown here. Your voice is almost constant, and Ruth Claxton's and James Langdon's are very present, Simon Bloor's, Tom Bloor's, and mine come in and out. That's quite a nice way of thinking of *Eastside Projects* over time, as a play that just carries on, and each show is a particular scene . . .

Wade: It could become a script that's never staged, while what's performed in space is one amongst a possible set of choices that space allows.

151 Maxim of artist John Latham, (1921–2006).

ACT 7

Location: Volvo Bar

The Director: *How about that. I always wanted my own bar. We have created the conditions for the experimental, but no actual experiments and vice-versa. Micro-communities of redundancy have joined together playing with the difference between art time and work time.*[152]

152 Liam Gillick, A "*Volvo*" Bar, Eastside Projects Publications, Birmingham, 2009, n.p.

THURSDAY 27 OCTOBER
DISTRIBUTION

1200–1700		Public preparation of evaluation material
1700		Directors' Meeting (closed)
1830		Extra Special People AGM

FRIDAY 28 OCTOBER
DISTRIBUTION (continued)
Chair: Mick Wilson

1100		Mick Wilson: Introduction
1115	Representation:	Eastside Projects Directors' Report
1130	Presentation:	Mick Wilson: 'Report on Eastside Projects'
1215	Representation:	Kelly Large
1230		Lunch
1330	Presentation:	Sarah Thelwall: 'Deferred Value Creation and its Impact on a Business Model'
1415	Response:	Julie Crawshaw
1430	Representation:	An Endless Supply

OPERATION (announcement)

1445	Presentation:	FormContent
1500		Tea break
1530	Presentation:	Rebecca Gordon-Nesbitt: 'Exposing the Corruption in Creative Economies'
1615	Response:	Lara Ratnaraja
1645	Representation:	Sian Vaughan
1715	Presentation:	Freee: 'Economists Are Wrong'
1800		Close

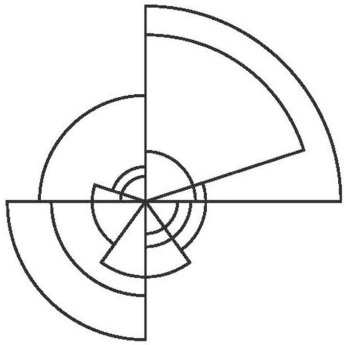
SATURDAY 29 OCTOBER
OPERATION (continued)
Chair: Mick Wilson

1100	Presentation:	Jonathan Vickery: 'Anti-Spaces for the Post-Creative City Urban Landscape'
1145	Response:	Helen Legg
1215	Presentation:	Lara Ratnaraja and Liz Hawley
1230		Lunch

PRODUCTION (announcement)

1330	Representation:	Fraser Muggeridge
1400	Presentation:	Maria Lind: 'Prospect Tensta'
1445	Response:	Andy Field
1515	Representation:	public works
1530	Presentation:	Francis McKee
1600		Tea break
1615	Presentation:	Joanne Tatham & Tom O'Sullivan: 'Another Indirect Exchange of Uncertain Value'
1640		Mick Wilson: Postface/Report
1730		Close

Presentations are lectures or performances on themes related to current conditions for artist-run spaces internationally (approximately 45 mins followed by open question and answer sessions). Representations are 15 minute contributions on subjects specifically related to Eastside Projects. Some presentations are followed by invited Responses. All present are invited to intervene at any point.

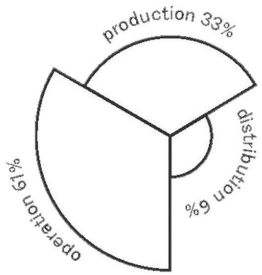


OPERATION
A proposition: operation is the organisation of manpower, place and resources. Operation is conditions and policies.

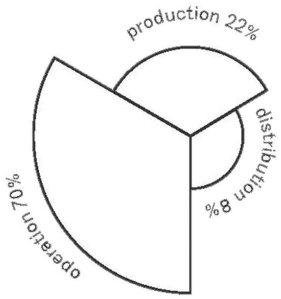
PRODUCTION
A proposition: production is the actions that lead to making things, and what is made. Things might be art, objects, books, messages, exhibitions, the layers of making space and its narrative.

DISTRIBUTION
A proposition: distribution is how messages go out into the world; the actions that are prompted by sharing information, knowledge, ideas, and conditions.

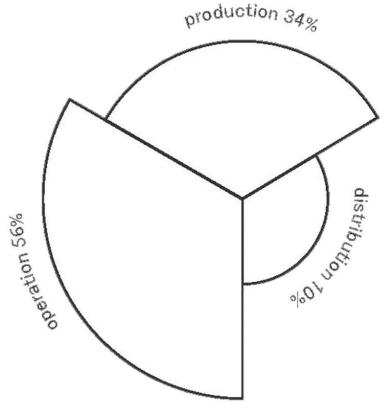
SPENDING



2008–2009
£129,442

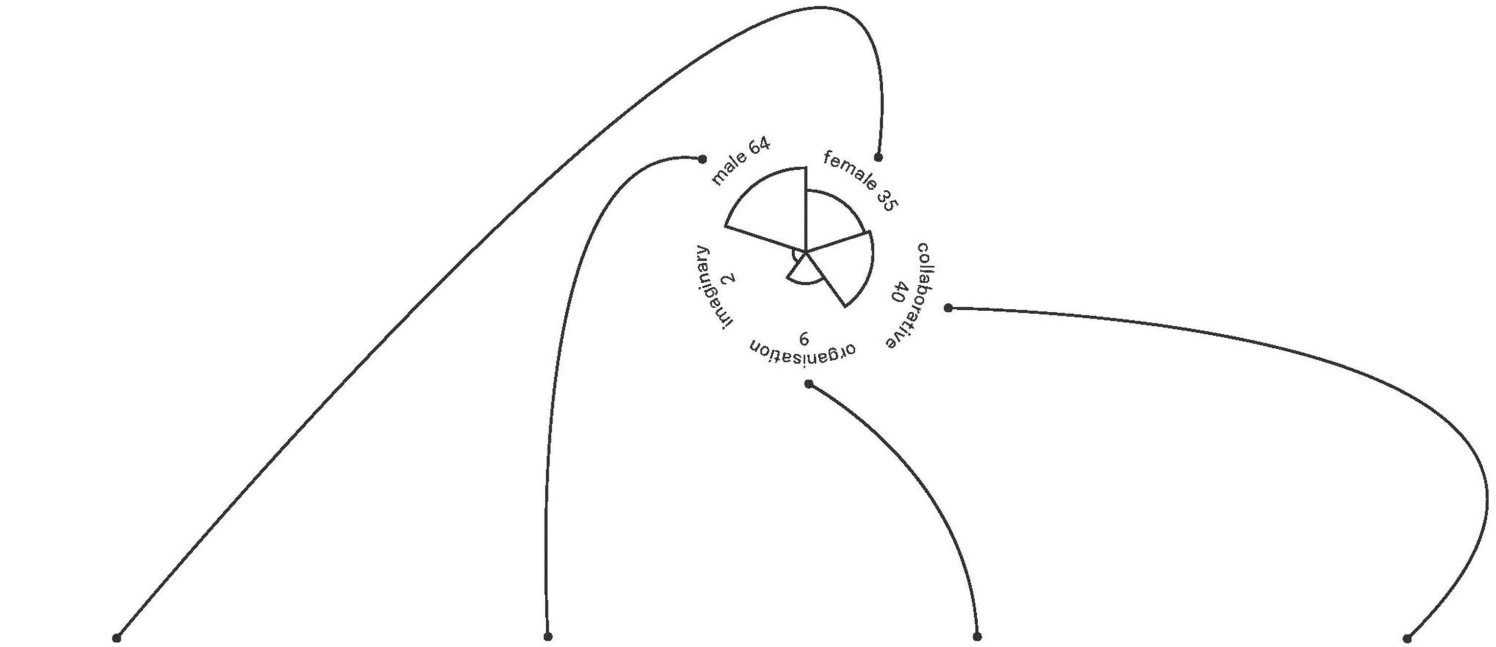


2009–2010
£152,337



2010–2011
£310,493

EASTSIDE PROJECTS HAS PRESENTED THE WORK OF 190 ARTISTS, GROUPS AND ORGANISATIONS



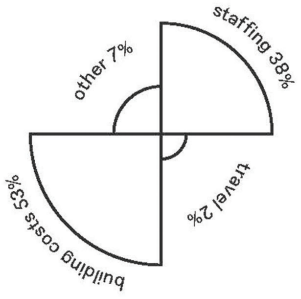
35 female artists:
4 International
6 Europe
16 UK
8 Regional

64 male artists:
13 International
20 Europe
27 UK
3 Regional

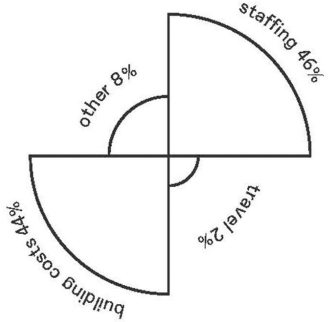
9 organisations:
1 International
3 Europe
4 UK
1 Regional

40 collaborations:
6 International
10 Europe
18 UK
6 Regional

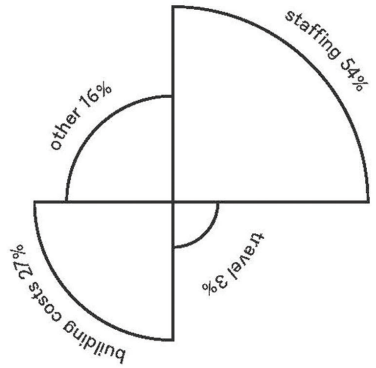
OPERATION



2008–2009
£78,736



2009–2010
£106,117

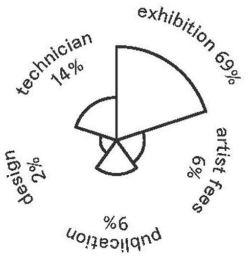


2010–2011
£175,028

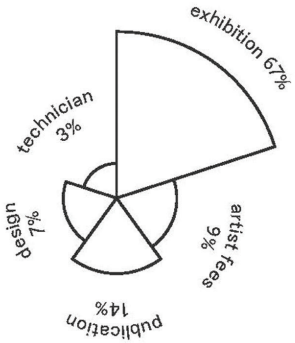
OPERATION includes:
Building (rent, insurance, health and safety, maintenance)
Organisational (board and director meetings, accountancy, equipment, administration materials and general expenses)
Personnel (staff salaries, temporary assistants, travel and transport)

PRODUCTION

2008–2009
£42,943



2009–2010
£34,246



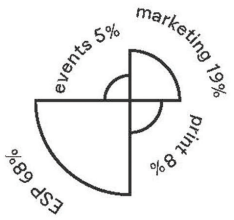
2010–2011
£103,801

PRODUCTION includes:
Exhibition conception, construction, installation
Technical equipment
Artists' fees and related costs

DISTRIBUTION

2008–2009
£7,743

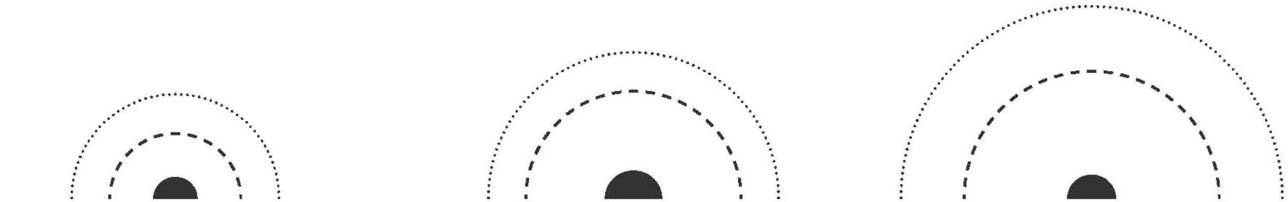
2009–2010
£11,974



2010–2011
£31,493

DISTRIBUTION includes:
Marketing (advertising, web and other associated elements)
Lectures, talks, events
Extra Special People programme

EASTSIDE PROJECTS AUDIENCE PHYSICAL AND ONLINE SHOWN IN RELATION TO MARKETING SPEND



2008–2009

···· Physical audience 6,364
-- Online audience* 9455
Marketing spend £4568

2009–2010

···· Physical audience 9,992
-- Online audience* 16675
Marketing spend £6825

2010–2011

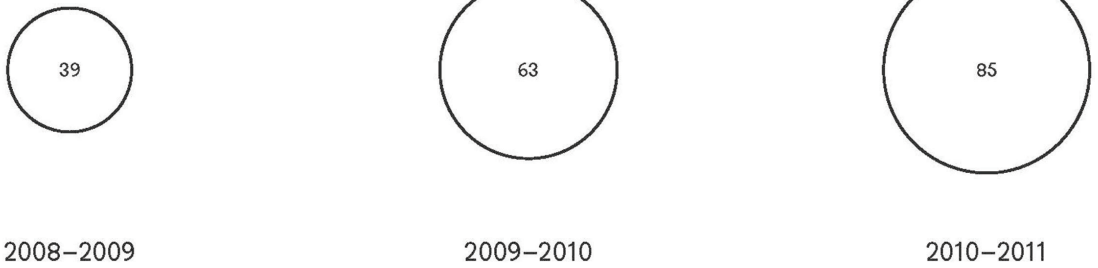
···· Physical audience 13,468
-- Online audience* 39,915
Marketing spend £5983

* Visitors to www.eastsideprojects.org and members of www.facebook.com/eastsideprojects

PRESS COVERAGE

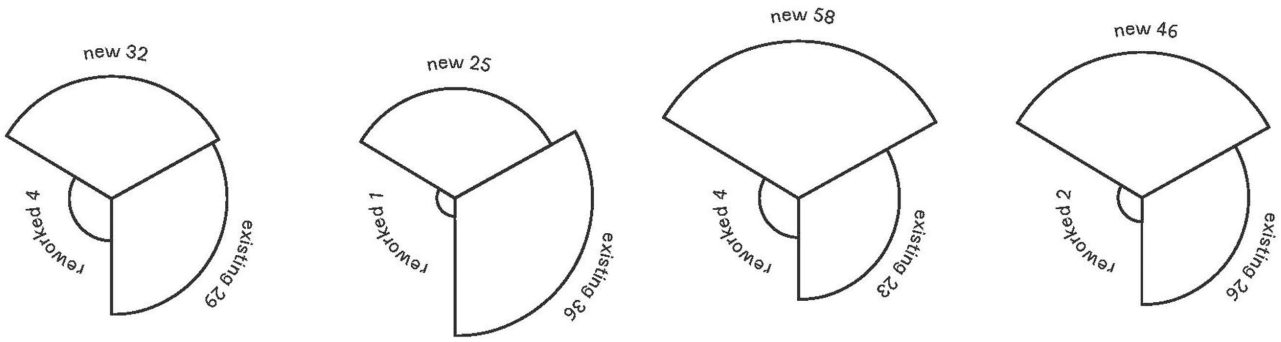
2008–2009	Local print 4, National and international print 5, Online 1
2009–2010	Local print 3, National and international print 14, Online 7
2010–2011	Local print 7, National and international print 26, Online 12

EXTRA SPECIAL PEOPLE MEMBERSHIP*



* See also the E N G A G I N G entry in Eastside Projects User's Manual.

NATURE OF ARTWORKS PRESENTED



2008 2009 2010 2011

AN ENDLESS SUPPLY is a design studio formed by Harry Blackett and Robin Kirkham, with a focus on independent publishing and designing platforms for art production. Recent projects include: 'The Department of Overlooked Histories', Wysing Arts Centre, Cambridge; 'Countersituation', International Project Space, Birmingham; 'Business as Usual', Kiln Projects, Norwich; 'Again, A Time Machine (A Book Works Touring Exhibition in five parts)', Spike Island, Bristol and Eastside Projects, Birmingham; 'Open Books', Royal College of Art, London (all 2011).

JULIE CRAWSHAW is committed to developing an interdisciplinary perspective on the agency of art, artists and the 'artist-led' from an art school, development studies and social sciences background. Looking at art practice through the lense of anthropology, she is doctoral scholar of the Sustainable Consumption Institute (University of Manchester) and Art, Science and Business Fellow of Akademie Schloss Solitude, Stuttgart. She has contributed to the visioning, development and review of many visual arts 'organisations' and projects across the UK, including co-directing Midwest (2002–2008), a 'virtual' and 'real' agency for co-investigation into the 'place' of the artist (from a West Midlands perspective).

ANDY FIELD is Co-Director of Forest Fringe, an artist-led organisation making space for risk and experimentation at the Edinburgh Festival and beyond. Forest Fringe's innovative community-led approach to supporting and collaborating with artists has allowed it to become a home to some of the country's most exciting and radical new performance work. Andy is also an artist in his own right; his unusual interactive encounters have been seen at the Battersea Arts Centre, the Southbank Centre and the ICA amongst others. He writes regularly for the Guardian's theatre blog and has a regular column on experimental theatre in The Stage.

FORMCONTENT is a project initiated in 2007 in London's East End. It is now directed by Francesco Pedraglio and Pieternel Vermoortel, with the contribution of Anca Rujoiu. Our mission has always been to create a space in which to experiment with exhibition formats and foster a collaboration that challenges the roles between artists and curator. Latest curatorial projects include: 'The Responsive Subject' with João Maria Gusmão & Pedro Paiva, Ian Kiaer, Guy Mees, Gyan Panchal, Mu.Zee, Ostend, Belgium (2011). After five years of more than 35 exhibition inside and outside the UK, a rich program of performances, events, publications and commissions, we decided to close our space and work on a 15-month nomadic project. 'It's moving from I to it' finds the first embodiment in an editable script.

FREEE is a collective made up of three artists, Dave Beech, Andy Hewitt and Mel Jordan. We work together on slogans, billboards and publications that challenge the commercial and bureaucratic colonization of the public sphere of opinion formation, occupying the public sphere with works that take sides, speak their mind and divide opinion. Recent projects include: 'Nought to Sixty', ICA, London; 'Terms Of Use', Centro Cultural, Montehermoso, Vitoria, Spain, curated by Lisa Rosendahl; 'How To Be Hospitable', solo exhibition at the Collective Gallery, Edinburgh.

REBECCA GORDON-NESBITT has worked as a curator in London, Glasgow and the Nordic countries. She recently receded from direct participation to concentrate on research into the infrastructure of the art world, its institutions and economies, increasingly deploying an investigative methodology. Ongoing research into cultural policy under neoliberalism has led her to seek alternatives in the immediate aftermath of the 1959 Cuban Revolution. Her work is motivated by a belief in the radical potential of art.

ELIZABETH HAWLEY has contributed to the development of the visual arts sector in the West Midlands between 2001 and 2010 through key development roles at Arts Council England. Prior to this she was part of the curatorial team at Tate Liverpool and preceding this worked at Spike Island, Bristol. Since 2010 she has developed an independent practice, working principally in the Midlands, which is designed to help professionalise the visual arts workforce, foster opportunities for artists and curators and to bridge gaps within the sector between the individual and the institution.

KELLY LARGE is an artist whose practice is underpinned by an interest in exploring the artist's role in the production and distribution of culture. Her work investigates ideas and experiences of 'being visible' and the act of 'being public'; especially how different registers of visibility and public-ness are entangled with the social relations of art practice. Recent solo exhibitions and projects include: 'We, the Object' for Art House Foundation, London, an on-going sculptural project that aims to connect the gallery with the school on the same site though transforming a class of 30 pupils into an object (2011) and '744 x 744 x 744', Limoncello, London, an exhibition exploring the least used books containing the word 'artist' in the British Library collection (2010). She has also presented her work in group shows at David Roberts Art Foundation, London; Eastside Projects, Birmingham and Seventeen, London.

HELEN LEGG is director of Spike Island, Bristol. Previously she worked as curator at Ikon since 2005, making exhibitions with Ron Terada, Matias Faldbakken, João Maria Gusmão & Pedro Paiva, Damian Ortega, Marijke van Warmerdam, Darcy Lange, Armando Andrade Tudela, Tercerunquinto and John Smith, amongst others. She worked on the development of Ikon Eastside, a second gallery based in a former factory building in Digbeth. Working off-site she curated projects with Gillian Wearing, Marie Lorenz and Christina Kubisch.

MARIA LIND is a curator and critic based in Stockholm. She is the director of Tensta Konsthall, Stockholm. She was director of the graduate program, Center for Curatorial Studies, Bard College (2008–2010); director of IASPIS in Stockholm (2005–2007); director of Kunstverein München (2002–2004); and curator at Moderna Museet in Stockholm (1997–2001). In 1998 Lind co-curated Manifesta 2, Europe's biennale of contemporary art. She is the co-editor of the recent books 'Curating with Light Luggage and Collected Newsletter' (Revolver Archiv füraktuelle Kunst); 'Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art' (Black Dog Publishing), as well as the report 'European Cultural Policies 2015' (IASPIS and EIPCP) and 'The Greenroom: Reconsidering the Documentary and Contemporary Art' (Sternberg Press). She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In the fall of 2010 'Selected Maria Lind Writing' was published by Sternberg Press.

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PUBLIC WORKS are an art and architecture practice working within and towards public space. All public works projects address the question how the public realm is shaped by its various users and how existing dynamics can inform further proposals. Their focus is the production and extension of a particular public space through participation and collaborations. Projects span across different scales and address the relation between the informal and formal aspects of a site. Their work produces social, architectural and discursive spaces. Outputs include socio-spatial and physical structures, public events and publications. Current members are Kathrin Böhm, Torange Khonsari, Andreas Lang, Polly Brannan and an extended network of project related collaborators.

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Chapter 10

Support Structure: in support of Support
'Support Structures', Sternberg Press
(2009)

In support of Support was an exhibition in the form of a book. A publication project for the creation of the missing bibliography of support structures, it formed what I designate as a 'performative bibliography' and thus functions in support of the whole *Support Structure* project on the one hand, and on a wider level, of the type of practice it designates. The long-term engagement with notions of support through the research-based project *Support Structure* highlighted an almost complete absence of literature or theory on the subject, and therefore the imperative need to support its creation.

In support of Support was constructed and designed as a support structure in itself, with designer James Langdon. The publication also constituted the last phase of the *Support Structure* project, and includes its corresponding set of works, actions, and manifestations as depicted in chapters 1 – 9 in the exposition pages: these parts functioned to structure the book as chapter heads – they were differentiated by being printed on slightly heavy, peach coloured paper. '*Support Structures'* was conceived as a manual, and therefore starts with a set of 'Directions for Use', outlining support's function and intent ('Necessity' and 'Requirements') and its operation ('Features', 'Structures', 'Modes', and 'Entries'), which were all printed on legal paper, forming a wrapping on the edges of the book. It then proceeded to investigate notions of support within the realms of art, architecture, and other spatial practices. It proposes a curated bibliography with a collection of contributions that offered different possibilities for engaging

in this unchartered territory – from theoretical frameworks to projects, existing systems to ones invented for specific creative processes.

'Support Structures' offers support through potential methodologies, inspirations, and activations for practice, and the rest of its contents were printed on a matt white paper, which make the bulk of the book. While registering and collecting reference projects ('Entries') in a new archive of support structures alongside our ten-phase project, different writers, thinkers, and practitioners were invited from various fields to elaborate on frameworks and work on texts ('Modes'), which form the theoretical backbone of the publication.

As an exhibition format, a book offers particular possibilities for display, and most of all, a very different duration to those usually available. While the conventions of temporary exhibitions range from six weeks in the gallery context, to three months for museum shows, even so-called permanent exhibitions rarely last more than a few years. A book on the other hand remains in its configuration, independently of its authors, for the lifetime of its pages, it follows a different distribution route as it reaches people individually, and is difficult to read in company. In many ways such a process is slower – to reach a public, for instance – but it has a larger legacy, as books can be encountered over and over again, or anew years after they have been printed. The pages of *'Support Structures'* reflect many of the investigations around display contained in this thesis applied to and mediated through textual and image treatments, for instance foregrounding supporting material through colour and scale inversions, or through the use of marginalia, paper stock, multiple classification systems. As an exhibition, it draws from the encyclopaedic efforts of national museums and the great exhibitions, all applied onto the micro scale of A5: 148 x 210mm, which even if considered

as individual pages would only total 13·75m^2, and is a very small surface area in relation to its ambitions. Acknowledging the linearity of a book's structure, as one page inevitably follows another, the book is organised according to a reinvented 'galleria progressiva'[153] that would be based a sequence of actions in a process, rather than a chronology. Thus the book's chapters also designate steps in a methodology, which was the one developed throughout the *Support Structure* project.

153 See *World register*, *Preface*, p. 37.

Support Structure: *Phase 10*
In Support of Support
Sternberg Press (2009)
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Foreword

Support Structures is a manual for what bears, sustains, props, and holds up. It is a manual for those things that encourage, give comfort, approval, and solace; that care for and provide consolation and the necessities of life. It is a manual for that which assists, corroborates, advocates, articulates, substantiates, champions, and endorses; for what stands behind, underpins, frames, presents, maintains, and strengthens. *Support Structures* is a manual for those things that give, in short, support. While the work of supporting might traditionally appear as subsequent, unessential, and lacking value in itself, this manual is an attempt to restore attention to one of the neglected, yet crucial modes through which we apprehend and shape the world.

Support Structures is the culmination of several endeavours. The first is the collaborative project 'Support Structure' by ourselves, Céline Condorelli and Gavin Wade, from 2003 to 2009. The second, prompted by the first, is a critical enquiry by Condorelli that exposes an almost complete absence of literature or theory on what constitutes 'support', and therefore the imperative need to create a bibliography on the subject. Lastly, this book, *Support Structures*, is itself articulated as a supporting structure, a manual for engagement in and with its subject, which attempts both functionally and structurally to operate much like it.

This book was produced by and constitutes the last phase of the Support Structure project, and includes its corresponding set of works, actions, and manifestations. The ten phases of Support Structure form a process of investigation into the methodologies and conceptual devices offered by thinking through what a support structure could or might be. This act was informed by our belief in and understanding of inherent and primary functions of the role of art and architecture as supportive, which quickly led to a discussion of utopian references as much as pragmatic ones. Indeed we began the project by asking if a universal support structure could be developed. The cumulative parts of this project form a research archive, with a set of terms and possibilities for thinking through support outside the traditional terms that are assigned to it. It is present in this book as an art project and the primary research towards developing the argument that support, though often unrecognised or belittled, is an important, productive, and qualitative work.

The conditions of cultural practice have been extensively questioned and transformed in the last decades. This implosion can be credited to the rethinking of representation in the late 1970s and to the practices coined as institutional critique and relational aesthetics, these three moments or movements having been instrumental in reshaping critical discourse in contemporary art and architecture. The effects of this transformation of the cultural field were to shift the focus away from objects and products towards processes of labour and production, and towards the discursive—in some ways, from foreground to mid- and background. This was

accomplished through a substantial re-politicisation of the cultural sphere, and was developed alongside considerable theoretical and philosophical work that is emblematic of this particular shift. For this turn, we must indebt ourselves first to Marxist and feminist discourses, and secondly to what they made possible, to the works of Artist Placement Group, Marcel Broodthaers, Daniel Buren, Andrea Fraser, Lousie Lawler, Group Material, and to the writings of Hannah Arendt, Roland Barthes, Jacques Derrida, Gilles Deleuze, Michel Foucault, Félix Guattari, and Claude Lévi-Strauss.

And yet something still seems to be missing. Some simple observations seem to be at odds with this apparently mature movement. For instance, as yet, architecture seems not to have addressed or created a discourse around its own making. (Where is the history of the workers of architecture?) And the modes of exhibition and display are more conservative and homogeneous today than they have ever been in history (as the white cube—also in its black box guise—is, finally, all-prevailing). In the wealth of writings on space and politics, there appears to be a lack of critical literature on the means, relationships, and underlying ideologies in the making and representation of space. This book addresses this black hole in the self-consciousness of art and architecture, and asks where the discourse of support is to be found, by proposing to uncover it. Can we refocus our attention to thinking through the lens of support? While this might reveal hidden relationships, foregrounding support also proposes to understand production through forms of mediation and interface towards the making of place, which does not produce objects but relationships to context. This book addresses important questions for art and architecture practices on forms of display, organisation, articulation, appropriation, autonomy, and temporariness, and the manifestations of blindness towards them. In addressing these issues, *Support Structures* can offer a constructive criticality, articulating borders and notions of territory, their supplementary position in the taking place of a work, and the product and production of 'frames'.

Finally, this book is constructed and designed as a support structure in itself, with designer James Langdon. *Support Structures*, therefore, starts with a set of Directions for Use, outlining support's function and intent ('Necessity' and 'Requirements') and its operation ('Features', 'Structures', 'Modes', and 'Entries'). It then proceeds to investigate notions of support within the realms of art, architecture, and other spatial practices. It proposes a curated bibliography with a collection of contributions that offer different possibilities for engaging in this unchartered territory—from theoretical frameworks to projects, existing systems to ones invented for specific creative processes. Towards this end, we are grateful to our contemporaries and those we have had the pleasure of working alongside: Kathrin Böhm, Clare Cumberlidge, Nathan Coley, Barnaby Drabble, Liam Gillick, Avery Gordon, Paul Hirst, Per Hüttner, Vasif Kortun, Andreas Lang, Maria Lind, Antoni Muntadas, Hans-Ulrich Obrist, Doina Petrescu, Cedric Price, Jane Rendell, Stefan Saffer, Eyal Sivan, Rirkrit Tiravanija, and Carey Young, amongst many others. And those from before we were born whom we continue to draw upon: Herbert Bayer, R. Buckminster Fuller, Eileen Gray, Frederick Kiesler, El Lissitzky, Lilly

Reich, Luchino Visconti, Virginia Woolf … the list is impossible to finish.
Support Structures offers support through potential methodologies, inspirations, and activations for practice. While registering and collecting reference projects ('Entries') in a new archive of support structures alongside its ten-phase project, different writers, thinkers, and practitioners were invited from various fields to elaborate on frameworks and work on texts ('Modes'), which form the theoretical backbone of the publication. These commissioned essays cover a wide range of writing styles, some of considerable complexity, and others that are more casual in tone. Their variety corresponds to that of the task at hand, as they were commissioned specifically in relationship to different kinds of support. These include the psychoanalytic function and resulting theoretical reflections on support (Mark Cousins), support for democracy (Andrea Phillips), considerations on humanitarian aid as a possible form of support (Rony Brauman and Eyal Weizman), an exposition of the state's supports for culture (Jaime Stapleton), an investigation of how to support culture (Bart de Baere), the history and function of art supports (Jean-Claude Lebensztejn), architectural support (Wouter Davidts), and, finally, personal support as care (Jan Verwoert).

Inasmuch as any manual is proactive in character, this book is productively forward-looking, and does not attempt to provide a complete summing-up of the possibilities to think with support, nor is it able to ground them in established directions, as those simply don't exist. It can only suggest a range of possibilities in the hope of opening up further considerations and horizons for thinking and acting. Such an approach inevitably is lacking and wanting and creates its own exclusions—of what has been left out or never found, of what has not been done or documented, and of what will probably never be done or written, given the present institutionalised practices. Furthermore, many questions present here have not yet found answers, and we would like this work to be read as a collective construction site, to be added to, subtracted from, and passed onto others, or simply used. In spite of these limitations, further demands can be made by dedicating this manual to future practice, urging it to explore the political or economic motivations and alliances of dominant cultures, to examine methods of promotion and repression and consider how these elude representation, and stubbornly retain access to modes of production, continuing towards new uses for the practice of support structures.

Support Structure: Céline Condorelli and Gavin Wade

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0.5

Design Notes

Céline Condorelli and James Langdon

The following remarks explain certain approaches taken in the design of the book and work to assist the reader in using it.

For the most part the pages of *Support Structures* are printed only in red and black. Long before it became representative of the 'modernist' aesthetic of the Russian avant-garde the combination was used in some of the earliest examples of substrates bearing graphic marks in history: Egyptian papyri and Roman manuscripts offer evidence that the inherent optical contrast between these two pigments contains something of the most elementary codification of language on a page.

Colour functions in various ways in this book, revolving around a central dialogue between that which in a particular context might be considered *supported* material and that which might be considered *supportive* material. In some situations this results simply in the use of colour in service of differentiation, while in others the colours are mixed or otherwise combined in expression of the often complex or indivisible relation between the two conditions. We ask the reader to explore these treatments rather than consider them strictly or solely as a classification of the material.

It also seems appropriate that the pages of this book should make reference to the rich tradition of printed marginalia, particularly important to the history of book production in Renaissance Europe. The practice of offering mediations of a work in its margins was once prevalent and elaborate: printers and editors, as well as authors, would prepare material to accompany texts, sometimes in the spirit of support and sometimes of subversion. This practice fell from favour in the eighteenth century and is now scarce except in a rationalised form in academic contexts, which often require the erasure of the multiple support structures and inspirations that produced them, or relegate them exclusively to footnotes. The record of the tradition is, however, of great importance in terms of what it reveals about about the very visual assertion of such collaborative and social editorial labour, and its significant impact on how a work is to be considered and read. The ambiguities, simultaneities, and contradictions both between *support* and *mediation* and between *anonymous* and *attributable* intervention that the pages of books from this period exemplify are a central concern of the present book's enquiry.

In practice, a book such as *Support Structures* contains sufficient volume of conventional supporting material: footnotes, illustrations, intertextual references and commentaries that their presence hardly needs graphic emphasis other than simply to ensure that they are placed in close proximity to their referents. However, since supporting material is offered in different contexts, a note is given at the beginning of each section requiring it on the provenance and treatment of such material.

→

Page from Desiderius Erasmus' *Encomium Moriae* (1515). The few lines of Erasmus' primary text at the top of this page are accompanied by extensive annotations, which scholars suggest may also have been authored by Erasmus in an effort to influence the reception of his work. A second layer of marginal mediation is evident in the illustration by Hans Holbein the Younger.

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uellendis equinæ caudæ pilis ridendum cõmẽtum? Vt ne quid dicam de Minoe deq; Numa, quorũ uterq; fabulosis inuentis, stultam multitudinem rexit. Huiusmodi nugis, cõmouetur ingens ac potens illa belua, populus. At rursum, quæ ciuitas unq; Platonis, aut Aristotelis leges, aut damq; habentem nigram. Macilento autem admouit uirum robustum, forti uero homunculum imbecillem. Dato autem signo uir ille magnus, ut illi præceptum erat, caudam gracilis equi ambabus manibus prehendens euellere setas omnes, uno impetu annixus est. Paruus contra homuncio, robusti equi caudam, paulatim uellebat. Tandem uero ubi ille frustra conatus sibi molestus esset, alijsq; risum moueret, hic cõtra minimo labore, setas statim euelleret. Ibi Sertorius assurgẽs, uidetis cõmilitões, inquit, ingenium plus posse q̃ uires. Multa enim quæ unico impetu superari non possunt, paulatim superantur. Minoe Numaq;.) Minos Cretensiũ rex, finxit se nono quoq; anno, in consilium Iouis patris admitti, atq; inde leges acceptas ad populum ferre, quo maior esset legibus autoritas. Vnde Homerus Odyssea. τ. Μίνως ἐννέωρ' βασιλεύς τε διὸς μεγάλου ὀαριστὴς .i. Minos nono quoq; anno, cum Ioue, familiarem habuit confabulationẽ. Vnde Hesiodus dixit eum Iouis sceptrum, quam Plato in Minoe doctrinã interpretatur, habere. ζώωδ ἔχων σκῆπτρον, ὃν κοὶ πόλεων βασίλευε. i. sceptra Iouis retinens, quis Cretum rexerat urbes. Numa itẽ) Cum sub Numa Pompilio secundo Romanorum rege, Romani cum omnibus finitimis pacem haberent, ueritus Numa, ne luxuriarent ocio animi, quos metũ hostium disciplinaq; militaris continuerat, omnium primum, rem ad multitudinem impe ritam, & illis sæculis rudem, efficacissimam, deorum metũ injiciendum ratus est, qui cum descendere ad animos sine aliquo cõmento miraculi non posset, finxit sibi cum dea Aegeria congressus nocturnos esse, eiusq; se monitu sacrificia instituere, legesq; ferre. Hæc ferme Liuius. Belua populus.) Plato libro de republica sexto, dicit Sophistas nihil aliud docere q̃ uulgi sententias, in quibus cum congregatus fuerit, consentiunt, hancq; uocare scientiam. Veluti siquis θρέμματος μεγάλου, ὃ ἰσχυροῦ τρεφομένου. i. bestiæ magnæ robustæq; nutritæ, iras & cupiditates singulas obseruarit, q̃ ratione hoc adire, tractareq; deceat, quibus rebus miteſcat, & quibus acerbius fiat, quibus placetur, quibusq; irritetur. Dicitq; sophistas singula nominare ad illius bestiæ ingentis opinionem, bona uidelicet dicere, q̃bus delectatur; mala uero quibus ipsa bestia offenditur, neq; aliam ullam de his afferre rõnem. Hæc Plato. Sed & cõcionatores nostri tẽporis nõ multũ sophistis illis

Pompeium, bellum gereret, multitudoq; Barbarorũ, ducis imperio minus pareret, hoc cõmẽto usus est. Aduocata totius exercitus contione, duos equos adduci iussit, alterum macie senioq; confectum, alterũ robustum, cau-

Legũ reperitrix stultitia.

Numa.

Sophistæ.

F 2

Concionatores nri tpis:

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Céline Condorelli
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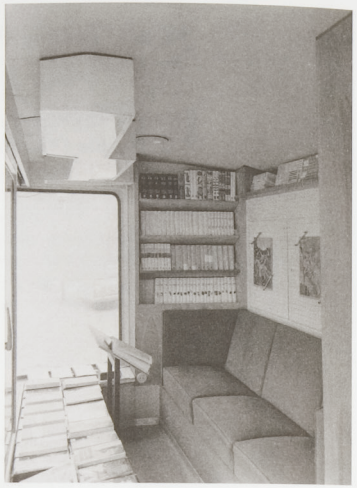
2.2 CONFLICT MANAGEMENT Carey Young
2.3 POLITICAL SUPPORT Andrea Phillips
2.4 UNIVERSAL DIAGRAM Gareth Jones
2.5 EXHIBITION Muntadas in conversation
with Céline Condorelli
2.6 SUPPORT STRUCTURE: Phase 1
In Support of Art
ASK A QUESTION
3.1 JOKER James Langdon
3.2 IL BADALONE Filippo Brunelleschi
3.3 SUPPORT FOR CULTURE Jaime Stapleton
3.4 4 SEMINARS Audio Arts
3.5 SUPPORT STRUCTURE: Phase 3
In Support of Community
PURSUE CONVERSATION
4.1 THE OFFICES OF FEND, FITZGIBBON,
HOLZER, NADIN, PRINCE AND WINTERS
4.2 HOW TO WORK BETTER Ryan Gander
4.3 DEDICATION Kurt Vonnegut
4.4 PERSONAL SUPPORT Jan Verwoert
4.5 SUPPORT STRUCTURE: Phase 5
In Support of Education
BUILD AN ARCHIVE
5.1 CULTURAL SUPPORT Bart De Baere and
Céline Condorelli
5.2 TRAVELING LIBRARY / DISPLAY Enzo Mari
5.3 "WE'RE PAPERMEN", HE SAID Can Altay
5.4 CEILING PIECES Christopher D'Arcangelo
5.5 WORK #440 Lawrence Weiner
5.6 SUPPORT STRUCTURE: Phase 10
In Support of Support
NAVIGATE THE TERRAIN
6.1 THE ECONOMIST STYLE BOOK
6.2 SPARE TIME JOB CENTRE Ella Gibbs
6.3 RAMBLING Jane Rendell
6.4 SUPPORT STRUCTURE: Phase 2
In Support of Corporations
CONSTRUCT A FRAMEWORK
7.1 SANTA MONICA MUSEUM OF ART
Michael Asher
7.2 THE WORK SHOWN IN THIS SPACE …
Peter Nadin Gallery
7.3 ABSTRACT CABINET El Lissitzky
7.4 ART SUPPORT Jean-Claude Lebensztejn
7.5 ABOUT THE RELATIVE SIZE OF THINGS IN
THE UNIVERSE Martin Beck
7.6 L-TYPE AND T-TYPE DISPLAY
Frederick Kiesler
7.7 SUPPORT STRUCTURE: Phase 9
In Support of Public
CLAIM A POSITION
8.1 Artist Placement Group
8.2 STRIKE AT BRANNANS Conrad
8.3 ARCHITECTURAL SUPPORT Wou
8.4 MOBILE WALL … Christopher
8.5 SUPPORT STRUCTURE: Phase
In Support of Institutio
PLAY A GAME
9.1 FLUFFERS II Flatpack 001
9.2 WORLD GAME R. Buckminster Fu
9.3 HOW TO PROVIDE AN ARTISTIC SER
Andrea Fraser
9.4 SHORE SCENE SOUNDTRACK Cevdet Erek
9.5 SUPPORT STRUCTURE: Phase 7
In Support of Shopping
EVALUATE YOUR TOOLS
10.1 WORK #482 Lawrence Weiner
10.2 FREE EVALUATION SERVICE Lucy Kimbell
10.3 HUMANITARIAN SUPPORT
Rony Brauman and Eyal Weizman
10.4 WORK #442 Lawrence Weiner
10.5 DETERMINED BARBARA Banu Cennetoglu
10.6 NOTES ON AND ABOUT ART Lawrence Weiner
10.7 UNFAIR COMPETITION Lonnie van
Brummelen and Siebren de Haan
10.8 SUPPORT STRUCTURE: Phase 4
In Support of Politics
CHOOSE AN UNACCEPTABLE COLOUR
11.1 WORK #439 Lawrence Weiner
11.2 SILK AND VELVET CAFÉ Lilly Reich
11.3 Index and Inventory
SternbergPress

Enzo Mari
Traveling Library (1955)
Display (1956)



202 *Traveling Library* (1955), truck transformed into bookstore / book display, Bompiani.

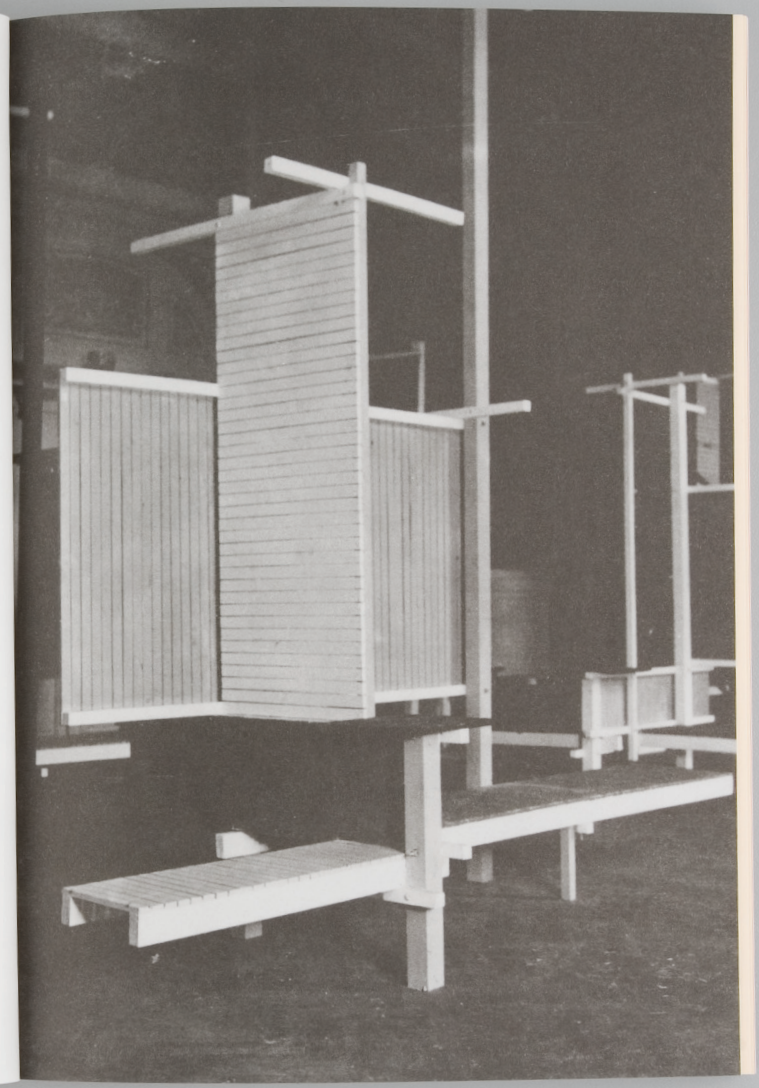
→
Display (1956), exhibition of an illustrated art encyclopedia, Bompiani.

Frederick Kiesler
L-Type and T-Type Displays (1924)

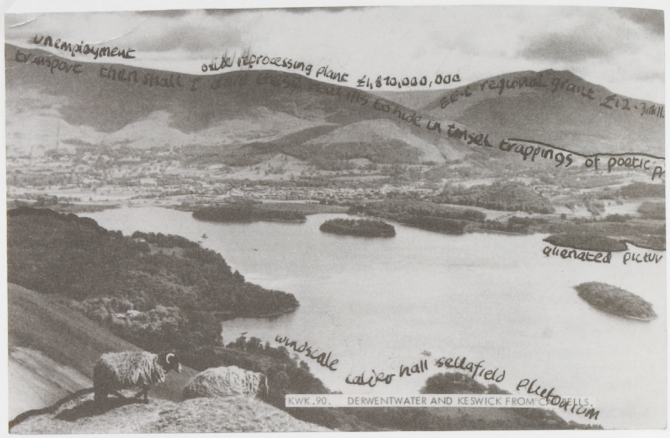
↑ →
Frederick Kiesler *Leger- und Trägersystem* (1924), Internationale Ausstellung neuer Theatertechnik, Wien.

The artist and architect Frederick Kiesler had a lifelong occupation with the development of new structural and ideological display concepts. In the 1920s Kiesler started developing continuous environments and built structures with his curatorial and structural work on the 1924 *International Exhibition of New Theatre Technique* at the Konzerthaus in Vienna. Most significantly within the large exhibition Kiesler invented a new system of exhibition design stressing viewers' dependence on their spatial relations with exhibition material and the creation of meaning.

The L-Type and T-Type display systems were an attempt to develop a new language of form for installation through a grouping of freestanding demountable painted wooden structures, described by Mary Anne Staniszewski, in her seminal book *The Power of Display* (1998), as "a new physical framework and ideological scaffolding for exhibition". Each unit deployed a careful balance of vertical and horizontal beams and slatted surfaces with the T-Type units utilising cantilevered diagonal 'arms' for the adjustable positioning of materials for display. The structures carried over six hundred articles of theatre design and material exploring performative space, matched and enhanced by the structural fluidity of their support. Kiesler's intention was to "elimate the separation between floor, walls, and ceiling and create floors, walls and ceiling as a continuous whole" The experiment was continued in 1925 in the 'Austrian Theatre' section of the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris. Here Kiesler continued the red, black and white painted interconnected structures but to an even greater level of interdependence and mutual support in the guise of an exhibition. *City in Space* was planned as both a support system for Austrian set and theatre design and as a model for a future city bringing to realisation many theoretical and diagrammatic propositions developed out of Constructivism, de Stijl and Neoplasticism. Kiesler's 'floating' city and emerging language of forms informed much of the groundbreaking architectonic practice of the time and was continued into later key works and his own theory of Correalism, developed in the 1930s. Correalism conveyed the sense that reality is not manifest in the thing itself but in its ordered, coordinated correlation to its environment.



Conrad Atkinson
Strike at Brannans (1972)



Strike at Brannans took place at the ICA in London, documenting and supporting a workers strike at Cleator Moor's thermometer factory. Atkinson installed a display of newspaper articles, quotations, photocopies, signed petitions, photographs, and videos of interviews with workers. This exhibition was one of the first to bring a particular social problem, in this case the problems of Atkinson's hometown industry, into an art context. Socially engaged art radically opposed one of the beliefs established by formal modernism—that art engaged in politics was actually a form of propaganda, and that art should be 'beyond politics'. *Strike at Brannans* is a powerful part of a movement that challenged any separation of art from life, stating that as an artist one inevitably had to take sides, and as such Atkinson proposed a substantial critical engagement in society at large, which also meant making art in support of labour and social struggles. Atkinson's project directly led to the formation of a workers union by the Cleator Moor workers although ultimately the ladies were all sacked. The 1970s' repoliticisation of the art sphere was an important shift towards addressing questions of representation, identity, and social status.

Conrad Atkinson made (and still makes) projects in solidarity of particular struggles, in which he was personally and thoroughly engaged, and in this way profoundly implicates his art in those questions: "The Brannans strike of 1970 occurred in the village where I lived. The strike, one of the first organised by women, was about mercury poisoning, protesting worker's conditions and lack of consultation, not wages."

Artists not only tried to support strikes, but considered how they might withdraw their own labour, in response to art's implication in capitalism. In 1974, Gustav Metzger proposed a three year 'art strike' (from 1977–1980) in which artists would stop making art, arguing that art's close links with the state and capitalism limited its revolutionary potential, as it could never bite the hand that feeds. He argued that stopping art production would be necessary to "construct more equitable forms for marketing, exhibiting and publicising art in the future".

SERIES OF EVENTS

In march, 1971, Mr. K. Brannan, intimated to Shop Stewards that he was going to introduce weekly staff conditions to certain selected workers. A meeting was arranged between the District Secretary, Shop Stewards and Mr. K. Brannan who indicated during discussion that he had no concrete proposals to put forward for at that stage what he had suggested were only thoughts in his head. He was advised that the implementation of his thoughts could lead to friction with the rest of the workers if staff status was introduced without having any connection with normal staff duties, especially as other workers would be continuing to do the same work as those who had been favoured by Management. It was suggested to Mr. Brannan that varying grades of staff could be introduced which would give the opportunity to all for advancement. He promised to give the matter his further consideration.

In late May without any further discussion seven workers were called individually to the Office and offered monthly staff status and I quote one remark made by one employee who had been put on monthly staff status "The offer was too good to be rejected."

At a meeting held on Friday, 28th May, Mr. K. Brannan either could not or would not give to the District Secretary any reason for the introduction of staff status. The only progress after a two-and-a-half-hour discussion was a promise by Mr. Brannan that during the Whit week-end holidays he would formulate proposals after consultation with his co-directors to put before the Shop Stewards on Wednesday, 2nd June in order that discussion could continue at the factory until the return of the District Secretary who was away from the area on official union business during Whit week. No proposals were made but a letter of intent was issued which caused a withdrawal of labour by a unanimous decision. The only people left in the factory were eleven non-union working foreman, the seven who had been given staff status and apprentices (members of the union). These apprentices have not been withdrawn due to agreements relating to apprentices.

On returning to the area the District Secretary contacted Management by telephone requesting that negotiations should commence. These overtures were rejected as were others made in subsequent weeks including an approach by the Divisional Organiser. Letters from Executive Council were also ignored. The Conciliation Department of the Ministry of Labour have attempted on a number of occasions to intervene and even their approaches have been rejected.

This dispute began on 3rd June and at the first three meetings there was unanimous decisions to continue the dispute. Management circulated letters to all employees dated 14th June informing them that if they did not return to work by 21st June it would be considered that they had terminated their employment. At the same time foremen knocked at individual doors trying to pursuade workers to go back to the factory.

At the next meeting only eleven members out of one-hundred-and-thirty ignored this decision and did return, the majority of these being wives and relatives of those who had remained in the factory. They in their turn have recruited other relatives as scab workers. Despite this Brannan's labour force is only 50% of the pre-dispute total.

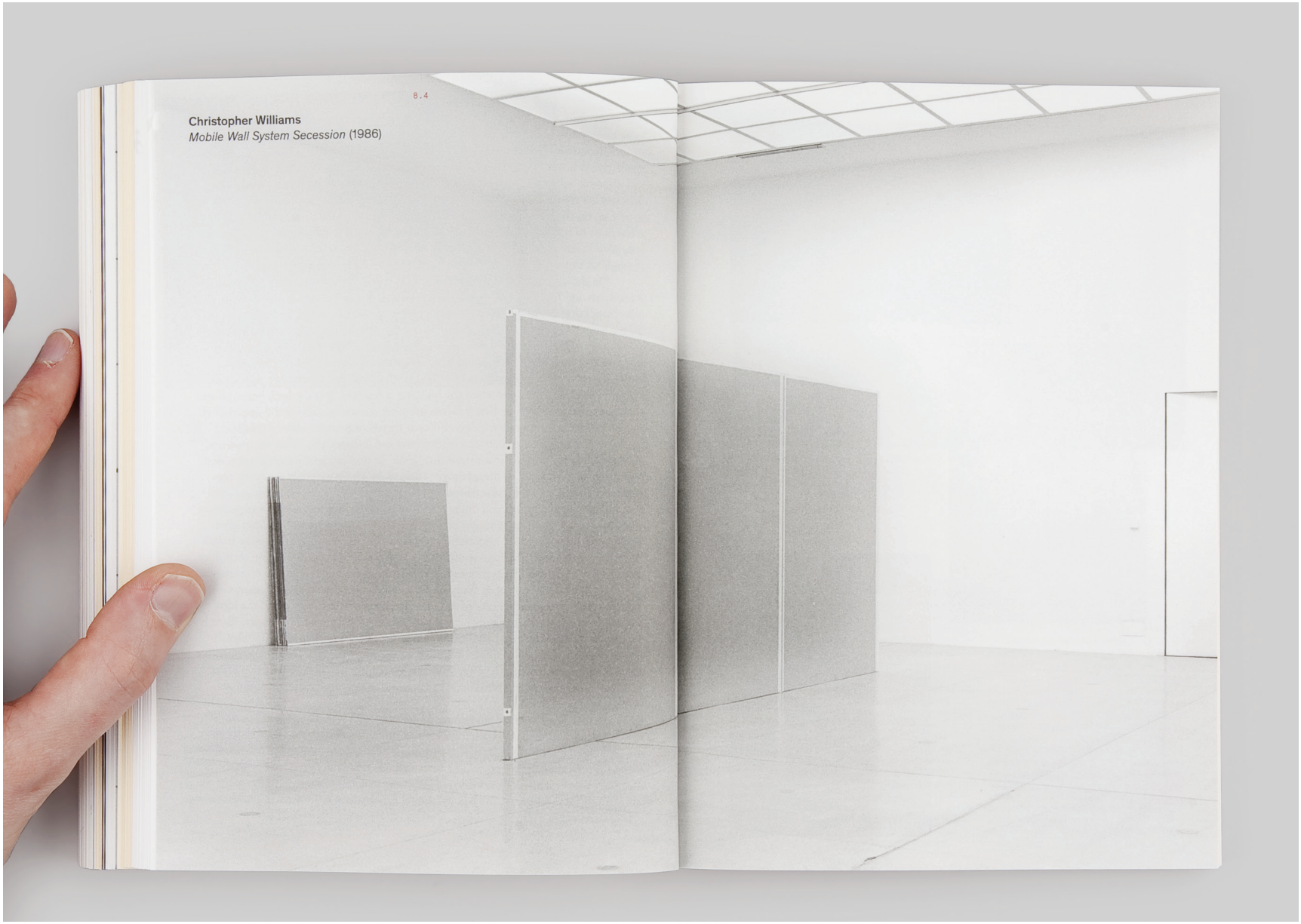
On 10th July, Mr. Brannan notified the Ministry of Labour that the dispute was over and that his production was back to normal. Acting on this information the Ministry of Labour notified the Ministry of Health and Social Security to stop paying Supplementary benefits to the few people who had been claiming same. Protests from the Union regarding this action have been made but to date there is no change. As far as the strikers are concerned they are not on strike - they are unemployed, but at the same time the strikers have to declare their strike pay if they try to claim Social Security (not on strike but have to declare strike pay).

Mr. M. Brannan, however, did contact the Divisional Organiser, Brother H. Banks and said that he would like to meet him, but that it would be without the knowledge of his fellow directors and he would like such a meeting kept quiet. This was agreed and Mr. M. Brannan met Brother Banks and Nicholson in the District Office, Workington. After informal talks it was suggested by Mr. Brannan that the Union make the dispute unofficial and he could then take back the workers he wanted. This suggestion needless to say got the appropriate answer.

Brannan again rejected overtures by Ministry of Labour, local Trade Union Officials and Executive Council of the A.U.B.W. also registered letter from M.C.

In September local M.P. acted as mediator.

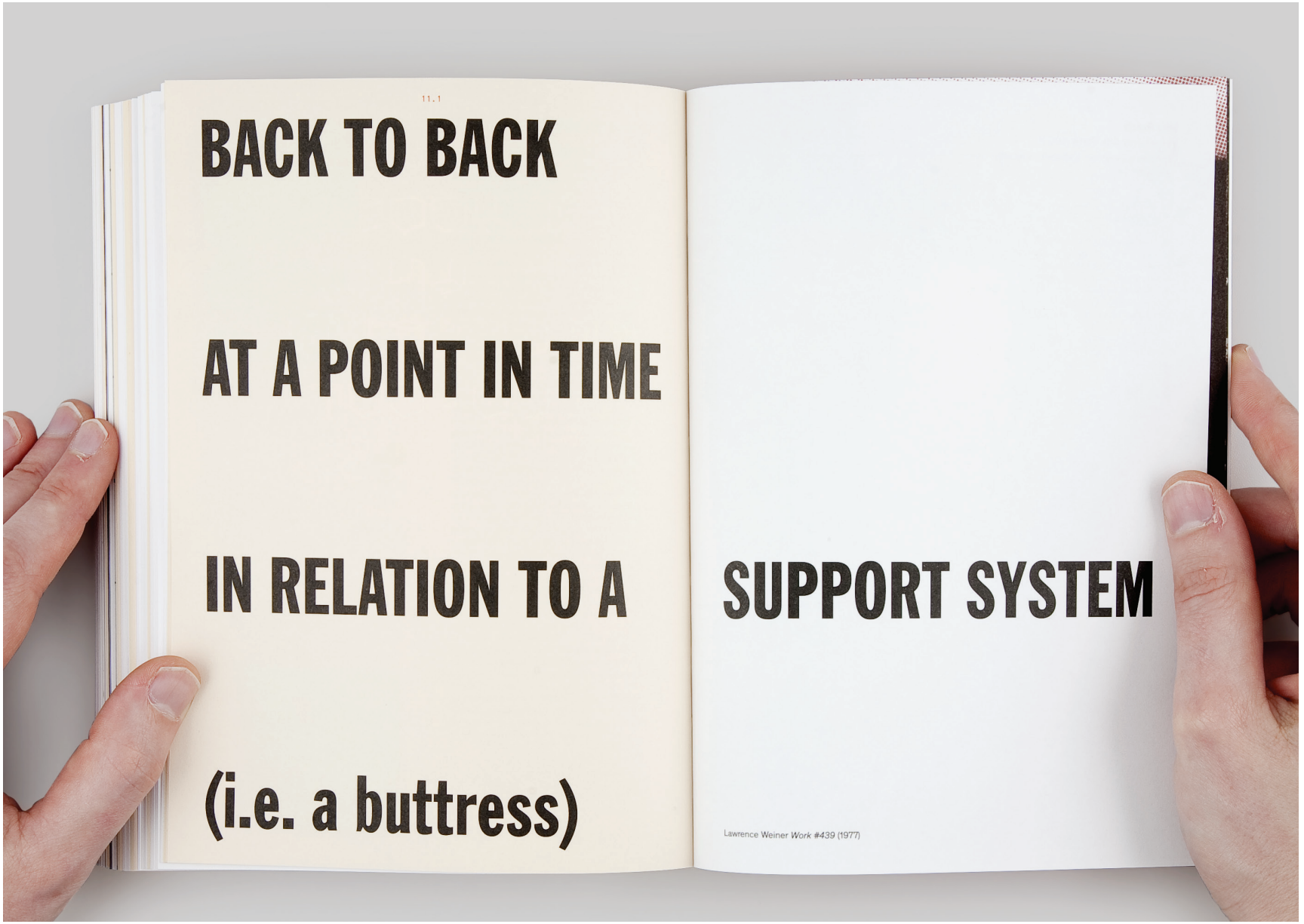
November - meetings took place. Compromise made by Union. Brannan rejected compromise and dispute continues.


8.4
Christopher Williams
Mobile Wall System Secession (1986)

World Game workshop (c.1967).

We are, in Fuller's words, onboard Spaceship Earth, and the illogic of 200 nation state admirals all trying to steer the spaceship in different directions is made clear through the metaphor. The logic for the use of the word 'game' in the title is even more instructive. It says a lot about Fuller's approach to governance and social problem solving. Obviously intended as a very serious tool, Fuller choose to call his vision a game because he wanted it seen as something that was accessible to everyone, not just the elite few in the power structure who thought they were running the show. In this sense, it was one of Fuller's more profoundly subversive visions. Fuller wanted a tool that would be accessible to everyone, whose findings would be widely disseminated to the masses through a free press, and which would, through this ground-swell of public vetting and acceptance of solutions to society's problems, ultimately force the political process to move in the direction that the values, imagination and problem solving skills of those playing the democratically open world game dictated. It was a view of the political process that some might think naive, if they only saw the world for what it was when Fuller was proposing his idea (the 1960s) minus personal computers and the internet. The playing field was not to be so much as leveled, or expanded, but the 'good old boy' political process was to be subverted out of existence by a process that brings Thomas Jefferson into the twentieth century.

ON
OFF
NEW QUESTIONS?
ON
OFF
7 2 1 3 4
NEW CONNECTIONS?
TOTAL CONTROL
LOSS OF CONTROL
CONTROL
1
2
3
4
5
AVERAGE RESPONSE
NARROW
MEDIUM
BROAD
RANGE OF RESPONSES
ABUSE
BALANCE
USE
POWER
WHY?
TOO LITTLE
EXPECTED
UNANTICIPATED
COMPREHENSION
0%
100%
THINGS ACHIEVED
UNPRODUCTIVE
PRODUCTIVE
DANGER ZONE
DRIVING EACH OTHER MAD
UNPRODUCTIVE
PRODUCTIVE
DANGER ZONE
HEALTHY CHALLENGING CONVERSATION
UNPRODUCTIVE
PRODUCTIVE
COMPLETE AGREEMENT
COLLABORATION STATUS


11.1
BACK TO BACK
AT A POINT IN TIME
IN RELATION TO A
(i.e. a buttress)
SUPPORT SYSTEM
Lawrence Weiner *Work #439* (1977)

SUP
PORT
STRUC
TURES
A CO-PRODUCTION WITH
SUPPORT STRUCTURE: CÉLINE CONDORELLI AND GAVIN WADE
AND JAMES LANGDON
9 781933 128450

Postface

I draw this thesis to a close much in the spirit of its promise, by looking into the future and addressing possible future practices. The *Support Structure* project, after being developed over ten phases and seven years, has come to an end as a working rubric and in its previous configuration; set-up explicitly as a curriculum – taking *Support Structure* through a learning process – this multi-part, collaborative endeavour came to its natural conclusion with its two final phases, the opening of the art organisation Eastside Projects on the one hand, and the publication of the manual and reader, *'Support Structures'* on the other. Eastside Projects has been developing its own narrative and, in its five years of existence, has established a strong national and international profile; it has also rearticulated the working relations that gave birth to it in the first place: while I continue to work with Gavin, it is not in the guise of *Support Structure*, but as director of the organisation.

However, something remains. Questions raised by the notion of support structures concern not just a set of issues around display, but also forms of association, and the higher potential in the collective and common, residing in affective as well as intellectual labour. The necessity of working together, to invent possibilities and realities that have not yet been co-opted or exploited, is what also defines relations of friendship. The friendships from the project in effect endure, and in many ways have become for my practice a model of production – of work and of life. Support structures as a process and a methodology entail a way of doing things that creates close ties and connections between people, but also with things, ideas, sites, institutions, books; projects in this way speak through a multitude of voices and propose something that each could not do or say alone, and as a result offers more than the cumulative part of their components and fragments. The friendship they propose is both a practice and a position.

I work by spending time among the numerous voices that are part of the process of thinking through and developing work – of friends, acquaintances and peers – amidst things I have collected, references that I carry along, all chattering like friendly voices in my head. The voices I keep in mind of course also include those of inspirational thinkers from the past, that populate thoughts and conversations and are in this way, also present. Perhaps friendship is a condition of work in my practice – and a close cousin its long-term object, support – a formative, operational condition that works on multiple, simultaneous levels.[154] With this peculiar awareness in mind, in guise of a *Postface* I have given some attention to a question: what would it mean to consider friendship as a condition for thinking? Appropriately, much of the following thoughts and observations have developed in friendly conversations with philosopher Johan Hartle, who very generously offered his knowledge and time to think with me.

Friendship is an elective affinity, a fundamental aspect of personal support, a condition for doing things together; I also consider it the missing chapter to *'Support Structures'*, which could not be made at the time as it opened up issues that were too large to be contained in the already rather enormous tome. I'd like here to address friendship as a specific model of relationship in the large question of how to live and work together – and autonomously – towards change, as a way to act in the world. Friendship, like support, is considered as an essentially political relationship, one of allegiance and responsibility. Being a friend entails a commitment, a decision, and also describes the implied positionings that any activity in culture entails. In relationship to my practice, friendship is at its most relevant in relation to a labour process, as a way of working together. The line of engagement I am following therefore is that of friendship as a form of solidarity: friends in action. Working together can both start from and create forms of

154 The concept of hospitality is also relevant to consider in relationship to support and friendship, see Appendix 4, p.325–326

solidarity and/or friendship, which are therefore pursued as both condition and intent, motivating actions taken and allowing work undertaken.

There is in Hannah Arendt a concept of culture that is, to my view, close to what I would call friendship as outlined above: she defines it as "the company that one chooses to keep, in the present as well as in the past."[155] She quotes Cicero saying he'd rather go astray with Plato, than hold the truth with Pythagoras; what he means by this, I imagine, is that he prefers the company of Plato than a so-called truth, especially if proclaimed by a bore like Pythagoras. He says: "In what concerns my association with men and things, I refuse to be coerced, even by truth, even by beauty."[156]

The politics of such a judgement are of an intellectual and personal alliance, and are based on the simple yet powerful criteria of whom (or what) one would rather be with. The word friendship does not actually appear in Arendt's text, and 'the company one keeps' as I understand it is neither the exclusive group of friends nor the production of life, but 'cultura animi', a kind of humanism. In this way the choices and alliances that we make all the time, (like which books to read and refer to, or whom to work and think with) become instrumental in the formation of culture. There is something empowering, perhaps even liberating, in this notion of friendship and culture, and I am interested in not just understanding it in general, abstract terms, but also through a specific situation, chosen here as Hannah Arendt's friendship with Mary McCarthy, taking place and speaking through twenty-five years of letters they exchanged, and numerous books and publications that they helped each other with.

Responding to Hannah's definitions of work, Mary offers in a letter the clues given by Italian language: while 'lavoro' is work, 'opera' is the oeuvre,

155 'The Crisis in Culture: Its Social and Its Political Significance', Hannah Arendt, *Between Past and Future: Eight exercises in political thought*, Faber and Faber, UK, 1961, p. 226.

156 Cicero op. cit., I, 39–40, translated by J.E. King in *Loeb Classical Library*, Latin volume 2, today published by Harvard University Press.

in some instances even a great work, yet 'operaio' is the (factory) worker. It is between 'opera' and 'operaio' that I suspect there may be something useful for this reflection on the work of friendship, relating work and labour with both object and subject. In the term cooperation we also have the opus ('opera'), that announces a production beyond labour (which in Latin means suffering). Years later, McCarthy's Postface *to the Life of the Mind*, Arendt's unfinished book that was put together by her life-long friend and literary executioner, articulates so poignantly how this work in friendship continues in her absence, with her absence, a different aspect of this communal development of the intellect, or put more simply, what it means to act in friendship: "rather, I put myself in her place, turn to a sort of mind-reader or medium. With eyes closed, I am talking to quite a lively ghost. She has haunted me, given pause to my pencil, caused erasures and re-erasures. In practice (…) I feel less free with her typescript than I would have felt if she were alive."[157]

The ancient tradition defines friendship as an exercise in freedom, which needs to be exercised *in* freedom, meaning exclusively by and with free and equal subjects. As usual, such a freedom is defined negatively: freedom from oppression, from coercion, from unreasonable external constraints on action, but also from affects and inclination, from the slavery of desires etc. However, jurisdictional equality is what counts – so that in a world in which women and slaves are not considered part of the polis, of the democratic space of the city, but just occupy the physical space of it, then friendship can only take place amongst men. Which means that according to that tradition, freedoms like friendship can only be exercised by free men, and that in a world in which women are subaltern, they cannot be addressed in friendship, and are therefore also excluded from its discourse. As the discourse around friendship is born and develops in ancient

157 Hannah Arendt, *The Life of the Mind*, Editor's postface by Mary McCarthy, p. 247.

Greece, where women and slaves are excluded from democracy, this rather heavy footnote is bizarrely carried through the history of philosophy all the way – but only sometimes consciously so – until it reaches us; so that this discourse, like many things, replicates the same exclusions it was born in. Hannah Arendt – frequently the only woman on the philosophers' shelf – revives the polis-model of freedom and places politics in the realm of action (what she calls 'vita activa', active life), but in her terms separates it from labour (the production of humanity's own survival) and work (the construction of the material world). She doesn't explicitly exclude slaves or women from the space of democracy, but neither does she include them; and she continues to disqualify what has traditionally been attributed to women and slaves: sensuousness and materiality.

Subsequently I navigated through the – small but rich – philosophical discourse on friendship, through Aristotle, Montaigne, Derrida, Agamben, and Blanchot, and found that it is a discourse of friendship amongst men. It is shocking how powerful these definitions still are in modern philosophy; Nietzsche argues like this: "Are you a slave? Then you cannot be a friend. Are you a tyrant? Then you cannot have friends. All-too-long have a slave and a tyrant been concealed in woman. Therefore woman is not yet capable of friendship: she knows only love."[158] Derrida does address this problem in one chapter of *The Politics of Friendship*,[159] and yet the issue remains: no women philosophers have written about friendship, to the best of my knowledge, and more crucially, there seems to be something inherently patriarchal, perhaps fratriarchal about these constructions of friendship, that are based on the idea of a nation of brothers (and the terrifying notion that we can only live together because we are the same, we share the same land, the same birth, the same blood, the same language,

158 Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for All and None*, 1883–1885.
159 Jacques Derrida, *The Politics of friendship*, Verso 2005, translated by Georges Collins from *Politiques de l'amitié*, éditions Galilée, Paris 2004.

etc.). Simple, haunting questions emerge from this: can I use a discourse that excludes me, and how? Should I produce my own? And how would a discourse on friendship that includes women be structured?

So Nietzsche says: not yet. What is the yet to be reached? Which qualification does woman need to fulfil in order to graduate to the capacity for friendship? And how about the friendship that women and slaves could have together and with each other? Freedom from affects begs another question: I could never accept Socrates' decision that women should not be present at his death because they would be over-emotional. Why should affect not be part of how to die? And why should the discourse of philosophy, that one imagines is what Socrates wanted to die surrounded by, be free from affects? I guess we know that this could never really be the case, but what kind of freedom does the exclusion of desires propose? Surely there is also a desire for freedom in freedom too?

Tracing the exclusive nature of the discourse on friendship to its historical banishment of women and slaves made me look in the shadows of the friendships among powerful men, violent nations, and dominant institutions; intuitively, it would be amongst the excluded that more interesting models of friendship in practice can be found, and I found clues that pointed me towards the places in which people who work together towards change cooperate and support each other, and also undertake the titanic tasks of altering the order of things, often through intimate associations and small scale closeness.

Looking for women's friendships, for instance, I found them among the suffragettes, and the women's peace camps at Greenham Common.[160] In both these cases, friendship works as a modality of social change, which can produce other forms of doing things, and these are more than just about work. The suffragettes were and became friends in their struggle to change women's conditions, which

160 Céline Condorelli, *Life Always Escapes*, Installation, article, series of events, Wysing Arts Centre, Cambridgeshire, *e-flux* journal and with Avery Gordon at Extra City, Antwerp, 2009.

is something we could call work – but mostly this was about how they wanted to live, and how they wanted other women to be able to live. Following what was in the shadow of the famous men, I arrived at sites in which friendship designates both 'being close to' and 'making common cause'. These 'other' friendships do not treat friendship as an objective, but rather as a condition: they are not the strategic means-to-ends tools that are called upon by friendly nations, the friend of the museum, or the friend/enemy dichotomy to achieve other ends than friendship itself. Arendt's friendship with McCarthy also provided me with a specific situation to ground my enquiry in.

So one question is concerned with the possibility of friendship between men and women, and of course between women themselves within philosophical discourse. But another question was to think less of the whys of exclusion, and instead focus on how to produce an inclusive discourse on friendship, or how to include women, as well as the territories historically attributed to them like affects and materiality, in a discourse on friendship. For this to happen I needed to think through how friendship, as a relationship, takes place.

Johan Hartle responded to this saying that "friendship is an affectionate relationship in and through which humans mutually increase their potentia agendi, their vital capacities. Spinoza sees, in a classically philosophical way, friendship's highest potential in the communal development of the intellect. But the intellect here just functions to differentiate and develop the body and its affects. Spinoza's approach to friendship is to some extent exceptional, as he does not accept any ontological separation between mind and body. The formation of the common or the res publica is, in that sense, as much an agreement in terms of bodies as it is in terms of intellects. In this way, the construction of a people is the construction of shared affects."

This proposition seems to talk well to the changing nature of work, especially in relation to what has come to be designated as immaterial labour, and would have previously just been called intellectual work. While friendship is regarded as being outside work in the productivist sense, then perhaps working in friendship is a way of claiming space to work outside production? If the premise of working in friendship is valid as a desired condition, in it friendship is as much about producing itself as it is about producing the work: the 'working in friendship' is also a way of doing. What this means is that regardless of what one is working on – creating artworks, books, etc. – one of the main things being developed is actually the friendship itself, a form of life which cannot be totally capitalised upon and is therefore slightly in excess of work as we know it.

This leads to think of working in friendship – particularly in culture but not exclusively – as elective in more than one sense of the term: as people choosing to work together and also adding things to the world that have no immediate, instrumental function. Functions might be gained, and that is an important aspect to making things, but they have to be modelled into existence to be capitalised upon in the first place, even if they are adjustments to existing conditions.

"One must therefore also con-sent that his friend exists" I read, "and this happens by living together and by sharing acts and thoughts in common. In this sense, we say that humans live together, unlike cattle that share the pasture together…"[161] An idea of living together emerges from partaking in acts and thoughts in common, in a way that what is shared is not things, objects, property, qualities (being brothers, men, French, artists, or whatever) but an activity, a process of co-existence through doing and thinking. What this proposes is a process of association that remains open as to what or whom may partake in it. Furthermore, could a woman speak in friendship? And in that way overcome

161 *The Friend, Giorgio Agamben, Stanford University Press, 2009, p.33.*

the structure of classical philosophical discourse by occupying it, and acting within it? In this regard it seems fundamental to me to try to address friendship on its own terms and therefore in friendship, in the action of befriending. While both the philosophical and political traditions would demand an abstract reflection on the nature of friendship, which in turn requires taking a somewhat external position (the friend rather than my friend) I would like to argue against it. Again, to refuse the exclusions inherent in the terms as given, as discussed previously, towards inventing new ones, but also to refuse the idealised position that presumes an objective, neutral place from which to speak.

If we were to engage in the work of friendship this could lead to what Hannah Arendt recalls in her friend Mary McCarthy: “It’s not that we think so much alike, but that we do this thinking-business for and with each other.” The thinking-business is work in friendship, and friendship in work.

Appendix 1:

The work of display: an interview with Haim Steinbach[162]

Haim Steinbach –

Many art movements have been consolidated into history, like Cubism, Futurism, Surrealism, Abstract Expressionism, but there has not been a display movement. Why isn't the issue of a relevant to art historians, and is that a political reason? I'm really curious to know at this point in time how you are thinking about display, and why you are thinking about it now and talking to me?

Céline Condorelli –

I could ask you the same question. Perhaps display could not possibly be a movement, and only an underlying preoccupation that goes across movements, that appears and reappears through time. The person I take as the precursor working on issues of display is Lissitzky with his *Abstract Cabinet* that he also claimed as an artwork. It is a room including the work of others, and also an art work in and of itself; in it, issues of authorship are not relevant, as it is in fact very easy to differentiate the work of Naum Gabo or Piet Mondrian for instance, even though they are on and in a work by Lissitzky.[163]

Display is an important concern of my practice; it is to me the operation through which relationships are created or deleted. I believe it not to be a manifestation of pre-existing conditions about objects or context, but rather the web of relations between social and physical forms, concepts, and ideologies. I think display is literally the stuff that links things together, that articulates subjectivity, and our encounter with the world. I have for instance been interested in how politics are displayed through architectural forms. The political structure of a country can be understood by reading its governmental buildings: the opposing sides of British parliament are based on an idea of government made of binary argumentation, which could only have two parties. Whereas the Italian parliament is a large shallow curve looking towards a center, a form based on the ideal of consensus and equality. Perhaps one way of defining my interest in display right now is through the need to open up the architecture of things.

162 This interview took place on 26 November 2012 at the artist's house and studio in Brooklyn, New York.

163 Russian Constructivist El Lissitzky constructed the *Abstract Cabinet* rooms of 1926–28 in Dresden and Hannover, Germany. Lissitzky developed radical new environments, rooms as artworks, containing other artists' works including Naum Gabo, Francis Picabia, László Moholy-Nagy, Piet Mondrian, Pablo Picasso, Fernand Leger, Hans Arp, Kurt Schwitters and Alexander Archipenko.

I have been particularly interested in your practice because I believe there are not so many people who have chosen to work with display not just as a condition, but as a subject, or as the case may be, as the object of their work. This is important because display is usually considered as a supplement to other things, which is a way to refuse to take notice of the political implications in the appearance of things.

HS –

Display as a concept has certain parameters, and some artists are closer to the center, to the seminal aspects of the paradigm, while others are more peripheral. It occurred to me very consciously that, by the end of the 1970s, no one was addressing the specific, unique attributes, the history and materiality of the object as *any object*. Appropriation as a concept practised by artists like Kosuth or Lichtenstein was about context, lifting something from one context and putting it in another, but they were appropriating images, not objects. Artists Space[164] was the gallery where the first artists working with appropriation were showing at, and my show there in 1979 was probably the first in which a group of found objects was arranged and presented in an installation called 'a display'. It isn't until the late 1980s that you begin to see artists incorporating objects. But there is a distinction between a *display*, which has to do with encountering the everyday, it being architecture and objects, and an *exhibition*, which is about art objects. Lissitzky comes out of Constructivism, he is playing with space and architecture, but the object being displayed is very much an art object.

CC –

What do you designate specifically with that word, *display*, within your practice?

HS –

Display is to me a presentation of any group of everyday objects arranged in a specific way that cuts across boundaries of everyday ritual. It might be a TV in the living room, on top of which are framed family pictures; this is a kind of representation, a practice that some families do. The minute you begin to arrange

164 Artists Space was founded in 1972 in Downtown Manhattan by arts administrator Trudie Grace and critic Irving Sandler as a pilot project for the New York State Council on the Arts (NYSCA), with the goal of assisting young, emerging artists. Artists Space quickly became a leading organisation in the downtown alternative arts scene in New York.

objects in a specific way, which goes beyond simple functionality, aesthetic decisions have to be made, things are then placed according to how you would like them to be seen in the kitchen for instance, as opposed to just being thrown in.

There's a particular kind of aesthetic sensibility of feeling in how you arrange things. It is more internal in the sense that it pleases you, more self-conscious in that you are showing yourself, there's an extra kind of inspiration and play. That is when you are crossing a boundary into display. It has to do with presenting things to be seen and appreciated.

CC –

How do you display objects?

HS –

I play with objects like the keys of a piano, the way a musician would make an arrangement with sounds: in an abstract, sometimes mathematical way – meaning rhythm and pattern. I present or organise objects, but because I play, and refer to them as sounds, any object is valid. I use objects without a hierarchy, but these are of course cultural objects, which is to say other issues come into play in the way I think about them.

CC –

And in your work the display and composition include the support?

HS –

I prefer to use the word arrangement, but it does include the support, just as the support includes the arrangement. This works much like the five lines that hold musical notes, which have some kind of standard conceptual function that allows us to structure the arrangement – and they have not been changed pretty much since they were first established. The wedge shelves that I designed are highly structured objects, based on a mathematical system, with 90, 40 and 50 degree angles, which are constant whether the unit is very big and very deep, or small and narrow. The sections are proportional to objects and work systemically to generate the music. Just as music needs scaffolding, the wedge shelf functions for me like a scaffold, which underscores the objects. Considering it as a signature, or a trademark on the objects – as in my case it has been – is a misconception,

which would be equivalent to saying that the five lines of a musical composition are a trademark invented in Capitalist society for its own ends (which it actually was). The keyword for this prejudice is a hierarchical word: kitsch. Kitsch is used to underrate certain kinds of objects that are in fact as good as any other objects. Those might be remarkable things invented by people for different functions, for a different appreciation, and are therefore equal to all objects in terms of value within an arrangement. My shelf is basically a structural system to emphasise, to underscore objects.

CC –

I'm particularly interested in the process of foregrounding this structural system, and include it in the arrangement. The underlying structures and organisations of things, or what I call support structures, are traditionally considered of less importance than the objects they hold up, especially when it comes to art. Setting up a scaffolding is a means to articulate ideas and art works in a very precise way, and there is a double work of inclusion at play in your practice, on the one hand with objects that are not deemed worthy of entering the discourse of value, and on the other with the conditions that should remain hidden or invisible.

HS –

The scaffolding is often said to be neutral, but it isn't. And colour is also part of the structure that gives tonality; it participates in underscoring the weight of objects, and places emphasis, just like tonality in music. A blue for instance has a different feeling than a red, and colour can neutralise an object or contradict it.

My basic shelf structure is made out of plywood, three quarters of an inch thick, four feet by two feet, made from stock yard lumber. By using plywood it refers to Donald Judd as a predecessor, and in this way also to 'specific objects',[165] that are pre-manufactured. I had these specific objects and this naked shelf, which in fact is made out of layers, and has a skin-like surface. The first shelf was too solid, with plastic laminated on sides, front, and top, which lost the idea of a skin. That is when I decided to keep at least one side of the shelf always open, so that the skin would be apparent, and in relationship to it, also the structure. I sensed the precision and functionality of that kind of unit, and began to realise I could make

165 Donald Judd's *Specific Objects* is a seminal essay published in Arts Yearbook 8, in 1965, which served to frame most of the artist's output.

smaller or bigger sections, put them in sequence, relate them to objects in terms of size and space. These possibilities allow me to use the shelf as an instrument; it is like a tuba, it can make certain sounds, it can amplify the spacings, but it cannot play like the violin. Which is to say that the shelf is what it is, and enables a certain set of possibilities and not others. However, that hasn't stopped me from doing other things, and over the years I have done installations using scaffoldings, and with collections of people's objects.

CC –

How did this structural system develop within your practice? I would be interested in hearing about the genealogy of the form and idea of the shelf.

HS –

This is a question of context in artistic practice. I was born in 1944, not into Surrealism but just before Minimalism and Abstract Expressionism. My first educated exposure to art history and contemporary art was before 1960, while I was at the High School of Art and Design on 2nd Avenue in Manhattan, and we would walk to the Museum of Modern Art at lunchtime. In 1968 I graduated from Pratt Institute, and by then I'd already been studying Existentialism in France for a year. By 1971 I entered Yale University and was doing reductive, minimal paintings based on the grid. Structure, the relationship of the object to architecture and mathematical systems, entered my practice through my predecessors, the Minimal artists: Sol LeWitt, Donald Judd, Carl Andre, and Frank Stella. I got interested in the work of Joseph Kosuth as conceptual art was on the horizon. His work *Idea*, which was just the definition of the word idea, brought in another structure, that of language. And then performance art appeared and with it the whole issue of context. I was somehow being educated in issues of context through following contemporary ideas in art, which is how I came to the grid, then to the house, to architecture, and to exhibition space. Of course by that point, in the early 1970s, I was aware of Marcel Duchamp, but also of the question of the everyday, of hierarchies in art, of museums without walls – which goes back to Breton and Malraux. I saw Jean-Luc Godard's *La Chinoise* when I was in France in the 1960s, in which the actor is a person from the street, a fact that broke existing hierarchies. I saw Vito Acconci bringing the everyday into an exhibition by actually living in the Museum of Modern Art with some objects. While for Donald Judd 'specific objects' designated a material aspect in his work, for me all

objects are specific for all kinds of reasons. And if all objects are specific then they may all be included in the play, and not just the objects in my room. If linguistics highlights how language and identity are constructed in relationship to each other, how does this affect the languages of objects?

By the mid-1970s I was doing the first sketches of shelves with objects, in a really minor key, and in 1978 I began to do installations with objects. I was working on what a context is. An art context today is a museum, a room, or a gallery, with walls that are white so that we may see objects in a space we call neutral. In the nineteenth century however such a space did not exist, as even museums had wallpaper, because that had a certain status and offered a cultural context.

CC –

It is fascinating to understand the development of background, as for instance regarding colour, in relation to the changing notion of neutrality. Only about 150 years ago most museums in Europe would take part in heated arguments in conferences, and publish extensive treatises on how best to exhibit art, arguing on exactly the same issues, notions and requirements as they do today, but in parallel to completely different devices and operations, like curtains and wallpapers, ceiling roses and decorative friezes. Green was for a long time the accepted standard colour for museum walls, normalised as far as today's white is, but it had also been at some point in time red, or yellow.

HS –

It is the custom of something that makes it appear neutral. A wallpaper pattern or today's white walls point to a space as cultural, and participates in the definition of social identity, which is precisely what we are beginning to question. In my first installations I laid out sections of different wallpapers, as both decoration and cultural material with a specific identity. A simple wood plank on brackets was put in front of them, across the horizon of which I placed specific objects: one in front of a red section, another in front of a baroque pattern, another in front of a wood pattern reminiscent of a colonial American home in the seventeenth century. Then Artists Space's assistant director came to my studio and said that conceptually, it was like objects in front of a Barnett Newman, which was a really wonderful observation. I was subsequently invited to do a show at Artists Space in New York City in 1979, and the structure of my work really was

defined around that time. The questions I struggled with were about the identity of a single object. What is the identity of a shelf, a plank of wood on two brackets? It is kind of generic but nonetheless has an identity, in the same way that white walls have an identity. I began by doing sketchy bricolage shelves I could put an object on, like relief or constructivist sculptures, that were made out of materials coming out of my immediate environment; wallpaper patterns, found furniture, all jigsawed into pieces and reconnected in different ways. The question evolved into: "what is an object?" What is an art object, a handmade object, a found object? Once I had defined the idea of a relief sculpture, of a shelf, of furniture, with different categories that overlap, I just needed more space – conceptually – to put the objects back. I kind of stumbled on this strange little shelf, the first triangular unit made from plywood, which had nothing on it. And then I placed some objects on it.

CC –

Sitting here and hearing you speak, a question just came to mind: have you always lived and worked in the same space? It seems to make a lot of sense that the objects of your everyday life are among those that become artworks, and that they somehow share the same space here.

HS –

I have lived and worked here for thirty years now, but before moving here I'd never stayed in any place more than five years since I was born. I had two studios until last year because I was a professor at the University of California in San Diego, from 2002 until 2011, where I was teaching on average three months out of the year and for this reason needed somewhere to work there.

CC –

Is the act of displaying things for you separate from issues of functionality?

HS –

I think aesthetics and functionality overlap within display. Sometimes functionality takes a higher key, as some people might be more indifferent to how things are put in the kitchen cabinet, and they're not thinking about *how* they put them. But of course some decisions are made as they put some things there and not others; the subjectivity of the individual is to present itself, in spite of itself.

A more aesthetically intuitive individual takes pleasure in his own arrangement of objects. There are different ways in which things are displayed in people's home, as for instance in the nineteenth century type of glass cabinets, in which precious objects might be placed that belonged to one's ancestors; in this case objects are presented not to function in the way they were made, but to be seen and remembered, and memory is a particularly protective area. The politics of display in talking about monuments is also about the making of memory, of ancestors as archetypes of national identity, displayed and given an important place in public space, rather than in a living room cabinet.

CC –

Two of your installations, namely *North East South West* (2000) and *Display #30 – An Offering (collectibles for Jan Hoet)* (1992), for me particularly describe and open up another layer of space's skin, the inhabitation that has to do with objects. Within a given architecture, objects gain a patina of use, they are not just placed and remain there, but they are utilised, moved, added to or removed, in a constant evolution which results into complex accumulations and relationships. But something else emerges from these works, being that the structure of display multiplies the boundaries between object and context; at some point you start asking yourself whether they meet on the floor that the shelf is standing on, or the surface of the shelf on which the objects sit, or at the entrance of the entire institution of that situation. This multiplication is also condensed on the edge of the wedge shelves, which reveal the making of it, and all that layering of artificial materials.

HS –

In his text *Objects On The Border*,[166] Bruce Ferguson talks about the boundaries in-between the work. They are cultural boundaries in terms of ethnic identity, in terms of pattern, of material, or of sound. They are the kind of boundaries that appear when you're indoors and hear a bird chirping outdoors thinking it's inside, and only then look to see it on the tree. Architecture defines spaces and boundaries within which we function, and are made to feel comfortable. Once we are comfortable with the everyday order of things in place, we stop seeing it and think it is neutral, which it never is. It's only when something gets out of order that it becomes opaque.

166 Bruce Ferguson, '7', in *Haim Steinbach: North East South West* (2000).

CC –

Limits tend to be taken granted, especially spatial ones. The nature of existing conditions is that they have a propensity to recede towards the unquestioned background of our lives. I guess what you describe is that when a breach occurs in the received order of things, suddenly boundaries seem to appear, their contours can be made out in their contingency, and mostly their function. This reminds me of Pierre Bourdieu's sociological analysis of art, in which he concluded that the function of art and of museums is only ever class division, that it in fact is what defines class division; this thought, while having some truth, is totally depressing. However there is a tangible contradiction of that statement in your work, by the nature of the objects on display on the one hand – which are not what would be considered exclusive – and the multiplication, and therefore complication, of boundaries between things, which we were just speaking about. How do you relate to questions of boundaries in your installations, how do you work them into the way you present work?

HS –

The question that comes up is that of the boundaries of objects, which is also of course a question about a society's definition of how objects should function in space, what's correct and incorrect in terms of decorum, or formalities. I am trying, with my installations, to break existing boundaries and their divisive functions. One term that recently surfaced, and comes out of object studies, is that of the 'democracy of objects';[167] Levi Bryant brought it up when he came to talk in relationship to my project at Artists Institute. In an interview he did with me for *BOMB* magazine, Peter Schwenger articulates the distinction between presentation and representation, and that my work operates on the level of presentation much more than that of representation. This distinction is how the idea of display enters the discussion as a contemporary art practice, which for me is as precise a concept as that of 'specific objects' for Donald Judd. I was awakened to the specificity of issues in art in the late 1960s and early 1970s, so that ideas of site/non-site by Robert Smithson, or issues of cultural diversity, of identity, were very important to me, especially since I have a personal history that cuts across identities. Like many people, I had to adapt and integrate into my own sense of self, change language and country: I lived through the hippy revolution and the Vietnam War, the 1970s, and something we all experience today called

167 Levi R. Bryant, *The democracy of objects*, MPublishing, University of Michigan Library, 2011.

Globalism, as well as gender identity, multi-culturalism, the internet. All this surfacing consciousness affects our collective identities and becomes defined as specific disciplines to explore, and I think my work also comes out of these shifts.

Later on my work was denounced as as arbitrary, as commodity art in a kind of Marxist critique that associated it with Capitalism. It was dismissed with the discourse on difference as superficial. New artists surfaced who were doing things with objects and bringing in a political element, declaring they were defining a way of framing the object within particular discourses. A work like Fred Wilson's *Mining the Museum* is about bringing cultural, historical, political definitions to objects, aligning meaning with representation. I am on the other hand interested in integrating any object into the discussion, in its own holistic identity, through a process of display. However, I have been living and working in New York City for over twenty-five years now, and the Museum of Modern Art has never once shown my work in any show, group show or otherwise and they do not own a work of mine. Considering that the discourse around the object has been integrated into their exhibitions now for two decades, will it be possible in the future to hang a shelf of mine with objects next to *Les Demoiselles d'Avignon* there?

CC –

There is to me a more interesting Marxist critique that could be brought to your work, one that would be about foregrounding the production of value, and therefore labour. The shelf, or the structure of display, operates as a device multiplying the boundaries between what is considered work and what is not, questioning the status of object and artwork, as it diffuses distinctions between popular and high culture. The installations, while being visually clear and in some ways within a real economy of means, make different registers – that do not easily cohabit – in this way present, in very complex relationships. Divisions are scrambled that we previously took for granted, and I believe it makes the creation of value and quite how much we take it for granted exactly the subject of the work.

I wanted to turn to the future: are there any consequences or lines of thought, that have come from your work, that you wish that the artists of the next generation take on and continue?

HS –

I have many questions that still need to be investigated for the future: how does the object function linguistically, ritualistically, in terms of exhibition? How do certain objects enter the museum, get exhibited in a certain way, while others are not included? What does it mean for the museum to have a department of design, another one of painting, of sculpture, or of a particular period? What is the nature of these classifications, and how do they frame and represent the object? How do we break those boundaries and what happens when we do? What are the social parameters that order what objects go where – like the toilet brush in the toilet, but not in the living room? The specificity of any object relates to the everyday, and also to the discourse of art and meaning.

Now, going into the future, one thing, which is not part of my generation, is the internet. The culling, juxtaposing and manipulating of images allows for a different way of working, globally or conceptually and in fact confirms ideas of appropriation. The questions I have are about how this then affects, spills back or reflects the physical world in which we live. So how does the internet adjust the way we communicate through physical objects? What interests me is whether it is going to make a difference in the way things are thought about, used, classified or ordered. The way the unconscious is affected by communication reverberates the feelings we may have about the material physical world, and cuts across perceptual, intellectual, and philosophical boundaries. This is an open question about what is in front of you and what you do with it, about being and nothingness.

Appendix 2

The nature of support structures: an interview with Mark Cousins[168]

Céline Condorelli –

Scaffolding is a temporary framework used to support people and material; it is both a clear and visible example of what we may call structures of support. Scaffolding can occur before as well as after the building – or the making of architecture – and as such exists against it in an uncomfortable proximity, next to but never instrinsic to the building itself, so that scaffolding touches on and cooperates from a certain exterior position. Scaffolding can hold a building and a city together, and in that way maintain them on the brink of impendent disaster and collapse. What is the relationship between object and support?

Mark Cousins –

To try and clarify this question, we might contrast how we imagine things in what you might call fantasy, and how we imagine them as a consequence of that in reality, and in a third instance, with what actually happens… I think partly as a consequence of the way in which our fantasies work, we have an abiding preference for thinking of objects as freestanding, or independent.

I have sometimes asked students to close their eyes and think of an object in space. It is very interesting, because when you then ask them to describe their fantasy in words, they will often say that they imagine a very simple object, quite often a kind of elementary, platonic object like a sphere, a triangle, or a cube. And it is in the middle distance. Sometimes, in order to give it a more real aspect they mention a horizon which maybe cuts at the back; but this is not about drawing, this is about fantasy, which is always in relationship to a point of view. And what the fantasy reveals precisely is that one is one's own point of view. Moreover, I think it is the minor aspects of such stories that are often of greatest interest. It is the fact that, for example, the object is in the middle distance. What the middle distance signifies here is that the object is not so close so as to impose upon a subject, to the point where it might begin to overrun your own perception. It seems to be important that the field of vision should take in the whole object at once, and for that to be the case it is likely the object has to be in the middle

168 This interview is combined from different conversations that took place between Autumn of 2006 and Summer 2007 at the Architectural Association and at Mark Cousins' home.

distance. The horizon appears because it enables the fantasy that the object is standing on a ground, though the ground here is somewhere between a physical ground and an abstract ground. It is a notional ground as it is simply projected at the back of the object. This is where the meaning of a ground bisects both its logical sense as being the support of an argument and its physical sense of being grounded.

Now if this a very simple fantasy of an object, it already shows us that the fantasy wishes to ignore something; the fantasy is not only what is there, but what is interesting about the interpretation of a fantasy is that you can interpret what is not there, but should be. That is to say that there is nothing in the fantasy that shows the object has the means of being supported, and yet it must be implied that the object has the means of being supported: hence the ambivalence of the ground. The object should be supported by the tectonics of its structure, whereas the fantasy just imagines the cube, without having any interest as to whether the cube has attributes which will enable it to stand.

It seems to me that it is at this point that you can realistically bring in the other condition, which is of the body. I am not speaking in terms of phenomenology here – because I am not particularly sympathetic to it – but I can think of architectural historians or thinkers who express this condition directly, such as Heinrich Wölfflin, the nineteenth-century art historian, who says on at the beginning of his paper on a theory of architecture: 'I can only understand architecture on the condition that I have a body.'

What he means is that the body is not only itself an object, but also a kind of instrument – and the body of the subject, as it were, literally goes out into the world, and feels the form of something, which can be that of a building. This is the body as architectural critic, and this statement allows you to differentiate between architectural styles by thinking them as different forms of bodily deportment. This is why clothes are so important for Wölfflin; they are like intermediaries between the body and objects. Gothic clothes were crucial for him to understand Gothic form.

But in order to address the question of what is a support, let's move to a proposition: that all bodies must have support, in the most general sense, in order to stand up. Support here is a consequence of gravity. We tend to think that gravity is such a simple issue and yet we take it for granted in architecture. Of course, what you are looking for here is precisely those things that are taken for granted. So the consequence of gravity, in respect to the fantasy we discussed above,

is that you can only imagine those objects if in their internal organisation they are capable of bearing the load of their form. You can express this in a number of ways. In any case, you can say there is no such thing as an object without a supplementary dimension of support. Now that can be thought architecturally in terms of the tectonics of the building, but those tectonics themselves constitute a kind of supplement to the object, so that it is not possible to determine whether a flying buttress is a support of the building or part of the building – what's the difference?

So we have already established a problematic, which is that the very notion of an object requires its support in one way or another. This might be internal and invisible, or it might be because the object as such provides the means of supporting. Or those supports may become more and more differentiated from the object itself.

CC –

What is being produced and what is being supported?

MC –

Once you have said that an object always has a system of support, we can think about that in terms of its physicality. But the more the support seems secondary, supplementary and external to the object, the more it opens beyond the field of the structural into the field of what you might call the discursive. To put it very crudely, first of all people have to accept that the object is there and not destroy it. And that constitutes an invisible form of support for the building, so you could even argue that in order for a building to stand up it should not violate certain social norms. Sometimes objects raise enormous objections; I suppose the two obvious ways in which this happens are in relationship to religious or hygiene norms. If the object is thought to violate the place, then people will destroy it or have it removed. The point surely is that the issue of support, even if it starts as a construction of a supplement, is a notion that opens onto the word 'support' as having a double signification: on the one hand, it is support as a kind of tectonic metaphor, and on the other hand, in the sense of social or intellectual acceptance.

CC –

Does this have any relationship to agency?

MC –

Well, different agents will have different relations. Maybe we should look at scaffolding structures to think further. Scaffolding itself isn't primarily a form of support; it is part of the process of construction, and far from being a support for the building, it is a means to get the building in a position in which it is able to support itself. It is a platform to a construction, essentially based on the subject's or the builder's relation to gravity. Without it you could not build above your own height. What scaffolding does is to open up the issue of support, and what we are moving towards slowly is the idea of scaffolding as the means for an object to enter into a certain kind of subjectivity. The scaffold is initially a subjective object, because it is not a support for the building; it is a prosthesis for the builder. But then when the integrity of building is at stake, it becomes a kind of artificial limb, something like a prosthesis for the building, and it is then a different use of scaffolding – essentially as a kind of buttress. Scaffolding functions in general to hold stuff up. Scaffolding as such repeats the same technique in construction as buttresses but fulfils an entirely different function. We think of it as temporary. I remember being struck by this after seeing an office building in Karachi that was so badly built that it, where the whole office building had fallen down it was so badly built – it was not inhabited – but the scaffolding surrounding it was still there. It was obviously quite well done and everything else just crumbled. That is particularly interesting because the question arises of why we experience scaffolding as temporary when it is often in place for years. Scaffolding looks temporary because the appearance of the scaffolding is not the same as the order. Scaffolding is very close to perception itself – the moment we see it, we separate it from the building, and then we reconnect it to the building. And we do that in order to keep a clear distinction in our heads between building and support. Reading the scaffolding as temporary – which is one way of trying to undercut it – goes back to the fantasy of the object as freestanding. What the scaffolding does is unconsciously remind us of the muddle of the world, which we do not like to think of; what we are trying to preserve is the ideological, the ideality.

CC –

How does scaffolding affect the subject that experiences it? Is it a process of subjectification, about making objects into subjects?

MC –

If we go back to the original fantasy, why it is that we prefer an ideal freestanding object and why do we not like the apparatus of support to be visible? It is interesting to maintain, for as long as possible, the idea of support as combining what you might call a constructional sense and what you might call a logical sense – what philosophers would call the condition of something – for as long as possible. Our desire to immediately decouple the idea of support from the idea of the building is partly based on the wish to maintain our own body as a free object, and is a reaction, almost in horror, at needing scaffolding to keep us going. It is what Freud would call hysterical identification. The example that Wölfflin gives is that you go to a concert and someone starts coughing and immediately you want to cough as well.

In a sense that happens with the building, when you feel compelled to separate out the scaffolding from the 'real' object. I think a lot of people are relieved when they see scaffolding come down, a feeling of 'Oh, it's all right'. It is one's unconscious fantasy that if something has been put under scaffolding it must be in danger. We do not like admitting that objects have conditions. The most obvious example is in painting, when it becomes conventional to say, in the fifteenth century, that the painting is like a window on the world, which allows one to account for and then repress the problem of the edge of the painting. This belief continues until Kant's great definition of the art object, which not only posits the frame as exterior to the painting, but almost uses it to deframe or disframe within the painting.

It would be interesting to think with objects where you cannot really distinguish the object from the support, in any sense. We want the object to be independent and freestanding, but it never is. There are either logical or real conditions, or constructed ones. This is really, an explanation of why we always resist thought, because thinking through this problem means revealing a state of complexity that we like to think is not there. So the whole problem of support stands at a conflict between perception and analysis. What you see is not what you get.

CC –

What is the difference between support structures and infrastructures?

MC –

Infrastructure is a special case of support structure. What you mean normally in architecture is the plumbing, drains, electricity conduits etc. What is interesting is the long history of the repression of infrastructure from architectural drawing. Why does it not include it? Here one has to go back to the arguments of Jacques Derrida, who showed over and over again that objects need supplements in order to function. His argument was that the picture needs the frame to function as a picture. And you could say that idealisations of objects in general try to repress the supplement, the scaffold. It seems to be that scaffolding is quite a nice architectural term that corresponds to Derrida's idea of the supplement. And the analysis of any object always implies showing their complicity with all the supplementary machines, and mechanisms that support them. The attributes we like to fantasise about are also the ones we would like to think of as relating ourselves. And we don't like any supplement to that.

Appendix 3

Mediating display: a conversation with Antoni Muntadas[169]

Céline Condorelli –

Exhibition has been an important reference for us, for thinking towards, and starting to define the notion of support structures; it is a substantial component of our archive. Exhibition, in how it was presented at MACBA, was not as much an exhibition of and about work, as it was the development of a piece of work in and of itself. I always thought the exhibition was a 'chapter in' … Could you tell me a bit more about how it developed and fits in your larger practice?

Antoni Muntadas –

In order to properly explain it to you I need to make a summary of its circumstances. The first one is that MACBA asked me to do a retrospective, and I said no. The second one is that I had been working on the series *On Translation* since 1995, and that this happened in 2001, so it was already six years work. There was an issue about how to show the work, as the series by that time already consisted of thirty-two projects; each one called *On Translation*: *The Pavilion*, *On Translation*: *The Audience, The Transmission* …

My strategy was not to wait for a total, complete work, but to react in a much faster way, with subjects that are part of a structure – *On Translation* – so that they are … I cannot find the right word, it is not subcategories or subprojects, but they are projects inside the project. I would say this is a more comfortable position, so that the entire project is the *On Translation* series and they all share the same name with only the subtitle changing.

So, these were the factors with which the conversation with the museum started, so that we decided to show the *On Translation* series with some previous works that are directly connected to it.

I proposed to the museum that they be not only the curators… and that I wanted to present this work in a translated way, which is why I called it *On Translation: The Museum*; this is to say that the apparatus of the museum is not only curatorial but interpretive and translational as well. The chief curator at that time, Jose Lebrero, put the show together with Valentin Roma, a historian, and with designer Enric Franch. The group of Enric Franch, Valentin Roma, and Jose Lebrero were then the translators, so that they were not doing reconstructions, but

169 This conversation took place in the artist's home and studio in New York City on 27 January 2008.

new interpretations. A lot of the works were shown in a totally different way than how they were originally made.

CC –

And this is why it was not a retrospective, but the drafting of a new piece of work. How would you describe your role in the making of that exhibition?

AM –

I feel some of my work is pretty much like a musician's score, where I could be the composer, or an interpreter; or the work could even be interpreted 'a cappella', as a symphonic orchestra … The *Between the Frames* installation was first shown as a plan and design, and later delegated to a historian, a sociologist, an economist, and a philosopher, in different places around the world. If you ever see how it was shown, you will see it was completely different in each place, also physically. For many people, especially for galleries, collectors… that is a little bit frustrating because of all these ideas of style… well, the style disappears.

CC –

Do you think it might be also because it is very difficult to put contours in a work like that; it doesn't have clear edges, you don't know were it stops and starts, as is not a practice of objects?

AM –

Well, obviously it is not an object, but a system and a structure, a mechanism, an artefact. I like the word artefact from the anthropological point of view. But going back to that situation (at MACBA), it was clear that the space outside, if you remember, was a structure, and that was the structure of *On Translation*, where you had the entire series, and which was working as a kind of index, a spine; and then you had the title of individual pieces, the context, and a structure. Only some of the pieces were developed in the inside galleries, the white cubes.

CC –

So *Exhibition* was one of those individual pieces, which had its place in the overall structure, but was also fully developed in one of the galleries. Could you tell me a bit more about that piece?

AM –

That work hadn't been shown for a long time. It had been first in Madrid, with the title *Exposicion* in 1985 and then in New York at Exit Art in 1987, where it was called *Exhibition*. At that time, in 1985, Spain was full of painting, colour, surrealism… expressionism. This piece, on the other hand, was totally silent. Nobody gave it attention, because it was so opposed to what everybody was doing, nobody knew how to relate it to conceptual work, to pop, to minimalism. Only three people approached me to discuss it afterwards. And they gave me fantastic feedback, but this was the only thing I heard in two and a half months. And then when it was here in New York, it was totally different. There were so many reviews, in the New York Times, in *Artforum*… only two years later! A different interpretation.

CC –

So, this means that it took two years for that work to be intelligible?

AM –

Maybe the context here was more prepared for it. I don't know, the only thing I can make conclusions about is the Spanish context, because it was a new work … with no previous criticism or interpretations, and they did not have any models for criticising that kind of work … no idea where and how to locate it.

CC –

I think this is particularly interesting because it exposes exactly its own conundrum – being work on systems of display, how one is blind to them and their underlying ideologies, even when the work is by itself and not framing, or supporting other work, one can still not see it. For me, this show was, in a way, exactly the opposite, as the recognition that this is what we – support structure-make, what we want to make as artists, and this was the first time when I could actually see the sort of territory and production of such a practice. Of course, only some of it is visible, in the same way that a museum itself works, and the interfaces behind, within it, in terms of devices of display and their politics.

AM –

So, this is the first story of that work, which was not shown for many years afterwards, and then one day MACBA said, "Okay, why we don't we reconstruct

that?" At Vijande and Exit Art each part was alone in every space, it was the only thing you would see. When you saw it at MACBA, it was more of a historical element, part of the context of a project.

CC –

How has it changed for you, if you were to think it's now twenty years later: what is the legacy of this piece?

AM –

Well, I move very much on cycles. Sometimes I go back to previous works and interpret them differently … There are no clear conclusions or determinations from *Exhibition*, but I think there are things and ideas that are still valid for me. When the piece was first made in 1985, it was very much about the value of the gallery as a space of display, and the definition of exhibitions – as models, display stereotypes. What does 'an exhibition' mean? It was exhibiting the values of the walls of the gallery…because in a way, when you see a photograph with a passe-partout, and the wall behind it, well, the value really is of the gallery itself.
If I were to move the piece elsewhere I do not know if it still would have the same value.

I also still think that to show the structures of every medium in relationship to no information, so that the only information available was the display itself, was definitely the show, and one that could be a retrospective as well, as these are all the mediums I have been using after all! But these mediums did that by taking out the content, and adding to the structure of showing. Confronting the space of the *Exhibition* was a total experience. I think that now many people know how to place it or understand it themselves, but at the time it created a certain a kind of discomfort, especially in a context were values are made: the values of painting (colour, textures)… the typical elements that coerce the values of the market. This was a work that, in a way, is composed of a series of tableaux all connected with each other.

CC –

Something that is striking and makes this work extremely singular is that the point of view it is articulated from is absolutely clear. It is, however, difficult work to document, and it is difficult to see, to photograph, to draw boundaries of. That is why I would be interested in defining what kind of practice that is, what kind of territory it is for work, as a site.

AM –

I have been very much involved with issues of protocol. For example, the piece I showed in Germany recently is called *Protokolle* and I think at the moment pretty much that this is about the space of protocols. I should describe it to you as it is relevant: *Protokolle* are three works. When you entered the Kunstverein, you would have been confronted with the first, called *On Translation: Die Sammlung* (it means 'The Collection'), which is, in a way, connected with … (the *Exhibition*), and then *Protokolle* was the wedge between this particular protocol, of high culture, or of the collection, and the protocol of popular culture, which was *The Stadium*. For it, *On Translation: Die Sammlung*, I chose five works, found in different collections in Stuttgart so that I could get hold of them. One was by Dieter Roth, another by Broodthaers, one by Cage, then Timm Ulrichs, and Goya. I got the first, the rabbit, and then I asked other institutions to send me the same rabbit. All the works were multiples but they were sent to me with the protocols of how they should be displayed, with the vitrines, and the specifics of every way of showing them; and each one was different. There was one rabbit here, and there another rabbit … one was covered and the other wasn't and then, of course, the labels were all saying something else.

CC –

So what you are saying is that a protocol is not just about the physical display, it is also how they are classified, stored, transported, and distributed? Which, of course, completely transforms the interpretation of the pieces.

AM –

It is about interpretation, yes. *Protokolle* has diverse meaning in different cultures and nations … from political to medical … from bureaucratic to educational … from diplomatic to control … Or about how an artist is being museified, catalogued, and interpreted. So, here for example (in *On Translation: Die Sammlung*) are all the means for doing that, by institutions, for every rabbit … and then you would encounter Goya, the prints of *Disaster* (of *War*), and two of them were in books and other two in prints. All different, and yet the same, vertical framing or horizontal framing … every piece its own rule. The Broodthaers was very slightly different: white frames, black frames, with passe-partout or not, the labels saying something else. The Cage, on the other hand, was totally different, almost aleatory. The second part of the piece is the actual

protocol. For new work having the title *Protokolle* (same of the entire show), there was a space where I put a wallpaper- results of the e-mails answering series of questions basically asking, "What do you mean by protocol? What does it mean? What does it mean for you?" And all the answers were wallpapered.

CC –

But, whom did you ask? People working for institutions or not?

AM –

Many people: artists, friends … I wanted to see the interpretations of protocols in Germany, in France, the United States, Spain, Italy, Africa, Japan. And I highlighted some of these answers in yellow and used that as some kind of illustration, so my works and some of these things could encounter each other. And there was a vitrine in the middle, which was all the categories: rituals, orders, Stassi, sports … the words illustrate and organise the cosmology for every kind of protocol. They have systems, they have quotes, medical names . . .

CC –

Protocole d'accord. It makes sense, I mean the connection with *Exhibition*, and the development makes sense. It's 'post-archival' or 'post-archaeology': you are actually going behind structures in order to look at them.

AM –

… looking at how an archive is interpreted, because for me an archive per se doesn't mean anything. When people talk about archives, for me, it is the present and future, not the past. The archive needs to be agitated, it needs to be active, it should be interpreted, and it should be used and transformed into other things – and through that, in a way, created. This was a way to move, or to deal with a possible archive of protocols, and it was also a kind of exercise, an experience.

But for me one thing has lately become important. I was recently talking about what happens with artists' works when they die, and how institutions manipulate them. I was talking about Oiticica and Lygia Clark, people whose work really was there to be used and participate with. And I think what happens is often problematic, and not just with them, but also with people like Beuys, Broodthaers, or Gonzalez-Torres; in cases where artists didn't necessarily leave clear ideas of how to present the works. I was making a difference between them

and artists that make notations. For example, for the *On Translations* series, I am totally open, people could interpret it however they want—they can just say, "I'm the interpreter", like in a music concert. Versus that, there are a lot of people that are hidden in interpreting works. I think is very important to put yourself upfront when you are interpreting the work of somebody, not to pretend through false modesty to be saying: this is Gordon Matta Clark, or this is Oiticica, and not to even appear as a curator. I think it is, in a way, like refusing your responsibilities as an interpreter. Do you understand what I mean?

CC –

Yes, I know what you mean. And how that interpretation needs to be labelled because it recreates the work, every time. That process needs to be absolutely clear. It's just a different process of creation, but creation of work nonetheless.

AM –

And they should just say, because this interpretation will be different to that one, every time someone else reads, interpreted a piece, shows it. But the work, however it may be with notation or not, is still there, with its own intentions. Because if the artists don't give you enough information about how to show it, in a way that it could be reconstructed, then it is inevitably an interpretation, and this should be very clear: who is doing that? Who is the curator? Who is showing? If you do a concert playing music by Bach, your name will be shown as an interpreter.

CC –

Yes, of course, in music this is always clear, it is always exposed. This question is of who is speaking to you? At any present moment it is not just what are they talking about, but who is speaking and why? I think the question of the narrator is very important.

AM –

Yes, and this is why I speak about my work as series of scores.

Appendix 4

The politics of support: a conversation with Bart De Baere[170]

Céline Condorelli –

Some of your work and life experiences are relevant to the work I'm doing on the notion of 'Support', and it would be great to talk through various issues and ideas together. You wrote a text on archives, *Potentiality and Public Space*, in which you advocated a shift towards heightening potentiality as a primary ambition, and you explained the potential for the archive to become a core instrument for society, a social act. It seems important to rethink anew the role of culture in society, particularly through cultural institutions, and specifically for the work I am doing, to address the issue of 'support for culture', or 'cultural support': how can we support the making of culture? And what does this mean today?

Bart De Baere –

It seems to me that the core question is about the making of culture: 'how can we make?' is for culture the same question as 'how can we continue?' There are a lot of things happening, which I feel are going in the opposite direction, and culture as I understand it does seem to have lost part of its position in society: cultural institutions have been undergoing a huge reorganisation, at least in this region. The institution is indeed something that should be considered carefully. This shift can simply be seen as the result of cultural organisations taking over the Anglo-Saxon model, which is very different from the continental one, as, for example, the notion of cultural industries now plays a fundamental role, with output and efficiency becoming core values.

But there is more at hand. This shift in cultural organisations was also the outcome of a decision to depart implicitly or even explicitly from the very notion of culture – because it was felt in recent years to have become unattractive. Culture seems to be fading out in society. The outcome of this shift leads to notions of leisure, with which you can reach more people, more easily. I cannot give a viable answer to counter that; it seems horrible that we have to go away from culture in order to reach more people, and yet that statement is difficult to

170 This text has been combined from several conversations that took place in the autumn of 2007 in different cafés, trains, and airports in Belgium and the Netherlands.

argue against. But then, do cultural institutions have to save their skin and turn towards leisure or entertainment and media, as newspaper supplements do?

CC –

Well, the premise of this project and my research on support was to consider what it could be to act in the world for something other than the making of profit – in the financial sense. I feel that this is something very important to do right now, in the sense of an affirmation, actually an affirmative politics: as Jeremiah Day would say, 'what is it that we are for?' As people involved in the making of culture, how do we want to go there and what with? I think the question of what one wants to be associated with, and surrounded by recalls, of course, friendship at a higher level of association, but also how Hannah Arendt defined culture: in terms of the company one wants to keep. So that supporting culture might be a way to seek the company we choose, to encourage what we judge to be relevant, or important – rather than what is true or expensive – and through that, of course. stating alliances and creating communities of choice (rather than fate). Opening up support as an explicit endeavour calls for exposing the underlying systems of cultural support in order to be able to question them or work in them, but I think support in that sense relates to much larger domains in society and is inherently political, social, and a (however sometimes unspoken) device in the formation of culture.

BDB –

Once I did manage to do one little thing towards reinforcing the notion of culture, a move with language which really worked in the opposite direction to today's prevailing model. When I worked as an advisor to the minister of culture, I proposed to claim the notion of 'cultural heritage' for a progressive heritage policy that deliberately wanted to start from the immaterial, from the awareness of tradition always having to be redone, from the importance of a peripheral attention. We had to find a new name for this policy domain we created, and I argued that this name absolutely needed to be 'cultural heritage', which in Dutch is an old-fashioned, outdated term used to describe objects of heritage. This was an alien notion, not really used at the time; locally there was only a sense of monumental heritage, the conservative bastion that generated a lot of money to take care of buildings. I battled quite some time for this, my colleagues initially wanted something more hip, but I insisted that it really had to be called with this

forgotten term, because if we do succeed in turning around the notion of cultural heritage, then this entire cultural policy operation might actually work, and allow culture to be focused yet again on continuation. I think this is the only alternative there is to the coffin. The culture we have also needs to be conserved, of course, and physically maintained, but we need to develop methodologies to become aware of it in the first place. Maintenance in itself, I believe, is of no avail; culture needs to be embedded in society over and again.

How I defined cultural heritage at that point is similar to how I perceive history: it essentially has to do with how you respectfully re-relate your past to your present and to your future. Cultural heritage is how one reactivates the past – and this is something you can only do by continuously re-telling stories, stories that have to lead up to pertinent approaches to link them to your present experiences. This very much addresses what we mean by tradition, the fact that it is not always the same, and can only continue by changing, by evolving into the future. The things we think have been there forever are effectively always new, or at best rather recent. This is not a modernist concept of a 'new' that shows itself as something else than what was there previously, but rather an awareness that things are always the same because they are always different.

For instance, the way we look at our churches, as places for silence and meditation, is a very recent construct and in constant evolution; in seventeenth century paintings they appear as places for social use, and the nineteenth-century bourgeois society depicts them as sieges of power. Nowadays, churches are rapidly morphing again, are losing part of their sacredness, and are forced to deal with far-reaching pragmatics, i.e. making themselves ready for secular use, plying back the ritual use into smaller parts of their space, as the population of devout caretakers gets older and more scarce. But this is simply how it is and always has been. There is a continuity in which any version of a notion will always be from the past, and is always a reconfiguration of it. Even if the main nature of culture is based on continuity, it can only be achieved by adapting to circumstances, an activity in which we collectively share responsibility for both past and future. That is an attention for potentiality.

CC –

It is interesting that you highlight the work involved in continuity and maintenance – of course, this is often invisible work, happening behind the scenes. But in spite of its lack of visibility and immediate affect, this is a work

or re-framing, or at least thoroughly questioning the frame through which one is able to understand history – and therefore culture, which has far-reaching consequences. This is an enormous, and as you say, continuous, work of re-articulation, and I think it is very much what supporting suggests; it also designates the moment when in order to ensure a practice (even your own in this case) within acceptable conditions, one has to work on the framework itself – and what it allows or doesn't, to expand it, question it, redefine it … But this entails acting at a different level – a meta-level of sorts, a level of politics and even policy making. Can it be considered as a continuation, or even part of a practice, or the responsibility of a practice?

BDB –

The political challenge, and the reason why I spent more than two years of my life working on this, was the danger of an extremely dangerous radical right wing party taking the lead in a field that had been astonishingly neglected, to a large extent due to the complicated and unfinished shaping of a federal state organisation. Seeing internationally how reactionary parties go for a primacy of cultural heritage over the arts, I was afraid the deficit would be seized and used against a cultural policy geared towards the future. They would easily have made valid points, impossible to respond to, with the instruments for doing so lacking. If one asks in Georgia, that great cultivated country: 'why is there no money for contemporary art'? the answer will be: 'because the dilapidated churches are a priority'. The conservatives will always argue this. If this flemish radical right party would have ceased to say: 'why do you fund this theatre which features nudity?' and would have started to say: 'why do you fund this and not restore that old painting there', then, in a way, it would have been over. They would have gained the territory, and anything done there would have seemed to be in response to them. Moreover, the deficit was so large they'd always have new topics to go for. So there was an urgency to complement flemish cultural policy.

I realised the horrendous scale of this deficit earlier on when I became President of the Council for Museums, and had to coordinate advice to implement the first ever legislation in the country dealing with museums, ascribing levels decisive of their rank of funding. We had to work to get everyone to follow this legislation, which I did as much as possible in an informal way, in order to avoid damage, up to pointing out that an application would have to be met negatively, suggesting that it would be more elegant to withdraw it and reapply.

This was not a question of invisible power play replacing the visible, but merely of understanding that this instrument needed to be operationalised, even if it was relative. Any such informal action could have been negated by following the formal and visible path. Support, I think, is made up of many such invisible actions, and many scarcely noticed 'visible' actions, too. It is hugely important to me to strive for transparency, but rigor – explicitness – is often not radical but egotic, making one's own action self-important. One can achieve more gentleness and refined actions when public action isn't propelled by personal stakes, but by working for civil society. The implementation of this museum law especially required performing gentle adjustments in how support for culture was being managed.

CC –

'Support' appears as such a general term, yet as a type of relationship (like participation or conflict) between people and objects, social forms, and political structures. I think it can only propose specific actions and responses, particular modes of operation, a precise language, and further relations. Of course, instances of support change widely according to the situation at hand, and this is maybe exactly the power of its criticality, as it is always grounded in direct tangible situations, sites, and people …

Mark Cousins once told me that negotiation is understood as the opposite of principle, and is, in some sense, the most repressed element of the idea of democracy, as it inevitably contains some compromise, and compromise is usually seen as a declaration of weakness. Negotiation, we could argue, however, is what offers the process of articulation you are talking about, and the acknowledgment of often antagonistic positions in order to come out with productive modes of being-in-common, towards further dialogues and complexifications.

So support, I would add, is a form of negotiation, not the application of principle, but a conversation towards something. The making of policies might be on the one hand that of operations of power but as such is not impermeable – and exactly those policies, while maintaining, supporting a system also offer a ground to pose, expose, and revise questions in relationship to a context and how to operate within it. What I am trying to say is that in a way it is exactly in this position, between what you call a political system and a civil society that cultural policy provides a tangible, workable junction, and that this junction, on both sides, is also articulated through its institutions.

BDB –

You see, the applications of organisations that had to be refused, like archives or heritage sites, were very telling for the museum legislation – they were not, but had to pretend to want to become museums, because of their dire needs of funding. And the Netherlands, our neighbouring country which often served flanders as an example, had had this magnificent project called the 'Delta Plan' through which vast amounts of public money had been spent over more than a decade to conserve the bulk of their cultural patrimony. flanders stood beyond repair, it seemed, but there was, at that time, a real possibility with a young minister of culture who had his own party – he wasn't courted by anyone else – and was idealistic and an advocate of voluntarism. Idealism and voluntarism are sometimes dangerous characteristics, but they can create possibilities for serious discussion and an attention to pending matters. Bert Anciaux, this minister, wanted to do something about cultural policy, and he asked me to work on visual arts and the museums. The economy was doing well: there was money for policy; he could raise it and was willing to do so to invest the political leverage he had developed in this cause. He did so with great obstinacy, and started in what I perceived as an 'intelligent in a political way'; very holistic in his understanding and starting from a real concern. He understood the stakes. I accepted not because I thought we could fundamentally resolve anything, but because I thought it was, in this specific circumstance, possible to create an embryonic network of teams that would work with a project methodology, so as to start up a field and to be able to meet any urgencies. A lot of elements come into play with the creation of something innovative like that. A couple of us had some ideas on the possibility for a progressive cultural heritage policy – these ideas had just been gathered in a tiny press that was to become a landmark publication. With two other people, I had formulated an innovative methodological proposal, with which we even sent in letters by the mayors of the three main cities in flanders to the newly formed government. This rapid development of a network of light instruments might, and did, overcome the deadlock – the desperation at the immensity of the problems – and it meant that if any issues would appear, we would be able to react to them. Without a network, we do not have any space to react. I thought this was how we could start to develop something, aware that this would, in reality, be a very slow and long process while seemingly rapid and sufficient.

CC –

You purposefully left a more direct work in culture through contemporary art, working with curating, exhibition-making and cultural events to address the politics of this. Could you tell me a bit more about the motivations and situations behind such a stepping-up of issues? Maybe this could suggest what from your work and experiences are possible roles for culture in society?

BDB –

Part of what culture does is give possibilities to address things, in one's own way, especially those that are impossible to deal with, like precarity, and it does so towards making life both possible and acceptable. Religious culture, for example, provides some kind of sense of security, while at the same time allows a strong and constructive way to work with insecurity. In any effective and working culture, there is always this double aspect, and an access to the possible. In our society – and I am not really saying here something I know, but something I'm trying to think about – this double-sidedness seems, to a large extent, to have gotten lost: in a sense that neither politics nor present culture offer something in society to hold on to or a way to deal with future dangers.

Of course one cannot do much about it, as our economy is becoming hyper-capitalist, but some things might make some real difference, like the simple offer of the ambition to go somewhere. There was a story I once heard of a socialist activist, a militant, who said to a socialist politician: "In my street, I used to say hello to everyone … now I come out of my house and I can't even say hello to people anymore". Not feeling able to relate with the street where one lives – that is, for me, a real issue. You can't do much about it but we might at least try to do something, however limited, which would have to be double-sided, giving security and opening up all the same. My attempt to seriously address the ideas behind this story of loss is perhaps the main reason why I decided to temporarily move out of my own field of choice, contemporary art. The policy we developed was, in this sense, just about the ambition to stimulate feelings of relation between people and their environment, so that elements of it might become more meaningful, and offer continuity. The policy was about developing cultural heritage in cities, through projects – not all in the same way – but some things in a specific way. There may be something going on about modernist furniture, or a local figure – every project has to reinvent this methodology for every new thing. This is the positive reason why I went into this political arena, and spent two-and-half years writing a new legislation.

CC –

One of the motivations for bringing this term ‘support’ to the table is that it does not start from a ‘tabula rasa’, but from what is already there. And, of course, more often than not what is already there is confusing and there is a lot of it – reality is messy and full of contradictions, and possibly even more so in the public realm. One needs to unpack it and choose amongst the mess what to work with: I think that support can open different sets of relationships, of processes of creation which aren’t imbedded in the ‘new’, or in binary oppositions, conflicts and refusals, but in a more subtle, definitely more gentle and very constructive attitude towards the making of something, in the process of it.

BDB –

If there is an aspiration towards any kind of understanding, in a humble way, and quite closely to the real, then we need systems to talk to each other and be aware of the different ways there are to approach things. The problem, of course, is that people will tend to let go of things that do not fit in their own system, which is even more of a reason to develop platforms for negotiation.

Stories are ways of making things, and of bringing things together. They may be seen as power devices but they are also ways of making our life more viable, or inhabitable, they allow some making sense of the world, and give origin to things.

CC –

This reminds me of first reading and understanding the historical shift from a system of resemblance to one of representation, as the way to order and classify things and knowledge together; I think it occurred sometime in the seventeenth century. The system based on resemblance (where angels and birds are part of the same category) seems random and absurd today, but it is, in fact, just a different conception from our own of the order of knowledge, and as such can house monsters and mythical creatures that do not otherwise have a proper place: the whole tissue of existence is held together by connections in nature. In a system where words denote things by representing or standing in for them, which is our own and entirely based on representation, making sense of things because they share features and sympathies is not intelligible.

BDB –

The construct – in this case the notion of a support structure – can only be maintained as a looking device, and not as something substantial, in very much the same way as, ultimately, any thing, person, or entity that can be supported can only exist as an actor-network. It is never only itself; it is always within a complete setting, and the setting is as important as the core itself. And the consequences cannot, even more importantly, be distinguished from the thing or the person. A person is himself as well as his relations, which means that people might be completely dysfunctional in one situation and yet the most performative in others, depending on the nature of the situation, and what support they might get, but mostly depending on settings that allow them to grow, and allow them their monstrosities or refuse them …

The question of support is really interesting as a looking device because of its humble and constructive ambition, and it is important, but also difficult to speak in this domain, given that a distrustful mindset has been predominant in the last, say, forty years, or even longer. It is now becoming possible again to think in these areas of the humble and constructive, which have been left out along with all the religious questions, with all that had to be thrown away by a kind of intellectuality proud of its high level of understanding, its ability to unmask and to put everything in doubt … and which, while doing so, lost contact with a wider community. This intellectual endeavour, which is indeed very important, did not succeed in creating sufficient links. The result is that all these basic issues are returning now, but most often in an uninteresting, even reactionary way. So it seems important to rethink this domain, and support is a really nice attractor within it.

CC –

This also raises the question of the instance of what is to come about, ‘the shape of things to come’ and how they do so; we do always need to ask what the motivations behind support are. I believe that in the worst possible case scenario, they can be forms of political control, and in the best possible case, triggers or reformulations for change.

It is always possible to define something in different ways, and we could look at support through the supported object (or the subject in need, as the welfare system would have it), or the supporting system, or through the relation that support establishes between the two. By looking and defining support

structures, which might or could provide support, I hope to shift attention away from supposed lacks or needs to processes of creating possibilities for support, processes that might offer empowerment and possibilities for emancipation. This does rely on consciously and willingly taking up the commitment and responsibility of such processes, and immediately throws these relationships into the public.

BDB –

In law there are agreements of results, and agreement of intent: one states 'I will deliver', and the other 'I will aspire'. Support is not about delivering, but about aspiration. This might sound very generic, but its intentionality is very important to me. This way of thinking though does not have much weight attached to it, as everything at this moment in time is about output, production, and results; a movement that started in the mid-1980s and relegated rhetoric of intent as obsolete. Now we go for immediate gratification and results – what can be directly calculated, quantified, and measured – to such an extent that nearly all kinds of intentionality have become almost taboo.

CC –

And I suppose that creates a very basic confusion between value and values, by merging them into one, which unfortunately is usually financial. Quantifying or evaluating 'values' cannot be done financially, economically, yet we are surrounded, almost buried under this, let's say, economy management of how we engage with society. I think that what constitutes support is always specific and equalising, and cannot work productively, even if it appears to be efficient, through a top-down approach; top-down support attempts to flatten difference and corresponds more appropriately to the work of management, or welfare.

This means that some things that may be called or appear as support, or even have outcomes of being supportive, do not really operate in a supporting way except superficially, but are, in fact, marketing and control tools, means of self-fulfilment or welfare in disguise… Clearly something like income support produces supported subjects, and is closer to a form of management of welfare than actual support.

BDB –

This works on ensuring a minimum, and perhaps this kind of analysis may even be extended to what the Human Rights of Europe tried to do, which was, strangely, an evacuation of a very basic awareness of equality into its submission into ideology. It is interesting to think back to the notions propounded by the French Revolution, with freedom being the first, then equality and fraternity. Freedom became the one core ideological notion, a reduction of three fundamental notions into one. If you look a bit deeper you might unearth equality, but fraternity was completely lost, and we don't have any relation to it anymore.

There is an anthropologist that is dear to me, Rik Pinxten, president of the humanist movement in Belgium, who worked on these notions, towards what could be the basis for a European basic law. He amends versions of freedom and equality, and as a third notion proposed the acceptance that entering the public domain means to be willing to enter into conversation and negotiation. This is a tiny translation of what fraternity can mean, the agreement to be not with enemies, but to be with people with whom you can speak. That is the only instance I know of in which the fraternity issue has been actualised. There has been a lot of work done around the notion of hospitality, a vigorous ideological stance, Charles Esche's core notion – very appealing – but does it not in the end – in its absoluteness – hinder the coming about of more relative cultural elements, such as support or fraternity?

CC –

On the one hand, I can see how fraternity really needs to be redefined, or at least the terms according to which we can be or live together: fraternity is so based on similarity and resemblance (being like brothers also means coming from the same place) that it is not acceptable anymore.

Maybe this is another reason to ponder and define on what terms we can meet and talk together? But on the other hand, hospitality also relies on a basic and limited separation of means: doesn't it beg to question what the motivations for it are? How does it start, what comes first, the need or the support, the lack or the fulfilment, the knowledge, or the will? The situation, or the desire to offer support? Of course, the two must be completely imbedded in each other, and it might just be a question of how are they formulated – where one is standing from.

BDB –

There is a strange reversal here I've never considered, which I like, and that is that the state determination might be first; that is, first comes the decision that this is what it will give. This is a reversal of the original impulse. It is hijacked. In a situation of primary presupposed equality, there is still a need which one person feels from another person. Whether the other person expresses it or not is not important: person A feels that person B has a lack. Person B can say that he has a lack or not, but person A will decide to redistribute. Pre-state versions of support may be seen as emanations of religion, but also as relying on an existential agreement, like the notion of a community, in which poor people would be helped, and get food or clothes. This type of support is not selfish and does not require to be made visible as such, nor demand a return: it relies on belonging to a community of equals, so it is not an equalising relation, but one based on a very fundamental, live equality. It takes place through one person sitting with another; it is not an intellectualised, abstracted equality decreed from above. It starts with being together as existential equals, only after that do the power systems appear, like the Church, that take hold of this sentiment. And the state comes in even later, appropriating support structures, setting out lines which in the end, reinforce the system, but weaken primary organic modes.

There is a notion I got from a law theoretician, which made me understand, yet again, how completely ideological education is: Napoleonic law was sold to us as the biggest advantage, the main development of mankind … just like him establishing the meter. In medieval times, crimes were defined in what I think was a much more useful way to now. If you commit a crime against me, we become joint owners of the crime. This is a beautiful concept. The negotiations that follow are not about regret, but about something good for me and my loss, rather than something bad for you, or something against you.

I'll give you an example: the Ghent Folk Museum is housed in a building called the 'Hospital of the Children Alijns'. In Medieval Ghent, fighting between the noble families was a common occurrence. One family had murdered the children from another family. When they decided to make peace, part of the agreement was that the 'guilty' family would build a hospital for poor people, in commemoration of the murdered children. If my child is murdered, I would prefer a hospital to be built for him or her, rather than the other person to be punished. What Napoleon did was to put the state between the criminal and the victim, and in that space decide how the criminal is to be punished, which reduces the

outcome of justice to the punishment of the guilty. This criminalises the criminal, it victimises the victim, but it takes all the power to itself, because the whole space becomes that of the state. And I think that there are similarities between this and how the state acts in your description of the welfare state – by introducing, for example, the price of men, or the minimum wage. This sends out a message that support does not need to be exercised by people towards each other nor grounded upon equality experienced or confirmed by them, as this is ensured or taken care of by the state.

CC –

That seems to recreate the problem of an inherent separation between the supportive, and the supported, between who has the means, and who does not, between who decides that the problem is actually one in the first place, and what limits it may have, and who is inside those boundaries.

It creates a rigid dependency, and is extremely hierarchical as no possible, even imaginable reciprocity between supporting and supported can take place. The notion of support that I am really interested in, and scaffolding really works for this, is of an equalising process, in which, of course, dependency has to be reciprocal.

BDB –

This also becomes an interesting metaphor as a symbiosis for supports, I think … at a certain point, after support has happened, after the deed was done (laughs), you actually always get, in some even very small way, a symbiotic system. It gives rise to a relationality that cannot be undone anymore, and it very often has a tendency of becoming one body, certainly, or nearly one body … Antwerp Cathedral was in scaffolding for nearly five hundred years, which is part of the body of the cathedral, eventhough it is not the kind of object that European modernity would like to make of it.

CC –

I think the disappearance of the scaffolding is nothing else than the cathedral integrating the support: it's not at all that it is not supported anymore.

BDB –

I would say it is putting support into a subconscious level. It can be by

assuming it, or it can be by pretending that it's not there. It's like the question of the moment of conception: when does an embryo become a child? In a way, this is your question. We can have a clear discussion about when does something become support, and we will always have a very vague reflection on what is its 'after life'.

CC –

And if we are interested in exactly the space between those two points: that is the space of intentionality and transformation, at least potentially.

BDB –

What might also be interesting is the space which is not yet surely there, after it's probably but not yet surely there. That might be the space where we discover – since this is a way of looking, an electron-microscope of sorts which is being developed – what we will call support. This way of looking is actually a part of turning objects into actor-networks. I say this even if I really don't like actor-network theory. It remains too empty of substance. But support … if like by accident, we have …

CC –

… the Atomium in front of us…

BDB –

… Actually, the supports there were not part of the initial design of André Waterkeyn, the engineer who developed it. Recently, I read they might be necessary in case of exceptionally heavy winds, so normally the structure should be able to stand without support. When I was young I read that they were only there to make it look more stable, that the designer had to add them on…

CC –

… to reassure people, because otherwise people would think it would fall down?

BDB –

They didn't realise it could stand without the buttresses! But what this does mean, some kind of mental completion? Perhaps we can continue with the scaffolding through these things.

CC –

This also really talks about surplus, this kind of extra.

BDB –

And perhaps the extra is being part of the core; and its continuation, and the extra …

CC –

… is part of the body. Maybe it is not a body, maybe it is the formation of something.

BDB –

The body is not essential; it is something which is formation ... ‘Formation’ is a very nice notion. Let’s go for ‘formation’.

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