

## The Random Placement of Art: An Alternative Presentation of the Collection

Pamela Bianchi\*

### Abstract

*In recent years, the collection's presentation has experienced an important development in terms of display methods and theoretical and ontological reformulation. From the abandonment of the diachronic approach, to the "narrativity" of the collection's set-up, to the Carte Blanche given to artists, or the performing arts' interaction: among the main goals, there is the collection's re-thinking and the museum's enhancement, through the highlighting of its "spectacular" nature. Event strategies.*

*On the basis of these considerations, this essay focuses on the aleatory method of presentation (based on the computer choice) and its relation to traditional exhibition approaches, as a new form of "spectacular" event. The paper studies the relationship between the new exhibition practices and the discourses of art history, alongside the analysis of historical examples. The exhibition organized by Rudy Fuchs in 1983 at the Van Abbe Museum, as well as exhibition experiences of John Cage, introduce the main case study: the cycle of homonym exhibitions, Rolywholyover (2007-2009), at the MAMCO of Geneva.*

*These examples, by introducing the idea of random arrangement, propose a new and different gaze on the concept of Collection, which erases the implicit subjective nature of a traditional exhibition arrangement. Therefore, a (seemingly) "non-narrative" form of collection emerges, relying on the mechanical matching and the ephemeral juxtaposition of works.*

*Considering the Collection as an "abstract" place of possible and endless exhibitions, it emerges not only the holistic nature of the art's museographic placement but also a trend in the contemporary practices of collection's presentation that chooses the new, the spectacular, the unusual.*

**Keywords:** Collection, Exhibition display, Randomness, Museums, Contemporary Art

---

Museum installations have always been under reconsideration. Simultaneously, the museum collection's outfitting has experienced an important development in terms of contemporary display methodologies and theoretical and ontological reformulation.

Over the years, the museum language - spatial and phenomenological issues, educational or media strategies, etc. - has undergone ontological changes that have turned the Museum Institution into a *discursive instance*. The historical curatorial activities, such as those of Alexander Dörner, Wilhelm von Bode, Willem Sandberg, Alfred Barr jr, etc. (just to name the most well-known), have shown how the changes of display and the implementation of alternative practices may influence and modified the collection's meaning. Since the 1960s, the organization of museum spaces, the collections' setting, and the proposal of temporary exhibitions have highlighted the museographic narrative power. At this regard, the notion of narrativity is well developed within the institutional criticism of the 70s and

subsequent interrogations. Afterward, starting from the 1980s, the era of communication has produced new priorities and new exhibition strategies. The not-museographic curatorial practices - artistic manifestations, biennales, festivals, etc. - have, for example, influenced the museum policy. The enhancement of the permanent collection was thus obfuscated by the frenetic rhythm of temporary exhibitions. To keep up with economic and extra-aesthetic needs, it has therefore become necessary to adapt the collection's exhibition to the contemporary logic. In recent years, this condition has ensured that the collection's curating has reconceived and re-thought its display methods in order to create new forms of narrativity and new meanings.

At the same time, beyond the narrative nature of the museographic outfitting, the museum institution must also be understood as an instrument of social influence. In recent decades, the well-known concept of art's exploitation has experienced a pragmatic displacement: from a political necessity to an

economic will. Understood in its negative sense, the concept can describe the denaturalization of the art in favor of heterogeneous interests - political, ideological, social, etc. In its positive sense, this “exploitation” is a conscious involvement of the art in extra-aesthetic activities. In any case, beyond the well-known political and social utilitarianism of the early twentieth century, the Post-Fordist attitude has subsequently increased the institutional interdisciplinarity in favor of economic and social strategies. Cultural attraction, economic competition, logics of territorial improvement: the image of the museum has played and still plays the role of paradigm and social medium (Scott, 2009: 195).

In short, the current ontological condition of museums can be translated with the ambiguous relationship between the new narration practices and the new strategies of exploitation, for which the main goal is the collection’s rethinking and the museum’s enhancement. From this point of view, by promoting the Collection through temporary presentations, museums have generated new forms of strategies and reformulations that have invested the setting of the collections. The abandonment of the diachronic approach (Museum of Modern Art in New York), the transnational and transhistorical matching (Centre Pompidou in Paris), the “narrativity” of the collection’s set-up and the mixed object categories, the *carte blanche*<sup>1</sup> given to artists or to the authorial curator (Louvre), or even the performing arts’ interaction with the museum space<sup>2</sup> (Tate Modern in London), etc., must be all intended as forms of revitalization and adjustment to the contemporary interdisciplinarity. Better yet, these museographic solutions seem to enter into the logic of the exploitation of the art in the service of event strategies and museum’s policy. In other words, the permanent collection can be viewed not only as an interdisciplinary narrative instrument but also as a device that the Institution uses to respond to contemporary economic strategies. The Collection is thus a kind of branding instrument.

Among the contemporary solutions trying to re-draw the collection, the aleatory method of presentation, based on the computer choice, is a new form of “spectacular” event. A recent example is the exhibition *Le mur, La collection Antoine de Galbert*,<sup>3</sup> organized at the Maison Rouge in Paris in 2014. For this exhibition, which has not had a real curator, the collector confided the hanging of its 1200 bi-dimensional works - paintings and photographs - to a computer method developed by an IT engineer. Through the Monte Carlo method - a class of mathematic algorithms that rely on repeated random sampling to obtain results -, the artworks were randomly hung, thus disrupting the traditional curatorial approach.

This method install works without hierarchy or conceptual logic. The objects were listed and cataloged according to a purely formal principle which took account only of the works’ shape and their inventory number. It was a temporary abandonment of the notions of fame, of worth, both artistic and financial, and of value, both formal and historical.

Unlike the current curatorial forms of “crossing boundaries”, exploiting the notions of transnational and interdisciplinary to create new meanings and experimental setups, in this case, the random association reflects the desire to experience a non-narrative approach, devoid of any form of subjectivity. Instead of causing the audience through a declared curatorial act, in this case, the “alternative” matchings were the choice’s result not to choose.

By introducing the idea of random arrangement through a computer program, this particular approach has thus proposed a new and different gaze on the Collection’s concept, putting into question the meaning of the traditional collection hanging. Therefore, a (seemingly) “non-narrative” form of collection emerges, relying on the mechanical matching and the ephemeral juxtaposition of works (Gob, Drouguet, 2006). In any case, this aleatory and random outfitting allows to define the Collection as an “abstract” place of possible and endless exhibitions, and to highlight not only the holistic nature (Barbier-Bouvet, 1983) of the art’s museographic placement, but also a trend in the contemporary practices of collection’s

<sup>1</sup> For a historical example, see: *Raid the Icebox 1, with Andy Warhol*, 1969-70 at the Rhode Island School of Design, Providence, USA.

<sup>2</sup> See the recent *Dancing Museum* at the Louvre, or *Museum ON/OFF* at the Centre Pompidou.

<sup>3</sup> On the occasion of its 10<sup>th</sup> anniversary, la Maison Rouge showed artworks from the private collection of Antoine de Galbert, the Maison Rouge’s founder.

presentation that chooses the new, the spectacular, the unusual.

### How works can “perform” their meaning?

*The exhibition has its own language, which is neither implicitly focused on exhibits nor constituted of texts accompanying them. It is made of a combination of verbal elements (text) and non-verbal elements [...]. None of these elements is totally autonomous in the exhibition: it is their arrangement, their combination that carries meaning.*

(Gob, Drouguet, 2006: 105)

The museographic studies of the past 30 years have highlighted the semiotic nature of the museum space. In this regard, a notion of literary space (Silverstone, 1998: 182) emerged: a symbolic space that visually translates the plot of a story, and also implies several distinct degrees of experience and of encounters. That said, we can consider the museum space as a syncretic device containing several narrations which, while maintaining their uniqueness, enter into mutual dialogue. In this sense, the problem of museographic language and visual verbalization of certain issues is very clear. Therefore, whilst we can see the museum as a kind of narrative framework (Deloche, 2010: 39) containing a number of meaning subsets, we can also consider an exhibition as a field of transdisciplinary research (Poli, 2002: 25).

The exhibition becomes thus metaphorically a medium whose power of communication depends on the degree of organization (Gob, Drouguet, 2006: 105) of the different elements, verbal and nonverbal, that compose the museum context. Meanwhile, in addition to the narrative power of the exhibitions, we must not underestimate the communicative power of the museum space, or rather of the museum wall (Bal, 1996). In fact, the exhibition space plays an important role in the process of aesthetic creation, for which several works are displayed within a specific exhibition logic. In this respect, Carol Duncan, Charles Saumarez-Smith, Germano Celant, Victoria Newhouse, etc., have demonstrated the central role of the works' outfitting in defining the aesthetic value of the exhibition and of the works themselves.

However, we must not forget the exploitable condition of the collection and the museum's attitude to exploiting the art for

economic or strategic needs. Concern about the public attendance and the audience is, for example, a factor characterizing the museum cultural proposal. In fact, the beholder plays an important role in the definition of new museographic strategies; he now has an economic value and an implicit decision power that affect the nature of museum activities - education, research, conservation, cultural programming. In other words, the public is “at the center of a communication device” (Jacobi, 2013: 16), typical of the contemporary art system.

Furthermore, from these considerations, we should probably wonder *what it means to show* (Kirshenblatt-Gimblett, 1998). Taking this sentence from the museographic reflections of the anthropologist Barbara Kirshenblatt-Gimblett, the collection's exhibition must be understood as a device influencing the general status of the artistic proposal. But, how objects can “perform” their meaning? How specific setting of display build powerful messages? And, finally, how can the matching objects draw possible narrative ways?

By focusing on the role of the permanent collection and on the museum modalities to enhance it, a number of historical examples underline the need to rethink the collection as a possible form of innovation. In 1983, for example, Rudi Fuchs organized at the Van Abbemuseum, *Summer Display of the Museum's Collection*.<sup>4</sup> Through a kind of unplanned organization and an unconventional spatial display, Fuchs reorganized the permanent collection in the form of a temporary exhibition. He redesigned the display of collection works through a “random” organization, trying, however, to highlight the identity of each work. Thanks to a dialectical presentation that put into dialogue works of different periods, Fuchs proposed a temporary exhibition starting from the permanent collection.

In 1984, Fuchs also organized the first exhibition of the newly formed Contemporary Art Museum at the Castello di Rivoli. *Overture I* was an exhibition conceived as a model for a future collection. Including only living artists, Fuchs outlined a narrative and historical journey about art since the 1960s, released from the typical

<sup>4</sup> See the “re-enactment” of this exhibition in 2009: *Repetition: Summer Display 1983 Play Van Abbe*, at the Van Abbemuseum. <https://vanabbemuseum.nl/en/programme/programme/repetiti-on-summer-display-1983/>.

diachronic approach. Moreover, the works' display setting, dialoguing with the baroque architecture of the space, advanced the ideological solipsism typical of the 1990s. Through a dialectical method, Fuchs thus drew the first traits of a collection which at that time did not yet exist.

Subsequently, in 1990, Nicholas Serota, former director of the Tate Gallery in London, proposed *Past, Present, Future*,<sup>5</sup> a series of exhibitions arisen from the collection. With the new hanging of the collection, he sought to show the status of international acquisitions and to renew the collection with a new display. Two years later, in 1992, Dominique Bozo, president of the Centre Pompidou at the time, decided to reorganize the collection of the museum, through the logic of temporary exhibitions. Therefore, Didier Semin organized *Manifeste, 30 ans de création en perspective (1960-1990)*, an exhibition conceived starting from the collections of MNAM and CCI, which invested all of Beaubourg spaces. The following year, Jean-Paul Ameline organize *Manifeste, une Histoire parallèle (1960-1990)*.<sup>6</sup> Understood as the conceptual continuation of the previous exhibition, this temporary collection's rehangng seemed to be the visual translation of reflections on the role and value of the collection as an object of study.

### The logic of the randomness

*It is just, it is just about to, it is just about to Rolywholyover* (Joyce, 1939: 597)

John Cage is known to use the concept of randomness not only for his musical compositions but also for his reflections about the notion of Exhibition. In 1987, for example, he realized *Writing Through the Essay "On the Duty of Civil Disobedience" (1985/91)*, for Documenta 8, in Kassel. The installation consisted of 36 channels sound recording, 24 theatrical lights and 6 chairs, which he daily moved according to a spatial and compositional testing logic. Three years later, Cage more developed this exhibition approach with the show *Changing Installation at*

the Mattress factory for the Carnegie International, Philadelphia (1991). In this case, while he combined poetry with bi-dimensional works, he also explored the possibility of randomness. Trying to control the aleatory process of the random display, he "played" with the works and 6 chairs, changing their places, each day, for the 102 exhibition days. Through placements outlined by the computer algorithm, works (by artist invited) became thus devices of a visual composition whose goal was to incorporate random sounds and occurrences into his work.<sup>7</sup>

These earlier experimentations culminated then in the exhibition *Rolywholyover. A circus*, a "composition for museum" that he conceived before died, in 1992. Using chance-generated method, he structured this show in four "movements": *Museum circle*, in which he displayed objects borrowed from other museums, through a random display; *Circus*, where he proposed a change display of works by several artists; *Cage Gallery*, where he shown his own works; and finally, *Media space*, a place hosting a program of performative, musical and theatrical actions. It was a large-scale exhibition which transformed museum spaces into a setting for change propositions, for performances, readings, films and video projections.

The first staging of this composition was in 1993, after his death, at the Museum of Contemporary Art, of Los Angeles. Thereafter, from 1993 to 1995, the Menil Collection (Houston), the Solomon R. Guggenheim Museum (New York), the Art Tower Mito Contemporary Art Center (Japan), and the Philadelphia Museum of Art have exhibited hundreds of artworks and objects borrowed from different museums and collections, through a computerized process of random distribution (ROVER) realized by Andrew Culver and Cage. The exhibition has thus traveled and changed as in a constant flux.

Inspired by Joyce's novel, *Finnegan's Wake*, from which he took the term *Rolywholyover*, Cage gave life to a cyclical and circular composition based on indeterminacy, on the dynamic revolution, and on the simultaneity of events. Without center or boundaries, a chance-generated score determined the periods of display and the placement specific of artworks.

<sup>5</sup> See: Nicholas Serota, "Foreword", in *Tate Gallery: An illustrated companion to the national collections of British [and] modern foreign art*, (London: Tate Gallery, 1990).

<sup>6</sup> See: Jean-Marc Poinsot, "L'art contemporain et le musée", in *Cahiers du MNAM*, n° 42 (winter 1992): 26-27; Pamela Bianchi. "1992-1993 : La Collection se manifeste !", in *Catalogue Raisonné des Expositions du Centre Pompidou*, (Paris: Bibliothèque Kandinsky, 2013). <https://histoiredesexpos.hypotheses.org/1299#more-1299>.

<sup>7</sup> See: David W. Bernstein and Christopher Hatch (eds.), *Writings Through John Cage's Music, Poetry, & Art*, (Chicago: University of Chicago Press, 2000).

Therefore, according to a computer-generated score, this exhibition re-configured the museum galleries three times a day throughout the exhibition period, by moving walls, by adding, matching, taking away or changing the location of the artworks. With the idea of creating an exhibition in constant change, which did not allow to see the same thing twice, this composition broke with traditional approaches to the museum exhibition. Moreover, while he put into discussion the ontological sense of exhibition, the artist laid also the foundation for the fortuitous and random encounter between the work and the spectator, thus anticipating the current considerations on the phenomenological museum experience.

Although this is not a collection's presentation, but a temporary and traveling exhibition, the aleatory and synchronic nature of this show is an emblematic example of the concept of holistic exhibition. In fact, within an exhibition context, the position of each artwork plays a fundamental role in the process of aesthetic creation. Thus, by considering the exhibition as a system not reducible to the simple sum of its parts, but to the "specific organization of its supports between them" (Barbier-Bouvet, 1983: 17), the narrative power of the artworks' outfitting deserves now more attention.

### A game of chess with the museum

*The museum would cease to function as a place of celebration, of commemoration, of consecration, of legitimacy, to become [...] a place of experimentation, a playground, an open field to all forms of labor and critique operations* (Damisch, 2000: 23).

The Museum of Modern and Contemporary art of Geneva, the MAMCO,<sup>8</sup> opened in 1994 in a former factory of physics instruments (SIP). Since the beginning, Christian Bernard,<sup>9</sup> the MAMCO's director, conceived it as an ambitious project: "[...] a system of exhibitions related to each other" (Bernard, 2007: 84). The ontology of the museum's concept is here called into question; in this sense, we have to consider the Museum

not only as a mere architectural container but as an aesthetic and conceptual device which generates a network of artistic propositions connected each other. Until now, the MAMCO has been an "exhibition structure" containing exhibition places that must be understood as spatial archetypes.<sup>10</sup> However, beyond the spatial and conceptual set-up, typical of this museum, the exhibition logic that characterizes its permanent collection deserves a specific reflection.

Since the beginning, Bernard has tried to create a democratic exhibition space able to propose new, possible and unusual aesthetic encounters. This museum "shows the shows".<sup>11</sup> Better yet, the MAMCO's exhibition logic has staged the possible forms of display, thanks to the variations of setting mode. Underlying this exhibition logic there are the concepts of multidisciplinary, experimentation, matching, dialogue and unexpected encounter with the public. In this museographic framework, the outfitting of the collections has arisen from the concept of temporary exhibitions. In most cases, temporary and "permanent" exhibitions have occupied the same space; this has thus allowed artworks to interact each other, without a real aesthetic and spatial delimitation or a status distinction, and within a democratic and not hierarchical space. In this sense, over the years, the MAMCO's collection has become a kind of virtual, imaginary and likely library. From this example, we may consider the general concept of Collection as a collecting of possible exhibitions. The museum collection is thus, first of all, a set of artworks that could give rise to feasible exhibitions. Endless exhibition possibilities as much as the number of collection's works.

In this sense, the cycle of exhibitions *Rolywholyover* (2007-2009), organized by Christian Bernard at the MAMCO, is an emblematic example of temporary shows arisen from the collection, that in addition exploit the power of random outfitting to draw an aleatory narration. This series of exhibitions enters into

<sup>10</sup> Pamela Bianchi, *Espace de l'œuvre, espace de l'exposition. De nouvelles formes d'expérience dans l'art contemporain*, (Paris: Connaissances & Savoirs, 2016).

<sup>11</sup> See: Christian Bernard, "Le musée exposé", in *L'Art contemporain et son exposition 2*, edited by Elisabeth Caillet, Catherine Perret (eds), (Paris: L'Harmattan, 2007); Marie-Luz Ceva, "L'art contemporain demande-t-il de nouvelles formes de médiation ?", in *Culture & Musées*, n° 3, *Les médiations de l'art contemporain*, edited by Elisabeth Caillet & Daniel Jacobi (eds), 2004: 69-96.

<sup>8</sup> See: Christian Bernard, "Le musée exposé", in *Les lieux de la muséologie*, edited by Pierre Alain Mariaux, (Brussels: Peter Lang, 2007).

<sup>9</sup> Christian Bernard has created and directed the MAMCO for more than 20 years, from 1994 to 2015. In 2016 Lionel Bovier took over the direction of the Swiss Museum.

the museum's exhibition policy which featured, three times a year, a new interpretation and a new redrawing of the permanent collection. Each re-hanging of the collection was drawn as a sequence organized in exhibition cycles whose title indicated the general theme and reflection below. Starting from the desire to create a project in progress, this museum has thus staged a sort of constant movement, a constant revolution. In this form of conceptual movement, artworks were relocated within a new narrative scheme which gave them new identities and new shades. Regarding *Rolywholyover*, Bernard decided explicitly to take advantage of John Cage's random logic to install the works of the museum collection. Without any form of organization or subjective order, and without an explicit narrative will, the works were arranged according to an ephemeral and random process which created unexpected visual and conceptual matchings.

We chose the biggest room, and we defined a number of boxes it could have held. We assigned a number to each box and to each work, then we drew lots to match boxes and works. In the remaining empty space, we then hung all labels, in order of appearance, from left to right, from top to bottom. (Bernard, 2015).

Taking up the Cage's set-up protocol, which left to chance the staging of the relations between the works, Bernard has therefore tried to redefine the very principle of the exhibition. In fact, the encounters produced by the random association have allowed combining works having historical, logical, form and status differences. Constantly evolving, *Rolywholyover* has been a work in progress exhibition that showed to the public the polysemy and the polyphony of images, of references, of dialogues.

From this study, key concepts emerge. Proximity, juxtaposition, and works' matching become the vocabulary of the MAMCO's narrative skills. The simultaneity of different shows sharing the same space, mentioned before, stages particular combinations, often unforeseeable, between works whose value, status, and function, differ depending on the "narration" in which they appear. This juxtaposition between temporary and permanent logic makes the museum a workshop of democratic experimentations, thus

distinguishing it from the rigid spatial separation typical of the most traditional museography.

In particular, this museum policy conceptually evokes Hubert Damisch's reflections<sup>12</sup> on the value and role of the works' installation in the aesthetic identification process. In this sense, his project *Moves: Chess and Playing Cards with the Museum*<sup>13</sup>, directed in 1997 at the Boijmans Museum in Rotterdam, reflects the importance of the chance encounter, of the random staging, and of the explicit game. This exhibition, the fifth of the series of temporary exhibitions arisen from the museum's collection, was spatially and logically organized like a game of chess and cards. Placing around thirty paintings and sculptures on a giant chess board, and grouping other paper works on the principle of the card game distribution, Damisch metaphorically visualized the concept of randomness. In doing so, the art historian has suggested the unpredictable side of the unusual, temporary, and casual matching, thus creating unexpected dialogues between works and spectators. The iconological approach, that here emerges with clarity, reminds the organizational logic of Malraux, Warburg, and more recently of Georges Didi-Huberman or Jean-Hubert Martin. In any case, the result is a dialogue between the historical and artistic value of a work and its formal and literal nature. The viewer is thus invited to experience a diachronic dimension which does not take effect if not in reflection of its synchronic dimension, and vice-versa.

## Conclusion

Moving away from a mechanistic view of the works' arrangement, intended as a neutral form of a visual and conceptual concatenation of artistic objects, we have to consider the act of showing in its transitive sense: put on display, allow to be seen and perceived, presented in a way to attract the attention. In this sense, the mere action to install elements in a specific place becomes a symbolic act, it turns into an act which establishes value and meaning to the object exhibited. For each installation, a specific work thus acquires a specific identity which changes every time depending on the stylistic,

<sup>12</sup> See: Hubert Damisch, *L'amour m'expose*, (Paris: Yves Gevaert éditeur, 2000); see also: Marc-Olivier Gonseth, "Le dépôt, la vitrine et l'espace social". In *Les lieux de la muséologie*, edited by Pierre Alain Mariaux, (Bruxelles: Peter Lang, 2007).

<sup>13</sup> For further information, see: Yve-Alain Bois, "Moves", in *Artforum*, vol. XXXVI, n° 4, (Dec. 1997): 114-115.

aesthetics, and spatial matchings, or exhibition contexts. In this sense, it is precisely the act of the combination that gives rise to a form of exhibition. Consequently, the terms of this combination become symbolic devices that influence each other. Seen from this point of view, each artwork could thus play the role of an *associative* term for the artwork that flanks. The organization of an exhibition, beyond the underlying narrative that directs it, could thus depend on the Warburg's "law of the good neighbor", according to which, in a library, the solution of a problem is contained not in the book we seek, but in the next one.<sup>14</sup>

The mere construction, devoid of aesthetic intention, would be, therefore, impossible to achieve. Install, hang, hold, are thus actions which could presuppose an aesthetic movement able to generate new readings, new experiences, new stories. It is an aesthetic neighborhood, where one affects the other and vice versa, within a context deliberately not narrative. However, use a computerized program to install artworks, without an implicit sense, logical, conceptual or narrative, is in itself an ideological choice which implies an exhibition approach almost iconological.

From these considerations, a concept of artwork emerges evoking the Umberto Eco's notion of open work. The work would be an open system, in continuous progression, which evolves according to its movements, its chains, its installations, and even according to the exhibition contexts and to the flanked works. It seems thus impossible to display twice the same thing or the same object, without thereby undergoing conceptual, aesthetic, or simply abstract changes. Faced with this unveiling, the random installation of Cage, as well as those of the Maison Rouge in Paris or of the MAMCO in Geneva, become theaters of the possible. Revealing the multifaceted nature of the artworks, and highlighting their role as semantic devices, the random installation allowed the viewer "play a game of chess" with the concept of Collection, of Narrative and Shows.

Finally, by highlighting the implicit formal autonomy of the works, these computer installations have paradoxically underlined the dependence of the work to the context and the exhibition process. With a clear non-narrative will, these rewritings based on the concept of

randomness have, on the contrary, made evident the implicit narrative power in the very act of the show.

---

<sup>14</sup> Giorgio Agamben, *Image et mémoire : Écrits sur l'image, la danse et le cinéma*, (Paris: Éditions Desclée de Brouwer, 2004).

## Bibliography

- Agamben, Giorgio. *Image et mémoire : Écrits sur l'image, la danse et le cinéma*. Paris: Éditions Desclée de Brouwer, 2004.
- Bal, Mieke. *Double exposure. The Subject of Cultural Analysis*. New York and London: Routledge, 1996.
- Bal, Mieke. "Le public n'existe pas". In *L'art contemporain et son exposition (2)*, edited by Elisabeth Caillet, Catherine Perret (eds), 9-33. Paris: L'Harmattan, 2007.
- Barbier-Bouvet, Jean François. "Le système de l'exposition". In *Histoires d'Expo : Un thème, un lieu, un parcours*, edited by Jean-François Barbier-Bouvet, Jean Davallon (eds), 13-17. Paris: Peuple et Culturel CCI-Centre Georges Pompidou, 1983.
- Bernard, Christian. "Le musée exposé". In *Artpress 2*, n° 36, *Les expositions à l'ère de leur reproductibilité*. Febr. - Mars- April 2015.
- Bernard, Christian. "Le musée exposé". In *Les lieux de la muséologie*, edited by Pierre Alain Mariaux. Bruxelles: Peter Lang, 2007.
- Bernstein, David W., and Hatch, Christopher (eds). *Writings Through John Cage's Music, Poetry, & Art*. Chicago: University of Chicago Press, 2000.
- Bianchi, Pamela. *Espace de l'œuvre, espace de l'exposition. De nouvelles formes d'expérience dans l'art contemporain*. Paris: Connaissances & Savoirs, 2016.
- Bianchi, Pamela. "1992-1993 : La Collection se manifeste !". In *Catalogue Raisonné des Expositions du Centre Pompidou*. Paris: Bibliothèque Kandinsky, 2013.  
<https://histoiredesexpos.hypotheses.org/1299#more-1299>.
- Bois, Yve-Alain, "Moves". In *Artforum*, vol. XXXVI, n° 4, Dec. 1997: 114-115.
- Cage, John, and Ferguson, Russell (eds). *Rolywholover: A Circus*. Los Angeles: Museum of Contemporary Art, 1993.
- Celant, Germano. "A visual machine. Art installation and his modern archetypes". In *Thinking about Exhibitions*, edited by Reesa Greenberg, Bruce W. Ferguson, Sandy Nairne (eds), 371-386. London: Taylor & Francis e-Library, 2005.
- Ceva, Marie-Luz. "L'art contemporain demande-t-il de nouvelles formes de médiation ?". In *Culture & Musées*, n° 3, *Les médiations de l'art contemporain*, edited by Elisabeth Caillet, Daniel Jacobi (eds), 2004: 69-96.
- Damisch, Hubert. *L'amour m'expose*. Paris: Yves Gevaert éditeur, 2000.
- Deloche, Bernard. *Mythologie du musée. De l'uchronie à l'utopie*. Paris: Le cavalier bleu, 2010.
- Duncan, Carol. *Civilizing rituals: Inside Art Museums*. New York: Routledge, 1995.
- Gob, André, and Drouguet, Noémie. *La muséologie. Histoire, développements, enjeux actuels*. Paris: Armand Colin, 2006.
- Jacobi, Daniel. "Exposition temporaire et accélération : la fin d'un paradigme ?". In *La lettre de l'OCIM* (150, 2013). <http://ocim.revues.org/1295>.
- Joyce, James. *Finnegan's Wake*, (1939). London: Faber and Faber, 1975.
- Kirshenblatt-Gimblett, Barbara. "The Agency of Display". In *Destination Culture. Tourism, Museum and Heritage*, edited by Barbara Kirshenblatt-Gimblett Berkeley, 17-128. San Francisco: University of California Press, 1998.
- Marc-Olivier Gonseth, "Le dépôt, la vitrine et l'espace social". In *Les lieux de la muséologie*, edited by Pierre Alain Mariaux. Bruxelles: Peter Lang, 2007.
- Newhouse, Victoria. *Towards a new museum*. New York: The Monacelli Press, 1998.
- Poinsot, Jean-Marc. "L'art contemporain et le musée". In *Cahiers du MNAM*, n° 42, winter 1992: 26-27.
- Poli, Marie-Sylvie. *Le texte au musée : une approche sémiotique*. Paris: L'Harmattan, 2002.
- Sandberg, Willem. "Réflexions disparates sur l'organisation d'un musée d'art d'aujourd'hui". In *Art d'Aujourd'hui*, n°1, 1950: 1-9.



- Saumarez-Smith, Charles. "Museum, Artefacts and Meanings". In *The New Museology*, edited by Peter Vergo, 6-21. Londres: Reaktion Books, 1989.
- Scott, Carol A. "Exploring the Evidence Base for Museum Value". In *Museum Management and Curatorship*, 24(3), 2009: 195-212.
- Serota, Nicholas. "Foreword", in *Tate Gallery: An illustrated companion to the national collections of British [and] modern foreign art*. London: Tate Gallery, 1990.
- Silverstone, Roger. "Les espaces de la performance : musées, science et rhétorique de l'objet". In *Hermès*, n°22, 1998: 181-182.
- 

### **Biographical note**

Pamela Bianchi. Ph.D. in Aesthetics, Sciences and Technologies of Arts, University of Paris 8, Fine Arts Dep., Lab. AI-AC. Her research interests include the history of the exhibition space, the spatial aesthetic of contemporary arts, and the spectatorship experience. In addition to numerous articles, she is the author of *Espaces de l'oeuvre, espaces de l'exposition. De nouvelles formes d'expérience dans l'art contemporain*, Paris, Connaissances et Savoirs, 2016.