

This research document explores the themes of Display Show and has been produced by Eastside Projects' volunteers as part of the ongoing Black Box interpretation project.

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Display* Show**

- ING

Margin Notes
by Katie Hodson and
Dolly Kershaw

~~Temple Bar Gallery, Dublin
3 July – 29 August 2015~~

Eastside Projects, Birmingham
19 September – 12 December

Stroom Den Haag, Netherlands
9 January – 5 March 2016

* Put (something) in a prominent place in order that it may be readily seen.
be, allow, or cause to be visible.

** A spectacle or display, typically an impressive one.

*Can art provide solutions to a problematic society; can visual communication be employed as a non-ideological, non-violent form of revolution? **Read Lissitzky in AFTER.**

*How can the *Derivation Army*, a service that derives its name and uniform from the Salvation Army, a worldwide Christian solution to poverty, accurately 'solve' the proper derivation of any idea, word, place, or thing? *See Leeds Weirdo Club.*

*Can the act of painting aid in understanding the spatial relationships between objects and their constraints? **See du Pasquier.**

*How can the artwork aid the necessary air-flow and lighting within the gallery? **See Celine Condorelli.**

~~*Is the positioning of Gavin Wade's *Mobile Wall System* next to the door a solution? The wall is slatted, providing air ventilation to the space. However, the problem that this addresses is self-appointed, as the door itself provides ventilation; had the work been situated elsewhere, the solution would not be necessary. **See Wade, and Read Krischanitz in AFTER.**~~

*How can a window display from *Display Show at Temple Bar Gallery* be transferred to a space that has few windows? **See Celine Condorelli.**

*How can the gallery be transformed to display multiple artworks in new ways?

*How can an attitude to art production and display that defies chronological or thematic boundary be displayed?

*How can an exhibit of paintings travel across seas? **See Popova.**

*Can storytelling be a form of 'display'? **See Dedobbeleer and McBride.**

How can a photograph be displayed so that the viewer knows that they are not looking through a window? **See Wermers and read FRAMING.**

~~* How can the space be transformed in aid of the documentation of sculptural objects? *See 'A Display for Sculpture 06', (Casein Marble Paint, Yellow Pigment), by Andrew Lacon.*~~

HISTORICIS -ING

¹*Display*

²*Showing*

¹ORIGIN: Middle English (in the sense [unfurl, unfold]); from Old French **despleier**, from Latin **displicare** 'scatter, disperse' (in medieval Latin 'unfold'). Compare with **deploy**.

²ORIGIN: Old English **scēawian** [look at, inspect] from a West Germanic base meaning 'look'; related to Dutch **schouwen** and German **schauen**.

The status quo of gallery and museum design became what it is today in the early 20th century. Its minimalism was largely a departure from the older architectural and interior features such as vivid brocade walls and wainscoting. The minimal 'white cube' aesthetic was designed to enable the artworks' autonomy, freeing it from any accompanying stylistic reference and allow works to breathe.

Previous to the gallery or museum, paintings were sold from the artist's studio, and in the 16th and 17th Century, private collections of artefacts that were only accessible to the elite and educated upper middle classes. The Salon de Paris originated in 1667, allowing the first public access to art. Its use of every inch of wall space and organisation of paintings by size became the norm as a display method, and was still resonant in the 'Museum Age' of the 19th and 20th Centuries.

SEE AFTER

SOLV -ING

solve

verb [trans.]

find an answer to, explanation for, or means of effectively dealing with (a problem or mystery) : the policy could solve the town's housing crisis | a murder investigation that has never been solved.

DERIVATIVES

solvable - adjective

solver - noun

ORIGIN late Middle English (in the sense [loosen, dissolve, untie]): from Latin *solvere* 'loosen, unfasten.'

*Leeds Weirdo Club: *"I guess what happens a lot in exhibitions is things get separated from their context, or any other context besides the gallery context. Then there are artworks that can't exist without the gallery context, so to separate them from that is a final kind of separation!"* (Interview with the artists)

*Kiesler's intention was to *'eliminate the separation between floor, walls, and ceiling and create floors, walls and ceiling as a continuous whole'*.¹⁴ **Read AFTER.**

'As power, the wall is thought to have two interrelated characteristics: the first is that it is a principle of division. It divides, it marks; it is, in a brutal and physical way, the law in a certain sense, [Read DICTAT-ING] because it separates one thing from another. The second characteristic, related to this point about division, is the idea that the wall is impermeable, that it is an architectural object which owes its identity to the fact that you cannot pass through it.'*¹⁵ **See Wade and Condorelli. Read Kiesler, Gray and Krischanitz in AFTER.

*Haim Steinbach's shelves create boundaries and parameters for objects to be placed within. **Read FRAM-ING.**

*Christopher Williams' image of ventilation blocks mounted on Gavin Wade's Mobile Wall System illuminates architectural gaps and spaces as *separations*, breathing spaces or ventilation. Art works are *separated* or *spaced* within an exhibition to allow each work to breathe. Do art works need breathing space?

*Nicole Wermers clip frames indicate a separation between the layering of surfaces within the images, and a distinction between their various, conscious efforts of display methods. **Read FRAM-ING.**

*Amalia Pica's work broadly explores the notion of communication through discourse. *'A storyteller tells a story, but only because someone else will listen. Through the idea that thought happens in conversation, I arrived at an understanding of the listener as the figure who makes dialogue possible.'*¹⁶ In being presented with an empty stage, the listener (the audience) is present, yet the speaker (or singer) appears absent; does this absence mark a separation between artist and the receiver?

AFTER

designers of:

Advertising 2 | Art studio 2 | Bank 8 | Book 7 | Cemetery 8 | Chalet 2 | Childrens book illustration 7 | Cinema 5 | Concert tent 2 | Department store 1 | Educational and Cultural centre 2, 3, 4 | Exhibition and Museum display 1, 2, 3, 5, 6, 7 | Furniture 1, 3, 4, 5, 8 | Garden and landscaping 2, 8 | Glassware 4, 8 | Graphics 2, 7 | Health centre 2, 3 | Hotel 1 | Housing 1, 2, 3, 4 | Interior design 1, 4, 7, 8 | Jewellery 3 | Magazine 1, 3 | Museum of Art 1, 3, 6, 8 | Office 1 | Painting 2, 4, 5, 7 | Palace 8 | Pavilion 1, 6 | Photography 2, 7 | Print 2, 7 | School campus 6 | Sculpture 2, 5, 7 | Seminar Hall 2 | Shop 1, 2 | Skyscraper 7, 8 | Social and low cost housing 1 | Stadium 1 | Stage and Theatre design 3, 5 | Subway station 1 | Typography 2, 7 | Window Display 5

Franco Albini¹ (1905–1977) was an Italian architect whose functional and minimalist design of the bedroom, social housing or exhibition display intended to inexpensively serve the combination of body and spirit. With the use of modern, mass-producible materials and citizen welfare at its core, his approach to design at a time of Italian Fascism was Neo-Rationalist; to Neo-Rationalise is to commend the long-standing urban architectural conventions that serve society and culture, as architect Demetri Prophyrios argued in his publication *Classicism is not a Style*, (unlike Modernism).

Display technique: black paint and diffused lighting; a radio built in glass so that we might better understand its mechanism; cage frameworks; hanging forms; light and poor materials; mobile glass framing; play with optical framing and target; scaffolding; thick bands of white paper that divide the perimeter of the space; thin, upright supports for paintings; thread framing; curved surfaces; transparency/ opacity.

Herbert Bayer² (1900-1985) was born in Austria, and studied and taught at the Bauhaus, the ethos and representation of which defined his career as an architect, artist and designer. The Bauhaus, established in 1919, was a German academy for artists and designers of all disciplines whose radical, modernist approach to design was characterised by its minimalist and functional aesthetic, and the reduction or simplification of tone, form, and colour. In its emphasis upon mass-reproducibility, the Bauhaus style is indicative of Germany's economic struggles in the early 1920s. Bayer's early career in product advertising as Art Director at Vogue and an independent Graphic Designer concurred with the cultural boom of the mid 1920s and his ability to beguile the viewer was recognised by the Nazi party in 1936, who employed him to design a brochure for the Olympic Games.

One year later, he was included in the 'Degenerate Art' exhibition amongst other notable Modernist artists and soon after he fled to New York. There, he curated the Bauhaus exhibition at MoMA in 1938. Bayer believed the entire body to have a field of vision that can be directed and immersed by autonomous, discipline-specific, spatial and architectural methods of display.

SEPARAT -ING

separate

verb

1. [trans.] cause to move or be apart : police were trying to separate two rioting mobs | they were separated by the war.

- form a distinction or boundary between (people, places, or things) : only a footpath separated their garden from the shore | six years separated the two brothers.

2. divide or cause to divide into constituent or distinct elements : [intrans.] the milk had separated into curds and whey | [trans.] separate the eggs and beat the yolks.

- [trans.] extract or remove for use or rejection : the skins are separated from the juice before fermentation | figurative we need to separate fact from speculation.

- [trans.] distinguish between; consider individually : we cannot separate his thinking from his activity.

*Some works in Display Show have travelled from Display Show at Temple Bar Gallery, and may have been redesigned, reconstructed or repositioned (Condorelli, McDonald, Popova, Wade). They will continue to do so for the next iteration. Others have previously been shown.

**Gently Used* is a reconstruction of a previous situation, but also an entirely new one, animated by different wearers and viewer interactions. *"This happens a lot. I think this is key. It turns things into things, and ideas into scenes. The reconstruction process [...] is a transformative process."* (Interview with Leeds Weirdo Club)

**"Reconstructing - Our walling systems allow a sense of choreography to take place with the arrangements of the paintings [surfaces] and objects that effect a change in the viewing of the individual works within the scenario they have created. When we talk about choreography we don't think in terms of performance art - instead the walling systems, structures of the exhibition and individual works themselves might deal with these ideas."* (Interview with Cullinan Richards).

*Steinbach's initial use of the shelf was informed by his childhood home.

*Kiesler's *L* and *T* type displays were demountable, designed to be used over and over. **See Wade and read Kiesler in AFTER.**

Goshka Macuga reconstructs the display method of El Lissitzky's Abstract Cabinet, but is it a reconstruction if it contains works of the present day?

*'Historical reference is a tool which helps in articulating something about the construction of the present.'*¹¹

This redeploys one of Kiesler's methods: 'The elaborate lighting plan for this room called for one side to be illuminated for two minutes, then the other side after a three-and-one-half-second pause. Each area of illumination highlighted different works.'¹²

¹¹Support Structures by Celine Condorelli, Martin Beck : About the Relative Size of Things in the Universe p269

¹²Frederick Kiesler, Whitney Catalogue, by Lisa Phillips . 'The Art of Revolutionary Display Techniques' by Cynthia Goodman p65.

Display technique: 2D and 3D objects 'curling' or 'peeling' from the wall or floor; their support, i.e. abstract painted forms and footprints on the floor, intending a flow of encounters between viewers and objects; images displayed on automatic louvers, i.e. similar to Trivision triple-image advertising billboards; modern materials chosen for their touch or smell; moving displays; objects displayed in islands; installations that surrounded the viewer; sound, often repetitive; the swinging motion of direction arrows; works displayed at varying heights.

Lina Bo Bardi³ (1914-1992) was born in Italy, where she graduated in Architecture with a final piece, the *Maternity and Infancy Care Centre*, that expressed an early concern for social welfare. Her early career involved collaboration with other architects and illustration for magazines and newspapers. She moved to Brazil in 1946, where she designed her house *Casa de Vidro* in São Paulo, a concrete and glass structure raised from the ground on stilt-like columns, now embedded in rainforest. Bo Bardi later revisited these ideas in her design for the *São Paulo Museum of Art*, a levitated glass vessel that is wrapped and supported by concrete beams. One display method within the museum was that of raising paintings on individual fragile legs, set in small concrete blocks that crowded the room, a method that claimed autonomy of the works and required the audience to crouch in order to view them. In 1977, Bo Bardi developed an old factory into a cultural centre, named *Fábrica da Pompéia*. A project that continues to encourage collectivity and interaction, the centre houses flexible spaces to learn, eat, play chess, swim, view art and more. In her later development of the *Teatro Oficina*, Bo Bardi further encouraged the public to become a part of the art itself by designing the theatre as an open street.

Display technique: activity sharing and social spaces; encouraging nature to 'take over'; opening up private spaces; raising buildings and displays from the ground; transparency.

Eileen Gray⁴ (1878-1976) studied painting at the Slade School of Art, and later gained experience in cabinet making and lacquer work and defining her own stylish, Art Deco aesthetic for furniture and interior design. Her objects appear as sculptures, but each have their own refined function, truly designed in

the spirit of their purpose and with the requirements and habits of the body in mind, Many of these works are designed to move and shift with the intent of the user, for example, her *Block Screen* allows light and air to pass through its entirety. The design comprises of dozens of black lacquered blocks, locked together with piano hinges in a moveable, brick wall formation. By 1923, she turned her attentions to architecture, creating buildings which, like Bo Bardi's, nestle into, yet stand proud, of the landscape.

Display technique: double-sided furniture that economises space; foldable chairs; furniture with curved spines; tables that slide; pivoting drawers; tilting headrests; multitudinous block screens, hinged so that they may pass, block and reflect air and light.

Frederick Kiesler ⁵ (1890-1965) began his career as an architect-designer in shop window display and theatre design in Vienna and Berlin. He theorised his own approach as the practice of 'correalism', a word that he coined himself, and defined in his *Second Manifesto of Correalism* (1961) where he stated 'the traditional art object, be it a painting, a sculpture, or a piece of architecture, is no longer seen as an isolated entity but must be considered within the context of this expanding environment. The environment becomes of equal importance to the object, if not more so, because the object breathes into the surrounding and also inhales the realities of the environment no matter in what space, close or wide apart, open air or indoor.

Kiesler's avant-garde exhibition display methods came to light in 1924 when, in designing an exhibition in Vienna, he was unable to make use of the walls. His solutions were the *Leger und Träger*, or the 'L' and 'T' type display units, demountable structures that formed their alphabetical character in horizontal and vertical steel beams that supported slatted wood panels. On these structures, works could be hung, supported and changed around, with levers that provided the viewer the opportunity to adjust the displays to their liking. This method was a radical innovation; right up until the 1930s, even MoMA still displayed paintings 'skied' - close together and ordered by size, not content. Other innovations include the design of Peggy Guggenheim's *Art of This Century* gallery in New York, 1942, in which paintings

RECONSTRUCT -ING

reconstruct

verb [trans.]

- build or form (something) again after it has been damaged or destroyed: a small area of painted Roman plaster has been reconstructed.
- reorganize (something): later emperors reconstructed the army.
- form an impression, model, or reenactment of (a past event or thing) from the available evidence: from copies of correspondence it is possible to reconstruct the broad sequence of events.
- re-enact (a crime or other incident) with the aim of discovering the culprit or cause: reconstructing the last walk of murdered Tracey.

*Display Show has 'mutated' as it has travelled and will continue to do so. Works that travel with the show from Temple Bar Gallery include those by Condorelli, McDonald, Popova, Nové Jossierand, Wade and Williams. How will the works and their display methods differ within a larger space and with other artists?

*The participating artists mutate old ideas and build upon them; Wade's ambition for a complete set of alphabet displays draw upon Kiesler's designs to *an extraordinary extent*.
Read MONSTER-ING.

*With its fictional mission of *derivation*, Leeds Weirido Club's Derivation Army reminds us of the way in which all artworks are *mutants* of former artworks or concepts. In addition to this, the suit is *excessively or dauntingly large*. Made by a mascot costume company, the work displaces the context of its monsterring; normally found on street corners promoting an event or organisation, the mascot in this case may appear lost, bored or unsure of his function.

*"*This is the best one! The thing becomes a thing, a monster thing. The process does not disguise what is happening to the thing, or why it is happening. Someone wants to draw your attention to this pre-existing thing.*" (Interview with Leeds Weirido Club)

*As a verb, *to monster* is to *criticize or reprimand severely* (see definition). To make and display work, or to make an exhibition, is to criticise or be critical, in both visual and written languages. McBride's parodies are both critiques of the art world and mutations of popular fiction.

*Similarly, the origin of monster is *monstre*, from *monstrum*, from *monere*, to 'warn'. How does art 'warn'? Are works of art invested with a voice? **Read DICTAT-ING and Lissitzky in AFTER.**

Art deploys and *monsters* forms of architecture as a tool for public display or engagement. **See Macuga and Wade. Read AFTER.**

divided into sections by style, juttied out from the tunnel walls, and were mounted on suspension constructions. Dotted around the gallery were his multifunctional, correalist Kiesler chairs, abstract wooden forms that could be used as tables, chairs, or pedestals, grouped together or standalone.

Display technique: cantilevers; curved and warped forms; elimination of framing; endless space created through use of colour; flexibility; floating structures; mechanised theatrical scenery; mobility; movability; platforms; references to optics of the eye; support structures for artworks; suspension.

Adolf Krischanitz⁶ (1946) is an Austrian architect, and professor of design and urban development at the Berlin University of Arts. His works include *Kunsthalle Wien* and *Kunsthalle Krems* in Vienna, and *Museum Rietberg* in Zurich. In the 1980s, he designed a mobile wall system for the temporary display of works at the Vienna Secession, which was later employed by Christopher Williams' 2006 collaboration with Jeroen de Rijke and William de Rooij within the space. Williams' interest in mobile walls led them to incorporate Krischanitz's work in their exhibition as a conceptual aspect in itself; the artist later presented a demountable wall panel in *The Production Line of Happiness* at the Art Institute of Chicago as a work in itself, displayed on its storage cart atop a flat plinth, with its conjoining mechanisms exposed.

El Lissitzky⁷ (1890-1941) was a key figure of the Russian Avant Garde, whose graphic and exhibition design for the Soviet Union was driven by the belief that artists and artworks could aid social change - *das zielbewußte Schaffen* (goal-oriented creation). His paintings and illustrations were abstract, linear and minimal; objects and forms defied gravity, relating to the Russian acronym *Proun*, which translates as '*project for the affirmation of the new*'. In the early 1920's Lissitzky envisioned a new type of skyscraper, designing it to be horizontal; the T-shaped design has since inspired many architects and can also be likened to Bo Bardi's design of the *São Paulo Museum of Art*. Lissitzky's spatial innovations were further captured in his *Abstraktes Kabinett* (Abstract Cabinet), constructed in 1927-8. The work was a reiteration of his 1926 *Raum fur Konstruktive Kunst* (Room for Constructivist Art), and was commissioned by Alexander Dorner for his revamp of the *Hanover*

*Is Art not inherently curatorial? Do artists not curate the work as it is created? **See du Pasquier.**

**"Artists' approach to curating produce a different network of interconnections and operations around the work on display, that come from the point of view of production."* (Interview with Cullinan and Richards)

*Is there a distinction between the two roles of artist and curator? *'But, at least since Duchamp, this division of labor has collapsed'*¹⁷ **Read SEPARAT-ING.**

*At which point does the curator step back from the work?

*'Curate' derives from curatus = 'curate', from cura = 'care'. Condorelli, Macuga and Wade's support structures care for or cure (as a remedy cures) other works. Groys argues that *'curating cures the powerlessness of the image, its inability to show itself by itself'*¹⁷ Can this notion apply in vice versa? What if the boundaries of the two are unclear? Does Display Show as an entity 'show itself by itself'?

**'If it is easy to see that the artist-curated exhibitions can trouble our very understanding of such notions as 'artistic autonomy', 'authorship' and 'artistic oeuvre', what might be less evident is that they also complicate what might count as an 'exhibition'.*¹⁸

**'Currently, Cullinan Richards are largely concerned with how the idea of 'the exhibition' can be a medium in itself. Their decision to constantly re-negotiate their work and its position in relation to exhibition variables leads to a consideration of the walls, the space, the floor, the ceiling, and the intentions behind the idea of an exhibition in the curatorial sense.'*¹⁹

*Does a flight case deem curation redundant? **See Popova.**

*Curation as 'grammar'. The grouping of objects upon a shelf have logic in a shop, happenstance infers their reasoning in a house, but their very presence within a gallery can be troublesome. **See Steinbach.**

*Must the curator who selects the works know all that there is to know about what he/she has selected?

¹⁷Going Public, Politics of Installation Boris Groys p51-69

¹⁸The Artist as Curator, Issue 0, Mousse Magazine 41

¹⁹Professor Charlotte Cullinan (http://fada.kingston.ac.uk/staff/view_staff.php?id=24)

FRAM -ING

framing **noun**

the action of framing something.

- frames collectively.
- framework.
- the (usually wooden) skeleton of a building.

frame **noun**

1. a rigid structure that surrounds or encloses something such as a door or window.

- a case or border enclosing a mirror or picture.
- the rigid supporting structure of an object such as a vehicle, building, or piece of furniture.
- [in sing.] archaic or poetic/literary the universe, or part of it, regarded as an embracing structure.
- [in sing.] archaic or poetic/literary the structure, constitution, or nature of someone or something : we have in our inward frame various affections.
- [usu. in sing.] a basic structure that underlies or supports a system, concept, or text : the establishment of conditions provides a frame for interpretation.

*To overtly frame a photograph [**See Wermers**] is to remind us that its history is layered and complex: we see a composition by the artist, of a composition by the window dresser, of a composition by the commodity's designer. **Read DICTAT-ING.**

*Framing - 'Its function is decisive, normative; it regulates, filters, compresses, trims, and rejects.'⁷

*Nové-Josserand frames the relationships between the systems and objects, then 'disrupts and collages them in exhibitions that appear to be spaces of waiting or altars to impermanence.'⁸

*The gallery acts as a frame, with works often retracting from its walls or boundaries, demanding their autonomy **See Condorelli, Macuga, Wade. Read Kiesler and Krischanitz in AFTER.**

*Alternative framing or display systems can be temporary, fragile and often infer additional meaning, as opposed to the wall or plinth that are a 'given', predetermined and invisible. **Read HISTORICIS-ING.**

*The outside context as a frame: ~~Dublin's government-regenerated commercial quarter, Temple Bar;~~ Birmingham's cultural quarter, Digbeth. '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 right to keep at bay the monopoly of cultural homogeneity. It works to establish the artist-run space as a public good.'⁹

*Therefore, can we view the 'system' as a frame? As well as facilitating, how might it affect, spur, or even condemn artistic production? **Read DICTAT-ING.** In return, how does artistic production give back or even subsidise where cuts in public welfare cause a shortfall? **Read Bo Bardi in AFTER.** 'In short, the emergence of a creative and mobile sector serves two purposes: it minimises reliance on the welfare state while also relieving corporations of the burden of responsibilities for a permanent workforce.'¹⁰

⁷Support Structures by Celine Condorelli, Starting from the Frame (Sketches) by Jean-Claude Lebensztein p253

⁸Flore Nové Josserand, Mark Jackson (<http://florejoss.com/Flore-Nove-Josserand-About>)

⁹Eastside Projects Publication, User Manual #2

¹⁰Artificial Hells: Participatory Art and the Politics of Spectatorship, The Social Turn, Claire Bishop p15

CURAT -ING

curate

verb [trans.] (usu. be curated)

select, organize, and look after the items in (a collection or exhibition) : both exhibitions are curated by the museum's director.

DERIVATIVES

curation | noun

a keeper or custodian of a museum or other collection.

ORIGIN late Middle English (denoting an ecclesiastical pastor, also (still a Scots legal term) the guardian of a minor): from Old French *curateur* or, in later use, directly from Latin *curator*, from *curare* (see *cure*). The current sense dates from the mid 17th cent.

*To create and exhibit is to bring ideas to life that would otherwise remain in the imagination. Leeds Weirdo Club establish a fictional voice within the work, presenting fictional characters that live and breathe, or have the potential to.

*I try to stay one step ahead, a bit like a serial killer. And to use that analogy, after each murder, I quickly move onto the next one. Maybe once someone figures out what connects it all they may be able to catch me.⁴ **See Leeds Weirdo Club.**

*What stories do we weave in attempt to account for a grouping of objects, seemingly unrelated, on the shelf before us? **See Steinbach.**

*In art production, at what point does fiction become fact or fact become fiction; is art the fact and art-writing the fiction?

*In her *Ways* series, McBride parodies popular fiction genres with the art world as her subject. Do language, fiction and the book format have more license to satirise and reveal than objects and paintings, or are they all critics of themselves?⁵

* How can fictional situations aid advertisement? **Read Bayer in AFTER.** Similarly, how does a digital representation of an object compare, when they represent the purchase of real commodities? Where do we draw the line, when it is now possible to purchase virtual drinks and snacks with your chips on facebook games such as 'Zyanga Poker'? **See McDonald.**

* Artistic authority can permit the invention of new words. **Read Kiesler in AFTER,** and *Swindelier* by Condorelli. Swindle + elier. Swindle (noun) = a fraudulent scheme or action. French words ending in -elier: often an occupation or service, or elaborate supporting device; atelier, chandelier, hotelier. British words ending in -elier: adjectives that are more but not the most: homelier, lovelier, livelier.

* How can display, when dealing with Abstraction or Surrealism, aid the public imagination? Groys states that within an installation, 'by entering the space, the visitor leaves the public territory of democratic legitimacy and enters the space of sovereign, authoritarian control.'⁶ What method or form might this 'control' take, and how is it useful?

⁴Harry Meadley, interviewed by David McLeavy (<http://youngartistsinconversation.co.uk/Harry-Meadley>)

⁵ Blurbs from the *Ways* series, Rita McBride

⁶Going Public, Politics of Installation1, Boris Groys p59

DICTAT -ING

dictate

verb [trans.]

- Lay down authoritatively; prescribe: the tsar's attempts to dictate policy | [intrans.] that doesn't give you the right to dictate to me.
- Control or decisively affect; determine: choice is often dictated by availability | [intrans.] a review process can be changed as circumstances dictate.
- Say or read aloud (words to be typed, written down, or recorded on tape) : I have four letters to dictate.

noun (usu. dictates)

- an order or principle that must be obeyed : the dictates of fashion.

ORIGIN late 16th cent. (sense 2) : from Latin dictat- 'dictated,' from the verb dictare.

* Does the curation of an exhibition dictate a particular experience with the works? Would they take on different meanings had they not been curated, and can we therefore dictate the way something is seen? **See Macuga. Read FICTIONALIS-ING and Bayer, Kiesler and Lissitzky in AFTER.**

* Can we dictate a set path around a space? ~~Gavin Wade Organised Direction (After Herbert Bayer) 2015, a guide through the gallery's proposed new doorway.~~

* Propaganda art as another visual equivalent. **Read Lissitzky in AFTER.**

* Dedobbeleer dictates his presentations, a medium that has the least potential for participation.

* Historically, dictatorships have banned artworks and sent artists into exile; the Nazi Party famously curated the exhibition *Degenerate Art* in Munich, 1937. Amongst the 'degenerates' who were branded as enemies of the state and sent into exile were Lissitzky, Bayer, and other key members of the Bauhaus. **Read Lissitzky and Bayer in AFTER**

* Mussolini came to power in 1922, at which time, Italian-born architect Lina Bo Bardi was eight years old. Might this context have influenced her lifelong passion for audience integration and the social? **Read Bo Bardi in AFTER**

* Amalia Pica's stage, reconstructed from the TV show *Afghan Star*, makes reference to dictatorship and democracy, a concern that stems, perhaps, from her Argentinian upbringing in the 1970s and '80s at a time of military dictatorship. Pica explains that the TV show was "for many Afghans their first taste of democracy when voting for their favourite singer."³ The work further depicts a transformative time of globalisation in which, for the sake of public entertainment that follows lead of the USA and UK, a collectivist society imitates a consumer and fame-oriented individualist one. **See Pica.**

³Amalia Pica : Representational Language, Ruby Beesley (<http://www.aestheticmagazine.com/amalia-pica/>)

FICTIONALIS- ING

fiction **noun**

- literature in the form of prose, esp. short stories and novels, that describe imaginary events and people.
- invention or fabrication as opposed to fact : he dismissed the allegation as absolute fiction.
- [in sing.] a belief or statement that is false, but that is often held to be true because it is expedient to do so : the notion of that country being a democracy is a polite fiction.

DERIVATIVES

fictionist |-nist| noun

ORIGIN late Middle English (in the sense [invented statement]): via Old French from Latin fictio(n-), from fingere 'form, contrive.' Compare with feign and figment.

Landesmuseum in Germany. Dorner challenged the status quo of chronological display by presenting works in 'atmosphere rooms', of which Lissitzky was assigned the abstract gallery. Akin to the revolutionary nature of the movement, Lissitzky's viewer-interactive cabinet displayed works as an all-encompassing interior, with reference to the Wunderkammer, 'cabinet of curiosities' of the 16th and 17th centuries, in which diverse collections of artefacts were grouped without hierarchy, although only accessible to the elite.

Display technique: coloured walls; geometric shapes; grouping of works; pedestals; primary colours; rotating displays; sliding display frames; textured wood and metal surfaces; viewer interaction; works hung at varying heights.

Carlo Scarpa⁸ (1906-1978) was an Italian architect and furniture designer, whose work can be characterised by a distinctive attention to user navigation around the space: graduating lines interlock and fill dead spaces, public spaces transform to private ones, and stairs serve the body with alternating platforms for each foot. Notable works include interventions at the *Ca' Foscari Palace*, and the full interior, exterior and gardens at the cultural centre *Fondazione Querini Stampalia*, both situated in Venice.

MONSTER -ING

a monster

noun

- an imaginary creature that is typically large, ugly, and frightening.
- an inhumanly cruel or wicked person : he was an unfeeling, treacherous monster.
- often humorous a person, typically a child, who is rude or badly behaved : Christopher is only a year old, but already he is a little monster.
- a thing or animal that is excessively or dauntingly large : this is a monster of a book, almost 500 pages.
- a congenitally malformed or mutant animal or plant.

adjective [attrib.] informal

of an extraordinary and daunting size or extent : outfitted with a monster 120-mm gun.

verb [trans.] informal chiefly Brit.

criticize or reprimand severely : my mother used to monster me for coming home so late.

ORIGIN late Middle English : from Old French *monstre*, from Latin *monstrum* 'portent or monster,' from *monere* 'warn.'