

# Curating Spaces, Curating Interiors

Evoking Sites,  
Narratives, and Processes

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There is no such thing as the curating of objects without curating a spatial setting. In this essay, I understand curating as a discipline that has to reflect the way space is understood, how it is mediated and used. Curatorial gestures are able to negate or affirm spaces. There are delocalized rooms just as there are rooms that evoke sites. Such basic assumptions may develop their potential when the room—the interior—is not only considered in the context of the “spatial turn” but put in relation to recent museological discourse on the object in terms of contextualization versus isolation or with regard to a new consciousness of a global art history.<sup>1</sup> Furthermore, our interest in the object as having agency is addressed by the following discussion of rooms that emerge as a modality of history, as experiences and new artificial sites. In contemporary art discourse, space is understood as an architectural and sociological, topographical, and performative frame that locates art. In the following, I would like to highlight a selection of curatorial and artistic strategies that treat these spaces as “things.”

The starting point of my investigation is a simple observation: in every cultural institution—for example, the traditional Western museum of art, a museum of history, or an exhibition of international contemporary art—the visitor is constantly confronted with the explicit design of the exhibition as a spatial experience. The examples are radically diverse. On the one hand, we encounter a rather simple concept of artificial contextualization: scenographic designers imitating church architecture to display religious or sacramental objects.<sup>2</sup> On the other hand, we see artistic interests intervening in the museum space, creating hybrid installations that merge the space of the beholder with an imaginary context for the objects. The Los Angeles County Museum of Art, for example, invited artist Jorge Pardo to remodel the gallery spaces of the pre-Columbian collection in 2008. The exotic interior design included green-colored curtains, feather lampshades, and amorphous pedestals<sup>3</sup>—“a gritty cavern deep inside the earth has been crossed with a high-style urban lounge,” as critic Christopher Knight wrote in the *Los Angeles Times*.<sup>4</sup>

A much more programmatic and complex focus on the function of spatial constructions is to be found in the context of curatorial experiments for exhibitions like dOCUMENTA (13) (2012), which assembled an entire typology of interior spaces: the stage, the tent, the hotel, the temporary pavilion, the modest house of a gardener, the greenhouse, and the shed of a hermit, to name only a few. Most of the time, we are looking at spaces that offer not only an abstract formal quality but that also communicate a functional asso-

ciation in their appearance: they stress the social implication of spaces as acting grounds following a specific system of rules. Finally, there is a long list of artists that demonstrate an obsession in dealing with interiors that goes beyond the obvious implications of installation art as a genre.<sup>5</sup>

What are the issues that we can analyze by looking at the ways that space is explored as the proper, real “thing” in contemporary art practice? When talking about curating spaces, I consider the space not as something given, but as an object of construction. At the same time, the phrase “curating spaces” refers to space as an agency of affective authenticity—claiming a specific location as well as a specific moment.

### 1. Reading Traces: Handling the Real

Although the term “interior” covers a vast range of meanings, it has become key for the specific issues I would like to discuss.<sup>6</sup> It helps to narrow down the characteristics of highly detailed spaces that are constructed inside an institutional space and claim presence as much as they choreograph the movements of the public. We might think of the accumulation of building components that, in the case of Christoph Büchel’s *Training Ground for Democracy* in 2007, led to the “crisis” of one of the largest museums for contemporary art, the Massachusetts Museum of Contemporary Art. One might also refer to the monumental installation *FischGrätenMelkstand* (2010) by John Bock, which served as an alternative concept of display.<sup>7</sup> We enter houses inside houses, we are confronted with two sets of walls, two sets of doors, and so on. The endless neutral space of the big exhibition might be reduced to the intimate limiting space of private settings, enriched or contaminated by other people’s stories.

Anagrammatic spaces are new spaces that operate on the level of the trace, of readable fragments of the world that we know. We could call them “counter-spaces” to the white cube, and discover qualities of history, traces of action, and the specificity of geographic and sociological “sites.”<sup>8</sup> The materiality develops a special potential that contemporary artists work with when exploring the reconstructed, fragmented, and transferred room. I am claiming that this exposure of materiality is used to produce authenticity and an auratic space. Andreas Huyssen convincingly discussed this matter in his article about the authenticity of modern ruins.<sup>9</sup> We might ask if this concentrated demonstration, this boom of the authentic, represents a philosophical engagement with concepts of reality. Is it even possible to recognize a critical attitude

toward concepts of postmodern theory, such as that of Maurizio Ferraris's *Manifesto del nuevo realismo* (2012)?<sup>10</sup> In a strange way, these doubled spaces and transferred fragments of reality parallel the discourse on "art handling," which now seems to be taken up by curators as an alternative to the discourse of the conceptual value of art. The material character, the logistics and manpower involved, and the square meters needed emphasize the physical presence of a work of art. In the literal sense of the word "handling," this presence offers and demands an understanding through immediate touch and bodily involvement instead of through intellectual interpretation.<sup>11</sup> Immersive strategies question the consciousness of construction and deconstruction, epistemic reflections, and hermeneutical efforts.<sup>12</sup>

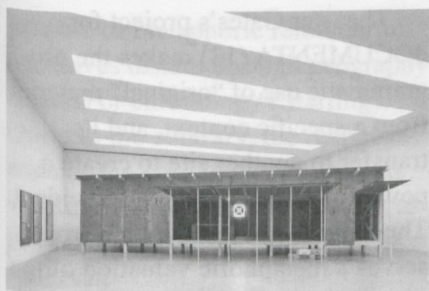
When we use the term "scenography," the status of a spatial construction or manipulation as an environment for the object remains largely unquestioned.<sup>13</sup> We have the authentic object situated in a setting of weak props that refers to a space that is gone and has lost its power. Mostly made out of cheap plywood, it invokes the rhetoric of a frame, and—as *parergon*—belongs to the world of the beholder rather than to the world of the "thing/object." Scenography merely evokes a lost "real" context. Today, museum displays increasingly follow the advice of professional scenographers in order to create an atmospheric setting for the public. "Curating rooms," however, follows a very different interest: what we discover now is a genuine insistence on qualities of the space that claims a proper reality beyond its referential function. It is the space that plays with authenticity, history, and transfer. The house becomes the object, the proof for a site, and the proof for an action that did or could take place. I'll give you some examples.

A recent project by Fabian Marti, *TwoHOTEL* (2013), appeared at various



Fabian Marti, *TwoHOTEL*, 2013. Piracanga Beach, Bahia, Brazil. Slide projection

exhibitions as a full-scale replica of a wooden beach house, establishing a reference system between a constructed space inside a museum as non-site and a site far away where the "original" house is located.<sup>14</sup> The exhibition catalogue informs us that the artist built this house on a beautiful beach in Bahiia, Brazil. It is a "hotel" for friends—an allusion to Alighiero Boetti's legendary *One Hotel* and a metaphor for the



Fabian Marti, *TwoHOTEL*, 2013. Plywood,  
361 × 1325 × 332 cm

do we see? Calling the construction an installation or a sculpture doesn't lead us anywhere. We look at the evidence that this place does exist, and as a stage design it leads us to imagine the reality of social interaction, of travel, of a land far away. The three-dimensional space presumably claims a reality that goes beyond representation. It seems to be quite significant that the curatorial discourse focuses on the materiality of these constructions. The pink color of the plywood marks it as an authentic Brazilian building material. And it seems only a logical decision that Marti simply frames this material in ensuing exhibitions—displaying it as an abstract monochrome. The two-dimensional fragment of the space becomes the exhibited object that evokes the imagination of a space and a performative quality.<sup>16</sup>

These new interiors differentiate various steps of authentication in order to claim the position of the object in curatorial models. We might identify all aspects of copying and reconstruction—authenticity as reference to the first (the “original”) and context and fragmentation as indication of the shift to new contextualization at a second, or even third site. Issues of evidence and presence are addressed. All of these differentiated gestures don't only hint at anthropological moments, they are also deeply linked to curatorial reflections on means of presentation and mediation. The materiality of these interiors refers to a geographic context—it is charged with a narration of activity (like a historical event or social interactions); it is dismantled and transferred; and, finally, it is reconstructed and displayed as a frame or stage. The spectators thus become the potential new protagonists. The reading of the space has the power to evolve into an invitation to act. Michel de Certeau's discussion of the space constituted and transformed by social communication and activity might serve here as a reference.<sup>17</sup>

networks in which globalized artists operate.<sup>15</sup> Moreover, it is obvious that the location, evoked by pictures and narratives, is not accessible for the average exhibition visitor. A complex interplay between the evidence of the space and the exclusiveness of the site is brought to life. In the white cube of a museum like the Centre Pasquart in Biel the visitor is confronted with a replica. What



Materials from Dorchester Projects used to mend Huguenot House, 2011



Theaster Gates, *Twelve Ballads For Huguenot House*, 2012. DOCUMENTA (13), Kassel

Theaster Gates's project for DOCUMENTA (13) makes the programmatic use of "original" material from a specific context, and its transfer to another site to create a powerful setting, even more evident. The logistic effort behind his project serves a metaphoric valuation of the space. Wood from empty houses from his *Dorchester Projects* in Chicago was shipped to Kassel in order to transform a former hotel into a space of social encounter.<sup>18</sup> In this case, we are talking about the space not as something opposed to the mobility of the object, but as a paradigm that might change its function, its "mode." Simon Starling demonstrated this investigation of the relation between site, space, and mobility in a paradigmatic way in 2005. His project *Shedboatshed (Mobile Architecture No. 2)* was realized in the context of an exhibition at the Museum für Gegenwartskunst in Basel.<sup>19</sup> The starting point was a wooden shed next to the Rhine that was once used as a border post. Starling carefully dismantled the shed and used its parts to build a traditional riverboat, a Weidling, which he traveled in to the museum. At the new location, this transformation was reversed: the wood of the boat was used to reconstruct the very same shed inside the museum.<sup>20</sup>

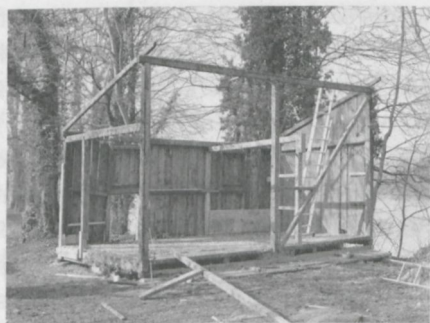
In both cases, the original architecture serves not only as an icono-

graphic or metaphoric reminder of narratives distant through geography (Gates) or chronology (Starling). Quite to the contrary, the reappearance of the original structure in its very materiality has the potential to physically reconnect origin and observer.

## 2. Framing the Mediated Experience: Stating Memory, Reenactment, and Imagination

I am claiming that these fragmented, constructed hyperspaces—stages or *parapavilions*<sup>21</sup>—are in fact the result of issues dealt with by artists as well as curators. Evidently, I understand curating not only as an investigation into problems of display, but also as a conceptualization of the audience.<sup>22</sup> The concept of “context” is being newly negotiated. Space develops an autonomous status and replaces the object as the center of attention and source of experience.

I am tempted to relate the promises we detect in the new “quotations” of real functional spaces in exhibitions to observations concerning shifting paradigms of the beholder. Modernism strongly linked the aesthetic experience to concepts of presence, directness, and simultaneity.<sup>23</sup> Today, I would claim that we observe a mediated experience. As spectators—members of an audi-



Simon Starling, *Shedboatshed (Mobile Architecture No. 2)*, 2005. Rebuilt wooden shed, paddle, 390 x 600 x 340 cm



Simon Starling, *Shedboatshed (Mobile Architecture No. 2)*, 2005. Rebuilt wooden shed, paddle, 390 x 600 x 340 cm. Installation view, Museum für Gegenwartskunst, Basel, 2005

ence—we repeat gestures of perception, we remember, we copy, and we are constantly in the process of restaging narratives of experience.<sup>24</sup> The setting of an exhibition could be understood as stage props for the viewer's rehearsal of involvement, immersion, and social acts.<sup>25</sup> In this sense, the trend of reenacting seminal exhibitions utilizes space as a key element as well. In the Prada Foundation's 2013 version of Harald Szeemann's "When Attitudes Become Form" (1969), we were confronted with faked spatial elements referring to the interior of Kunsthalle Bern, where the original exhibition took place. In this new setting, designed by Thomas Demand, the fake floor, the heating, and the wall paneling took on an auratic quality while the original works seemed to have the function of replicas.<sup>26</sup>

We most easily recognize the multiplication of moments where art is perceived or the work appears in a new mode—for instance, when it becomes active or realized (in the literal sense) in performance art. The interior as a quoted room frames this moment of mediated experience, making its conditions readable. Just as there is no "innocent eye" there is no such thing as an "innocent space." The spaces that become crucial for the curatorial debate are agents of discontinuity and incorporate multiple fractions.

When we go back in curatorial history and museology we might identify the period room as a rough model or blueprint for some of the issues at stake. The period room is a historical room that is transferred into the museological context, a reconstruction that merges authentic materials with mock-ups. At the very core of its typology is the gap between its temporality and the new context—the period room is considered a "historical space in the museum." It offers the quality of an "authentic" framework for the artifacts exhibited. The concept of a "natural/accurate/true" context goes as far as the invitation to imagine protagonists in this staged scenery. Of special interest to me is the constellation of the spatial setup and the language of display—namely, the fine but decisive line drawn between the spectator and the scenery that implies a closeness to everyday life. You are not allowed to use the bed, to touch the china, to sit at the table. The visitor looks at traces of life, but apart from some exceptions—the people who shaped the space by their actions—the protagonists have left, their narratives have come to a standstill.

It seems that this historical model of the period room experiences a paradigmatic revival in contemporary art. It is not by chance that an artist like Mark Dion actually uses the very same term to describe his installation at the Minneapolis Institute of Arts. In 2013, the museum exhibited his installation *Curator's Office* and caused some confusion about the fictive nature



of the story linked to this setting. The workspace of a curator working in the 1950s seemed to be authentic down to the smallest details. The reality of an office space, the authenticity of the objects assembled in it, and the quality of a frozen moment of time was linked to a fictional story. The museum visitors of today could either slip into the dense atmospherics of this somewhat dusty office setting, or they could start reading all the details in search for clues. There were the old filing cabinets, the cigarettes, Russian paintings, shoes, and other items that trigger an investigative gaze on the "crime scene" that leads to a story of a curator who disappeared in 1954, referring to narratives of the Cold War.<sup>27</sup>

The work of Robert Kusmirowski is dominated by even more complex strategies of creating fictional spaces to negotiate the conditions and coordinates of history.<sup>28</sup> In 2008 he presented a detailed replica of a shed that had become famous in the recent criminal history of the United States.

The Polish artist referred to the hiding place of Ted Kaczynski, known as the Unabomber ("university and airline bomber") and caught by the FBI in 1996, who treated the original shed, which was transported in its entirety to Sacramento, as a piece of criminal evidence. The work commented on a room that was meant to serve as key to understanding the crime, a room that developed into a fetish, an icon, and a trauma.

The immersive power of these constructions is as fragile as the effect of a trompe l'oeil. Quickly we realize that the room reveals its construction, or, in other words, reveals its function to demonstrate the imagination of a lost unity of place and time.

In the context of a discourse on curatorial things it is important to point out that the current interest in the period room questions several of the discourse's implications. The most important aspect, I think, is the notion of context. Wolfgang Kemp described the operations of art history as a sequence of isolating the object from its historical context in order to recontextualize it in an abstract, art-historical context such as a stylistic development.<sup>29</sup> What does the renewed concept of a self-contained space suggest with regard to this notion?

The contemporary period room focuses on fractions. The idea of a natural, homogenous, unified context has become problematic; instead, it raises questions concerning the actions leading to a hybrid construction as an anagrammatic space. One might identify such a strategy in a collaboration between Francis Alÿs and the Haus zum Kirschgarten in Basel. In 2011 Alÿs used the entire museum, including its period rooms, as a setting for his

intervention *Fabiola*. He placed his collection of over three hundred portraits of the Roman Catholic Saint Fabiola in this Protestant townhouse. The portraits, which he had bought at flea markets and thrift stores, date mainly to the nineteenth century. In this collection, the notion of the copy or repetition is as present as the moment of reconstruction of a lost “original.” For this corpus, Alÿs had searched for alternatives to the white-cube setting.<sup>30</sup> He had already used the strategy of working with collections before—for example, in the rooms of the Hispanic Society of America in Harlem. Each time, the curatorial gesture takes advantage of the layers of meaning produced by the spatial setting, and thus invites a different reading from the viewer.

The intervention in Basel is a double scenography. On one level, we visit a historical building that has been transformed into a museum space. On another level, the artificial historical environment is used by the contemporary artist for a fictitious recontextualization of the paintings depicting the saint. In a Protestant townhouse one would expect stern family portraits as well as portraits of poets and scientists, not representations of a Roman Catholic saint. The number of stereotypical images, with a plethora of repeated iconography and the very same carmine colors, varies depending on the room. In some spaces they become the dominant phenomenon—an expression of collecting and obsession. The foreign element is used to reflect not only on the portraiture of St. Fabiola, but on the period room as a sealed and preserved unity.

In the building’s attic, the demonstration of the indexicality of the interior reaches its climax. Here, the visitor encounters a collection of historical dollhouses—the educational tools for the construction of the bourgeois home with its typologies, rules, and exercises for learning how to act appropriately in society. This setting might help us understand how the object—the paintings of the saint—comments as much on the interior space as the context comments on the object. The painting drives us to search the stern and disciplined interiors for hidden passions, desires, and suppressed belief systems.<sup>31</sup>

### 3. Vocabulary of the “Artificial Geography”: The Topicality of the Site/Non-site Dialectic

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Finally, I would like to suggest that the spaces that have been transferred, exhibited, and evoked react to the rhetoric of “place.” The discourse

of time and narration has dismissed concepts of historical continuity, coherence, and simultaneity. Today, in quite a similar way, we are aware of discontinuities, fragmentation, and hybridity when we talk about space, room, and site. The interior space has become crucial for reflections on, as I call it, the “artificial geography” of art.<sup>32</sup> The conventional model or the apparatus of the period room is being reinterpreted. It is reused to curate a “contact zone”—a term from postcolonial studies that might help us grasp the hybrid character of these spaces.<sup>33</sup>

The concept of the contact zone, proposed by Mary Louise Pratt and Homi K. Bhabha, offers the possibility to link the discourse of globalization to the reality of the particular interior. The term describes the geographic, mental, or ideological localities where artifacts of one culture meet those of another. According to Bhabha, the semantics of these items in the contact zone tend to unfurl so that they can be interpreted differently in varying cultural contexts. In this sense, the interiors of contemporary installation art and curatorial experiments might be understood as independent contact zones—spatially limited locations—perceived, interpreted, and experienced differently by visitors in the various contexts to which they have been transferred. Types of construction, which are tied to specific cultural or geographic contexts and materials, act here as physical pointers to specific places, evident in the diverse artistic positions of Theaster Gates, Song Dong, Fabian Marti, or Mike Nelson. Their positioning in the institutional context of the museum and their reception by visitors enable them to open up semantically, thereby allowing productive misunderstandings in the way they are perceived. The curated rooms prove to be highly significant places where installations serve as interfaces that capture the hybrid penetration of simultaneous global realities. The struggle with understanding what is far away becomes a dynamic process in which projection and imagination, conceptualization and construction overlap.

I consider it useful to rethink the dialectic of site and non-site as articulated by Robert Smithson.<sup>34</sup> From this point of view, the modern interior has the potential to develop a tension between “here” and “there,” “site” and “non-site,” “place” and “space.”<sup>35</sup> This raises the question of how these installations make use of the relationship between locality and globalism. Consequently, the experiments of curating rooms need to be placed within the tradition of world exhibitions and their construction of differentiated cultural spaces. The interior presented by contemporary art offers the visitor an apparently specific framework, a habitat that seems to stand in opposition

to the globalized world, where it is possible to have a physical, site-specific experience that defies the virtual nature of contemporary everyday life. But in fact this space is itself located in the context of globalized artistic creation, in biennials and documentas, in international museums and art fairs. The stage that is presented and invites activity turns out to be a space of reflection on the activity of perception. When James Clifford criticizes that the museum until now did not incorporate the concept of the contact zone, one might state that the format of the exhibition has continuously profited from artistic strategies to answer this challenge for reflection.<sup>36</sup>

If we wonder how space becomes an agent, we realize how the actions that take place within it play a crucial role. In this process there are two actions taking place at different moments linked to different places by two different parties. At dOCUMENTA (13) we lounge on Theaster Gates's furniture, listening to the music played by the invited bands while acknowledging that the material for our seats is taken from abandoned houses in downtown Chicago. Urban decay and urban furnishing become the same. The original activity that took place in the space and has left its traces is replaced, mirrored, and possibly reenacted by the visitors who enter the room.

The paradigmatic shift of curating the space as a constituent factor has a number of important implications. In a very contemporary way, it allows one to work with a heightened self-reflection of the perceiving subject as an active protagonist. This attention acknowledges the fundamental loss of unity, presence, unhindered directness, and immediacy at the moment of perception. The spatial condition turns out to be, I argue, crucial for operations of translation and location. It frames the way in which we deal with and react to historical narratives and geographic transfers.

The research for this article was conducted in the context of the research project "Anagrammatic Spaces: Interiors in Contemporary Art," part of the collaboration "The Interior: Art, Space, and Performance (Early Modern to Postmodern)" funded by the Swiss National Science Foundation (SNSFS) and based at the Universities of Bern and Cologne ([www.interior-unibe.ch](http://www.interior-unibe.ch)).

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- 1 Ulrich Grossmann, ed., *CIHA 2012 – The Challenge of the Object: 33rd Congress of the International Committee of the History of Art* (Nuremberg: Germanisches Nationalmuseum Nürnberg, 2013).
- 2 See the exhibition design by Stanton Williams for “The Age of Chivalry,” Royal Academy, London, 1987.
- 3 James Putnam, *Art and Artifact: The Museum as Medium* (London: Thames and Hudson, 2009), 203.
- 4 Christopher Knight, “Jorge Pardo’s Pre-Columbian Art Installation at LACMA,” *Los Angeles Times*, August 1, 2008.
- 5 Sabine Autsch and Sara Hornák, eds., *Räume in der Kunst: Künstlerische, Kunst- und medienwissenschaftliche Entwürfe* (Bielefeld: transcript, 2010).
- 6 For recent literature on the “interior” as a perspective, without focusing on the topic of display or curating, see Lois Weinthal, ed., *Toward a New Interior: An Anthology of Interior Design Theory* (New York: Princeton Architectural Press, 2011).
- 7 Martha Buskirk, *Creative Enterprise: Contemporary Art between Curating Spaces, Curating Interiors* (New York: Bloomsbury, 2012), 197; K. E. Gover, “Christoph Büchel v. MASS MoCA: A Tilted Arc for the Twenty-First Century,” *Journal of Aesthetic Education* 46, no. 1 (2012): 46–58; and Angela Rosenberg and John Bock, eds., *John Bock: FischGärten/MilkStand* (Berlin: Temporäre Kunsthalle, 2010).
- 8 These counter-spaces can be compared to Foucault’s heterotopia. Time is subject to a separate autonomous structure: several different spaces can be combined within a heterotopia. According to Foucault, a heterotopia acts according to established societal rules; however, it does not statutorily obey them but reflects them and breaks them if necessary. The simultaneity of time and place and the faculty for reflection and change can also be found in the conceptual frameworks of the spaces I am discussing in this paper. For a more extensive discussion of this term in the context of the aesthetic discourse, see Nadja Elia-Borer, *Heterotopien: Perspektiven der intermediären Ästhetik* (Bielefeld: transcript, 2013).
- 9 Andreas Huyssen, “Nostalgia for Ruins,” *Grey Room* 23 (Spring 2006): 6–21. See also Susanne Knaller and Harro Müller, eds., *Authentizität: Diskussion eines ästhetischen Begriffs* (Munich: Wilhelm Fink, 2006). For perspectives on the intertwining of authenticity and repetition, see Uta Daur, ed., *Authentizität und Wiederholung: Künstlerische und kulturelle Manifestationen eines Paradoxes* (Bielefeld: transcript, 2013).
- 10 See Elizabeth Armstrong, ed., *More Real? Art in the Age of Truthiness* (Munich: Prestel, 2012).
- 11 See Lucie Kolb, Christoph Lang, and Wolfgang Ullrich, eds., *Art Handlung: Partituren der Logistik* (Zurich: JRP|Ringier, 2016).
- 12 See also the rhetoric of Hans Ulrich Gumbrecht, *Production of Presence: What Meaning Cannot Convey* (Stanford, CA: Stanford University Press, 2004).
- 13 Kai-Uwe Hemken, ed., *Kritische Szenografie: Die Kunstaustellung im 21. Jahrhundert* (Bielefeld: transcript, 2015).
- 14 See, for instance, Marti’s exhibition “Marti Collection” at the Centre Pasquart, Biel (2013).
- 15 From 1971 to 1979 Boetti ran an artist commune in Kabul called *One Hotel*, a work and living space. For further information on Boetti’s project, see Annemarie Sauzeau, *Alighiero Boetti’s One Hotel*, DOCUMENTA (13) 100 Notes—100 Thoughts, no. 25 (Ostfildern: Hatje Cantz, 2011).
- 16 See Fabian Marti’s *SIXTH DOOR (Two Hotel)* (2013), in *Chambres de luxe: Artists as Hoteliers and Guests* (Thun: Kunstmuseum Thun, 2013), 40.
- 17 Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1988). For the shift in the relation between space and social activity, see Nina Möntmann, “Neue Gemeinschaften,” in *Neue Bezugsefelder in Kunst und Gesellschaft / New Relations in Art and Society*, ed. Fredericke Wappler (Zurich: JRP|Ringier, 2011), 56–63.
- 18 *Theaster Gates: 12 Ballads for Huguenot House* (Cologne: Verlag der Buchhandlung Walther König, 2012).
- 19 The project’s title arranges the process of transformation—the deconstruction and reconstruction of the shed—as a poetic invocation, like in nursery rhymes or lullabies for children.

- 20 Philipp Kaiser, ed., *Simon Starling: Cuttings* (Ostfildern: Hatje Cantz, 2005).
- 21 Bice Curiger, "Parapavilions," in *ILLUMinations: 54th International Art Exhibition, la Biennale di Venezia*, ed. Bice Curiger and Giovanni Carminè (Venice: Marsilio Editori, 2011), 301–16. The curatorial concept for the 54th Venice Biennale envisaged asking four artists to create "parapavilions," capable of harboring works by other artists. On the one hand, these meta-objects allude to the biennial's focus on the national pavilions, while also offering a more dynamic means of shaping the exhibition. In these venues, artworks are not simply juxtaposed following an additive principle but enter into a more intense exchange with one another through the curatorial arrangement.
- 22 Peter J. Schneemann, ed., *Paradigmen der Kunstbetrachtung: Aktuelle Positionen der Rezeptionsästhetik und Museumspädagogik* (Bern: Peter Lang, 2015).
- 23 See Michael Fried, "Art and Objecthood," *Artforum*, June 1967, 12–23; and Kirsi Peltomäki, *Situation Aesthetics: The Work of Michael Asher* (Cambridge, MA: MIT Press, 2010), 27.
- 24 For an enlightening analysis, see Susanne Neubauer, *Paul Thek Reproduced, 1969–1977: Dokumentation, Publikation und Historisierung räumlicher ephemerer Kunstwerke* (Munich: Verlag Silke Schreiber, 2011).
- 25 This, for example, is the situation at Robert Morris exhibitions. See Peter J. Schneemann, "The Copy as a Reflection of Modes of Perception: Contemporary Artistic Practices and the Construction," in *Between East and West: Reproductions in Art*, ed. Shigetoshi Osano (Kraków: IRSA, 2014), 193–205.
- 26 See *When Attitudes Become Form: Bern 1969/Venice 2013* (Venice: Fondazione Prada, 2013). See also the reconstruction of the exhibition "Magiciens de la Terre," in Lucy Steeds et al., *Magiciens de la Terre '1989, Making Art Global*, no. 2 (London: Afterall Books, 2010).
- 27 See Armstrong, *More Real?*.
- 28 Heike Munder, ed., *Robert Kusmirowski, 1962–1982* (Zürich: Migros Museum für Gegenwartskunst, 2008); Yilmaz Dziewior, ed., *Robert Kusmirowski* (Ostfildern: Hatje Cantz, 2005).
- 29 Wolfgang Kemp, "Kontexte: Für eine Kunstgeschichte der Komplexität," *Texte zur Kunst*, no. 2 (1991): 89–101.
- 30 Rosalee Goldberg, "Francis Alys: Marking Time," in *Francis Alys: The Modern Procession* (New York: Public Art Fund, 2004), 102. For more on Alys's Fabiola project, see Stephen Bann, "Beyond Fabiola: Henner in and out of His Nineteenth-Century Context," in *Francis Alys: An Investigation*, ed. Karen Kelly and Lynne Cooke (New Haven, CT: Yale University Press, 2008), 31–42.
- 31 Peter J. Schneemann, "Whose House? Reading the Interior as Context: Anagrammatic Spaces in Contemporary Art" (lecture at the conference "Comme si... Espaces et fictions: Autour de la period room," Institut national d'histoire de l'art, Paris, November 16–17, 2012).
- 32 Claire Doherty, "Curating Wrong Places ... Or Where Have All the Penguins Gone?," in *Curating Subjects*, ed. Paul O'Neill (London: Open Editions, 2007), 100–8.
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