

CHRISTOPHER WALKEN

JAMES ROSENQUIST ADRIAN SCHIESS ROBERT RYMAN CINDY SHERMAN LUCIO FONTANA
EVA HESSE LYNDA BENGLIS ROBERT MORRIS LOUISE BOURGEOIS ÉDOUARD MANET
STEVEN PARRINO WINSLOW HOMER DUANE HANSON ROBERT MANGOLD ED RUSCHA
FRANZ ERHARD WALTHER GIORGIO DE CHIRICO JUTTA KOETHER GUYTON/WALKER
MIKE MANDEL/LARRY SULTAN: EVIDENCE RICHARD PRINCE SHERRIE LEVINE

CY TWOMBLY TINO SEHGAL BRUCE NAUMAN ROBERT GOBER T-1000
RUNA ISLAM GEORGE A. ROMERO: DAWN OF THE DEAD ABEL FERRARA: KING OF NEW YORK
VINCENZO NATALI: CUBE ANDY WARHOL: KNIVES CHRIS MARKER: LA JETÉE
SPIKE JONZE: WEAPON OF CHOICE AND OTHERS

JAMES COLEMAN: RETAKE WITH EVIDENCE ALFRED HITCHCOCK: VERTIGO
FRED WILSON: MINING THE MUSEUM MELANIE GILLIGAN: POPULAR UNREST
MATTHEW BARNEY: CREMASTER 2/3 АЛЕКСАНДР СОКУРОВ: РУССКИЙ КОВЧЕГ
ANDREA FRASER: MUSEUM HIGHLIGHTS PIERRE HUYGHE: L'ELLIPSE
JOHAN GRIMONPREZ: LOOKING FOR ALFRED DRAMA QUEENS MUSEUM MELTDOWN

ROBERT FRANK: THE AMERICANS LOUISE LAWLER DAVID TENIERS II
MICHELANGELO ANTONIONI: IL DESERTO ROSSO EDWARD HOPPER JOHN CARPENTER
FISCHLI UND WEISS: DER GERINGSTE WIDERSTAND 塚本 晋也 WOODY ALLEN: ANNIE HALL
DAVID CRONENBERG: THE DEAD ZONE ELLIOTT ERWITT: MUSEUM WATCHING

IN THE MUSEUM

IN THE MUSEUM TRILOGY

EINFÜHRUNG - IN THE MUSEUM TRILOGY
JUDITH WELTER

In the Museum Trilogy erzählt von einer Begegnung zwischen Christopher Walken und Zombies, die in einem imaginären Museum stattfindet. In der Anfangsszene von *In the Museum 1* (2011-2012) ist eine Christopher-Walken-Fanpuppe in die Betrachtung eines Bildes von James Rosenquist vertieft. Durch einen Korridor im Hintergrund gleitet eine dunkel gekleidete Gestalt, die kurz danach in den Raum zurückkehrt und sich anstatt den Bildern der Walken-Puppe nähert. Die Zombiepuppe mit entstelltem und blutigem Gesicht greift sein Gegenüber an. Bald gesellen sich weitere Zombies zur unheimlichen Verfolgungsjagd durch die Museumsräume. Zur Verteidigung behündigt sich Walken den Kunstwerken: Gemälde dienen als Schutzschild im Nahkampf. Ein Element von Eva Hesses *Accretion* (1968), eine Skulptur aus an die Wand gelehnten Kunststoffrohren wird zur Waffe und bohrt sich in den Körper eines Zombies. Zum Leben erweckte Kunstwerke bringen sich selbst als Akteure in das Geschehen ein: Aus einer Leinwand löst sich ein Messer und wird zum bedrohlichen Objekt, das in die Stirn eines Zombies sticht. Duane Hansons Reinigungsangestellte entledigt sich ihrer statischen Position und benutzt ihre Kehrschaufel als Mordwaffe. Der erste Teil der Trilogie endet mit einem durch einen Zombiebiss verletzt zurückbleibenden Christopher Walken. Im zweiten Teil *In the Museum 2* (2012-2013) wandelt die verletzte und leidende Walken-Figur weiter durch weisse Museumsräume. Die ihn umgebenden Kunstwerke entwickeln zunehmend ein Eigenleben; sie scheinen sich auf eine noch unbekannte Mission zu begeben. Die nunmehr sich im Raum frei bewegenden Malereien und Skulpturen schliessen sich zu einer portalartigen Architektur zusammen. Eine Obama-Puppe entnimmt einem Gemälde einen roten Schlüssel, der den Zugang zu einem versteckten Bereich ermöglicht. Das Portal führt die Walken-Figur schliesslich in das Innere des Museums. Die Szene eröffnet eine neue Episode, in der die Gedanken eines deliriösen Christopher Walken manifest werden: in einer fiebertraumhaften Sequenz vermischt sich die Handlung mit sich überblendenden Stills von Szenen aus Filmen mit Christopher Walken. Die Bilder suggerieren sowohl Christopher Walkens persönliche Erinnerung, wie sie auch Teil eines kollektiven Gedächtnis bilden. Durch diesen ‚Bildertunnel‘ wandelnd, erreicht

die Walken-Figur das Unbewusste des Museums, wo er zu Beginn des dritten Teils *In the Museum 3* (2015-2017) wieder zur Besinnung kommt. Mit der Hilfe eines ihm gut gesinnten Zombies tritt er in ein endlos scheinendes rotes Labyrinth ein und durchschreitet eine Abfolge von Räumen, in denen er auf obskure Figuren und Objekte trifft. Einige davon sind als Akteure des politischen Weltgeschehens der letzten Jahre zu erkennen. Andere sind weitere fiktive (Film-)Figuren. Im Innern des Museums treffen unterschiedliche Institutionen aufeinander: Museum, Unterhaltungsindustrie, Politik und Militär etwa, deren Ineinander-Verstrickt-Sein sich in diesem labyrinthischen Untergrund versinnbildlicht. Im Zentrum der langsamen Rahmenhandlung stehen die gegenseitigen Blicke – ein Schauen im untergründigen Museum in diesem Museum im Museum.

Im Foyer des Kunsthaus Glarus hängt *In the Museum (Poster 4)* (2011). Dieses Gemälde legt offen, welchem weiten System von Referenzen sich *In the Museum* bedient. Die vier Gruppen von Namen zeigen die unterschiedlichen Ebenen des Verweises auf weitere Erzählungen an: Die oberste Gruppe listet die Namen der KünstlerInnen, deren Werke im ersten Film auftreten. Die zweite Gruppe vereint KünstlerInnen und Werke, die nicht direkt präsent sind im Film, auf die der Film aber auf einer visuellen oder metaphorischen Ebene anspielt. Die dritte und vierte Gruppe von Namen bilden eine weiter entfernte Gruppe von Referenzen, die Ausgangslage für die Entwicklung des Plots waren. Diese Auflistung ist als erweiterbares System zu verstehen und ersetzt die üblicherweise auf Filmplakaten gelistete Cast und Crew. *In the Museum 1-3* bildet ein sich fortsetzendes Narrativ, angelehnt an die klassische Hollywood-Sequel-Erzählweise. Die Rahmenhandlung sowie die Bildsprache und filmischen Momente der Spannungserzeugung, wie sie in der zweiten Hälfte der Trilogie durch den Einsatz von Musik verstärkt werden, referieren auf Genres wie Splatter- und Zombiefilme. Das Charaktergesicht von Christopher Walken, eine ambivalente, ikonenhafte Figur des amerikanischen Kinos, der durch seine dunklen Rollen in Filmen wie *The Dead Zone* (1983), *King of New York* (1990), *Pulp Fiction* (1994) oder *Sleepy Hollow* (1999)

bekannt geworden ist, steht beispielhaft für die amerikanische Unterhaltungsindustrie, auf das so genannt kritische Mainstream-Kino. Der Handlungsrahmen der Zombieattacken von *In the Museum 1-3* wird auf einer ersten Ebene zur Metapher für das dystopische Moment heutiger Kultur und Politik. Es sind diejenigen Narrationen, Spekulationen und Realitäten, die wiederum als Ausgangslage für filmische und serielle Narrative dienen.

In the Museum Trilogy zeigt das Museum als Ort, an dem aus einem stabilen Kanon eine Fiktion erwächst. Ein Ort, an dem eine Fantasie ihren Lauf nimmt, unheimliche Begegnungen stattfinden, sich unerwarteterweise buchstäblich und im übertragenen Sinne ein neuer Raum eröffnet. Das Museum ist im wörtlichen Sinne Ort der Untoten, wo Grenzlinien zwischen Jenseits und Diesseits verhandelt werden. Diese Vorstellung ist nicht nur eine Zombie-Fantasie, sondern verweist auf den Kern der musealen Arbeit; auf die Aufgabe, Kunstwerke zu bewahren und zu beleben. Das Museum als Mausoleum, in dem Werke in Kisten oder an den immer gleichen Wänden schlummern, ist allerdings längst überholt. Vielmehr ist diese Institution zu einem Ort geworden, an dem die Dynamik der Gegenwart Einzug gehalten hat. *In the Museum Trilogy* wirft konkrete (institutionskritische) Fragen zur Funktion des heutigen Museums auf. Mathis Gassers Form der fikionalisierten Kritik entspricht dem kritischen Potential von Filmen oder Fernsehserien, die er wiederum in seinen Werken verhandelt. Gleichzeitig wird die in den drei Filmen nebst Walken ebenso wichtige Protagonistin, die Institution Museum, zur Allegorie für einen weitergehenden Zusammenhang zwischen Kultur und politischen und sozioökonomischen Bedingungen. So treffen im Innern dieses Museums Figuren aus Geschichte und Gegenwart auf fiktive Protagonisten aus (populär-)kulturellen Narrationen. Mathis Gasser beschreibt damit einen gegenwärtigen Komplex von Kreisläufen, in denen Ökonomie und Kultur aufeinander treffen und zu gegenseitigen Nutziessern werden. Wie ein Zombie-Virus haben sich in den letzten dreissig Jahren neugegründete Museen und ähnliche Institutionen verbreitet, die Kunst und Kultur gleichermassen produzieren wie bewahren und gleichfalls den Freizeit- oder Tourismussektor bedienen.

Die Erzählung von *In the Museum* interessiert sich nicht nur für die ökonomisch-institutionellen Verwertungszyklen von Kunst, sondern auch für einen biologischen Mechanismus, den Kunstwerke auslösen können; die Möglichkeit, dass die Beziehung zwischen Werk und Betrachter durch eine Ansteckung bestimmt wird. Das Museum ist damit nicht nur Ort der gewalt- und machtvoll geregelten Zivilisation und Kultur, sondern auch Ort der leidenschaftlichen, infektiösen Obsession. Welche Lebensadern pulsieren in diesen Institutionen? Welche Rolle kommt dem Besucher zu, wie bewegt er sich in diesen architektonischen und kulturellen (Macht-)Konstrukten? Wird er von ihnen manipuliert? Wie können gealterte Bilder, verstaubte Skulpturen oder längst vergessene KünstlerInnen wieder zum Leben erweckt werden, so dass sie auch heute noch eine interessante Geschichte zu erzählen wissen? Das von Mathis Gasser gezeichnete Museum wird zu einem lebendigen Organismus, der sich verformt und in dieser Transformierbarkeit sein Potential entfaltet. Wie eine Lebensader oder sich ausbreitende Wucherungen und Gewebe verbindet eine Serie von Malereien – von Mathis Gasser imaginierte Filmplakate und Stills, die seit 2010 entstanden sind – die verschiedenen Räume und Ebenen der Ausstellung.

In the Museum Trilogy bildet ein Museum im Museum und wird zur ‚handelnden Institution‘ innerhalb dieses bereits bestehenden Gefüges. Die Projektionen sind nicht nur Bühne für die sich im Miniaturmuseum abspielende Handlung. Das imaginäre Museum breitet sich über die Filme hinaus aus und wird im oberen Geschoss des Kunsthaus Glarus probenhalber selbst der Musealisierung unterzogen. Auf langen Tischen mit ähnlich blanker Funktionalität wie Arbeitstische in Archiven, oder dem Arbeitsplatz eines Restaurators, zerlegt Mathis Gasser das fiktive Museum in seine einzelnen Bestandteile. In einer chronologischen Anordnung wird sichtbar und erzählt, aus welchen Werken und Protagonisten sich dieses Museum zusammensetzt. Die im Film animierten Dinge und Figuren bleiben in statischen Gesten verhaftet, Grössenverhältnisse werden offengelegt. Im nun überdimensioniert wirkenden Ausstellungsraum und durch die vorhandenen Maquettes für reale und fiktive Museen, wird das Modellhafte dieser Anordnung noch offensichtlicher. Es wiederholt sich zudem der Effekt des Kinos, in dem das Gesicht – beispielsweise dasjenige von Christopher Walken – auf der Leinwand in monumentaler

Grösse gleichzeitig zum Bild und zum Ort der Projektionen wird. Grosse Geschichten treffen auf kleine Geschichten, Individuum auf Gemeinschaft, kollektive Erinnerung überlagert sich mit individueller.

eine machtvolle ‚Institution‘ darstellt, sondern Bilder und Objekte zu einem eigengesetzlichen Komplex zusammenfinden, der Geschichten schreibt und infiziert und damit über die erkenntnisgewinnorientierte Funktion hinausgeht.

Der rigiden Ordnung des Modellmuseums entgegengesetzt, befindet sich eine zu einem Körper formierte Gruppe von Skulpturen aus der Sammlung des Glarner Kunstvereins. Die grossen und die kleinen Gestalten stehen einander frontal gegenüber und betrachten sich gegenseitig, ähnlich wie die stummen Figuren in *In the Museum 3*. Es treffen zwei unterschiedliche Erzählweisen und Zeiten aufeinander. Die Skulpturen aus der Sammlung sind Geister aus der Vergangenheit, dem dunklen Keller entnommene schlafende Figuren, die – für eine bestimmte Zeit zum Leben erweckt – ihre eigene Geschichte erzählen. So ist jedes Museum in gewissem Sinne ein geisterhafter Ort, in dem verschiedene Zeiten und Erzählungen gleichzeitig verhandelt werden, um sich dann abzulagern, und um später vielleicht wieder überschrieben zu werden. Museen arbeiten mit einer eigenen Zeitlichkeit zwischen Gegenwart, Geschichte und Zukunft. Das Entstehen und Altern der Werke bestimmt eine Form der musealen Zeitrechnung. Eine andere zeitliche Perspektive bildet die Gegenwart: Aus ihr blicken wir auf die Dinge. Sammeln spekuliert hoffnungsvoll auf die Zukunft. Was im Museum gezeigt wird, ist zudem einer ‚theatralen‘ Zeit der Aufführung unterlegen: Jede Ausstellung beginnt mit einem gefeierten Auftakt, der Eröffnung, um dann während einer bestimmten Zeitdauer ‚aufgeführt‘ zu werden. Diese Aufführung – hier im übertragenen Sinne verstanden – geht von einer Agency, also einer Handlungsmacht der Exponate aus. Diese wiederum wird durch Formate der Vermittlung und des Ausstellens selbst zu einem für diese Dauer ausgedehnten Plot.

Wichtig ist die Machart der Filme: es sind keine animierten Bilder, sondern die Puppenwesen werden von Hand bewegt und durch die labyrinthischen Gänge des Museums geführt. Die stummen Figuren reflektieren nicht zuletzt unsere eigene Rolle als Betrachter, der von der Institution gelenkt und von den Narrationen im Museum verführt, aber auch bestimmt wird. Mathis Gasser bezeichnet Museen als Portale, die es uns ermöglichen, die Sphäre eines kollektiven Unbewussten zu betreten. Sie erlauben es, in die Vergangenheit und in die Zukunft zu blicken, wobei die Anordnung der Dinge nicht nur

INTRODUCTION - IN THE MUSEUM TRILOGY
JUDITH WELTER

In the Museum Trilogy depicts an encounter between Christopher Walken and zombies that takes place inside an imaginary museum. In the opening scene of *In the Museum 1* (2011-2012), a Christopher Walken action figure stares intently at a painting by James Rosenquist. A darkly dressed figure in the background moves through a corridor, then quickly returns to the room and approaches the Walken figurine instead of the paintings. The zombie action figure with a contorted and bloody face attacks his opponent. Soon, more zombies join the ominous chase through the rooms of the museum. To defend himself, Walken turns to the artworks: paintings serve as protective shields in close combat. An element from Eva Hesse's *Accretion* (1968), a sculpture of plastic pipes propped against the wall, becomes a weapon, drilling into the body of a zombie. The brought-to-life artworks throw themselves into the action as protagonists: a knife frees itself from a canvas, turning into a menacing object that stabs a zombie's forehead. Duane Hanson's cleaning lady breaks free of her stationary position and uses her broom as a murder weapon. The first part of the trilogy ends with Christopher Walken being left behind and wounded by a zombie bite. In the second part, *In the Museum 2* (2012-2013), the injured and suffering Walken figure continues wandering through the white spaces of the museum. The works of art surrounding him continue to develop more of a life of their own, appearing to embark on a yet-unknown mission. Now moving about the room freely, the paintings and sculptures form into a portal-like architectural structure. An Obama figure removes a red key from a painting that allows access to a hidden area. The portal eventually leads the Walken figure into the museum's interior. A new episode in the plot unfolds, in which Walken's delirious thoughts, the losing of one's senses, are manifested: in a feverish, dream-like sequence, the action is interspersed with superimposed stills of scenes from films with Christopher Walken. The images are suggestive of Walken's personal memory and also form part of a collective memory. Wandering through this "tunnel of images," the Walken figure reaches the unconscious realm of the museum, where, at the beginning of part three, *In the Museum 3* (2015-2017), he regains his senses. Aided by a good natured zombie, he enters a seemingly endless red

labyrinth and passes through a series of rooms where he encounters obscure figures and objects. Some of these are easily recognizable as major players from recent global political events. Others are additional fictional (film) figures. Inside the museum, various institutions come together: the museum, the entertainment industry, politics and the military, for example, whose interconnectedness this labyrinthine underground symbolizes. This slow-paced narrative framework focuses on the mutual exchange of glances, a beholding of the subliminal museum in this museum within the museum.

In the Museum (Poster 4) (2011) is installed in the foyer of Kunsthhaus Glarus. This painting reveals the broad system of references cited in *In the Museum*. The four groups of names indicate the various layers of references to other narratives: the upper group lists the names of artists whose works appear in the first film. The second combines artists and works not directly present in the film, but which the film alludes to on a visual or metaphorical level. The third and fourth group of names forms a more distant group of references that were a starting point for the development of the plot. This list is an expandable system and replaces the cast and crew usually listed on film posters. *In the Museum 1-3* forms an ongoing narrative based on the classic storytelling method of the Hollywood sequel. The narrative framework, the visual language, and suspense-building cinematic moments, amplified by the use of music in the second half of the trilogy, reference genres such as splatter and zombie films. The face of Christopher Walken's character, an ambivalent, iconic figure of American cinema, known for his dark roles in such films as *The Dead Zone* (1983), *King of New York* (1990), *Pulp Fiction* (1994), or *Sleepy Hollow* (1999), exemplifies the American entertainment industry, so-called critical mainstream cinema. The narrative framework of the zombie attacks in *In the Museum 1-3* becomes, on an initial level, a metaphor for dystopian elements in today's culture and politics. These are the narrations, speculations, and realities that then serve as starting points for cinematic and serial narratives.

In the Museum Trilogy presents the museum as a place where a stable canon gives rise to a fictional narrative. A place where imagination runs free, uncanny encounters happen and a new space opens up, literally and figuratively speaking. The museum is, in a literal sense, the place of the undead, where the boundaries between this world and the nether world must be negotiated. This concept is not just a zombie fantasy, but points to the heart of museum work; to the task of preserving and reviving works of art. The museum as mausoleum, where works slumber in crates or on the ever same walls, is long since obsolete. Instead, this institution has become a place where the dynamism of the present has gained a foothold. *In the Museum Trilogy* raises concrete (institutional-critical) questions about the function of today's museum. Mathis Gasser's form of fictionalized criticism corresponds to the critical potential of films or television series, which he, in turn, deals with in his works. At the same time, the protagonist of equal importance to Walken in the three films—the museum—becomes an allegory for a broader connection between culture and political and socio-economic conditions. Accordingly, in the interior of this museum, figures from the past and present encounter fictional protagonists from (popular) cultural narratives. Mathis Gasser thus describes a present-day complex of circulatory systems in which economics and culture come together and become mutual beneficiaries. Like a zombie virus, newly founded museums and other cultural institutions have multiplied in the last thirty years, producing and preserving art and culture as well as serving the leisure and tourism sectors.

The narrative of *In the Museum* is not only concerned with the economic and institutional cycles of use in art, but also with a biological mechanism capable of being triggered by works of art; the possibility that the relationship between work and viewer is determined by an infection. The museum is thus not only a place of violent and powerfully regulated civilization and culture but also a place of passionate, infectious obsession. What are the lifelines pulsating through these institutions? What role do visitors play, how do they move within these architectural and cultural (power) constructs? Are they manipulated by these factors? How can old paintings, dusty sculptures, or long-forgotten artists be brought back to life, so that they know how to still tell an interesting story today? The museum that Mathis Gasser depicts becomes a

living organism that transforms itself and develops its potential within this transformability. Like a lifeline or expanding growths and tissues, a series of paintings—Mathis Gasser-conceived film posters and stills created since 2010—link together the various rooms and levels of the exhibition.

In the Museum Trilogy creates a museum within the museum and becomes the “acting institution” within this already existing structure. The projections are not just a stage for the action taking place inside the miniature museum. This imaginary museum extends beyond the films and, on the upper floor of Kunsthhaus Glarus, is itself subjected to the rules and conditions of the museum. On long tables, similar to the bare functionality of worktables in archives, or the workplace of a restorer, Mathis Gasser dissects the fictitious museum into its individual components. The chronological arrangement reveals and explains the works and protagonists comprising the museum. The things and figures animated in the film remain trapped in static gestures, size disparities are disclosed. In the now seemingly oversized exhibition space, and opposed to the existing maquettes of real and fictitious museums, the model-like nature of this configuration becomes even more obvious. The effect of the cinema also repeats itself, in that the face—e.g. that of Christopher Walken—up on the screen in monumental size, simultaneously becomes an image and the surface for the viewer's projections. Great narratives encounter lesser narratives, individuality encounters community, collective memory is superimposed with individual memory.

Contrasting the rigid order of the scale-model museum is a group of sculptures from the collection of the Glarner Kunstverein. The tall and the short figures face each other frontally, observing one another similar to the mute figures in *In the Museum 3*. Two different narrative styles and eras encounter one another. The sculptures from the collection are ghosts from the past, sleeping figures pulled from the dark cellar that—brought to life for a certain period of time—tell their own story. Thus, each museum is, in a sense, a ghostly place, where different eras and narratives are addressed simultaneously, to be stored, and perhaps re-written later. Museums work with their own temporality situated between the present, the past, and the future. The emergence and aging of the works determines a form of the museum's accounting of

time. A different temporal perspective forms the present: from this we look at things. Collecting is hopeful future speculation. What is presented in the museum is also subject to a “theatrical” period of performance: each exhibition begins with a celebrated prelude, the opening, in order to then be “performed” for a certain period of time. This performance—understood here in a figurative sense—originates from an agency, that is, the power of the exhibited works. This, in turn, through mediation formats and the exhibition itself, becomes a plot expanded to fit this duration.

Significant here is the way the films are made: not animated images, the action figures are instead moved by hand and guided through the labyrinthine galleries of the museum. The mute figures reflect not least our own roles as viewers guided by the institution, seduced but also determined by the narratives in the museum. Mathis Gasser describes museums as portals that enable us to enter the sphere of a collective unconscious. They make it possible to look into the past and the future, whereby the way things are configured not only depicts a powerful “institution,” but images and objects come together to form an autonomous complex that writes and infects a history, thus transcending the knowledge-acquisition function.

死霊のえじき



院員のゾンビング・サウンド・システム

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1986年度パリ国際ファンタスティック映画祭受賞

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DAY OF THE DEAD

●製作総指揮 サラ・バハット・スタイン ●監修 リチャード・アール・ヒンズ・スタイン ●撮影 マイケル・コーニク ●特殊効果 スティーブ・カースキフ ●監督・脚本/ジョージ・A・ロメロ ●特殊メイクアップ/トム・サビーニ ●サウンドエディター/ラルフ・レイト ●ヘアメイク/露田文彦 ●カラー/アメリカ・カラー ●音楽/北野誠 ●美術/クラシック・フィルム ●共同配給 ロリー・カーディル・ナリー・アレキサンダー・ジョセフ・ビレター・リチャード・リバチアー・バワード・シャーマン

IN THE MUSEUM 2010 – 2017 - MATHIS GASSER

If you look at my life, it's very conservative, very bourgeois. I'm a foreign actor from another country. I come from the showbiz world and I think it shows. I've been earning money since I was a child and I was always competitive, always looking to see what my position was. And it has an effect on your character. It's a little bit like living in a war zone where you go about your daily life with the shrapnel flying. I don't think that is a natural condition for most people. But I've survived.
(Christopher Walken)¹

CHRISTOPHER WALKEN

Christopher Walken often portrays slightly disturbed men with violent, tormented souls. Walken had his first major role in Woody Allen's *Annie Hall* where he played the suicidal brother of the main character, expressing a bizarre wish to drive head-on into traffic; *The Deer Hunter*, released the following year, ends with Walken as a Russian roulette-playing war veteran, shooting himself in the head. Many of these conflicted, ambiguous characters die violently.² In *The Dead Zone* by David Cronenberg, an accident gives Walken's character the ability, through the physical contact of hand-holding, to see catastrophic future events; and in *King of New York* he plays drug lord Frank White. In both roles he seems to oscillate between the living and the dead.

The Dead Zone marks a defining change in Walken's career—it laid “the groundwork for the iconic use of Walken's face in subsequent films: as a shortcut to ideas of strangeness and supranormality, involving an almost pornographic lingering of his features. There is an indefinable and irreducible quality to Walken's face, expressive not only of strangeness but of a sophistication beyond the reach of ordinary mortals. In this way he's become something of a Hollywood-friendly Klaus Kinski, and he has run the risk of being typecast in ‘weird’ roles in which his only brief would be ‘do Chris Walken.’”³

He also made a series of more non-commercial, cultish appearances, e.g. as the dancer in Fatboy Slim's *Weapon of Choice* music video. “Walken is imitated for his deadpan affect, sudden off-beat pauses, and strange speech rhythm. He is revered for his quality of danger and menace, but his unpredictable deliveries and expressions make him invaluable in comedy as well.”⁴

There are scenes, in *Communion* and *The Maiden Heist* where Walken visits or works in a museum. Like objects in a museum hovering somewhere between the living and the dead, Walken seems to have stepped right out of a twilight zone, amusing and haunting us with sublime strangeness. His features are mask-like, highly recognizable, a living image.⁵ When he displays emotions, you can never be sure if it's genuine or if he's about to stab you next.⁶ This unpredictability makes him fun and strange to watch. He is always slightly detached from the film, existing in his own sphere, unchanging. This adds a meta-, self-reflective quality to his acting.

¹ Christopher Walken in *Empire Magazine*, June 1994.

² Walken leaps over a balcony to his death (in *New Rose Hotel*). Is electrocuted (in *Batman Returns*). Has his heart ripped out by Lucifer (in *The Prophecy*). Falls off a blimp hovering above the Golden Gate Bridge (in *A View to a Kill*). Perishes in a van crash (in *The Anderson Tapes*). Is blown away by his brother (in *The Funeral*). Bludgeoned to death on the side of the road (in *Search & Destroy*). Blows his own brains out (in *The Deer Hunter*). Is beheaded by Nicole Kidman (in *The Stepford Wives*). Jumps off a building (in *Mistress*). Is shot in the gut by vengeful mine workers (in *The Rundown*).

³ Jack Hunter, *Christopher Walken — Movie Top Ten* (London: Creation, 2000), p. 45.

⁴ See http://en.wikipedia.org/wiki/Christopher_Walken, accessed June 4, 2011.

⁵ “It is as if certain images radiate or emanate a force of attraction – they have what [Richard] Prince liked to call the ‘look.’ Certain people have that too and that has to do with their proclivity to become images—in our culture models or movie stars.” Michael Newman and Richard Prince, *Richard Prince: Untitled (Couple)* (London: Afterall Books, 2006), p. 132.

⁶ “The face that has launched a thousand metaphors is, in fact, a precision instrument perfectly designed for Walken's specialty: the Jekyll-and-Hyde switch. One minute, he's a jolly sport grinning like a groom. Then, suddenly, a mask of psychotic rage or remorseless evil.” Michael Kurcfeld, *The Mr. Showbiz Interview: Christopher Walken*, 1999.

I'm back from the dead.
(Christopher Walken as Frank White in *King of New York*)

ZOMBIES

As Lars Bang Larsen writes, “The zombie isn’t just any monster, but one with a pedigree of social critique.”⁷ Thanks to director George A. Romero, the zombie has become a complex figure with a wide range of associations and interpretations. In his *Dead Trilogy*, the director links the zombie invasion to contemporary issues such as racism, individualism, egotism, consumer society, the military-industrial complex, or machismo.⁸ The monster is located within society. A zombie can take on many meanings: it can be seen as a creature brought back from the dead who feeds upon the living; but in a broader interpretation, it can be a metaphor for dissolution in the moral order or an expression of the zeitgeist. Krugman writes: “To borrow the title of a recent book by the Australian economist John Quiggin on doctrines that the crisis should have killed but didn’t, we’re still—perhaps more than ever—ruled by ‘zombie economics’. Why? Part of the answer, surely, is that people who should have been trying to slay zombie ideas have tried to compromise with them instead.”⁹ A run of zombies in recent films can be linked to a general acceleration in late-capitalist culture. “They are not just symbols of repressed desire or anxiety; they are the radically embodied, limit-breaking consequences of repression in its social totality, the inevitable eruption of crisis on a global rather than personal level.”¹⁰ In *The Cinematic Body*, Steven Shaviro writes about how films by Cronenberg or Romero are translations of states of being in late-capitalist society: “The life-in-death of the zombies is a nearly perfect allegory for the inner logic of capitalism, whether this be taken in the sense of the exploitation of living labor by dead labor, the death-like regimentation of factories and other social spaces, or the artificial, externally driven stimulation of consumers.”¹¹

The zombie figure works as a metaphor for many situations we as modern subjects face. “My proposal—perverse or brain-dead as it may be—is that the zombie begs a materialist analysis with a view to contemporary culture.”¹² The zombie can be seen as a truly global, transnational monster, with zombie narratives appearing worldwide. This phenomenon is, I would say, intrinsically linked to Romero’s *Dead Trilogy* because from the start his approach was multidimensional, with a focus on American issues, but applicable to all kinds of national or systemic contexts. “The zombie is the last contemporary myth; he represents the figure of the absolute nomad, overriding his predecessors. With no ideology and indifferent to any context, he moves freely on a now-fragmented framework. He corners his victims in dead ends and cannibalizes them to satisfy a never-ending hunger that is a symbol of frantic consumption. By restating the identity of his prey with each bite, the zombie homogenizes his social environment, making every victim a new ally.”¹³ This homogenizing, dumb force, as portrayed in *World War Z*, where a zombie virus spreads around the globe, can stand in for the strain caused by a seemingly unstoppable free-market ideology that pushes for more profits, more financial deregulation, and the outsourcing of labor.¹⁴

And like a spreading virus, museum infrastructure is being built on a global scale, as if collecting, showing, and remembering has gained a new urgency, which some curators never fail to emphasize.

⁷ Lars Bang Larsen, “Zombies of Immaterial Labor: Playing with the Modern Monster,” in *e-flux Journal*, no. 15 (April 2010).

⁸ *Night of the Living Dead* (1968), *Dawn of the Dead* (1978), and *Day of the Dead* (1985).

⁹ Paul Krugman, “When Zombies Win,” in *New York Times*, December 20, 2010, p. A29 of the New York edition.

¹⁰ K. Silem Mohammad, “Zombies, Rest, and Motion: Spinoza and the Speed of Undeath,” in *The Undead and Philosophy*, eds. Richard Greene and Mohammad, K. Silem (Chicago and La Salle, Illinois: Open Court, 2006), p. 101.

¹¹ Steven Shaviro, “Contagious Allegories: George Romero,” in Steven Shaviro, *The Cinematic Body*, (Minneapolis and London: University of Minnesota Press, 2006), p. 83.

¹² Lars Bang Larsen, *Zombies of Immaterial Labor* (2010).

¹³ Guillaume Yersin, *Zombie Ultimate—Constance Allen*, Société des Arts de Genève, Palais de l’Athénée, 2010.

¹⁴ “The zombies mark the dead end or zero degree of capitalism’s logic of endless consumption and ever-expanding accumulation, precisely because they embody this logic so literally and to such excess.” Steven Shaviro, “Contagious Allegories: George Romero,” in Steven Shaviro, *The Cinematic Body* (Minneapolis and London: University of Minnesota Press, 2006), p. 93-94.

Michael Jackson's 1983 music video *Thriller* directed by John Landis had a huge influence on popular culture. Jackson and Landis transformed the medium of the music video as a promotional tool by creating a narrative film sequence that used the latest range of special effects and even featured cameos from other celebrities. With *Thriller*, zombies found their place in everyday visual culture.¹⁵ On a deeper level, the appearance of Jackson transforming himself represents the emergence of the first global African American artist.¹⁶

Perhaps the most surprising aspect is that a zombie, ultimately, is a melancholic figure.¹⁷ They cannot help but continue their monotone, flesh-eating existence, indifferent to their entrapment.

Faraway figures may be approaching and we anticipate the insecurities of encounter.
(Brian O' Doherty, Inside the White Cube)

Zombies in a museum, then, can mean a variety of things. On the surface, it is an act of barbarism entering a temple of culture. Maybe the undead express a crisis affecting private or public funding of the institution, which might be the case under the current administration. Or it might point to a decline in visitor interest. Yet, perhaps surprisingly, the barbaric, aggressively indifferent zombie uprising might have originated within the museum: "Aren't museums like temples, in which offerings are being made as a form of excuse for all the destruction that has taken place; as if we suddenly want to stop with the destruction and start with an infinite cult of preservation, conservation, protection?"¹⁸ Latour's question pertinently asks how culture and violence are intertwined.

EVIDENCE

Retake with Evidence (2007) is a half-hour film by Irish artist James Coleman. The thirty-minute film features Harvey Keitel reciting a cryptic Sophoclean monologue. It was superbly presented at *documenta 12* on a large screen. "The film examines issues of judgment and social justice through the lens of the 'Western subject' and its formation through Ancient Greek thought and philosophy."¹⁹ It was fascinating to see an actor outside of the usual movie context, repurposed for the artist's vision. It wasn't exactly cinema or theater; the presence of Keitel in a sparse setting calls to mind the embodiment of words through time.²⁰ The actor's individual body becomes a vessel through which Coleman helps us glimpse a collective memory sphere. Michelangelo Antonioni, in *Red Desert*, takes a similar route in having the often-isolated figure, actress Monica Vitti, convey abstract ideas about Italy's development after the war.²¹

¹⁵ "Jackson assimilates their revolutionary Otherness into his performance; they in turn (and however paradoxically) lend him the transformative power associated with 1980s special-makeup effects." Linda Badley, "Zombie Splatter Comedy from Dawn to Shaun," in *Zombie Culture: Autopsies of the Living Dead*, eds. Shawn McIntosh and Marc Leverette (Lanham, MD: Scarecrow Press, 2008), p. 41.

¹⁶ See [http://en.wikipedia.org/wiki/Thriller\(album\)#Music_videos_and_racial_equality](http://en.wikipedia.org/wiki/Thriller(album)#Music_videos_and_racial_equality), accessed June 4, 2011.

¹⁷ "Romero's satire of consumerism, while sometimes savage, is never nihilistic, never merely cynical. More than anything, Romero's treatment of this life is melancholic. Although the zombies horrify us, they are sad creatures, lost souls condemned to wander the mall in search of an elusive satisfaction."

Matthew Walker, "When there's no more room in hell, the dead will shop the earth: Romero and Aristotle on Zombies, happiness, and consumption," in *The Undead and Philosophy*, eds. Richard Greene and Mohammad, K. Silem (Chicago and La Salle, Illinois: Open Court, 2006), p. 89.

¹⁸ Bruno Latour, *Iconoclasm* (Berlin: Merve, 2002), p. 13.

¹⁹ Stuart Comer's short description of *Retake with Evidence* from his Instagram account, January 2017.

²⁰ "A man who has incarnated Judas, between roles as a criminal and corrupt cop, must certainly be able to lend his body to the Oedipal text, to combine in one voice the words of the judge and the criminal, the sovereign and the citizen. Lend it—for, once again, it is not a question of incarnating. We are neither on the actual stage of the theatre nor in the imaginary space projected onto movie screens." Jacques Rancière, "From the Poetics of the Image to the Tragedy of Justice," in *James Coleman*, exh. cat. Irish Museum of Modern Art (Dublin, 2009), p. 22

²¹ *Red Desert* is "an existential melodrama that suggests an evaluation of far how Italian society has come since the end of World War II in its pursuit of modernity and technology."; "Through Vitti, Antonioni gains representational freedom."; "In an astute commentary on *Red Desert*, Pier Paolo Pasolini has summarized Antonioni's subterfuge of using a woman to paint in film as a 'sogettiva libera indiretta,' or 'free indirect subjective' approach." In Angela Dalle Vacche, *Cinema and Painting, How Art is Used in Film* (London: The Athlone Press, 1996), p. 48-50.

Walken is not just moving from one room of the museum to the next; he is also undertaking a journey through the vast spaces of memory expressed through artworks and actions. Walken is not just a visitor, he is the only visitor, at least the only visible one; perhaps he is part of the exhibition, in the form of a living image, part of the American and global entertainment culture. Walken in a museum produces a clash of images. He himself already alludes to other images—his film and TV appearances, engrained in a collective cultural memory. Iconic artworks can attain a similar place in a collective image sphere. Walken encountering these artworks is like a firework of images: cultural signifiers are being lit up. In the conclusion of his essay *Retake with Evidence*, Jacques Rancière writes: “Friedrich Schlegel saw the poem to come as a ‘poem of poem.’ With the means of art and of reflection on the art of today, James Coleman gives a fresh shape to this dream.”

Melanie Gilligan’s *Popular Unrest* (2010) is visually inspired by David Cronenberg and American forensic crime television series like *CSI* or *Bones*. It sets up a complex narrative where a mysterious entity called the “Spirit” murders several citizens while connecting others together, building strong, telepathic communities. The “Spirit” seems to follow a bizarre inner logic tied to the volatile, ever-changing global financial markets, exerting power over bodies. “On the one hand, these groups seem indicative of relationships facilitated by social media and Internet analytics, through which forms of intimacy and senses of community have obviously become thoroughly mediated. On the other, they also resemble the affinity groups and resilient swarms driving global occupations and revolutionary movements. Gilligan’s art reveals these intersubjective phenomenon to be not exclusive but rather inextricable in our current political climate.”²²

These and other art videos allude to how the present is intrinsically connected to the past, yet also pulsating with hints of future occurrences and possibilities.²³ They are cinema-like, but free of cinematic or corporate constraints. These video works have in common a renewed interest in independent, scripted, yet alternative narratives, the inclusion of professional or amateur actors in video art, the layering of narrative tools and formats. They introduce a strong sense of genre, borrowing from a science fiction and US television drama sensibility with time-traveller elements that disturb linear reality with the blurring of acts and intentions. With their high-production value, they introduce a visually empowered, renewed, non-simplistic notion of the political.

Merging popular culture with reflections on the neoliberal, global economy and culture, Melanie Gilligan’s videos reintroduce critical thinking about financial and educational institutions as bodies fostering knowledge and ruthless competition; she exposes them as places of the strangest, contradictions. In his essay *The Storyteller, Reflections on the Works of Nikolai Leskov*, Walter Benjamin writes about the hidden power of the story. A story, as opposed to pure information, does not expend itself immediately; rather it survives the moment of its origin.²⁴

In 1977, Mike Mandel and Larry Sultan exhibited a photo work called *Evidence*. Mandel and Sultan spent two years selecting fifty-nine black and white photographs out of millions of images from US institutional photo archives, which they then presented without captions. The images show experiments undertaken by scientists, but it is nearly impossible to precisely know what is going on. The pictures evoke art history, for example, the then emerging land or performance art.

²² Gilligan: “Across all my works, my biggest influence is my political commitment to changing the economic and political system we live in and striving toward another, better one.” Thom Donovan, *Five Questions for Contemporary Practice* | Melanie Gilligan, May 22, 2012, <http://blog.art21.org/2012/05/22/5-questions-for-contemporary-practice-melanie-gilligan/>.

²³ Other videos include Matthew Barney, *Cremaster*, 1994–2002; Pierre Huyghe, *L’Ellipse*, 1998; Gerard Byrne, *1984 and Beyond*, 2005; Johan Grimmonprez, *Looking for Alfred*, 2005; John Bock, *Palms*, 2007; Phillipe Parreno, *June 8, 1968*, 2009.

²⁴ “It preserves and concentrates its strength and is capable of releasing it even after a long time. (...) It resembles the seeds of grain, which have lain for centuries in the chambers of the pyramids shut up air-tight and have retained their germinative powers to this day.” Walter Benjamin, *Illuminations* (New York: Schocken Books, 1969), p. 90.

Writing on the series on multiple occasions, Carter Ratcliff, in a longer quote, states: “Evidence makes a theme of art itself. The beds in an empty field recall the paintings Giorgio de Chirico called *Furniture in the Valley*, which show armchairs and an armoire abandoned in a deserted landscape. The visual is not reducible to the verbal. At most, a picture can be assigned a documentary or illustrational task. Yet much about even the simplest illustration defies conversion to language, and a painting becomes worthy of the name by permitting certainty about very little: the physical traits of the image, its style, and its subject, if it is representational. All that matters—chiefly, the meaning of the work—remains elusive, open to speculation but resistant to conclusive statements. With a single gesture, the removal of captions, Sultan and Mandel suggested an epigrammatic definition: a work of art is a work without a caption. A work unburdened by imperatives or directives. A work that forces us into a crisis, an emergency requiring us to interpret everything anew.”²⁵

THE SCENE OF THE CRIME

Artworks fluctuate between states, on the one hand between liveliness and being kept alive through institutional and public discourse, and, on the other, they are subject to being locked away in storage. They may well still be present and alive in catalogues, on the Internet, and in memories, but, as objects, they learn to rehearse deadness. But even a lost artwork, if remembered, can hardly be called dead. Some artworks explicitly work with these paradoxical states. George Segal and Duane Hanson’s sculptures portray humans, zombie-like, lost modern subjects. Bruce Nauman’s early videos *Bouncing in the Corner* are situated somewhere between absolute dread and tentative action. *Bouncing in the Corner* dates from the same year as Romero’s *Night of the Living Dead*, 1968, perhaps the birth year of modern, globally streamlined consumer societies, but also of female and other types of real, individual empowerment. Lucio Fontana’s signature canvases feature a cut or cuts, like fresh wounds, stylish and permanent. A Robert Gober leg pops out of the wall. A Louise Bourgeois sculpture sits on a plinth as if teleported from a hidden psychic sphere. A Lynda Benglis work sits in a corner as if slowly expanding, eventually engulfing the whole room. These are some examples of work that do not simply pretend to have a stake in the living, and the dead zone, but affirm their status as deeply ambiguous objects, communicating between the living and the dead.

Some of the works I chose for *In the Museum 1* are from the late 1960s-early 70s. Ralph Rugoff describes the “criminal-forensic mood” of many LA artworks in his exhibition *Scene of the Crime*: “All of the works that I have described confront us with the residue or record of an earlier event on which their meaning seems utterly contingent. Indeed, the art functions almost in a documentary fashion, conveying information about a set of prior actions or a missing body, so that the final work seems defined as much by an absence as by its own physicality. This shared concern with documenting the aftermath of an activity, especially in the case of Ruscha, is often related by art historians to the evolution of conceptual art, yet this approach reached its early rhetorical climax in the late 1960s with the rise of the postminimalists, among whom Barry La Va and Bruce Nauman were initially grouped. Postminimalism—whose exponents included Eva Hesse, Lynda Benglis, Robert Morris, and Richard Serra—was aptly described in a 1969 review by Max Kozloff as ‘sculpture which appears to be some kind of leaving... a symbol of an action process, about to be commenced, or already completed.’ The postminimalist approach to art-making embraces what I shall call a forensic aesthetic. Taken as a whole, this art puts us in a position akin to that of the forensic anthropologist or scientist, forcing us to speculatively piece together histories that remain largely invisible to the eye.”²⁶

²⁵ Carter Ratcliff, in “What ‘Evidence’ Says about Art,” in *Art in America* (Nov 2006).

²⁶ Max Kozloff, in “Nine in a Warehouse: An Attack on the Status of the Object,” *Artforum International*, no. 7 (February 1969), p. 38. Quoted in Ralph Rugoff, “More than Meets the Eye,” in Ralph Rugoff, *Scene of the Crime*, exh. cat. Armand Hammer Museum of Art and Cultural Center (Los Angeles, California, 1997), p. 62.

I was intuitively drawn to postminimalist works. Perhaps it was the period I connected with most, a period that opened the box to some new developments in art, and countless other fields. These works can be seen as expressions of massive shifts in the United States and Western Europe, creating ripple effects throughout the world. Did the institutionalization of these artworks change their relation to processes? The artworks we see in institutions are placed in relation to other works and artists, further adding to their status as entities in a dynamic, quasi-subjective state.²⁷

When inviting artworks into an exhibition context, especially in an artist-curated or envisioned exhibition, the notion of borrowing images becomes central. How do these artworks behave in the new context? *In the Museum* proposes an imaginary museum collection. Appropriation entails forms of deception.²⁸ What appropriation can do is work directly with images, with “the image itself.” Appropriation can be too evident and direct; on the other hand the violence attached to the gesture can also be productive. Appropriation evokes a particular characteristic of the image since it reveals that an image has a history, hidden or not, of public or private appearances that result each time in a shift in the meaning of the image according to its context. The appropriated image generally misbehaves because its meaning or lineage of meanings is in flux. The writing about appropriation processes changes too.²⁹

Brian O’Doherty’s text *Inside the White Cube* reflects on art’s architectural framework, examining the seemingly neutral, but deeply transformative, quasi-magical potential of the gallery. If we accept the artwork as a unified entity, we share the space with something that is alive. Then spirits may find their way into objects.³⁰ The institutional framework acts as a transformation device. The museum is, in essence, a place for the living-dead—a place where the lines separating the dead zone from the plane of the living must be constantly renegotiated. An artwork is an entity that has to be kept alive artificially, through archiving, displaying, and situating it within an educational and historical discourse; texts, anecdotes, or rumors give rise to an idea of life that effectively alters the artwork, charging it with meaning. Seeing and believing entails an institutional framework. The presence/absence of the often-dead artist complicates the living-dead nature of artworks.³¹ If we perceive an artwork in terms of image, we come closer to describing its

27 “Museum objects [. . .] are staged to be apprehended as if they were subjects in their own right—and they did in fact so deploy themselves, emblematically contrasting this artist’s work with that of another (. . .). In short, museum objects display their own agency as simulacra of the subjects of which they are the symptoms.” Donald Preziosi, “Brain of the Earth’s Body: Museums and the Framing of Modernity,” in *The Rhetoric of the Frame*, ed. Paul Duro (Cambridge University Press, 1996), p. 105.

28 “Prince: ‘I’ve always had the ability to misread these images and again, disassociate them from their original intentions. I happen to like these images and see them in much the same way I see moving pictures in a movie.’ Richard Prince and Peter Halley, “Richard Prince interviewed by Peter Halley,” in *ZG*, no. 10, (Spring 1984).

29 “The appropriated object infects the person and something transfers from it to the person. The advantage of this view is that it refers specifically to artistic production. Whereas abstract and schematic subversion theory declared the artist to be the only agent of subversion and paid no heed to the tension resulting from the appropriated material, here appropriation becomes a process in which the artistic subject bargains with something that has unpredictable consequences. [. . .] This understanding of appropriation as interaction amounts to a necessary break with the perception common since the 1980s that appropriation was an instrumental relationship to the world—a perception that is even more remarkable for the fact that it is completely contrary to post-structural theory at the time, which heavily influenced art theory. [. . .] Being infected by something leads to a loss of control.” Isabelle Graw, “Dedication Replacing Appropriation: Fascination, Subversion, and Dispossession in Appropriation Art,” in *Louise Lawler and Others*, ed. George Baker (Ostfildern-Ruit: Hatje Cantz, 2004), p. 52-54.

30 Translated by the author: “The doubt that a lifeless object might not be entirely dead is a key to observing the dead, yet simultaneously animated objects in an exhibition. The objects gain their life-giving ambivalence from dead matter and the hidden stories that live within them.” In Werner Hanak-Lettner, *Die Ausstellung als Drama* (Bielefeld: transcript Verlag, 2011), p. 141.

31 “[. . .] If one looks at art from the poetic, technical, authorial position, the situation changes drastically, because, as we all know, the author is always already dead—or at least absent. As an image producer, one operates in a media space in which there is no clear difference between living and dead—because living and dead alike are represented by equally artificial personas. [. . .] For example, artworks produced by living artists and artworks produced by dead artists routinely share the same museum spaces—and the museum is historically the first artificially constructed context for art. The same can be said about the Internet as a space that also does not clearly differentiate between living and dead.” In Boris Groys, *Going Public* (Berlin and New York: Sternberg Press, 2010), p. 18-19.

fleeting, ghostlike consistency.³² The cinematic image is particularly relevant here, because a film consists of animated still images.³³

THE MUSEUM VISITOR

What is the museum visitor?³⁴ The visitors, these “wandering phantoms,” can be called the lifeblood of art museums.³⁵ Importantly, museum visitors are individuals but are also part of a collective group.³⁶ What invisible, perhaps ideological aspects are we confronted with when visiting an exhibition?³⁷ The origin of exhibitions is intrinsically linked to theater, as Werner Hanak-Lettner points out in his book. Artworks and visitors become players in a larger scenario without having to cede their status as individuals. The encounter between artwork and visitor remains full of potential developments.³⁸

Mike Bal writes about an exhibition at Haus der Kunst in Munich, curated by Ydessa Hendeles: “Hence the world memory this exhibition produces through its many cinematic devices is not inherent in the art objects themselves. The syntax is there thanks to the installation, which juxtaposes works to form a sequence, readable by means of the rhetorical figures mentioned earlier, so as to create narratives. [. . .] Once they do, induced by this montage, world memory becomes activated and can become actual—in the

³² “The figure of the ‘undead’ is perhaps the obvious place where the uncanniness of the image comes into play in ordinary language and popular narrative, especially the tale of horror, when that which should be dead, or should never have lived, is suddenly perceived as alive. [. . .] No wonder that images have a spectral/ corporeal as well as spectacular presence. They are ghostly semblances that materialize before our eyes or in our imaginations.” In W.J.T. Mitchell, *What Do Pictures Want?* (Chicago: The University of Chicago Press, 2005), p. 54-55.

³³ “The cinema is the most perfectly developed medium in which disbelief and its suspension should merge not only due to its highly evolved fictions but due to the fact that it is, itself, a form in which the animate and the inanimate conflate. But the passage of time itself has affected the cinema giving it a further ghostly dimension. As Chris Petit has pointed out, the cinema resembles a mausoleum rather than a palace of dreams as the figures imprinted on its rolls of celluloid are now more of the dead than the living and, when animated on the screen, are literally brought back to life. [. . .] But the image of life was necessarily haunted by the uncanniness of its illusion. The cinema literally transforms organic movement into its inorganic replica, a series of static, inanimate images, which, once projected, then become animated to blur the distinctions between the oppositions. The homologues extend: on the one hand, the inanimate, inorganic, still, dead and on the other, organic, animate, moving, alive. It is here, with the blurring of these boundaries, that the uncanny nature of the cinematic images returns most forcefully and with it, the conceptual space of uncertainty that is the difficulty of understanding time and the presence of death in life.” In Laura Mulvey, “Uncertainty and Reality; Inorganic Bodies,” in *Video-dreams: Between the Cinematic and the Theatrical*, ed. Peter Pakesch (Cologne: Verlag der Buchhandlung Walther König), p. 51-52, 68.

³⁴ “In time, the spectator stumbles around between confusing roles: he is a cluster of motor reflexes, a dark-adapted wanderer, the vivand in a tableau, an actor manqué, even a trigger of sound and light in a space land-mined for art.” In Brian O’Doherty, *Inside the White Cube* (Berkeley: University of California Press, 1999), p. 41.

³⁵ “Visitors are the lifeblood of museum exhibitions. Only as they trickle through and fill the various passageways and spaces to interact with the exhibits do these otherwise passive, dead areas come to life.” In Michael Belcher, *Exhibitions in Museums* (Leicester: Leicester University Press, 1991), p. 171. And “As we move around that space, looking at the walls, avoiding things on the floor, we become aware that that gallery also contains a wandering phantom frequently mentioned in avant-garde dispatches—the Spectator.” In Brian O’Doherty, *Inside the White Cube*, p. 39.

³⁶ “The specificity of an exhibition is that it can single out citizens as individuals and not, let’s say, like cinema still does or theatre has done for thousands of years: address people as ‘the people.’ The exhibition has always been much more about individuals and about individuals also seeing each other.” In Dorothea Von Hantelmann, *How To Do Things with Art* (Zurich and Dijon: JRP Ringier and Les Presses du Réel, 2010), p. 170.

³⁷ “Accordingly, the exhibition space is understood here to be an empty, neutral, public space—a symbolic property of the public. The only function of such a space is to make the art objects that are placed within it easily accessible to the gaze of the visitors. [. . .] However, one can say that curating functions as a supplement, like a pharmakon in the Derridean sense: it both cures the image and further contributes to its illness.

[. . .]” And “The installation space is where we are immediately confronted with the ambiguous character of the contemporary notion of freedom that functions in our democracies as a tension between sovereign and institutional freedom. The artistic installation is thus a space of unconcealment (in the Heideggerian sense) of the heterotopic, sovereign power that is concealed behind the obscure transparency of the democratic order.” Boris Groys, *Going Public* (Berlin: Sternberg Press, 2010), p. 52-52; p. 68-69.

³⁸ Translated by the author: “In a museum, a confrontation takes place between the visitor, who is like a protagonist on a stage [. . .] and the exhibits on display. If there is a drama taking place, it’s between the things themselves, but mostly between the things and the visitor. The dialogue among things and visitors is an inner one, in which the visitor lends his or her voice to the thing. (...) Because not only the visitor, but also the things are acting agents in an exhibition.” In Werner Hanak-Lettner, *Die Ausstellung als Drama* (Bielefeld: transcript Verlag, 2011), p. 105-106; p. 140.

present tense, which is not inherent in the image but is one of its potential modes.”³⁹ Giuliana Bruno wrote about the analogy between museum walks and cinematic experience linked to memory activation. According to Bruno, the rooms of an installation have the potential to create a quasi-filmic space through which we move with our memories.⁴⁰ Bruno develops her argument with an excursus through the way ancient thinkers dealt with memory. Orators like Cicero conceived of mental architectures, assigning specific memories to their particular spaces. These memory techniques were highly developed and individualized.⁴¹

INSTITUTIONAL CRITIQUE

A museum exists in a certain state of tension. As a collecting body, it is conservative by nature, since it needs to respect and preserve its collection and respect the history of its acquisitions.⁴² When reading about museums, an image of a haunted space arises.⁴³ It is elitist because the objects it houses are expensive and part of a selection that, ideally, expresses aspects of the “learned” culture or zeitgeist of its age, yet to stay relevant it must also invite and foster debates because active discourse is key to any art institution.

Mining the Museum by Fred Wilson examines how objects can change their meaning when placed in particular configurations. Through the selection and rearrangement of objects, Fred Wilson’s re-examination of the Maryland Historical Society’s collection brings silenced racial issues back to the surface. Wilson addresses hidden or overlooked subjects. The accompanying essay by Lisa G. Corrin traces a lineage of artists who have engaged with museum collections.⁴⁴ Wilson’s institutional interventions are subtle, careful, studied. The fissures that *Mining the Museum* opens up makes evident how important the gesture was and still is. Through an exhibition he exposed what an artist’s intervention is capable of addressing.

³⁹ Mieke Bal, “Exhibition as Film,” in Sharon Macdonald and Paul Basu, *Exhibition Experiments* (Blackwell Publishing, 2007), p. 89.

⁴⁰ “In many ways, cinema exists for today’s artists outside of cinema as a historic space—that is, as a mnemonic history fundamentally linked to a technology. Walking in the gallery and the museum, we encounter fragments of this history. [. . .] In the gallery or the museum, one has the recurring sense of taking a walk through—or even into—a film and of being asked to re-experience the movement of cinema in different ways [. . .]. Entering and exiting an installation increasingly recalls the process of inhabiting a movie house, where forms of emotional displacement, cultural habitation, and liminality are experienced. Given the history of the installation that gave rise to film, it is only appropriate that the cinema and the museum should renew their convergence in ways that foster greater hybridization.” (p. 16-17); “The city of the dead is not frozen in time. It does not simply hold or arrest but extends life, for it is a geography of accumulating duration offered to a public. This permeable site is capable of inhabiting multiple points in time and of collapsing multiple (body) spaces into a single place.” (p.33); “In the narrative habitation of the installation space, as in the liminal movie house, personal experiences and geopsychic transformations are transiently lived in the presence of a community of strangers.” (p. 35); “The modern experience of memory is, quite simply, a moving representational archive. Such a museum of emotion pictures has been built along the retrospective route that has taken us to and from cabinets and *studioli*, museums and exhibition halls, houses and movie houses.” (p. 36); “The museum—itsself a psychogeographic landscape—is likewise one of these topophilic places that can hold us in its design and navigate our story. In this ‘film’ of cultural landscapes our own unconscious comes to be housed.” (p. 40). In Giuliana Bruno, “Collection and Recollection On Film Itineraries and ‘Museum Walks,’” in Giuliana Bruno, *Public Intimacy* (Cambridge, MA: MIT Press, 2007).

⁴¹ See Frances Amelia Yates, *The Art of Memory* (Chicago: University of Chicago Press, 1966).

⁴² “The Museum is a political place. As an artist, [Andrea] Fraser is not alone in taking the museum itself as her subject. Marcel Duchamp’s *Box in a Valise* (1935-41) is an artwork and a transportable collection that contains reproductions of the artist’s ‘other’ artworks. It is the revolutionary impulse of 1968 that Benjamin Buchloh discusses in relation to Marcel Broodthaers’s construction of an imaginary museum-as-artwork in his essay *The Museum Fictions of Marcel Broodthaers*. Broodthaers’s project, according to Buchloh, was to interrogate the museum’s strategy of power by creating ‘museum fictions,’ actual and imaginary ‘museums’ that simultaneously conceptualized and realized (instituted) the institution. [. . .] As such, [Duchamp and Broodthaers] exploit or deviate from the definitively museological business of removing something from one place in order to re-situate it in another: the museum expresses its political, social, and cultural agendas by establishing and maintaining a collection.” Ian White, “Kinomuseum,” in *Kinomuseum: Towards an Artist’s Cinema*, ed. Mike Sperlinger (Cologne: Verlag der Buchhandlung Walther König, 2008), p. 16-17.

⁴³ “[. . .] It is also tempting to read these ghostly presences as a displaced articulation of the ‘phantom’ quality of the public sphere. In any case, this concern with the supernatural seems to be explicitly aligned with the evocation, and staging, of other times and places within the publicly funded museum or gallery, itself often forcefully aligned with processes of transformation associated with urban regeneration.” Maeve Connolly, *The Place of Artists’ Cinema* (Chicago: Intellect Books, 2009), p. 107.

⁴⁴ Lisa G. Corrin, “Mining the Museum: Artists Look at Museums, Museums Look at Themselves,” in *In Mining the Museum: An Installation by Fred Wilson*, ed. Lisa G. Corrin, The Contemporary and Maryland Historical Society (Baltimore, MD: The New Press, 1994).

Andrea Fraser who coined the term “Institutional Critique,” recently described its evolution in sobering words: “It is artists—as much as museums or the market—who, in their very effort to escape the institution of art, have driven its expansion. With each attempt to evade the limits of institutional determination, we expand our frame and bring more of the world into it. But we never escape.”⁴⁵ Artists continue to think about institutions, which have now widely adopted these works, and even at times appear to be on the offensive, anticipating biting attacks on their very existence. This could be read as a reaction of the institutional immune system, revealing that institutions are in fact bodies equipped with an adaptive system that reacts to their environment. The institutional body’s battleground is the larger societal and cultural context in which, like an attentive hunter, it tries to survive in a volatile landscape of funded and defunded institutions.

The works chosen for *In the Museum 2* further the investigation of the inner workings of art institutions. The film opens with *Guarded View* by Fred Wilson. I first came across this installation at the Whitney Museum. It features four mannequins of color dressed like anonymous museum guards, without heads. The sculptures expose the white cube as a “white” white cube, spaces run by white people exhibiting mainly white people, with the only people of color being the headless guards. Arguably, this has changed somewhat in the intervening years, but *Guarded View* is effective in pointing out the racial divisions underlying institutional representation.

In another room, a sculpture by Anthony Caro joins forces with a Cady Noland-esque installation to construct a zombie-execution device. *In the Museum 2* again features an Obama figure that, after leaving Wilson’s *Guarded View* installation, acquires its head from a work by Eva Hesse. Red stripes from Jasper Johns’s *Flag* painting depart the canvas to join a structure made up of paintings that have independently descended from their fixed wall positions. These works assemble into formation to create a red portal structure, towards which Walken wanders.

When conceiving the Anthony Caro-Cady Noland scene, I was thinking about national representation, since Caro’s *One Early Morning* can be seen as a quintessential twentieth-century British sculpture. Noland, on the other hand, represents an American counterpart, a comparison she would likely find horrifying. National claims on artworks and artists often seem uneasy. As an artist, who wouldn’t be glad to represent her country in Venice, for example? But this must also be offset by uneasy emotions given the dubious aspects that are a part of every country. Art funding in general is dubious. Through Caro and Noland, British and American forces opposed to war efforts join forces to counteract the undead. The scene alludes to each country’s respective military misadventures in Iraq. It expresses the conflicted, uneasy relationship between art and military endeavors.

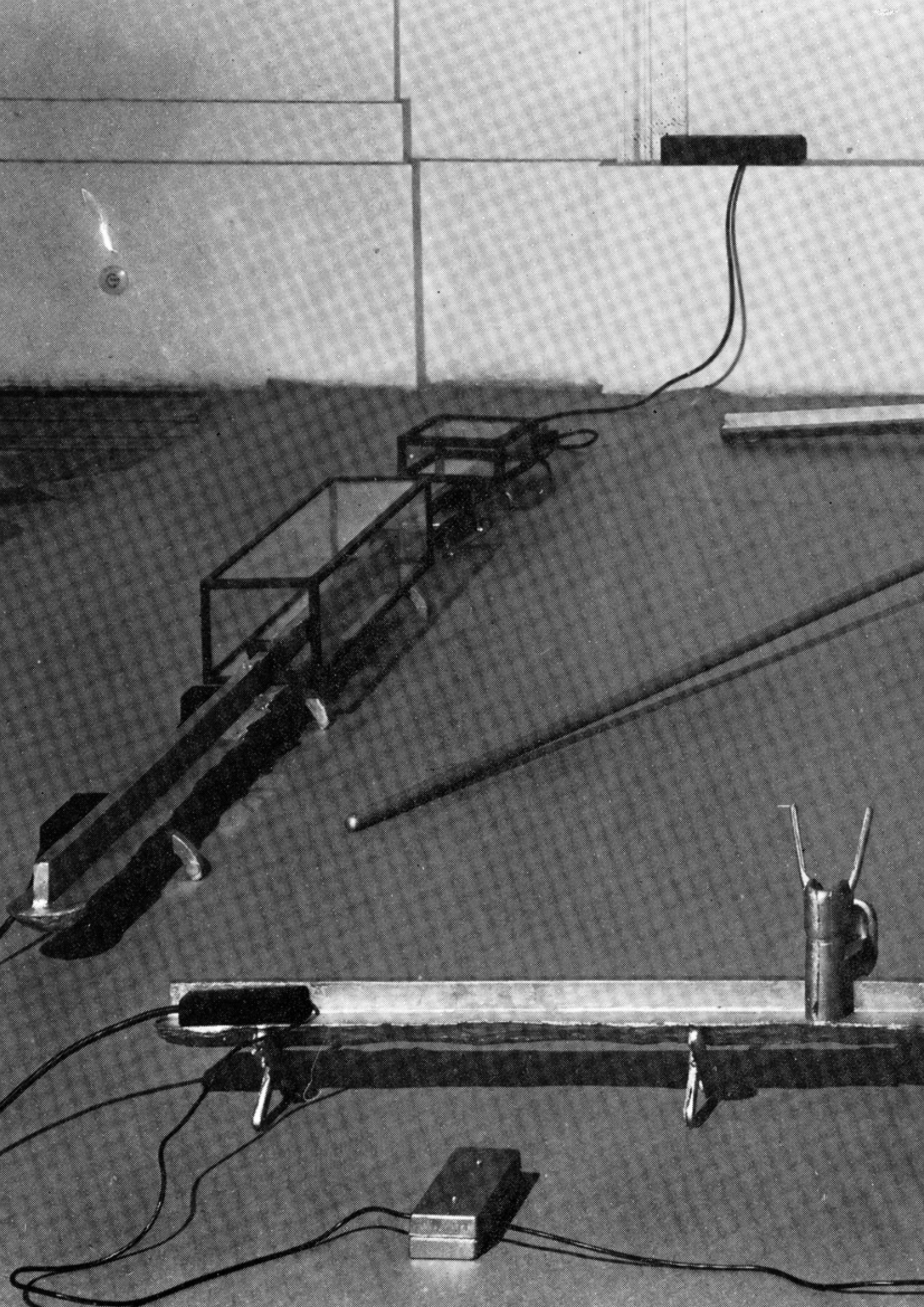
In the Museum 2 portrays an uncontrollable, odd eruption of the political; the museum as if possessed by a spirit animating everything. This surreal turn continues in *In the Museum 3* where political imagery reappears.

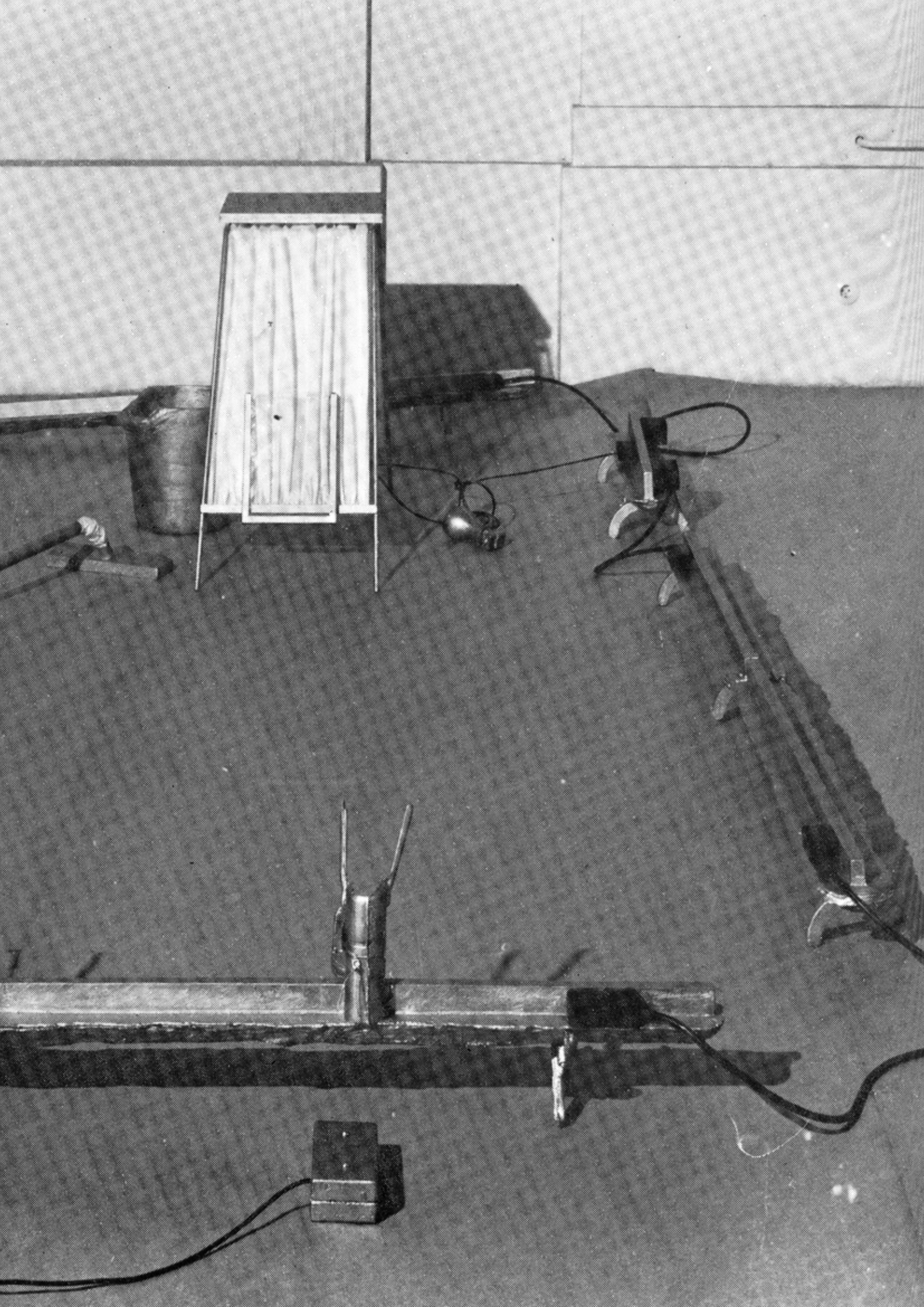
Care should be exercised not to introduce living organisms into the exhibition without adequate precautions, and material likely to contain pests should be suitably treated. However, the most damaging living organism as far as objects are concerned is man.

(Michael Belcher, Exhibitions in Museums)⁴⁶

⁴⁵ Andrea Fraser, “From the Critique of Institution to an Institution of Critique,” in *The Uncertain States of America*, eds. Noah Horowitz and Brian Sholis (New York: Sternberg Press, 2006), p. 36.

⁴⁶ Michael Belcher, *Exhibitions in Museums* (1991), p. 118.





CULTURE AND VIOLENCE

In the three-year interval between making *In the Museum 2* and *3*, it became clear that *In the Museum*, as a project and type of investigation, had to do with my relationship to US media and its influence, particularly the movies I watched as a teenager. Most kids in Western Europe in the 1990s were profoundly affected by American films and their influence on culture.

Some of these movies hold deep observations on economic and political realities. They can be seen as reactions to larger developments in various domains. They reach a dedicated, global public.

How do these films address the political? Do they engage in working through trauma or raise consciousness? Or do they have the opposite effect and deepen the general confusion? What is the correlation between time, culture, and war? How are reality and fiction intertwined? Are culture and violence two sides of the same coin? Benjamin famously wrote: "There has never been a document of culture, which is not simultaneously one of barbarism."⁴⁷

When the Iraq invasion happened in 2003, massive demonstrations against the invasion took place worldwide. The invasion was famously legitimized by a series of obtuse claims and outright lies. My entire public school, like many others, went to the demonstration at the Paradeplatz in Zurich's banking area. I was critical of this because I wasn't a particularly political person and felt that we were all immersed in American culture, movies, music, clothing etc., so demonstrating felt strange. But ten years later, after making *In the Museum 1* and *2*, it occurred to me that the 2003 Iraq invasion was probably some kind of political awakening.

THE FACE OF EVIL

In one scene in *In the Museum 3*, a US soldier has a body bag on his back. When the soldier turns, the black mass turns with him and follows. They are inseparable as if locked in a quantum state. Maybe culture here is about producing, enduring, and alleviating trauma. In another scene, a creature haunting the red maze called *The Face of Evil* appears, a chimera made from the heads of Putin, Stalin (resembling Saddam Hussein), and Osama Bin Laden. Walken approaches and talks to them for a while. Suddenly, the chimera shakes its heads like a boy band from hell and vanishes. Earlier, a SWAT team enters a room with a shelf configured from three ISIS fighters. The ISIS men have merged with the shelf and sunken into their image as essential terrorists. In a sense ISIS was already archived from the start, as if it had been created only to be wiped out again. Visible are the equally iconic SWAT and ISIS logos. The camera captures the branding of two worldviews finding each other.

Like film nemeses, the public is made to believe that a human face expresses all the evil in the world. In 2003 it was Bin Laden and Saddam Hussein.⁴⁸ This process of constructing evil has links to the idea of archetypes of a transpersonal, mythological dimension.⁴⁹ Those designing these villains studied

⁴⁷ Walter Benjamin, "On the Concept of History," in Walter Benjamin, *Illuminations* (New York: Pimlico, 1999).

⁴⁸ "The community satisfies its rage against an arbitrary victim in the unshakeable conviction that it has found the one and only cause of its trouble. It then finds itself without adversaries, purged of all hostility against those for whom, a second before, it had shown the most extreme rage." In René Girard, *Things Hidden Since the Foundation of the World* (Stanford: Stanford University Press, 1987), p. 27.

⁴⁹ "Archetype" in a Jungian or pop-cultural sense, as Umberto Eco notes, "Let me define 'magic' those frames that, when they appear in a movie and can be separated from the whole, transform this movie into a cult object. [...] The term 'archetype' does not claim to have any particular psychoanalytic or mythic connotation, but serves only to indicate a pre-established and frequently reappearing narrative situation, cited or in some way recycled by innumerable other texts and provoking in the addressee a sort of déjà vu that everybody yearns to see again." Umberto Eco, "Casablanca, Cult Movies and Intertextual Collage," in *Travels in Hyperreality* (London: Picador, 1986), p. 200.

mythology, like Lucas did when conceiving Darth Vader. The US military must have a scriptwriter section, drafting history. Strong enemy figures mean that the US public will overlook the strangest, most evil wrongdoings on its own soil. One positive sign, in 2017, is institutional: the proper working of the courts. Judges and attorney generals function as regulators, minimizing the damage caused by the president's pen. Courts constitute a sign of hope in a potentially unstable situation.

Common knowledge is a daisy chains of lies, humans love distortion
(Vic Chesnutt, Distortion)

Obama, despite ongoing war efforts in the Middle East, de-escalated many potential conflicts by favoring diplomacy. He was also a multi-ethnic president who had lived in different places and had contact with ordinary citizens. *In the Museum 3* features a scene in which Obama shakes hands with an early twentieth-century black doll that I bought at a flea market in London. The idea behind this encounter is one of reconciliation, which the Obama presidency propagated. We then see Obama moving through the red structure to set in motion a black machine of unknown purpose. It combines elements of a body-building machine, a potential military installation such as a drone-guiding computer, the black sphere from the manga *Gantz*, and a torture machine similar to one in the *Saw* films—a visually striking, yet also ambiguous machine in the process of being activated. The Obama figure in *In the Museum 3* is depicted as both a healer and a demonic entity. As a president, he was engaged in dialog and achieved many remarkable deals; he was also connected to the permanent military apparatus involved in wars.

GLOBAL NARRATIVES

In the Museum 3 is set inside the museum's unconscious. This endless maze is related to the museum above, yet it bleeds into cultural and political spheres. It brings together markers and figures from recent history such as film monsters and villains from the 1980s and 90s, Bush and the Iraq war, the Abu Ghraib prison abuse, Obama's presidency, the 2008 financial crises, the rise and fall of ISIS, the ever-present Putin. They are gathered together in this strange environment visited by Walken and his guide.

In recent history, the distinction between peace and war has been blurred. 9/11 served as a founding myth for unleashing Bush and Cheney's thirst for war and that of The Project for an American Century.⁵⁰ Years later, as the fog cleared, it was evident that the invasion didn't help to suppress terrorism. Instead it destabilized an entire region.⁵¹

50 "Though Girard grants enormous generative power to sacred violence in human culture, it is nevertheless based essentially on a lie, or more properly a collective delusion. This delusion is codified in myth. Myth is the act of burying the founding murder, reconciling its putatively illogical dimensions, sometimes minimizing its unpleasant or disturbing elements, especially the selection of the victim, which doesn't stand careful scrutiny because it is arbitrary." Matthew Taylor, *René Girard and Sacred Violence: A Synopsis*, university paper, Sugiyama Jogakuen University, 1999.

51 "*The True Flag* captures the tragic impact of American hubris at home and abroad. The anti-imperialists had correctly feared the effects of empire on American political life—the concentration of unchecked power in the executive branch, the corrosive impact of secrecy on public debate, the insulation of decision-making in unapproachable bureaucratic hierarchies. But interventionist foreign policy has had catastrophic consequences abroad as well, from the counterinsurgency campaigns in the Philippines and Vietnam to the chaos arising from 'regime change' in Iraq and Libya. Kinzer concludes by returning to the republican tradition: 'Nations lose their virtue when they repeatedly attack other nations,' he writes." Jackson Lears, "How the US Began Its Empire," in *The New York Review of Books*, February 23, 2017.

You wake up to find yourself in another war. How to break the spell of enemy narratives and deadly, repetitive loops? How to redirect a toxic narrative towards one that fosters an international, earth-centric community?

How is culture related to violence, particularly in the US-American context with its tense interrelationships between patriotism, the war machine, the entertainment complex, and the equally outspoken, anti-war civil society and human rights activists?⁵² Perhaps the storytelling machine that produces global entertainment demands blood and real-life combat scenarios.⁵³ The stories in the movies or series, in turn, may make us complacent, confusing any sense of judgment.⁵⁴

In the Museum 3 attempts to assign images to the inner-workings of a collective sphere to which institutions and individuals are connected. Understanding how such subconscious spheres are entangled might help to break the destructive loops.

MUSIL AND MOOSBRUGGER

In *The Man without Qualities*, Robert Musil employed a set of fictional characters to introduce and analyze the overarching patterns and modes of thinking specific to his era. The writing style is essayistic, expressed in short paragraphs; his approach to thinking through writing is experimental, filled with metaphors and analogies. The ensemble of fictional characters acts as a medium through which the reader is granted access to various aspects of society. Musil pierces the surface of 1910-1930s Viennese society to explore its core, underlying forces.

If mankind could dream collectively, it would dream Moosbrugger.
(Ulrich in *The Man without Qualities* by Robert Musil)

The serial killer Moosbrugger is a figure that Musil based on a real-life court case. Musil was fascinated by the killer's adherence to his own moral code, as if he lived in some parallel moral universe. Musil, interested in alternative, sometimes mystical modes of existence, took the case of Moosbrugger as a gateway to introduce, via the disturbing bubbling of irrational thoughts within the killer's psyche, a hidden, potential world that society is connected to, or which constitutes the foundation on which society is built. The quote

52 “Yet a state *can* enter into ‘war’ with a non-state armed group on grounds of the magnitude and sustained nature of its military deployment. [. . .] Complicating matters further is the expanding role of the US military. Today, counterinsurgency strategy is broadly understood to involve far more than fighting an opposing military. [. . .] The task then, [Rosa Brooks] concludes, is to ask not what the law requires, since the law’s answer depends on the difficult-to-resolve dispute over the definition of war or peace. What matters instead is what is right, based on our values. Lawyers may feel less at home with this debate, she observes, but many others will feel that they can contribute to solutions.” Kenneth Roth, “Must it Always be Wartime?” in *The New York Review of Books*, March 7, 2017.

53 “The most difficult part of helping to change the culture of violence is that we have to teach our citizens new skills. The entertainment industry won’t change overnight, so we are not simply going to wave a magic wand and have violence disappear.” Geoffrey Canada, “Culture of Violence,” in *The Culture of Violence*, ed. Helaine Posner (University of Massachusetts Amherst, 2002), p. 49.

54 “Thus it is not surprising that in the United States we are able to chart a direct relationship between the increasing centrality of the camera—the device par excellence for representing behavior—and an erosion of participatory democracy. The participation of the populace in its governance requires on the part of each citizen a clear sense of empowerment and action, a sense that one’s actions have consequences in real time and space, a sense that one’s actions matter because they do not occur within a landscape of fiction. But in America daily and intensive contact with the camera of the mass media has worn away people’s sense of empowerment by seducing their sense of action into a den of pretense. By elevating the camera-based, mass-media industries to such levels of privilege within our civilization, we have unwittingly elevated as well the camera’s reckless capacity to erode our individual sense of power. The camera’s enervating effect on our national life may be accurately termed the theatricalization of franchise. [. . .] That is really the first point I would like to make: that continual immersion in camera culture theatricalizes and aestheticizes our sense of our own ability to act and thereby diminishes that ability.” David Robbins, *The Velvet Grind*, (Zurich and Dijon: JRP Ringier and Les presses du réel, 2006), p. 117.

“If mankind could dream collectively, it would dream Moosbrugger” expresses something utterly disturbing; it paints a worrying communal vision of humanity, one resembling a killer’s troubled mind. In his major novel, Musil also conceived of gateways leading to the unconscious of Viennese society. He somewhat obsessively writes about what might be going on beneath the surface.

Elsewhere, in his 1911 essay “The Obscene and Pathological in Art,” Musil discusses the depiction of the obscene and violent.⁵⁵ The essay was written as a response to German censorship (later, in 1938, the Nazi’s outlawed his novels). Musil makes a powerful argument in favor of the artist’s examination and depiction of violent or disturbing content. Perhaps he had already researched the fictional Moosbrugger character. In the novel, and art in general, violence is transformed into an object for contemplation. It can be experienced from a removed, detached, but nevertheless engaged point of view. This distancing can be said to be an act of culture. It can have a cathartic effect. The reader, or viewer can experience acts of violence, or violent ideas, without engaging or repeating them. Through the act of conservation, staging, and researching objects, museums seemingly appease acts of violence.⁵⁶

Steven Shaviro, writing about visceral scenes in movies, proposes that we, as spectators, are caught up in a very intimate relationship to what we witness; watching movies is a visceral experience in itself that cannot be described by a distancing, film theory-based vocabulary.⁵⁷ Shaviro’s reading of violence in these films is aligned with Musil’s essay advocating that violence be assessed through art. Human political or economic struggle always involves and affects the body. Romero’s early zombie films have been associated with counterculture. The examples Shaviro writes about have quite an outspoken political and—in the case of Cronenberg—literary aspiration, making them multidimensional, complex oeuvres.⁵⁸

The museum deals with violence. But can it be a gateway to access deeper structures, a lingering institutional or cultural unconscious? Karl-Josef Pazzini, in his book *The Dead Teach*, proposes a structural

55 “An artist receives the impression that something he has avoided, some vague feeling, a sensation, a stirring of his will, is dissolving in him, and its elements, released from the connections in which habit had frozen them, suddenly acquire unexpected connections to often quite different objects, whose dissolution spontaneously resonates in the process. In this way pathways are created and connections exploded, and consciousness drills new accesses for itself. The result is at best mostly an imprecise notion of the process to be depicted, but surrounding it is a dim resonance of spiritual affinities, a slow undulation of further networks of emotions, will, ideas. [. . .] This is what really happens, and this is what a sick, ugly, incomprehensible, or merely conventionally despised process looks like in the artist’s brain. But so too—linked in a chain of associations, seized by an emotion that lifts him up, draws him along, and removes the pressure of his weight—must it appear in the brain of him who understands the representation. This totality is the object that is depicted, and on this rests—and on nothing else, not on any lyre-twanging morality—a purifying, automatically de-sensualizing effect of art. What in reality remains fused together like a molten drop is here dissolved, untangled, interwoven—made divine, made human. [. . .] The artist is further concerned with expanding the range of what is inwardly still possible, and therefore art’s sagacity is not the sagacity of the law, but a different one. It sets forth the people, impulses, events it creates not in a many-sided way, but one-sidedly. To love something as an artist, therefore, means to be shaken not by its ultimate value or lack of value, but by a side of it that suddenly opens up. Where art has value it shows things that few have seen. [. . .] It therefore sees valuable sides and connections in events that horrify others.” Robert Musil, “The Obscene and Pathological in Art,” in Robert Musil, *Precision and Soul* (Chicago and London: University of Chicago Press, 1990), p. 6-7.

56 Translated by the author: “The museum itself is not aggressive. It attests to human aggressivity.” Karl-Josef Pazzini, “Die Toten Bilden. Museum und Psychoanalyse II,” in *Museum zum Quadrat*, no. 15 (Vienna: Turia + Kant 2003), p. 172.

57 “These films literalize obscenity. In their insistence on cannibalism and on the dismemberment of the human body, their lurid display of extruded viscera, they deliberately and directly present to the eye something that should not be seen, that cannot be seen in actuality. [. . .] At the price of such monstrous destructiveness, I am able to participate in a strange exhibition and presentation of physical, bodily affect.” And later, “The ambivalent cinematic body is not an object of representation, but a zone of affective intensity, an anchoring point for the articulation of passions and desires, a site of continual political struggle.” (p. 267) Steven Shaviro, “Contagious Allegories: George Romero,” in Steven Shaviro, *The Cinematic Body*, (Minneapolis and London: University of Minnesota Press, 2006), p. 99-100, p. 267.

58 “Romero is at once the pornographer, the anthropologist, the allegorist, and the radical critic of contemporary American culture. He gleefully uncovers the hidden structures of our society in the course of charting the progress of its disintegration.” Steven Shaviro, *The Cinematic Body*, p. 82.

59 Translated by the author: “If the museum can count as an institution that binds religion, art, and science, if it is true that Freud’s discourse of the unconscious attempts to think the beyond of the three symbolic forms on another level, could one argue, then, that the unconscious and the museum do have some structural relation?” Karl-Josef Pazzini, *Die Toten Bilden*, (2003) p. 191.

interrelationship between the museum and the unconscious.⁵⁹ Belting proposes that the museum has a medium-like quality that interacts with, even intervenes in the world, supported by the human belief in the intellectual capacities of the institution.⁶⁰ Artist John Stezaker, in terms of his own relationship to images, refers to a profound irrationality at the root of our being, haunting our image culture.⁶¹

THE MUSEAL UNCONSCIOUS

We have to create a model of the possible structure of the unconscious because you can't see it.
(C.G. Jung)

In the Museum 3 depicts Walken's visit to the museal unconscious, a place that merges together images, figures, objects, and happenings. A series of films I've seen earlier featured similar scenarios: In *The Cell* by Tarsem Singh, a psychoanalyst enters the comatose mind of a serial killer to find his last potentially still-breathing victim. We follow Jennifer Lopez as she walks through this unstable, frightening, but fascinating inner world. She tries to connect with the young, innocent self of the killer, but the older, dangerous personality soon takes over, kidnaps and enslaves her. The film is striking for its visual sets and brilliant costume design by Tarsem-regular Eiko Ishioka. *The Cell* explores the theme of the unconscious in a rarely seen, highly inventive manner. It certainly had an impact on *In the Museum 3*—the way Walken moves through the rooms, encountering unknown, surreal figures and events. Other films, like the first two *Hellraiser* movies, explore some kind of hellish world that exists parallel to ours. *Mulholland Drive* weaves in and out of dreams and madness, mirroring the underside of Hollywood or the American dream. Japanese director Satoshi Kon, especially in *Paranoia Agent* and *Paprika*, examines aspects of Japanese society in depth. These films, in their own ways, try to imagine what an interior, or collective sphere, potentially looks like. It is impossible to say, precisely, if they depict an "unconscious," but this is not so critical because the unconscious does not exist. It is only possible to bring into being an endless variety of models that we use to understand behavior. Because we are all interconnected with these places.

There is something universal about the films cited. In *Inland Empire*—a title similar to *In the Museum* the way it designates a borderless place to be explored—Lynch opens doors to hidden realms. The backdrop is the film industry, producing "dreams on celluloid." In *Twin Peaks* or *Lost Highway*, the themes are broad and universal. Lynch touches on core aspects of the human condition, because he understands the workings of the unconscious. Satoshi Kon provides similar insights while investigating the Japanese psychic-landscape. My point is that these artists or filmmakers propose models of transpersonal, collective spheres. They permit access to places that are ever-present but not easily accessible without some psychic immersion. Recently there have been films like *Babel* with globally interconnected, parallel narratives; *Sense8* by the Wachowski brothers seamlessly switches between characters and geographies; but these films don't really engage what I consider to be the unconscious, or the collective sphere. Films or narratives proposing visions of a global collective unconscious have yet to be made.

In the visual arts, artists also offer glimpses into the uncanny world of collective psychic-realms—Louise Bourgeois, for example, in her *Cells* installations. Danny McDonald works with action figures from popular culture to create funny, quite politically charged compositions. They reflect back on the visual and creative insanity of the culture that produced these plastic objects. Some make sardonic comments on political

60 "The museum as medium, if it is understood as a medium, is only legitimate as an antipode to the mass media. It invites us to remember time and experience rooms and things. It also invites us to intervene in today's technologies rather than to simply interact. It is capable of playing other roles than those it has played up to now. If we affirm this premise, then we can also find the roles the museum can play today." Hans Belting, "Place of Reflection or Place of Sensation?" in *The Discursive Museum*, ed. Peter Noever (Ostfildern: Hatje Cantz, 2001), p. 82.

61 "It's certainly not the product of rational linear thinking. It's something else that's at work beneath that culture. It may be seen to be arrived at through vigilant insomniac irrationality, but it certainly represents a kind of dream, or a fear, that lurks within the culture we inhabit. It's trying to touch really on those kinds of collective desires and fears. It's an irrational thing, isn't it, to have a culture of images?" John Stezaker, "Interview with John Roberts" (1997), in *Appropriation*, ed. David Evans (Cambridge, MA: MIT Press and Whitechapel Gallery, 2009), p. 97-98.

issues such as US foreign policy. Jim Shaw's surrealist work, inspired by personal experiences, dreams, and graphic novels, often results in some kind of core analysis of the real via the weird. Such art unearths the juicy bits, which constitute the world and not just its shadows. John Knight's exhibition *Cold Cuts* was accompanied by a cookbook-as-catalogue, with recipes from places the US invaded or where it had conducted covert intelligence or military operations. Knight may well have formulated some of the most exacting, scathing critique of US imperialism and corporate aggression.

Perhaps all art is about returning memos from parallel worlds.⁶² A simple drawing can open a connection to the collective unconscious. I repeat this idea of collective spheres because if we don't understand such spheres we might endlessly repeat destructive patterns.

In the Museum 3 features almost no action at all. Walken and the guide explore the maze structure, walking from room to room, observing. The film can be said to be about the act of looking, about figures and objects observing each other. This inaction, and continuous looking, has partly to do with the limitations imposed by these types of dolls (without the use of stop-motion, few possibilities exist for filming fluid action unless you show the puppeteer). But also the world—our screens—is already filled with action-based news. Films or television series are packed with action sequences, or unnerving plot highlights. *In the Museum 3* has a room I call the "Museum of Monsters," where film monsters are stored. The Alien, the creature from the Carpenters' *The Thing*, Brundlefly from Cronenberg's *The Fly*, the Predator. They move sporadically, but for the most part they just exist, like artworks stored in a museum, remaining dormant, waiting to be called to action. They had their moments; they entered a cultural collective memory as famous monsters, evoking age-old fears and terror, but also love and affection.

It's hard just to look at each other. Watching news or films is not actually looking at human lives. Every year we look at different things. In another era, we might look at things we might not be able to describe now. But looking at each other as humans, as interconnected subjects within a collective sphere, might save us.⁶³

THE FACE

We think of some sort of inner core that is our soul, the essence of our own interior personality, but all we have to show the world... is our faces. They are enormously important to us, yet they are as much a canvas stretched across bones, stretched across our skulls as any painting by Manet or the impressionists.
(J. G. Ballard)⁶⁴

I think that when I play these villains, maybe what is different is that the audience sees me play these and they know that that's Chris and he's having fun and he knows that and you know that and everybody knows that.
(Christopher Walken)

⁶² "Being with the images of *The Americans* was like being haunted by strangers, corpses that had an uncanny half-life, figures of the undead. When Frank does look at his 'American photographs,' these lonely, terrifying pictures that demanded far too much from their creator, it is to mutilate them, to drive a stake through their hearts as if they were ghostly vampires who are still lusting for the pink juice of human kind. The lesson this story hold for others who enter this labyrinth is still being determined." W. J. T. Mitchell, *What Do Pictures Want?* (Chicago: The University of Chicago Press, 2005), p. 287.

⁶³ "We all know that stereotypes are bad, false images that prevent us from truly seeing other people. We also know that stereotypes are, at a minimum, a necessary evil, that we could not make sense of or recognize objects or other people without the capacity to form images that allow us to distinguish one thing from another, one person from another, one class of things from another. This is why the face-to-face encounter, as every theorist from Levinas to Sartre to Lacan insisted, never really takes place. More precisely, it is never unmediated, but is fraught with the anxiety of misrecognition and riddled with narcissistic and aggressive fantasy. These fantasies and misrecognitions become especially heightened when they are exacerbated by sexual and racial difference, and by histories of oppression and inequality." W.J.T. Mitchell, "Living Color: Race, Stereotype, and Animation in Spike Lee's *Bamboozled*," in W.J.T. Mitchell, *What Do Pictures Want?* p. 296.

⁶⁴ As transcribed from the audio commentary on *The Atrocity Exhibition* DVD directed by Jonathan Weiss, 2000.

This is why each living man, really, does not yet have any resemblance. Each man, in the rare moments when he shows a similarity to himself, seems to be only more distant, close to a dangerous neutral region, astray in himself, and in some sense his own ghost, already having no other life than that of the return.
(Maurice Blanchot)⁶⁵

I think again of the roles Walken has played, the intensity and ambiguity of his face. Walken's face "as museum": a face that exhibits prior roles and lives. The face on the cinema screen is a particular place. The display is huge, for everyone to see. We look at faces on screens as if wanting answers. But what does the face show?⁶⁶ What does it hide?⁶⁷ How ideologically controlled is appearance in today's media landscape and how can appearance be revealed?⁶⁸ Where can Walken's performance be situated in this web of intentions? What does his face say about it?⁶⁹ Why trust a face at all? How strange to see Walken dancing, to see a body with such a face dancing. They are one, but separated.⁷⁰ Are we looking at nothingness disguised as a face?⁷¹

Human behavior follows strange patterns. How many times have people invaded or massacred other people in an act of folly, then ended up weary, living with the dire aftermath just to see the whole cycle repeat itself? What patterns of behavior do we all follow in the now, on a personal and collective level—ones that a future sociologist will study in stoic amazement? Just how strange is the shape of reality?

Beyond the surface, travelling further down into a collective sphere, a transpersonal blurring takes place. But the unconscious is not just a place of chaos, violence, repressed desires or urges, or truths, but also a place of gathering and contemplation; a museum of sorts. *In the Museum* suggests how an institution is

⁶⁵ Maurice Blanchot, "Two Versions of the Imaginary," in Maurice Blanchot, *The Gaze of Orpheus* (Barrytown, New York: Station Hill, 1981), p. 83-84.

⁶⁶ "Exposition is the location of politics. If there is no animal politics, that is perhaps because animals are always already in the open and do not try to take possession of their own exposition; they simply live in it without caring about it. That is why they are not interested in mirrors, in the image as image. Human beings, on the other hand, separate images from things and give them a name precisely because they want to recognize themselves, that is, they want to take possession of their own very appearance. Human beings thus transform the open into a world, that is, into a battlefield of a political struggle without quarter. This struggle, whose object is truth, goes by the name of History." Giorgio Agamben, "The Face," in Giorgio Agamben, *Means Without End, Notes on Politics* (Minneapolis: University of Minnesota Press, 2000), p. 91-100.

⁶⁷ "The face is at once the irreparable being-exposed of humans and the very opening in which they hide and stay hidden," *Ibid.*, p. 91.

⁶⁸ "What remains hidden from [human beings] is not something behind appearance, but rather appearing itself, that is, their being nothing other than a face. The task of politics is to return appearance itself to appearance, to cause appearance itself to appear. [. . .] Exposition thus transforms itself into a value that is accumulated in images and in the media, while a new class of bureaucrats jealously watches over its management." *Ibid.*, p. 95

⁶⁹ "Inasmuch as it is nothing but pure communicability, every human face, even the most noble and beautiful, is always suspended on the edge of an abyss. This is precisely why the most delicate and graceful faces sometimes look as if they might suddenly decompose, thus letting the shapeless and bottomless background that threatens them emerge." *Ibid.*, p. 96.

⁷⁰ "In their magnum opus, *A Thousand Plateaus: Capitalism and Schizophrenia*, Deleuze and Guattari consider the face to be a machine that sets up shop at the site of the human head but is not bound there. [. . .] But make no mistake: The facial machine is by no means benign. Though it takes up residence on the surface of things, the face cannot fuse with the matter it enwraps. To query the human visage, then, is to confront the face as something autonomous, contiguous with the body but not tethered to it. Left to its own devices, Deleuze and Guattari argue, the body is a wild, unruly multiplicity of impulses, affects, and gestures; but when colonized by a face, this multiplicity becomes organized around the absent center of the I, the empty signifier underpinning all meaning-making. As such, the face is a template for a power relation that projects itself across historical horizons (early modernity, industrial modernity, postmodernity), morphing as it goes along, but always turning on the colonizing relationship of surface and unity against interiority and multiplicity. [. . .] This symbiotic relationship can be discovered in every facial apparatus. Money is face, for example, that wraps itself around the body of the commodity-object. Because the face is always alien to the body to which it attaches, face-body relations are fraught with antagonism and even open hostility. [. . .] The advent of Christian figure painting made it possible to render visible the subordination of the body to the abstract face, but it also opened up a new field of covert resistance to facial authority. [. . .] And this jockeying between the authority of the face and bodily affect would come to characterize the dialectical field of modern painting in the centuries that followed." Daniel Marcus, "Eyes in the Heat: On figuration in Jean Dubuffet, Cathy Wilkes, and Josh Smith," in *Artforum* (Summer 2011), p. 366-376.

⁷¹ "At first sight, the image does not resemble a cadaver, but it could be that the strangeness of a cadaver is also the strangeness of the image. [. . .] The cadaverous presence establishes a relation between here and nowhere."; "And if the cadaver resembles to such a degree, that is because it is, at a certain moment, pre-eminently resemblance, and it is also nothing more. It is the equal, equal to an absolute, overwhelming and marvelous degree. But what does it resemble? Nothing." Maurice Blanchot, *Two Versions of the Imaginary* (1981), p. 81, p. 83-84.

connected to a wider psychic-realm, joining an institutional ecology, implying that all museums are rooted in a larger, hidden sphere linking institutions and humans together. The military is as much an institution as a museum. We must examine the deep inner workings of institutions in order to foster alternative narratives. How can institutions of the future understand and tap into these deep layers of a collective sphere?

Museums are perhaps the closest we have come to accessing the collective sphere. *In the Museum* examines the culture that upholds the museum. Museums and exhibitions are portals. We can see what we have done in the past and get a glimpse of the future. In the future we may inhabit museums. *In the Museum* strives to reveal the potential digressions that take place when experiencing an exhibition—how images snowball into narratives. It is a sharing of a personal relationship I have with museums, and with particular works of art.

March 2017

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СИНОПСИС IN THE MUSEUM

In the Museum 1 (2011-2012) начинается с нападения зомби на куклу Кристофера Уокена в вымышленной арт-институции. Измученный, он защищается предметами искусства от смертельной опасности. Некоторые работы содействуют Уокену в схватке; некоторые же поступают неоднозначно, будто помогая зомби. В конце фильма зомби кусает Уокена в ладонь. Во второй половине фильма играет композиция Вика Чеснатта *Distortion*, в целом же фильм немой.

In the Museum 2 (2012-2013) страдающий Уокен продолжает скитаться по музею; предметы искусства начинают перемещаться словно по призыву неизвестной миссии. Картины начинают объединяться словно сговорившись, превращаясь в красный портал. Вырисовывается красная фигура и выступает из картины. Фигура Обамы забирает красный ключ у одного арт-объекта и попадает в потайную область. И тут все предметы искусства казнят зомби.

Уокен проникает в красный портал, чтобы перейти к внутреннему пространству музея. Словно в лихорадочном бреду, он путешествует сквозь образы своих прошлых ролей, в то время, когда его лицо и тело были выставлены на всеобщее обозрение. Появляются размытые лица провокаторов и политиков связанных с проектом *Новый американский век*.

In the Museum ссылается на сцены из фильмов Уокена и на политические темы. Двадцатиминутный эпизод в красном цвете - это психоделический коридор, где сливаются личное и общественное. Кажется, что это трансформирующий опыт для Уокена. Он пересматривает свои роли, думая о своем вкладе в кинематограф и культуру в целом. Видит свой образ в новом свете так, как его видят зрители: через изображение на экране. Плавно передвигаясь по туннелю из образов, Уокен приближается к музейному бессознательному. В заключительных титрах представлена подборка изображений природы и памятников штата Джорджия, воспетых в песне Вика Чеснатта *Wren's Nest*. Наряду с ними можно также видеть политические отсылки, такие как поле сражений гражданской войны, нынешние президенты с красными руками, изображения слонов и ослов перекликающихся с символами двух основных политических партий, утесы и реки намекающих на финансовую или экономическую сферы.

In the Museum 3 (2015-2017) Уокен просыпается в бессознательном музее. С помощью гида - зомби он проникает в красный, на первый взгляд, бесконечный лабиринт, чтобы открыть для себя некоторые комнаты, образы и объекты. Что-то из декораций и изображений связано с эпизодами американской внешней политики последних тридцати лет. Снова появляется фигура Обамы, сосредоточенно шагающего к золотому залу машин. В титрах сочетается видеоматериал из фильма ужасов *Полуночный экспресс* и *Большой музей*, документального фильма о Музее истории искусств в Вене. Данное наложение подчеркивает такие параллели как проявление жизни и смерть объектов с одной стороны, и щепетильное обращение и хранение отдельных объектов - с другой.

Translated by Sveta Modovskaya

IN IN THE MUSEUM - CHIHIRO MATSUMURA

私の仕事は、撮影に使う小道具や舞台作り、買い出し、人形の準備、セッティング、時には撮影時の照明など、それから、人形や物を動かすことだった。要するに、” *In the Museum* “ のメイキングに必要なことは、出来る限り何でもする、という感じだろうか。

その中で、中心となり、特に印象に残ったのは、人形を動かすことだった。人形サイズに合わせて用意した、小さな部屋の中に、そこには大きすぎる自身の体を縮こませて入り、撮影に臨んだ時は、”ガリバー旅行記” のガリバーのような気持ちがあった。人形を手を持ち、握り、動かす。出番のない時は、人形とただ静かに待ち、再び動かし、止まり、また動かす。不自然な体勢のまま、不自然な動きを繰り返すことも多々あった。そのように、何度も何度も、繰り返し人形を動かすうちに、徐々に生まれてきたもの、それは、自分が人形と “ ともに在る ” という感覚だった。少し大袈裟かもしれないけれど、自分の指が、手が、腕が、人形とつながっているような感じ。中でも、主な登場人物である、Christopher Walken 氏 の人形にはそれを強く感じた。*In the Museum* 3 部作を通して、いつも手にしていたからだろうか。日本の伝統芸能、文楽では、現在 3 人の人間がひとつの人形を操っている。その姿は、3人がびたりと呼吸を合わせ、一体となり、人形に命を吹き込んでいるようだ。そうして、人間3人と人形とが、ひとつの共同体、生命体として動いているように見える。子供の頃に、人形遊びをよくしていたけれど、もちろん、私はプロの人形使いではない。実のところ、頼まれたように、時には自分なりに模索しながら、人形を動かしてただけだ。*In the Museum* が、2 作目、3 作目へと続くうちに、いつの間にやら、自然と人形に近づいていったのだろう。

思えば、*In the Museum* の中には、多くの “ 手 ” が存在する。” 手 ” は、この世に何かを創り出し、あらゆるものを動かし、つなげていく、とてつもない力を持つものだと思う。私の “ 手 ” は、*ITM* の中で使われた道具のひとつにすぎない。しかしながら、その手は、ある意味、Walken 氏の一番近くに存在していた。言ってしまうと、彼とともに、導かれるままに歩を進め、予期せぬ出来事に出会いながら、*ITM* を体験し、その中に没入していったのだ。つまり、彼と “ ともに在った ” のだ。

撮影時に手にしていた手袋は、ピカピカの新品で始まり、終わりの頃には、いつもすっかり汚れて使い古されていた。それらは、長い仕事を終えた、私の手の抜け殻のようであった。と同時に、長い旅をようやく終え、安堵と疲れでぐったりとした、Walken 氏 そのもののようにも見えた。

もうひとつの私の仕事、それは “ 見ること ” であった。撮影が進む中、ある時ふと気が付いた。自分が、自分の拡張された意識が、カメラをまわすアーティストや、撮影に携わる私を含めたメイキング風景、その全体をしっかりと冷静に見ていることに。おそらく、それは、思いがけず私に与えられた、全く個人的な仕事であったと思う。ひとつの作品が、完成へと向かう一過程を体験し、一人のアーティストの歴史の一部を、この目でもって見ることが出来たのは、とても貴重なことのように思える。

Mathis Gasser の熱意に敬服し、ここに、心からの感謝を込めて。



Vic Chesnutt - *Distortion*

Everybody lies
 What's the big deal?
 It's impossible to know what is and isn't sealed
 Faith is the lies we tell and tell ourselves
 Life is the lies we tell everybody else
 History is a daisy chain of lies
 Humans love distortion
 Public record is a poetic device
 Blown way out of all proportion

I look at the color red, and say 'red'
 Everyone else looks at the color and says 'reddish'
 We all say I don't believe it till I see it
 But so much happens between light in the eye and assimilation
 of that data in the consciousness
 A simple beam bending, or
 Or experienced anomalies
 Or electrical distortion along the optic nerve
 But more mysterious are the magnetic osmotics
 Slushing around inside the hi-falutin grey filter switchboard
 that is brain
 Miles of rough road!

Vital baggage is tossed gore, tossed off the truck
 Everyone sees it in a certain way, everyone knows it as only
 they can know it
 And everyone has things that only they can see
 Understanding breaks down
 Gulfs in agreement develop
 Concrete terms crumble
 We all define the stuffs and stages of our worlds
 With terse tags and populist generalities
 We all know a rose, is sometimes a rose
 But what fucking color is it? What fucking color is it
 Everybody fibs, myths are entertained
 Delusions are encouraged an/or covertly ingrained
 Faith is the lies we tell and tell ourselves
 Life is the lies we tell everybody else
 Common knowledge is a daisy chain of lies
 Humans love distortion
 Civilization is costume revery, culture by coercion
 Everybody lies

Vic Chesnutt - *Wren's Nest*

Like at the wren's nest
 Like at rock eagle
 Ironies swirl and hearts are twisted taut
 Around their pivot points
 The stag scrapes his felt on a scrubby dogwood tree
 Like at the warm springs
 Like at the key club
 Residuals are what get to one
 Reach toxic levels with time
 Even the pretty fawn is full of wolf worms in the summer
 Oh, so horribly intensely I prayed
 Let me evaporate
 But the dying autumn leaves are beautiful, too
 Like on the flint river
 Like at the mica mines
 Conversations escalated
 Voices trembled and cracked
 The barn owl's white belly is like a flash bulb
 Instantly illuminated by a moonbeam
 As he swoops silently before us
 Toward a fateful meeting in the forest
 Oh, so horribly intensely I prayed
 Let me evaporate

Coil - *Fire of the Mind*

Does death come alone or with eager reinforcements?
 Does death come alone or with eager reinforcements?
 Death is centrifugal
 Solar and logical
 Decadent and symmetrical
 Angels are mathematical
 Angels are bestial
 Man is the animal
 Man is the animal

The blacker the sun
 The darker the dawn
 Flashes from the axis
 Flashes from the axis
 On the hummingway to the stars

Holy holy

Man is the animal
 The blacker the suns
 The darker the dawn

IN THE MUSEUM TRILOGY - INVENTORY

In the Museum 1

3 pairs of gloves
 James Rosenquist (3 paintings)
 Booklet
 Adrian Schiess (5 paintings)
 Robert Ryman (7 paintings)
 Cindy Sherman (2 photographs)
 Louise Bourgeois (sculpture)
 Eva Hesse (sculpture)
 Lucio Fontana (painting)
 Lynda Benglis (sculpture)
 Props: bag, vest, mobile phone
 Robert Morris (sculpture)
 Mike Mandel and Larry Sultan (3 photographs from *Evidence*)
 Édouard Manet (painting)
 Steven Parrino (4 paintings, sculpture)
 Duane Hanson (sculpture and printed versions)
 Winslow Homer (painting)
 Franz Erhard Walther (sculpture)
 Blinky Palermo (painting)
 Robert Mangold (painting)
 Ed Ruscha (6 paintings)
 Props: 13 paintings
 Giorgio De Chirico (3 paintings)
 Wade Guyton, Guyton/Walker, Kelley Walker (3 paintings)
 Jutta Koether (6 paintings)
 Richard Prince (5 photographs)
 Mike Mandel and Larry Sultan (4 photographs from *Evidence*)
 Sherrie Levine (photograph)
 Figures: Christopher Walken, 6 Zombies
 Set of clothes composed of pair of pants, 2 shirts, pair of shoes

In the Museum 2

Hélio Oiticica (sculpture)
 Verena Loewensberg (painting)
 KP Brehmer (painting)
 Verena Loewensberg (painting)
 Louise Bourgeois (drawing)
 Coca Cola vending machine
 Fred Wilson (pedestal from a sculpture)
 Christo (sculpture)
 René Daniëls (3 paintings)
 Raoul de Keyser (painting)
 KP Brehmer (painting)
 Jason Fox (painting)
 Jasper Johns (2 paintings)
 Rosemarie Trockel (3 sculptures)

Eva Hesse (sculpture)
 Lucio Fontana (2 paintings)
 Charlotte Posenenske (sculpture)
 Mathis Gasser (7 paintings)
 John Chamberlain (sculpture)
 Erik Frydenborg (5 paintings)
 Prop: key with keyholder
 Josephine Meckseper (sculpture)
 Laurie Simmons (11 photographs)
 Prop: Object composed of paintings by Henri Matisse, Clyfford Still, Steven Parrino, Atsuko Tanaka, Jason Fox
 On the floor, prop: red portal structure
 Prop: flagstrips mobile
 Prop: mobile phone case (Martha Rosler, Jack Goldstein videos)
 Mary Heilmann (2 paintings)
 Giorgio De Chirico (2 paintings)
 Robert Rauschenberg (printed version)
 Adriana Varejão (painting)
 Anthony Caro (sculpture)
 Prop resembling a Cady Noland installation
 Hélio Oiticica (2 sculptures)
 On the floor, prop: entrance to the unconscious with painting by Verena Loewensberg
 Figures: Christopher Walken, 3 from a sculpture by Fred Wilson, 2 zombies, gatekeeper

In the Museum 3

Prop: bed with bedside table
 Mathis Gasser, *Villains*, 2016
 Mathis Gasser, *Museum of Monsters*, 2016
 Prop: chair
 Mathis Gasser, *Card Game (Atlantic City)*, 2016
 Props: 6 animal figures in a fence
 Mathis Gasser, *Elephant and Donkey*, 2016
 Props: tree, box, bridge, stairs
 Mathis Gasser, *Shelf*, 2016
 Mathis Gasser, *The Face of Evil*, 2016
 Mathis Gasser, *The Machine*, 2016
 Props: 4 boxes
 Mathis Gasser, *Presidents*, 2016
 Props: silver objects
 Props: 1 metal cage, 3 black objects
 Mathis Gasser, *Institutional Unconscious (In the Museum)*, 2016
 13 Figures: Creature, Animal, Christopher Walken, Guide, SWAT, Obama, Black Doll, Prisoner, Soldier,
 Doll, Red, Kuroko, Normal Man

On the floor:

Mathis Gasser, *Museum Unconscious (In the Museum 3)*, 2015
 Mathis Gasser, *Maze (In the Museum 3)*, 2016
 Model unrealized Kunsthhaus Glarus extension by Kaspar Marti/Glarner Kunstverein

BILDER/IMAGES

(Cover)

Mathis Gasser

In the Museum (Poster 4), 2011

Oil on canvas, 90 x 65 cm

Private collection, Zurich

(p.10)

Day of the Dead, 1985

Japanese poster

(p.20)

Bruno Gironcoli

Schube/Shoes, 1970-71

(p.30)

Day of the Dead, 1985

Making-of

(p.34)

Christopher Walken

IMPRESSUM/COLOPHON

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CHRISTOPHER WALKEN

JAMES ROSENQUIST ADRIAN SCHIESS ROBERT RYMAN CINDY SHERMAN LUCIO FONTANA
EVA HESSE LYNDA BENGLIS ROBERT MORRIS LOUISE BOURGEOIS ÉDOUARD MANET
STEVEN PARRINO WINSLOW HOMER DUANE HANSON ROBERT MANGOLD ED RUSCHA
FRANZ ERHARD WALTHER GIORGIO DE CHIRICO JUTTA KOETHER GUYTON/WALKER
MIKE MANDEL/LARRY SULTAN: EVIDENCE RICHARD PRINCE SHERRIE LEVINE

CY TWOMBLY TINO SEHGAL BRUCE NAUMAN ROBERT GOBER T-1000
RUNA ISLAM GEORGE A. ROMERO: DAWN OF THE DEAD ABEL FERRARA: KING OF NEW YORK
VINCENZO NATALI: CUBE ANDY WARHOL: KNIVES CHRIS MARKER: LA JETÉE
SPIKE JONZE: WEAPON OF CHOICE AND OTHERS

JAMES COLEMAN: RETAKE WITH EVIDENCE ALFRED HITCHCOCK: VERTIGO
FRED WILSON: MINING THE MUSEUM MELANIE GILLIGAN: POPULAR UNREST
MATTHEW BARNEY: CREMASTER 2/3 АЛЕКСАНДР СОКУРОВ: РУССКИЙ КОВЧЕГ
ANDREA FRASER: MUSEUM HIGHLIGHTS PIERRE HUYGHE: L'ELLIPSE
JOHAN GRIMONPREZ: LOOKING FOR ALFRED DRAMA QUEENS MUSEUM MELTDOWN

ROBERT FRANK: THE AMERICANS LOUISE LAWLER DAVID TENIERS II
MICHELANGELO ANTONIONI: IL DESERTO ROSSO EDWARD HOPPER JOHN CARPENTER
FISCHLI UND WEISS: DER GERINGSTE WIDERSTAND 塚本晋也 WOODY ALLEN: ANNIE HALL
DAVID CRONENBERG: THE DEAD ZONE ELLIOTT ERWITT: MUSEUM WATCHING

IN THE MUSEUM