THE EXHIBITION AS MEDIUM: SOME OBSERVATIONS ON THE CYBERNETISATION OF THE INSTITUTION AND THE EXHIBITION
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In 'Qu'appelle-t-on un médium?' ('What is called a medium?'), theorist Pascal Krajewski offers a useful summary of the possible meanings of the term medium, without being able to decide between them, on the basis of a detailed discussion of the notions of the concept, notably in Marshall McLuhan and Régis Debray. From these two authors, two approaches to the medium can be articulated, one materialist and technical, the other more symbolic and anthropological.

For the former, 'the medium is the message',[1] because the medium carries within itself a meaning that has always been ignored or obscured by the content of the message it carries. McLuhan proposes a very general notion of the medium, stating that 'every technico-technological extension of ourselves is a medium'.[2]

For the latter, the medium is 'the set of technically and socially determined means of transmission and symbolic circulation'.[3] The emphasis is on the symbolic, which de facto restricts any understanding of the medium to humanity alone. It seems to us that a genealogy of the 'symbolic/medium' relationship would be necessary to develop a generalised and less anthropocentric notion of the medium. A first approach could be to interpret the medium as a *milieu*, as proposed by art and media theorist Monique Sicard in her essay 'Du médium au milieu' ('From the medium to the milieu').[4] The latter literally refers to what is in the middle, or what is between two things, a connection that opens the way to another kind of enquiry into the relations between all beings.

Consequently, in light of these preliminary observations, it seems to us that two paths are open to the analysis of the medium. Firstly, an archaeological and materialist analysis, which concerns the historical transformation of one standard into another, of one materiality into another and, in its wake, social and economic transformation; secondly, an analysis of communication, of the environment and experience of subject and group. To arrive at a definition that can encompass both of the meanings mentioned, a closer look is necessary. Indeed, we intend to ontologise the medium by means of new notions provided by science and technology. More precisely, we will have to distance ourselves from the classical, Aristotelian approach to define the medium as a modulation of tensions, as a metastable system.

This ontological definition allows us to propose a genealogy of the exhibition as a medium, which understands it in its material infrastructure and as a vector of communication, by analysing the process of cybernetisation and re-institutionalisation of the exhibition as it unfolded from the 1960s onwards.

1. REDEFINING THE MEDIUM
To come to a definition of the medium that may seem alien to art historians and curators, we will proceed in two steps. Firstly, we will analyse the notion of modulation in the work of the

philosophers Gilbert Simondon and Gilles Deleuze. According to these two authors, this notion allows us to think of a new ontology that also implies a new conception of aesthetics. In a second step, we will articulate the medium with the milieu as analysed by Georges Canguilhem.[5]

1.1. THE MEDIUM AS A MODULATOR OF INFORMATION

We propose to define the medium in operative and processual, that is to say, in less substantial terms. Substantialist thinking tends to reduce being to an essence, after which it closes in on itself. It is therefore a static and rigid way of thinking that ignores the dynamics of being by seeking an immutable identity. Scientific and technical thought in the twentieth century has opened up new ways to think about dynamics and processes, and thus a generalised ontology that allows for the development of theories that resolve the opposition between being and becoming, by going back to their genesis.

The notion of modulation allows us to think of the medium as an informational and relational operation. In his book *Individuation in Light of Notions of Form and Information*, the philosopher Gilbert Simondon proposed to recast the question of individuation on the basis of modulation, as an alternative to hylomorphic thinking. Hylomorphism can be summed up in the following formula: an already individualised form imposes an essence (*eidos*) on passive or inert matter.[6] Take the example of the making of a brick, which intuitively gives the impression that it is the mould that gives shape to inert material, in this case clay. Simondon criticises the idea that the form of the mould is already individuated; as for hylomorphism, it does not explain the process that the philosopher calls 'individuation'. Simondon therefore proposes to understand the making of a brick as a modulation, that is, more precisely, as an informational operation, in which it is no longer a question of hylomorphism, but of the modulation of information with regards to a certain material and energetic condition: the texture of the clay, the hands of the craftsman, the pressure of the mould between the grains, etc.[7] Simondon's new, anti-Aristotelian, approach opens up a much broader way of understanding the medium as an operation that, although it requires a material support, resists its reduction to purely material conditions or objects. From this perspective, the medium is *informational* and *relational*.

In light of its central role in Simondon's philosophy, the notion of information can help us rethink that of form. According to Simondon, 'unlike form, information is never a single term but the signification that emerges from a disparation';[8] a disparation emerges from the tension between two schemes or realities. We are therefore trying to conceive of the medium as a process that engages with disparations, triggering transindividuation as a search for a resolution that leads to a new metastability.

In the context of art and aesthetics, these disparations can take sensible forms of varying intensity, Immanuel Kant's distinction between the beautiful and the sublime being an example.[9] The fundamental question of aesthetics is that of the meaning that the sensible carries for the one who receives it. 'To be sensible' means that what is transmitted carries a meaning for the receiver, the operation of a system in which they participate. As Simondon notes:

> To be or not to be information does not only depend on the internal characters of a structure: information is not

a thing, but the operation of a thing arriving in a system by producing in it a transformation. Information cannot be defined outside of this act of transformative incidence and of the operation of reception.[10]

If information plays a central role, it is because it is necessary to the operation that produces transformation in a being. Modulation is an operation in which disparations are amplified or coupled, making resolution emerge. Here, we will limit ourselves to the modulation of the sensible, in other words, to aesthetic experience.

Similar connection between modulation and aesthetics is explicitly found in the work of Deleuze. Indeed, Deleuze reuses the Simondonian notion of modulation as early as 1968 in *Difference and Repetition* and applies it, both as a metaphysical and systematic concept, to his rereading of the history of philosophy.[11] We refer to Deleuze's course on painting in which he proposes to understand it at the same time as a modulation of light and as a modulation of colour.[12] To paint is to modulate, be it colour, light, or both. According to Deleuze's reading, Cézanne uses the technics of colour modulation, rather than of light, the difference consisting in the fact that the artist juxtaposes colours (a 'new regime of colour' says Deleuze), and by so doing, produces a figure, 'non-similar resemblance'.[13] Non-similar resemblance can be understood in terms of what Simondon calls *disparation*, which is information.

The modulation of painting aims for the production of a 'signal space' (*espace signal*) addressed to spectators; in other words, artistic creation moves towards a communicational *medium* as a work is a means for psychic and collective individuation, between its creator and its public. Deleuze shows that it is technics of modulation that define signal spaces, depending on technics that vary according to cultures: there is a Greek signal space, a Byzantine signal space, an Egyptian signal space. The use of the word 'signal' in Deleuze requires a certain precaution on our part, as in its use in communication sciences and semiotics where it is charged with a technical signification. Signals not being split by space, aesthetic modulation can then be conceived as aiming at producing a 'signal space' as 'distribution of the sensible'.[14] The signal space is also a space of signification, that is to say that it modulates the senses. Therefore, regimes of the sensible as disparations (as in the case of painting) allow the subject to interiorise them effectively and to construct their own world.

1.2 THE MEDIUM AS AN INTERMEDIARY WITH THE MILIEU
In 'The Living and its Milieu', Canguilhem retraces the genealogy of the term 'milieu' and the various nuances its uses have taken since the eighteenth century. From the outset of the text, he notes that the milieu 'is in the process of becoming a universal and obligatory means of registering the experience and existence of living things'.[15] His investigation reveals the profoundly dialectical dimension that opens between the milieu and the living that inhabits it. If a first movement insists on the adaptation of the living to its milieu – given, conditioning – Canguilhem also remarks how the milieu is, in return, shaped by the living. Therefore, the milieu should no longer be only understood as a given and raw environment, but as the result of an elaboration by the living and its habitat.

There is thus a phenomenon of adaptation of the living, redoubled by an operation of elaboration of the milieu – within a looped

circuit. We propose to call 'medium' what precisely operates between the living and the milieu. The medium indicates how the milieu influences the living as well as how the living operates on its milieu to shape it according to its needs.

In the case of man,[16] the milieu cannot be reduced to a geographical or physico-chemical environment. It also contains all the representational and symbolic spheres – so that the living, when it comes to man, must also be understood according to these dimensions: it is physical environment and semiotic sphere, charged with meaning. The medium, at the heart of a process of co-determination between the milieu and man, will therefore have an effect on physical and symbolic levels. The human work is rich with mediums that enable the modulation of the process of internalisation of the milieu following prior rules.

If the given raw *environment* is no longer valid and must be replaced by the idea of the *milieu*, which results from the action of man on the environment, this transformation necessitates the submission of the environment to a normativity.[17] As a result, human activity is defined, in particular, by its capacity to modify certain normativities and to break from them in favour of another normativity, compatible with life. This is where we also find creative acts that radically transform the milieu and which are referred to as artistic creation or invention. These acts can also be powerful acts that operate on a geographical scale.[18] Thus, Canguilhem writes: 'In fact the environment [*milieu*] of the living being is also the work of the living being who chooses to shield himself from or submit himself to certain influences.'[19]

The milieu proper to man is not that of the animal, as man is capable of modifying his milieu by attributing it symbolic significations, as well as pragmatic functions.[20] Unlike the animal's, man's milieu calls for a technical and symbolic mediation that involves two temporalities, one historical and anthropological, the other mediatic and phenomenological. The richness of the medium is what distinguishes the animal world from the human world, man being the only animal capable of creating a technical milieu acting on the external environment: thus, we have a *world of symbols* above a *world of signs*. As for the animal world, it only contains signals from which derive significations. These signals constitute what Deleuze calls 'signal spaces'. Consequently, man's adaptation to his milieu, contrarily to the animal's, is indeed modalised according to two aspects: a zoological aspect of adaptation to the artificial and natural constraints of the environment, and an internalisation of the generalised and signifying semiosis that bathes it.

Between symbolic internalisation and the external milieu, or between the subjective and the objective, one finds an *intermediary*, and that is what we continue to call the *medium*. The latter is not given, neither as what is customarily referred to as 'nature' or 'environment', neither as what will be anticipated and interpreted by the human subject or the animal subject. The *medium* as we understand it, is rather an *operation* that mediates between two realities, acting as a modulation mechanism.

The human world is rich in mediums through which the internalisation process can be modulated on the basis of prior rules. As mentioned above, according to Canguilhem, the

transformation of the environment into a milieu results from the submission to a type of normativity. In their evolution, mediums constantly produce symbolic dynamics, which in turn reconfigure the mediums whose internalisation allows everyone to create their own vision of the world.

It is towards this meaning that our proposition of a theorisation of the exhibition as a medium tends. More precisely, the exhibition is neither an objective environment nor a milieu already constructed once and for all, but a modulator evolving according to a technicity. In this perspective, the exhibition is a milieu specific to man as it is a space that abounds with meaning and signals. It is not immediately given as any landscape but is constructed in order to optimise and amplify certain signals. It is truly a modulation charged with meaning, energy and potential. Hereunder, we explore the moment of the cybernetisation of the museum and of exhibitions as a mutation that is both technical and eco-social.

2. THE MEDIUM EXHIBITION

We can now turn to the period 1960–70, a critical moment for both artistic practice and the museum institution. Indeed, at the time, so-called 'intermedia' practices as well as conceptual, processual and performative practices – grouped under the umbrella term of 'dematerialisation of art' – developed.[21] But it is less the reconfigurations of the medium of art as manifesting a supposed turn towards 'intermedia'[22] or towards the 'post-medium condition'[23] that interest us than those of the medium of the exhibition, revealing new forms of integration of these practices within institutions and exhibitions.

Let us posit that the exhibition is a medium, which, for example, is situated between a series of works of art and the psycho-social schemes of the public – the first constituting *the milieu*, and the second *its representation*. Through concrete, paregonal objects, it modulates and engages the representation of each visitor by modulating information such as light, colours, sounds and gestures, and producing *in fine* a psychic and social effect. From this conceptualisation, we could initiate the inquiry on the infrastructure of the exhibition starting with the notion of information, considering it as a self-regulating system.

It is therefore necessary to move away from the image of the exhibition as an enclosed space that hosts works of art and visitors. Rather, we understand it as a system whose growth can be exponential, traversing institutions: it creates a sign-space that does not limit itself to objects in a room, but is instead embodied in an informational reticulation within exhibition rooms, and which unfolds within an *inter-institutional* or *transnational* constellation. It seems to us that this development passes through two routes, each of which takes up the two modulations of the term medium that we have just proposed: the exhibition as the reconstruction of a new environment, passing through an institutional and transnational reticulation; and the 'cybernetisation' of the exhibition – its conceptualisation as a 'centre of communication'.

2.1. THE MUSEUM 'MILIEU': INSTITUTIONAL RETICULATION

We will firstly analyse the reticulation of the exhibition, as it seems to us to constitute the first level of this reconfiguration dynamic. Even though it hosted the various experiments of modernism, until the 1960s, the model of the museum remained that which

was established in the nineteenth century, founded on a rationalist epistemology establishing classification as a modality of access to knowledge, corollary to a conception of the subject seeing and being seen. It is in a desire to break away from this paradigm – in which the exhibition is considered as a simple receptacle of objects offered to the contemplation of this subject – that the possibility of a new type of museum is debated in the 1960s to 70s. This dynamic is contemporary and enters in interaction with other transformations. On the one hand, are the expansion of artistic practices (the 'expanded arts' synthesised in George Maciunas's diagram in 1966)[24] and, on the other, the development of an intermedia regime of the arts that undermines the modernist principle of medium specificity defined by Clement Greenberg. This expansion is realised through 'institutional critique'[25] whose movement towards the outside – of the institution, the museum, the exhibition – establishes the latter as the material of artistic production, the object of critique becoming the medium through which this critique is formulated.

> The institution produces a certain structure of desire, it enables a certain space where signifiers and desires can circulate, and in this sense it is just as futile to dream of a fully de-institutionalised space as it is to dream of an institution that would work – for, as Deleuze and Guattari would later say, 'hard' and segmentary structures only work on the basis of their lines of flight or their 'leakages', because there is something that escapes them irrevocably. *A society or an institution is held together only by that which flees*, just as the line of flight is only the point of deterritorialization of a given structure.[26]

Moreover, deterritorialisation implies at the same time a reterritorialsation that aims at a metastability. Lines of flight always seek new reticulations circulating between the public, social, financial, political institutions, etc. In this sense, the exhibition is detached from a locus and its objects; it is not only a medium that mediates between objects and spectators, but spreads outside of itself to occupy new territory.

For curator Paul O'Neill, the exhibition as a medium results, notably, from a 'convergence of art and curatorial practice'. O'Neill situates the function of the exhibition medium between two poles, that of communication on one side, and that of its faculty to determine social practices on the other. He draws on the analysis of the art critic Bruce W. Ferguson who claims that it is in relation to the site of presentation rather than to [an] individual artwork's moments of production that exhibitions generate such hierarchical structures, to produce both general and specific forms of communication. […] [T]he temporary art exhibition has become the principal medium in the distribution and reception of art and is, therefore the principal agency in the debates and criticism around any aspect of the visual arts.[27]

This period of redefinition of the museum and of the exhibition is also characterised by the phenomenon of hybridisation or indifferentiation of the modalities of presentation of art, the gallery representing only one kind of space among others where artists and curators experiment with diverse possibilities of presenting art. A non-exhaustive list of this multiple topology could include the film theatre and the linear temporality to which is assigned

the spectator, the festival as a temporary apparatus, television as a site of diffusion for video art, the artist book, or to take a more recent example, the diffusion of works of digital art, which dismiss the architecture and space of the museum – these examples invalidating any attempt to conceive of the exhibition as a fixed and unchanging object.[28] The exhibition redefined as a medium must be rethought according to this transversality irreducible to its physical, architectural and spatial structure as well as to its simple function: it must be recaptured in its capacity to redefine a 'specific sensorium' and to overcome 'the separation between senses and media'.[29]

2.2. MUSEUM 'MODULATION': CYBERNETIC MODELS

The cybernetisation of the exhibition is to be understood here as the cybernetic conception of the exhibition, which implies its concrete – that is, spatial, technical, material – reshaping through the integration of the notion of *feedback*, and its conceptualisation as an organised retroaction system. The exhibition as a modulating apparatus acts both on the mediation between objects, visitors, and institutions, and on the attentional-sensible modalities of the spectators.

Our proposition can be supported with a series of formulations by curators whose reception of authors such as McLuhan or Norbert Wiener have influenced their enterprises of reconceptualisation and reshaping – both theoretical and concrete – of museum and exhibitionary apparatuses. It is, notably, to Swedish curator Pontus Hultén that we owe one of the most systematic formulations of what he called – before he became the first director of the Centre Pompidou – the museum as 'site of communication'.[30] According to Hultén, the Centre Pompidou was conceived as the place allowing the presentation of artistic research that the traditional museum could not host, and at the same time had to engage with 'forms of communication' creating 'new relationships between art and life, life and artistic creation and dissemination', dynamics resuling from May '68. 'The point was to foster social communication,' Hultén continues.[31] More precisely, his ideas for a new type of institution were synthesised in a schema composed of four concentric circles.[32] The notion of information is transversal to the four circles, i.e. all the components of this site of communication are grasped through the notion of information. This system is specified as follows:

> 1. Primary information (teleprinted communication)
> 2. Space and tools for information processing (workshops for the public, artists and museum staff)
> 3. Processed information (art exhibition, films, music, dance, theatre…)
> 4. Art collection, film archives… Processed and stored information: memory[33]

From this perspective, everything that makes up a museum is redefined as *information*, from the most elementary, non-processed information, to informational units transformed into cultural objects, to their storage into the museum's 'memory' (the museum's role of conservation and collection). We can therefore speak about the cybernetisation of the museum and of the exhibition, the latter becoming, as a result of this remodelling, an assemblage regulated by the principle of cybernetic feedback and the regulation of the production and circulation of information.

To Hultén's schematisation, to this interpretation of the museum as 'site of communication' – reductive in that it does not discriminate 'communication' and 'information' – we could oppose Argentinian curator Jorge Glusberg's approach through the notion of a 'communication museum'. In the framework of his activities at the Centro de Arte y Comunicación (CAyC) in Buenos Aires, Glusberg proposed an operative distinction for a new type of museum and exhibition. According to him, the 'difference between a communicative museum and a merely informative museum lies in the fact that the former is geared to encouraging participation while the latter simply conveys prepared content in a structure which inhibits such participation'.[34] Furthermore, this notion of participation is the effect of a modulation facilitated by cybernetic infrastructure, and it can be considered as one of the cornerstones of the cybernetisation of art, which the museum and the institution register. Indeed, since the 1960s, participation and cybernetisation echo each other: 'cybernetised' art practices – from happenings to emerging computer art, to environments and kinetic art – were seen as challenging the spatial dialectic of ground and figure, as well as the perspectivist paradigm on which traditional spectatorial activity was based, encouraging instead forms of co-production of meaning and intelligibility of art (such as interactivity, collaboration, integration into the work). Furthermore, the idea of participation still referred to the spectrum of modes of engagement that are corollary to the expansion of the arts.

To cite just one example most directly influenced by cybernetics, the American art critic Jack Burnham, in his 'Systems Esthetics', describes the progressive integration in the 1960s, of the viewer into the artwork, with communicational apparatuses encouraging the idea that man is an integral part of his environment, and computer-based art radically realising this vision of an aesthetics that invalidates the 'notion that art can be separated from its everyday environment'.[35] Therefore, for Glusberg, participation is also inscribed within a vision that goes beyond the museum as a site for art.

> The predominance of the functional aspect in art, as in architecture, was historically an obstacle to adequate consideration of its communicative function, which greatly transcends mere practical operationality and becomes a means of connection and public involvement, a means of shaping social relations.[36]

For Glusberg and his project of a 'critical museology', it is necessary to reinscribe the museum beyond artistic discourse in order to place it in the channels that participate in its internal structuring and its social effectiveness: the museum is fundamentally a 'sign comprising other signs' and can therefore be designated by the McLuhanian expression of 'museum-as-message'.

With Glusberg's 'museum as sign/message', the museum becomes a global medium that includes and communicates with other mediums, just like the city itself. In the history of the cybernetisation of the museum, this articulation between city, exhibition and institution was experimented with by curator Peter F. Althaus at Kunsthalle Basel. On the basis of his research into urban space and its rationalisation – the development of a 'thought model' for flexible structures capable of growing, shrinking and regenerating, allowing humans to identify with this environment

– Althaus formulated the notion of the 'open museum', a concept that was put to the test in the 1970 exhibition 'Das offene Museum' ('The Open Museum'), which was held in the Swiss museum under his direction at the time.[37]

> The art museum, especially, is suitable as a centre of information and communication, since with the example of art – the subjective and immediate, temporally and structurally conditioned reaction of the expressive individual to his or her environment – the human development of consciousness as experience (search for the past), confrontation (conflict with the present), speculation (planning for the future) can be controlled. The processes of perception, learning, creation and transmission must be made transparent.[38]

CONCLUSION

We have defined the medium as a technical modulator of information in the broadest sense, as that which gives form to the technical milieu and to our sensibility. We postulated that the exhibition, as a technical and informational apparatus, could be analysed as a medium. Finally, we followed its evolution in the 1960s, during which its milieu and paradigm was transformed.

This period saw the emergence of the cybernetisation of the exhibition, a veritable epistemological mutation in which the exhibition was theorised as a 'site of communication'. It is also the historical moment when technological infrastructure joins this new conceptualisation and realises it, as Hultén clearly envisaged in his text 'Le musée, lieu de communication': 'A real science of information is being developed in correlation with the new direction taken by the sciences and humanities: art history, computer science, cybernetics, linguistics and semiology, questioning concepts of theory, history, space and time, and the sign.'[39] These two levels of cybernetisation – institutional and informational – are not separate but are two sides of the same coin.

At the institutional level, we see that the exhibition is increasingly integrated into academic research while enjoying public popularity. According to this paradigm, the work of art is no longer a passive object, but rather, according to Hultén, an event full of information, debate and dialogue.[40] A whole corpus of related information (criticism, media, public information) is brought together, which Glusberg refers to under the generic term 'paramedia'.[41]

At the informational level, the museum itself, as is the case with the Centre Pompidou, is becoming 'a "machinery" in movement', according to the expression of its architect Renzo Piano.[42] The use of technological apparatuses is becoming increasingly important in exhibitions that have a great capacity to modulate signals and implement new information circuits. And it is not simply a matter of using technology, but rather of cybernetic thought as an epistemological paradigm that understands the exhibition as a play of communication and signals.

1   Pascal Krajewski, 'Qu'appelle-t-on un médium ?', *Appareil* [online journal], 11 February 2015, available at http://appareil.revues.org/2152 (last accessed on 12 January 2022).

2   *Ibid.*, p.3.

3   *Ibid.*

4   Monique Sicard, 'Du médium au milieu', *Livraisons de l'histoire de l'architecture* [online journal], no.20, 2010, available at http://lha.revues.org/253 (last accessed on 12 January 2022).

5   'Craftsman' is used in the neuter gender. The word 'milieu' in French is very loose and ill-defined. In the twentieth century, philosophers used the concept of milieu to translate foreign terms such as the German *Umwelt* and the Japanese *Fûdo* (Augustin Berque). However, these two terms convey very different meanings. The former means a world internalised by the subject, the latter refers to an external environment or climate.

6   We refer here to Aristotle. In *Book Z of his Metaphysics*, Aristotle gives form (*eidos*) alone (form itself comprising matter and its composition) the status of substance. See Aristotle, *Metaphysics: Books Z and H* (trans. David Bostock), Oxford: Oxford University Press, 2003; this form has a certain similarity with the other form (morpheus of hylomorphism). On the relation between the two terms, see Werner Marx, *The Meaning of Aristotle's 'Ontology'*, The Hague: Martinus Nijhoff, 1954.

7   On this question and a comparison with cyberneticians, see Yuk Hui, 'Simondon et la question de l'information', *Cahiers Simondon*, no.6, 2015, pp.29–46.

8   Gilbert Simondon, *Individuation in Light of Notions of Form and Information* (trans. Taylor Adkins), Minneapolis and London: University of Minnesota Press, 2020, p.16.

9   Just as Jean-François Lyotard speaks of a heuristic – that is, an almost algorithmic operation – in his analysis of the sublime in Kant's third critique.

10   G. Simondon, *Communication et information*, Paris: Les éditions de La Transparence, 2010, p.159.

11   See the analysis by Yuk. Hui, 'Modulation after Control', *new formations: a journal of culture/theory/politics*, vol.84–85, 2015, pp.74–91.

12   Gilles Deleuze, 'La Peinture et la question des concepts transcription', Course 17, 5 May 1981, *La voix de Gilles Deleuze en ligne* [online], available at http://www2.univ-paris8.fr/deleuze/article.php3?id_article=83 (last accessed on 21 March 2022).

13   Gilles Deleuze, 'La Peinture', Course 18, 12 May 1981, *La voix de Gilles Deleuze en ligne* [online], available at http://www2.univ-paris8.fr/deleuze/article.php3?id_article=198 (last accessed on 21 March 2022).

14   We borrow this notion from Jacques Rancière, *The Politics of Aesthetics: The Distribution of the Sensible*, London and New York: Bloomsbury, 2013.

15   Georges Canguilhem, 'The Living and its Milieu' (trans. John Savage), *Grey Room,* no.3, Spring 2001, pp.6–31.

16   'Man' is used in the neuter gender.

17   Guillaume Le Blanc, *Canguilhem et la vie humaine*, Paris: Presses Universitaires de France, 2010, p.232.

18   *Ibid.*, p.236.

19   G. Canguilhem, *The Normal and the Pathological* (trans. Carolyn R. Fawcett with Robert S. Cohen), New York: Zone Books, 1992, p.179. Canguilhem uses milieu in French, which the present English translation does not capture well.

20   G. Simondon, 'Culture and Technics' (trans. Olivia Lucca Fraser and Giovanni Menegallenotes), *Radical Philosophy*, no.189, January – February 2015, available at https://www.radicalphilosophy.com/article/culture-and-technics-1965 (last accessed on 22 March 2022).

21   See Lucy Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, Los Angeles: University of California Press, 1997.

22   See Dick Higgins, 'Intermedia', *The Something Else Newsletter*, vol.1, no.1, 1966.

23   See Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-medium Condition*, London: Thames and Hudson, 2000.

24   For a reproduction of this diagram see Astrit Schmidt-Burkhardt, *Maciunas' 'Learning Machines': From Art History to a Chronology of Fluxus*, Vienna and New York: Springer, 2003, p.18ff.

25   To cite just one example, the practices that this term covers occupy a space opened up by, on the one hand, the Duchampian legacy and the attention paid to the exhibition context in order to expose the nominalist condition of art, and on the other, the modalities of ideological and social critiques of the art system emerging in opposition to the Vietnam War. See especially Christian Kravagna (ed.), *The Museum as Arena: Artists on Institutional Critique*, Bregenz Kunsthaus and Cologne: Walther König, 2001 and Alexander Alberro and Blake Stimson (ed.), *Institutional Critique: An Anthology of Artists' Writings*, Cambridge, MA: The MIT Press, 2011.

26   Sven-Olov Wallenstein, 'Institutional Desires', in Nina Möntmann (ed.), *Art and Its Institutions,* London: Black Dog Publishing, 2006, p.122.

27   Bruce W. Ferguson, 'Exhibition Rhetorics', in B. W. Ferguson, Reesa Greenberg and Sandy Nairne (ed.), *Thinking About Exhibitions*, London and New York: Routledge, 1996, p.178 quoted in Paul O'Neill, 'The culture of curating and the curating of culture(s): the development of contemporary curatorial discourse in Europe and North America since 1987', doctoral thesis, London: Middlesex University, School of Art and Design, 2007, p.107.

28   For an overview of the various modalities of exhibition, of the artist's film and the moving image more specifically, see François Bovier and Adeena Mey, 'On Moving Images, from the "Exhibition Format" to Public Space', in F. Bovier and A. Mey (ed.), *Exhibiting the Moving Image: History Revisited*, Zürich: JRP|Ringier, 2015, pp.4–17.

29   Andrew McNamara and Toni Ross, 'An Interview with Jacques Rancière: On medium specificity and discipline crossovers in modern art', *Australian and New Zealand Journal of Art*, vol.8 no.1, 2007, p.86.

30   Pontus Hultén, 'Le musée, lieu de communication', *Skira annuel*, no.75, 1975, p.126.

31   *Ibid*.

32   'An abstract model' of the Moderna Museet of which he was the director before taking the helm of Beaubourg (Centre Pompidou, Paris).

33   Yann Pavie, 'Vers le musée du futur: entretien avec Pontus Hultén', *Opus International*, no.24–25, 1971, pp.58–61.

34   Jorge Glusberg, *Cool Museums and Hot Museums*, Buenos Aires: CAYC, 1980, p.17.

35   Jack Burnham, 'The Aesthetics of Intelligent Systems', *On the Future of Art*, New York: Viking Compass, 1970, p.103.

36   J. Glusberg, *Cool Museums and Hot Museums, op. cit.*, p.13.

37   Peter F. Althaus, 'Das offene Museum – die Stadt', *Kunstnachrichten*, no.6 vol.2, October 1969, unpaginated. Translation by the authors.

38   Peter F. Althaus, 'Kommunikation im "Offenen Museum"', *SWB-Kommentare*, no.16, September 1970, p.617. Translation the author's.

39   P. Hultén, 'Le musée, lieu de communication', *op. cit.*, p.126.

40   'Information, dialogue and debate must re-establish the work of art to the level of life and no longer make it the object of a passive cult.' *Ibid*.

41   J. Glusberg, *Cool Museums and Hot Museums, op. cit.*, p.14.
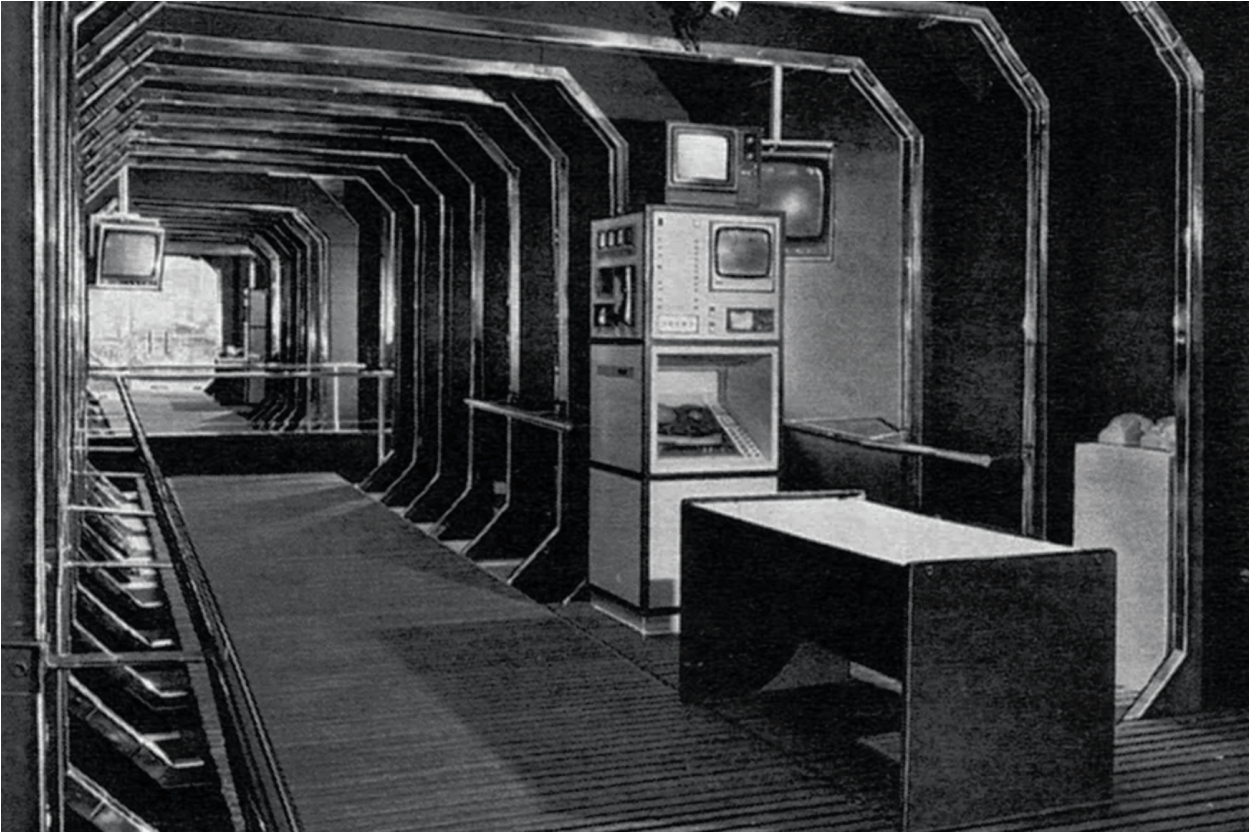
42   Quoted in *ibid*., p.15.
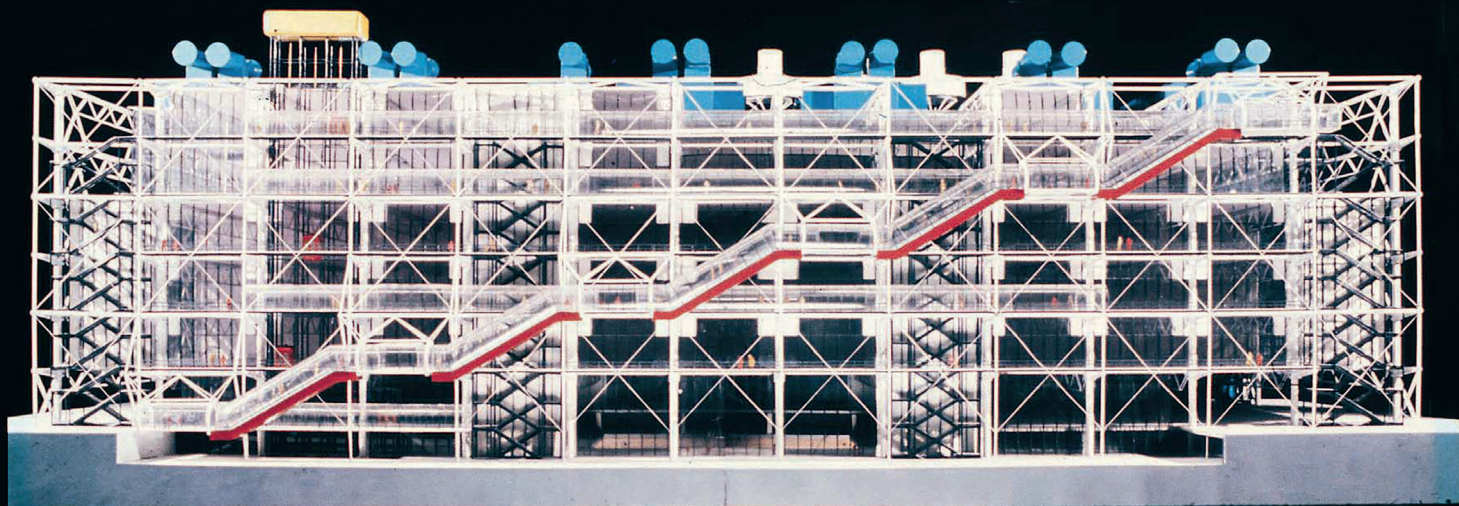
General Building Model – As Built,
Centre Georges Pompidou, 1975.
Courtesy Fondazione Renzo Piano

Aerial View, Centre Georges Pompidou,
Paris, Studio Piano & Rogers, 1971–77.
Courtesy Fondazione Renzo Piano and
Richard Rogers

Interior of the Centro Arte Y
Communicacion (CAYC), Buenos Aires.
Courtesy Walden Gallery, Buenos Aires

Exterior view, 'Für Veränderungen aller Art', Kunsthalle Basel, 7–23 November 1969. Photo: Peter Hemann / Fotoarchiv Kunsthalle Basel

Next page: Installation view, 'Für Veränderungen aller Art', Kunsthalle Basel, 7–23 November 1969. Photo: Peter Hemann / Fotoarchiv Kunsthalle Basel