

Curating the Title or Exhibition

Titleology Nel 2012 Lucy R. Lippard è stata al centro dell'attenzione grazie alla pubblicazione del volume a cura di Cornelia Butler *From Conceptualism to Feminism*¹, l'ultima uscita della fantastica collana di Afterall dedicata alle grandi mostre del passato, e all'esposizione dell'autunno scorso al Brooklyn Museum² accompagnata da un ottimo catalogo³. BY JEAN-MAX COLARD

1	THE NEW CONCEPTUALISTS	67	SNORING AND BEING BORING
2	UNCONCEPTUAL	68	PURE ANXIETY
3	ROUGH MINIMALISM	69	INSOMNIACS HAVE THE LAST LAUGH
4	BLACK LETTERS	70	SAD ART FOR SAD PEOPLE
5	SHOREDITCH SUCKS	71	6 IS BETTER THAN 2
6	POST-INVISIBLE	72	DISGUSTINGLY PINK
7	ZEBRA CROSSING	73	DONKEY WORK
8	POST-GLOBAL ART	74	BAD CONCEPTUAL ARTIST
9	NUMBER TWELVE	75	NO LOCATION
10	LIST	76	SMART PUNK
11	BAD PHOTOGRAPHER	77	POST-PUNK
12	INTELLECTUAL DISASTER	78	READABILITY
13	HOLES IN THE WALL	79	POP-AD
14	BLACK PLASTIC BAGS	80	UNWRITTEN THOUGHTS
15	NO NEGATIVE	81	THINGS ON THE WALL
16	WHAT IS THE CONTEXT	82	THINK OF A TITLE
17	NOT NOW	83	THINK HARD
18	DON'T DO IT	84	MAKE ART WITHOUT HANDS
19	APPENDICES	85	SPEAK
20	US	86	EFFORT + EFFORT = EFFORT
21	EYE TEST	87	DO
22	SWEPT AWAY	88	DONE
23	WHY DIDN'T YOU MAKE IT LARGER?	89	I REMEMBER AN EXHIBITION IN A CAR
24	WHY DIDN'T YOU MAKE IT SMALLER?	90	THINK, THINK, THINK
25	NEANDERTHAL	91	UNPRODUCTIVISM
26	SUICIDAL TENDENCIES	92	BAD MEXICAN ARTISTS
27	FLAT SHADOW	93	TURBO NEGATIVE
28	OTHER PEOPLE'S TITLES	94	ECONOMY AND LOVE
29	AWFUL THINGS	95	NO NOTHING
30	TRY HARDER	96	AGAINST INTERNATIONAL STANDARDS
31	IT ISN'T FURNITURE	97	POLITICS, ECONOMICS AND APPROPRIATION
32	ANOTHER SHOW	98	WORKS, WORKS, WORKS AND WORKS
33	ROADKILL	99	TRANSLATION, TRANSCRIBE
34	DON'T READ BOOKS	100	UNLUCKY TRANSLATION
35	ROCK	101	TROPICAL TRASH
36	LOVE SUCKS	102	TO BE LOOKED AT
37	HEAVY STUFF	103	TROPICAL SOCIAL CLUB
38	IT'S A BLACK THING	104	HOT, HOT, HOT
39	THE OK SHOW	105	INTERNATIONAL LOOK
40	STOP NOW	106	(HOW DID I GET HERE)
41	LET'S GO AND PICK A QUARREL	107	NO DISTANCE LEFT TO RUN
42	FREE DRINKS	108	POLITICAL SHIT
43	WHAT HAPPENED TO MY HEAD?	109	READING HISTORY UPSIDE DOWN
44	NATURAL SELECTION	110	TRANSLATION AND INVENTION IN THE TROPICS
45	VERY SELF-REFERENTIAL	111	DRINKING
46	I BELIEVE	112	NO EXPLANATION
47	ELSEWHERE	113	WORKING UNDER THE SHADOW
48	ONTOLOGY AND ENUNCIATION	114	DOING NOTHING AT THE SAME TIME SLEEPING
49	ONE HUNDRED TEENAGE DUTCH GIRLS	115	WHEN THINGS BECOME THOUGHTS
50	ONLY DEAD PAINTERS	116	POLITICAL TROPICAL INCORRECTNESS
51	POOR BUT HAPPY	117	PLATFORM
52	STOLEN THOUGHTS	118	TROPICAL CRITIQUE
53	SERIOUS PROPOSAL	119	FAKE SOCIAL
54	DESPERATE	120	SOMETIMES
55	ANORAK	121	NO AUDIENCE
56	ALREADY MADE	122	IDEAS COME FROM NEITHER ART NOR LIFE
57	MORE OR LESS	123	LONG BEFORE
58	BIG ONES AND LITTLE ONES	124	EVERYBODY TALKS ABOUT THE ART ESTABLISHMENT
59	NEXT PIECE	125	REVOLUTION, REVOLUTION, NO REVOLUTION
60	DID IT AGAIN	126	A SELECTIVE CHRONOLOGY
61	AND FOR ANOTHER THING	127	THE CLUB
62	AND SO ON AND SO FORTH	128	NUMBER SEVEN
63	BLACK MARK	129	POSSIBILITIES
64	PUT UP AND SHUT UP	130	WHEN I SHIT I LOOK AT ANDY WARHOL'S BOOKS
65	ART IN THE AGE OF EXTINCTION	131	FIRST BLACK THEN WHITE
66	ART ABOUT PEOPLE AND THE THINGS THEY DO AND STUFF	132	ALIVE, DEAD, ALIVE, DEAD
		133	IS MODERN COMMUNISTIC?

134 ANSWER, NO	197 VEXATION	263 POST-ROMANTIC	327 STEALING DOESN'T EXIST AS AN ART-TERM ANYMORE
135 DESTROYED	198 LOOK THERE NOT HERE	264 FEDE'S DRUG HELL	328 INFORMATIONLESS
136 GOOD IDEA	199 EHWQWQWRTCSDCSEQWWDHGJHJDSHGVMN M KKSXXASA	265 A STRANGE CURIOSITY, THE TYRANNY OF MEDIOCRITY	329 NEW YORK
137 CONFORMISM AND A STULTIFYING ATMOSPHERE	200 NEW WAVE	266 FOR GOD'S SAKE KATE, WHERE IS THE CAMERA	330 SNIFFING GLUE
138 DEEPLY NON-REPRESENTATIONAL	201 CARDBOARD BOX AROUND THE CITY	267 DYSFUNCTIONAL PLAUSIBILITY	331 UNFINISHED VOID
139 SOLO EXHIBITION	202 CEMENT AND SUN	268 YOU STUPID	332 THAT IS IT?
140 STRIPES	203 CONCENTRATING ON THE OUTSIDE	269 NINE OR TEN WORKS I USED TO LIKE, IN NO ORDER	333 ANY REDUCTION
141 ALWAYS BEEN ()	204 COCA-COLA	270 BELOVED	334 UNINTERRUPTED
142 AND I THOUGHT	205 30 KILOS OF COCAINE USED TO DRAW THE LINES OF A FOOTBALL FIELD	271 RED LIGHT	335 TERRIBLE IDEAS BECOME GOOD PRODUCTS
143 PUZZLED	206 MEANINGLESS SITUATIONS	272 UNPRODUCTIVISM AND LABELS	336 STUBBORN WORKS
144 NO-THING	207 BARTENDER AND CURATOR AT THE SAME TIME	273 WALKING AND SMELLING HER	337 STUBBORN
145 WHAT SHOULD I CALL IT?	208 SPEAKING WHILE SLEEPING IN THE OFFICE	274 DOCTOR, DOCTOR	338 VERY DIFFICULT; LABORIOUS
146 JOKES, GIRLS AND WOOD	209 TRASHED	275 INCOMPLETE WORK	339 STEALING DEFINITIONS FROM THE DICTIONARY
147ZERO	210 BLACK NEGATIVE	276 THEORY OF LEISURE	340 KICK
148 HIP, HIP, HIP AND POP	211 SLEEPLESS	277 WALKING ALONG THE STREET THINKING OF YOU	341 TIMELESS CITY
149 DEMARCATION	212 BECOMING	278 LOVE LIFE	342 EDITING
150 MASSIVENESS	213 TODAY THEN TWO DAYS	279 THE STATE OF PARENTHESIS	3435 MINUTES AFTER THE SHOW
151 EFFECT OF THE SHADING ANGLE	214 HI	280 LACONISM	344INTERVIEW ALONG WITH SOME OTHER BITS
152 IN TOTAL DARKNESS	215 YOU ARE LOOKING	281 PARALLEL THOUGHTS IN CONTEMPORARY PROBLEMS	345A MISINTERPRETATION OF AN ARCHIVE
153 NO OBVIOUS MONUMENTS	216 ABSTRACTION AND NOTHING	282 PROBLEM	346IMPOSSIBLE EDITING
154 DRUGS, VOLUME, CLOTHES, FOOD AND ART	217 POLITICS IN THE CREAM	283 TURBO CAPITALISM	347 THE TITLE AS THE CURATOR'S ART-PIECE
155 TOKYO TODAY	218 GREY SURFACE	284 THE TRADITION OF NON-SENSE	348 UNASKED, UNANSWERABLE
156 SLIDES	219 ANYWAY	285 A PLACE THAT IS NOT YOURS	349 ZYMURGY, LAST WORD FOUND IN THE DICTIONARY
157 NO MONEY, NO PROBLEMS	220 BEFORE I CONSTRUCTED THEM	286 REAL, SO REAL	350 SOUNDTRACKS, DIARIES AND COLLECTIONS
158 LIPSTICK	221 IS IT TRANSFORMATIVE?	287 CAN'T WAIT FOR TOMORROW	351 BORING
159 DON'T GIVE A SHIT	222 PARTICIPATORY DEMOCRACY	288 UNDRESSED	352 MORE BORING
160 LOOPS, LIPS, LEISURE, LINTELS, LISTS AND LITHIUM	223 CRAZY	289 INTERNATIONAL LIFESTYLES	353 MEETINGS
161 DISCERN, DJ, DOUBLET, DREAMS, DREDGE, DRY CLEANER AND DRUNK	224 LOVE IS NOT ALL	290 SHE LIVES WITH A BROKEN HEART	354 DUTY FREE
162 SIXTEEN CONCEPTS	225 ECONOMY ACCELERATING	291 JUST BECAUSE YOU FEEL IT, IT DOESN'T MEAN IT'S THERE	355 FOCUSED ON THE POLITICS OF INSTITUTIONAL PRESENTATION
163 GIRLS AND BACKGROUNDS	226 EVERYTHING IS COMPLETELY DISAPPEARING	292 WOMAN WALKING	356 LET'S DO BUSINESS
164 WE DON'T NEED FREEDOM, WE DON'T NEED JUSTICE, JUST SOMEONE TO LOVE	227 WHAT	293 CONFERENCE	357 THE SOCIETY OF LOOKING
165 ON THE WALL	228 ENDLESS ANSWERS, ONE QUESTION	294 DISCUSSING THE PROBLEM	358 SLIDE SHOW
166 ON THE FLOOR	229 EMMA	295 WHEN NOT TO STOP	359 USUALLY I DO...
167 ON THE MIND	230 SMELLING LIFE	296 DIALOGUE WITH IMAGINARY VIEWERS	360 GOING THE OPPOSITE DIRECTION
168 IMMURE	231 THINK TOMORROW	297 ON THE WAY TO THE SHOW	361 TIRED
169 PERMANENT MARKER	232 COMPLETE DELETE	298 SOPHISTICATED VANDALISM	362 THINKING POSSIBILITIES
170 BAGS	233 THE DAMAGE IS DONE	299 CALCULATED VANDALISM	363 COLLABORATIONS OR READY-MADES
171 171	234 OUT	300 SPEAKING TO A TABLE, AND THERE IS STILL NO ONE TO HEAR ME	364 IT LOOKS
172 UNWRITTEN SONGS	235 DIFFICULT	301 EVERYTHING IS THE SAME, NOTHING IS THE SAME	365 SPELLING MISTAKES
173 WAITING	236 BROKEN WINDOW	302 TALKING TO THE FURNITURE	366 LOOKING AND DRINKING
174 FAST SECOND	237 NO CONTENT	303 TROPICAL LUXURY	367 MANY THINGS
175 CRITICAL TERMS	238 SLEEPING WOMEN	304 HOT AIR	368 TO BE POLITICAL IT HAS TO LOOK NICE
176 INTRODUCTION	239 JUMPING OBSTACLES	305 DETAILS	369 DO YOU REMEMBER?
177 CONTINUALLY REVEALING MULTIPLE ROUTES OF ENTRY AND EXIT	240 WRONG	306 PHOTOGRAPHIC STUDY	370 SO STRANGE
178 NOT WITNESSING	241 DESTINY TAKES OVER ECONOMY	307 WAYS OF SPEAKING	371 LEARNING IN BETWEEN DISASTERS
179 EFFECTS WERE NOT THERE	242 242	308 THE PARALLEL PRACTICE OF EDITING	372 THE OTHER WAY AROUND
180 THE IMPACT	243 TOO MUCH INFORMATION	309 THE INSTANT ARCHIVE	373 UPSIDE DOWN
181 OPEN-ENDED	244 WHEN BOOKS WERE FAMOUS	310 SOMEDAY...	374 UPSET
182 DISQUIETINGLY CLOSE TO OBSOLESCENCE	245 HE WILL NOT EVEN GO TO HIS FUNERAL	311 NO	375 LIST OF LISTS
183 OPPOSITE BELOW LEFT	246 HOTEL	312 UNFINISHED PROJECTS AND WAYS OF PRESENTATION	376 NOT LOOKING FOR EXPLANATIONS NOR DEMANDING THEM
184 OPPOSITE BELOW RIGHT	247 AN INTRODUCTION	313 NO LEFTOVERS	377 ABSOLUTELY NOTHING
185 ABOVE	248 THE END OF PROCESS	314 WHAT IS THE MATTER?	378 NOTHING
186 FIRST IMPRESSIONS	249 DOCUMENTAL ENVIRONMENTS	315 LOOKING FOR SOMETHING TO THROW AWAY	379 (NOTHING)
187 THE NEW	250 A VEXED RETROSPECTIVE	316 INFORMATION OF AN UNBUILT FUTURE	380 AN EXHIBITION OF THINGS
188 BEHIND THE	251 ABOUT NOTHING	317 MATTER OF EMPTYING SPACE	381 AN EXHIBITION OF ART WORKS
189 TO BE CONTINUED	252 COVERS	318 STYLE ALWAYS TAKES TIME	382 AN EXHIBITION OF THINGS CALLED ART
190 INTERIOR WITH GIRL	253 NOSTALGIA	319 WHEN BOUNDARIES BEGIN TO FADE	383 PERMANENT WORKS
191 GREY LINE WITH BLACK, BLUE AND RED	254 DIRTY WORK, NO LOCATION	320 THE INDUSTRY OF LEISURE	384 THE ODD
192 IT WAS BLACK AND WHITE	255 THE ECONOMIC TIME	321 BLACK AND WHITE IS CHEAPER	385 THE ODDLESS
193 HOLDING THE BAG	256 URBAN PROBLEMS	322 DO WHAT YOU HAVE TO DO	386 EMPTY POP
194 THE DENIAL OF THE UNIQUENESS	257 NO PROBLEMS	323 ROUGH PRODUCTS	387 PINK
195 POP SAW THE NEED	258 TABLE OF CONTENT	324 WHY?	388 A WORK FIXED
196 NOT PROBLEMATIC	259 CONTENTLESS OR NO CONTENT (WORK MATERIAL)	325 WHY NOT USE THEM ALL?	389 COMING OUT OF THE MUSEUM
	260 WRONG?	326 STEALING IDEAS	390 5 MINUTE WALK
	261 THIS IS WHAT IS NOT		391 ANGRY
	262 DIRTY DARK WORK		

392 SLEEPING PILLS	459 ANYTHING SAID	525 GOOD PROBLEMS	591 TURBO CAPITALISM ADVANCED
393 HARD PROBLEM	460 IN EITHER MODERATION OR EXCESS	526 SEX	592 MEANS NOTHING ELSE BUT WHAT IT IS
394 FILMING WITH EYES CLOSED	461 THE ANSWER	527 POLISHED SHOES	593 JUST A THING
395 THE DOCUMENT ENTERPRISE	462 YOU COULD TALK LESS	528 DIGITAL PAPER	594 JUST A BOX
396 URBAN DEFINITION OF PLACE	463 THE ETERNAL LUXURY	529 DISTANT	595 WORK WITH NO MEANING OUTSIDE
397 LOUD SPEAKERS	464 ANY FORM OF DENIAL	530 THE ECONOMY OF LANGUAGE	596 WORK WITH MEANING AROUND IT
398 SELECTED WORK	465 IT IS REALLY NOTHING	531 ADVANCED CAPITALISM IN LANGUAGE	597 CHAINED TO THE MIRROR
399 OFF	466 TALK	532 WHISPER	598 DEEPLY UNPLEASANT
400 ENOUGH	467 THE COMPLAINT WAS ABANDONED	533 DECISIONS TO COMBINE TRADITIONS	599 BEGGED
401 ANOREXIA	468 STOP SOBBING	534 VOID, VOID, VOID	600 HARMLESS ENTERTAINMENT
402 BREAKING UP IN PIECES	469 WHAT'S MODERN?	535 THEORY	601 VOCAL HEROES
403 FEELING BETTER	470 NOVEMBER – DECEMBER	536 (OFF)	602 MIS-SHAPES
404 FEELING GOOD	471 120 PAGES	537 OF OFF	603 COMMON CLASS
405 FRIENDS	472 JADED TAUTOLOGY	538 OFF OFF	604 THE RIGHT TO BE DIFFERENT
406 SOME FRIENDS	473 NEW ORDER	539 OFF OF	605 THAT IS ALL
407 THE FRIENDS THAT ARE NOT	474 NOT NOSTALGIC	540 DATE	606 INCLUDED
408 READING UNDERWEAR	475S AD FOR SOMETHING THAT NEVER HAPPENED	541 THE WORD	607 DENIED
409 LET'S BE	476 FAKE REVOLUTION	542 SO FINE NO TERROR	608 TOTALLY DENIED
410 IN BETWEEN SITUATIONS	477 ICE CREAM REVOLUTION	543 INSTANT INSTANT	609 TESTING THE LIMITS BETWEEN YES AND NO
411 YOU COME I GO	478 WE INSIST!	544 JADED TAUTOLOGY (DEAD END)	610 REFLECTION
412 YOU AND ME	479 IT TAKES TIME	545 SHE MUST BE NEARLY FREEZING	611 THINGS THAT APPEAR
413 WHY NOT?	480 LIGHT BULBS, BLACK PLASTIC BAGS AND DRUNK PEOPLE	546 COMMERCIAL TERROR, THE NEW HALLOWEEN	612 THE IMPOSSIBILITY OF REPRESENTING NOTHING
414 RIGHT STUFF	481 THE SPACE OF NOTHING	547 BEAUTY	613 THE SOCIAL SITUATION OF LISTENERS
415 SAD	482 TESTING THE LIMITS	548 THE TEMPORARY CONTEXT IN CONSTANT VIEWING	614 SOCIAL LIFE, AN IMPORTANT THEME IN THE OFF GENERATION
416 HOTEL, HOTEL	483 DRY	549 FOLLOW WHAT?	615 THE OFF GENERATION
417 CONCEPTUAL NONSENSE	484 NO WAY	550 CHOICES	616 LOOSE KNOT
418 REASON	485 DEAD END	551 THE KILL	617 REDUCED TO ALMOST NOTHING
419 MISSPELLING CITY	486 KNOCK OUT	552 D	618 COVER GIRL
420 MISTAKES	487 BLACK, BLACK, BLACK	553 THE TRANSFER	619 INSTITUTIONAL CONSTRAINTS
421 LOVE IS INTERNATIONAL	488 BUILDINGS	554 ELECTRICAL WORDS	620 A NOTED APPEARANCE
422 ECHOES OF DEMOCRACY	489 BEFORE GOING	555 SAD ANNOUNCEMENT	621 NO RHETORIC
423 MISUNDERSTANDING	490 FUTURE PICTURES	556 WHAT HAPPENED TO NEW YORK CITY	622 THE END OF RHETORICS
424 MAYBE	491 FLASH LIGHT	557 POO POO PAINTINGS	623 BE NUANCED
425 THE OTHERS	492 POP NOTHING	558 (DO DO DO DO DO DO DO DO DO DO DO DO DO DO DO)	624 ONE ZAG
426 THE PAST IS STILL TO CHANGE	493 THE VOID IN THE BUILDING	559 FLOOR	625 FAGGED OFF
427 SOMEONE WILL UNDERSTAND YOU SOON	494 BREAKING THE LINE	560 WHAT IS WRONG WITH THAT?	626 FAILED TO ANNOY
428 IMPORTANT	495 LOOK BEAUTIFUL	561 MAKING TIME, WASTING TIME	627 FOSSE
429 SPECULATION STRUCTURE	496 LAUGH	562 FAUX	628 SAME
430 INTERNATIONAL LIFESTYLE	497 EXCESS AND SUCCESS	563 LOST IDEAS	629 CONSTANT VIEWING
431 STAY	498 THE EXHIBITION WILL REMAIN OPEN	564 OFF MODERN	630 SMILING WITH EYES CLOSED
432 THE WRONG STORY	499 THE WORLD WILL NOT END	565 MISTAKES, MISTAKES	631 SHAKING
433 THE IMPOSSIBILITY OF CHOOSING	500 NEVER UNDERSTAND	566 FAUX PAS	632 THE VIEW FROM THE ROOM
434 CONTRADICTIONS	501 GO, GONE	567 META-MISTAKES	633 COPY THE PAGE
435 MISUNDERSTANDINGS	502 SURFACE	568 TAKE OVER THE HEADSHOP	634 MOVE THE OBJECT AWAY
436 GOODBYE	503 DISAGREE	569 INVOLVING TWO PARTIES CONFRONTING EACH OTHER	635 CHANGE THE COLOUR
437 THINGS DON'T CHANGE	504 SUGAR HIGH	570 ANAESTHESIA	636 AT TIMES WE DO
438 I CAN'T REMEMBER	505 LABELS	571 LOOKING FOR ANAGRAMS IN THE CITY	637 PRETTY PICTURE, IT IS BETTER THAN REAL LIFE
439 PLAY YOUR PART	506 SORRY	572 SHE SINGS AND SWAYS WITH TOTAL ABANDON	638 ONE MINUTE
440 MAKE-BELIEVE	507 GARDENS	573 UNINHIBITEDNESS	639 CLEVER IMITATION
441 PERFECT PICTURE	508 SILENCE, BRYAN FERRY IS SINGING	574 SUCCEED	640 I CAN BE YOU AND YOU COULD BE ME
442 TRIVIAL TRICKS	509 YOU DO WHAT THE OTHER TELLS YOU TO DO	575 INFORMAL, CASUAL, RELAXED	641 HOW ABOUT A LITTLE KISS, DON'T BE UNKIND
443 DECADENT STRUCTURES	510 IN BETWEEN CONTINENTS	576 INSTANT IDEA	642 YES, YES
444 SUPERNEGATIVE	511 BYE, BYE	577 INSTANT PROJECT	643 THE SOUND OF AIRPLANES
445 HIT BY A CAR	512 CRY CRY	578 SPONTANEOUS, UNPREMEDITATED, UNTHINKING, UN-CONSIDERED, IMPROMPTU	644 AN AIRPLANE ON TOP OF THE BUILDING
446 STOLEN FAILURES	513 BOTH ENDS	579 AWAY	645 POSES
447 NO WHITE	514 NO WAY BACK	580 I HAVE NO INFORMATION	646 THOUGHTS PRODUCE NOISE
448 SLEEPLESS NIGHTS	515 MAGAZINES, TRAINERS AND T-SHIRTS	581 THE THINGS I SAY	647 THE CITY
449 TELEPHONE CALL	516 REAL ESTATE	582 SAID	648 WHAT IS THE USE
450 WHEN YOU ARE GONE	517 NO PLACE, THE PLACE OF STATE	583 OFFHAND	649 DEAD BEAT
451 CITY LIFE	518 TELL ME EVERYTHING YOU KNOW	584 THE CONDITION OF THE HOTEL ROOM IN THE VOID ERA	650 I CAN SEE
452 REALLY HURT YOU	519 TERRIFYING	585 NOT CLEARLY EXPRESSED	651 ALWAYS IN DIFFERENT WAYS
453 TURN	520 STOP	586 UNCERTAINTY NOW	652 ACTIONS IN PRODUCTION
454 WHAT CAN I DO	521 I WAS DOING	587 FIVE QUESTIONS	653 SPENDING MORE THOUGHTS THAN IDEAS
455 NEGATIVITY	522 COMPLETE DISBELIEF	588 OBSCURE THOUGHTS	654 HOTEL HOTEL HOTEL
456 NO, NO, NO, NO	523 ABANDONMENT, TERROR, IDEALS	589 SPENDING IDEAS IN THE STORE	655 ROOMS OF REFLECTIONS
457 NOT ENOUGH	524 NIGHT TO NIGHT	590 MINIMUM PRODUCTION, MAXIMUM EXPRESSION	...

Simply put, for the viewer an exhibition generally starts with its title. Whether appearing on an invitation, on a poster or in full letters on the wall by the entrance to a room, the title – the first “interface” – is a mix of information and seduction. One is reminded of the three main functions of the title of a literary work as indicated by the poet Gérard Genette in *Seuils* [Thresholds], which can be used 1) to address the work, 2) to indicate its content, 3) to highlight it. In the case of an exhibition, the title generally gives us information on the artist (or the artists) on exhibition, sometimes bearing no more than their name. A title may hint at the type of exhibition: monographic, retrospective or collective, thematic, artistic, floral or scientific... It may also reveal the plastic content (*Pablo Picasso, céramiques*) or the theoretical message (*Mel Bochner. Working Drawings and Other Visible Things On Paper Not Necessarily Meant To Be Viewed As Art*, School of Visual Arts, New York, 1966). A title is also the promise of a landscape and deploys a “horizon of expectation”, as explained by Hans-Robert Jauss in his *Esthétique de la réception* [Aesthetics of Reception] (1972): one does not have the same attitude on entering the Salon de l’Académie Royale des Beaux-Arts, in the exhibition *Five Cubes* or in *Sensation*. After slipping into the industry of culture, the field of art has been witnessing a proliferation of titles and a growing number of strategies to attract the attention of potential visitors. This ongoing process can also be seen in the recent artistic and curatorial practices: on the one hand, the young French curator Béatrice Méline has gathered a special collection of exhibition titles, interviewing artists and curators on their favorite titles; on the other, artist Stefan Brüggemann has conjured up *Show Titles*, a long list of exhibition titles, which he regards as an artwork in all respects: the titles range from conventional (*The New Conceptualists*), to political (*Tropical Critique, Unproductivism*), to ironic and irreverent (*Bad Mexican Artists*). These titles have no copyright: a curator, a museum supervisor or a gallerist can use them as they will, provided that they credit them as artistic interventions by Brüggemann, thus including his name among the artists in the exhibition. Lastly, inspired by web-based suppliers of titles for novels, the historian Rebecca Uchill launched an online software for curators called *Random Exhibition Title Generator*. To see how it works, I clicked the “cu-

rate me!” button. Result: the name of my exhibition was *Relational Dreams: Cheating the Avant-garde*. Why not?

Along this proliferation, a paradox emerges: if the title of literary works has been the subject of a number of studies and if that of art pieces has been an integral part of art historians’ methodological investigation, so far the “titleology” of exhibitions has seen little development in art-historical research. Investigation has to be moved into linguistics or contemporary curatorial practice to find relevant analyses, such as the one conducted by Tom Morton. But before embarking on an essay on the types of exhibition titles, it is necessary to emphasize the specificity and complexity of their operation.

Topology

The first consideration we may make is that if the title of a literary work is made with the same material, i.e. verbal, of the work itself, this does not apply to a title in the field of plastic arts or music, where there will not be this matter continuity. When designating a painting, a symphony or an exhibition, the title in plastic arts produces a certain heterogeneity which results in the “disjunction from the means” expressed by the theorist Pierre-Marc de Biasi.

However, the title of an exhibition does not function like that of other types of works of art either. It is itself often heterogeneous, regularly addressing form (*Magritte. Peintures et gouaches*, at the Galerie du Faubourg in 1948), but also names of places, dates (*Bertrand Lavier, depuis 1969*, at the Centre Pompidou, 2012), periods of time (*Trente ans de peinture*, as Picabia proclaimed in 1930 at Léonce Rosenberg’s, a formula that he will resume with a certain irony a few years later at the René Drouin gallery, with *Cinquante ans de plaisir*). Also consider: Sol LeWitt’s *Fifty Drawings, 1964-1974* (New York Cultural Center, 1974).

In short, the title of the show is most often a “titleologic device”. The name of the artist frequently tops a series of hierarchized information, in which a variable number of subtitles is more or less integrated with the title itself (*Dan Graham, Œuvres, 1965-2000*). This titleologic richness is also typical of the great historical group exhibitions, such as *Elles@centrepompidou. Artistes femmes dans la collection du Musée National d’Art Moderne, Centre de création*

industrielle. Nevertheless, this device can suffer from hierarchical interference: there can be a number of possible permutations between nominal subtitle, title, information subtitles and other associated elements, which can still function as a title. How many exhibitions are called *Retrospective...* Lately, the name of the place, which should appear as a subtitle, seems to have regained the pole position: examples would be the exhibition *Le Confort Moderne* at the Confort Moderne in Poitiers (curated by Mathieu Copeland), or *35, avenue Foch* and *18, rue de Lourmel* by Gilles Mahé in 1977 and 1978. This geolocation has also characterized all the early temporary exhibitions, such as the “Sallons”, according to the 1737 spelling, so called because they were held in the Salon Carré du Louvre.

Lastly, if there is an “art of the exhibition”, there is no doubt that the poetics of the title has a part in its being acknowledged, in the identification of the exhibition as a format, as a medium. Hence the interest of Szeemann for the titles of his exhibitions, which he referred to as “the creation of an area of poetry through artistic projects only”: *Zeitlos, De Skulptura, Skulptur sein, and Spuren, Skulpturen, Monumente und ihrer Reise prazisen*, thus commented on by the head curator: “This floating in the title is not only a quandary of the expression of sensations and of inner feelings which cannot be put in words, but also the sign of a certain coyness in giving names.” This poetic titling, aiming to indicate the exhibition as an artwork in its own right, has produced a recent phenomenon, all the more frequent in the case of monographic exhibitions: the name of the artist is now clearly distinct from the title of the exhibition, as happens in the excellent (and my all-time favorite), *L’expédition scintillante – A Musical*, by Pierre Huyghe at the Kunsthau Bregenz. Or in *All*, for the Maurizio Cattelan retrospective at the Guggenheim. Therefore, this poetry of the title is now used by an industry of culture and museums which aims to attract the attention of the public through less academic titles, such as that of the New Museum Triennial, *Younger than Jesus*, immediately included by the press in the “Department of Bad Exhibition Titles”. With the aid of communication strategies, the informative title is surpassed by a more promotional and charming title, like with the exhibition *Sensation. Young British Artists from the Saatchi Collection* (Royal Academy, London, 1997), up to the most re-

cent *New Order: British Art Today* (Saatchi Gallery, 2013). One may also notice the intensive use of exclamation marks and promotional prefixes, as in *Supernova, Super Visions* or *Super Warhol*.

Typology

This short list is an attempt to distinguish the elements and possible strategies for exhibition titling. It should be noted, however, that a title may fit into several categories.

Eponymous Title: This is a title which reflects who or what is exhibiting – the artist, the artists in the case of collective exhibitions, the group of artists, but also the institution (public or private) which exhibits its collection. As noted by Tom Morton, eponymy is the most common practice for “solo” exhibitions.

Mediological title: The formulation focuses on the medium of the exhibition.

Title-work: When the title of the exhibition matches that of the work or series of works on exhibition.

Meta-semiotic title: The formulation focuses on codes, sources, themes, theory, practice or principles behind the design of the exhibition.

Iconic title: The iconic function can be found in titles which evoke visual, graphic, graphic and optical, color, geometric elements etc...

Poetic title: Focused on the literality of the title: “The poetic function covers all titles playing with the cultural intertext, rhetoric elements, word games, poetic language or narrative imagination” (Pierre-Marc de Biasi). “To name an exhibition after a work of fiction or to quote a line from a novel or a poem is an understandably popular strategy” (Tom Morton)

Trans-medial title: The formulation plays with a cultural and no longer exclusively literary intertext, taken from the fields of film, music, dance etc., or from the field of art itself.

Bibliography

1. Verena Tunger, *Attirer et informer: Les titres d'expositions muséales*, L’Harmattan, Paris 2005
2. Tom Morton, “[Insert Title Here]”, *frieze*, no. 139, May 2011
3. La Fabrique du titre. Nommer les œuvres d’art, collective work, curated by Pierre-Marc de Biasi, M. Jakobi and S. Le Men, C.N.R.S. Editions, Paris 2012
4. Gérard Genette, *Seuils*, Paris, Editions du Seuil, 1987 (English translation: *Paratexts: Thresholds of Interpretation*, Cambridge University Press, Cambridge, Mass. 1997)