

## Abstracts

### Elizabeth Ferrell

*17 Contemporary American Painters  
The Crossmedial Exhibition as Propaganda*

Like much of America's cold-war cultural propaganda, *17 Contemporary American Painters*, an exhibition held in the United States pavilion at the Brussels World's Fair of 1958, presented abstract paintings as evidence of the personal freedom fostered by capitalist democracy. Unlike similar exhibitions, however, it abandoned the spare white cube by supplementing the display of paintings with panels depicting, through photographs and short texts by Hans Namuth, the artists' daily lives and communities. Archival evidence suggests that the exhibition's organizers included the photojournalistic supplements because they feared that the abstract paintings would create the impression that America was *too* free – that it was a society unable to strike the proper balance between personal liberty and the national good, between individual and collective. The photo-displays were supposed to temper the paintings' alienating effects both by creating a more comprehensive viewing experience and by depicting the artists as integral members of American society. The idea that photographs could illuminate the obscurity of abstraction evidenced a tremendous period faith in photography as an instrument of communication and social-engineering. Despite this confidence in photojournalistic representation, the exhibition was a critical failure because the disparate media failed to cohere meaningfully in viewers' experience.

### Lisa Goudsmit

*Black Box vs. White Cube  
Black Box vs. White Cube*

In 2012, the Jewish Historical Museum in Amsterdam exhibited William Kentridge's *Black Box*: a crossmedial work visualizing the genocide of the Herero-tribe in South-West Africa in 1904. This interview with curator Mirjam Knotter discusses the way this museum

dealt with a crossmedial theatrical artwork. How does *Black Box* function inside the walls of the white cube? What are the decisions that were made by the curator and exhibition designers to introduce this work, which can be considered multi-interpretable, to the visitors of the museum? How was the exhibition area adjusted to do justice to this work: what alterations were made to the room? How far do the crossmedial aspects of this work extend – can the exhibition as a whole be considered crossmedial, or is the work in itself the only crossmedial element?

### Work: Anne Schnettler

De juiste verhoudingen  
Onvoorziene media in een driehoeksrelatie

*The Correct Proportions  
Unforeseen Media in a Triangular Relationship*

The Danish architect, scenographer, and multimedia-designer Anne Schnettler utilizes crossmedial tools in her exhibition designs in order to tell the stories of non-crossmedial works. She strives to find a balance between content, architecture, and media to create a narrative experience, atmosphere, and reflection. Schnettler makes use of film, video, audio, internet, Augmented Reality, and interactive screens, but also considers the physical exhibition space a medium in itself. Schnettler's goal is to create a spatial experience based on human senses. This article describes how Schnettler introduces crossmedial aspects in her exhibitions, and how these aspects can affect the meaning of artworks and the way visitors experience them.

### Laura van Hasselt

*Amsterdam DNA* als crossmediaal  
experiment  
Een analyse van de nieuwe permanente  
tentoonstelling van het  
Amsterdam Museum

*Amsterdam DNA as a Crossmedial  
Experiment  
An Analysis of the Amsterdam Museum's  
New Permanent Exhibition*

In September 2011 the Amsterdam Museum presented its new permanent exhibition *Amsterdam DNA*, a chronological short tour of the highlights of Amsterdam's history. In this article, curator Laura van Hasselt argues that the crossmedial approach of *Amsterdam DNA*, though not without risk, adds value to the exhibition in several respects. Firstly, the chosen media contribute to the image of the museum, which may help attract new visitors. Secondly, the various media, notably seven animated films, give meaning to the authentic (art) historical objects in the exhibition, and convey layered, evocative information. Thirdly, the technique of the QR-code makes it possible to effectively reach an international audience in their respective languages, and connects the exhibition space with the outside world. Combined, the chosen media stimulate the visitors to actively participate in the exhibition, both mentally and physically, while recognizing their diversity.

**Martijn Stevens**

Tastend zien

Crossmediale tentoonstellingen en de epistemologie van het museum

*Palpable Perception*

*Crossmedial Exhibitions and the Epistemology of the Museum*

Addressing visitors in a personal way within a sensationally staged and highly aestheticized setting, crossmedia presentations in museums and heritage institutions are often said to simply absorb the logic of the entertainment industry in order to meet the demands of an audience that, in addition to being diversified and therefore greatly divided, is deeply influenced by the alluring spectacles of consumer culture. However, the growing attention for aesthetic experience indicates a shift in the traditional museum sensibility. After all, rather than producing knowledge through rationalized and distant observation, crossmedia presentations express a renewed interest in materiality and sensuous perception, thus prompting questions about the epistemology of the museum. As such, they play an important role in rethinking the position of museums

and heritage institutions in the hi-tech knowledge economy of the twenty-first century.

**Work: Paradiso Phone Expo**

*Hey how ya doin'*

Een tentoonstelling per mobiele telefoon

Hey how ya doin'

*An Exhibition on the Mobile Telephone*

The Paradiso Phone Expo *Hey how ya doin'* is an exhibition only to be seen via the screen of a smartphone. Four artists, Rafaël Rozendaal, Coralie Vogelaar, Marco Ugolini, and Pinar & Viola, were invited by the concert hall and cultural centre Paradiso to create artworks that would be sent to the 'visitors' of the virtual exhibition. The contributions responded to the exhibition's research question: does the mobile telephone connect or isolate people? In a certain way, all four entries appear to insinuate and stimulate interactivity; they provoke contemplation of social issues ranging from consumer culture to digital etiquette.

**Lisa Goudsmit**

Ongrijpbare gelaagdheid

De invloed van Augmented Reality op kunstbeleving

*Elusive Stratification*

*The Influence of Augmented Reality on Art Experience*

*Augmented Reality* (AR) is a technique that combines real objects and virtual images via mobile telephone applications. AR has the possibility to reproduce existing art, create new art, and add virtual information layers to real art objects. In the past century, various new media, especially those with reproducing abilities, have been the subject of criticism in the art world. In this article, the possibilities of AR today are explored from the perspective of Walter Benjamin's thoughts on art reproduction and auras, as well as Marshall McLuhan's ideas on new media. How have the experience of art and the development of new (reproduction) techniques influenced each other in the last century? Is AR the final destination in the evolution of art experience, or merely a stopover?