



Grasping the World

The Idea of the Museum

Edited by Donald Preziosi and Claire Farago

Frontispiece The greater Stone Gallery of the Royal Museum, Stockholm, Sweden: the original display according to the reconstruction of 1992. King Gustavus III acquired the centrepiece of his collection, the sleeping *Endymion* from Hadrian's Villa, as a result of his Grand Tour to Italy in 1783–84. The King's sculpture gallery, personifying the protection of the arts, was delivered, ironically, after the King's assassination in 1792. Within three months of the King's murder and a failed coup d'état, the Royal Art Collections were transformed into a national public museum. See the further discussion in this volume by Magnus Olausson and Solfrid Söderlind (in Chapter 5). (Courtesy of the National Museum of Fine Arts, Stockholm.)

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4.

Museums:

Managers of Consciousness

Hans Haacke

The art world as a whole, and museums in particular, belong to what has aptly been called 'the consciousness industry'. More than twenty years ago, the German writer Hans Magnus Enzensberger gave us some insight into

the nature of this industry in an article which used that phrase as its title. Although he did not specifically elaborate on the art world, his article did refer to it in passing. It seems worthwhile here to extrapolate from and to expand upon Enzensberger's thoughts for a discussion of the role museums and other art-exhibiting institutions play.

Like Enzensberger I believe the use of the term 'industry' for the entire range of activities of those who are employed or working on a free-lance basis in the art field has a salutary effect. With one stroke that term cuts through the romantic clouds that envelop the often misleading and mythical notions widely held about the production, distribution and consumption of art. Artists as much as their galleries, museums and journalists, not excluding art historians, hesitate to discuss the industrial aspect of their activities. An unequivocal acknowledgment might endanger the cherished romantic ideas with which most entered the field, and which still sustain them emotionally today. Supplanting the traditional bohemian image of the art world with that of a business operation could also negatively affect the marketability of art-world products and interfere with fund-raising efforts. Those who in fact plan and execute industrial strategies tend, whether by inclination or need, to mystify art and conceal its industrial aspect and often fall for their own propaganda. Given the prevalent marketability of myths, it may sound almost sacrilegious to insist on using the term 'industry'.

On the other hand, a new breed has recently appeared on the industrial landscape; the arts managers. Trained by prestigious business schools, they are convinced that art can and should be managed like the production and marketing of other goods. They make no apologies and have few romantic hang-ups. They do not blush in assessing the receptivity and potential development of an audience for their product. As a natural part of their education they are conversant with budgeting, investment and price-setting strategies. They have studied organizational goals, managerial structures and the peculiar social and political environment of their organization. Even the intricacies of labor relations and the ways in which interpersonal issues might affect the organization are part of their curriculum.

Of course, all these and other skills have been employed for decades by art-world denizens of the old school. Instead of enrolling in arts administration courses taught according to the Harvard Business School's case method, they have learned their skills on the job. Following their instincts they have often been more successful managers than the new graduates promise to be, since the latter are mainly taught by professors with little or no direct knowledge of the peculiarities of the art world. Traditionally, however, the old-timers are shy in admitting to themselves and others the industrial character of their activities and most still do not view themselves as managers. It is to be expected that the lack of delusions and aspirations among the new

art administrators will have a noticeable impact on the state of the industry. Being trained primarily as technocrats they are less likely to have an emotional attachment to the peculiar nature of the product they are promoting. And this attitude, in turn, will have an effect on the type of products we will soon begin to see.

My insistence on the term 'industry' is not motivated by sympathy for the new technocrats. As a matter of fact, I have serious reservations about their training, the mentality it fosters, and the consequences it will have. What the emergence of arts administration departments in business schools demonstrates, however, is the fact that in spite of the mystique surrounding the production and distribution of art, we are now and indeed have been all along dealing with social organizations that follow industrial modes of operation, and that range in size from the cottage industry to national and multinational conglomerates. Supervisory boards are becoming aware of this fact. Given current financial problems, they try to streamline their operations. Consequently, the present director of the Museum of Modern Art in New York has a management background, and the boards of trustees of other US museums have or are planning to split the position of director into that of a business manager and an artistic director. The Metropolitan Museum in New York is one case where this split has already occurred. The debate often rages only over which of the two executives should and will in fact have the last word.

Traditionally the boards of trustees of US museums are dominated by members who come from the world of business and high finance. The board is legally responsible for the institution and consequently the trustees are the ultimate authority. Thus the business mentality has always been conspicuously strong at the decision-making level of private museums in the United States. However, the state of affairs is not essentially different in public museums in other parts of the world. Whether the directors have an art-historical background or not, they perform, in fact, the tasks of the chief executive officer of a business organization. Like their peers in other industries they prepare budgets and development plans and present them for approval to their respective public supervising bodies and funding agencies. The staging of an international exhibition such as a Biennale or a Documenta presents a major managerial challenge with repercussions not only for what is being managed, but also for the future career of the executive in charge.

Responding to a realistic appraisal of their lot, even artists are now acquiring managerial training in workshops funded by public agencies in the United States. Such sessions are usually well attended, as artists recognize that the managerial skills for running a small business could have a bearing on their own survival. Some of the more successful artists employ their own business managers. As for art dealers, it goes without saying that they are engaged in running business. The success of their enterprises and the future

of the artists in their stables obviously depend a great deal on their managerial skills. They are assisted by paid advisors, accountants, lawyers and public relations agents. Furthermore, collectors too often do their collecting with the assistance of a paid staff.

At least in passing, I should mention that numerous other industries depend on the economic vitality of the art branch of the consciousness industry. Arts administrators do not exaggerate when they defend their claims for public support by pointing to the number of jobs that are affected not only in their own institutions but also in the communications and particularly in the hotel and restaurant industry. The Tut show of the Metropolitan Museum is estimated to have generated \$111 million for the economy of New York City. In New York and possibly elsewhere real-estate speculators follow with great interest the move of artists into low-rent commercial and residential areas. From experience they know that artists unwittingly open these areas for gentrification and lucrative development. New York's Soho district is a striking example. Mayor Koch, always a friend of the relators who stuff his campaign chest, tried recently to plant artists into particular streets on the Lower East Side to accomplish what is euphemistically called 'rehabilitation' of a neighborhood, but what in fact means squeezing out an indigenous poor population in order to attract developers of high-rent housing. The recent 'Terminal Show' was a brain-child of the city's Public Development Corporation. It was meant to draw attention to the industrial potential of the former Brooklyn Army Terminal building. And the Museum of Modern Art, having erected a luxury apartment tower over its own building, is also now actively involved in real estate.¹

Elsewhere city governments have recognized the importance of the art industry. The city of Hannover in West Germany, for example, sponsored widely publicized art events in order to improve its dull image. As large corporations point to the cultural life of their location in order to attract sophisticated personnel, so Hannover speculated that the outlay for art would be amortized many times by the attraction the city would gain for businesses seeking sites for relocation. It is well documented that Documenta is held in an out-of-the-way place like Kassel and given economic support by the city, state and federal government because it was assumed that Kassel would be put on the map by an international art exhibition. It was hoped that the event would revitalize the economically depressed region close to the German border and that it would prop up the local tourist industry.

Another German example of the way in which direct industrial benefits flow from investment in art may be seen in the activities of the collector Peter Ludwig. It is widely believed that the motive behind his buying a large chunk of government-sanctioned Soviet art and displaying it in 'his' museums was to open the Soviet market for his chocolate company. Ludwig may have

risked his reputation as a connoisseur of art, but by buying into the Soviet consciousness industry he proved his taste for sweet deals. More recently he recapitalized his company by selling a collection of medieval manuscripts to the Getty Museum for an estimated price of \$40 to \$60 million (see *A.I.A. [Art in America]*, Summer '83). As a shrewd businessman, Ludwig used the money to establish a foundation that owns shares in his company. Thus the income from this capital remains untaxed and, in effect, the ordinary taxpayer winds up subsidizing Ludwig's power ambitions in the art world.²

Aside from the reasons already mentioned, the discomfort in applying industrial nomenclature to works of art may also have to do with the fact that these products are not entirely physical in nature. Although transmitted in one material form or another, they are developed in and by consciousness and have meaning only for another consciousness. In addition, it is possible to argue over the extent to which the physical object determines the manner in which the receiver decodes it. Such interpretive work is in turn a product of consciousness, performed gratis by each viewer but potentially salable if undertaken by curators, historians, critics, appraisers, teachers, etc. The hesitancy to use industrial concepts and language can probably also be attributed to our lingering idealist tradition, which associates such work with the 'spirit', a term with religious overtones and one that indicates the avoidance of mundane considerations.

The tax authorities, however, have no compunction in assessing the income derived from the 'spiritual' activities. Conversely the taxpayers so affected do not shy away from deducting relevant business expenses. They normally protest against tax rulings which declare their work to be nothing but a hobby, or to put it in Kantian terms, the pursuit of 'disinterested pleasure'. Economists consider the consciousness industry as part of the ever-growing service sector and include it as a matter of course in the computation of the gross national product.

The product of the consciousness industry, however, is not only elusive because of its seemingly nonsecular nature and its aspects of intangibility. More disconcerting, perhaps, is the fact that we do not even totally command our individual consciousness. As Karl Marx observed in the *German Ideology*, consciousness is a social product. It is, in fact, not our private property, homegrown and a home to retire to. It is the result of a collective historical endeavor, embedded in and reflecting particular value systems, aspirations and goals. And these do not by any means represent the interests of everybody. Nor are we dealing with a universally accepted body of knowledge or beliefs. Word has gotten around that material conditions and the ideological context in which an individual grows up and lives determine to a considerable extent his or her consciousness. As has been pointed out, and not only by Marxist social scientists and psychologists, consciousness is not a pure,

independent, value-free entity, evolving according to internal, self-sufficient and universal rules. It is contingent, an open system, responsive to the crosscurrents of the environment. It is, in fact, a battleground of conflicting interests. Correspondingly, the products of consciousness represent interests and interpretations of the world that are potentially at odds with each other. The products of the means of production, like those means themselves, are not neutral. As they were shaped by their respective environments and social relations so do they in turn influence our view of the human condition.

Currently we are witnessing a great retreat to the private cocoon. We see a lot of noncommittal, sometimes cynical playing on naively perceived social forces, along with other forms of contemporary dandyism and updated versions of art for art's sake. Some artists and promoters may reject any commitment, and refuse to accept the notion that their work presents a point of view beyond itself or that it fosters certain attitudes; nevertheless, as soon as work enjoys larger exposure it inevitably participates in public discourse, advances particular systems of belief, and has reverberations in the social arena. At that point, art works are no longer a private affair. The producer and the distributor must then weigh the impact.

But it is important to recognize that the codes employed by artists are often not as clear and unambiguous as those in other fields of communication. Controlled ambiguity may, in fact, be one of the characteristics of much Western art since the Renaissance. It is not uncommon that messages are received in a garbled, distorted form and that they possibly even relay the opposite of what was intended – not to speak of the kinds of creative confusion and muddle-headedness that can accompany the art work's production. To compound these problems, there are the historical contingencies of the codes and the unavoidable biases of those who decipher them. With so many variables, there is ample room for exegesis and a livelihood is thus guaranteed for many workers in the consciousness industry.

Although the product under discussion appears to be quite slippery, it is by no means inconsequential, as cultural functionaries from Moscow to Washington make clear every day. It is recognized in both capitals that not only the mass media deserve monitoring, but also those activities which are normally relegated to special sections in the backs of newspapers. *The New York Times* calls its weekend section 'Arts and Leisure' and covers under this heading theater, dance, movies, art, numismatics, gardening and other ostensibly harmless activities. Other papers carry these items under equally innocuous titles such as 'culture', 'entertainment', or 'life style'. Why should governments, and for that matter corporations which are not themselves in the communications industry, pay attention to such seeming trivia? I think they do so for good reason. They have understood, sometimes better than the people who work in the leisure-suits of culture, that the term 'culture'

camouflages the social and political consequences resulting from the industrial distribution of consciousness.

The channeling of consciousness is pervasive not only under dictatorships but also in liberal societies. To make such an assertion may sound outrageous, because according to popular myth liberal regimes do not behave this way. Such an assertion could also be misunderstood as an attempt to downplay the brutality with which mainstream conduct is enforced in totalitarian regimes or as a claim that coercion of the same viciousness is practiced elsewhere, too. In nondictatorial societies, the induction into and the maintenance of a particular way of thinking and seeing must be performed with subtlety in order to succeed. Staying within the acceptable range of divergent views must be perceived as the natural thing to do.

Within the art world, museums and other institutions that stage exhibitions play an important role in the inculcation of opinions and attitudes. Indeed, they usually present themselves as educational organizations and consider education as one of their primary responsibilities. Naturally, museums work in the vineyards of consciousness. To state that obvious fact, however, is not an accusation of devious conduct. An institution's intellectual and moral position becomes tenuous only if it claims to be free of ideological bias. And such an institution should be challenged if it refuses to acknowledge that it operates under constraints deriving from its sources of funding and from the authority to which it reports.

It is perhaps not surprising that many museums indignantly reject the notion that they provide a biased view of the works in their custody. Indeed, museums usually claim to subscribe to the canons of impartial scholarship. As honorable as such an endeavor is – and it is still a valid goal to strive after – it suffers from idealist delusions about the nonpartisan character of consciousness. A theoretical prop for this worthy but untenable position is the 19th-century doctrine of art for art's sake. That doctrine has an avant-garde historical veneer and in its time did indeed perform a liberating role. Even today, in countries where artists are openly compelled to serve prescribed policies, it still has an emancipatory ring. The gospel of art for art's sake isolates art and postulates its self-sufficiency, as if art had or followed rules which are impervious to the social environment. Adherents of the doctrine believe that art does not and should not reflect the squabbles of the day. Obviously they are mistaken in their assumption that products of consciousness can be created in isolation. Their stance and what is crafted under its auspices has not only theoretical but also definite social implications. American formalism updated the doctrine and associated it with the political concepts of the 'free world' and individualism. Under Clement Greenberg's tutelage, everything that made worldly references was simply excommunicated from art so as to shield the grail of taste from contamination. What

started out as a liberating drive turned into its opposite. The doctrine now provides museums with an alibi for ignoring the ideological aspects of art works and the equally ideological implications of the way those works are presented to the public. Whether such neutralizing is performed with deliberation or merely out of habit or lack of resources is irrelevant: practiced over many years it constitutes a powerful form of indoctrination.

Every museum is perforce a political institution, no matter whether it is privately run or maintained and supervised by governmental agencies. Those who hold the purse strings and have the authority over hiring and firing are, in effect, in charge of every element of the organization, if they choose to use their powers. While the rule of the boards of trustees of museums in the United States is generally uncontested, the supervisory bodies of public institutions elsewhere have to contend much more with public opinion and the prevailing political climate. It follows that political considerations play a role in the appointment of museum directors. Once they are in office and have civil service status with tenure, such officials often enjoy more independence than their colleagues in the United States, who can be dismissed from one day to the next, as occurred with Bates Lowry and John Hightower at the Museum of Modern Art within a few years' time. But it is advisable, of course, to be a political animal in both settings. Funding as much as one's prospect for promotion to more prestigious posts depend on how well one can play the game.

Directors in private US museums need to be tuned primarily to the frame of mind represented by the *Wall Street Journal*, the daily source of edification of their board members. They are affected less by who happens to be the occupant of the White House or the mayor's office, although this is not totally irrelevant for the success of applications for public grants. In other countries the outcome of elections can have a direct bearing on museum policies. Agility in dealing with political parties, possibly even membership in a party, can be an asset. The arrival of Margaret Thatcher in Downing Street and of François Mitterand at the Élysée noticeably affected the art institutions in their respective countries. Whether in private or in public museums, disregard of political realities, among them the political need of the supervising bodies and the ideological complexion of their members, is a guarantee for managerial failure.

It is usually required that, at least to the public, institutions appear nonpartisan. This does not exclude the sub rosa promotion of the interests of the ultimate boss. As in other walks of life, the consciousness industry also knows the hidden agenda which is more likely to succeed if it is not perceived as such. It would be wrong, however, to assume that the objectives and the mentality of every art executive are or should be at odds with those on whose support his organization depends. There are natural and honorable allegiances

as much as there are forced marriages and marriages of convenience. All players, though, usually see to it that the serene facade of the art temple is preserved.

During the past twenty years the power relations between art institutions and their sources of funding have become more complex. Museums used to be maintained either by public agencies – the tradition in Europe – or through donations from private individuals and philanthropic organizations, as has been the pattern in the United States. When Congress established the National Endowment for the Arts in 1965, US museums gained an additional source of funding. In accepting public grants, however, they became accountable, even if in practice only to a limited degree, to government agencies.

Some public museums in Europe went the road of mixed support, too, although in the opposite direction. Private donors came on board with attractive collections. As has been customary in US museums, however, some of these donors demanded a part in policy making. One of the most spectacular recent examples has been the *de facto* takeover of museums (among others, museums in Cologne, Vienna and Aachen) that received or believed they would receive gifts from the German collector Peter Ludwig.³ As is well known in the Rhineland, Count Panza di Blumo's attempt to get his way in the new museum of Mönchengladbach, down the Rhine from Ludwig's headquarters, was successfully rebuffed by the director, Johannes Cladders, who is both resolute and a good poker player in his own right.⁴ How far the Saatchis in London will get in dominating the Tate Gallery's Patrons of New Art – and thereby the museum's policies for contemporary art – is currently watched with the same fascination and nervousness as developments in the Kremlin. A recent, much-noticed instance of Saatchi influence was the Tate's 1982 Schnabel show, which consisted almost entirely of works from the Saatchis' collection. In addition to his position on the steering committee of the Tate's Patrons of New Art, Charles Saatchi is also a trustee of the Whitechapel Gallery.⁵ Furthermore, the Saatchis' advertising agency has just begun handling publicity for the Victoria and Albert, the Royal Academy, the National Portrait Gallery, the Serpentine Gallery and the British Crafts Council. Certainly the election victory of Mrs. Thatcher, in which the Saatchis played a part as the advertising agency of the Conservative Party, did not weaken their position (and may in turn have provided the Conservatives with a powerful agent within the hallowed halls of the Tate).

If such collectors seem to be acting primarily in their own self-interest and to be building pyramids to themselves when they attempt to impose their will on 'chosen' institutions, their moves are in fact less troublesome in the long run than the disconcerting arrival on the scene of corporate funding for the arts – even though the latter at first appears to be more innocuous.⁶ Starting on a large scale towards the end of the sixties in the United States and expanding

rapidly ever since, corporate funding has spread during the last five years to Britain and the Continent. Ambitious exhibition programs that could not be financed through traditional sources led museums to turn to corporations for support. The larger, more lavishly appointed these shows and their catalogues became, however, the more glamour the audiences began to expect. In an ever-advancing spiral the public was made to believe that only Hollywood-style extravaganzas are worth seeing and give an accurate sense of the world of art. The resulting box-office pressure made the museums still more dependent on corporate funding. Then came the recession of the seventies and eighties. Many individual donors could no longer contribute at the accustomed rate, and inflation eroded the purchasing power of funds. To compound the financial problems, many governments, facing huge deficits, often due to sizable expansions of military budgets, cut their support for social services as well as their arts funding. Again museums felt they had no choice but to turn to corporations for a bail-out. Following their own ideological inclinations and making them national policy, President Reagan and Mrs Thatcher encouraged the so-called private sector to pick up the slack in financial support.

Why have business executives been receptive to the museums' pleas for money? During the restive sixties the more astute ones began to understand that corporate involvement in the arts is too important to be left to the chairman's wife. Irrespective of their own love for or indifference towards art they recognized that a company's association with art could yield benefits far out of proportion to a specific financial investment. Not only could such a policy attract sophisticated personnel, but it also projected an image of the company as a good corporate citizen and advertised its products – all things which impress investors. Executives with a longer vision also saw that the association of their company, and by implication of business in general, with the high prestige of art was a subtle but effective means for lobbying in the corridors of government. It could open doors, facilitate passage of favorable legislation and serve as a shield against scrutiny and criticism of corporate conduct.

Museums, of course, are not blind to the attractions for business of lobbying through art. For example, in a pamphlet with the telling title 'The Business Behind Art Knows the Art of Good Business', the Metropolitan Museum in New York woos prospective corporate sponsors by assuring them: 'Many public relations opportunities are available through the sponsorship of programs, special exhibitions and services. These can often provide a creative and cost-effective answer to a specific marketing objective, particularly where international, governmental or consumer relations may be a fundamental concern'.⁷

A public relations executive of Mobil in New York aptly called the company's arts support a 'goodwill umbrella', and his colleague from Exxon

referred to it as a 'social lubricant'.⁸ It is liberals in particular who need to be greased because they are the most likely and sophisticated critics of corporations, and they are often in positions of influence. They also happen to be more interested in culture than other groups on the political spectrum. Luke Ritter, who as outgoing director of the British Association of Business Sponsorship of the Arts should know, recently explained: 'A few years ago companies thought sponsoring the arts was charitable. Now they realize there is also another aspect; it is a tool they can use for corporate promotion in one form or another.' Ritter, obviously in tune with his Prime Minister, was appointed as the new Secretary General on the British Arts Council.

Corporate public relations officers know that the greatest publicity benefits can be derived from high-visibility events, shows that draw crowds and are covered extensively by the popular media; these are shows that are based on and create myths – in short, blockbusters. As long as an institution is not squeamish about company involvement in press releases, posters, advertisements and its exhibition catalogue, its grant proposal for such an extravaganza is likely to be examined with sympathy. Some companies are happy to underwrite publicity for the event (which usually includes the company logo) at a rate almost matching the funds they make available for the exhibition itself. Generally, such companies look for events that are 'exciting', a word that pops up in museum press releases and catalogue prefaces more often than any other. Museum managers have learned, of course, what kind of shows are likely to attract corporate funding. And they also know that they have to keep their institutions in the limelight. Most shows in large New York museums are now sponsored by corporations. Institutions in London will soon be catching up with them. The Whitney Museum has even gone one step further. It has established branches – almost literally a merger – on the premises of two companies.⁹ It is fair to assume that exhibition proposals that do not fulfil the necessary criteria for corporate sponsorship risk not being considered, and we never hear about them. Certainly, shows that could promote critical awareness, present products of consciousness dialectically and in relation to the social world, or question relations of power have a slim chance of being approved – not only because they are unlikely to attract corporate funding, but also because they could sour relations with potential sponsors for other shows. Consequently, self-censorship is having a boom.¹⁰ Without exerting any direct pressure, corporations have effectively gained a veto in museums, even though their financial contribution often covers only a fraction of the costs of an exhibition. Depending on circumstances, these contributions are tax-deductible as a business expense or a charitable contribution. Ordinary taxpayers are thus footing part of the bill. In effect, they are unwitting sponsors of corporate policies, which, in many cases, are detrimental to their health and safety, the general welfare and in conflict with their personal ethics.

Since the corporate blanket is so warm, glaring examples of direct interference rare¹¹ and the increasing dominance of the museums' development offices hard to trace, the change of climate is hardly perceived, nor is it taken as a threat. To say that this change might have consequences beyond the confines of the institution and that it affects the type of art that is and will be produced therefore can sound like over-dramatization. Through naïveté, need or addiction to corporate financing, museums are now on the slippery road to becoming public relations agents for the interests of big business and its ideological allies. The adjustments that museums make in the selection and promotion of works for exhibition and in the way they present them create a climate that supports prevailing distributions of power and capital and persuades the populace that the status quo is the natural and best order of things. Rather than sponsoring intelligent, critical awareness, museums thus tend to foster appeasement.

Those engaged in collaboration with the public relations officers of companies rarely see themselves as promoters of acquiescence. On the contrary, they are usually convinced that their activities are in the best interests of art. Such a well-intentioned delusion can survive only as long as art is perceived as a mythical entity above mundane interests and ideological conflict. And it is, of course, this misunderstanding of the role that products of the consciousness industry play which constitutes the indispensable base for all corporate strategies of persuasion.

Whether museums contend with governments, power-trips of individuals or the corporate steamroller, they are in the business of molding and channeling consciousness. Even though they may not agree with the system of beliefs dominant at the time, their options not to subscribe to them and instead to promote an alternative consciousness are limited. The survival of the institution and personal careers are often at stake. But in nondictatorial societies the means for the production of consciousness are not all in one hand. The sophistication required to promote a particular interpretation of the world is potentially also available to question that interpretation and to offer other versions. As the need to spend enormous sums for public relations and government propaganda indicates, things are not frozen. Political constellations shift and unincorporated zones exist in sufficient numbers to disturb the mainstream.

It was never easy for museums to preserve or regain a degree of maneuverability and intellectual integrity. It takes stealth, intelligence, determination – and some luck. But a democratic society demands nothing less than that.¹²

NOTES

1. The Equitable Life Assurance Society bought and commissioned art works worth seven million dollars US for its new headquarters on New York's 7th Avenue. It also made space available a branch of the Whitney Museum. Explaining this investment in art, Benjamin D. Holloway, the Chairman of Equitable's Real Estate Group, declared: 'We are doing these things because we think it will attract and hold tenants and that they will pay us rents we are looking for.' Quoted in *The New Yorker*, April 14, 1986.
2. This infusion of capital was insufficient to stem the decline of Mr. Ludwig's chocolate empire. In 1986, he was forced to sell his license to produce and market *Lindt* chocolate in Germany and the Netherlands. Even more trenchant was the take-over of all of his non-German production facilities (St-Hyaclnthe, Québec; St Albans, Vermont; Herentals, Belgium) including the van Houten label and distribution network by the Swiss Jacob Suchard AG. From first place, Mr Ludwig's chocolate company dropped to fourth among German chocolate manufacturers.
3. In September 1986, the new building of the Ludwig Museum was opened in Cologne. At the occasion, Mr Ludwig presented to the public busts of himself and his wife, Irene, which he had commissioned from Arnold Breker. Breker was the most celebrated artist of the Nazi regime. In interviews, Ludwig praised Breker and proposed that paintings and sculptures made under Hitler should be included in German museums.
4. Dr Cladders, who for several years was in charge of the German Pavilion at the Venice Biennale, has since retired from the directorship of the Museum in Mönchengladbach, and Count Panza di Blumo has sold a major portion of his collection to the Museum of Contemporary Art in Los Angeles.
5. During an exhibition of my works at the Tate Gallery in 1984, Charles Saatchi resigned from the Patrons of New Art committee of the Tate as well as from the Board of Trustees of the Whitechapel Gallery. Max Gordon, a friend of the Saatchis and the architect of the new Saatchi Museum in London, is still a member of the Whitechapel Gallery where a retrospective of Julia Schnabel was mounted in 1986.
6. The influence of the Saatchis has since grown considerably through a spectacular series of murders. They have become the largest advertising empire of the world, with sizeable off-shoots in public relations, lobbying and management consulting. As experienced toilers in those branches of the consciousness industry, the Saatchis now seem to have an impact on the artworld that matches or even exceeds that of other corporate art sponsors, particularly in regard to contemporary art. Carl Spielvogel, the head of one of the Saatchi & Saatchi subsidiaries in New York, is now the Chairman of the Metropolitan Museum's Business Committee, and Charles Saatchi is a Vice-Chairman of the Museum's International Business Committee.
7. Already in 1971, C. Douglas Dillon, the recently retired Chairman of the Metropolitan's Board of Trustees, wrote in the *Columbia Journal of World Business* (Sept./Oct. 1971): 'Perhaps the most important single reason for the increased interest of international corporations in the arts is the almost limitless diversity of projects which are possible. The projects can be tailored to a company's specific business goals and can return dividends far out of proportion to the actual investment required'.
8. In an op-ed page advertisement in the *New York Times* on October 10, 1985, Mobil explained under the headline: 'Art, for the Sake of Business', the rationale behind its involvement in the arts in these words: 'What's in it for us – or for *your* company? Improving – and insuring – the business climate'. More extensive reasoning is given by Mobil Director and Vice-President of Public Affairs, Herb Schmertz, in the chapter 'Affinity-of-Purpose Marketing: the Case of *Masterpiece Theatre*' in his book *Goodbye to the Low Profile: The Art of Creative Confrontation* (Boston: Little, Brown & Co., 1986).
9. The headquarters of Philip Morris in New York and the headquarters of the Champion International Corporation in Stamford, Conn. An additional branch has since been opened at the new headquarters of the Equitable Life Assurance Society in New York. Benjamin D. Holloway, Chairman and Chief Executive Officer of the Equitable Real Estate Group, a subsidiary of the insurance company, has joined the Whitney Museum Board of Trustees. When he was queried about his relationship through the exhibition program of the Museum at the Equitable Center by Michael Brenson of the *New York Times* (Feb. 23, 1986), he answered: 'I would be the last person in the world to censor them, but I'm responsible for what I do and they are responsible for what they do and if they do something irresponsible, they have to take the consequences.'
10. Philippe de Montebello, Director of the Metropolitan Museum, is quoted in *Newsweek* (Nov. 25,

1985): 'It's an inherent insidious hidden form of censorship ... But corporations aren't censoring us – we are censoring ourselves.'

11. In 1984, Mobil threatened the Tate Gallery and the Stedelijk van Abbemuseum in Eindhoven with a law-suit. The oil giant objected to the reproduction of several works I had made on the activities of Mobil in the catalogue, which was co-published by the two institutions at the occasion of a one-man show at the Tate Gallery. As a precautionary legal measure, the two museums suspended the distribution of the catalogue. They resumed distribution to the public after about a year.
12. This is a slightly altered version of an essay that was originally delivered as a talk at the Annual Meeting of the Art Museum Association of Australia in Canberra, August 30, 1983, and published in *Art in America* in 1984. The photographs of volcanos erupting and surfers surfing were taken from slides bought by Haacke in Hawaii en route to his lecture in Canberra; these slides were projected during the talk [photographs not reproduced here].

5.

The Exhibitionary Complex

Tony Bennett

In reviewing Foucault on the asylum, the clinic, and the prison as institutional articulations of power and knowledge relations, Douglas Crimp suggests that there 'is another such institution of confinement ripe for analysis in Foucault's terms – the museum – and another discipline – art history'.¹ Crimp is no doubt right, although the terms of his proposal are misleadingly restrictive. For the emergence of the art museum was closely related to that of a wider range of institutions – history and natural-science museums, dioramas and panoramas, national and, later, international exhibitions, arcades and department stores – which served as linked sites for the development and circulation of new disciplines (history, biology, art history, anthropology) and their discursive formations (the past, evolution, aesthetics, Man) as well as for the development of new technologies of vision. Furthermore, while these comprised an intersecting set of institutional and disciplinary relations which might be productively analysed as particular articulations of power and knowledge, the suggestion that they should be construed as institutions of confinement is curious. It seems to imply that works of art had previously wandered through the streets of Europe like the Ships of Fools in Foucault's *Madness and Civilisation*; or that geological and natural-history specimens had been displayed before the world, like the condemned on the scaffold, rather than being withheld from public gaze, secreted in the *studiolo* of princes, or made accessible only to the limited gaze of high society in the *cabinets des curieux* of the aristocracy. Museums may