

# The manifesto of An Imagined Museum

DISTRIBUTION

IMAGE - TEXT  
NO MUSEUMS  
TATE  
August 07, 2015  
RAVISHMENT OF  
ART & CULTURE  
CULTURAL  
CONSERVATION.

**An Imagined Museum: works from the Pompidou, Tate and MMK collections**

PERMANENT MUSEUMS HOLD IN THE IMAGINATION AT THE AUDIENCE.

2015-11-20 - 2017-03-12

Exh Venues: Tate Liverpool (Liverpool, UK) 20/11/2015 - 14/02/2016  
Museum für Moderne Kunst (Frankfurt, Germany) 23/03/2016 - 11/09/2016  
Centre Pompidou, Metz (Metz, France) 22/10/2016 - 12/03/2017




Selected Statuses: Not excluded

Report: Exhibition works, selected by Status/es, grouped by Section then showcase

THOUGHTS CANNOT BE FORBIDDEN

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Room/Section: 1. Preamble - ART IS THREATENED - PHOTOGRAPH - PAINTING - INFLUENCE  
THREAT TO ART IMPENDING DASH

PHOTOGRAPH MUSEUM	A	 Artist: ALMASY, Paul 1906 - 2003 Title: Louvre, Paris Dated: 1942 Medium: Photograph on paper Dimensions: 276 x 400 mm Creditline: MMK Museum für Moderne Kunst Frankfurt am Main Object No(s): X58060 Room/Section: 1. Preamble	PHOTOGRAPH OF EMPTY PAINTING FRAMES PAINTING FRAMES
	B	 Artist: MCCOLLUM, Allan born 1944 Title: Plaster Surrogates Dated: 1985 Medium: 20 elements/ceramic and plaster Dimensions: 1200 x 2500 mm Creditline: Centre Pompidou, National Museum of Modern Art - Centre for Industrial Creation. Purchased 1987 Object No(s): X58641 AM 1987-1150 Room/Section: 1. Preamble	WALL SCULPTURES SIMULATING PHOTOGRAPHS (NOT PAINTINGS)
	C	 Artist: WHITEREAD, Rachel born 1963 Title: Untitled (Black Bath) Dated: 1996 Medium: Urethane resin - RESIN Dimensions: 800 x 2065 x 1100 mm Creditline: Lent by the artist 2013 Object No(s): L03356 Room/Section: 1. Preamble	OBJECT SCULPTURE

ENTRANCE MUSEUM ANDRE MALRAUX AND WALL SURROGATE WATER FOUNTAIN

3 items in Section 1. Preamble

PHENOMENON MORE  
FUNERARY OBJECT - ALMOST TWO METERS  
BLACK - RESIN - PLASTIC - BATHUB - PROVISIONAL ?

Why is the responsibility given to the architect? Do aspects belong to them? only a reproduction, as image-text

A) from photograph - 1 photograph depicting 13 empty frames for paintings.

B) from photograph: wall sculptures break down the resin over time - a few years.

RESIN: if any UV light gets through the surface of the resin it will break down the resin over time - a few years.

9 medium  
4 small  
BLACK color where photographic image should have been

C) bathtub - in resin - black - square, with concave form in the middle.

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Without art, human society would become immeasurably poorer. We would no longer be able to see the world through the eyes of artists or experience how art can make us think differently and reflect critically about our own experience of being in the world. Our ability to decode images would be compromised. No longer would we be exposed to artworks that alter our perceptions, and shift our understandings of the everyday.

As part of our revolution, we have gathered a number of artworks from the Tate, Centre Pompidou and MMK collections. The works need to be committed to memory, so that they can be taken into the future.

Art plays a vital role on an individual and societal level. Our manifesto highlights what art represents, and therefore what will be lost if we fail to preserve it in our memories. We urge you to take heed and to join our [community](#), experiencing artworks so that you can remember them, carrying their arguments, their meanings, and their importance into the future with you.

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## TRANSFORMATION

Art transforms the way we see the world by altering everyday objects and encounters.

Against an increasingly rushed experience of the world, artworks teach us to look more critically and perceptively at our relationship with commonplace items. By presenting visions of reality made strange or surreal, art helps us to have a deeper more profound relationship with the world.

Vernacular objects are transformed into something fantastical, reminding us to consider and take pleasure in the everyday, and proposing

alternative ways of understanding the world.

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## INTERCONNECTING

Art visualises our relationships with other people and encourages us to forge new relations.

As technology develops and the digital realm encroaches on the physical world, we will become increasingly isolated in our daily lives and disassociated from the concerns of others. With this situation only becoming more extreme, artworks can help us to visualise interpersonal relationships and connections to the people around us.

Through art, emotional understanding and empathy for each other's lived experiences will be better promoted and maintained.

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## THE POWER OF IMAGES

Art teaches us how to recognise the long lasting influence of images.

Artworks help us to navigate the visual world of the future, by examining, critiquing and drawing attention to the means by which people use visual communication. Art can articulate the power and importance of visual language.

In an era almost entirely saturated by images, artworks will help us to understand the values and arguments that people, governments and corporations produce and disseminate using visual imagery, and to reflect on their repetition, mutation and endless proliferation in the digital age.

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## PERCEPTION

Art can show us different ways of perceiving the world.

In the future, as now, we require artworks to highlight our processes of perception, reminding us that each of us views the world from our own distinct perspective. Even as we become more reliant on technology, the fact of our individual bodily lives remains unavoidable.

Through the power of art, we can keep hold of an understanding of vision and personal perspective, recognising the ways in which artworks can shift our outlooks and our sense of being in the world.

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## KNOWLEDGE

Art enables us to question systems of understanding by ordering and disordering knowledge.

As we navigate a state of potentially overwhelming access to information, art helps us by making sense of and challenging systems of classification and hierarchy.

By learning the lessons and strategies utilised by artists and bringing them into the future, we can question how and why we harness and express knowledge, and the symbols used to do it.

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## TIME AND SPACE

Using time and space travel as metaphors, art helps us imagine future and parallel worlds

Artworks allow us to move across time and space, enabling us to imagine

future models for living and to experience a deeper relationship with chronology.

Artworks can help us reflect on our place in time, and open gateways into other dimensions. Provoking contemplation about our relationship with the past, art can highlight our potential to impact on the present and the future.

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## ENIGMAS

Art allows us to imagine and hold on to untranslatable enigmas.;

Art can accommodate unknowable, untranslatable mystery that can be perceived but not easily expressed.

Rather than existing in isolation, art can help to communicate ways of thinking that might otherwise remain indefinable.

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## LANGUAGE AND ENERGY

Art has the power to animate objects with stories and ideas.

Art can draw attention to the power of language on objects, constructing complex webs of values. In different ways, artistic activity transforms materials that already exist in the world: human actions and thoughts are traced in objects that become imbued with energy and meaning.

By remembering artworks, we preserve a way of thinking about the way humans interact with the material world, remembering to be more questioning and critical of the material universe that we encounter.