



Despite digitisation's threat to render gallery and museum obsolete, recent decades have seen the exhibition form proliferate with unprecedented haste. Contradictorily, the exhibition form acquired unparalleled hegemony – manifest in the unspoken self-evidence of its mediation of art and audience – whilst the work of art became predominantly encountered via its digitally distributed image. This contradiction – symptomatic of that between capital's locally intensive and expansionary tendencies – has been blunted by a profusion of supervening forms, chief among which are the installation shot and transnationally itinerant exhibition.

Today, any work that gravitates too stringently to its sited exhibition form or digital dispersal risks denunciation as either reactionary affirmation of the local or as arrogant withdrawal from the contingencies of contextual particularity. With art's institutional and spatial dialectic forestalled, the exhibition is obliged to display its distributability as image, or as potentially mobile event; similarly, the image of art must announce its exhibitability, as an index of prior display or as a future exhibition component. The imageable exhibition and the exhibitable image are twin facets of a global art industry whose imperatives remain both the attainment of transnational recognition and the realisation of value within a predefined, concrete setting.

*Exhibition Title* takes the form of a planned exhibition of works previously documented in PDFs. Enclosed are CGI visuals, a proposed press release and a list of works. The exhibition unfolds across three rooms, each self-contained, sized to the dimensions of a Portakabin office. As yet unrealised, *Exhibition Title* might be constructed by the artist, might be fabricated or might not be built.

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ExhibitionPlan.jpg



Room1.jpg