



Title: Bouncer

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Art has dramatically changed since Duchamp's *The Fountain* (1917), where the line between a good and a modern artwork has been blurred. Since Duchamp, we've known that any product can be exhibited and recognized as an artwork. But even less can the difference lie in the perception of the viewer. Therefore, to evaluate a non-functional work as something higher entirely reflects the class consciousness by the dominant class. Modern art as a non-functional occupation becomes a symbol of power¹.

The questions of how art institutions and people within tackle exclusivity, whether culturally marginalized groups exist and why they exist are explored in this work, leading to a result that presents itself as a performance.

As a contemporary critique, "Bouncer" deals with exclusivity in modern art through a tongue-in-cheek art performance. The performance appears as a bouncer at the entrance of the art space, controlling visitors before entering thus provoking an unsettling experience. During the research for my bachelor thesis, I relied on suggestions from experts and users, for which I would like to express my gratitude to all of you.

1 — Topologie der Kunst (2003, Boris Groys): Previous Essay

I would like to express my deepest appreciation to Mona Neubauer and Dr. Roman Kirschner for their mentoring sessions, in which they motivated me to find the right path through a very relaxed and encouraging demeanor.

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1 Research Field

1.1 Background

In order to understand my topic, I opened up different angles. Starting with the social and cultural aspect of my topic, in which I researched Maslow's hierarchy of needs, where Maslow makes the interesting observation that the more privileged you are, the likelier you are to devote more time towards art - towards something that is non-functional, which leads me to Boris Groys' theory, in which he notes that the evaluation of a non-functional work as something higher completely reflects the class consciousness of the dominant class.

I also dove into the definition of modern art, its history, and its relationship to society, and explored digital and physical services to better comprehend the technical aspect and the ways in which modern art can be presented.

1.1.1 Maslow's Hierarchy of Needs

To better understand what motivates people, Maslow suggests organizing people's needs in Maslow's hierarchy of needs. Not all adults reach the top of the hierarchy, and according to psychologist Abraham Maslow, poverty, disease, and other factors can hinder a person's development. Maslow's Hierarchy of Needs is a psychological idea proposed by Abraham Maslow in his 1943 paper "The Theory of Human Motivation" published in *Psychological Review*. Maslow used terms such as "physiology," "security," "belonging and love," "social needs," or "respect" and "self-actualization" to describe the patterns in which human motivation typically occurs².

Abraham Maslow's idea is that people are forced to satisfy physiological needs before seeking internal satisfaction at a higher level. Abraham Maslow's idea suggests that the most basic level of needs must be satisfied before a person strongly desires (or directs motivation) to needs of a secondary or higher level. The classification of higher-order needs (self-esteem and self-actualization) and lower-order needs (physiological, safety, and love) in Maslow's hierarchy of needs is not universal and may differ across cultures due to individual differences and the availability of resources in society, region or geopolitical entity/country³.

Maslow divided the first four levels of Maslow's hierarchy of needs into scarce needs, which usually need to be satisfied before moving on to the needs to be or increase the level of self-fulfillment of the hierarchy. Maslow (1943) originally argued that people must satisfy lower-level scarce needs before moving on to satisfy higher level growth needs⁴.

2 — Maslow's Hierarchy of Needs (14.12.2015): <https://www.goodtherapy.org/blog/psychpedia/maslow-hierarchy-needs> [acc. 27.02.2022]

3 — Maslow's hierarchy of needs (19.02.2022, Ulubatli Hasan): https://en.wikipedia.org/wiki/Maslow%27s_hierarchy_of_needs [acc. 24.02.2022]

4 — Maslow's Hierarchy of Needs (2007, upd. 29.12.2020, Dr. Saul McLeod): <https://www.simplypsychology.org/maslow.html> [acc. 24.02.2022]

It's clear from Abraham Maslow's writings that he doesn't see his hierarchy of needs the way a video game does, as if he reached one level and then unlocked the next level, never going back to the "lower" level. At times, he was frustrated that the business world saw his theory of human nature as a means to a financial goal (short-term profit) rather than what they saw as the goal of more enlightened citizens and society. As Maslow's long life draws to a close, Maslow has expressed his hope that, over time, companies will learn to make more profit by meeting our basic needs and - importantly - Higher mental and psychological needs. Abraham Maslow was a social psychologist who was interested in broad human psychological needs, not individual psychological issues⁵.

Maslow also believes that this call to understand the world around us is also an innate need. In addition to these needs, Maslow believed that we need access to new information to better understand the world around us and the world around us. Maslow believed that the most basic needs, like instincts, play an important role in motivating behavior⁶.

1.1.2 Boris Groys's take on the difference between production and creation⁷

Duchamp's readymade method shows that creation consists of two processes: production and selection. When the worker produces a good, the suitability of that good is verified in the usual bureaucratic way, through a selection process that separates suitable products from the poor, uneconomic, unsuitable products. No individual, personal selections are involved in the responsibility for this selection, either by the workers themselves or by the inspectors, since they inspect the products according to predetermined criteria and instructions that have not been pre-formulated by them. When Duchamp selects this one urinal from all the others and exhibits it as a readymade artwork, there are no guidelines, no criteria, no instructions for this act of selection. Nor is there any particular explanation for this act of selection. So the act of creating is first and foremost an act of selection. Therefore, only the artist can say whether their work of art is suitable. It has often been said that art by its nature is not functional, that it can and must be looked at but not used. To look at something, to admire it, to spare it instead of using it, has long been considered a sign of special regard. Thus, to value a non-functional work as something superior certainly reflects the class consciousness of the ruling class. Readymade art as a non-functional occupation becomes a symbol of power.

5 — The Importance of Maslow's Pyramid of Needs: <https://www.theschooloflife.com/thebookoflife/the-importance-of-maslows-pyramid-of-needs/> [acc. 24.02.2022]

6 — Maslow's Hierarchy of Needs (14.02.2022, Kendra Cherry & reviewed by Dr. David Susman): <https://www.verywellmind.com/what-is-maslows-hierarchy-of-needs-4136760> [acc. 27.02.2022]

7 — Topologie der Kunst (2003, Boris Groys): Previous Essay

1.1.3 Conceptual Art & Contemporary Conceptualism

"In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair ... The idea itself, even if not made visual, is as much a work of art as any finished product." - LeWitt, 'Paragraphs on Conceptual Art', Artforum Vol.5, no. 10, Summer 1967, pp. 79-83

Compared to historical conceptual art, contemporary conceptual works embrace interdisciplinary approaches. They are also often easily identified with other broad categories, especially performance art, new media, and installation⁸.

The artists of the time were frustrated with the commercialization of the art world. Many conceptual artists questioned not only the structures of the art world, but much of the work they produced often had a strong sociopolitical dimension, reflecting broader dissatisfaction with societal and government policies⁹. While conceptual art is associated with the art movement of the 1960s, many artists continue to create conceptual art into the 21st century (such as Martin Creed and Simon Starling). Many issues of the conceptual art movement are brought together by contemporary artists who may or may not call themselves "conceptual artists". Artists who explicitly use different techniques and strategies related to conceptual art include Jenny Holzer and her use of language, Sherri Levin and her photographic critique of originality, Cindy Sherman and her game of identity, and Barbara Krueger's work on words and photography use¹⁰.

The contemporary art group known as the YBAs (Young British Artists) emerged in the 1990s, whose approach was exemplified by the conceptual works from artists such as Damien Hirst and Tracey Emin. Strictly speaking, however, the YBA style is not conceptual, as it relies heavily on its impact on the art object itself, despite the lack of artistry or craftsmanship, thus defining it more as contemporary conceptualism¹¹.

1.1.4 Contemporary conceptualism

Modern conceptualism believes that creativity and the concept of art that underlies it are as important as the work of art itself and play an important role in critiquing the work of art. Concept art is a piece of art where the idea (or concept) behind it is more important than

8 — Contemporary Conceptualism: <https://www.artsy.net/gene/contemporary-conceptualism> [acc. 23.01.2022]

9 — Conceptual art: <https://www.tate.org.uk/art/art-terms/c/conceptual-art> [acc. 23.01.2022]

10 — Art Movement: Conceptual Art: <https://magazine.artland.com/conceptual-art/> [acc. 23.01.2022]

11 — One and Three Ideas: Conceptualism Before, During, and After Conceptual Art (11.2011, Terry Smith): <https://www.e-flux.com/journal/one-and-three-ideas-conceptualism-before-during-and-after-conceptual-art/> [acc. 23.01.2022]

the finished artwork itself. Conceptual art is about “ideas and meaning”, not about “works of art” (paintings, sculptures, other precious objects)¹².

When describing or defining a work of art as a concept, it is important not to confuse the so-called “concept” with the artist’s “intent”. In popular usage, especially in the UK, ‘conceptual art’ has come to mean all contemporary art that does not use traditional painting and sculptural techniques, through association with British Young Artists and the Turner Prize of the 1990s. Early “conceptual” artists such as Henry Flint (1940–), Robert Morris (1931–2018) and Ray Johnson (1927–1995) influenced the later widespread conceptual art movement. While conceptual art as an art movement was associated with the 1960s and 1970s, many artists continued to create conceptual art into the 21st century (such as Martin Creed and Simon Starling)¹³.

1.1.5 Contemporary Art

Strictly speaking, the term “contemporary art” refers to art created and produced by artists living today. Created every day around the world, contemporary art is constantly evolving and as diverse as the artists who create it. At any given moment, a particular place or group of artists can have a strong influence on subsequent contemporary art. Contemporary artists, like many of the artists who preceded them, can recognize and find inspiration in works of art from earlier eras, both in subject matter and in formal elements¹⁴.

Contemporary artists can challenge traditional ideas about what art is, what it is, and how it is made, engaging in dialogue with previous styles and movements, and in some cases rejecting these traditional ideas. Contemporary artists working in the postmodern movement reject the concept of traditional art, embrace the concept of “artistic pluralism”, and embrace different artistic visions and styles. Whether influenced by performance art, pop art, minimalism, conceptual art or video, contemporary artists use an endless array of materials, sources and styles to create art. The art of contemporary artists is a dynamic combination of materials, methods, concepts and themes, continuing the cutting-edge challenges that have been actively developed in the 20th century¹⁵.

In addition to altering traditional forms such as painting, sculpture, installation, etc., many emerging contemporary artists are also promoting unexpected art forms such as embroidery, origami, tattooing, and showing the limitless possibilities of everything—sympathy.

12 — SWEET COLUMN: Contemporary Conceptualism (19.02.2018, Elena Trayanova): <https://www.thecourieronline.co.uk/sweet-column-contemporary-conceptualism/> [acc. 27.02.2022]

13 — Conceptual art: <https://www.tate.org.uk/art/art-terms/c/conceptual-art> [26.02.2022]

14 — Modern and Contemporary Art: <https://portlandartmuseum.org/collection/modern-contemporary-art/> [acc. 25.02.2022]

15 — About Contemporary Art: https://www.getty.edu/education/teachers/classroom_resources/curricula/contemporary_art/background1.html [acc. 27.02.2022]



Fig. 1 — Marcel Duchamp "Fountain" (2022): <https://www.tate.org.uk/art/artworks/duchamp-fountain-t07573>

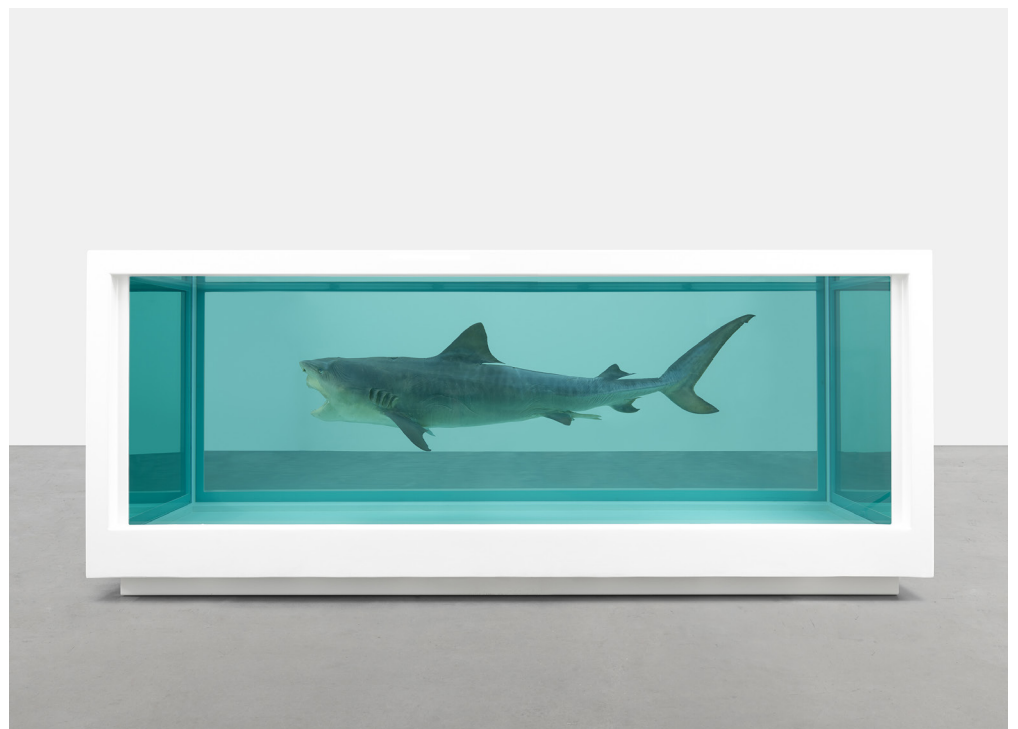


Fig. 2 — Damien Hirst "Death Denied" (2008): <https://www.timeout.com/london/art/damien-hirst-natural-history>

In addition to the many great artists mentioned above, many emerging contemporary artists have amazed the world with their original artistic approaches. While some of the artists we reviewed are no longer alive or unable to practice, many of the greats mentioned above, including but not limited to Damien Hirst, Ai Weiwei, Marina Abramović, Yayoi Kusama and Jeff · Koons, still continuing to create. Avant-garde paintings, sculptures, installations and performances. There is an outstanding collection of graphics and sculptures by internationally renowned artists such as Roy Lichtenstein, Robert Rauschenberg and James Rosenquist who have worked at USF Graphics Studio¹⁶.

Today, the Department of Contemporary Arts collects and presents art from a wide variety of contexts, showcasing artists from diverse backgrounds and life experiences, and welcoming local, national and global voices. In London, the Modern Art Society was founded in 1910 by critic Roger Fry and others as a private company to purchase art for placement in public museums. It wasn't until 1956 that the MFA dedicated the gallery to 20th-century art for the first time. The MFA has been exhibiting and collecting the work of living artists since the 1880s, although the MFA has been slow to fully embrace the practice¹⁷.

1.1.6 Importance of Art

Creation is all around us, and creating and consuming art allows people from different backgrounds to imagine and see reality on a different level¹⁸. Creating allows people to learn about themselves, their society, and their people. By taking art classes or attending art exhibitions, people can begin to imagine reality differently. The ability and ingenuity of art consumers can be enhanced through the process of art. As an aspiring art professional, it is important to educate and guide people with quality art instruction to improve their understanding and relationship with the world¹⁹.

1.1.7 Youtube Virtual Reality

I decided to explore the world of virtual reality and create an art-work and space within it. I would like to do this on YouTube, as this platform offers the most accessible experience. YouTube VR was originally launched in 2016, giving people the ability to view VR experiences on a VR headset. You can still access YouTube VR videos from your desktop or smartphone by clicking and dragging your mouse to look around the scene instead of turning your head²⁰.

16 — What Is Contemporary Art? An In-Depth Look at the Modern-Day Movement (09.05.2021, Kelly Richman-Abdou): <https://mymodernmet.com/what-is-contemporary-art-definition/> [acc. 26.02.2022]

17 — Contemporary Art: <https://www.mfa.org/collections/contemporary-art> [acc. 27.02.2022]

18 — The art of creating: Why art is important for early childhood development (22.01.2015, Kylie Rymanowicz): https://www.canr.msu.edu/news/the_art_of_creating_why_art_is_important_for_early_childhood_development [acc. 23.01.2022]

19 — The Importance Of Art In Society And How It Helps Us Flourish (23.03.2021, The Studio Director Team): <https://www.thestudioblog.com/blog/importance-of-art-in-society/> [acc. 23.01.2022]

20 — YouTube VR Review: A 'New Reality' for Virtual Content (29.10.2021, Rebekah Carter): <https://www.xrtoday.com/reviews/youtube-vr-review-exploring-youtube-vr/> [acc. 23.01.2022]

YouTube fully supports VR/360 video content thanks to some good content creators who specifically focus on VR. While traditional computer VR requires a headset, apps and downloads, VR video is much more accessible and can be adapted to large audiences²¹.

1.1.8 ThreeJS

Three.js is a 3D library that tries to make it as easy as possible to get 3D content on a web page. Three.js is a cross-browser JavaScript library and application programming interface (API) used to create and display animated 3D computer graphics in a web browser using WebGL. Three.js has also a great set of examples that we can use to figure out how to draw various objects on the screen. With it, you can create cameras, objects, lights, materials, and more, and you can choose a renderer, which means you can decide whether you want to draw your scene using HTML 5s canvas, WebGL, or SVG²².

1.1.9 Digital Art Exhibitions

Digital exhibitions are becoming increasingly popular in museums and art institutions. Now more galleries and museums than ever are turning to digital exhibitions to make their programming more audience-focused. The ongoing digital transformation is indeed showing up in every aspect of our lives and therefore digital technologies are increasingly penetrating the cultural world as well as the museum industry. The fusion of technology and art is a new trend in the cultural sphere²³.

In the midst of a resurgence in digital art exhibitions in 2021, exhibitions like Cory Arcanges' Century 21 and EPOCH's Replicants stand out for redrawing the boundaries between the virtual and the physical while questioning the impact of technological advances. The transcendence of "replicants" of the physical-virtual-physical is confusing, especially with regard to the endless possibilities of today's techno-reproductions and artistic performances. Ironically, in 2010, the Neues Museum also became a platform for development in the field of augmented reality, as artists from the Manifest.AR collective - Mark Swarek, John Craig Freeman, Will Pappenheimer, Tamiko Thiel, Sander Wienhof - took over the museum with their virtual installations, questioning the physical boundaries of traditional institutions in relation to the virtuality of digital art. The New Museum houses the world's largest collection of arts and crafts and design, and it is only natural that the museum follows new ways of creating art and design digitally²⁴.

21 — YouTube's Grand Plan to Make VR Accessible to Everybody (05.11.2015, Davey Alba): <https://www.wired.com/2015/11/youtube-360-virtual-reality-video/> [acc. 23.01.2022]

22 — Discover three.js: <https://discoverthreejs.com> [acc. 27.02.2022]

23 — 11 Digital Art and Design Exhibitions to Get Lost In From Home (10.04.2020, Osman Can Yerebakan): <https://www.architecturaldigest.com/story/digital-art-and-design-exhibitions-get-lost-in-from-home> [acc. 27.02.2022]

24 — 2021 Wrapped: Five Digital Art Exhibitions That Resonated Deeply This Year (23.12.2021, CoBo Editorial): <https://www.cobosocial.com/dossiers/art/2021-wrapped-five-digital-art-exhibitions-that-resonated-deeply-this-year/> [acc. 28.02.2022]

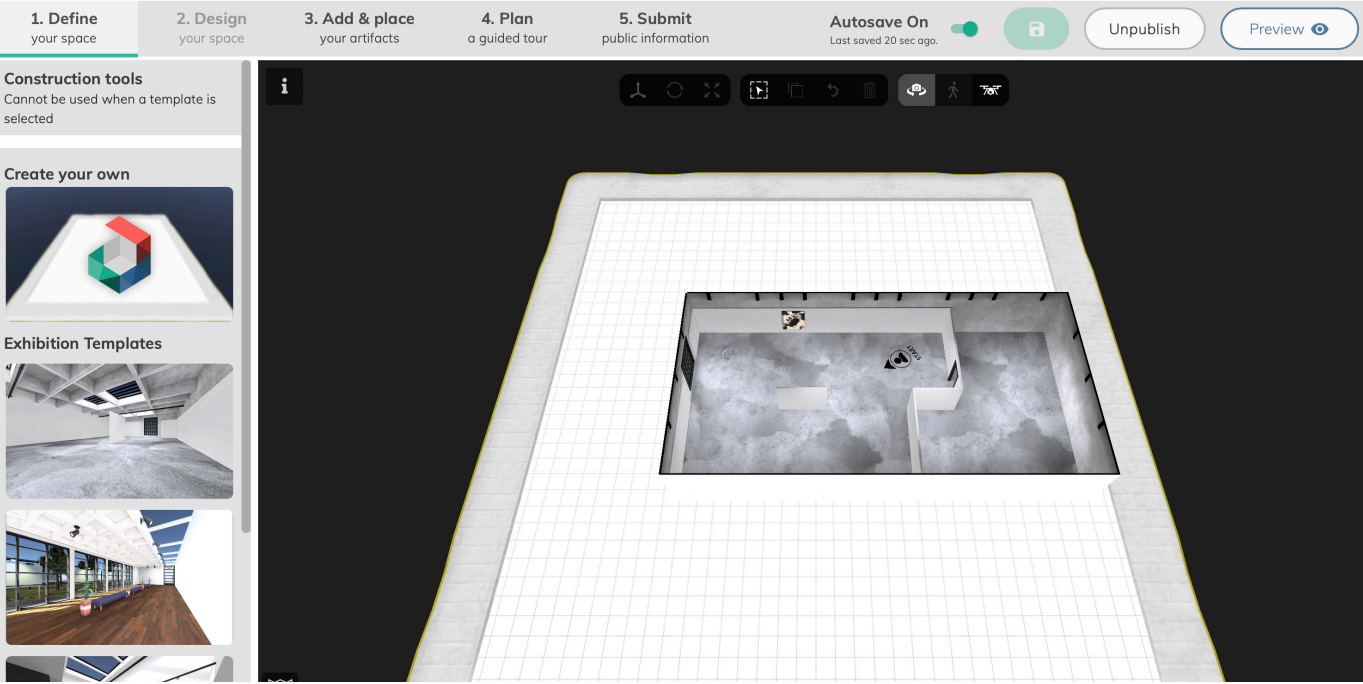


Fig. 3 — Artsteps

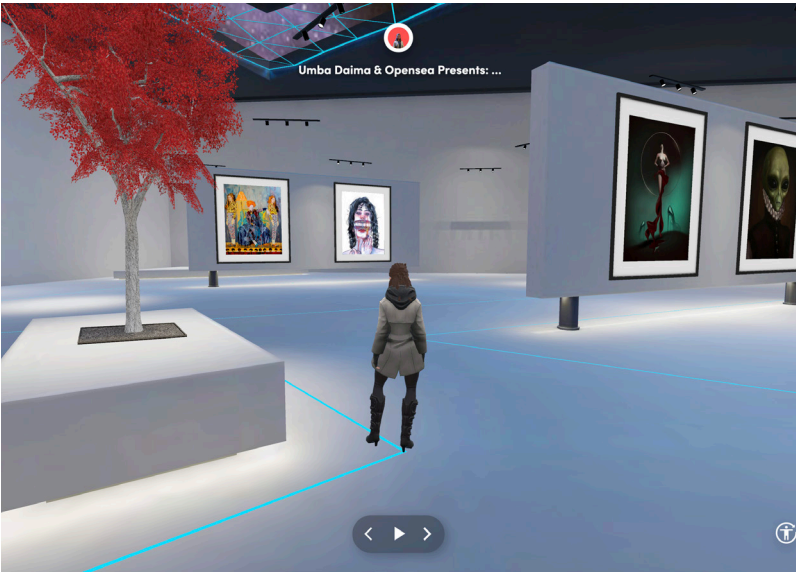


Fig. 4 — Umba Daima x Opensea on spatial.io

If art museums come together to create integrated digital art collections, the immersive digital media exhibition format could provide a whole new way to share great art with the world through engaging public experiences. Such digital exhibitions increase the worldwide accessibility of these works and keep pace with the digital age and offer new experiences to a more tech-savvy audience²⁵.

1.1.10 Physical art space

In the physical art space there are several options. One option I would like to explore would be to integrate political spaces into the museum (Please see image below).

1.1.11 Opportunity

Throughout history, artists have received commissions and inspired to create portraits of people. Many of these works of art fed on reductive stereotypes of race, gender, sexuality, and class²⁶.

The problem is not that the work does not exist, but that the museum and gallery culture is still rooted in the secular concept of what is considered to be high art, and what is not, a culture created in the service of white male European artists²⁷. However, these facts are often overlooked, and this ignorance is institutionally encouraged through public funding of separatist art projects based on ethnic or racial categories. Art institutions are constantly being reminded of the importance of these facts to the culturally fused, multi-racial society²⁸. However, the separation of art from the general cultural environment of society does not diminish the importance of cultural diversity. For still others, art becomes a guiding bridge from one culture to another. For some, art has a therapeutic effect; for others, creating or performing is a way to preserve culture²⁹.

Here, we are not only interested in cultural diversity itself, but also in its connection with human creativity, especially in the connection with what art produces. In addition to this idea, visual literacy and cultural competence are critical to success in our image-based society, and all students need to be able to talk about expressions that reflect our diversity. Visual art is a language that allows us to understand the thoughts and experiences of people throughout history and around the world³⁰.

25 — Immersive Digital Multimedia Art Exhibitions are a New and Engaging Force in the Art World (12.02.2021, Peter Lobner): <https://lynceans.org/all-posts/immersive-digital-multimedia-art-exhibitions-are-a-new-and-engaging-force-in-the-art-world/> [acc. 25.02.2022]

26 — 10 Artists Promoting Diversity Through Portraiture (Ruth Millington): <https://www.riseart.com/guide/2386/10-artists-promoting-diversity-through-portraiture> [acc. 05.12.2021]

27 — Diversity in the art world: where are we at now and what's being done? (26.06.2020, JR Atkinson): <http://untitled-magazine.com/diversity-in-the-art-world-where-are-we-at-now-and-whats-being-done/> [acc. 05.12.2021]

28 — How art bridges cultures: Encouraging artistic diversity in Lincoln (21.05.2018, Sarah Troyer): <https://journalism.unl.edu/news/how-art-bridges-cultures-encouraging-artistic-diversity-lincoln> [acc. 04.12.2021]

29 — Cultural Diversity, Creativity and Modernism (Rasheed Araeen): http://thirdtext.org/?location_id=458 [acc. 05.12.2021]

30 — What does it mean to incorporate diversity in the classroom? (Dr. Catherine Jolivet): <https://rcoal.missouristate.edu/magazine/art-diversity.htm> [acc. 04.12.2021]

1.2 Research Questions

- How do art institutions tackle exclusivity in contemporary art?
- What is the reason for the underrepresentation of contemporary art in culturally marginalized communities?
- How can contemporary art become more accessible to culturally marginalized communities?

1.3 Methods

To answer the questions my first attempt would be to find out about the demography and to have a better look of the audience in the art scene by contacting museums and galleries. The selection process would also be an interesting aspect for my topic. I would then do cultural probes where I would ask people from different social groups as well as cultural groups who aren't exposed to art what their opinion and what their perception of art is. Based on that a specific question will be created which I would then research for my bachelor thesis.

One method I would like to try out would be to let the people who aren't exposed to conceptual art create an artwork by themselves with limited objects to convey them the meaning behind conceptual art thus may leading to a better understanding of contemporary art in general.

1.4 Motivation & Contribution

I have a personal motivation as I would identify myself as someone who would not fit into the average art consumer. I was exposed to art through a friend, otherwise, I think I would never really get into art. In my culture especially in my household art specifically modern art was not represented very well. We weren't really exposed to art and didn't have extended knowledge on the possibility of expressing ourselves artistically, except for knowing certain terms and artists like Da Vinci, Picasso but also solely based on sayings. There are many cultural and social groups that could contribute a lot to the contemporary art scene.

In my work, I want to explore the relationship between these social groups and art. I would like to expose art to culturally marginalized groups and explore their reactions to it. I would like to approach my project from the role of an artist thus spreading awareness through experience design.

2 Concept

2.1 Concept and Angle

There are two ways to create a concept: merging different social spaces to achieve a diverse audience, or to raise people's awareness regarding the exclusivity problem within modern art.

2.1.1 *Merging social & political spaces*

...2.1.1.1 *Concept*

The concept entails integrating a social space consisting of people who are not exposed to contemporary art into an art space, thus providing interaction between two different social settings. By incorporating a social space into an art exhibition, a connection to the culturally marginalized people is established, which could serve as an icebreaker during the integration process.

...2.1.1.2 *The Space*

The art installation can be performed physically or digitally. Whereas physically providing interaction between these two social spaces through the use of the hookah, while digitally providing interaction through the exploration of the space. Both dimensions have an exploration factor, with the latter offering the most immersive experience. If the digital solution is chosen, the NFT medium can be explored and utilized through, for example, releasing different hookah flavors as NFTs.

...2.1.1.3 *Group*

I will be using the social space of hookah culture as I grew up in this culture in which people of different ages and cultural backgrounds socialized. Many people in that culture belonged to the working class and had a migratory background, which is why only a few people came into contact with art, let alone modern art.

2.1.2 *Exclusivity within modern art*

...2.1.2.1 *Concept*

This concept evolves into an experiential design and shows how to portray exclusivity of modern art through a performance.

...2.1.2.2 *The Space*

The space must be an art space with a permanent exhibition, as anything else would not make much sense.

2.2 Related Works

2.2.1 *Coach Stage Stage Coach VR experiment Mary and Eve (2017), Paul McCarthy*

Through virtual reality, McCarthy shows the perversion of reality: a reality that already exists as an extreme visualization of violence is rooted in popular culture and modern imagery. Works of art are presented using today's best virtual reality technology, a fully immersive system that allows you to move on a local scale. The aim of Khora Contemporary is to make VR technology a widely used medium in art and to combine the vision of artists with the limitless



Fig. 5 — Hookah bar



Fig. 6 — Hookah bar in the Art space

possibilities of virtual reality³¹.

2.2.2 Stadium (1991), Maurizio Cattelan

Maurizio Cattelan's Stadium is a historic work and the first major sculpture in the artist's famously provocative career. The game, staged by Cattelan, took place as part of an art event at the Galleria comunale d'arte moderna in Bologna. He used performance as a means of social transformation, which had a strong reference to the current political circumstances in Italy, particularly the growing North African diaspora. By playfully reducing the troubling issues of prejudice, cheap labor, and growing xenophobia to a game of table football³².

2.2.3 Stem Player (2021), Kanye West

For \$ 200, Donda Stem Player will allow users to customize any song by Kanye's album "Donda" highlighting individual parts of songs, adding effects, manipulating bass, vocals, bass, drums and samples, dividing any song into basics. You can also create loops from small sections of a song, swap them, speed up, slow down, and even add effects. It allows you to turn a song into something completely unrecognizable, but as a handy tool for creating remixes, it is not very useful. With it you can change the number of different stems or tracks in songs on Donda³³.

2.2.4 Balloon Dog (1994), Jeff Koons

Jeff Koons Balloon Dog is considered the supreme example of the famous Celebration series of paintings and sculptures created by Koons in the early 1990s. Aside from the small balloon dog sculptures, Koons is also known for creating a huge 10-foot version of the work that accentuates our childish sentimentality while making our memories fade. Like Koons' early works Inflatable and Equilibrium, Balloon Dog is a symbolic vessel of air filled with the immaterial matter of life. In the shape of the balloon, the dog has a deep connection to our individual memories of childhood fun and play - an experience that can be both collective and deeply personal³⁴.

2.2.5 Avatar Project (2021), Takashi Murakami and RTFKT Studios

Murakami and RTFKT Studios are collaborating on a series of "avatars," or 20,000 digitally generated 3D figures, each with a random assortment of pre-designed features. Murakami helped design the figures' eyes, mouths, helmets, clothing, and "features," adopting characteristic elements of his familiar cartoon-like aesthetic³⁵.

31 — Coach Stage Stage Coach VR experiment Mary and Eve, 2017 (2019): <https://artbasel.com/catalog/artwork/85813/Paul-McCarthy-Coach-Stage-Stage-Coach-VR-experiment-Mary-and-Eve> [acc. 26.02.2022]

32 — Lot 39: <https://www.sothebys.com/en/auctions/ecatalogue/2013/may-2013-contemporary-evening-n08991/lot.39.html> [acc. 27.02.2022]

33 — Kanye West's 'Donda' Expanded With Additional Tracks Available on Stem Player (27.10.2021, Trace William Cowen): <https://www.complex.com/music/kanye-west-donda-expanded-with-additional-tracks-on-stem-player/> [acc. 19.03.2022]

34 — Jeff Koons and His Balloon Dogs (07.11.2021, Zuzanna Stańska): <https://www.dailyartmagazine.com/jeff-koons-balloon-dog/> [acc. 20.03.2022]

35 — After Declaring His Business on the Brink of Bankruptcy, Takashi Murakami Is Auctioning a Collection of Smiley-Flower NFTs (31.03.2021, Sarah Cascone): <https://news.artnet.com/art-world/takashi-murakami-nft-1956030> [acc. 20.03.2022]



Fig. 7 — Paul McCarthy's C.S.S.C. VR Mary and Eve (2017): <https://bit.ly/3wXcpLW>



Fig. 8 — Maurizio Cattelan (1991): Stadium: <https://artsandculture.google.com/asset/stadium/ggEOG4CB1ScD2g>

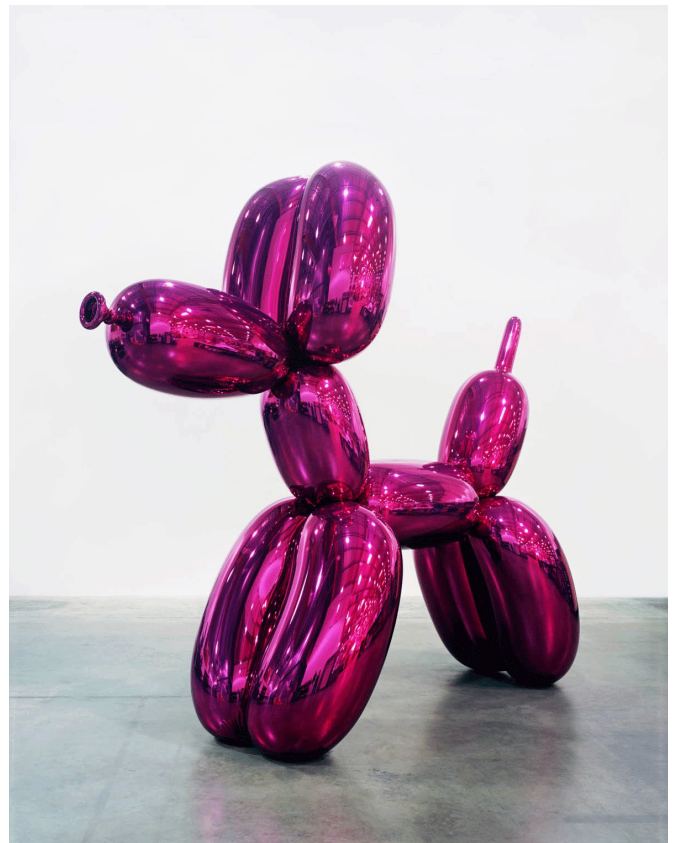


Fig. 10 — Jeff Koons "Balloon Dog": <https://www.icon-icon.com/en/the-balloon-dog-by-jeff-koons-2/>



Fig. 9 — Takashi Murakami "Clone X" (2021): <https://jingculture-recommerce.com/rtfkt-takashi-murakami-clone-x-nft-avatars/>

2.2.6 *The Glass Ceiling (2021), Hood by Air*

The Glass Ceiling was a performative art created for the fashion brand "Hood by Air", which was exhibited at Luma Westbau in Zurich. The idea that this is "glass" is a review of literature and male pressure. For many women in the scientific community, the work is not yet complete. Women all over the world climb stairs in every sector and break through glass ceilings, whether they were superimposed on them or built by themselves³⁶.

2.2.7 *Tate Modern (2000), Herzog & de Meuron*

The Tate Gallery of Modern Art (Tate Modern for short) in London is one of the world's largest museums of modern and contemporary art. It is located in a converted power station, the former Bankside Power Station, on the Thames Embankment in the borough of Southwark. The refurbishing of the power plant makes the museum so iconic. It's also the most visited museum of the UK³⁷.

2.2.8 *Disguise: Masks and Global African Art (2016), Various Artists*

"Disguise: Masks and Global African Art connects the work of twenty-five contemporary artists with historical African masquerade, using play and provocation to invite viewers to think critically about their world and their place within it. By putting on a mask and becoming someone else, artists reveal hidden realities about society, including those of power, class, and gender, to suggest possibilities for the future." - Brooklyn Museum

This project includes many artists as well as Jacy Satterwhite from marginalised groups and addresses topics through different fields in art, relevant to some social groups who maybe won't deal with art in their everyday life³⁸.

2.3 Conversations with Artists and Curators

2.3.1 *Conversation with Livio Baumgartner from Die Diele*

"Die Diele" is not a traditional art space: "Die Diele" consists of two storefront windows on Sihlhallenstrasse, which are regularly filled with art and can be reached via a hallway or more precisely "Die Diele", which in German stands for a Hallway³⁹. "Die Diele" is an independent and non-profit art space run by Livio Baumgartner, who is also an artist. Baumgartner makes his selections intuitively and curates the temporary exhibitions in a rather pragmatic way, often under a specific theme without a conceptual or theoretical super-

36 — Anonymous Club - The Glass Ceiling: <https://www.e-flux.com/announcements/347667/anonymous-club-the-glass-ceiling/> [acc. 20.03.2022]

37 — What's so great about the Tate? (21.09.2007, Sarah Phillips): <https://www.theguardian.com/artanddesign/artblog/2007/sep/21/whatsso-greataboutthetate#comment-3451648> [acc. 20.03.2022]

38 — Disguise: Masks and Global African Art: https://www.brooklynmuseum.org/exhibitions/disguise_masks_global_african_art [acc. 20.03.2022]

39 — Die Diele: <https://www.duden.de/rechtschreibung/Diele> [acc. 13.03.2022]

structure⁴⁰.

Designed as an open vessel, Die Diele gives the invited artists a space to experiment. Artists receive a carte blanche and are thus free to choose what they want to show in the vitrines.

"The small space, which is actually not a space at all, but rather a place that exponentiates the display, brings with it already existing limitations, which are, however, to be understood in the actual sense not as limitations, but rather as inspiration. The result is site-specific art par excellence, since the artists are challenged to deal with the existing space and to tread new paths or to deviate from traditional forms of presentation and try something new." - Die Diele Website⁴¹

Livio Baumgartner is an Artist and Curator, who founded Die Diele in 2009. Before doing art, Livio worked as a Decorators, where he was responsible for decorating store fronts, which ultimately led him to found his own art space in its current state. While we were discussing about marginalized social groups in the art scene, he mentioned that a few years ago there was a strip club next to Die Diele, which led to workers, who are usually not strongly represented in the art scene, stopping by and discussing art. There was a specific discussion between two sex workers he listened to, in which they were trying to decide whether the current exhibition by Chrisitan Jaquet, who painted scantily dressed women in acrylic⁴², was a work of art or advertisement. Livio often met Drug addicts and dealers (hence the suitable name for the art space) and discussed with them the current exhibition. One day he saw them smoking crack in the hallway with a self constructed pipe, which he then used as a piece of artwork for his exhibition "Vitrine 04 - The Deal"⁴³. He proved that merging different social spaces creates a more diverse art community.

2.3.2 Conversation with Daniel Baumann from Kunsthalle

Kunsthalle Zürich presents contemporary art with international standards. Each exhibition is an experiment. In this way, Kunsthalle Zürich constantly questions art, the public and itself. A transparent, open and inclusive approach is a central principle of Kunsthalle Zürich.

Daniel Baumann has been director and curator of the Kunsthalle Zürich since 2015. He is best known in Rheinknie as the initiator of the off-space "New Jersey", co-founder of the festival "Shift" or as the person responsible for the project "Nordtangente - Kun-

40 — Die Diele (Livio Baumgartner, 2009): <https://diediele.format.com/about> [acc. 13.03.2022]

41 — Die Diele (Livio Baumgartner, 2009): <https://diediele.format.com/about> [acc. 13.03.2022]

42 — "vollbu.frz.kue.tabul" (Christian Jaquet, 17.12.2010-09.01.2011): <https://diediele.format.com/christian-jaquet-vollbu-frz-ku-tabul#1> [acc. 13.03.2022]

43 — Vitrine 04 - The Deal (23.12.2014): <https://diediele.format.com/1914307-vitrine-04-the-deal#0> [acc. 13.03.2022]



Fig. 11 — Die Diele - <https://diediele.format.com>



Fig. 12 — Die Diele - <https://diediele.format.com>



Fig. 13 — Die Diele - <https://diediele.format.com>

sttangente". He succeeds Beatrix Ruf at Kunsthalle, who later was appointed as the creative head of the Stedelijk Museum in Amsterdam.

Before his work at Kunsthalle, Baumann's curatorial activities has been primarily international: Asia, Europe and the U.S. He advised the Frieze Art Fair in London on the founding of its new Frame section. The art historian has also worked as a critic for magazines such as Artforum, Kunstbulletin, and Parkett. In 2013, he curated the 2013 Carnegie International, the most important international biennial for contemporary art in the USA, together with Dan Byers and Tina Kukielski at the Carnegie Museum of Art in Pittsburgh⁴⁴. He worked many years for the Adolf Wölfli Foundation in the art museum of Bern, where he discovered interest for the unusual⁴⁵. Born in 1864 in Emmental, Adolf Wölfli grew up in very poor conditions in various places. Around 1870, his father abandons the family. Wölfli and his mother fall into poverty and are forced to move to their home community of Schangnau. There they are housed separately with farmers as laborers. In 1874 Wölfli's mother passes away, and her son grows up under degrading living conditions as an orphan with various farming families in the Emmental⁴⁶. This inspired Daniel to focus on non traditional artists and artwork in his future curatorial works. Before beginning his work at Kunsthalle, he stated, that he is going to focus on attracting a more diverse community. He and his Team started to include artists from regions other than the west. Before the new initiative around 90% of the exhibitions at Kunsthalle were from Artists based in Europe and North America. Kunsthalle also established workshops for Refugees, where they have the opportunity to take on the artistic or curatorial roles and plan an exhibition. Another aspect they focus on is the younger demographic, where they offer guided art tours for school classes⁴⁷. In the beginning, the tours cost 50 francs for the whole school class, which led to a small number of people signing up, prompting them to offer the tour for free. During Covid, Kunsthalle asked people what they would do if you could plan an entire exhibition in their space without the notion of realizing it. The demand for this project, however, was so strong that they then decided to realize it. Daniel tries to convey the background of an artwork as straightforward as possible. He prefers a rather uncomplicated writing style, without sounding too highfalutin or too simple. He explained that all of these approaches can lead to failure, but can also lead to success if done properly, whereas the outcome gets more evident each year as the art community increases in diversity. We also talked about the dilemma of artists with a migratory background, where you are expected by

44 — Daniel Baumann wird Direktor der Kunsthalle Zürich (03.09.2014, Karen N Gerig): <https://tageswoche.ch/kultur/daniel-baumann-wird-direktor-der-kunsthalle-zuerich/> [acc. 15.03.2022]

45 — Ein Rastloser macht halt in der Kunsthalle Zürich (14.04.2015, Karen N Gerig): <https://tageswoche.ch/kultur/ein-rastloser-macht-halt-in-der-kunsthalle-zuerich/> [acc. 15.03.2022]

46 — Adolf Wölfli (25.07.2021, Waldauer): https://de.wikipedia.org/wiki/Adolf_Wölfli [acc. 15.03.2022]

47 — Vermittlung in der Kunsthalle Zürich: <https://www.kunsthallezuerich.ch/de/vermittlung/> [acc. 15.03.2022]

your family to do a well-paid profession. Being an artist is usually not included in such expectations. As a result, the artist's motivation can be money-driven, which again is often frowned among the modern art community. Lastly, we turned our conversation to the topic of NFTs. We discussed whether NFT art is considered art, to which Daniel responded that many around him don't take it seriously, but he thinks it's in the same vein as the pop art movement. When pop art first appeared it was not appreciated by many traditional art lovers and nowadays it is a big chapter in the art world.

2.3.3 Conversation with Daniel Morgenthaler from Helmhaus

The Helmhaus Zurich is located in the center of the city of Zurich opposite the Stadthaus and next to the Grossmünster on the Limmat River. It exhibits contemporary art, primarily by Swiss artists or by artists who live in Switzerland. Individual, group and thematic exhibitions are dedicated to the vibrant Swiss art scene. Q&A's with artists provide first-hand insights⁴⁸.

Daniel Morgenthaler has been a curator at Helmhaus Zurich since 2011. Since 2014, together with Aoife Rosenmeyer, he has been responsible for the conception and programming of the Pro Helvetia-supported workshop series "Crritic!" on the current situation of art criticism in Switzerland⁴⁹.

Daniel confirmed the problem with marginalized groups in modern art. At the moment Helmhaus has more of an older art audience. Helmhaus organized several projects to include marginalized groups, such as disabled people, where they exhibited a project called "Everything they touch changes" by the collective Wages for Wages against. This project was designed to be accessible to people with disabilities, which was ensured by involving disabled people in the process of construction. The artworks were allowed to be touched, felt and listened to⁵⁰. We continued talking about the field research for my project, in which I visited an exhibition of modern art with my friends who do not consume art, which provided me with insights on upon which I was able to build my thesis. He emphasized that including the target audience in the work increased the chance of appealing them. He also mentioned a project, where people were able to talk to an audience about a specific aspect of their life, which gave them a stage for expression. A project of Ahmed Afsar at Helmhaus was a public poetry where people with foreign descent were able to write and perform their own poems in their mother tongue⁵¹. The current project at Helmhaus displays the importance and history of gold. With modern digital works partly referencing the hip-hop culture to traditional mining equipment, the

48 — Helmhaus: <https://www.stadt-zuerich.ch/kultur/de/index/institutionen/helmhaus.html> [acc. 15.03.2022]

49 — Daniel Morgenthaler: <https://www.arc-artistresidency.ch/guests/guests-detail~daniel-morgenthaler~> [acc. 15.03.2022]

50 — Alles, was ihr berührt, verändert ihr, Ausstellungsguide - Booklet (03.12.2021)

51 — Exhibitions, Ahmed Afsar: <https://habibafsar.wordpress.com/exhibitions/> [acc. 15.03.2022]



Fig. 14 — Alles, was ihr berührt, verändert ihr in Helmhaus: <https://zuercher-museen.ch/museen/helmhaus-zuerich/archiv/alles-was-ihr-beruehrt-veraendert-ihr>

exhibition offers a wide variety of mediums. Last but not least he mentioned the problem of creating an exhibition for specific socially marginalized artists, which can lead to excluding other communities and also to the referring marginalized artists having a problem of being pigeonholed.

2.3.4 Conversation with Mitchell Anderson from Plymouth Rock

Plymouth Rock is an off-space founded by Mitchell Anderson. It was established in 2014 and is based in Zürich, Switzerland. He is also a part-time lecturer at the ZHDK Fine-Arts department.

Mitchell Anderson is an Artist, Curator, Art lecturer and Art critic. He moved to Switzerland at the age of 22 and lived here ever since. Mitchell chooses art pieces for his exhibitions by his own preference without following a specific guideline, mainly contacting artists by himself directly.

We were focusing our conversations on the current NFT art and how it is increasing in popularity among art enthusiasts as-well as outsiders. He mentioned that there aren't many people who are approaching the NFT medium or technology artistically. He emphasized that we should look at the NFT technology as a vessel to output a work of art and not mainly to generate "exclusive" generative avatars. One artist Mitchell Anderson spoke highly about in terms of the NFT art was Simon Denny. Simon joined the NFT debate by releasing NFT Mine Offsets, a new series of NFTs that marked his first exposure to the art of cryptography. He was one of the first established artists to embrace the ideology of blockchain, and his work makes the strategy and aesthetics of the tech world visible. Over the past decade, since the inception of cryptocurrencies, Simon Denny has made several contributions to the visualization and research of blockchain in the context of contemporary art. He exhibited one of the first major blockchain installations at the 9th Berlin Contemporary Art Biennale in 2016, Blockchain Future Nation, and in 2018 curated Blockchain at the Berlin Schinkel Pavilion Exhibition of the artist, including proof of work. Simon Denny's latest work, Economist Chart⁵² NFT (with Moritz Shularik, Historical House Prices, Aggregate Trends) for Kunsthalle Basels INFORMATION (Today)⁵³, reflects both Denny's rigorous conceptual practice and his deep understanding of blockchain. Unlike many flashy NFTS, artist Simon Denny's image is a simple static map created in collaboration with economist Moritz Schularik, co-author of a major research project monitoring global house prices from 1870 to 2012⁵⁴. Lastly an Artist he referred me to was Eve Sussman, who

52 — Economist Chart NFT (with Moritz Schularik, Historical House Prices, Aggregate Trends): <https://www.kunsthallebasel.ch/en/b-side/economist-chart-nft/> [acc. 20.03.2022]

53 — INFORMATION (Today): <https://www.kunsthallebasel.ch/exhibition/information-today/> [acc. 20.03.2022]

54 — Down in the Mine (18.03.2021, Brian Droitcour): <https://www.artnews.com/art-in-america/features/simon-denny-nft-1234587232/> [acc. 20.03.2022]

is a renowned mixed-media artist (film, sculpture, photography). In 2004, she made a 12-minute video for the Whitney Biennial called "89 seconds at Alcazár," in which she recreated the scene from Diego Velázquez's 1656 classic "Las Meninas". Sussman carved the video in 2304 pieces and published each piece in collaboration with Snark.Art as an NFT. So to display the video as whole, you needed to have access to every piece held by different owners.

2.3.5 Conversation with Emmanuel Heim

Since 2017 Emmanuel Heim lives and works in Berlin and focuses on the creation of images. His preferred technique is oil painting. However, analog photography, printing techniques and drawings are also used in his process.

He seeks a deeper abstraction in figurative approaches, a blending of real experiences, fleeting memories and expressive dream worlds. He finds the intensity of the paintings in the complexity, but also in the fusion of the individual elements. He paints intuitively with abstract gestures in his paintings and draws inspiration from natural forms and structures. Thus, he strives to work without bias and without questioning. The physical act of creating is always interrupted by contemplation, in which he reflects on composition and theme. Each image created is an abstract, and at the very core of his practice is both challenge and experimentation⁵⁵.

We talked about marginalized groups in the modern art scene, where he referred me to an art collective he is member of called The Palace Collective. The Palace Collective is an international creative network and events organisation focused on cross-disciplinary collaboration. He stated that the festival is femme-led⁵⁶, which in his experience ensures a broader spectrum of artists also actively dismantling domination culture, white supremacy, and heteropatriarchy. There is also a festival each year called The Palace Arts Festival, which includes a week-long residency where 70 different artists will create, collaborate and perform. About a week of residence takes place at the Palace of Princely Bishops in southern Poland. The collective gallery space "Shop Window" presents the work of residents and invited artists⁵⁷. The festival also provides a manifest, where many rules of dealing with people are written, which ensures a safe space for everyone specifically marginalized people. Emmanuel said that the diversity of participants is increasing every year and he sees more and more people of color, for example. At the festival, many artists exhibit their work, for example, Emmanuel painted for 1.5 hours as a performance. In conclusion, he stressed that diversity in the art scene is important because he learns many

55 — Emanuel Heim (Translated to english): <https://networkofarts.com/public/artist/1197> [acc. 20.03.2022]

56 — Femme-led: <https://www.thepalacecollective.org/femme-led> [acc. 21.03.2022]

57 — Create, collaborate and play at Poland's Palace Arts Residency and Festival (17.03.2017, artsculture): <https://artsculture.newsandmediarepublic.org/news/create-collaborate-play-polands-palace-arts-residency-festival/> [acc. 21.03.2022]

things through discussions with his peers. Another project he pointed out to me was Bluestar Berlin⁵⁸, where people with no artistic background can visit the project space and work on artwork with artists on site, providing greater visibility and diversity in the modern art community through collaboration.

2.3.6 Conversation with Jevouspropose

Jevouspropose is an art space integrated into the offices of Sabrina Kohler. Before Jevouspropose she was co-owner and co-director of Rotwand gallery and staubkohler gallery, both located in Zurich. Sabrina Kohler holds a diploma in modern and contemporary art of Christie's Education London (Certificate University of Cambridge) and a master of science (ETH Zurich)⁵⁹.

Sabrina invites a personality to propose an artist with a specific set of works. The works are installed in the jevouspropose space, premiered with a vernissage and remain on view for a period of time. Visitors can visit the space by appointment. During covid, Sabrina created en passant, where she worked with the window fronts of the space, similar to Die Diele. By placing artwork in the window fronts, Sabrina was able to appeal to a broader audience. She mentioned that she initially closed the blinds of her art space because she felt like she being observed while working in the space, but later realized that she missed the interaction of people from the outside with the art space. She is currently (04.03.-30.04.2022) exhibiting an installation by Soojin Kang⁶⁰.

2.3.7 Conversation with Heiko Schmid

The conversation with Heiko was very interesting. He helped me to figure out the concept and to question my topic. Aspects he suggested me to explore were the spatial intersections and how this would be represented in my project, how to create transfers, how to create interactions, what are the main interactions and lastly which interactions are important for my final product. Finally, he suggested to explore how to define a digital environment and how to differentiate it with the physical environment.

2.3.8 Insight from Tate

I got a small insight from Tate and how they deal with cultural marginalized groups in their institution. Vasilis Moschas (Visitor Communications Assistant) stated following objectives from Tate to create a more diverse art experience:

- support artistic risk taking and scholarly excellence across the

58 — Bluestar Project space: <https://www.berlinbluestar.com> [acc. 21.03.2022]

59 — Jevouspropose: <https://jevouspropose.ch> [acc. 10.04.2022]

60 — For jevouspropose#12, Georgina Casparis (curator, consultant and project manager) proposes the artist Soojin Kang (04.03.-30.04.2022): <https://jevouspropose.ch/jevouspropose/> [acc. 10.04.2022]



Fig. 15 — Soojin Kang Installation (2022): <https://jevouspropose.ch/jevouspropose/>

five centuries of British Art and the international modern and contemporary collections;

- grow audiences and membership that are more reflective of the UK and continue to attract a diverse global audience as visitors to Tate's exhibitions and digital spaces;
- enhance our role as a global innovator by promoting a more diverse art history, reflecting how art is made and seen now;
- expand the possibilities of museum spaces as sites of learning, playing a leading role in practice and advocacy regarding the importance of creative learning and access to the arts for young people;
- expand access to the collection across the four nations of the UK, taking a leading role in supporting and working in partnership with the regional museums ecology;
- make digital part of everything we do by placing audiences at the centre of experiences which span online, gallery and commerce spaces and collaborating across departments;
- maximise partnerships internationally to advance research, contribute to international dialogue about art and increase international fundraising;
- enable Tate's people to thrive and shift the workforce to more closely reflect the UK population today;
- reduce our carbon consumption significantly and lead sectoral thinking in this area;
- develop Tate's Estate and digital, technical and environmental infrastructure to preserve buildings and our growing collection for the future and expand access to it through digital and physical means; and
- conceive and implement a business model that is not dependent on income generation through maximal ticket sales.

Vasilis Moschas, Tate (2022)⁶¹

2.3.9 Conversation with Im Fenster

Im Fenster was founded by Carmen Oswald, a voice teacher, and Felix Schwarz, an architect. Initially, they used the space as an office for their respective professions. Soon they noticed that the district was increasingly turning into a promenade, with a growing number of stores, cafés and pedestrians, which prompted them to consider using the then-empty window storefront as an art space. The interesting aspect of this art space is the fusion of three different social spaces: the promenade, the art space and finally the office space, which is used for singing sessions. When discussing culturally marginalized groups, Carmen mentioned that she is keen to diversify the artists exhibiting. She desires to see more artwork on politically relevant topics (e.g., the BLM movement).

61 — Quoted from Email of Vasilis Moschas, Tate (2022)

2.3.10 Conversation with *la_cápsula*

la_cápsula is an off space located in Zurich focusing on the dialog between Swiss people and the artistic approach from Latin America. It was founded by Adriana Domínguez, who is also responsible for the curatorial duties. Adriana is an Art Historian and Curator from Mexico, currently living and working in Zurich. She graduated in Art History from Universidad Iberoamericana in Mexico City and did an MAS in Curating at ZHdK. She worked as a curator in Museum Tamayo in Mexico as well as in commercial galleries both in Mexico and Zurich. Apart from *la_cápsula* she currently works for the Wenger Gallery and Grieder Contemporary⁶².

We had an insightful conversation about culturally marginalized groups in the modern art scene. She mentioned that the doorsteps before entering her art space are the first hurdle for visitors. She wished that many passersby would enter the art space, as most stay outside and watch the action through the storefront windows. She agreed that there is a problem with diversity in modern art, as many of the visitors to her art space were regulars, for instance. There was one particular performance that featured an artist walking through Zurich dressed in plants that drew the attention of pedestrians on the street, garnering a lot of attention from a very diverse audience.

Adriana primarily exhibits artwork by artists with Latin American roots, as there are not many art spaces in Europe that represent this culture, which leads her to also show artwork by artists from outside of Switzerland. She occasionally exhibits artwork by Swiss artists to attract local visitors in the area.

2.3.11 Conversation with *Marsie*

Marsie is an art collective and art space founded in 2012 by Simone Etter and Marianne Papst. They label *Marsie* as a collaborative artistic working method. They study art education together and this sparked the idea for them to collaborate together. The focus lies on developing strategies, methods, formats and actions. Based on the context, it is conceptualized as performance art, artistic interventions or in collective walking⁶³.

Marsie - Raum für kollektive Kunst is a self-organized, non-commercial exhibition and project space for visual arts with collective and cross-disciplinary artistic practices. They share their resources for projects interested in artistically networked collaboration, connections with the public outdoor space, or to realize a collaborative project. The collective and networked way of working and especially

62 — Adriana Domínguez (Founder and Curator): <https://de.lacapsula-zh.com/project-07> [acc. 20.04.2022]

63 — *marsie_info*: <https://www.marsie.ch/kuenstlerinnen/> [acc. 20.04.2022]

the mediation and experience of contemporary art are in the center. Marsie is a project platform, workspace, action space, meeting place and makes room for active artistic art mediation⁶⁴.

Talking to Simone and Marianne, it soon became apparent to me that they are very committed to building a community and engaging people from the neighborhood, without necessarily focusing on their artistic backgrounds. They created an art performance where they baked a cake using ingredients from neighbors in the surrounding area. This caught the interest of people who were not art enthusiasts, but were somehow involved in the creation of the cake. By involving a variety of people from the neighborhood, Simone and Marianne were able to create a more diverse art community. During the Covid pandemic, they communicated art through live streams where people could watch from outside through the storefronts. Simone and Marianne try to spend their time more outside of the art space to create a connection with the pedestrians therefore creating a more approachable environment.

2.3.12 Conversation with Donia Jornod

Donia Jornod is an artist who currently lives in Zurich. She focuses on the perceptible limits of reality through the human body. When talking to Donia, I received interesting insights regarding cultural marginalized and their relation to modern art.

She mentioned an artwork from the Algerian-born artist Adel Abdessemed, where he recreated the infamous headbutting of Zidane to Materazzi in the 2006 World Cup final as a bronze sculpture. The statue captures the moment when, with the scores at 1-1 between France and Italy in the world cup final, Zidane was given a straight red card for his assault on Materazzi deep into extra-time⁶⁵. This artwork created interests among people with different backgrounds who were primarily interested in the cultural aspect of the sculpture.

We also moved our conversation to Jeff Koons and his artistic approach. Donia made an interesting point about Jeff Koons and his artistic approach where he ironically plays with kitsch and manages to gain the attention of the exclusive art scene as well as the general public without being too omnipresent.

Lastly Donia mentioned the Algerian-French artist Mohamed Bourouissa, who incorporates social things happening on the streets into the art space thus giving it a new context.

64 — Das marsie -Raum für kollektive Kunst (Translated to english): <https://www.marsie.ch/das-marsie/> [acc. 20.04.2022]

65 — Zidanes Kopfstoß als Riesenskulptur in Paris (19.11.2013): https://www.focus.de/kultur/kunst/zidanes-kopfstoß-als-riesenskulptur-in-paris-fussball_id_2209847.html [acc. 20.04.2022]



Fig. 16 — Das marsie -Raum für kollektive Kunst: <https://www.marsie.ch/das-marsie/>



Fig. 17 — Adel Abdessemed's Zidane Headbutt sculpture in Qatar: <https://www.theguardian.com/football/2016/mar/16/footballers-sent-off-in-the-final-match-of-their-careers>



Fig. 18 — Zidane headbutt (2006): <https://www.youtube.com/watch?v=lqKd27CTxD0>

2.3.13 Conversation with Seline Fölscher

Seline Fölscher is the Head of art education at Kunsthalle Zürich. We had an insightful conversation about the current state in modern art as well as the current exhibition of Kunsthalle and some for my topic interesting projects.

We first started our Conversation about the refugee project of Kunsthalle, where she added that the refugees receive certificates after accomplishing the workshop. The certificate is called Diplomart, which stands for a Diplom in art or Diplomat so to say diplomat of their respective counties. By using the prestigious and known name of Kunsthalle she manages to increase the validation of their job application thus applying it for a good deed.

In the conversation about culturally marginalized artists, Seline mentioned that from the 1940s to the 1970s, many works of art that had a personal connection to the artist and their biography were not considered art. This was roughly the same time period that Daniel Baumann was taught, which is interesting as he doesn't share this view and invites many artists who reflect their personal experiences through art according to Seline. Referring to artists who reflect their personal experiences Seline mentioned Igshaan Adams, who often reflects his past upbringing in his artworks. Igshaan Adams lives and works in Cape Town, South Africa. His biography, as Adams says in interviews, is shaped by the experience that a lot of things come together in a person, but also in societies. Adams was born in 1982 in Bonteheuwel, a segregated township in Cape Town that was created between 1961 and 1964. During the apartheid era, blacks and "coloreds," people of mixed ethnicity, were forcibly relocated to blighted neighborhoods. Classified as a Creole with Malay roots as a "colored person," Adams grew up as a practicing Muslim with Christian grandparents. Kicking Dust is inspired, among other things, by improvised human-made paths. Also called "desire lines", they connect neighborhoods like those between Bonteheuwel and Langa, bringing together communities that are actually hostile to each other for racial and religious reasons. The title of the exhibition, Kicking Dust, refers to an indigenous South African dance that Adams attended as a child among his grandparents' Nama community in the Northern Cape province. The dance, described as "dancing in the dust," is a ritual courtship dance during which the dancing causes clouds of dust to rise from the dry ground⁶⁶. Seline added that Igshaan hired abused women to work on his artworks in his studio, which also serves as a shelter, as he had an abusive father in his childhood who abused his mother, thus embodying the meaning of his artworks through his way of working.

66 — Igshaan Adams - Kicking Dust (05.02–22.05.2022): <https://www.kunsthallezurich.ch/de/ausstellungen/1934-igshaan-adams> [acc. 02.05.2022]



Fig. 19 — Art education at Kunsthalle Zürich: <https://www.kunsthallezurich.ch/en/vermittlung/>

Lastly there was the benefits auction of Kunsthalle during the pandemic (11.-20.12.2020), where they sold the artworks of the exhibition through Ricardo. This was a conscious decision to focus on broad rather than exclusivity.

2.3.14 User studies & Observations

For my user studies, I aimed to involve my inner circle who are not in regular contact with modern art, artists and curators in the field. By people who are not in touch with art, I refer to people who consume modern art for less than 10 minutes a week. For my research, I asked people who were not exposed to modern art to create their own readymade artwork. They had to select objects within a 5-meter radius and were given 5 minutes to complete their artwork. This resulted in these artworks, some of which even contained a title. This task further helped me grasp their perception and comprehension of modern art and how they communicate a message through art.

Another experiment I did with them was to attend an exhibition devoted to contemporary art (GOLD - Mining the Unconscious / Leitmedium ins Unbewusste⁶⁷), and to my surprise they were neither estranged from the white room nor from the modern art space in general. On the contrary, they embraced the fact that you can pull something out of reality and display it in a white space in order to give it a new context. They could not relate to the artworks in the exhibition, except for one piece that dealt with the meaning of gold in hip-hop culture. The majority of participants would visit a modern art exhibition again.

2.4 Findings and Next Steps

Through interviews, conversations and observations I found out that including an aspect of a social space can generate interest in specific social spaces. Also, many people who I considered not to be interested in modern art, possessed a basic understanding of it. This all lead me to further approach the current concept of merging a specific social space and the art space. If it's going to be a physical or digital approach has to be decided.

67 — «GOLD – Mining the Unconscious / Leitmedium ins Unbewusste» 11.2.2022–10.4.2022: <https://www.stadt-zuerich.ch/kultur/de/index/institutionen/helmhaus/Vorschau.html> [acc. 21.03.2022]

3 Project development

3.1 Experiments

3.1.1 360° Youtube VR

To test the possibilities of Youtube VR, I created this simple 360° environment with floating fish and uploaded it to Youtube. I was able to pan around and explore the simple setting.

3.2 Prototypes

3.2.1 Hookah Bar

...3.2.1.1 Introduction

Hookah culture often unites people from different backgrounds. Couple of years ago the age restriction to smoke shisha was set at 16, which allowed young people to enter in and socialize with different groups of people.

...3.2.1.2 Hookah

The hookah or shisha is used for smoking sweetened and flavored tobacco. The hookah works by burning charcoal, which then burns the tobacco mixture and heats the water as well. The tobacco is often combined with sweet flavors such as apple, chocolate, coconut, licorice, watermelon and others. Hookah smokers inhale more tobacco smoke than cigarette smokers as they breathe in large amounts of smoke during a single puff, which can last up to 60 minutes⁶⁸. They inhale about 90,000 ml of smoke and take up to 200 puffs through the hookah. Cigarettes “burn” the lungs because they use heat, while hookah smoke is cooler and therefore does not burn. Flavored tobacco became popular in the 1990s in Eastern Mediterranean countries, and since then hookah use has spread throughout the world. Today, hookahs are available in tobacco stores and some gas stations around the world, along with various brands of tobacco and accessories. These days, hookah is often smoked socially, at home or in cafes and lounges. When smoking socially, a one- or two-pipe hookah is used, and three- or four-pipe hookahs are sometimes used at parties or small gatherings. A multi-tube hookah is best for those who smoke more frequently with friends, as it eliminates the need to change the tube⁶⁹.

...3.2.1.3 Digital environment

The goal of the digital environment was to provide visitors with an immersive experience featuring an aspect of the cultural marginalized groups, in this case the hookah bar. I created this immersive experience in Blender, taking inspiration from existing hookah bars in Zurich. The idea was to publish this experience in form of a pre-rendered video on Youtube, accessible to almost anyone with internet and offering a more detailed environment since it is pre-rendered.

68 — What are the health risks of hookah smoking? (04.09.2018, Debra Rose Wilson): <https://www.medicalnewstoday.com/articles/322982> [acc. 24.04.2022]

69 — Hookah Smoking and Its Risks (14.11.2021, Terry Martin): <https://www.verywellmind.com/what-is-hookah-and-is-it-a-safe-way-to-smoke-2825263> [acc. 24.04.2022]

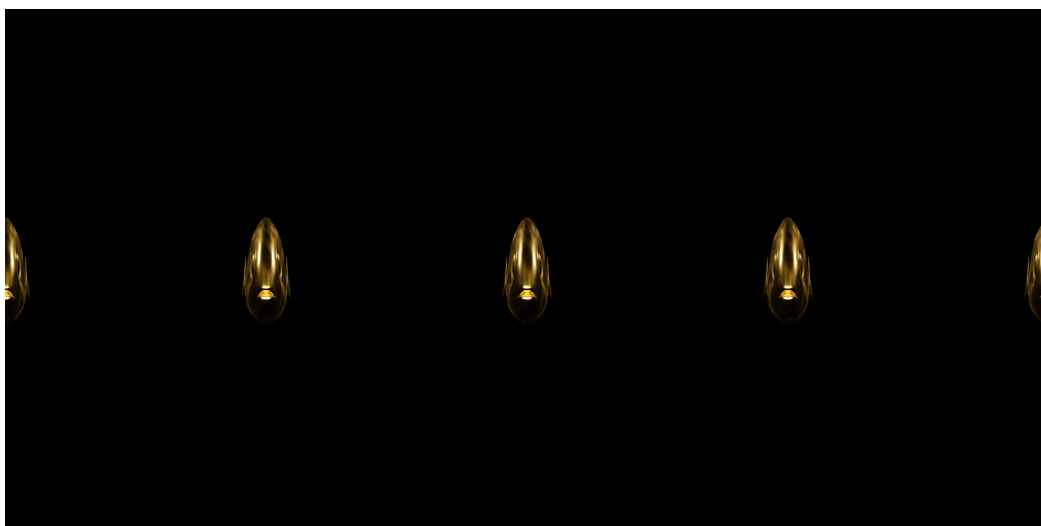


Fig. 20 — 360° Fish render

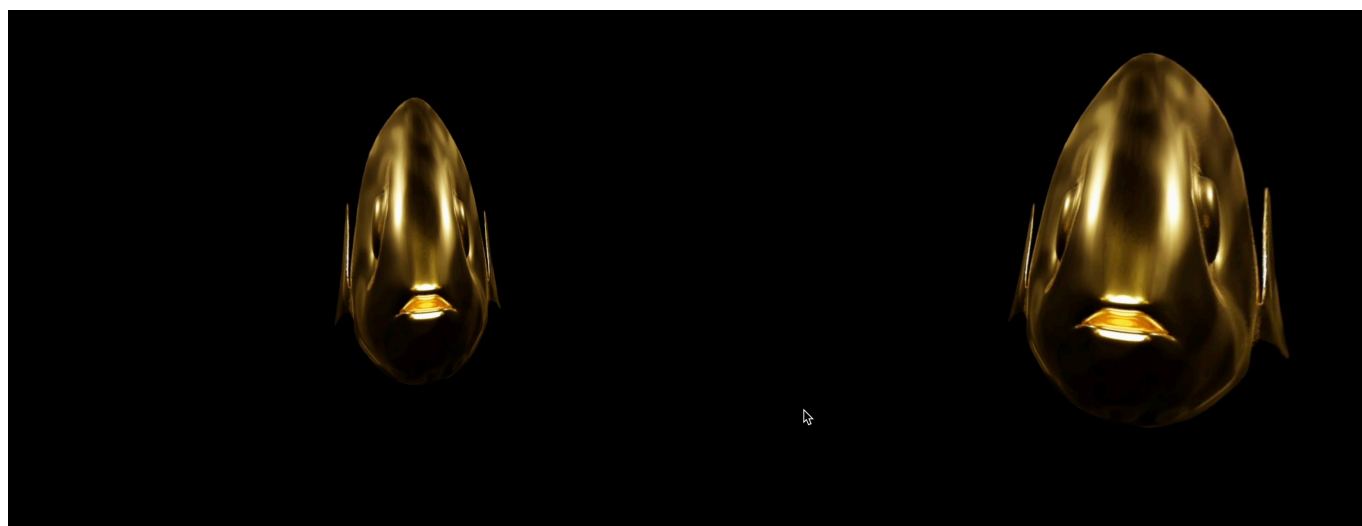


Fig. 21 — 360° VR Fish video



Fig. 22 — Development stage of VR Hookah bar



Fig. 23 — Development stage of VR Hookah bar

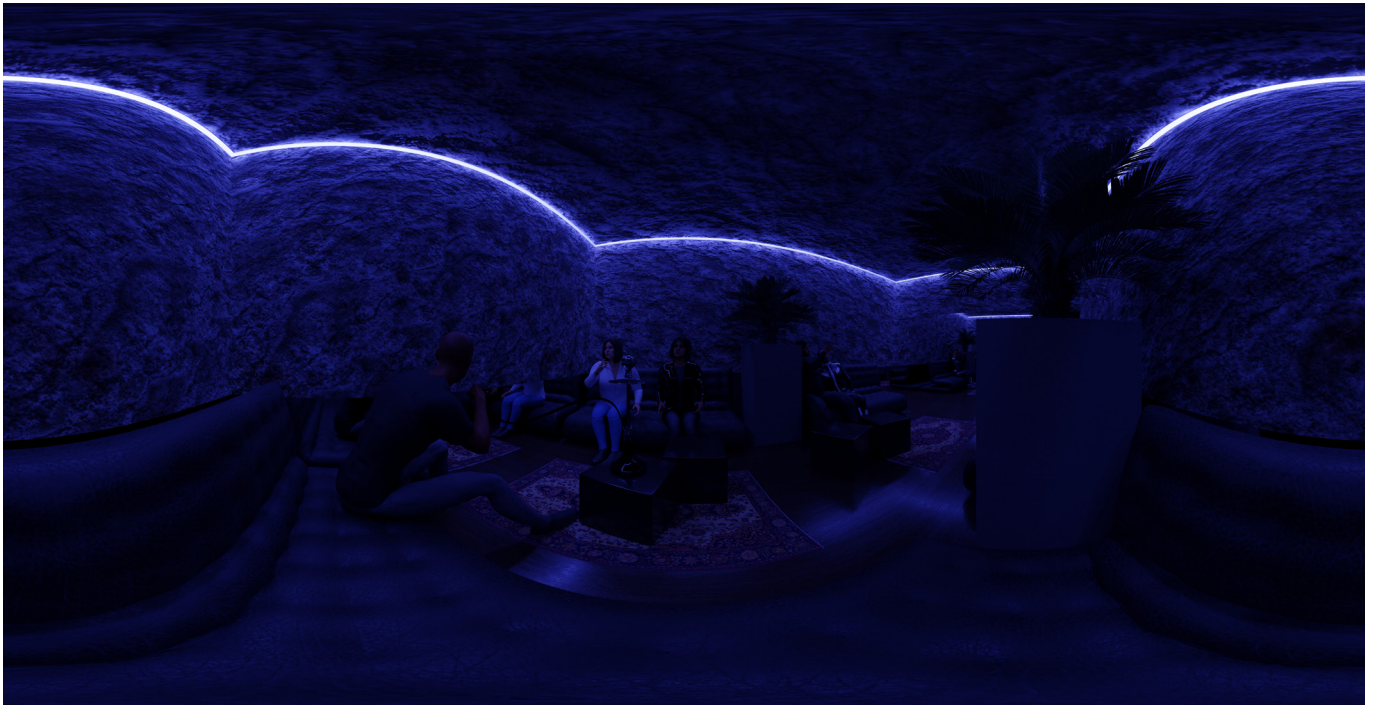


Fig. 24 — Preliminary VR Hookah bar with People

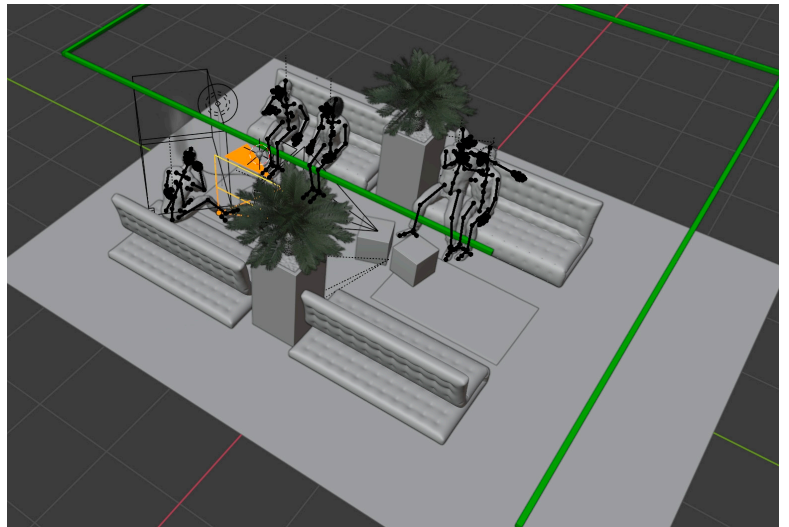


Fig. 25 — VR Hookah bar in Blender

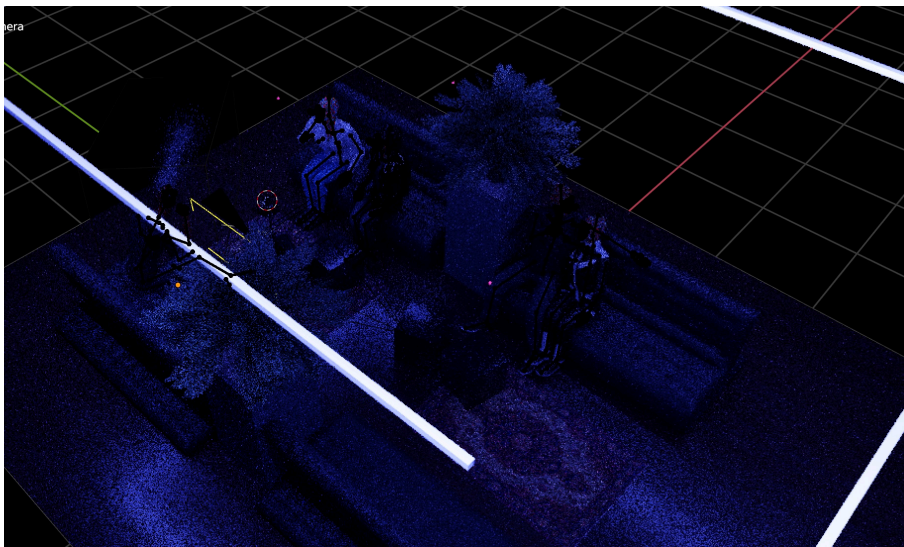


Fig. 26 — VR Hookah bar in Blender



Fig. 27 — VR Hookah bar in Viewer: <https://panoraven.com/en/slider/36bp11NYY5>

...3.2.1.4Physical space

For the physical space, I went searching for art spaces and quickly discovered through user feedback that this wouldn't be a good approach since many people wouldn't feel comfortable displaying themselves in this installation, creating an intrusive experience for everyone.

...3.2.1.5Change of concept

Since the digital hookah bar was not immersive enough due to the overall absence of real interactions with people and the physical version was also not possible, I had to change the initial concept and went to the different side of the spectrum. Instead of a concept that would attract culturally marginalized people into the white space, I wanted to highlight exclusivity through experiential design.

3.3 Result

3.3.1 Introduction

Contemporary art can be made available to the public through museums and galleries, but it still belongs only to those who can afford it, especially those who can appreciate and understand it. Ironically, while art in general has become more accessible thanks to the explosion of digital spaces like art fairs, private galleries, and Instagram, the upper echelons of contemporary art have never been more exclusive. While this exclusivity is inevitably an essential feature and an important sales tool that helps galleries build their brands and generate revenue, the break with exclusivity opens up new ways of engagement and consumption in the art world⁷⁰.

The last element of the art world, viewers and collectors, is where we've been seeing change over the past decade, and much of that change has to do with the reduction in galleries' control over their audiences with greater participation from the general public. Change can be seen in the 20th century as the art worlds respond by offering a more informal environment. Along with the informalization of society since the 1960s, immobility in halls and museums has gradually contributed to a decrease in market demand for serious art shows and exhibitions⁷¹.

Serious art is unwilling to use new methods to reduce costs in order to cater to a wider audience, cut prices and reduce exclusivity. Successful exhibitions do not put pressure on the dominance of a narrow circle of collectors. Since government agencies and major events such as biennials depend on galleries and collectors for financial support, they represent only a few superstars and contenders for the art market, making them effective showcases for a small

70 — How the exclusive contemporary art world has become more about who owns what than the work itself (01.05.2017): <https://nationalpost.com/entertainment/contemporary-art> [acc. 24.04.2022]

71 — The changing social economy of art, are the arts becoming less exclusive? (15.10.2019, Hans Abbing): <https://economiststalkart.org/2019/10/15/the-changing-social-economy-of-art-are-the-arts-becoming-less-exclusive/> [acc. 24.04.2022]

number of artists who have reached the limit of value. market. On the other hand, art curators can play an important role in bringing contemporary art closer to the public. In addition to galleries and museums, integrating art into everyday life can also greatly contribute to the development of contemporary art⁷².

3.3.2 *First draft of Final Concept*

As a contemporary critique, "Bouncer" deals with exclusivity in modern art through a tongue-in-cheek art performance. The performance appears as a bouncer at the entrance of the art space, occasionally prompting visitors to identify themselves before entering. The bouncer may even pat down visitors with their consent, provoking an unsettling experience.

Members receive preferential treatment and are entitled to enter without having to follow this unpleasant routine. Membership passes are issued in advance as NFTs. This evident approach provides members with the opportunity to be included in both the artwork and the art community.

The performance will last 1 hour, but can be extended by arrangement. A description will be placed next to the performance to distinguish art from reality. The bouncer, who has a bulky and intimidating figure, wears a black t-shirt, blue denim jeans, running shoes and black sunglasses.

3.3.3 *Final Concept*

As a contemporary critique, "Bouncer" deals with exclusivity in modern art through a tongue-in-cheek art performance. The performance appears as a bouncer at the entrance of the art space, occasionally prompting visitors to identify themselves before entering. The bouncer may even pat down visitors with their consent, provoking an unsettling experience.

People can enter in if they indicate that their name is on the guest list, which doesn't exist. Visitors can be rejected if their appearance doesn't match.

The performance will last 1 hour (11.6, 2pm – 3pm). A description will be placed next to the performance to distinguish art from reality. The bouncer, who has a bulky and intimidating figure, wears a 2-piece suit, a body cam and black sunglasses.

72 — What the Art World Can Do to Make Art Accessible to More People (02.11.2019, Magnus Resch and Stefan Heidenreich): <https://www.artsy.net/article/artsy-editorial-art-art-accessible-people> [acc. 24.04.2022]



Fig. 28 — First draft of Final concept

3.3.4 Bouncer

The duties of a bouncer vary depending on the type of establishment, area, building size and shift. The bouncer can call a taxi, report packages, give directions, and watch for suspicious activity at and around the entrance to the building⁷³.

As long as you're decently dressed and don't be rude to the bouncers, you'll easily enter Common's nightclubs. You just need to know a few specific things that bouncers look for when deciding who gets into the club. Getting to the club early and talking to the bouncers can also teach you a lot. The bouncers are very careful about who they let in because they try to keep the club's image. Also, mega clubs generally don't have a bouncer or doorman who decides who enters. As a rule, bouncers are looking for clients who are willing to spend money and will not make noise when they join the club⁷⁴.

Private groups, fan clubs, and exclusive content have been around for much longer than cryptocurrency talk, and traditional memberships and security work well. Token gating is a specific form of security that allows organizations to grant only token holders exclusive access to a community or content⁷⁵.

There was the potential of choosing a person from a marginalized community or generally someone who does not fit the stereotype of the bouncer to avoid stereotyping, but after careful consideration I decided to use an experienced bouncer for my performance to refrain from delving into other aspects of the performance statement and thus preventing making a political statement about the person portraying the bouncer. This was also shown later in the user tests. I tested several people as bouncers and discovered that many people didn't really perceive anyone other than bulky people as security personnel.

Since 2001, Frank (Cheikh Diba) has worked as a bouncer for the Piranha Bar on Langstrasse. Night after night he has to make decisions that can have serious consequences. Every night Frank decides who is allowed to party in the Piranha Bar and who has to stay outside. Frank is a trained carpenter and worked as a self-employed stage builder. He was hired by the Piranha Bar to build a stage for a samba event. During the preparations, the organizers got into a fight right in front of him. It almost came to a brawl. He couldn't avoid it and intervened. The Piranha bar owner had observed him, was impressed and offered him a job. At the beginning, Frank only

73 — What is a Doorman? (19.04.2022, Tricia Christensen): <https://www.wise-geek.com/what-is-a-doorman.htm> [acc. 07.05.2022]

74 — Here's How Nightclub Bouncers Decide Who To Let In: <https://nitethrive.com/heres-how-nightclub-bouncers-decide-who-to-let-in/> [acc. 08.05.2022]

75 — Token-Gating is like a Bouncer for your Exclusive Online Community (21.12.2021): https://mirror.xyz/0xa33Ab851B66Ba240A-8F8709212a9002B268AA559/LLabZP-2XpUSG-WQ-q-PICNkNd2nDr6xJynNFo_wQMY [acc. 01.05.2022]



Fig. 29 — Frank on Tele Züri: https://www.youtube.com/watch?v=T-FESG_b6cQ

worked on Fridays and Saturdays. But since he often didn't get up until afternoon due to the nighttime work, he was no more capable of fulfilling many carpentry orders. So he decided to focus entirely on the security profession⁷⁶.

Frank is a very experienced bouncer and participates with enthusiasm in this art performance, since he also wants to demonstrate the job of a security guard.

3.3.5 Body cam

Body cams are video cameras worn visibly, especially by police officers or securities, which are used to document the actions of citizens and police officers. Body cams have been used by individual police units in the United Kingdom since 2005, and were previously tested in Denmark. They are also the subject of current research and social debate, particularly with regard to data protection⁷⁷.

The bouncer will wear a body camera to record the reactions in the queue as well as between the bouncer and the audience through a tense visual language.

3.3.6 Queue

Good queue design starts with a customer focus, understanding the experience of waiting in line. When institutions understand that queuing is part of the customer experience, they take the first step towards maintaining good queuing. Because of this reality, we find time and time again that the ideal rule of thumb for queuing design is one that instills a deep sense of justice among those who wait. A good queue design means that the queue can be structured to handle any amount of traffic while still providing the best customer experience. In a well-designed queue, the structure and formation of the queue itself is well-planned, well-organized, and able to withstand the ebb and flow of customers. That means the rear has been designed with every detail in mind, including the line width needed to accommodate shopping carts and strollers⁷⁸. The goal of routing and queuing design is to ensure that the customer interacts with the right skilled agent or task as quickly as possible, have a positive impact on the customer experience, and improve institutions efficiency. Interaction routing and queuing structure are the backbone of an institution and have a significant impact on customer experience and efficiency⁷⁹.

The queue arrangement will be very straightforward. It will be made

76 — «Zivilcourage kann man nicht lernen, die hat man einfach» — Cheikh Diba ist der hilfsbereiteste Türsteher Zürichs (16.01.2020, Sibylle Egloff, Translated to english): <https://www.limmattalerzeitung.ch/limmattal/zuerich/zivilcourage-kann-man-nicht-lernen-die-hat-man-einfach-cheikh-diba-ist-der-hilfsbereiteste-tursteher-zurichs-id.1185657>

77 — Police Body-Worn Cameras: Where Your State Stands (Serena Lei): <https://apps.urban.org/features/body-camera/> [acc. 01.05.2022]

78 — 5 Qualities of Successful Queue Design (24.08.2017, Perry Kuklin): <https://www.lavi.com/en/resources-detail/successful-queue-design> [acc. 08.05.2022]

79 — Plan interaction flow and queue design: <https://help.mypurecloud.com/articles/plan-interaction-flow-and-queue-design/> [acc. 08.05.2022]



Fig. 30 — Body cam footage: <https://abc7.ws/3PQaRL5>

up of a VIP barrier that Frank can always open to let people in. This barrier represents the barrier and exclusivity of the modern art scene.

3.3.7 Zurich Art Weekend *Description in German (Original)*

Samstag, 11. Juni 2022, 14 bis 15 Uhr

Bouncer

Performance von Aathmigan

Aathmigan beauftragt für diese ironische Kunstperformance einen Türsteher, der am Eingang des Helmhaus die Besucher:innen kontrolliert. «Bouncer» wirft eine Reihe von Fragen zu Exklusivität und Exklusion in der zeitgenössischen Kunstszene auf.

3.3.8 Zurich Art Weekend *Description translated in English*

Saturday, June 11, 2022, 2 to 3 p.m.

Bouncer

Performance by Aathmigan

Aathmigan assigns a bouncer to control the visitors at the entrance of Helmhaus for an ironic art performance. "Bouncer" raises a number of questions about exclusivity and exclusion in the contemporary art scene.

3.3.9 *Final product and performance*

Photos of Frank were taken for the final performance to be used for the poster. I opted for a more intimate stance to convey a sense of exclusion through the poster. As mentioned before, the performance will take place during the Zurich Art Weekend on June 11 from 2pm to 3pm. Frank will be waiting until a queue has formed and then will start checking people in the queue. Depending on the group, he will let certain people in, others will have to wait longer or will not be let in at all, which creates an unpleasant experience and provokes conflicting reactions. Those who are rejected will be informed that this is an art performance. There will also be a description next to the performance to distinguish art from reality.

In the exhibition at ZHDK, there will be a screen on the table showing the entire performance and other details on an interactive website. Visitors can scan the QR code provided and experience the concept on their mobile device.

3.3.10 *Poster*

For the poster, I had the opportunity to collaborate with Dimitris Giannoulas. Our goal was to design a poster that would convey a sense of exclusivity and exclusion through its visual appearance. We had several designs and finally decided on the poster with the

golden font. The visual language of the final poster conveyed the required theme and, on top of that, a sense of intimacy.

3.3.11 *Performance rehearsal*

To rehearse the performance in advance, I gathered people and formed a small group. We went through the performance and also tried to gauge the reactions so we could adjust the bouncer's behavior accordingly. What I discovered in the rehearsal was that the frustration was bigger when the bouncer just said the person couldn't enter without giving any explanation, whereas the response wasn't as frustrating as before when the bouncer just said that they couldn't get in today.



Fig. 31 — Frank full body side view



Fig. 32 — Frank full body front view



Fig. 33 — Frank headshot



Fig. 34 — Bouncer poster

4 Conclusion

I have had the privilege of speaking with many different people, from artists and curators to culturally marginalized people, which helped me answer some of the questions regarding my thesis.

Before concluding definitively, I would first like to briefly answer the research questions. Further explanation can be expected in Chapter 3.

4.1 How do art institutions tackle exclusivity in contemporary art?

I had the unique opportunity to speak to many artists, curators, and art institution personnel, and discovered that there are many interventions being implemented by both the institutions and small off-spaces. From refugee workshops to organized walks with the surrounding communities, each intervention aims to engage marginalized audiences. In addition to culturally marginalized audiences, there was also the approach of targeting impaired people from Helmhaus, where they created an exhibition with their involvement to make sure it was designed accordingly.

4.2 What is the reason for the underrepresentation of contemporary art in culturally marginalized communities?

During my research, I found that the majority of people could not relate to the artworks presented. Surprisingly, they felt attracted by the white space and to the fact that one could take something from reality and give it a new context by simply presenting it in the artistic space. A lot of people also felt alienated by the visitors in the exhibition, as it did not correspond to their usual surroundings.

4.3 How can contemporary art become more accessible to culturally marginalized communities?

Including culturally marginalized groups in art or an aspect of them in the art exhibition demonstrated that their curiosity increased. Even with the straightforward task of creating a piece of art, several started asking art-related questions after the session, thus proving that one could increase their interest in modern art by simply involving them in a performance or by engaging them in making modern art.

4.4 Contribution

I want to make people aware of an existing problem through experience design. During my thesis I learned a lot, and the aspect that intrigued me the most about interaction design was the experience and service design aspect, not in a traditional way, but rather presenting something in an ironic, maybe even non-functional way. Although the interaction between a machine and a human is very exciting, it is also very mundane, and I think that human interaction can be further enhanced and specifically designed to provide another narrative.

4.5 Future Steps

In the future, I would like to focus on how I can approach culturally marginalized people and include them in my future exhibitions. As a prospective art professional, I hope to create a more inclusive art experience. I feel that today's art exhibitions don't really capture the interest of marginalized communities, which is something I would like to change. I hope to create an inclusive and immersive art experience by incorporating my findings from my bachelor's thesis. The

performance itself will remain as it is and will not be further expanded or changed, but the lessons learned from it can be applied to my future work.

4.6 Final Conclusion

Duchamp and his readymade art not only redefined the perception of art, but also laid the foundation for a more open community that accepts all types of artists who define and verify the quality of their artwork by the choices and constraints they define, whereas an industrial good is judged by the need and utility of us humans. In my opinion, this could be the reason why some people⁸⁰ do not appreciate the readymade art form, as the idea of "choice" and "taste" gives individuals the privilege⁸¹ to make decisions. However, this could potentially give the impression of an art piece being lazy or unintentional, or it could lead to people being critical of these art pieces due to the use of everyday objects, as it could imply a form of simplicity or plainness in a negative context when experimenting with existing objects that are seen in rectified readymade art pieces⁸².

During the interview, I found that many people prefer to go to the cinema rather than an art exhibition, as the cinema offers a more engaging experience, especially after the work. On the other hand, the art scene itself is also very exclusive. Art institutions have taken some measures to appeal to a wider audience. To change this, the Helmhaus has organized several projects to include marginalized groups, such as people with disabilities, where a project called "Everything they touch changes" by the collective Wages for Wages against was exhibited. This project was designed to be accessible to people with disabilities, which was ensured by including people with disabilities in the design process. The hallway is an art space that acts as a storefront and attracts pedestrians, reaching a more diverse audience. Lastly, the Kunsthalle has also set up workshops for refugees, giving them the opportunity to take on artistic or curatorial tasks and plan an exhibition. The certificate for this workshop is called Diplomart, which stands for an art diploma or diplomat, a diplomat of the respective country, so to speak. By using the prestigious and well-known name of the Kunsthalle, they manage to increase the validity of their applications and use this for a good deed. Another aspect they focus on is the younger target group more specifically school classes for whom they offer free art tours (see chapter 3.3).

Based on the experiments where people who were not exposed to modern art had to choose objects within 5 meters and had 5 minutes to complete their artwork, I gained further insight into their

80 — Boris Groys: *Topologie der Kunst* (2003): P. 11

81 — Boris Groys: *Topologie der Kunst* (2003): P. 12

82 — *Topologie der Kunst* (2003, Boris Groys): Previous Essay

perception and understanding of modern art and how they convey a message through art.

But there are some changes, for example, with the current NFT hype, many people have started to be interested in a small aspect of modern art. What I also found out in the experiments is that people generally develop an interest in art as long as there are artworks they can relate to. The current problem is that many artists and artworks don't really appeal to the majority of people. The art experience itself hasn't really changed, perhaps for the better, but the difference becomes greater when you compare it to performative forms like movies, where theaters are trying to incorporate new inventions to screen movies (3D, IMAX, etc.) in order to attract more people to the theaters. If you look at the art exhibitions, there are not many entertaining aspects. There are some artworks for example by Igshaan Adams that create an immersive environment which is very captivating.

What I found out during the rehearsals helped me understand the reactions that might occur during the performance. To change people's behavior and attract them to modern art museums, you have to do more than a simple performance and invest more time in developing new concepts to make modern art more accessible. But the performance mainly provides an opportunity to start a conversation. The most interesting and gifted thing about this performance was the collaboration with Helmhaus and the timing during ZAW, which emphasizes the importance of such a topic. This performance depended a lot on the collaboration and timing because without it, it would not have been as significant. I'm really glad that in the end, the research presents itself as an ironic art performance that will hopefully inspire conversations during and after the performance. This thesis has also inspired me to apply the knowledge gained in my future work.

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