

AESTHETIC AND STATISTICAL DE(S)COLONIAL
APPROACH TO THE SPATIAL INSTALLATION STRATEGIES
OF VISIBILIZATION
AN ANALYSIS OF MUMOK EXHIBITIONS, 1998–2018

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1
This essay is part of my dissertation “Contact Zones: A Relational Case Between Photography and the Acquisition Channels in the Museological Context. The Work of Nora Aslan and Rochelle Costi Framed Within mumok’s Collection,” currently in progress at the Academy of Fine Arts Vienna, with the support of the Austrian Academy of Sciences (ÖAW). On September 15, 2001, the Museum moderner Kunst Stiftung Ludwig Wien was reopened in the Museumsquartier in the historic center of Vienna. Therefore, the exhibitions at the Palais Liechtenstein and the 20er Haus from 1998 to August 2001 were included in this analysis, as these institutions ran mumok’s programme during this time.

2
In this text, the asterisk is used after ‘nonconforming’ or ‘genderqueer’ in reference to the spatial installation in which non-binary people were symbolized with an asterisk after their name. The asterisk represents inclusivity of non-binary gender identities. However, it is important to note that its use is not an agreed representation symbol for all nonconforming gender subjects, as the research on collectivity “Nicht fragen wer wir sind, sondern wie wir tun” (“Don’t Ask Who We Are, Ask How We Do”) of Jul Tirlir notes. (PhD diss., Academy of Fine Arts Vienna, Austria).

3
Abya Yala is the name given to the American continent by the Kuna, where *Abya* means “earth in full maturity”, “mature mother”, “blood hole”, and *Yala* means “soil”, “territory”. The name is used as a de(s)colonizing identity designation. *Revistas Una*. Online.

4
Together with the articles in *Meridians* (2023) and *The University of Vienna* (Sandoval Romero 2023 and 2023a), as well as the research carried out at the Academy of Fine Arts, this proposal focuses on data analysis performed from a feminist critical approach.

ABOUT THIS TEXT

Strategies of Visibilization is a spatial installation which includes the complete list of artists who participated in exhibitions at the Museum moderner Kunst Stiftung Ludwig Wien – mumok between 1998 and 2018¹.

The installation (see Fig. 1–3 and Fig. 7) focuses on the representation of women and gender nonconforming² artists from the Global South at mumok. In the two decades between 1998 and 2018, 2966 artists took part in exhibitions at mumok, of which 2196 (74,04%) were male (marked in black), 712 (24%) were female or gender nonconforming artists from the center of the field (marked in blue), and 58 (1,96%) were female artists from the periphery (marked in red) (see Fig. 4). None of the latter were found to identify as genderqueer in online databases.

For the period under review (1998–2018) twelve women from the Global South exhibited in this period, representing 0.4% of the total of 2966 participations (Fig. 5), of them 0,24% are from *Abya Yala*³. In this context, the injunction to *de(s)colonize!* is shown to be non-challenging of the “US-European duopoly” (Quemin 2006, 544). Artists from so-called non-Western regions such as *Abya Yala*, Africa, and Asia, as well as female and genderqueer artists, remain marginalized in terms of representation within a central fine arts institution.

Regarding mumok’s acquisitions, only three works by two women artists from *Abya Yala* were acquired in the same period between 1998 and 2018. These are the photographic works: *Alfombrera* (1997) by the Argentinian artist Nora Aslan and two photographs called *Bedrooms – São Paulo* (10) and (12) (1998) by the Brazilian artist Rochelle Costi. These works are unexpected exceptions in this context. The analysis presented here⁴ arises from 202 exhibitions, of which 152 (75%) were accompanied by the publication of a catalog. Behind the apparently neutral systematization of information are very human and necessarily imperfect design processes (cf. D’Ignazio/Klein 2020, 10), which contain “their own silences” (ibid. 23). Data reading has become a routine task in our contemporary digital data regime. It is deeply woven into the fabric of social life in the form of a constant analysis and

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→ Fig. 1

All photos and graphics by claudia* sandoval romero. Courtesy of the artist.



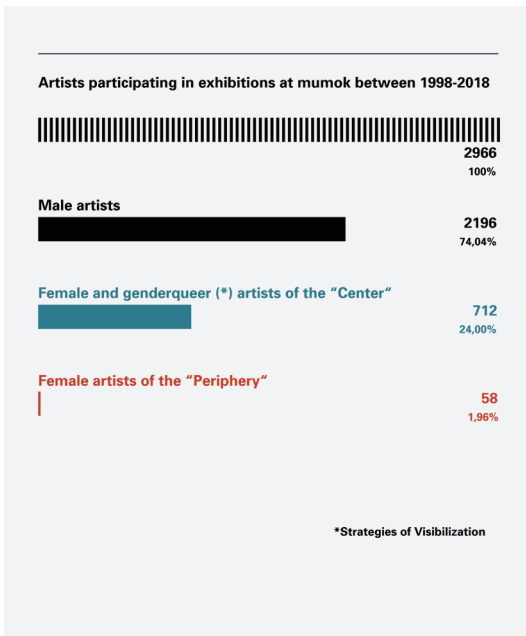
→ Fig. 2



→ Fig. 3

→ Fig. 4
→ Fig. 5

1998	2009	1998	2009
Graciela Iturbide Han Myong-ok LEE Bul Nora Aslan	Aidan Salakhova Ana Baranovici Ana Temkova Aneta Svetieva Anita Arakelyan Araz Narkaryan Arevik Arevahatyan Armine Kalentz Elena Elagina Elena Kovylna Gordana Andelic-Gali Irina Abjandadze Iskra Dimitrova Jelena Radić Jelena Tomašević Lyudmila Gorlova Marcela Astorga Maria Konstantinova Merita Harxhi Koci Minerva Cuevas Natalia Persina-Yakir Nurhan Qehaja Olga Egorova Ozana Brković Simona Sokhranskay Tatyana Antoshina Valentina Rusu-Cioba Varvara Sadovskaya Violeta Čapovska Zaneta Vangelji Zora Petrović	Graciela Iturbide Nora Aslan	 Marcela Astorga Minerva Cuevas
1999		1999	
LEE Bul Rochelle Costi Vera Olga Bozickovic-Popovic Zaneta Vangelji		Rochelle Costi	
2000		2000	
Fernanda Gomes LEE Bul		Fernanda Gomes	
2001		2001	
Rochelle Costi Yayoi Kusama		Rochelle Costi	
2002		2002	
Mieko Shiomi Takako Saito			
2003		2003	
Volga Maslouskaya	2010		2010
	Gail Hastings		
2004		2004	
	2011		2011
2005		2005	
Antonina Sofronowa Elena Guro Maria Ender Simryn Gill Xenia Ender	2012		2012
	2013		2013
	2014		2014
2006		2006	
Destiny Deacon Mieko Shiomi Shadi Ghadrian Yayoi Kusama	2015	Shadi Ghadrian	2015
	Destiny Deacon Virginia Fraser Nora Aslan		Nora Aslan
2007		2007	
Chen Ke Cui Xiuwen Xiang Jing Yin Xiuzhen	2016	Chen Ke Cui Xiuwen Xiang Jing Yin Xiuzhen	2016
	2017		2017
	Leticia Parente Takako Saito Yayoi Kusama		Leticia Parente
2008		2008	
	2018		2018
	Yayoi Kusama		



The term *de(s)colonial* is used in this paper to refer to a discourse that focuses on the debate over Spanish and Portuguese colonialism and coloniality (in the present), as opposed to postcolonial debates that focus on British and French colonialism. The term *de(s)colonial* here, is also meant to point to the need to situate the conversation outside the English geopolitical designation of the word *decolonial*.

surveillance (cf. Eubanks 2018, 10). Data can reinforce marginality when used to target sectors of the population for suspicion and extra scrutiny (cf. *ibid*, 11). My contribution aims to articulate, as in words of Eubanks, “hopeful visions” that information technology could help to tell other stories and to connect with others. As we realize that *our* experiences have been erased from databases, mourning this erasure can help *us* strengthen as a community.

This essay aims to collectively search for the elaboration of Other epistemologies, whose starting point is a *de(s)colonial*⁵ numerical analysis, to deconstruct categories such as “those who count” and “those who are counted” (cf. Mbembe [2010] 2021, 227). It aims to point out categories determined by systems of power imbalances, in which people are sorted, over-determining their world experience (cf. Apud D’Ignazio/Klein 2020, 49). This proposal aims to challenge in sum, what has been asserted by feminist geographer Joni Seager as “what gets counted counts” (*ibid.*).

In an age where machines are endowed with reasoning tasks and massive data is produced at exponential rates, this proposal aims to critically address numeracy and to create, in line with Achille Mbembe (2017), a different ontology of numbers in which they are no longer just the engines of calculations but can be an expression of “speculation, imagination and creation” (*ibid.*).

Mbembe (2017) suggests that a different ontology of numbers is emerging, as we are living in an era where social sciences and technologies are converging to rethinking our relations to knowledge in relation to the planet. Mbembe explains that we used to think that numbers were endowed with the power and ability to measure and describe the world but they have enhanced human capacities through technological ubiquity and have become part of our daily mediation with the world, and therefore numeracy has become a tool with which we can hopefully create new concepts of common political existence.

A different ontology of numbers refers to the capacity to critically approach information in the form of absolute truths. From a *de(s)colonial* perspective numeracy can serve to criticize Western thought by making visible knowledge that is external to it, or Other knowledge, as the *de(s)colonial* thinkers propose. Anibal Quijano (1992) explains that in the aftermath of the colonial process, that is, in the creation of a world-order that still today articulates the whole planet, a gender- and race-based hierarchy was established that still requires to be critically challenged.

This work aims at reimagining a museological critique able of actively working towards the construction of more distributed knowledges in which collections of data from erased minorities find a space, that is, in which truly diverse genealogies and a different co-belonging can find expression (cf. *ibid*). This is an exercise of *data feminism*. “Strategies of Visibilization” is “a way of thinking about data and its communication that is informed by direct experience, by a commitment to action, and by the ideas associated with intersectional feminist thought” (D’Ignazio/Klein 2020, 10), because what we chose to measure is a statement of what we value and it’s a measure of who we value too. It is only

through a de(s)colonial data reading that the erased gaze can be seen because “with decolonization, there is no longer a unique orator or mediator, no longer a master without a countermaster, no univocity” (Mbembe [2010] 2021, 224) and through de(s)colonization agency can be restored to what has historically been considered as objects to be acted upon.

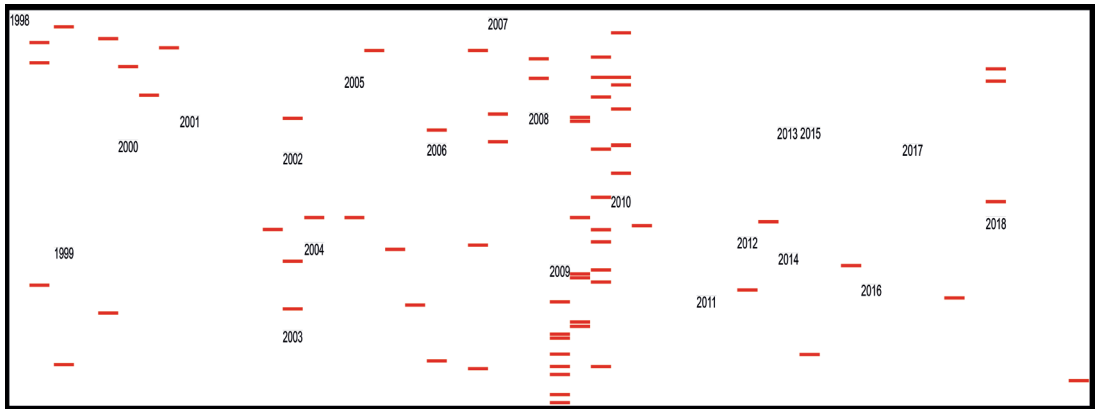
FEMALE AND GENDERQUEER GAZE

The 2% participation of female artists from the periphery is far from representative of the complexity of these positions. It points to the need to deal with this blind spot, this stillness and this emptiness. In Fig. 6, the diagram illustrates the sparse participation of women artists from the periphery (marked in red) and their disappearance towards the end of the period under review.

Data Voids are search engine queries that return little to no results. They are the product of queries that are “rather obscure, or not searched often”, according to Michael Golebiewski and danah boyd of Microsoft, who coined the term in May 2018 (Datasociety 2022). In *Data Voids: Where Missing Data Can Easily Be Exploited* (2022), Golebiewski and boyd explain that vulnerability gives shape to such voids because they represent the little information that might exist on a topic, and this information is fed from platforms such as Twitter or reddit. For Golebiewski and boyd our is a world of *Data Voids*, being filled by the way of least resistance, which reinforces pre-existent biases and stereotypes.

“Strategies of Visibilization” shares the spirit of Mimi Onuoha’s *Missing Data Sets* which are lists that “you would expect to already exist in the world because they describe urgent social issues and unmet social needs, but in reality, do not” (D’Ignazio/Klein 2020, 21). Our *missing data sets* refer to the lack of quantifiable information in the museological field, and to the underrepresentation of female and genderqueer participations, being much more contrasting when located in the periphery of the field and even more so in the Global South. This essay continues to ask what data gets collected, by whom, and why (cf. *ibid.*, 24). To speak of a 0,24% of female presence from *Abya Yala* (excluding the northern section of the continent but including Mexico because of its colonial history) in twenty-one years of mumok exhibitions is to point at a very clear absence.

The reduced presence of works by female artists from the periphery of the art field should remind us of the relationships between the political and economic *failure* of the South and the development of the North. Museums should provide spaces for the continuation of memory threads accompanying symbolic objects. Even if by doing so the museum is destabilized, it should open space for disobedient conversations about epistemological restitution (cf. Segato 2021). This proposal is about the interruption of the future derived from the underrepresentation of positions of the South, through a conversation about data collecting. By recognizing material and affective scopes of the positions of female and genderqueer artists of the South, “Strategies of Visibilization” should therefore be understood as a healing and survival-oriented action in the symbolic field.



→ Fig. 6

DE(S)COLONIZING AESTHETICS

For Virginia Eubanks, “ever-finer moral distinctions between the ‘deserving’ and ‘undeserving’” (Eubanks 2018, 19), inherent in poverty management technologies, shape not only life experiences and participation, but also the formation of nations. For the museological field, de(s)colonizing aesthetics can be understood as a type of historical care work that dares to ask new questions in the field of representation, seeking to reconstitute the value to ways of living, thinking and sensing, that have been denied by the colonial project (cf. Gomez/Mignolo 2012, Mignolo/Vázquez et al 2011) and that were hidden in the process of nation-building, in which the museum partakes.

De(s)coloniality here is an epistemic reconstitution that shifts the terms of the conversation. De(s)colonizing would then mean using it as a method to make way for a new intercultural communication in which “the exchange of experiences and meanings” (Quijano 1992, 20) can take place effectively. In words of the German artist Hito Steyerl: “Why shouldn’t the cultural institution be at least as representative as parliamentary democracy? Why shouldn’t it include, for example, women in its canon, if women were at least in theory accepted in parliament?” (Steyerl [2006] 2011, 488). Shouldn’t prestigious institutions promote diversity and represent global citizens equally? This proposal adds to the question of Steyerl: Why shouldn’t the cultural institution include more women of the Global South in its canon?

Political economy concepts are directly reflected in museum policies, such as the mechanisms of inclusion and exclusion, conceived as part of the ideology that allows or denies access to power structures, as shown below.

At the opening of the mumok on September 21, 1962, the Minister of Education Heinrich Drimmel stated that the museum’s task was “separating the wheat from the chaff” (Drimmel, in Drechsler/Fuchs 2001). This stance is consistent with that of the early 20th century middle-class reformer Frederic Almy, who declared, “weeds should not have the same culture as flowers” (Almy, 1910, in Eubanks 2018). Not only the ethnographic museum, but also the art museum, are expressions of this division today. The functioning of the art field is based on the Cartesian-modern project of the Anthropocene, in which categorizations

arising from systems such as exceptionalism, colonialism, racism, sexism and speciesism are preserved (cf. Krasny 2022). An aesthetic de(s)colonial approach to data reading consists of actively making visible resistance struggles against power structures (Gomez/Mignolo 2012), that have been imposed by a long history of coloniality in a globalized world (cf. Quijano 2000). It is informed by unlearning ways of seeing of the West (Galindo 2011, Gomez/Mignolo 2012), and by different understandings of history, time and memory, that is, imagination. The de(s)colonial combat can only have continuity when embracing its oneiric and aesthetic dimension (cf. Mbembe [2010] 2021). Until we wait for other stories to be told, we must design new technological principles, such as de(s)colonial data analytics in the museological context, so that the art museum can actively work to empower the self-determination and agency of the communities it represents.

DATA EXTRACTIVISM

As the *new oil*, data is extracted without consent from peoples and communities by corporations for “systematic monitoring, control and punishment of the people and groups who hold less power in society” (D’Ignazio/Klein 2020, 25). Data is known for being a form of knowledge available only to those with the resources and technologies to interpret it. The exercise of “Strategies of Visibilization”, of collecting data that has not been previously put together reverses the profound asymmetry between who collects, stores, analyzes and visualizes data, and whose information is collected, stored, analyzed, and visualized. Data science itself is one of the many areas where can be found what Black philosopher Kimberlé Crenshaw (1998) recognized in the legal system in terms of intersectionality. In the field of digital computing, data is collected and analyzed with an active denial of the female gaze, let alone, the female gaze of women of color, as in the case of Black scientist Christine Mann Darden, who in 1967 called for a balance of gender perspectives in data analysis at NASA’s Langley Research Center (D’Ignazio/Klein 2020, 10). A feminist approach to data reading connects data to its sources and points out biases and power relations in the survey environments. A feminist aesthetic approach to data embraces the gaps and takes on the task of completing the big picture, as sometimes “it means walking right straight ahead into the unequal playing field and collecting the missing data yourself, because somebody has to do it” (ibid. 141). In face of the erasure of perspectives of People of Color within the art field, data and bar charts are parts of the bigger picture needed and thus halfway to implementing changes in the fight for an ecological museological science. *Data mining* is an appropriate term also in the context of de(s)colonial aesthetics. Extractive zones have displaced their borders and expanded to virtual territories where valuation logic is no longer strictly tied to raw materials but is characterized by the connectivity of heterogeneous spaces (cf. Gago 2019, 79). The expansion of the understanding of extractivism enables us to recognize the continuation of coloniality in all fields of the present.

The museum offers the two sides of the coin: it can be a *quilombo* (which is a term used at the time of Portuguese colonization to describe a settlement of runaway black slaves in Brazil), but if unbalanced power relations are reproduced in its functioning, it turns also into a plantation and a mine. It is materialization of extractivism in the symbolic field. In face of dispossession as a constant of coloniality upon which the art field was built as well, de(s)colonial aesthetic practices seek to restore lost connections to collectivity and to the silenced, to restore kinship with other living and non-living beings, and to reconstitute their value. In regard to extractive practices, the future museum will also have to be held accountable for the understanding of the pain these extractivist practices in the symbolic field inflict (Gama Chirolla 2017).

CALL TO DE(S)COLONIZE TIME

Museums are projects of the Enlightenment period and thus colonial institutions (cf. Sandoval Romero 2018). Acts of visibilization in today's art field should reveal the connections to colonial history. "Strategies of Visibilization" offers a space where mourning ceases to work collectively to reconstitute the denied positions of women and genderqueer artists from the Global South in the art field.

We must fulfill the tasks of creating Other memories from the archives of the visual arts and interrupt a creation of future that excludes us. This is an action that implies turning to the erased histories, "the return of the future" (Quijano 2014), which in Quechua and Aymara, means "walking with the past ahead", that is, with a past in mind that can guide us navigating new needed paths. It is the *Timpuxajutirisariwa* (Guzman Arroyo 2019, 15) or "the time that comes and goes" and is constant like a circle, without starting point or destination, without beginning or end and always in motion.

A notion of time beyond linearity and as *Healing practice*, as understood by the ethnic group He Yaia-Kubua living along the Pirá Paraná River in Colombia⁶:

6

The reference was used in the work *Community Ritual: Ríos de Memoria* by Susana Ojeda. Vienna, Nada Lokal, 2021.

7

"The story I am telling is a convoluted one, but it has been happening since our origin. Those who listen to me will think that I am not telling the story as it is. But this story is the word of healing. We say that we are descended from one ancestor, but we live in different communities. That's how the story is, it goes through many places, skips itself and comes back again. It goes forward, and then it returns" (Marin in ACAIPI 2012, 94).



→ Fig. 7

La historia que estoy contando es enredada, pero así venía pasando desde nuestro origen. Los que me están escuchando pensarán que no estoy contando la historia como es. Pero este relato es la palabra de Curación. Nosotros decimos que somos descendientes de un solo ancestro, pero vivimos en diferentes comunidades. Así es la historia, pasa por muchos lugares, se salta y vuelve otra vez. Va hacia delante, y después, se devuelve⁷ (Marin in ACAIPI 2012, 94).

Epistemic disobedience acts are imagining history, memory and the archive as open to change, whether looking back or projecting forward. In this regard, what does Rochelle Costi's work *Bedrooms—São Paulo (12)* (1998)—which depicts a child's resting room that could be of any wealthy family of the North, except that the photo was taken in São Paulo—tell us about the North installed in the South? And what can the photograph *Bedrooms—São Paulo (10)* (1998)—a child's room from the favela—tell us about works by women artists from the Global South and their connections and similarities in terms of geopolitical origin, the hopeless situation of debt of their countries of origins and their final translocation to mumok in Vienna?

I wish that the pedagogical exercise of the spatial installation "Strategies of Visibilization" and the resulting photographic essay shed light on the underrepresentation of women from the Global South in the art field, and that spaces where our gaze has been erased can be claimed as ours, to be able to finally contradict the colonial project that makes us Other. That is, that we can reclaim the narration of our history on our own terms (cf. Kilmomba 2005).

May our gaze be counted and may it finally count.



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