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Auteur exhibitions of the EYE Filmmuseum: A semiotic reading of the cinema-adapting museum space

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1. INTRODUCTION: FROM CINEMA TO MUSEUM SPACES

<u>1.1 Introduction of topic and case studies</u>

From the late 1960's to 1970's cinematic culture and film practices have migrated to museum spaces and other expanded sites of cinema, until finally in the 1990's the presence of film and video projection was established in the museum space. The migration of cinema to museum spaces has not only brought forth transformations in the ways in which it is installed or the medium-specific devices that it uses, but also has transformed the way that film relates to its audience. For instance, the projector, darkroom, and a bench on which to sit are just a few examples of the medium-specific devices which classic cinema invokes to preserve, but which are not always present within museum spaces (Casetti "The Relocation of Cinema"). Nevertheless, although film has always been regarded as an art form, it has gained critique in the way that film is often misappropriated by art institutions (Strathaus 10). Film and video curator Stefanie Schulte Strathaus in her article "Showing different films differently" (2014) gives an example of this misappropriation as she states: "Old films are often, from a technical standpoint, not projected appropriately. I am not speaking of "right" versus "wrong" or about questions of "the original" in relation to the projected material. What I mean is simply a notion of perfection, of presenting a film qualitatively in the highest possible fashion" (10). Overall, when looking specifically at meaning-making in the contemporary museums the following can be considered as stated by art and literature historian Emilie Sitzia in her text "Narrative Theories and Learning in Contemporary Art Museums" (2018):

> The art museum, and the contemporary art museum in particular, implies a certain frame for the visitor and a certain set of expectations: an openness of interpretation, a type of experience, a kind of authorial voice, etc. As Ferguson argues, in art exhibitions "the idea that meanings are impossibly unstable is embraceable because inevitable. With works of art, meanings are only produced in context and that is a collective, negotiated, debated and shifting consensual process of determination. Representation is always in crisis, which is always a form of freedom." This instability of meaning is precisely what makes art museums a particularly interesting object for studying the impact of diverse narrative forms on learning in museums (qtd. in Sitzia 1).

Hence, one can ask what happens to films when they are placed within a space which creates instability of meaning. Yet also, to the way that film is interpreted when placed in context with other objects and within a different location as cinema also evokes an expectation of how films must be viewed. Returning to this movement from cinema to museum spaces, what is also interesting to note is that during this movement not only video artists wanted to transfer film to the terrain of art, as art historian Sven Lutticken in his text "Transforming Time" (2010) comments on the period from the 1960's:

> In that decade, not only did young artists working both with film and video explore various aspects of the cinematic, veteran auteurs such as … Jean-Luc Godard, … were also increasingly making gallery installations, discovering the museum as an alternative venue for a form of exhibited cinema that dissects and de- and reassembles film- a space of montage dependent to a large extent on developments in technology that allowed for an unprecedented degree of control over moving images (25).

Generally, film auteurs can be considered artists and their oeuvre as art. In this sense, it could be said that auteur cinema creates a complex and binary situation when being placed within museum spaces; the auteurs oeuvres can be emphasized as works of art when placed in a museum space but can lose their narratives and meanings from the lack of its surrounding cinematic apparatus. For instance, images in a cinema are presented on a single screen and in a darkened room to augment concentration, or as Giovanni Papini recalled "[cinema] occupies a single sense, the view, […] and this unique focus is ensured even further, in an artificial manner by the dramatic Wagnerian darkening of the theatre, which prevents any distraction (18)" (qtd. in Casetti).

Nevertheless, when presenting the oeuvre of an auteur within a museum space the museum often takes a step further by including auteurs status and style as part of the exhibition, which as a result influences the way that the spectator can view the oeuvre. One museum in particular that is known for dealing with these kinds of auteur exhibitions is the EYE Filmmuseum of Amsterdam. Often presenting grand directors as auteurs, or directors that are already known as auteurs through retrospective exhibitions that show an auteur's oeuvre accompanied by objects such as props, film posters and costumes but in some cases also installations.

In 2012 EYE museum displayed "Stanley Kubrick: The Exhibition - *Inside the Mind of a Visionary Filmmaker*", a travelling exhibition that was co-produced with curators of the EYE; Jaap Guldemond and Jeroen de Vries, together with curator Hans-Peter Reichmann from the Deutsches Filmmuseum in Frankfurt. The exhibition presented clips, projections and screenplays of Kubrick's films together with the original props, storyboards, costumes, cameras, photos, letters and documentaries. Parallel to the exhibition EYE screened every film that Kubrick made to give a further retrospective into his work as well as organizing other special programmes such as lectures (EYE "Stanley Kubrick" 1). The aim of the curators within this exhibition were explained in the EYE catalogue as it stated: "This comprehensive exhibition in Eye offers a revealing look at Kubrick's driving force and his work" (EYE "Stanley Kubrick" 1). Most of all the aim was for viewers to gain more insight into Kubrick's oeuvres and to shed light on the genius behind these films. From the latter it could be understood that the exhibition wanted to present Kubrick's films as works of art by showing all the different aspects of his oeuvre and of how his films were made. However the juxtaposition of objects and films used within in EYE's exhibition and the museum space itself raises questions about how the viewer perceived Kubrick's work within this particular setup, and could even be seen as an exhibition of spectacles (Spencer 2)

In 2016 EYE took on a more cinematic approach with their exhibition "Michelangelo Antonioni: Il maestro del cinema moderno" curated by by Dominique Païni in collaboration with Jaap Guldemond. Although the exhibition of Antonioni was similar to that of Kubrick - by showing a retrospective of the auteur's oeuvre, combining film excerpts with several unique documents, photographs and letters from the Antonioni archive in Ferrara - the exhibition could also be considered as one that focused more on film and the image of film itself. For instance, the exhibition projected film excerpts on thirteen big exhibition screens and as stated on the EYE website the screens "show the overpowering visual force of his images" (EYE "Michelangelo Antonioni"), which indicates that the exhibition focused strongly on the moving image itself. Or more vividly expressed in the press release of EYE, it was stated that the exhibition would focus more on Antonioni's films "in terms of the image and less in terms of narrative" (EYE "Antonioni Press Release" 1). The exhibition resonated a hierarchy of films over objects and narratives, which was not only apparent by the large screens but even in minor details such as the

way in which the objects were placed in a lower position than the screens itself, creating a literal hierarchy.

A completely different approach could be found in 2017 with EYE's exhibition "Béla Tarr: Till the End of the World" curated by Jaap Guldemond and Tarr himself. EYE stated on their website that Tarr was already regarded as "one of the most influential film authors of the past thirty years" (EYE "Béla Tarr"). The exhibition did not take on the approach of exhibiting several of the auteur's films together with objects (such as actual props from the films), but instead was a binary exhibition of film theatre sets and installations. During the exhibition one could view found footage, images of war, excerpts from his own films, props, and two new scenes filmed specially for the exhibition (EYE "Béla Tarr"). The exhibition also played with each room creating narrative through chapters, as EYE in their catalogue comments on the first room: "The exhibition starts with a space that confronts visitors with the inhuman Filmography conditions from which migrants try to escape, and in which they find themselves after a long journey" (EYE "Béla Tarr"). The exhibition in that manner seemed to take on a more poetic and artistic approach.

Considering their approaches, the three exhibitions of EYE can be interesting case studies in investigating how museum spaces -through their setup- create meanings within auteurs exhibitions. Hence, the question at stake "How do the exhibition spaces of EYE form interpretations of auteur status, oeuvre, and auteur style?" This thesis will provide insight to the ways in which museums deal with the establishment of cinema within their territory. Furthermore, the case studies can also offer possible new perspectives on the ways in which unconventional museum methods of presenting cinema can preserve the meanings presented within the oeuvre.

The exhibition spaces within this thesis will be read like a text or in other words: it offers a semiotic reading of exhibitions. Within this thesis I will analyze each exhibition and the way that the semiotics of the setup create meanings concerning the auteur status, the oeuvre, and the auteur style, looking at how these elements together create a 'text'. Hence, in this thesis I will start by determining semiotics to give a better understanding of the way that meanings are made within film and museum spaces. For this section, the text *Film Language: A Semiotics of The Cinema* (1974) by film theorist and pioneer of semiotics Christian Metz will be used as one of the main theoretical texts to give an elaborative overview and definition of semiotics as applied

in film. The texts "Narrative Theories and Learning in Contemporary Art Museums" 2016 by art and literature scholar Emilie Sitzia and *Museums and the Interpretation of Visual Culture* (2000) by museum studies professor Eilean Hooper-Greenhill will then be used to provide knowledge on the way in which semiotics are applied in museums spaces, but will also serve as a critical main theoretical texts as they will help in observing the way that the exhibitions produce meanings. From there, I will analyze EYE's exhibitions of Stanley Kubrick, Michelangelo Antonioni, and Béla Tarr by looking at how the curatorial choices and setups within the space of EYE affect the way that the three main aspects - oeuvre, auteur status, and auteur style - are presented within the produced exhibition spaces. Lastly, I will review each exhibition and examine the ways in which their productions were able to present these three aspects in a manner that was successful in preserving auteur status, oeuvre, auteur style and some of the cinematic qualities. "The Relocation of Cinema" (2012), by film theorist Francesco Casetti also serve as an important theoretical text to comment on the relationship between cinema and the museum space and to give an overview of cinema and its movement to other establishments. Nevertheless, interviews, catalogues and other sources of the EYE and curator of EYE Jaap Guldemond will be used for a better understanding of the aims and narratives of the exhibitions.

1.2 Semiotics applied in film and museum spaces

The term semiotics in its most primary sense can be understood as meaning-making, language-making, or narrative-making. The term can be applied to all areas of study as French philosopher and semiotician Roland Barthes states in "An Introduction to the Structural Analysis of Narrative" (1975): "Narrative is present at all times, in all places, in all societies; indeed narrative starts with the very history of mankind; there is not, there has never been anywhere, any people without narratives; all classes, all human groups have their stories…." (237). However, in the following section I will first introduce the term semiotics of cinema as proposed by Christian Metz to provide a better understanding of how meanings are made within film and how these meanings can be affected by the setup of museums. Following this, the semiotics of museum spaces will be defined as proposed by Emilie Sitzia and by Eilean-hooper Greenhill. The definition of semiotics in museum spaces will be of importance as this will also help in understanding how the exhibitions throughout this thesis will be analyzed like a semiotic reading.

Before determining how semiotics takes place in cinema it is fundamental to understand the structure of semiotics which is made up of four parts; denotation, connotation, the signifier and signified. Metz in his explanation immediately determines that there is a semiotics of connotation and denotation but mentions that in progressive semiological studies these two will be considered together. Metz explains the workings of the denotative and connotative meanings by setting up two examples in which he compares the connotative to literal art and the denotative to literature, or in other words by showing that they are on the same 'semiological plane' (71). The connoted as Metz elaborates can be understood by comparing the aesthetic orderings and constraints, compositions, and versifications of literal art to the framing, camera movements, and light effects to the art of film. The connoted is also "superimposed" over the denotative meaning. The denotative meaning can in that regard be compared to the semiotics of literature as it is a 'purely linguistic' signification. As Metz states "In cinema, it is represented by the literal (that is, perceptual meaning) of the spectacle reproduced in the image, or of the sounds duplicated by the soundtrack" (71). The significicate of film is the actual cinematographic style, genre, symbol, or poetic atmosphere.

To clarify the terms connotation and denotation in a less exemplary manner as proposed by the dictionary, denotation is the explicit, direct, or set of meanings of a word or expression. It does not include the ideas or meanings associated with it or suggested by it and is an association or set of associations that a word usually elicits for most speakers of a language, as distinguished from those elicited for any individual speaker because of personal experience ("Denotation") For instance, "film" is the denotation for a motion picture or moving image. Conversely, connotation is the associated or secondary meaning of a word or expression in addition to its explicit or primary meaning, a feeling, emotion, or idea that can be evoked by a word or object: a possible connotation of "home" is "a place of warmth, comfort, and affection" ("Connotation"). The signifier is the form of a sign, for instance, a sound, word, photograph, or expression. While the signified is the concept or meaning of an object that is represented which is indicated by the signifier. To elaborate on how these four aspects of semiotics function in film Metz provides an example:

> In American Gangster movies, where for example, the slick pavement of the waterfront distills an impression of anxiety and hardness (significate of the connotation), the scene represented (dimly lit, deserted wharves, with stacks of crates and overhead cranes, the

signifciate of denotation), and the technique of shooting, which is dependent on the effects of lighting in order to produce a certain *picture* of the docks (signifier of denotation), converge to form the signifier of connotation. The same scene filmed in a different light would form a different impression; and so would the same technique used on a different subject (for example, a child's smiling face) (71).

Hence, meaning in film can be found in the most surprising and inconspicuous ways. Nevertheless, film aestheticians have brought up the concern that language-making must be done carefully; the effects of film must not be used without good reason but rather as an accessory to the plot, in other words: the significate of connotation can only be established when its parallel signifier draws upon that of the signifier and significate of denotation (Metz 71). What is also important to note is that cinema in contrast to photography allows a whole semiotic of denotation, as film exists out of many different photographs or in filmic terms montage. These 'photographs' present within film, as Metz remarks "…give us mostly only a partial view of the diegetic referent" (72). Hence, it can be said that when watching film all aspects must be examined carefully in order to understand the meanings that are made, as each moment or shot together organize a meaning. Each photograph - or shot- of a film sequence then work together to produce a procedure which leads to the meaning, while in photograph this meaning is not codified or made through organization. For instance, Metz gives an example of how this procedure takes place in cinema as he states: "In film a "house" would be shot of a staircase, of walls taken from the outside, of a close-up of a window, a brief establishing shot of the building, etc" (72). Again, this example shows how our understanding of the house is made through a plethora of shots, therefore it is not strange that film asks for a concentrated viewing in order to comprehend the meanings that are produced on the screen.

In visual aesthetics, or more specifically exhibition spaces, the process of understanding language is quite similar to that of cinema and other areas in its methodology of reading through denotations, connotations and signs. However, these connotations, denotations, and signs will be presented in different ways. Greenhill discusses meaning-making and pedagogy within exhibition spaces of museums, explaining right away that narratives in museum spaces are created through the style and displays in which objects are presented. Components such as surrounding objects, titles, performances, rooms, colors, additional texts, images and so are only a few examples of other parts of exhibitions that influence the interpretation process. Hooper-

Greenhill further states that: "Meaning in museums is constructed in relation to the collections which the museum holds" (3). For example, if one visits a museum of ethnology then they will possibly view the objects as those of different cultures or ethnicities while in the museum of art they can be seen as art objects. Nevertheless, surroundings and placements of objects also influence the way in which objects and displays are interpreted by the viewer, and meanings are constructed from the viewers positionality or background. As Hooper-Greenhill states: "A deep connection exists between looking, seeing and knowing; perceptions are structured by knowledge - seeing and saying are limited by what can be thought" (49). In that manner the latter is similar to the idea of denotation, as the set of associations that a word, in this case, an object elicits for a person formed by their personal experiences (position, and background). Hooper-Greenhill elaborates on how these interpretations take place by giving an example of the Hinemihi house; the Hinemihi house was a meeting house of the Te Wairoa which was positioned in New Zealand but was later moved to the Garden of Clandon Park, England in 1892.[1] The Hinemhi's move from New Zealand to the Clandon Park Garden, therefore, also meant a change of discourse which resulted in the house becoming part of a different discipline (76). Without its original context and any explanatory text, the museum visitor might not understand or 'decode' that it is a Maori house as one might not have the knowledge of New Zealand's History. Keeping in mind the explanation of Metz, the word 'house' would then be the denotation of the Maori house, and the connotative would then be a result of the previous or given knowledge of the viewer.

Another important point in the semiotics of museum spaces, is the way in which relationships and meanings can be made with the objects and their setting but especially between the objects themselves. Cultural theorist Mieke Bal in her text "Telling, Showing, Showing off" (1992) gives a great example of how these kinds of relations and meanings can be made through her semiotic reading of the American Museum of Natural History museum as she comments on the juxtaposition of the displays which present animals and foreign peoples, she states:

> Within the framework of the mimetic success of the realism in the Hall of Asiatic
> Mammals, the transition from this cultured "nature" to culture as nature-from mammals
> to peoples-is, of course, highly problematic. The most obvious problem is the

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[1] For better understanding of Hinemihi house see *Museums and the Interpretation of Visual Culture* (2000) Eilean Hooper-Greenhill

juxtaposition of animals and foreign human cultures. But how to avoid the sense that the juxtaposition of animals and peoples somehow equates the two? The doorway between the two halls is semiotically charged as a threshold. Therefore [*sic*] the transition has to be particularly carefully organized. Here is a point where the difference between the colonial past and the postcolonial present can either be smoothly covered up so as to avoid the excessive foregrounding of the racial politics involved in the museum's origin, or, on the contrary, emphatically thematized so as to increase an awareness of the museum's contemporary educational endeavor (564).

What is made apparent with Bal's example, is that curators must be very careful in the way that they position objects and must closely look at its surroundings as unintended meanings and relationships can accidentally be made. Taking into consideration that people often deduce narratives through structures, order, and patterns or motifs, it is self-evident that the museum audience expects these aspects in a museum space as well (Sitzia 4). However, these structures are not always present within museums as the museum audience can also find itself in a space where they can make their own interpretations. Yet, even here the curator always has a hidden agenda, as philosophy scholar Tiina Roppola states in - her examination on the viewer in exhibition spaces - *Designing for the Museum Visitor Experience* (2012): "Whether consciously or unconsciously, exhibitions materially express a discursive stance. That is, they express "reality" from a particular perspective and have particular interests at their core" (6).

In short, meaning-making in museum spaces is created through surroundings of objects, forms of displays or display methods in relation to the knowledge of the viewer through their background. The ways in which a museum tackles meaning-making will then be demonstrated throughout the following sections which address the three case studies.

2. THE OBJECT FILM EXHIBITION: STANLEY KUBRICK

"One critical element in the construction of meaning within museums is the presence of absence or absence of particular objects; a second vital consideration is that of the frameworks of intelligibility into which collected objects are placed."

*Eilean Hooper-Greenhill (*Greenhill 2000*)*

Already mentioned in the introductory chapter "Stanley Kubrick: The Exhibition - *Inside the Mind of a Visionary Filmmaker*" combined film and objects in order to present a retrospective of Kubrick's oeuvre. With this tactic EYE attempted to show that Kubrick's work was impressive from both a technical and creative point of view. Overall EYE wanted to give more insight into Kubrick's films and personal motivations by adding the objects to the exhibition, as stated in the catalogue: "Surrounded by projections, props and costumes, viewers can gain a new insight into his films and personal motivations" (EYE "Stanley Kubrick" 1), or put differently, through the exhibition, EYE tried to reaffirm Kubrick as an auteur instead of a filmmaker or producer. By quoting Steven Spielberg's statement in their catalogue: "Kubrick created more than movies, he gave us complete environmental experiences that got more, not less, intense the more you watched them" EYE again emphasized their aim to show all aspects of Kubrick and his work (EYE "Stanley Kubrick" 1).

However, the juxtaposition of objects and films used within in EYE's exhibition and the museum space itself can raise questions about the way in which the viewer perceived Kubrick's films within this particular setup. Generally, placing objects together within a space can complicate the way in which meanings are made or interpreted. As Greenhill points out: "If individual objects are complex in relation to meaning, exhibitions - groups of objects combined with words and images - are more complex still" (3). For instance, in this case, the setup could have possibly distracted the viewer from the film itself. Also, one must consider that the objects were much more recognizable to those who are familiar with Kubrick's oeuvre, and therefore this addition could have created the illusion that it was a fan-based exhibition. Greenhill also goes further into this idea of recognition and the gaze within museums by saying: "It is directed at what is visible, but in order to know what to observe, elements or factors must be recognized. But to recognize something, it is necessary to have prior knowledge of it - thus observation

depends on already knowing that for which one is searching" (15). It could even be said that the exhibition had certain qualities of that of a spectacle[2] through its use of different mediums, and attributes (Lauren 2).

The objects and screens of Kubrick's exhibition were spread over a 1200m2 space. A few examples of these objects were the Starchild and the centrifuge from the spaceship in 2001: *A Space Odyssey*; the model of the War Room from *Dr. Strangelove*; the dresses worn by the twin sisters in *The Shining*; the maze from *The Shining*; and parts of the Korova Milkbar from *A Clockwork Orange* (EYE "Stanley Kubrick" 1). When looking at a few images from the exhibition, these juxtapositions become more vivid. For example, in one image there were two screens projecting a film and closely next to it there is an object (fig. 1). In this case it was a sequence from the film *A Clockwork Orange* and one of the objects from the film, which showed the connection between both. In another image the screen can be seen surrounded by many other objects, in a bit more cluttered space (fig. 2). What is interesting to note is the largeness of the screens projecting the films, but also the use of light within the space. The space in general was quite dark, but the objects and descriptions were illuminated by light which can be seen especially in (fig. 3). There is also quite some space between the screen and the objects in certain parts of the area, and sometimes the space even provided seating (fig. 4). The large screens, use of light and placement of objects from the screens, in that manner seem to re-create a space that is similar to that of a cinema. Between the screens and the objects there was also a certain hierarchy; even though there were a plethora of objects, the largeness of the screens took up most of the space which as a result catched the viewer's eye first. The objects were also literally placed lower than the actual screens. The films then did not become an illustration of the objects, but the other way around, as the viewer was now able to examine the objects that they had seen in the films as an added feature (Lauren 4).

2.1 Auteur status
Before analyzing the way in which the curators created narrative and meaning in Kubrick's exhibition, it is interesting to note how Kubrick's auteur status was presented within the exhibition. What can be summarized from the statements of EYE and many other scholars was that Kubrick was a 'legendary' or 'genius' filmmaker and auteur, with a meticulous and almost

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[2] Spectacle as proposed by Wagner meaning a spectacle of all forms of art.

obsessive work ethic. However, Kubrick's filmography also made him recognizable as a pop-culture icon or as stated by professor of Arts and Sciences Jerold J.Abrams in *The Philosophy of Stanley Kubrick* (2007):

> Kubrick's images are indelibly imprinted on the pop-cultural unconscious: Kubrick's images are indelibly imprinted on the pop-cultural unconscious: the creepy mannequin warehouse of Killer's Kiss; the stash of money blown all over the airstrip in The Killing; ....Alex and droogs drinking Milk Plus at the Korova Milk Bar, preparing for a night of "ultra-violence," in A Clockwork Orange; Barry Lyndon bravely standing off in a pistol duel; Jack Nicholson's famous "Heeeeeere's Johnny" in The Shining; Sergeant Hartman's cruel training of the "maggots" in Full Metal Jacket; and the haunting orgy in Eyes Wide Shut (1).

Following this line of thought, it is understandable that the curators chose to incorporate objects into the exhibition serving not only as icons of the filmography but to show the diversity of his work. Nevertheless, Kubrick's 'pop-icon' status also gave reason for the setup to resonate that of a fan-based exhibition and makes it considerable that the curators chose to take on this approach. However, taking into regard Greenhill's statement of - understanding discourse through previous knowledge - and applying it to Kubrick's exhibition shows that the visual discourse of objects in juxtaposition with film could have had an advantage and disadvantage in Kubrick's exhibition: for connoisseurs of Kubrick, presenting only his oeuvre could have served as enough evidence to establish Kubrick as an auteur. However, the numerous objects provided by EYE could have aided the unfamiliar audience in understanding who Kubrick was as an auteur, yet, even for this kind of audience it is debatable that Kubrick could be encountered as an auteur by presenting only his oeuvre.

2.2 Oeuvre

Despite of finding what seems to be a logical way of presenting Kubrick's status as an auteur, the exhibition setup still raises a few concerns in terms of the ways that his oeuvre and style were introduced and presented. Nevertheless, as the exhibition narrative aimed to shed light on Kubrick as a 'genius filmmaker', this would indicate that typically there should have been some kind of cinematic apparatus or aspects of cinema present, and that the film must not lose its nature of being film. "... the audience, [sic] is so closely associated with the act of watching a

film that is virtually seems like a must, and, unsurprisingly, large, international art institutions are increasingly having their own cinemas built for the purpose of showing these works" (Peyer 1). Professor of film studies Francesco Casetti comments further on the act of watching film by saying: "Film seems to also invoke the preservation of a medium-device: in the Tate we find a projector, a reflective screen, a darkroom, a bench on which to sit…" (Casetti "The Relocation of Cinema"). Strathaus also goes into the latter by saying:

> Accordingly, it should be in any curator's interest—be it in the cinema or in a gallery — to show every work in such a way that allows the viewer to experience its specificities. At present this requires not only letting go of traditional conceptions of art versus film, but also reconsidering the specific possibilities and limitations of each medium, especially spatial and technical ones...Movement as film's intrinsic quality has to define the context — its framing in time, which creates the film in its reception (15).

Especially since EYE museum is one that collects films, cinema, and objects of film it would have been appropriate to focus on these cinematic aspects (Lauren 7) Although the Kubrick exhibition was able to place focus on Kubrick's oeuvre by using some cinematic aspects, especially the presence of the object, in this case, still had a great effect on the possible interpretations by the spectator. Film theorist Siegfried Kracauer, in his text *Cult of Distraction* (1987) explains how the essence of film can be lost when surrounded by other objects as he states:

> By its very existence film demands that the world it reflects be the only one; it should be wrested from every three-dimensional sur- rounding lest it fail as an illusion. A painting too loses its power when it appears alongside living images; not to mention that the artistic ambitions which result in the incorporation of the film into the pseudo- totality of a program are inappropriate and hence remain unsuccessful (96).

The relocation to a museum space and the inclusion of objects then brings up the importance of the surrounding environment of a medium. Hence, the large imposing screens of EYE which attempted to place hierarchy on oeuvre 'lose its power' appearing alongside objects.

Nevertheless, although the cinematic "experience" nowadays survives outside of the traditional space of a theatre or dark room, the experience is merely the same, as it only holds

some of the characteristics of the actual experience. Going further into this line of thought Casetti states "Relocation acts such that an experience is reborn almost the same as it was. The 'almost' here can mean 'not at all'" ("The Relocation of cinema") and that it is a form of displacement but not a replica. Casetti also notes on the role of experience that is emphasized through relocation, especially as cinema has always been considered a particular form of experience. Each medium is linked to different ways of attention, listening, viewing, and sensibility, which must be considered in order for a new relocation to provide continuity of the medium. One important effect of relocation on the experience of cinema which Casetti points out is the distraction from cinema that it can cause, as in cinema the experience demands a concentration and isolation of the viewer. Returning to the exhibition, despite the curators use of a few of the aspects that Casetti and Papini recognize as cinematic - such as the large screen and somewhat darkened room - within Kubrick's exhibition the setup still posed a few distractions, particularly that of the non-single sense viewing. Generally, museum spaces are open spaces usually to more than one viewer and can often be quite crowded. Nevertheless, both cinema and museum spaces are in the presence of distractions, such as the noise made by visitor crowds or other physical distractions. Yet, returning back to Papini's quote; the difference in distractions between cinema and museum becomes present through the single-sense view, but also as the act of watching film is a non-collaborative or individual experience. To elaborate on this, when visiting a cinema space, the spectator right away recognizes the way that they should act within this space; the place of a cinema indicates that the viewer should be quiet throughout the screening, therefore contact between spectators barely or quietly takes place. The bright screen within the dark room also catches the eye right away as a place of focus and makes it harder to see the surroundings. On the other hand, in museum spaces the spectator is usually aware of his or her surroundings as the classic museum often contains a lot of light to illuminate certain objects. Also, often within this space interactions with other spectators take place. In other words, the spectator in a classical cinema space is an absorbed, passive, immobile and individual spectator within a mass audience, while the spectator within a museum space is involved in a more communal experience, therefore one with more distractions [3].

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[3] Referring to an absorbed spectator (concentrated spectator) which happens through the use of cinematic aspects such as the darkening of the theatre, and the large screen et al.

Considering the entire exhibition setup, it can also be argued that it's qualities of spectacle were another trigger of distractions. As pointed out earlier in the text, the exhibition could resonate the feeling of a 'gesamtkunstwerk' or total art work as proposed by German composer and theatre director Richard Wagner. In *Culture Industry Reconsidered* (1975) German philosopher Theodor Adorno proposes that spectacles in film[4] or as he calls it "glitter" distract the viewer from the actual message of the cinema [5] (12-19). If we apply this concept to Kubrick's exhibition, we could say that many of these objects represented the spectacles within his oeuvre but were also the spectacles which distracted the viewer from the actual films. Nevertheless, the excessive often clustered plethora of objects within the exhibition space seemed to create an environment of spectacle and entertainment or as Greenhill comments on objects within a museum space: "They are there to be looked at. Museums are sites of spectacle, expository places, where exhibitionary complexes are sited" (14). In that regard, the objects within the Kubrick exhibition almost seemed like gimmicks, possibly placing the objects above the films. The 'gimmick-like' qualities of the objects highlighted their meaninglessness within the exhibition as they only served as attractions for the viewer. Going further into this matter, in terms of the objects used one can wonder if they were needed as it can be argued that they did not create any agency but were merely 'dead' objects that lived on after the making of the films. To comprehend what is meant with these 'dead' objects we can look at media scholar Paul Willemen's explanation in *Through the Glass Darkly: Cinephilia Reconsidered* (1994): "...there is an element of necrophilia present in cinephilia, relating as it does to a particular detail or moment (or, in this case, an object) from a film that is highly cathected and that lives on after the film's viewing..."something that is dead, past, but alive in memory" (227).

In terms of the presentation of the oeuvre, another aspect that can be taken into consideration is the use excerpts to present Kubrick's oeuvre. Within the exhibition the curators chose to display only 3 minute excerpt of each film, among which: *Lolita* (1962)*, A Space Odyssey* (2001)*, The Shining, Full Metal Jacket* (1987)*, Dr.Strangelove* (1964)*, Eyes Wide Shut*

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[4] Spectacle in film meaning aspects such as special effects, e.g. the explosions in a war film, costumes, etc.
[5] Theodor Adorno was a German philosopher, well known for his theories on society. Theodor Adorno. "The Culture Industry Reconsidered." The Culture Industry. *London: Routledge, 1991. 98-106*

(1999)*, A Clockwork Orange* (1971)*, Spartacus* (1960)*, Paths of Glory* (1957) and *Barry Lyndon* (1975). Each film excerpt presented together with their complementary iconic objects where placed in different sections of the exhibition space, yet slightly closed off by partitions (fig. 5, 6) In that regard, the curators presented each film in a different space within a space, but unlike cinema it was not completely closed off, thus, the viewer could easily wander off from one space to another as they are to some degree able to see and hear the other films. This -open room- setup and the way that the oeuvre was presented through short excerpts brings up two points; were the narratives distorted due to the fragmentation and did the setup influence the canon of Kubrick's films by creating relationships from the juxtapositions. Commenting on the first, what must be considered is that the exhibition was not curated together with Kubrick, hence the decision making of which shots or scenes to show was not based on Kubrick's preference but that of the curator's knowledge. Certainly, showing only excerpts can change the way that meanings are made, to elaborate the following can be assumed:

> The accepted wisdom is that film builds meaning by adding partial information from shot to shot. When surveying an entire film and the relations among its various components, one is often left with more information than was seemingly contained within each shot. This effect occurs partially because meaning can reside between shots (even between frames) and in relation of one shot to another (Falsetto 1).

Therefore, the viewer in Kubrick's exhibition was only able to partially perceive the films. Nevertheless, this is a problematic which often occurs in the curating of film programmes and exhibitions as a result of the limitations of time. As Erika Balsom states in "Exhibiting Cinema in Contemporary Art" (2013):

> Passing over into the space of the museum, the cinema becomes an old medium fit for commemoration. And yet, as Mulvey's teary dis- satisfaction suggests, how laudatory is this commemoration when it takes place through fragmentation and displacement? … the museum has become a space to memorialize cinema but does so at a certain remove from the films themselves, often parceling them out into fragments or representing them via a series of metonymic substitutes. There are myriad tributes and excerpts, but generally speaking ...the museum space is not the location of start-to-finish screenings and nor is it suited to be, with its visitors strolling through its halls at their own pace (30).

Returning then to the exhibition, in some regard EYE acknowledged this and tried to solve this problematic by choosing scenes of importance and by accompanying the exhibition with screenings of all of Kubrick's films in their cinema.

Addressing the second matter, it is interesting to think about the way in which -similarly to other kinds of curated film programmes- relationships occur when films are placed together within one space. In other words, "Each case or interactive display is designed to contribute a particular element to the exhibition, to convey a piece of the larger story - like chapters in a book" (Falk et al. 69), meaning that naturally connections can be made in the sequence in which objects are presented. The use of pathways is quite common in museum spaces, often indicating chronological or hierarchical sequences (Falk et al. 69). In the Kubrick exhibition there was not necessarily an indication of a mandatory route; exclusive of the obvious entrance and exit, within the rest of the exhibition the viewer was able to walk freely. Sitzia comments on exhibitions that do not have a mandatory route as she states: "Exhibitions where the visitor is invited to circulate freely do not mean that no narrative will be constructed on the part of the visitor between the different parts of the exhibition. Regardless of whether it is there in the first place, visitors always reconstruct some kind of narrative which will impact the meaning-making process" (6). Considering Sitzia's remark, it can be understood that due to the route in Kubrick's exhibition - which is somewhat imposed by the curator through entrance and exit-, the viewer will create their own meanings, or relations of the excerpts and objects within this space. For instance, the area in which the objects and screen that displayed the *Shining* where placed parallel to that of *Dr.Strangelove*, might have invoked the idea that the films are, possibly, stylistically, narratively, or chronologically the same. Or that parallels can be traced between the two. Regardless, questions can be asked on the positions of each object and excerpts when placed within the same space.

2.3 Auteur style

When looking at stylistic patterns in Kubrick's work, what can often be recognized are his tracking shots, reverse zooms/close-ups, the close-up of the gaze, and slow-scenes (Abrams 1). Not to mention, Kubrick was also very particular with his use of music, he understood the power of it and was able to use this and his other cinematic styles such as the close-up as part of his narrative (Qtd. in Gengaro 56). Nevertheless, these techniques helped in structuring the

narratives of Kubrick's oeuvre.

The end-scene of *Barry Lyndon* serves as a good example of how Kubrick emphasized narratives through his music. To elaborate, the scene shows lady Lyndon sitting at a table surrounded by a few gentlemen as she is signing checks. While Lady Lyndon is signing the checks, we can hear classical music. As the scene progresses it reveals a slow close-up shot of a special item which Lady Lyndon has to sign, it is the bank draft to pay for Barry Lyndon's annuity. At this point the music becomes slower, going into the next shot where lady Lyndon is thinking of Barry. The music is constantly changing pace until the last shot. As film scholar Mario Falsetto comments on the scene in his text *Stanley Kubrick: A Narrative and Stylistic Analysis* (2001):

> The scene masterfully uses shot size, music, the glance, shot length, character placement and performance to communicate its subtleties of meaning. It makes reference to the sense of loss felt by Lady Lyndon. No words are spoken in the sequence, yet it is full of emotion and meaning. The exchange of close-up of Lord Bullingdon and Lady Lyndon accompanied by the precise slowing down of the music contributes to a poeticizing of the narrative (67).

In terms of meaning-making through cinematic-style, two other scenes displayed during the exhibition that can be looked at are the famous bicycle scene from *The Shining* and the opening shot from *A Clockwork Orange*. The first is a quite apparent example as in films with thriller/horror genres music plays a great role in creating meaning; when the viewer hears an eerie or suspenseful sounds/music they can recognize that it means that the sequence of shots in combination with the pace of the music will indicate when something bad or scary will happen. During the bicycle scene one of the main characters Danny, is riding his bicycle through the corridors of an empty hotel, at first the scene starts off with only the sounds made by the wheels of the bicycle which touch the floor. The scene takes quite long to build up to the climax shot, but then Kubrick starts adding suspenseful music and sounds to the scene which build up in a faster and louder pace until the vital moment is revealed where Danny is shocked by the appearance of two twin ghosts.

The opening scene of *A Clockwork Orange* then presents a long-shot that slowly zooms out on main character Alex, as he is gazing into the camera (fig.7). As the shot slowly zooms out,

the main character Alex can be seen at first with his droogs within a place called the Korova Milkbar. As the lens moves further away other subjects can be seen within the space, however, the camera still focuses on Alex and his droogs as they are placed in the middle of the frame as the others are placed very close to the walls. In this case the close-up of Alex and his droogs could indicate the meaning that they are of importance within the film as they are placed in the middle of the screen.

In terms of sounds and music within this particular exhibition space, what must then be kept in mind is that in any museum space the use of music and sounds presents a complex situation. Museums often try to find effective ways to block out any background noises as much as possible. Nevertheless, the use of sound can enhance and make the narrative of film, in other words: "Music in film is powerful. It enhances emotion, signals danger, accompanies epiphany, and depicts movement" (Lee Gengaro vii). Hence, in the same way that literature words create narratives, in film images, sounds, and cinematic styles can make narratives too. Although EYE took on certain effective matters to maintain the experience of sound, yet by not having used closed and separated rooms, certain sounds - visitors walking in and out, or of other film fragments playing- could be heard which took away from the narrative functions created by the sounds and music. Also considering Kubrick's many slow scenes, the idea that the viewer can walk away at any time and look at the oeuvre in any prefered order distracted from narratively understanding the scenes.

In short, through the large screens the exhibition setup of Kubrick was able to really reveal the close-ups. Yet, in terms of the music, sounds, slow and long-shots it can be argued that the way in which they make meaning did not become completely effective within the space. Arguably EYE's setup might not have preserved enough features of cinematic sound control to create accompany meanings through sound. Conversely, it can't be denied that even within cinematic spaces spectators are always slightly disturbed by natural sounds such as murmuring, coughing, or eating. Also, due to the objects, the interruptive sounds, and the ability to see other screens the viewer might not have taken the time to look at these slower shots.

Overall, considering Kubrick's auteur status of being a pop-culture icon, not only recognized by his oeuvre but also the different facets of his work, it could seem like a logical choice for the curators to create an object and film exhibition which offered insight into Kubrick as an auteur and the details of his work. However, the narrative proposed by the curators which aimed to

portray Kubrick as an auteur - by showing all aspects involved in the creation of Kubrick's films could have also evoked the impression that the exhibition was one of spectacle and entertainment, with objects that served as meaningless gimmicks. Nevertheless, it can't be denied that the distractions that came with the proposed setup hindered the way in which meanings and narratives of Kubrick's oeuvre could be interpreted by the viewers. Hence, semiotically the objects in this exhibition did not create meanings as they were almost meaningless, while the oeuvre itself which contained narratives and meanings was not enlightened enough, even if presented on the large screens.

3. THE CINEMA PAINTING EXHIBITION: MICHELANGELO ANTONIONI

"...what does cinema retain from painting? The pure possibility of changing the sensible beauty of the world into reproducible image. It does not take the intellectual technique of painting. It does not take the complicated modes of representation and formalisation. It retains a sensible and framed relationship with the external universe. In this sense, cinema is a painting without painting. A world painted without paint."

Alain Badiou (Badiou 2009)

Although, also consisting of film excerpts, objects, a screening of all of all his films, and special lectures to give a retrospective of a grand filmmaker's ouvre -contrary to that of Kubrick - EYE's exhibition *Michelangelo Antonioni: Il maestro del cinema moderno* took on a much more cinematic approach. EYE in their press release discussed the aims of the curator as they stated the following.

> The exhibition shows how Antonioni renewed the grammar of film by thinking in terms of the image and less in terms of narrative. He was one of the first film authors who tried to capture the state-of-mind of characters that were searching for meaning, framing the in a particular way in a striking mise-en-scène. "Each square centimer of the image is essential," asserted Antonioni (Eye "Antonioni Press Release" 1).

Hence, the exhibition placed more focus on the image and less on narratives as it implemented cinematic tactics, but also as it exhibited Antonioni's paintings. In this sense, the exhibition was also able to resonate Antonioni's auteur status as being, as EYE stated, a stylistic perfectionist who renewed the grammar of film, and who was well known for his innovativeness and modernity (EYE "Antonioni Press Release" 1) Yet, the almost explicit use of only images also emphasized the idea that his films are works of art as they are almost like paintings or photographs.[6] Film scholar and critic Dana Linssen in an interview about the exhibition also comments on the latter as she explains that, for instance, the images from *L'aventura* are so beautiful as if they are structures, paintings, or slowly moving photographs, from which you do

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[6] As mentioned before, cinema is not always considered as art or is often called the 7th or 'new art', cinema was often referred to as the 7th art after Italian film theoretician Ricciotto Canudo wrote *The Birth of the Sixth Art* (1911) in which he identified dance as the 6th form of art, making cinema the 7th.

not necessarily need to know what it's about (ARTtube "Kunst & Zoey") In that sense, the exhibition did not become about the narrative of films itself but was more of a space where the film screens became like paintings or photographs, which viewers could pass by without actually having to follow a proposed path or narrative from beginning to end. Given the exhibition, and from the statements of EYE it is also made very clear that the exhibition emphasized the importance of his three famous works: *L'avventura* (1960), *La notte* (1961) and *L'eclisse* (1962) – all featuring his muse Monica Vitti.

However, as the exhibition visually seemed to comply to all the aims of the curator, the exhibition in a certain way lacked in focusing on only images instead of narratives, for instance, through the way it sequentially ordered excerpts. Hence, in this chapter on EYE's Antonioni exhibition, a more cinematic film exhibition will be discussed.

Antonioni's exhibition, when observed at first glance was a space in which the large cinematic screen was very apparent. By displaying the film excerpts on large screens, providing benches, and a darkened room which was complemented by the use of black and grey painted walls, the exhibition space preserved almost all of the cinematic qualities (fig. 8). Within the space there were often partitions or exhibition walls which slightly divided the spaces, but nevertheless, revealed the other spaces as well (fig. 9). There was only one special room within the space which was devoted to the excerpts of Antonioni's oscar winning film *Blow-Up* (1966) (fig. 10). In that matter, there were two rooms; one containing excerpts of *Blow-Up*, and the other containing thirteen excerpts of Antonioni's other films scattered around the space. Yet, all of the other excerpts did seem to be categorized and placed closely together within themes or canons, which can be concluded from the accompanying texts on the walls and from the floor map containing titles like *Inner conflicts, Fogs and deserts, Elsewhere, The enchanted mountains,* or *The later years.* (Fig. 11). As can be seen from the museum map, in the middle of the large space for instance, the partitions almost created a third room having within this area the three largest screens of the thirteen which were displaying excerpts of Antonioni's L'avventura (1960), *La Notte* (1961) and *L'Eclisse* (1962) (fig. 12) This triangle positioned in juxtaposition of the title: Modernism.

The exhibition space also contained objects and memorabilia such as film excerpts, photographs taken on sets by Bruce Davidson (Magnum) among others, press articles, original scenarios and letters (by Alain Delon, Italo Calvino, Marcello Mastroianni, Jeanne Moreau,

Roland Barthes, Luchino Visconti, Umberto Eco, Giorgio Morandi and more) (EYE "Antonioni Press Release" 3). Together with these objects EYE also exhibited paintings made by Antonioni, including about 50 water paintings which were displayed on a separate wall (fig. 13). However, when it comes to the juxtaposition of objects and film, a hierarchy existed as the screens were positioned much higher than the objects, nevertheless, they were much bigger in size. It is also interesting to note the very classical museum approach in which the objects were displayed, as they were often placed within glass cases or vitrines (fig. 14). Also, compared to the Kubrick exhibition the objects were much less cluttered over the space, and like the classical museum the curator left enough space between the objects and the screens, which gave it a very clean view. Antonioni's paintings were also placed in a higher position than the objects within the glass-cases and were hung all together on a separate exhibition wall which was illuminated by light. This created the idea that the paintings were also of importance as they were displayed within a specific part of the space.

3.1 Auteur status

Director Antonioni was not only known as one of the most famous Italian directors but also as a screenwriter, editor, short story writer, and painter. Antonioni was considered a filmmaker who changed the language of film, but also as the master of modern cinema with his films L'avventura (1960), *La Notte* (1961) and especially *L'Eclisse* (1962). Curator Jaap Guldemond in an interview comments on why Antonioni was considered the master of modern cinema by explaining that Antonioni went against the conventional feature filmmaking of the beginning 60's, which typically existed from films that re-told literature through the screen and which were focused on dialogue more than images. Antonioni broke these rules of the conventional cinema, as he focused more on image, the elements of film itself such as movement, camera lining, cadrage[7] and themes, instead of concentrating on narratives (ARTtube "Antonioni"). Nevertheless, another pattern in Antonioni's work is his repetitive use of landscape shots, in which the actor is barely or not seen as they are often placed within the corner of the screens (ARTtube "Antonioni"). The slow shots created an almost still life with gave the films their painterly qualities. It is through these elements that Antonioni produced feature films.

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[7] French term for framing of shot

3.2 Oeuvre

Given the setup it seems that the exhibition formed the viewer into an absorbed spectator, in the sense that they could almost not escape the light and visuals projected from the enormous screens, yet, at the same time the setup creates an immersive experience as they were surrounded by more than one screen. Nevertheless, the setup emphasized the hierarchy of visuals over dialogue, and of film over objects as the small number of vitrines which held the objects were almost unnoticeable. However, there is a particular problematic at stake with the way that the excerpts of each films were presented; the excerpts were often placed in a sequential order - opening scene, scene from the middle, end scene- a logical order of the curator in terms of giving the viewer as much information as possible, but not as obvious when considering that the aim of the curators was to place less importance on the narrative. When comparing the way in which Antonioni's oeuvre is projected in a cinema space to viewing it in the museum space, it can be said that as his films don't focus on narrative it would not have necessarily mattered which shots the curators would have chosen. Possibly it would have even been more relevant to explicitly show shots where narrative is not at all at play, to affirm the painterly and photographic qualities of Antonioni's films.

Similar to the Kubrick exhibition, the films from Antonioni's exhibition could almost all be seen from the same position or behind each other, as many of the dividers were not completely closed off. In contrast, the Antoniono exhibition actually purposely placed L'avventura (1960), *La Notte* (1961) and *L'Eclisse* (1962) together, to place them within the canon of Antonioni's films which made him into the modernist filmmaker that he is known as today. For instance, the film *La Notte* is a great example of the focus of place over character as it contains many elements of landscape and architecture. By placing what could be called a 'trilogy' together the curators made obvious the significance and relationships of the films. Film scholar Kevin Toma in his article "De poëzie van het lelijke" (2015) notes on the relationships which were created by the juxtaposition of the screens and within the entire exhibition as he states: "Looking from side to side, you constantly discover the same weakness for shapes, lines, objects and vacant locations. Fantastic, is also when the close-ups of the characters seemingly stare at each other from one screen to the other. As if they are looking for consolation from one another" ("De poëzie van het lelijke"). Nevertheless, the three works were presented next to the theme 'Moderniteit' (modernism), which also placed them in the position of Antonioni's modern

films. When looking at the rest of the screens and their positions within the space, they seemed much more separate as they did not face each other. In that sense, those excerpts did not create as vivid relationships such as the composition of Antonioni's trilogy, yet their accompanying themes confirmed to the audience that they were related through certain thematics or characteristics. For instance, the films *La signora senza camelie* (1953) and *Cronaca di un Amore* (1950) both containing the actrice Lucia Bosé were displayed slightly in juxtaposition, next to the chapter text 'Lucia Bosé'.

In terms of distractions, here the position of films placed together did not necessarily take away from or distract the viewer as the narratives and in that case also the sounds or actors talking did not really matter as much as the images themselves, which the large imposing screens make up for. However, given the placement of *Blow-Up* one might ask the questions what was the meaning of this particular screening being shown a separate room, but also why was it displayed at the ending? An obvious reason might have been because the film was regarded as one of Antonioni's best films, having won an Oscar. Nevertheless, even though *Blow-Up* still contained many aspects of Antonioni's other films, in terms of narrative and understanding it was much more clear and closer to Hollywood style film; the film had a relatively well-known cast, when compared to the less familiar Italian actors that Antonioni often used. Also, it was made in English and the scenes were shot in more recognizable settings. "Paradoxically, despite the film's many ambiguities, things appear initially less complicated in *Blow-Up* and the surface more welcoming… Antonioni himself also seems to have felt that this film marked a new departure for him, as he told an interviewer for *Playboy* magazine that it was completely different from his previous films..." (Brunette 109). Hence, it seems like the film needed the classic cinematic viewing, to emphasize that the film fits within a slightly different canon of Antonioni's work.

3.3 Auteur style
As Antonioni focuses on elements of films, often within the first minutes of his films a pattern can be recognized where he enlightens not narrative itself but the ways of watching film (or how film is made) (Brunette 110). For instance, *Blow-Up* shows the way in which film shots can almost be seen as photographs. In the last scene of *Blow-Up* the viewer is also reminded of the fact that the film they are watching is actually a screen projecting images, as he almost

photographically zooms out on the main character Thomas, who at the end eventually dissolves leaving only a landscape in view (fig. 15) To elaborate, Antonioni makes the viewer aware of the individual versus reality; by emphasizing film tactics such as effects and camera technologies, he emphasizes that film is made up of these elements and is not "real". By exhibiting both Antonioni's paintings and films, the exhibition was able to highlight Antonioni's style of - showing how film is made -, as the film can emphasize that film is similar to a sequence of paintings or photographs constructed to make one moving image. It is also interesting to point out how the inclusion of paintings are not necessarily distractions but rather that they accentuate how Antonioni's films are works of art, reaffirming Antonioni as an auteur. This is due to the films painterly qualities which, for instance, can be seen in his first color film *Il Deserto Rosso* (1964) where he added paint to lawns and trees to intensify the colors.[8] Hence visually the objects and screens were almost the same, and asked for a similar kind of viewing.

Despite Antonioni's drive to accentuate image, his films surely contained a certain language through his cinematic style. Linssen elaborates on this language by explaining that Antonioni manipulated color, in the same way that he did this with his locations and with time, for instance, in a particular scene the smoke coming from the industrial chimney looks absurdly yellow and chemical through this manipulation of color, almost as if a chemical disaster is about to happen. Hence, as Linssen concludes those are examples which show how his oeuvre does not need words, or a plot because it indicates through semiotics and stylistic aspects that something is not right (ARTtube "Kunst & Zoey") Jaap Guldemond also comments on the way that Antonioni created language through his long/slow scenes, he explains this using a particular scene from the *L'eclisse*; the scene shows a 7 minute long shot of a street where two of the main characters were supposed to meet but never show up, it is interesting because instead of, for instance, showing a shot of the contemplating characters in their rooms, he chooses to show a street with no characters involved at all, going completely against the typical Hollywood cinema tactics. Another way in which Antonioni makes visual narratives is through his use of locations, and the way that actors walk through these locations showing emotions not through dialogue but through place and space (ARTtube "Antonioni"). As the EYE only projected short excerpts it could it could have been that the viewer would miss out on certain details of shots that lead to the narratives created by Antonioni. To explain more thoroughly; the shot of *L'eclisse* when seen on

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[8] This common tactic was often also used by filmmakers such as Jean Luc Godard

its own will not be as effective as it is when presented in a sequence of shots, especially with the absence of characters it would be hard for a viewer to conceive what Antonioni was trying to say. Conversely, it could then again be argued that through this tactic the spectator was able to view Antonioni's work through his use of all the different art forms; architecture, painting, photography and as focused on image rather than narrative.

It is also interesting to note how Antonioni often goes into wide shots which can again be seen in the last scene of *Blow-Up* as the camera slowly zooms out on David, until David dissolves at the complete end. However, at the same time *Blow-up* also contains a plethora of close-ups as can be seen in the scene where photographs shot by David are literally enlarged. In this case the close-ups are important as each sequence presents a larger close-up of the photographs, as a result leading to the important moment which reveals what seems to be a man holding a gun as he is lurking behind the trees, something that David has been investigating throughout the entire film and probably one of the most critical moments of the movie. In other words, in terms of meaning-making the close-ups are what lead up to a climactic point of the narrative. The EYE took notice of this when screening the excerpts of *Blow-Up* yet did not distinctively do this for the other thirteen excerpts as for these it was less important. As mentioned before *Blow-up* generally has a more extensive narrative than Antonioni's other films, hence in terms of following the narrative of the film and interpreting its semiotic functions it was a clever move of the curators to place the particular excerpts of this film within a separate room where the spectator could be much more concentrated compared to the space which displayed the rest of Antonioni's oeuvre.

Considering Antonioni's oeuvre, it can be argued that within EYE's exhibition the curators did not only move towards a more cinematic setup, but also one that placed prominence on his films as works of art by shedding light on the films abilities to be seen as paintings or photographs. Nevertheless, as the exhibition moved away from narratives it seems that the relocation of films from cinema to museum spaces in this exhibition did not create as big a problem in comparison to that of Kubrick whose oeuvre asks to be presented in a classical cinema setting.

In the last two chapters I have addressed two exhibitions which are very different on the level of preserving cinematic aspects. Yet, in the next chapter a completely different exhibition will be looked at as I will discuss EYE's exhibition of Béla Tarr which intertwines a plethora of different mediums and art forms.

4. THE ART AND FILM EXHIBITION: BÉLA TARR

As we enter the age of new media, the cinema is reinventing itself. We need to see that reinvention in radical as well as mainstream terms, to try and reimagine the cinema as it might have been and as, potentially, it still could be – an experimental art, constantly renewing itself, as a counter-cinema ..."

Peter Wollen (Wollen 2002)

The exhibition "*Till the end of the World"* not only articulated Béla Tarr's sombre view of the world but also his compassion for those marginalized by society (EYE "Béla Tarr"). A few themes that could be found within the exhibition were the condition of men, human worth, human dignity, and the reaction of western countries on refugees, or as the EYE summarizes in italics: the condition humaine (EYE "Béla Tarr Press Release" 1). Given that the exhibition was curated both by the auteur himself and with curator of EYE Jaap Guldemond, suggests evidence that the exhibition was to a great extent from the perspective of the maker, hence, brought forth his status, oeuvre, and style in a way that he wanted the viewer to encounter it. Looking at another statement of EYE it is interesting to note the first sentence which states that "Béla Tarr is widely regarded as one of the most influential film authors of the past thirty years" (EYE "Béla Tarr") which gives the impression that the exhibition did not necessarily need to reaffirm Tarr as an auteur but focused on other objectives instead. In terms of setup the exhibition space similarly to that of Kubrick and Antonioni contained excerpts from his oeuvre, objects, and a screening of all of his films in the cinema of EYE together with special lectures. However, the exhibition also introduced new elements to the space, such as found images, two new scenes especially filmed for the exhibition, but also theatre sets and installations. Viewers visiting the exhibition were also asked to follow a route through different rooms, or as described by Guldemond a tour of chapters. Overall, with these elements the exhibition leaned towards an immersive experience.

In comparison to the exhibition of Kubrick and Antonioni, Tarr's exhibition seemed to go into a completely new area of showing auteurs status, oeuvre and auteurs style through its use of theatre sets and installation. In that sense, the exhibition raises questions about how these three factors are presented and experienced within this setup strategy. Especially in terms of Tarr's oeuvre it can be questioned how his films were now viewed and experienced within this setup, and how this setup presented the oeuvre? Nevertheless, Tarr's emphasis on films as art could

also not be made clearer as the EYE did not only comment on how Tarr like no other trusts upon only image, but also as Tarr himself states that he still does not consider making films as a show-business, but as the 7th art (ARTtube "Béla Tarr"). In that respect, it tells us that the exhibition setup was approached in an artistic manner or with poetic meanings.

The first observation of the Béla Tarr exhibition, is that the space was divided into rooms which all had a different function and setting. As mentioned before, the rooms together created a storyline as each room was like a chapter of a book or film. This is also made apparent in the exhibition folder, as it gives each room a name and number. Entering the first room (I Fence) the viewer was confronted with two large barbed-wire fences containing two searchlights within a dark room. Between the two gates there was a big screen projecting found war footage of Syria and behind the fences five blown-up textile photographs on the wall displayed refugees, immigrants, transients, and illegal residents. As mentioned by Guldemond, with this installation Tarr wanted to imitate, or re-create the borderlines used by the NATO (fig. 16). In the second room (II Tree) a large oak tree could be seen standing, with behind it four large ventilators that created the effect of wind (fig. 17). On the ground there were also leaves which were blown around the room by the wind, and as the tree was illuminated by light within the dark room, a shadow was formed on the wall that showed the tree moving in the lashing wind. It is the same tree that could be found in Tarr's last film *The Turin Horse* (2011). In the third room (III Windows) a more cinematic approach was taken, as 4 selected key scenes from Tarr's films were projected on large screens within a darkened room; the first two of *Damnation* (1988), one from *Werckmeister Harmonies* (2000) and the other having been a short segment entitled *Prologue to the anthology film Visions of Europe* (date) (fig. 18). The fourth room (IV Kids) again used a cinematic setting projecting four video excerpts on large screens, and as the chapter title suggested also showed fragments of Tarr's films which contain children (fig. 19). The room consisted of three screens projecting one of his most famous scenes from Tarr's film *Satantango* (1994) in which a girl can be seen walking with her dead cat. The other two screens projected a scene from *Werck-meister Harmonies* (2000) and The Last Boat (1990). Going into the fifth room (V Kitchen) the setting became more theatrical as it contained props from *The Turin Horse* having the original table and stools from the decor of the kitchen that was present in one of the film's scenes, the scene placed in juxtaposition of the table setting was then also being projected on a large screen (fig. 20). The sixth room (VI Overtures) went back to the dark room setup and

presented four opening scenes; *The Turin Horse, Satantango, Damnation,* and *The Man from London* (2007) (fig.21). In the seventh room (VII Eclipse) within a dark room a famous scene from *Werck- meister Harmonies* (2000) was projected on a screen, in which a few drunken characters are dancing at closing time in their local café (fig. 22). Guldemond also comments on this room by saying that with it Tarr wanted to resonate a place of refuge or to escape from reality (ARTtube "Béla Tarr"). Lastly the exhibition ended with an eight room (VIII Epilogue: Muhamed) which on one large screen projected the 11-minute scene filmed especially for EYE by Tarr and Fred Kelemen, showing a boy playing an accordion as the camera slowly moves towards a close-up of his face (fig. 23)

4.1 Auteur status

When discussing Tarr's auteur status, what is striking is that Guldemond mentions how Tarr regards himself as a filmmaker and not an artist, while in his work so many artistic and poetic aspects can be seen. Nevertheless, in terms of his auteur status he is regarded by many as an artist, which hungarian journalist András B. Kovács confirms in his text *The Cinema of Béla Tarr* (2013). As Kovács states: "Béla Tarr is a particularly good cinematic example of an artist in the globalised art-world era to which the spectacular post-modern eclecticism of the late 1970's and 1980's was just an overture" (3). Kovács comments further by saying: "… known and respected by many in the international art-film world: … his style is imitated by other filmmakers, and he has become a cult figure for art-film audiences all over the world (11)". His oeuvre is often considered social, political as it addresses the condition humaine. Yet, his work is also very poetic, and similar to Antonioni Tarr focuses more on images than traditional storylines. Or as stated by the EYE:

> Tarr, one of the great masters of contemporary cinema, has composed a body of work that is hypnotic in its visual power. More than anyone else, Tarr has the courage to trust the image … Combined with the almost total absence of a traditional story line, this method of filming enhances the mood of his characters and their sense of despair with life" (EYE "Béla Tarr").

Looking back at the exhibition of Kubrick it could be seen that auteur status was formed through the semiotic placing of objects to convey that he was an auteur but also to emphasize his 'pop-icon' status, while in the exhibition of Antonioni the auteur status was presented through

Antonioni's style. Yet, the exhibition of Tarr did not necessarily use a specific tactic to display Tarr's auteur status but beautifully resonated this through the entire exhibition setup; the display of his oeuvre and the incorporation of chapters, theatre-sets and installations channeled that Tarr was both a filmmaker and artist.

4.2 Oeuvre

When analyzing the exhibition setup one thing becomes certain; the exhibition was a binary exhibition of art and cinema through its use of large screens, and darkened rooms, but also theatre decors and installations. However, as it was a binary art and cinema exhibition the EYE and Tarr brought forth an interesting approach to his oeuvre as his films became part of the installation and theatre set, yet, at the same time these elements became part of a cinematic space. Going further into this line of thought, in terms of the preservation of cinema or even more specifically the 'preservation' of Tarr's oeuvre, the use of installations, props, and theatre sets did not necessarily interfere or take away from the oeuvre rather than function as more of an interactive cinematic experience. This experience was made as Tarr with the exhibition almost took the viewer into his oeuvre. To elaborate, as the installations and theatre-sets did not only contain props of the films but also create actual effects such as wind, the viewer could feel as if they were present in what was portrayed on the screens. They could feel the wind, sit at the same kitchen table, and have a somewhat similar experience of standing at the immigration borderlines. Unlike Kubrick's objects the one's used in Tarr in that sense also created much more meaning and agency as they actually affected and interacted with the museum audience. As Guldemond comments on the second room containing the tree from *The Turin horse*: "We have literally brought a real tree into the exhibition. The tree refers to highly important scenes in his latest film the *Turin Horse*. It's kind of a symbol and by placing a real tree in the exhibition and we're creating wind in this room, you really soak up the atmosphere" (ARTtube "Béla Tarr"). In short, the viewer within the exhibition was engaging in an immersive cinematic experience which brought the films to life, or as Sitzia remarks on immersive exhibitions:

> A visit to an immersive installation becomes something that has happened to the visitor as an individual: it has entered the visitor's own self-narrative… The impact of the visit is on an affective rather than cognitive level… One of the strengths of immersive

exhibitions, as we have seen, is the strong emotional connection created by the integration of the experience in the visitor's autobiographical narrative (6-8).

Commenting on the first room (I Fence) Guldemond then also explains how Tarr wanted the viewer to experience what it was like to be a refugee at this point. Hence, the audience was somewhat able to identify with the characters in his films as he invited the viewer into an almost similar experience, also supporting the way in which his oeuvre was aimed to be interpreted. Despite, the fact that the exhibition only showed excerpts from Tarr's oeuvre -in the same way as Antonioni's exhibition - this did not matter as much in terms of interpreting the films due to Tarr's hierarchy of image over dialogue and narrative. This hierarchy of image over narrative and dialogue was also made clear through the focus of long-take excerpts, which as Guldemond describe are what actually make up Tarr's oeuvre.

Conversely, Tarr did actively create a narrative with the exhibition itself by implementing a tour of chapters, which he compares to his films that are all a chapter on their own. It is interesting to note how the sequence of the chapters created a certain interpretation of the excerpts that were shown within each space; the viewer had to go through the fence, through the wind, and from there came into the safe haven of the cafe where they could look out of the "window" at how the people are doing after having gone through all the hardship. The positioning of found footage and excerpts of Tarr's oeuvre which was done in such a detailed matter then also helped in creating the narratives and interpretations which the exhibition aimed for the viewer to encounter, yet vice-versa, also served as an aid for the audience to understand meanings of the excerpts shown. In other words, the setting surrounding the excerpts and the sequence in which they were positioned were an important part of the setup as they influenced how the viewer interpreted the oeuvre but also the exhibition itself.

Starting with the first room (I Fence), it is interesting to note on how it transitioned to the rest of the rooms. As Guldemond explains, the first room is Tarr's re-creation of the real world, using actual found footage and a decor which is familiar as the NATO borderline. With the remaining rooms Tarr then attempted to connect them to the first, as the viewer now entered the world of Béla Tarr which was translated through his oeuvre, and which nevertheless linked to the themes of the *condition humaine*. Looking at the second room (II Tree) at first glance as there were no screens present, it is as if his oeuvre was not present either. However, the installation of the tree from *The Turin Horse* within the second room contained so many aspects of his films

and served as a new outlet to translate his oeuvre. In other words, the tree could be seen as an extension of Tarr's universum (Volkskrant "BélaTarr"). The EYE catalogue also comments more clearly on the latter by stating:

> This is a space in which to feel and hear the wind. To experience the solitude and desolation of emptiness. Being in the moment is an important aspect of the films of Béla Tarr. The time that passes in his famous long shots. Moving through the space, visitors create their own long take, their own tracking shot. Our eyes become the eyes of the camera (EYE "Béla Tarr Press Release" 5).

Hence, the tree installation of Tarr did not literally project his films but rather translated aspects of his oeuvre and cinematic style. In the same way that the room containing the kitchen created an extension of the excerpts shown. The table and its chairs were also placed in a way which suggested that the viewer had to face towards the screen but could also look at the objects on the table which could be recognized in the excerpt that was displayed. In a sense, we could ask the question: how is this prop in juxtaposition of its accompanying excerpt any different than the way in which props where setup in Kubrick's exhibition? First what can be noted, is that in comparison to that of Kubrick the room had only one object instead of several props from one excerpt, therefore it was easier to understand that the two are in connection. Nevertheless, the audience could sit at the table and almost delve into the position of the characters.

Going into the third room (III Windows) a completely opposing setup was introduced by Tarr, as it presented a darkened room with 4 large screens. The room became more cinematic, yet, as it contained four screens it raises questions on the relationship between these screens and the way that these excerpts would be interpreted when placed in this kind of juxtaposition. Noteworthy, is that each excerpt in this room was played after the other while the ones that were not playing were shown as stills. The sequence in which they were displayed, then, might have given an indication of the order in which the excerpts had to be watched. Why this order was insisted is not made clear, but what could be considered is that due to the loud soundtracks within these particular excerpts that one had to be displayed after the other. Paradoxically the third room created an immersive space while also creating a space of absorption [9] as the viewer

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[9] An immersive space, in this case, meaning a space which surrounds the viewer with more than one screen while absorption means that the viewer is very concentrated on only the screens, 'absorbed in the screen'.

was almost forced to face the screens considering that the square room had a screen on each side. In terms of the relationship between the excerpts that were presented within the room, the suggestive title "Window" and the shots themselves revealed that the room resonated an almost voyeuristic outsider view that looked through windows into the daily lives of the characters in Tarr's films. For instance, one excerpt of *Damnation* presented a shot in which the camera observes dancers as if an outsider, while the other excerpt is a panorama shot from the outside of a bar. The room after that, also made clear the obvious relationship between excerpts as all of them were projecting shots of kids, yet why Tarr chose to show this theme is not clear. In the sixth room (VI Overtures) Tarr also worked with a theme as he presented four overtures of his oeuvre on which the EYE comments by stating that For Béla Tarr they are connected not directly, but in a philosophical way: "He calls them 'four ways to look at eternity', four scenes that create a dialogue together. Hence, each of these kinds of rooms containing several films do create meanings and relationships" (ARTtube "Béla Tarr").

Yet, in the last two rooms only one excerpt was presented in each. For the last room the reason was quite apparent as it was a film and not an excerpt and as it served as an end scene or epilogue, coincidentally also one of the last films which Tarr mentioned that he would ever make; the 11-minute scene of a boy playing an accordion which Tarr filmed especially for the EYE. Guldemond explains how this excerpt reads as the conclusion of the chapters by stating:

> "The boy is looking into the camera all the time. And he has a look in his eyes in which you can detect a kind of distance to the world around him which you as the viewer of the scene don't see. And this one, single shot reflects what Béla Tarr's oeuvre is all about" (ARTtube "Béla Tarr").

With the shot we are able to see how the boy occupies his environment yet is all alone (ARTtube "Béla Tarr"). Nevertheless, the importance of the scene was also emphasized by its placement within a separate and cinematic space. Guldemond further comments on the latter film by stating: "And this one single shot reflects what Béla tarr's oeuvre is all about. Can we build up a life a society in which we trust each other and treat each other on the basis of trust. And not based on distrust. Distrust is exactly what's happening now as everyone is afraid of the refugees. He's appealing to our own human dignity" (ARTtube "Béla Tarr"). In that regard, it can be determined that in exhibition spaces it is not always a necessity to construct meanings by placing

objects and other means of display, or in this case, films together to create meanings and narratives. As demonstrated by Guldemond sometimes one element can convey enough.

However, the excerpt in the seventh room (VII Eclipse) left a very open interpretation of the chapter, showing one excerpt that did not necessarily indicate any kind of relationship to the others. With this room the viewer could only make assumptions by the suggestive chapter name "Eclipse". Hence, despite the fact that Tarr was able to make a storyline where the viewer transferred from the real world to his own, ending with a scene which captured his entire oeuvre, there is still a certain ambiguity about the order of the rooms and their excerpts. For instance, the exhibition can raise questions such as the following: why does the chapter "Kids" come before the chapter "Ouvertures"? The exhibition did not give answers of the meanings of this sequencing, yet, this ambiguity is then also what gave it the artistic and poetic value.

4.3 Auteur style

In terms of his cinematic style, Tarr is known as the 'master of the long shot', but his work is also recognized by its use of black and white or grey, slow takes, and little montage. These long-shots of usually almost 10 minutes often explore spaces such as the landscapes of Hungary and take over or as EYE puts it "push the narrative into the background" (ARTtube "Béla Tarr"). His films are characterized by their contemplative nature, and their melancholic mood. Tarr's cinematic style is also inevitably related to the content of his films as stated by the EYE:

> His films present a sombre view of a world in which people have absolutely no grip on their existence and are forced to experience life passively. A life that, in Tarr's films, is one of extreme despair on the margins of society. Feeling abandoned by life, the characters in his films have little or almost no hope. The films are chiefly set in dreary surroundings dominated by decay, disintegration and disinterest...Tarr shows great compassion for his characters by creating poetry out of the rain, mud, decay and despair (EYE "Béla Tarr").

Moreover, keeping in mind Tarr's cinematic style it seems that the exhibition setup was able to maintain many of his stylistic tactics. Nevertheless, Tarr's oeuvre is built mainly on style as Kovács comments: "As far as I can see, Tarr's films are a result of conscious and sustained development of a style in order to make it more and more expressive of a vision Tarr has about the people and the world around him (1)". Hence, Tarr's style was of great importance for the

exhibition. Right-away striking is the consistent use of black and white excerpts that were used throughout the exhibition, aside from the found footage which was presented at the beginning. Also, it can't be denied that one of his most recognizable stylistic traits was accentuated as the exhibition presented a plethora of long-takes. For instance, one of the screens in the exhibition displayed Tarr's most famous - 3.29-minute scene with no cuts- from *Satantango* in which a young girl named Estike walks day and night with her dead cat. However, when it comes to showing the slowness and repetitiveness in Tarr's oeuvre, it can be debated whether this was conveyed enough throughout the exhibition. For instance, the entire scene from *Satantango* is one of the longest scenes of the $7\frac{1}{2}$ hour film, but the exhibition only showed a mere 3.29 minutes. It can be understood that the length, repetitiveness and slowness of not only this film but also in the rest of Tarr's oeuvre influence the narrativity and the way in which it is interpreted. Nevertheless, these aspects are a way of strengthening certain thematic aspects of his oeuvre as Kovács elaborates in the following:

> … I could say that the expression of this human situation represented as a trap from which there is no escape is the focus of Tarr's film, and circular narrative structure and extreme narrative slowness are the most conspicuous stylistic tools Tarr uses in service of this expression. Circularity expresses the trap situation, slowness gives birth to something I would call *the time of hope*, hope that there is a way out of the circle when there is not (5).

The Eye also confirms the latter as they state:

> The work of Tarr reveals a sombre view of the world, in which people have little control of their own existence. The characters in his films feel abandoned by life. The films are chiefly set in dreary surroundings dominated by decay, disintegration and disinterest. An outsider sometimes appears, upsetting the established patterns within a small community. But Tarr also makes it clear that there can be no escape. Life remains as it is" (EYE "Béla Tarr Press Release" 3).

Going further into this line of thought, the EYE moreover elaborates how the extremely long shots do not only let the camera 'explore' spaces or landscapes, but also "reinforce the state of mind of his characters and the futility of existence" (EYE "Béla Tarr Press Release" 3). The

long-takes are then inevitably part of what makes Tarr's oeuvre so powerful. Therefore, it can be debated if the lengths of the excerpts were enough to communicate the narratives which are enhanced by the long and slow takes. Nevertheless, once again we must consider the freedom of the museum audience to go through the exhibition at any pace, and that the excerpts chosen might already seem quite long. In other words, the museum visitor understands that there is more to see than only one object, while in the cinema space the viewer knows that they will sit and look at only one screen for a longer time, therefore being concentrated only on that particular screen.

To summarize, having analyzed now the exhibition of Tarr, what becomes apparent is that by combining art and film the exhibition did not take away from Tarr's auteur status, oeuvre, or style rather than emphasize these aspects with objects that served as extensions of each.

5. CONCLUSION

The establishment of cinema within the territory of museums has over the years become a common practice for museums. Yet, the effects of this movement on the interpretations of cinema have always been under discussion, and scholars often criticize the way in which museums adapt cinema to their spaces. However, auteurs themselves have also presented their oeuvres within this new territory, and a myriad of museums such as EYE have made the auteurs exhibition a common one within their repertoire. Taking EYE as an example of a museum in which the relocation from cinema to museum spaces is very apparent, this thesis then investigated the way in which museums through the setups of their spaces form interpretations of auteur status, oeuvre, and auteur style. Nevertheless, the aim of this thesis was not only to examine the way that museum spaces deal with these kinds of exhibitions and with the relocation from cinema to museum spaces, but also to demonstrate through the case studies that these particular exhibitions containing oeuvre, status, and style can bring forth different kinds of perspectives on the ways in which meanings in the museum space can be presented.

Following the methodology this thesis first introduces the term semiotics and elaborates on the way in which it is applied in film and museum spaces. Metz's explanation of semiotics in film made clear that within film semiotics must be carefully constructed but also that film must be carefully viewed in order to be understood as meanings can be found within small details and shots. In terms of museum spaces, the latter then also indirectly indicates the importance of the way in which film is presented. Going into the semiotics of museum spaces, Sitzia's and Hooper-Greenhill's texts both served as important as they highlighted that language in both film and museum spaces are made through its relations, associations (linking to previous knowledge or background), and positions (for film as a shot placed within a sequence of shots). Taking into consideration museum spaces, these points became very apparent through the case studies, especially as all three case studies where binary exhibitions of film and objects or installations which formed different ways of viewing and understanding cinema, but also auteur status and style.

Going into the second chapter EYE's exhibition of Stanley Kubrick is discussed. From analyzing the case study what could be found is that its exhibition setup attempted to create meaning by presenting objects that were part of Kubrick's filmmaking process and the oeuvre

itself. The exhibition aimed to highlight that Kubrick was an auteur through the combination of objects and the screening of excerpts of his oeuvre, but this meaning-making process became problematic as the combination created an ambiguous stance on which of the two was of more importance. Nevertheless, the objects served as distractions from the oeuvre and their purpose in some respects became unclear.

The second chapter discusses EYE's Michelangelo Antonioni's exhibition which although having a very cinematic setup, was much more focused on his style which was what identified Antonioni's oeuvre. Here, the exhibition created the meaning that narrative was of less importance by presenting the excerpts almost like photographs and in juxtaposition with Antonioni's paintings that accentuated his painterly qualities.

The last chapter is directed on EYE's Béla Tarr exhibition. An exhibition that took on a different approach from the other two case studies as it incorporated installations and theatre sets. The exhibition created meaning through chapters, and through the installations and theatre sets that not only served as extensions of Tarr's oeuvre but also as experiences for the viewer in which they could better understand what the characters in his films where feeling.

From analyzing these case studies a few conclusive points can be made. Considering Kubrick's setup what becomes apparent is that the exhibition to some extent lacked in successfully presenting Kubrick's oeuvre through its poor use of cinematic qualities, and due to the plethora of memorabilia objects which did not serve as extensions of the objects but as dead agents and spectacles which created distractions from the oeuvre. The fact that they were objects of memorabilia or that 'live on after the film' made them different from the objects of Tarr, as they did not create any new meanings or experiences of the oeuvre. The exhibition in that sense, also brings up Greenhill's statement of the criticalness of the presence or absence of particular objects in museum spaces. In terms of the meanings found within Kubrick's oeuvre the objects were not needed to understand the films, they were almost like copies or mirror images of what happens on screen but did not evoke any further understanding of meanings. Yet, in regards of presenting Kubrick's auteur status, this tactic could be said to be more successful as the exhibition in that manner acknowledged Kubrick's pop-culture persona, specifically by creating such an excessive exhibition. However, even this is arguable as it can be said that Kubrick's cinematography is enough to establish Kubrick as an auteur, or as demonstrated in Antonio's exhibition auteurs status can even be found by emphasizing style.

Conversely to that of Kubrick, Antonioni's exhibition was more able to preserve the essence of Antonioni's oeuvre by creating a space which conserved multiple cinematic aspects and in which the small quantity of objects was almost hidden in vitrines, hence, not causing any distractions. The exhibition embraced all three of the aspects presented by the EYE but was able to highlight this mostly through Antonioni's style. Nevertheless, Antonioni's style is what identified his oeuvre and his status as an auteur who changed the language of cinema, and who placed image over narrative. Semiotically the EYE was able to form these encounters and interpretations of Antonioni and his work in a few manners; the juxtaposition of paintings and screens from which parallels could be traced created the meaning that the screen is like a painting or photograph but also emphasized Antonioni's hierarchy of image over narrative. The viewer might have not interpreted this style of Antonioni by only being presented his oeuvre, it is something that is revealed even more through these paintings. Yet, the positions in which Antonioni's masterpieces were placed also accentuated the meaning that certain films of his oeuvre were related, showing that his films were often based on themes rather than storylines, quite similarly to the way in which Tarr formed relationships and meanings with his first as his first room went from the real world into his world in the second room. Antonioni's exhibition offered new perspectives on meaning-making in the cinema adapting museum, by demonstrating that oeuvres do not always ask for the viewer to concentrate on the narrative in order to be understood but can also be interpreted through other facets such as auteur style. Hence, the short excerpts in combination with objects, in this case, did not take away from the meanings that Antonioni's oeuvre conveyed.

The latter is also the case for the exhibition of Tarr. Although the theatre installations could be compared to the objects of Kubrick - which are present within and after the film-, what determines their difference is the way in which they offer new meanings and experiences unlike Kubrick's objects which serve as attractions, and similar to the paintings of Antonioni they bring out aspects of Tarr's status, oeuvre, and style. To elaborate, the theatre sets and installations - excluding the kitchen table- are not literally taken from the films but are new extensive and immersive creations of Tarr which are made to channel a mirror experience of his oeuvre, letting the viewer into his world. For instance, this could be seen vividly in the room which contains the tree installation inspired by *The Turin Horse*, here Tarr aimed to let the viewer feel the hardship of the characters within the oeuvre. However, Tarr also created meanings with the rooms that he

divides as chapters, going from the first to the second room (II Tree), for instance, it evoked the meaning that the museum visitor transferred from the real world into his own, which is translated through his oeuvre and installations. Together, the setup of Tarr in the same manner as that of Antonioni was able to provide a much more expanded look into the tree aspects contained in EYE's retrospective exhibitions, as the viewer in Tarr's exhibition was now able to trace parallels between the real world and his oeuvre, identify with the characters through experiences, and possibly find new meanings in his work. In terms of the way that Tarr's oeuvre was exhibited, the short excerpts did not hinder the way in which meanings and interpretations could be made, as Guldemond mentions that Tarr's oeuvre can often be understood through just one shot. Nevertheless, the meticulously picked selection of black and white scenes, and slow shots again confirmed the poetic and artistic value of Tarr's work.

To conclude, by looking at the findings of this investigation, it is made apparent that the museum space with their forms of meaning-making can present new perspectives of auteurs and their work, something which the cinema itself is not always able to do on its own. However, taking into regard the meanings which are made by films themselves I do also in some regard find that the museum spaces need to re-evaluate the way in which they present oeuvres as the projection of excerpts can often take away from the narrative process. Hence, to conclude: the auteurs exhibition opens-up new opportunities in the process of interpretation and meaning-making, yet museum spaces must continue to examine the ways in which this is done, taking especially into consideration the presentation of the oeuvre.

APPENDIX

Fig.1, EYE Kubrick

Fig.2, EYE Kubrick

Fig.3, EYE Kubrick

Fig.4, EYE Kubrick

Fig.5, EYE Kubrick

Fig.6, EYE Kubrick

Fig.7, EYE Kubrick

Fig.8, EYE

Fig.9, EYE

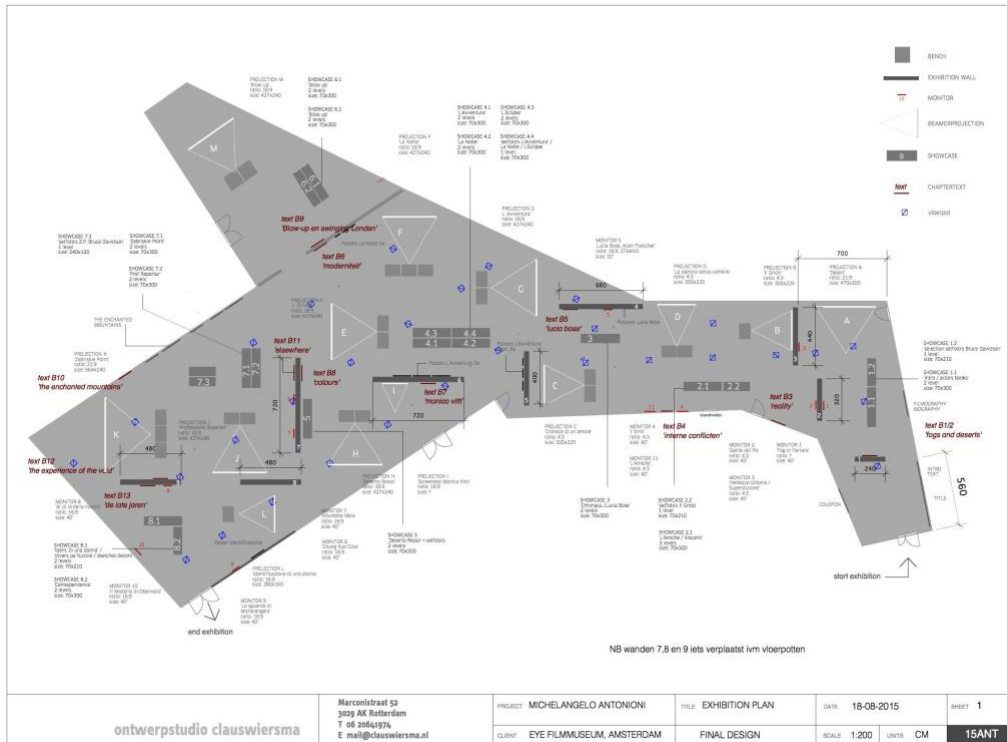Fig.10, EYE

Fig.11, EYE

Fig.12, EYE

Fig.13, EYE

Fig.14, EYE

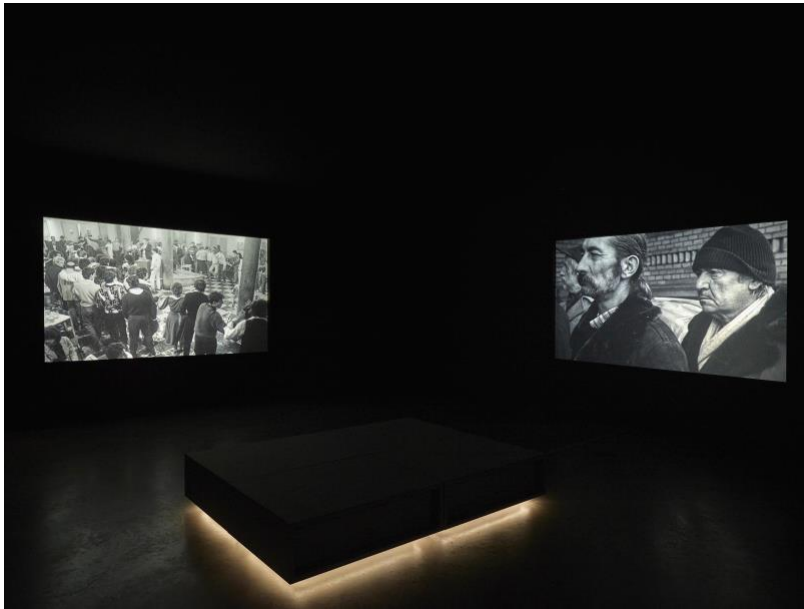Fig.15, Screenshot of Blowup (1966)

Fig.16, EYE

Fig.17, EYE

Fig.18, EYE

Fig.19, EYE

Fig.20, EYE

Fig.21, EYE

Fig.22, EYE

Fig.23, EYE

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