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ExtraNatural

Beaux-arts de Paris

A Mark Dion Project

17 May to 14 July 2015 included
Opening 17 May



Mark Dion, *Oceanomania - Souvenirs des mers mystérieuses*, Musée Océanographique et Collection Publique, NMNM, Monaco, 2011

Curated by Sarina Basta, in collaboration with Kathy Alliou, chef du département du développement scientifique et culturel; Anne-Marie Garcia, conservateur responsable du service des collections; Emmanuelle Brugerolles, conservateur responsable de la collection de dessins de maîtres et de dessin d'architecture; Emmanuel Schwartz, conservateur responsable de la collection de peinture et de sculpture; Armelle Pradalier, responsable du service des expositions; et de l'ensemble du Département du développement scientifique et culturel



Extranaturel

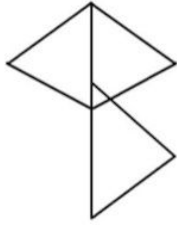
A projet by Mark Dion

Introduction

What is the space for representation of supernatural beings in our patrimonial heritage, a patrimony often founded on the principles of the enlightenment and modernist categorization?

After years dedicated to the study of science and its representation, questioning our conception of nature and revealing it as a cultural construct, Mark Dion starts an investigation on representation of the supernatural based on the specificity of the institutions and its locations.

“As an artist interested in the History of Science and biological classification, I have been fascinated by those things which slip through the cracks- the elements of the human experience that persistently defy classification. Monsters, witches, demons populate the board of our imaginations and cultures. While for many of us secular westerners these inhuman hybrids exist purely in the realm of art, imagination and superstition, for other cultures they are as real and tangible as lions and jaguars. The notion that another world, an invisible one, which exists in parallel to ours, populated with all sorts of outlandish being is one of the few truly cross cultural phenomena. This project would examine our need for this world of magic and monsters, using the collections as a foundation and expanding from there into the presence of magical beings and practices in visual culture today.” Mark Dion, septembre 2015

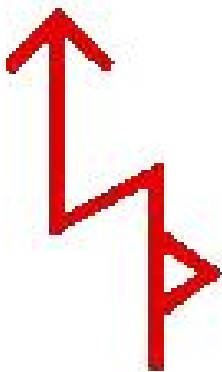


Description of project

For this project relating to the supernatural, Mark Dion will be constructing a labyrinth within the large main space of the Palais des Beaux-arts that will house different elements of the collection, selected with the collections team.

The labyrinth will offer different types of modes of display, between an immersive cabinet of curiosity, living and work spaces, and an uncanny morphology section. In addition to the Beaux-arts collection, a selection of contemporary works will be presented, with a selection of loans of established and upcoming artists, as well as graduates of the Beaux-arts. Several soundscapes will also be designed by young composers for the exhibition.

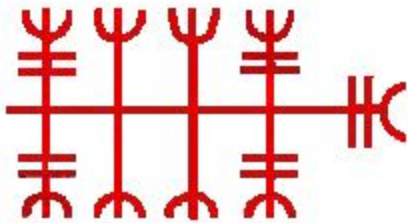
Examples of previous structures developed previously by Mark Dion are given in the following section including his installation *Schildbach Xylothèque*, 2012 for Documenta XIII Kassel and more recently in Venice last summer, under the form of a workshop with students and artists titled *Future Histories*, 2015.



The collection of the Beaux-Arts of Paris :

The works of the collection relating to the non-natural adressed different categories magic and the alchemical, the double, the hybrid, the world of sabbats and sorcerers, the otherworldly, cannibalisme and other monstruosities, the freemasons. The collection spans 500 years of history, containing medieval artifacts, architecture, master prints and paintings by artists such as Francisco de Goya, Albrecht Dürer, baccio Baldini, Francesco Piranesi, Claude Nicolas Ledoux, Jean Honoré Fragonard,

as well as elements of popular culture, artifacts from the cabinet of anatomy and rare books such as *Le Vray livre de la pierre philosophale* de Synésius, dating of 1612. These elements will be organized along the lines of fire, water, air and earth for the rendition of the exhibition at the Beaux-arts of Paris.



Contemporary artists

Wallace Berman, Matt Mullican, Robert Williams, Art Orienté Objet, and more

Artistes associated to the Beaux-arts

Rafael Zarka, Morgane Tschiember, Extra Lucide and more

Publication

A catalogue for the exhibition published by the Beaux-arts de Paris, will shortly follow the opening of the exhibition with photos of the installation, 252 pages, color, as well as a guide to accompany the exhibition.



Artist Biography

source: Tanya Bonakdaer Gallery, New York

Since the early 1990s, Mark Dion has examined the ways in which dominant ideologies and public institutions shape our understanding of history, knowledge, and the natural world. Appropriating archaeological and other scientific methods of collecting, ordering, and exhibiting objects, the artist creates works that address distinctions between objective scientific methods and subjective influences. By locating the roots of environmental politics and public policy in the construction of knowledge about nature, Dion questions the authoritative role of the scientific voice in contemporary society.

Born in Massachusetts in 1961, Dion currently lives in New York City. He received a BFA and an honorary doctorate from the University of Hartford School of Art, Connecticut in 1986 and 2003, respectively. He also studied at the School of Visual Arts in New York from 1982-84, and participated in the Whitney Museum of American Art's Independent Study Program from 1984-85. He has received numerous awards, including the ninth annual Larry Aldrich Foundation Award (2001) and the Smithsonian American Art Museum's Lucida Art Award (2008).

Throughout the past two decades, his work has been the subject of major exhibitions worldwide. Notable solo exhibitions include *Mark Dion: The Academy of Things* at The Academy of Fine Arts Design in Dresden, Germany (2014), *The Macabre Treasury* at Museum Het Domein in Sittard, The Netherlands (2013), *Oceanomania: Souvenirs of Mysterious Seas* at Musée Océanographique de Monaco and Nouveau Musée National de Monaco / Villa Paloma in Monaco (2011), *The Marvelous Museum: A Mark Dion Project* at Oakland Museum of California (2010-11), *Systema Metropolis* at Natural History Museum, London (2007), *The South Florida Wildlife Rescue Unit* at Miami Art Museum (2006), *Rescue Archaeology*, a project for the Museum of Modern Art (2004), and his renowned *Tate Thames Dig* at the Tate Gallery in London (1999).

In 2012, his work was included in dOCUMENTA 13, curated by Carolyn Christov-Bakargiev in Kassel, Germany, and has also been exhibited at MoMA PS1 in New York, Guggenheim Bilbao in Spain, Minneapolis Institute of Art in Minnesota, Arp Museum Bahnhof Rolandseck in Remagen, Germany, and Kunsthaus Graz in Austria.

The artist has also completed numerous public commissions during his career, which include *Den*, a site-specific installation for the National Tourist Routes in Norway

(2012), *An Archaeology of Knowledge* for John Hopkins University (2012), and *Ship in a Bottle* for Port of Los Angeles Waterfront (2011).

His work can be found in the collections of the Metropolitan Museum of Art, New York, Tate Gallery, London, The Museum of Contemporary Art, Los Angeles, Museum of Modern Art in New York, Centre Georges Pompidou in Paris, Hamburger Kunsthalle in Germany, Harvard University Art Museums in Massachusetts, and the Israel Museum of Art in Jerusalem, among others.

Presently, he is a mentor at Columbia University in New York and co-director of Mildred's Land, an innovative visual art education and residency program in Beach Lake, Pennsylvania. He lives with his wife, the artist Dana Sherwood in New York City and works worldwide.

About the Beaux-arts

The École nationale supérieure des Beaux-Arts, located across the Seine from the Musée du Louvre in the heart of Saint-Germain-des-Prés, is heir to the Académie Royale de Peinture et de Sculpture, founded in the 17th century by Louis XIV. History, long preserved state art collections and contemporary artistic creation come together in this institution, which occupies an essential place on the world stage of art and culture.

The École is overseen by the French Ministry of Culture and Communication



Works by Mark Dion





FUTURE HISTORIES, Mark Dion et Arseny Zhilyaev, Fondation VAC, Casa dei Tre Oci / Giudecca - Zitelle, Venise, Août 2015



The Trouble with Jellyfish, Le Laboratoire, Cambridge (USA), 2015



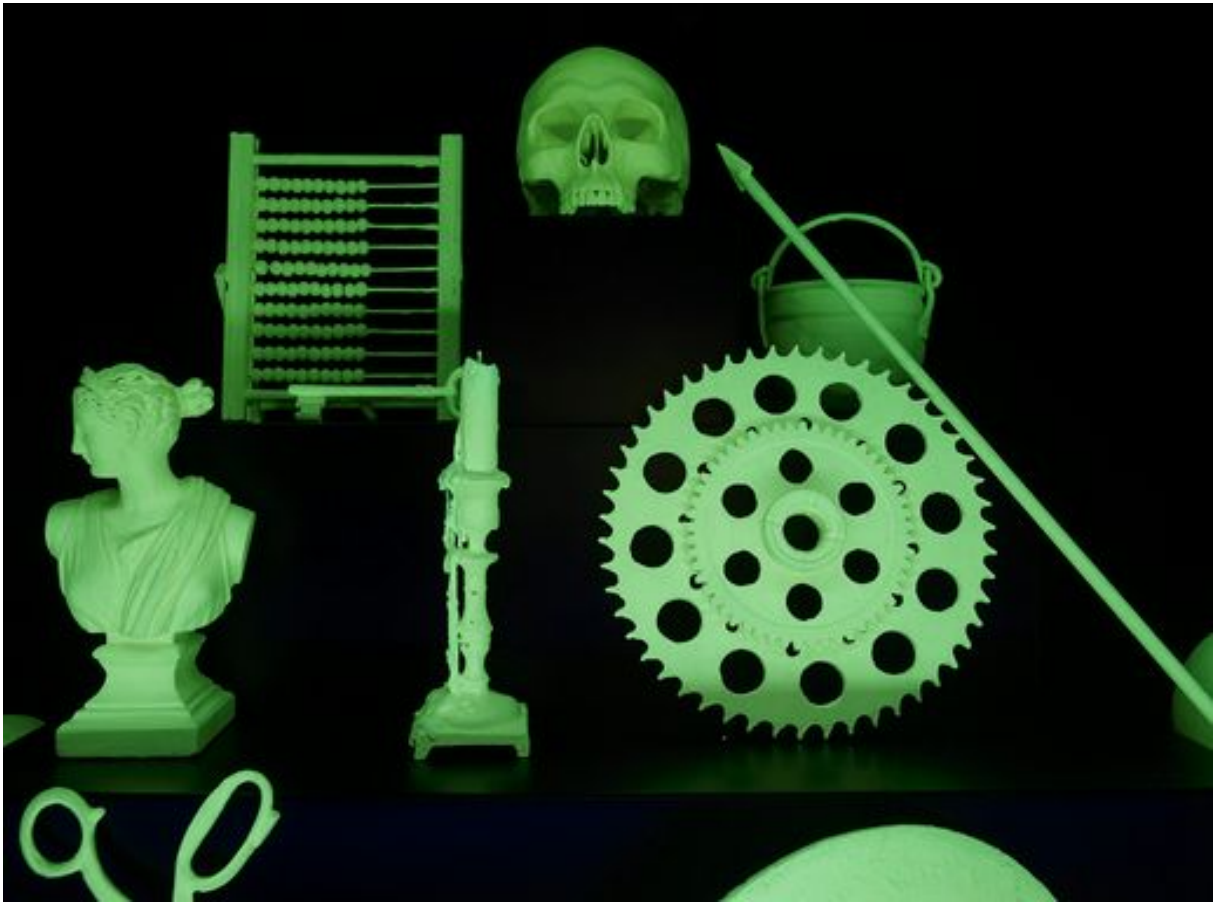
The Trouble with Jellyfish, Le Laboratoire, Cambridge (USA), 2015



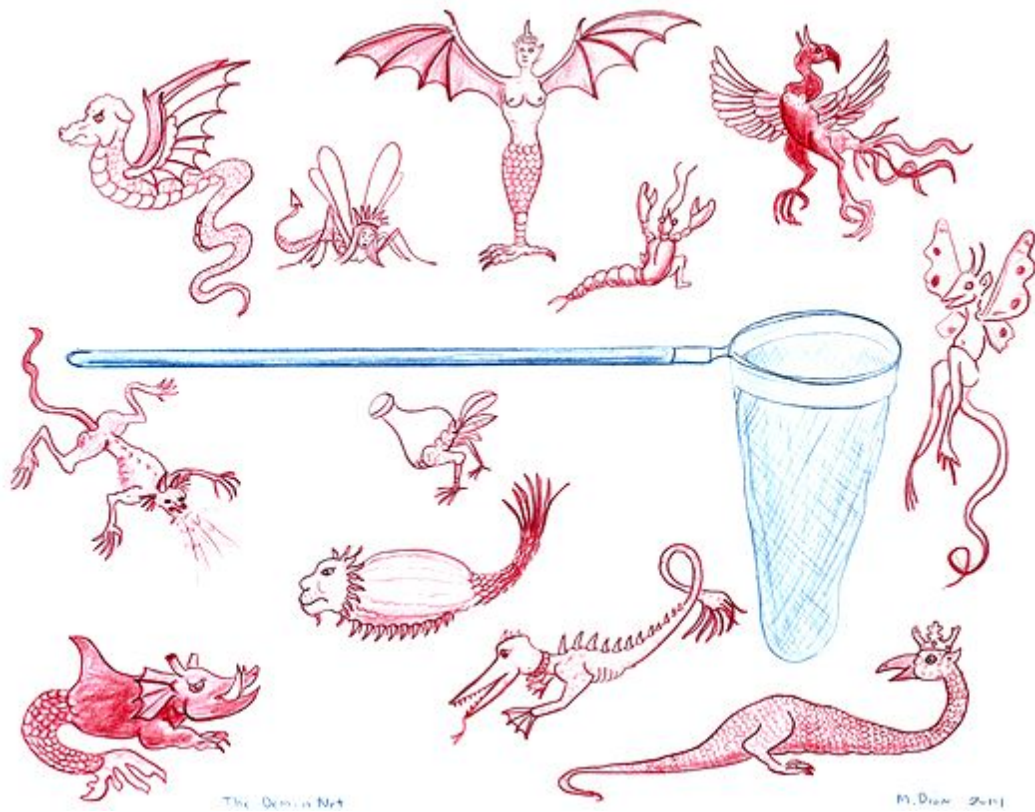
Mark Dion

Nouveau Musée National de Monaco, 2011

Oceanomania - Souvenirs of Mysterious Seas, *Exhibition view - Musée Oceanographique, Monaco*, 2011



The Black box (détails), 2013
Cabinet de verre et métal, objets peints, lumière noire
180 x 200 x 70 cm



The Demon Net, 2014
crayon rouge et bleu sur papier
23 x 30,5 cm non encadré (36,5 x 43 cm encadré)



Présélection d'oeuvres des collections (à titre d'exemple)

Hybrides



Les songes drôlatiques de Pantagruel, Desprez François, gravure sur bois, 16ème siècle, Est 11382, 11383



Mignon Jean, Burin, 16ème siècle, Est 233

Cannibalisme et autres monstruosités



[Deux ogres géants en costume de fous dévorant leurs enfants], Anonyme, gravure sur bois, 16ème siècle, Est mas 339



[Ivrogne grotesque coiffé d'un bétet], Anonyme, gravure sur bois, 16ème siècle, Est Mas 335



[couple grotesque], Anonyme, gravure sur bois, 16ème siècle, Est Mas 340



[couple grotesque], Anonyme, gravure sur bois, 16ème siècle, Est Mas 341



[Deux grotesques coiffés de hauts bonnets], Anonyme, gravure sur bois, 17ème siècle, Est Mas 338



[grotesque et fou], Anonyme, gravure sur bois, 16ème siècle, Est Mas 343



[Cartouche grotesque représentant un homme maniant un fléau et une femme tenant une faucille], Anonyme, gravure sur bois, 16ème siècle, Est Mas 344



[L'Apocalypse figurée] [la femme revêtue de soleil et le monstre à sept têtes], Duvet Jean, gravure au burin, 16ème siècle, Est 577



[Monstre à sept têtes], Anonyme, gravure sur bois, 16ème siècle, Est Mas 989



Mucho hay que chupar, Goya Francisco de, eau forte, 1793-1798, Est 11461



Le dieu Shōki chassant un monstre (titre forgé), Kyosai Kawanabe, peinture sur soie montée en kakémono, 19ème siècle (2ème moitié)

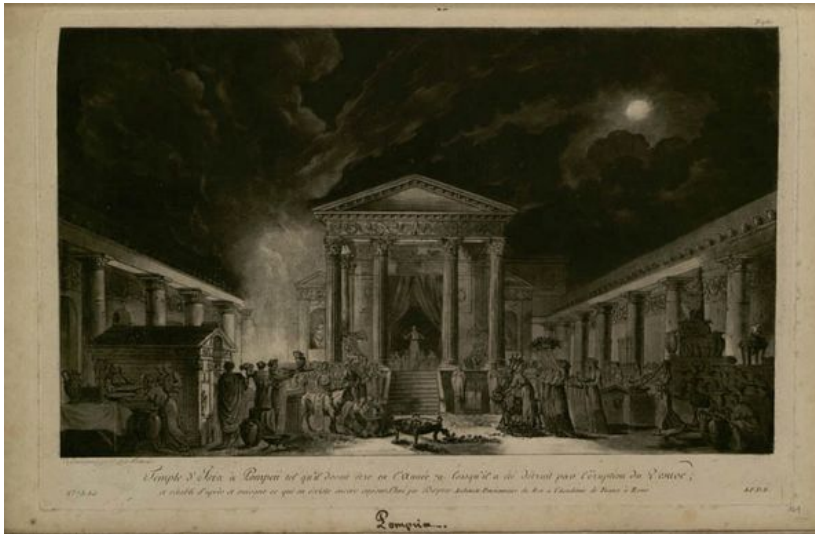
Magic and magiciens



Goltzius, estampe 16° Est Mas 227



Jean-Pierre Tassairt, dessin 18° PM 261



Pompéi, temple d'Isis, Duplessi-Bertaux Jean, estampe, fin 18ème-début 19ème, PC 77832-7-141

Alchemy



Beccafumi 16° estampe, Est Mas 5



[L'alchimiste], Vos Martin de, plume et lavis d'encre, 16ème siècle, Mas.64

Sabbat and witches



[La sorcière], Dürer Albrecht, Estampe, 1500 -(circa), Est 906



[la sorcière et le mélancolique], Anonyme (imitateur de Michel-Ange), dessin, 16ème siècle, Mas



Errant pendant la nuit dans un lieu solitaire [...], Gillot Claude et Audran Jean, estampe, 18ème siècle, Est 10193



Est-ce un enchantement, est-ce une illusion! [...], Gillot Claude et Audran Jean, estampe, 18ème siècle, Est 10192



Ya van desplumados, Goya Francisco de, eau forte et aquarelle sur vergé, 1793-1798, Est 11436

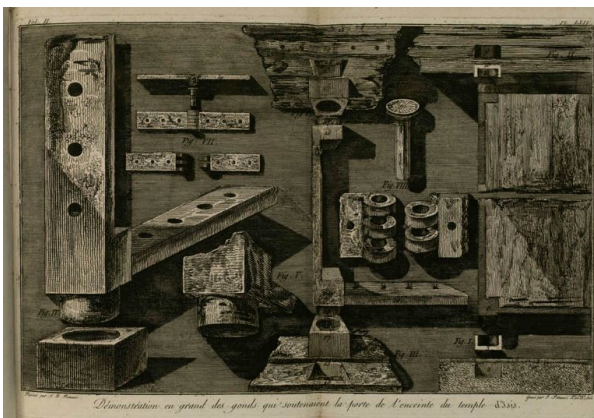


Les sorcières allant au Sabbat, Falero, Luis Ricardo, photographie, 1878, Ph 20629

Monde parallèle de la franc-maçonnerie:



[coupe d'un Monument sépulcral pour des souverains avec élévation de la pyramide centrale] (titre forgé), Fontaine Pierre-François Léonard, dessin scolaire d'architecture, 1785, PRA 107-2



temple d'Isis, démonstration en grand des gonds qui soutenaient la porte de l'enceinte,
Piranesi Francesco, Planche gravée, 18ème siècle, PC 77832-7143

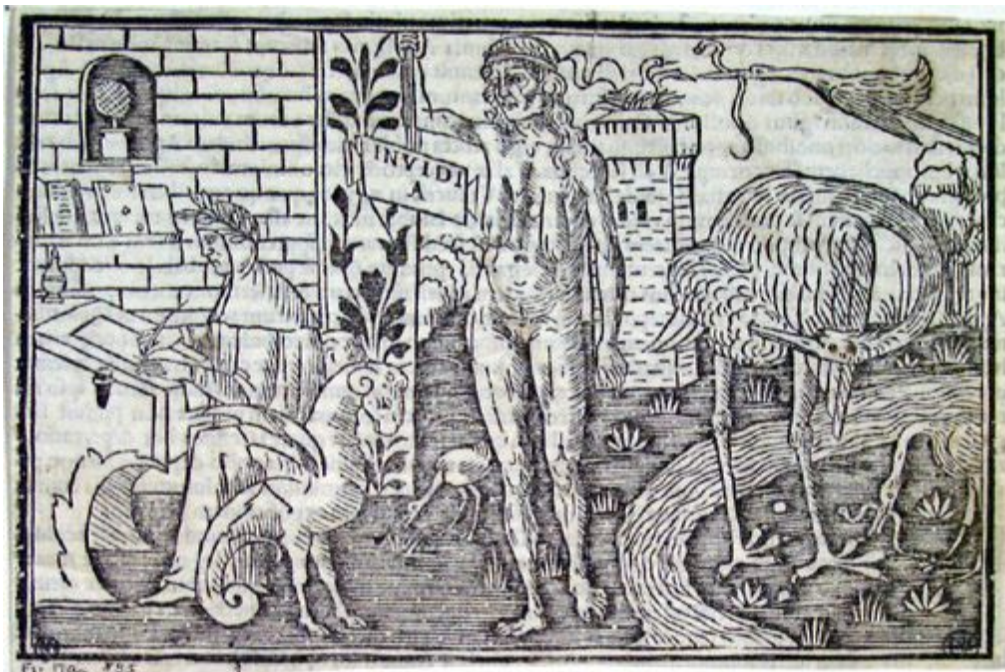
Other worldly and spirits:



Duendecitos, Goya Francisco de, eau forte, 1793-1798, Est 11465



L'Enfer d'après la fresque du Campo Santo de Pise, Baldini Baccio, burin en matière fine, 1480-150, Est 9637



[Dante invidia], Anonyme, gravure sur bois, 16ème siècle, Est Mas 895



Orphée et Eurydice aux enfers, Lefebvre Paul Abel, huile sur toile, 1887, esq p 169