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## A MOUSEION of Contemporary Exhibition Practices

The contemporary art scene, highly-specialized and innovative as it is, has led to new and exciting approaches to artistic practices. When artists undertake curatorial projects, both in the physical and the digital space, they have the power to change the visitor's experience of displayed art and open up a critical dialogue about the historical role, epistemological background and capacity to legitimize culture of museums.

In his latest work, Nick Ervinck appropriates a series of traditional museum practices (collecting, documentation, interpretation, exhibition design, etc.) in order to create his own museum universe. Here, all exhibits become meaningful through multiple aesthetic, historical and spatial associations. Mixing and matching objects dating from different periods and displaying them next to his own artworks produces an unprecedented *Wunderkammer*, a unique museological experiment that relies on a hybrid artistic and curatorial reality.

Ervinck's MOUSEION is innovative in the way that it draws upon material culture and exhibition theory. The artist also makes use of institutional critique while he builds his own artistic narrative. As "guest visitors", we greatly enjoyed this hybrid, open-minded and critical work, and we believe that aside from its function as an artistic installation of contemporary and historical collections—the Renaissance *Wunderkammer* is, in fact, enjoying a revival—his "museum" serves to illuminate aspects of art-historical, curatorial and museological practices that can—when working separately in our own academic fields—be rendered invisible.