

⁵ For example in 1995 Ward Fraser has pointed to a range of works by Haacke, including *A Breed Apart* (1978), *The Chocolate Master* (1981), *Voici Alcan* (1983), *MetroMobiltan* (1985), and *Les must de Rembrandt* (1986), which present images of those people to whom the interests of art's corporate benefactors has caused harm. See: Ward Fraser, 'The Haunted Museum: Institutional Critique and Publicity', in: *October*, Vol. 73 (Summer, 1995), pp. 71-89.

⁶ As a freelance para-performative artist-historian (as the *Art & Language* group would call it), under the pseudonym of L.C. von Sukmeister, my installation work mainly deals with questioning the institutions of art, for example by intervening into the spatial sites of museums and galleries, but also into the less tangible sites of art historical texts and references. For instance my *Friendly Video Graffiti Project* (2009 - until now) provocatively explores the formal characteristics of video art in relation to the multiple open ends of the "black box" in exhibition spaces. This project was on display during the group exhibition *Virtual Authenticity* at the SMart Multimedia Arts Festival in Grand Rapids (MI), United States of America, 4-17 April 2011 and was in operation during the group exhibition *Flesh* at the OK.Video 5th Jakarta International Video Festival organized by ruangrupa in Jakarta, Indonesia, 6-17 October 2011.

⁷ See for instance, File cat. Daimler Art Collection, *Targets, Tasks, Projects, Concepts* (ed. Renate Wiehager), Stuttgart 2007, p.11; File cat. Dexia bank Kunstcollectie, *Naar de top van de Belgische kunst. Rendez-Vous au sommet de l'art Belge* (ed. Patricia Jaspers), Brussels 2009, p. 10; File cat. *Art at Swiss Re, Art at Swiss Re Catalogue* (ed. Brigitte Ulmer), Zurich 2008, p. 7.

⁸ Mark W. Rectanus, *Culture Incorporated: Museums, Artists, and Corporate Sponsorships*, Minneapolis 2002, pp. 22-25.

⁹ Het Financieele Dagblad, 'DUIITSE BANKEN BEKIJKEN FUSIE IN HYPOTHEKEN', in *Het Financieele Dagblad*, 25 June 2001.

¹⁰ See website DZ Bank Kunstsammlung <http://www.dzbank-kunstsammlung.de/de/art-foyer/information-zum-art-foyer/ueber-das-art-foyer/>, consulted on 11.02.23

¹¹ Christoph Behnke, 'Corporate Art Collecting. A Survey of German-Speaking Companies', in *The Journal of Arts Management, Law and Society*, 37:3, 3, 2007, p. 226.

¹² Travis English, 'Hans Haacke, or the Museum as Degenerate Utopia', in *Kritikos. An International and Interdisciplinary Journal of Postmodern Cultural Sound, Text and Image*, volume 4, March 2007, ISSN 1552-5112. <http://intertheory.org/english.htm> website, consulted 11.06.11.

¹³ Rectanus 2002, p. 50.

¹⁴ Hans Hoeken & Lenneke Ruikes, 'Art for Art's Sake. An Exploratory Study of the Possibility to Align Works of Art with an Organization's Identity', in *Journal of Business Communication*, 42:3, 2005, pp. 233-246.

¹⁵ Rectanus 2002, p. 26. Weissman playfully suggested the term "artnership" for the relationship between the corporations and the arts. George Weissman, 'Artnerships: Business and Arts Together', *Management Review*, 74:6, June 1985, pp. 57-61.

¹⁶ Fraser 1995, p. 12 & p. 15.

¹⁷ Rectanus 2002, p. 50. For example Rectanus places German companies such as Daimler in the historical context of National Socialism. During the Second World War Daimler manufactured aircraft, tank, and submarine engines, and was also producing parts for fire arms, most notably barrels for the Mauser rifle of the Nazis.

¹⁸ Slavoj Žižek, *First as Tragedy, Then as Farce*, London 2009, p. 5.

¹⁹ Žižek 2009, p. 3.

²⁰ See *RSA Animate – First as Tragedy, Then as Farce*, on YouTube at 6:31min. <http://www.youtube.com/watch?v=hpAMbpQ8J7g> website, consulted 11.06.11.

²¹ Chin-Tao Wu, *Privatising Culture. Corporate Art Intervention since the 1980s*, London 2002, p. 247.

²² Rectanus 2002, p. 49.

²³ Press release Generali Foundation, *BAWAG FOUNDATION und GENERALI FOUNDATION künftig an einem Standort*, 12 September 2007, <http://www.generali.at/>

