

## Mark Dion in conversation with Anna Dezeuze, Julia Kelly and David Lomas<sup>1</sup>

Mark Dion's *Bureau of the Centre for the Study of Surrealism and its Legacy* opened at the Manchester Museum in May 2005. A conversation was held between the artist and members of the Surrealism Centre in Manchester. Instead of responding to a set of deliberately ordered questions, Mark Dion asked the three interlocutors to place these in a container of some sort for him to select at random. In a spirit of surrealist communality, these questions would cease to belong to their originators, made 'not by one, but by all.' In the grand setting of the Whitworth Hall in Manchester, a Harry Potter popcorn bucket that had made its way into the Surrealism Centre office was pressed into service as a receptacle. A black velvet riding hat lined with blue silk (provided by David Lomas) was passed round the audience, together with blank slips of paper for them to formulate their own questions.

After a brief introduction, the first question was drawn.



**David Lomas:** When is a bureau not a bureau? What does the term 'bureau' mean to you?

**Mark Dion:** This is torture. I feel like I'm on a quiz show, the time is ticking away and I'm going to lose my prize. Well, an important thing to understand about this bureau, the *Bureau for the Centre of the Study for Surrealism and its Legacy*, is that it actually is a bureau, it's an office and that it can be used under very particular guidelines set out by the conservation department here at the Manchester Museum, who are not to be trifled with. So for instance no food can be brought into the *Bureau*, no pens or permanent markers can be used in the *Bureau*. But otherwise it's quite open, so members of the staff at the Manchester Museum, the curators and the esteemed surrealists here are allowed to conduct meetings and events in the *Bureau* itself. The public are not allowed to enter the *Bureau* generally, so they experience the piece really through the other side of the glass wall and of course when the curators are in the *Bureau* they are part of the *Bureau*. They become very much a part of the exhibition, and so they do so at their own risk, I'm afraid.

What does a bureau mean to me? I think, there is always something a little bit sinister about the bureau because the Federal Bureau of Investigation seems to be the most famous bureau that I know of, and so anything at least in the American vernacular, anything that has 'bureau' in it means mischief, so that was very much



informing the use. We had a lot of fights - or discussions I should say - about what specifically we were going to call this. I was told by a lot of people that the term 'bureau' is not really widely used here for office, but that certainly didn't deter me from using 'bureau' in this case.



**Julia Kelly:** One of the pictures on the *Bureau* wall is of a dodo. To what extent is your work about rescuing things from extinction?

**MD:** I think that's an interesting question, which has a relationship to the status of a lot of things here at the Manchester Museum. There are a lot of objects that have been collected here that no longer really fulfil the sort of mandate of the museum; they are not really any longer of scientific value but they quite possibly have other kinds of values. Certainly they have a value in the history of science, and the history of development of ideas, of museology. Some of these things are incredibly beaten up. They are things that

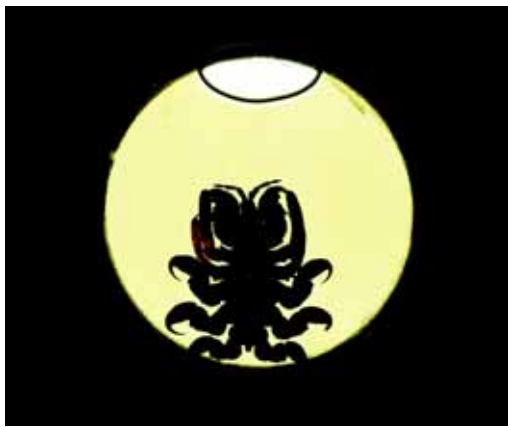
are really orphans, they are things that you would be amazed that they have not ended up in the rubbish bin. I think that one of the interesting questions and one of the whole interesting elements of the *Alchemy* project, which invites artists to work with the museum, is really to come to terms with another possible life for these things.<sup>2</sup> They are never going to have another life, they are never going to have a life again as scientific specimens, but that doesn't mean that we discard them: there are other possibilities, other ways of using them that are productive, that generate meaning. Maybe not the same kind of meaning that you can get from a museum of ethnography, archaeology and natural history, but still, they have some productive meaning.



So my favourite object in the *Bureau* is certainly the fish; I guess it's a fish, it's a skate or a ray which has been stuffed absolutely improperly and googly eyes have been put on it and it looks very much like a kebab. So that object for me is



something that is being rescued from extinction. For me the book is as much a work as the installation is - it takes a very similar attitude toward images to the one that the installation takes toward objects.<sup>3</sup> So the idea is that a lot of these images in the book and a lot of things in the book have been rescued: there are rooms and rooms of cabinets of glass slides, glass lantern slides in the Manchester Museum and also in the department of Art History.



These things will never again see the light of day: they will not be used as teaching or instructional tools any more. There is not even a lantern in the Museum or in the department of Art History, but the information the slides contain, the images they contain, still are remarkable, still are fruitful: they still mean something and they still can generate other kinds of possibilities. So that was very much my strategy. Bryony [Bond] from the Alchemy department and I came up with a list of categories that we wanted the curators to be on the lookout for: we wanted things that were in between, things that were obsolete, things that were broken and damaged, or things that were fragmented,

and the list is very much like the surrealists' lists of fantastical objects.

**JK:** In words like 'orphan' there seems to be an emotional element - do you think this is part of it? That you are caring for these things that nobody else cares for?

**MD:** Well they are pathetic, and I'm certainly attracted to the pathetic, but yes, I think that that really is it. Also, as someone who thinks about museums and about museums activities and museums philosophies, I think I'm very close to the curators in that there are certain curators here who would never consider throwing anything away, and I kind of feel that way as well. So there is always that possibility, that I really enjoy, especially when some of the curators here are a little more pernicky and a little more protective of their thing, and I can entirely sympathise with the attitude toward the objects that they have.

**Anna Dezeuze:** So do you mean that no objects deserve to be extinct?

**MD:** I think you have to pick from here [*pointing towards Harry Potter bucket*], I don't think you are allowed to just ask questions like that.

**AD:** [*To the audience, pointing to Mark*] I think he's cheating.

**MD:** I don't think I'm cheating, I think that was the rule.



**AD:** [Reading] Is the *Bureau* a time capsule?



**MD:** When I originally started, the idea for this project really comes from getting a phone call from David encouraging me to come here and to talk about the Centre for the Study of Surrealism, talk about the possibility of becoming an artist in residence and I remember a moment of standing before the door that is in the brutal art history building and there was a sign on the door that said Centre for the Study of Surrealism and its Legacy, and I just thought what could possibly be on the other side of that door, I mean it the possibilities are fantastic, and I was remarkably disappointed when on opening the door it was just a kind of breeze block room like all the other horrible rooms in the art history building and it just didn't live up to its name. That sort of planted the first seed and I wanted to make a bureau even though I didn't originally want to. I think the *Bureau* took on another kind of life and

became more nostalgically oriented than I originally intended on it to be. In some way I'm not really interested in the more fantastical forms of surrealism, I'm not so interested in the kind of exuberant surrealism of Dalí for example, I'm more interested in the restrained surrealism of Buñuel or something like that - a really much more uncomfortable and strange form of surrealism, that's not so magical or so fantastical, but is more about a kind of un-comfortability, an uneasiness in some way, some un-canniness to existence. And so I wanted the *Bureau* to be a little more restrained and I certainly didn't want it to be nostalgic, but part of the way the piece evolved was reacting to being here in Manchester and also passing a lot of dumpsters at the University where you were seeing wood panelling and some of the great rooms and great interior spaces that I think exist here being ripped out and replaced. Seeing great mahogany and oak desks ripped out and replaced with formica and press board, that gave me more of a kind of passion for rescuing or at least turning to what I appreciate about a place like this, which is some of the original architecture, the furnishings and things like that, and finding the unthinkable: that you would pass a dumpster full of original mahogany panelling and know that what was going to replace that was going to be so much poorer. In some way the environment did take over the life of the piece and I began thinking much more. In researching offices and bureaus we did a lot of research into how early offices look: I had some students working with me as interns



who provided me with a file of interiors of offices of Manchester, and I looked at a lot of film noir movies, I looked at Sam Spade films and things like that, to get that sense. Also I was thinking very much about the heyday of surrealism in the 1920s. I didn't know at the time about the original surrealist bureau, so when the piece came together we all got excited a little bit later on when we found out that the surrealists actually did have an office, and they did have plans for it and they had a kind of master programme, but like all other programmes of surrealism it was a bit disastrous. So all of this has informed the piece in some way...but what was the question again?

**AD:** Is the *Bureau* a time capsule?



**MD:** No...yes...I mean it's incredibly difficult to say. It is much more of a period piece than I had set out for it to be, so it does I think feel that way. When I first came here people were telling me about the old curators' offices and what they looked like, and then we tried to find them and they didn't actually look like that and they didn't exist like that. In some way I wanted to construct what I couldn't find, a

kind of idealised version of how I would like to imagine the curators spend their day here (I think that some of the curators would say that unfortunately it is not how they spend their day here).

**DL:** What sort of relation do you see the *Bureau* as having to the surrounding museum?

**MD:** I think there is a playful antagonism between the museum and its goals, even if its goals are more carefully considered now, I think, than maybe originally. The exhibition that's in the exhibition space is a perfect match for this project because it's about people asking questions and having those questions answered, and the surrealist *Bureau* is certainly not about answering anyone's questions. It is for me a way of motivating people around the idea of the marvellous; I guess for me, as much as I have worked with museums, and I've studied museums for a long time, I still don't really know what a museum is for, but I'm really sure that a museum is not a place that people come to learn specific things. I think if you're curious about something, the museum is just not your first stop, and so I think that the museum has another kind of quality which is very hard to put your finger on. To call it an educational institution to me doesn't seem to fit with what I observe when I see people in a museum and what they're doing and why they're there and what they're thinking about. So I find that with everything that we always say museums are for, I find it very hard to find an example of someone who is actually using



the museum for that in a certain way, with the exception of children's groups and things like that. So in some way I'm trying to magnify what I get out of museums, which is to find a kind of visually and intellectually exciting space, a space that really is going to take me other places, a space that's going to be a key to a whole body of ideas that are not necessarily entirely presented there. Of course I'm interested in things, I'm interested in museums; I'm really essentially a sculptor, I'm interested in how knowledge is generated through objects, through things that I can be in a certain space with. So I find that that's part of my passion for museums: you get to see the thing, you don't go to see a picture of the thing, you don't go to see a video clip of a thing, you don't go to play some ridiculous computer game about the thing, you go to see the thing. And so that's what really fascinates me about museums, it's a sort of 'thingness.' That's what this project and museums have in common, but I don't want to anchor those things down, that's exactly not what this project is about, it's sort of fixing a certain kind of meaning.

**JK:** Ah...this is sort of a related question; it says 'How scientific is the *Bureau*'?

**MD:** Not very. That's really a difficult question for me, as science is a culture, science is something which has a particular aesthetic that is very much embodied in this. I wouldn't say that it's necessarily the science that we recognise as practiced now, so in a way we go back to the time capsule piece: I think it really is

about an embodiment of the way certain people at a certain time construct an image of the natural world - that's a very big part of it in some way. I think that a lot of people who do become scientists, who do become researchers in these fields, are initially inspired by a certain culture of science, by the way it looks, by the stuff itself and that may happen at a very early age and that's why it's great to see kids in a museum. That moment of that kind of spark of the marvellous, of the curious, which may be motivated at quite an early time and may be motivated not by the sort of rigours of the classroom but by a certain passion about the culture of science. But I don't think the *Bureau* is actually quite scientific at all.



**AD:** Were you conscious of any affinities with surrealism before accepting this project?

**MD:** Well I think that there are a lot of aspects, of course, I think like with most artists who are studying art history. If it were sort of a blank slate and when you were born you got to choose what kind of artist you wanted to be, when and where, to be a surrealist in 1923 in Paris is not a



bad choice. Of course we know there's a disaster before, a disaster after, but that moment is kind of amazing. I think like a lot of young artists I was very drawn to the kind of sexiness that is represented in surrealism in some way. These people had a great time, I mean they really believed in what they were doing and their level of commitment and their belief in what could be done through the movement were amazing. I think that certainly seems naive, but from today's perspective I think was remarkably exciting. There are certain surrealists whom I feel much closer to in terms of the kind of activities that they were doing - the research of someone like Man Ray for example - and there are a lot of overlaps in terms of their interest in the sort of uncanny aspects of trying to understand nature: their interest in camouflage and mimicry for example, a whole series of things that I think really do overlap in my practice. I think a lot of those relationships are conscious and pretty serious.



**DL:** What is the relation between the *Bureau* installation and the *Bureau* book?

**MD:** The book is really the report of the *Bureau*... For me it's kind of interesting because I'm using a lot of strategies but in totally different forms, and the book is an artist's book: this is a work of art, it's not a book about the project, so it really is conceived of as two halves of the same thing. I think they can exist independently, but it's really dealing with a lot of the same problems but having to come at it with an entirely different formal body of concerns. The look of the book - we could easily ask is the *book* a time capsule - all of those aspects, everything that I'm trying to build in, in I hope very subtle ways inside the installation, I'm trying to work with some of the same problems within the book. I think in some way the book is even a little more radical than the installation in that the relationships that it sets up for the catalogue - there is certainly a catalogue list of things, both the catalogue list and the actual index - don't correspond in any way. So there are kind of logical systems that are set up that don't follow through: logical systems that lead you to very irrational ends, and that's very much a strategy in the *Bureau* itself.

**JK:** How did you select the objects on display in the *Bureau*?

**MD:** Bryony Bond and I went through this museum from top to bottom and we scoured every possible corner we could find. We'd come out at the end of the day with our hands just black with coal dust and it was a sort of process of elimination, there are just so many fantastic things here. We took a lot of fantastic advice



from the curators of different departments; people had their own passions, their own interests, the things that they were really into. In some cases it seemed really obvious, for example when we went to Egyptology, there is such a wealth of stuff there but we wanted something that made sense. So how do you go to a collection that has thousands of things and make a distinction? So we decided for example that we would only look at their fakes and forgeries, so all the things that we decided to explore were just in that category, and that narrowed things down tremendously, but also curiously: as we were going through the fakes and forgeries with the curator, she was sort of reclassifying things in front of us, so we would go through and she would say 'oh, that's actually not a fake at all, it's just not what they think it is, this is something else.' So you really saw this whole process of things being reconsidered, their value changing, their role changing in an instant based on expertise, based on a certain body of knowledge. That was an interesting selection and we tried to do that more or less with each collection, to come up with a kind of framework of what we could borrow, and again the things that we couldn't take - pieces from the collection for various reasons - we were able to articulate in the book. For example, the coin collection isn't really well represented inside the *Bureau* but it's well represented in the book. There were other kinds of possibilities for other kinds of collections. I was thinking very consciously of James Clifford's list of ethnographic curiosities for the surrealists' interests and so I was

looking at that as a system of categorisation, I was looking at the surrealist list of fantastical objects. Those were the kind of lists that I was applying, so immediately I was drawn to things that were fragmented, to things that were anomalies, to curiosities.



**AD:** I think you talked a little bit about this, but what is the role of fantasy and wonder in the museum experience?

**MD:** You know for me I think that we could go through the Manchester Museum and rip down every label, and for many people their experience of it would be just the same, they would be just as engaged and just as enthusiastic and just as passionate about what they see. So I think that for me that's a big part of what museums do. They motivate people through wonder and I think that they motivate people to move beyond their experience with the actual object. Even if they do read the label, even if it does anchor things in meaning, doing that takes them to a place where



they continue to that level of research, that level of engagement. I think museums are places where people get inspired to learn things; I don't think they are places where people actually learn things, in a sense. I mean, that sounds really crazy, but I think that for me, museums are really about motivating through marvel and through wonder and not about learning a handful of facts.



**DL:** What are your surrealist likes and dislikes?

**MD:** I intensely dislike MTV surrealism. To me it's so difficult to find a definition of surrealism. I think surrealism, we could argue, is probably the dominant cultural form of expression, it's functioning in about one in every five television commercials and in practically every advertisement so, to me, that is not really the kind of surrealism I'm interested in, the sort of 'album cover' surrealism. I'm interested in the kind of surrealism that was a serious

interrogation of the human condition based on the discovery of the unconscious; it's quite rigorous, I think, and that's what excites me the most about it. It is a kind of rigorous attempt to analyse culture with what at the time were new tools, you know; Freud contributed a major new tool to try to understand culture and the surrealists were really the first people to explore it, I think. Surrealism is a literary movement, it's an art movement in film and cinema so I think that it was really a group of people, loosely affiliated, approaching culture from a very particular kind of perspective in that it was essentially experimental: so that's what excites me about it.

**AD:** Do you want to ask some improvised questions? Where is the hat?

**MD:** The dreaded hat, this is when things get really hard. This is going to be a long evening.

**AD:** I'm afraid there will be some disappointment; we are not going to be able to read all of them. Chance will decide.

*[Questions are drawn from the hat]*

**AD:** Is it an infection?

**MD:** I think that this is something that we talked about in the earlier session today, that artists that are engaged with museums from a perspective of critique and a kind of critical way; it's always hard when you are an artist to know when you



are doing anything. You can't measure success of affectability in any kind of tangible way. I think for those of us who have engaged with museums... If you think of David Wilson and Fred Wilson and Andrea Fraser and Renée Green and Christian Philipp Müller, and what their critique, their approach and their analysis of museums have led to, I think museums have internalised that and have really tried to engage with some of those problems and sometimes that is successful, sometimes not. Sometimes it exists on a kind of level of a confessional: the museum works with someone, they air the museum's dirty laundry and then the museum says, 'oh fine, that's over with, let's get back to business.' But every museum that I have been to has been staffed by incredibly thoughtful and engaged people who are constantly striving to make the museum a better place and I think that they are looking at these critiques very seriously and trying to develop new strategies within the museum. So in that way I would say there is an infection, and I think that if there is one situation in which artists engaging with an institution or with a public institution have been successful and have really demonstrated a kind of tangible bettering of a situation, it's probably with their relationship to history, natural history and art museums. I think it's something as measurable as we will ever get as artists to be able to say that we have made some tangible impact.

**AD:** But you are not out there to kill the museums, so it's not a fatal infection?



**MD:** Yeah, it's not an infection; it is an antibiotic, actually. I think that really does articulate two very different positions that artists can take to museums. The surrealist position of course, is with Buñuel's famous quote that it's more interesting to blow up a museum than to visit one. I think that there are artists who see museums as un-correctable sites of ideology, that they will always express a certain dominant world view and therefore they are just broken from the beginning, so there is no way to really engage them, there is no way. And I think there are other artists whose engagement with museums is really to make them better; they believe in the mission of the museum, they believe that a museum is a place to gain knowledge through things and they will strive to make more responsible museums. I think at this point, my relationship is a little more perverse, much more playful, with museums, and my relationship is less programmatic than it has been in the past, especially in a piece like this where I am working in an already quite sympathetic institution and I can



engage in a much more playful way rather than a kind of didactic critical way.

**DL:** The surrealists use the notion of a foreign body which is perhaps a productive way to think about the *Bureau* as a kind of irritation or something that poses questions to the museum at large?

**MD:** A parasite? But the parasite always does damage to the host, and in this case that is certainly not my intention.

**JK:** [*From the hat*] The next question is, what do you think about Nietzsche, is God dead?

**MD:** That's really two questions, isn't it? I have to say that this is a weird question, partially because of the political situation in the United States right now. I'm moving from a religiously tolerant person to a definitively religiously intolerant person because of the general effect of conservative fundamentalist religion on really every aspect of life in the States, so I'm not sure if God is here, but he certainly should be at this point.

**DL:** Is Nietzsche part of your intellectual pantheon?

**MD:** You know, I find Nietzsche just too unscientific for my liking, I mean I do appreciate aspects of the thoroughness of a rigorous interrogation and I find Nietzsche's rhetorical style to be not my cup of tea.

**DL:** You have spoken elsewhere about your interest in Benjamin: is he someone who has mediated in anyway your relationship with surrealism or the way you think about surrealism?

**MD:** Well, I think certainly I'm interested in Benjamin's kind of look at surrealism - I love the quote of Benjamin that we always talk about the surrealists being interested in the 'just past': you know, when Ernst is making his collages he is not using material contemporary with those collages, he is using things which are fifty and sixty years old. So I think if we are looking at that and if I were making collages now and using images from the 1950s, that would really mean something very particular. I think that there is something really interesting about the intentionality of that, and so in that sense of the surrealists' interest in using their parents' generation as a way of reacting to a contemporary situation but using a slightly archaic visual language, that is really interesting to me.

**DL:** [*From the hat*] How big is your house? These are getting better and better.

**MD:** It's really big. I have multiple houses: I have lots of little ones, I have a main house and I have a lot of outbuildings, and all those outbuildings have specific functions, so there is the archive building that keeps all the photographs and images and prints and things like that and then there is the barn which is kind of the studio building, and there is what I call the art destruction unit which is our less than perfect storage unit which tends to make



everything mouldy and it really destroys art quicker than anything I know. So I have a lot of space and that is why I have accumulation without issue, I don't have to worry about throwing away, I just make another building for all the stuff I accumulate, but I do feel a little guilty that I buy these marvellous things and then they moulder away in some building. I need a registrar and a restorer to come and live with me for a couple of months and kind of work things out.

**AD:** [*From the hat*] Did you ever find your child's tooth?

**MD:** No, never.

**JK:** [*From the hat*] If André Breton were here today, what do you think his reaction would be to the *Bureau*?

**MD:** Oh, that's a really great question. You know André Breton seems extremely intolerant of everything anyone else did but himself, so I can't imagine that he would appreciate the *Bureau* very much. What do you think?

**DL:** What do you think he would feel about the politics? Institutional critique or a relationship to institutions, I guess that's the question?

**MD:** Well I think there are a lot of Bretons: there's a quite young Breton who, the way I've always understood it, didn't see surrealism in the beginning as a kind of movement in poetry or a visual art movement, he saw it as a revolutionary

movement, he saw it as a kind of movement which was going to change society like democracy or communism. I think he saw it on that kind of scale and I think that this was reflected in things like his disappointment with the way the bureau [of surrealist research] was functioning, his disappointment with the ability to sell surrealism to the broader public and to make it a real social movement. I mean I can't imagine what a social movement like that would look like but I think that that was a tremendous kind of blow; I think that they were very idealistic and their hopes were very high. For me they [the surrealists] really embody the concept of the avant-garde and the hopes of what the avant-garde meant in a certain way, a real radical transformation of society toward more liberation, and so I just don't think that he would settle for something like changing a museum, it's not big enough for Breton.

**DL:** But then I guess, thinking further about this question, one of the explicit points of reference for the *Bureau* was Breton's apartment, and really he shared a similar kind of aesthetic.

**MD:** Oh absolutely. I think Breton's passion for surrounding himself with things that were inspirational, things that motivated his imagination, is certainly an aesthetic that informed the *Bureau*. For me, if you have the choice of being in a bare room or being in a room where you are surrounded by things that are inspiring to you, that engage you, that take you other places, that certainly would be my



choice. In that sense I think that Breton would enjoy the space, but I'm not sure if he would identify with the goal of the project. That's a good question, though.



**AD:** [From the hat] Can a meeting to discuss surrealism ever be truly quorate? I guess this might be a question about the uses to which the *Bureau* is called and what might take place there.

**MD:** Or it could be a question about this particular meeting? It's a very strange thing...I mean you must find often yourselves in this situation, where you study in a very kind of rational, organised and academic way something very excessive and a bit (intentionally) on the crazy side and very politically and socially radical. To put that into a category where you are placing that under a microscope and dissecting it seems to be a process that is quite contrary to the original intentions.

**DL:** That's one respect, I think, in which from the point of view of an art historian, this experience has been really fruitful: our interaction with you Mark, as an artist. Because I think you're able to articulate

and express something of the spirit of surrealism in a way through your work which is perhaps betrayed, as you suggest, by an academic style of writing.

**AD:** I would like to thank Mark for answering these questions so patiently and Julia Kelly and David Lomas and of course the wonderful questions from the audience. I think we might keep those.<sup>4</sup>

**MD:** Keep these, actually perhaps as a surrealist object.

**AD:** I think so. Do you think they might have a place in the *Bureau*?

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<sup>1</sup> Conversation transcribed by Kerry Cundiff. Photographs courtesy Bryony Bond, Richard Weltman and Marion Endt.

<sup>2</sup> Alchemy is an artist residency programme organised by the Manchester Museum and co-ordinated by Bryony Bond. For more information, please visit [www.alchemy.man.ac.uk](http://www.alchemy.man.ac.uk).

<sup>3</sup> Mark Dion, *Bureau of the Centre for the Study of Surrealism and its Legacy*, the AHRB Research Centre for Studies of Surrealism and its Legacies and Book Works, London, 2005.

<sup>4</sup> See appendix below.



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**Appendix: unused audience questions**

How did you select the objects on display in the *Bureau*?

What do you like about this project and the Manchester Museum context?

Were you conscious of any affinities with surrealism before accepting this project?

What is the point of art? What can it achieve in today's society?

Miwon Kwon has called you a site-specific artist. Do you agree?

What is your favourite collection of all time?

Are you an archaeologist at heart?

Do you collect anything?

Surreal versus hyper-real?

Do you agree that there is 'natural' surrealism (e.g. Magritte, Ernst) and also 'forced' surrealism (e.g. Penrose)?

Is surrealism a natural concomitant of the body of knowledge or its antithesis?

What are the things you are curious about?

The *Bureau* reminds me of the Freud museum in Hampstead, London. Were you inspired by this and if so, why?

If the *Bureau* had a soundtrack playing when it was viewed and experienced, what would that soundtrack be?

Why do you love Baron Cuvier?

Is it not time to re-assert or re-invent an active and living surrealist organisation/society?

What is the most poignant question you ask yourself?

Do you think people's reactions to the permanent collection will change after seeing your *Bureau*?

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Is art a bi-product of a problem-solving mind, with fewer problems to solve, or is it trying to solve a problem that has only become more apparent with an evolved society with fewer physical tasks?

Is there a point where art and science really link and what is that point (in time and space)?

If you had a space in a gallery and were asked to fill it with your deepest secret, fantasy belief, would you, could you?

How personal to you is the project?

How relevant is the surrealist legacy to the 21st century?

