

SET	CONTEXTUAL		1	Contextual set that establishes a clinical relationship with the environment	
	WORK-ENVIRONMENT RELATIONSHIP	CLINICAL			The artist draws on the properties of the exhibition context and the properties of their actual creation in equal measure in order to intertwine the two and designate the work as this set. (Olafur ELIASSON, Liam GILLICK)
DREAMLIKE			Contextual set that establishes a dreamlike relationship with the environment The artist draws on the properties of the exhibition context and the properties of their actual creation in equal measure in order to erase the distinction between the two and designate the work as this set. (Doug AITKEN, Pierre HUYGHE)		
WORK-VISITOR RELATIONSHIP	PLAYFUL		Contextual set that establishes a playful relationship with the visitor The artist takes into account, in equal measure, the reaction they hope to elicit from visitors (in this case: amusement, laughter, etc.) and what they must create, and apprehends the work as this set. (Martin CREED, Jonathan MONK)		
	HOSTILE		Contextual set that establishes a hostile relationship with the visitor The artist takes into account, in equal measure, the reaction they hope to elicit from visitors (in this case: discomfort or constrained movement, for instance) and what they must create, and apprehends the work as this set. (Santiago SIERRA, Gregor SCHNEIDER)		
ASSOCIATING AN ACTION	TRACES	REMAINS	5	Set that associates an action with its remains-type traces The artist attributes equal importance to the action, the process, or one of their specific features (attitude, etc.) and to the traces which result from them, and apprehends the work as this set. Here, the traces are considered as simple remains of the action or process. (FISCHLI & WEISS, Josh SMITH)	
		ICONIC	6	Set that associates an action with its icon-type traces The artist attributes equal importance to the action, the process, or one of their specific features (attitude, etc.) and to the traces which result from them, and apprehends the work as this set. Here, the traces are elevated to the status of icons, symbolizing or embodying the preceding action or process. (Allan MCCOLLUM, Simon STARLING)	
	LIVE	ALLEGORY	7	Set centered around a live, allegorical action The artist attributes more importance to the action or process than to the traces that may result from them and apprehends the work as this set. Here, the action and process are of an allegorical nature. (Francis ALYS, Rirkrit TIRAVANUJA)	
		THE INDIVIDUAL	8	Set centered around a live, personal action The artist attributes more importance to the action or process than to the traces that may result from them and apprehends the work as this set. Here, the action and process are of a personal nature, i.e., centered around the physical involvement of the artist. (KIMSOOJA, Jonathan MEESE)	
SACRALIZED	TECHNICAL CHARACTER	COLLECTIVE UNCONSCIOUS	9	Object sacralized by its technical character and directed towards the collective unconscious The artist endows what they make with an aura, a certain distance vis-à-vis the spectator. Here, the aura is achieved through the high level of technical prowess required to make the work and by the use of motifs and symbols pertaining to the collective unconscious. (Jeff KOONS, Takashi MURAKAMI)	
		INDIVIDUAL UNCONSCIOUS	10	Object sacralized by its technical character and directed towards the individual unconscious The artist endows what they make with an aura, a certain distance vis-à-vis the spectator. Here, the aura is achieved through the high level of technical prowess required to make the work and by the use of motifs pertaining to the life experience or imaginary of the artist. (Wim DELVOYE, Damien HIRST)	
	MANUAL PROCESS	METAPHYSICAL DIMENSION	11	Object sacralized through a manual process, presenting a metaphysical dimension The artist endows what they make with an aura, a certain distance vis-à-vis the spectator. Here, the aura is created through the energy infused into the object (through handcrafting) and through its metaphysical dimension. (CHEN Zhen, Keith EDMIER)	
		PAGAN DIMENSION	12	Object sacralized through a manual process, presenting a pagan dimension The artist endows what they make with an aura, a certain distance vis-à-vis the spectator. Here, the aura is achieved through the energy infused into the object (through handcrafting) and through its everyday or folkloric dimension. (Stephan BALKENHOL, Haim STEINBACH)	
	HUMAN SCALE	VESTIGE	UTOPIAS	13	Human-scale, 'vestige of the utopias'-type object The artist creates a work that takes human scale into account, establishing a certain proximity with the spectator. Here, the proximity is reinforced by the vestigial aspect of Man's disappointed dreams and abandoned projects. (Miroslaw BALKA, HUANG Yong Ping)
			POP CULTURE	14	Human-scale, 'vestige of pop culture'-type object The artist creates a work that takes human scale into account, establishing a certain proximity with the spectator. Here, the proximity is achieved through the vestigial, 'nostalgic' aspect of pop culture. (Grayson PERRY, Mark LECKEY)
THREAT/ PROTECTION RELATION		DRAMATIC	15	Human-scale object inscribed in a dramatic threat/protection relation The artist creates a work that takes human scale into account, establishing a certain proximity with the spectator. Here, the proximity is used to establish a dramatic relation based on threat or, conversely, protection vis-à-vis the visitor. (Adel ABDESSEMED, Mona HATOUM)	
		KINESTHETIC	16	Human-scale object inscribed in a kinesthetic threat/protection relation The artist creates a work that takes human scale into account, establishing a certain proximity with the spectator. Here, the proximity is used to establish a kinesthetic relation based on threat or, conversely, protection vis-à-vis the visitor. (Ernesto NETO, Adriana VAREJÃO)	
MOVING	MISE-EN-SCENE	DOCUMENTARY-STYLE	17	Moving image with documentary-style mise-en-scene The artist mainly uses video to shoot an action or testimony in a manner suggesting the objectivity of the gaze directing the camera. (Aernout MIK, Eija-Liisa AHTILA)	
		PARODIC	18	Moving image with parodic mise-en-scene The artist mainly uses video to shoot an action or situation staged to deride its subject. (Candice BREITZ, Francesco VEZZOLI)	
	STATE	SLOW TEMPO	19	Moving image conveying an introspective state through a slow tempo The artist mainly uses video to convey an introspective state. This introspective state is achieved through the (unconscious) synchronization of the visitor's inner rhythm and the slow flow of images. (YANG Fudong, David CLAERBOUW)	
		RAPID TEMPO	20	Moving image conveying an intoxicated state through a rapid tempo The artist mainly uses video to convey a state of stimulation. This state of stimulation is achieved through the (unconscious) synchronization of the visitor's inner rhythm and the rapid flow of images. (Pipilotti RIST, Elizabeth PRICE)	
	STILL	AUTOMATED INTERMEDIARY	COLD USE	21	Still image produced through the "cold" use of an automated intermediary The artist mainly uses photography or digital printing to witness a process or analytical attitude vis-à-vis the subject. (Andreas GURSKY, Wade GUYTON)
			VISCERAL USE	22	Still image produced through the "visceral" use of an automated intermediary The artist mainly uses photography or instant photography to witness a process or an impulsive or instinctive attitude vis-à-vis the subject. (Nan GOLDIN, Wolfgang TILLMANS)
HAND-CRAFTED		DRAWING	23	Still, handcrafted image — drawing type The artist mainly uses the drawn line as the medium for expressing their ideas and sensations, etc. (Julie MEHREU, Raymond PETTIBON)	
		PAINTING	24	Still, handcrafted image — painting type The artist mainly uses the space suggested by the paint and color as the medium for expressing their ideas and sensations, etc. (Bernard FRIZE, Wilhelm SASNAL)	

means: supplementary definition

SET: Any Means that cannot be reduced to either Image or Object Means.

– **CONTEXTUAL SET:**

Any Set-type Means, conceived from the outset of the creative process in terms of the relationship with the visitor or the exhibition context.

IMAGE: A two-dimensional presentation of autonomous visual data (not conceived in terms of the data's relationship to their surrounding context). An image may include three-dimensional or textual elements as long as their role is not central to the piece. In the opposite case, the previously overlooked support would emerge in its primary function: as the physical support of the three-dimensional or textual elements, thus giving the whole the status of "Object Means" or "Set Means".

Note: In general, when the characteristics of the support are manifest one will most often be dealing with an Object- or Set-type Means rather than an Image-type Means (e.g., a monochrome painting or a painting featuring repetitive motifs or schemes, etc.).

– **STILL, HANDCRAFTED IMAGE — DRAWING TYPE:**

In this type of image, the line plays a crucial role through its descriptive, figurative qualities and/or through its intrinsic graphic qualities. The line provides the point of entry into the space of a drawing. Photomontage, a medium which is graphical above all, also falls under this category.

– **STILL, HANDCRAFTED IMAGE — PAINTING TYPE:**

An image primarily characterized by the sensory qualities of the matter and not by its graphic dimension (the line) or its descriptive dimension. Unlike in a drawing, where the line provides the point of entry, with a painting, one enters the space through the matter and through color. A drawing made with paint is not necessarily a painting. Conversely, a painting featuring numerous lines is not necessarily a drawing.

– **STILL IMAGE PRODUCED THROUGH THE USE OF AN AUTOMATED INTERMEDIARY:**

A specific category of the Image Means in which the artist uses an automated intermediary such as a camera, a printing device, etc. Here, the artist acts as the "trigger" in a process of unfolding chained actions.

OBJECT: An object in the classic sense of the word, i.e., an individualized thing with finite contours, endowed with intrinsic characteristics independent from its environment.