

A VR-essay and performance, *PROSPEKT* display techniques from the diorama of the early 1800s to today's virtual reality headsets.

These platforms, devices, architectures and techniques of display bring distant objects, artefacts and documents into proximity. They are used to map, organize and manage the world's information, and asset

in 2009, Eric Schmidt, former CEO of Google, visited the National Museum of Iraq promising to 'make the images and ideas of your civilisation [....] available to a billion people worldwide; A few years later, Alphabet Inc. opened the Google Cultural Institute in Paris, promising to disrupt the gatekeepers of world cultures by offering free data-prospecting services to public memory institutions

world and its cultures. The collection of objects on display in the museum are documents that chart the history of encyclopaedic projects, which aid the organisation of the world. Apparatuses of gathering, collecting and viewing such as Google Street View and Paul Olet's Car, Google Cardboard, and Mundaneum that would come to offer the historical cachet lacking in the data-prospecting business of Alphabét, Inc., tell the story of attempts at aggregating the world and its cultures.

Organising information is never innocent.

**PROSPEKT**

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Information corporations monopolise data, which in turn, monopolise memory, and consequently power. This is the relationship between culture, data and the economy. By institutionalising information gathering practices they dominate the ways in which images of the world are produced, classified and observed. The display of the world-as-an-endless-digital-exhibition, expanding on the accounts of Derek Gregory and Timothy Mitchell, is the evolution of a thriving practice dating back to colonial bio-prospecting and the development of

and value - is not foreign to these institutions of information. This is a prospecting gaze - a wandering ogle that examines, sorts and determines meaning and value. Information corporations monopolise data, which in turn, monopolise memory, and consequently power. This is the relationship between culture, data and the economy. By institutionalising information gathering practices they dominate the ways in which images of the world are produced, classified and observed. The display of the world-as-an-endless-digital-exhibition, expanding on the accounts of Derek Gregory and Timothy Mitchell, is the evolution of a thriving practice dating back to colonial bio-prospecting and the development of



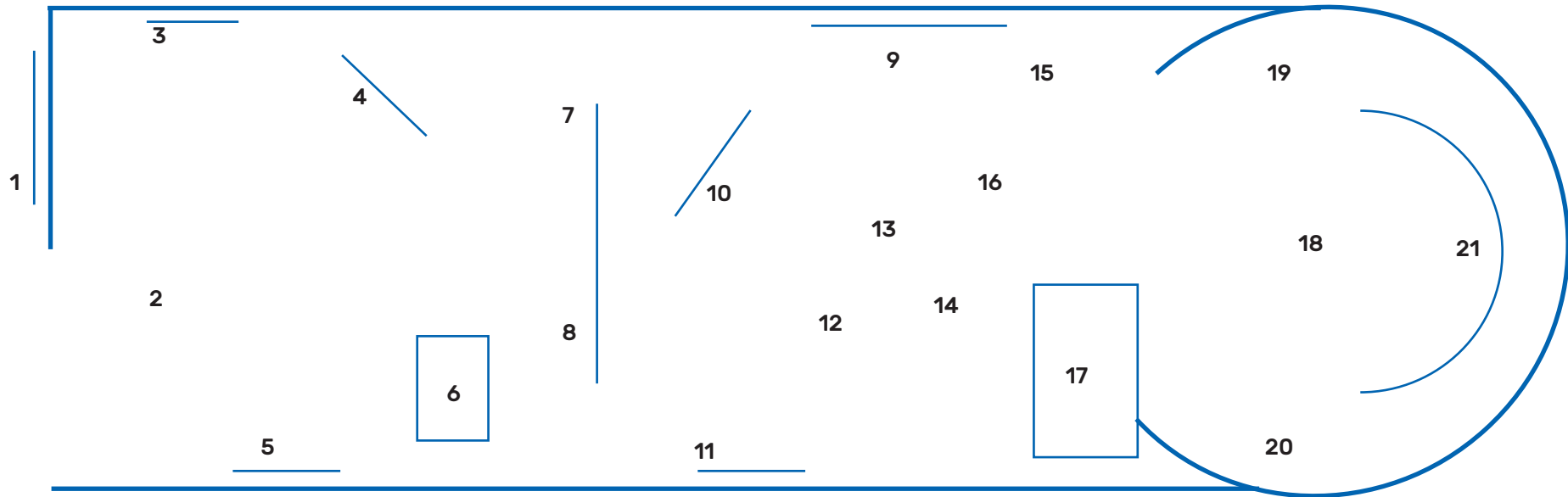
# PROSPEKT

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4 – “Treasures of Iraq’s national museum to go online”  
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5 – Excerpt from “Culture and Imperialism”  
by Edward Said.  
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URL: <https://www.google.de/maps/place/Iraqi+Museum/@33.3272332,44.3838804,16.17z/>

8 – Zoom + colour search  
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12 – Art Camera  
Technical Object  
Cardboard Replica

13 – Google Street View Car  
Technical Object  
Cardboard Replica

14 – Content Management System  
Unavailable Technical Object

15 – Google Cultural Institute editorial features  
Screenshots from featured stories  
URL: <https://artsandculture.google.com/>

16 – Google Cardboard  
Monumental cardboard replica of Google Cardboard, a virtual reality platform developed by Google.

17 – Diorama  
3D Objects and Particles  
Installation

18 – Proprietary VR-Headset and 3D Document of a Palm.

19 – Documents from Paul Otlet’s Mundaneum at Google’s digital exhibition: “The origins in Internet in Europe.”  
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