

Do curators have Intellectual Property rights superior to the IP of an artist? Iconophilia seeks readers' contributions of examples of the following ways in which public institutions interfere with the integrity of works of art.

If you wish to contribute to the **Iconophilia** database of the following kinds of curatorial actions which appear to infringe the integrity of a work of art which is currently on public display in a museum or art gallery, please send your descriptions, photographs, or drawings to the address below.

You may contribute to **Iconophilia** either under your own name or under conditions of anonymity. Or you may contribute with the provision that the material you send is confidential.

While your photographs of examples (as listed below) would be welcomed for publication, you should take care that the taking of a photograph of a work of art in the context of its display may be prohibited by the institution. In such cases, or whenever it is indicated that photography of an individual work of art is prohibited, you may like to submit a drawing or diagram to illustrate your point.

Here are **Iconophilia's** ten ways curators may interfere with the Intellectual Property inherent in a work of art. Please feel free to contribute other examples. Curators sometimes:

1. *redesign* integral elements of a work of art
2. *rearrange* the elements of a work of art
3. *frame* it in a way that's inconsistent with its original manifestation
4. *hang* it on a wall that's painted in a dominating colour
5. *locate* it amongst competing architectural forms (for example, hang flat art on a curved wall)
6. *exhibit* the work in dynamic lighting conditions
7. *subject* the work to intense spotlighting
8. *exhibit* a work of art without giving attribution to the artist(s) name(s)
9. *vary* the orientation of a work of art
10. *ignore* the artist's instructions

Please feel free to contribute as much or as little as you wish in terms of a written account of the example you are drawing to our attention.

Your name (for publication/ not for publication)

Your pseudonym (for publication, if required)

Your address/ contacts (not for publication)

With thanks

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