

From: *Harald Szeemann. Museum of obsessions*, curated by G. Phillips, P. Kaiser, D. Chon, P. Rigolo, exhibition catalog (Rivoli-Torino, Castello di Rivoli Museo d'Arte Contemporanea, 26 February-26 May 2019), Getty research institute, Los Angeles 2019, pp. 32-39.

Introduction

The Kingdom of Obsessions

Glenn Phillips

The shock of it is still with me: my first visit, in 2010, to Harald Szeemann's Fabbrica Rosa, the rose-pink former watch factory in Maggia, Switzerland, that housed the legendary curator's office, library, and archive. The cascade of books, papers, objects, artworks, and videos was overwhelming. Everywhere—absolutely everywhere, in every cranny—there was *more*. At its core the collection was organized: artist files, curator files, project files, photo files, business files, institutional files, and thematic research files all in their place and further elaborated into additional subsections according to systems that were byzantine but nonetheless present. Likewise, the library had sections arranged by artist, by movement, by place, and by theme. Yet, on top of this order, sprawling across eight rooms and more than thirty thousand square feet and covering every table and surface, there was a chaos of loose paper and files, piles of books, invitations, and photographs. Under the tables, in corners, and inside and behind Szeemann's grandfather's furniture, there were more piles, some of them decades old. Was this trash or treasure? I was there in the dead of winter with Marcia Reed, associate director and chief curator of the Getty Research Institute (GRI), both of us warmly bundled in coats and scarves.

How does one even begin? With an espresso, of course, and then a deep breath. We each picked a room, chose a box, and began looking through what was in fact one of the greatest archival and research collections on modern and contemporary art ever assembled. The Fabbrica contained not just a record of Szeemann's immense curatorial career, charting many of the major artistic movements from the 1960s through the early 2000s, but also all the research materials that had informed these projects, including a stunning array of rare books dating from the nineteenth century forward, correspondence with leading artists, sometimes stretching for decades, and a remarkable range of ephemera and publications from artistic centers that spanned the globe. Szeemann had kept everything that came his way, and each new project served as an occasion to expand his collections into new areas and themes. The physical chaos around us was the relic, left largely intact, of an active office led by a voracious intellect. There was still a lingering feeling that Mr. Szeemann might walk through the door at any moment, returned from another long trip, but it had been five years since his death. The dust had settled thickly, and the premises were silently policed by spiders. The collection needed a new home, and its sheer scale had placed severe limits on the list of organizations that could accept the responsibility of its transfer and continued care. Marcia and I had come to see whether the GRI might be able to take on the task, and we left a week later prepared to move heaven and earth to make that happen. The GRI's director, Thomas Gaehtgens, visited the Fabbrica soon afterward, and his vision was clear: the Szeemann archive should come to the Getty. It was not long before the Getty's leadership and board had agreed that the project was a priority. Over the next nine months a team from the GRI made regular visits to Maggia, planning one of the most logistically complicated acquisitions in the Getty's history: the transport of nearly a

linear kilometer of materials to Los Angeles, followed by the cataloging and preservation of the archive and library, making them available to researchers. The entire process would take more than four years.

Harald Szeemann (1933–2005) is famous internationally as one of the curators most closely associated with the central artistic developments of the late 1960s and early 1970s, particularly postminimalism, arte povera, conceptual art, and other process-based practices. Projects such as *Live in Your Head: When Attitudes Become Form: Works—Concepts—Processes—Situations—Information* in 1969 and documenta 5 in 1972 sparked immense controversy during their runs but were later recognized as two of the most significant exhibitions of the twentieth century. Following *Attitudes*, Szeemann left the Kunsthalle Bern, where he had been director for eight and a half years, and became one of the world's first "independent" curators, developing exhibition concepts for museums on a freelance basis. He called this endeavor the Agentur für geistige Gastarbeit (Agency for spiritual guest labor).¹ Following documenta 5, he expanded the intellectual scope of his venture, calling it the Museum of Obsessions, a sort of mental laboratory that encompassed all his interests, all his exhibitions—past, present, and future—and his library and archive, which were the most lasting physical records of his life's work. Szeemann lengthened the name of his agency to Agentur für geistige Gastarbeit im Dienst der Vision eines Museums der Obsessionen (Agency for spiritual guest labor in service of the vision of a museum of obsessions), and he devoted the next three decades of his life to developing exhibitions as a freelance agent.

The association with contemporary art continued throughout Szeemann's career, and toward the end of his life he gained prominence as a curator of international biennials in cities such as Venice, Lyon, Seville, and Gwangju, where his projects reflected the growing globalism of the art world. He traveled constantly, not only throughout Western Europe and the United States but also to Asia, Latin America, and Eastern Europe, meeting and often exhibiting artists whose work was not yet internationally known in the 1990s and early 2000s. He was King Harry, the archetype of the global curator, and this internationalism was widely reflected in the archive. Yet in Maggia, in the Italian-speaking Swiss canton of Ticino, surrounded by the natural beauty of the Alps and Lake Maggiore, the air is thick with local history and myth. Szeemann moved there following documenta 5 and soon devoted himself to the history of the region, in particular the extraordinary story of Monte Verità, the beautiful hill in Ascona, and its environs, which had been home to anarchists, artists, dancers, nudists, vegetarians, and other life reformers and radicals since the 1870s. Surely, when Szeemann mounted the exhibition *Monte Verità / Berg der Wahrheit: Le mammelle della verità / Die Bruste der Wahrheit* (Monte Verità: The breasts of truth) in 1978, it was with the implied conviction that he was the latest revolutionary figure to grace the one-hundred-year history of the region. He became an archivist to these figures, building exceptional Monte Verità collections that remain in Ticino.² All parts of Szeemann's archive are inextricably intertwined, however, and thus traces of Monte Verità and its deep impact on his thinking remain scattered throughout various subfiles and side projects in the archive now at the GRI. Looking today at pictures of this community from the 1910s, one would easily mistake its denizens for hippies of Szeemann's generation, and this was surely part of what prompted his interest in the place—reconnecting the sea change that occurred in art and culture in the 1960s to earlier moments in history, freshly experiencing the radicalism of earlier avant-gardes while simultaneously legitimizing the current ones. The study of modernism had been a lifelong project for Szeemann, from his very first exhibition, in 1957, devoted to the Dada artist Hugo Ball, to a series of modernist exhibitions that punctuated his primarily contemporary art program at the Kunsthalle Bern, to his major projects in the 1970s and 1980s, which recast the modernist narrative completely, to his late nation-focused shows that collapsed both modern and contemporary art making within a poetic retelling of cultural histories of Switzerland, Austria,

Poland, and Belgium. Modernism—especially in its more anarchic, chaotic, and illogical manifestations—formed a constant backdrop, against which Szeemann judged the art of the present, and he continued to find new areas of historical interest throughout his career, particularly in later projects, as he expanded his investigations to lesser known artistic centers on the fringes of Europe. Expanding outward only a few miles from Monte Verità, however, one finds in the archive fascinating materials related to Armand Schulthess, the hermit who created a hanging encyclopedia of knowledge in the forest surrounding his home in Auressio, and Elisar von Kupffer, who founded a new religion based on heavenly conceptions of androgyny and created a panoramic mural in Minusio depicting this utopian afterlife. Moving deeper into Switzerland, Szeemann gathered materials about Emma Kunz, the Swiss healer who drew “intensivograms” depicting her geometric visions, and the schizophrenic autodidact Adolf Wölfli, whose astonishing maps and diagrams evoked faraway lands that he imagined from the hospital room in Bern where he spent his adult life. A central room of Szeemann’s Fabbrica, known as the Knights’ Room, contained a special collection of files devoted to foundational artists—figures such as Hugo Ball, Joseph Beuys, Marcel Duchamp, and Alfred Jarry—whom Szeemann felt had fundamentally shifted the direction of art history. Yet Szeemann was also fascinated by figures such as Schulthess and Kunz, who had never defined their work as art, despite creating spectacular visual worlds of vivid complexity. He was drawn to the obsessions that drove these figures to create with minimal or no interference from existing art systems. This was an interest that dated back to Szeemann’s first exposure to art brut as a student in Paris in the 1950s and continued through early projects such as *Bildneri der Geisteskranken—Art Brut—Insania pingens* (Art of the mentally ill), 1963, as well as later exhibitions such as *Visionäre Schweiz* (Visionary Switzerland), 1991–92, which mixed the work of outsider and selftaught figures with that of “traditional” avant-garde artists.

Thus, with Szeemann we have a figure who was global in his pursuits while also maintaining a lifelong interest in and advocacy for his local communities in Bern and Ticino. He was seen as one of the most influential curators of contemporary art in Europe but spent substantial portions of his career excavating and recasting the history of modernism in the nineteenth and early twentieth centuries. He was considered the quintessential art-world insider, yet he remained devoted to marginal and obscure artistic figures. Though somewhat contradictory, these varied interests are by no means mutually exclusive and in fact point to the remarkable constellation of subjects that formed Szeemann’s Museum of Obsessions, whose collections will serve as an important resource for curators, scholars, and artists for generations to come.

The original publication of the exhibition published by the GRI³ developed from a nearly seven-year research project devoted to Szeemann’s archive and library. Begun concurrently with the laborious process of cataloging the archive, the project has aimed to enhance scholarly access to the collection as individual sections were opened to the public, to survey and assess the contents of the collection, and to reassess Szeemann’s importance within the history of art and exhibition making since the 1960s.⁴ The GRI has attempted to approach the project across many departments of the institution, with both long- and short-term endeavors. At the beginning of the initiative, a year was devoted to exhaustively researching Szeemann’s most infamous project, *Live in Your Head. When Attitudes Become Form*, 1969, in order to assist the efforts of the Fondazione Prada in its landmark reconstruction and reimagining of the exhibition in Venice, Italy, in 2013 and to curate a selection of archival materials to accompany the exhibition.⁵ In 2014 the GRI held an academic workshop, inviting a dozen participants to speak on the current state of Szeemann scholarship. One area in need of urgent attention was the translation of Szeemann’s writings. While multiple editions of his writings had long been available in German, French, and Italian, no such volume existed in English, and in fact very few of his written works had been translated into English. The GRI has now

commissioned new translations for more than seventy texts by Szeemann, which are gathered in an anthology that is being published concurrently with the present volume.⁶ In 2015 the professor and curator Miwon Kwon and I taught a graduate seminar on Szeemann at the University of California, Los Angeles, a project that ultimately led the Getty Trust to support an ambitious digital graduate seminar pilot project in the fall of 2017 at UCLA, the University of Chicago, and the Hochschule für Grafik und Buchkunst in Leipzig. During this research project the GRI has been steadily digitizing selections from the archive, including all photographic documentation of Szeemann's exhibitions and large sections of his correspondence and project files up to 1972. The seminar allowed students to explore these materials in a new interface that simulates the physical box-and-folder structure of the archive and to share, annotate, and discuss materials electronically between working groups. As part of the seminar the GRI also launched an oral history project, in which we conducted filmed interviews with thirty-five artists, curators, collaborators, and family members discussing previously undocumented details of Szeemann's life and working methods. Excerpts from six of those interviews—with the artists Tania Bruguera, Christo, and Gilberto Zorio and the curators Tobia Bezzola, Klaus Honnef, and Anda Rottenberg—are published in the original publication of the exhibition published by the GRI.

All these facets of the larger Szeemann research project have contributed in ways both subtle and fundamental to the development of the original volume and its associated exhibitions. From the beginning it has been clear that this initiative would culminate in an exhibition and a catalogue, and in 2015 I was delighted to welcome Philipp Kaiser as cocurator and coeditor for this project. Aside from being one of the most active independent curators working internationally today, Kaiser has spent significant portions of his career in both Switzerland and Los Angeles, thus making him the ideal person to help think about the transformation this exhibition will make as it moves from Los Angeles to its tour venues in Switzerland, Germany, and Italy. As our many conversations over the past three years have proven, the task at hand is daunting: how do you make an exhibition about a curator, and how do you adequately represent a figure as complex and towering as Harald Szeemann? At times this assignment has seemed at best an unsolvable puzzle and at worst a trap. Focusing solely on Szeemann's exhibitions was the largest trap to avoid: an exhibition composed of exhibition documentation serves little purpose for visitors, other than making them feel that they have missed the main event and would prefer to be at the original shows rather than the one on view. Whenever possible, we have tried to include in this exhibition objects that were displayed in Szeemann's shows and, more importantly, to substantially explore the ideas that drove his major projects. There is of course no Szeemann without the Szeemann exhibitions, but the fact that Harald Szeemann was a curator is not the thing that makes him interesting. He is interesting because of the marvelous obsessions that drove nearly every aspect of his life, allowed him to identify closely with the artists he supported, and accumulated into the extraordinary archive that is the subject of this study. So this project is about Szeemann, but even more, it is about his obsessions and the artists and ideas that sparked his phenomenal drive to accumulate knowledge and information.

Harald Szeemann: Museum of Obsessions examines Szeemann's life and career, not as a straightforward and linear trajectory of achievements and projects but as a series of loosely related thematic interests that persisted throughout the curator's life. The exhibition at the GRI features four complementary and contrapuntal sections—"Avant-gardes," "Utopias," "Visionaries," and "Geographies"—which are reflected in the plate sections of the original volume and designed to introduce visitors and readers to the major themes that propelled the curator's many exhibitions. "Avant-gardes" examines both Szeemann's engagement with the avant-garde artists of his own generation and his interest in the radical avant-gardes of the early twentieth century, thus encompassing his tenure at the Kunsthalle Bern (1961–69) as well as projects such as *Happening &*

Fluxus, 1970–71, and documenta 5, 1972. The closely related sections “Utopias” and “Visionaries” focus on some of the crucial ideas and fascinating figures that informed the groundbreaking trilogy of exhibitions that Szeemann developed between 1975 and 1983. With *Junggesellenmaschinen / Les machines célibataires* (The bachelor machines), 1975, *Monte Verità / Berg der Wahrheit: Le mammelle della verità / Die Brüste der Wahrheit*, 1978, and *Der Hang zum Gesamtkunstwerk: Europäische Utopien seit 1800* (Tendency toward the *Gesamtkunstwerk*: European utopias since 1800), 1983, Szeemann presented a new reading of modernity through the history of radical and alternative political movements, mystical worldviews, and utopian ideologies. These projects can be seen as an attempt to reradicalize early twentieth-century avant-gardes as a series of intense and shifting episodes of artistic engagement and revolutionary ideas rather than a chronological series of formal and aesthetic developments. Among the utopias that inform these projects are ‘pataphysics, anarchism, and life reform movements, as well as Szeemann’s own personal utopia, the Agentur für geistige Gastarbeit. “Visionaries” presents a selection of artists to whom Szeemann returned again and again throughout his career. This includes key figures such as Duchamp and Beuys, as well as some of those extraordinary individuals—mystics, autodidacts, artists deemed mentally ill, and other imaginative geniuses—who substantially shaped Szeemann’s understanding of the creative process and the role art can play in society. “Geographies” takes up Szeemann’s Swiss identity, his lifelong interest in travel, his later interest in exhibitions devoted to national or regional identity (including *Visionäre Schweiz* [Visionary Switzerland], 1991, *Austria im Rosennetz* [Austria in a net of roses], 1996, and *La Belgique Visionnaire België: C’est arrivé près de chez nous* [Visionary Belgium: It happened near us], 2005), and his approaches to globalism as demonstrated in his numerous international biennial projects. Rather than focusing in detail on specific exhibitions, “Geographies” takes a panoramic approach to survey the breadth of Szeemann’s global interests, from his high school geography projects to his final exhibitions.

The interviews and essays in the original volume published by the GRI loosely follow these themes and are presented in a roughly chronological order, according to the main periods of Szeemann’s career. Tobia Bezzola’s sweeping interview follows the present essay and serves as a second introduction to Szeemann’s life, touching on the most essential moments of his career. The artist Christo speaks of a lifetime of working with Szeemann, with a particular focus on his *Wrapped Kunsthalle Bern* of 1968. Gilberto Zorio likewise reflects on the late 1960s and the atmospheres surrounding *Live in Your Head. When Attitudes Become Form*, 1969, and documenta 5, 1972. Klaus Honnef, part of the curatorial team for documenta 5, speaks with impressive precision about that massive exhibition and the artistic and political context of Germany in the late 1960s and early 1970s.

In “Harald Szeemann’s Museum of Obsessions, between Parody and Consecration,” Doris Chon interprets the curator’s “museum in the head” as his grandest endeavor, the vehicle through which he sought simultaneously to critique the conservatism of the museum through parody and to tap into that same institution’s preservationist function to consecrate his legacy as the first independent exhibition maker. Taking his cues from the artist’s museums he had exhibited at documenta 5, in particular Marcel Broodthaers’s fictive *Musée d’Art Moderne, Département des Aigles* (Museum of modern art, Department of eagles, 1968–72), Szeemann redefined his “Museum of Obsessions” as a laboratory and a storehouse for experimental exhibition making, in both the mental and the material registers.

Pietro Rigolo’s “Repeat the Unique Thing: Love, the Artwork, Life” takes up Szeemann’s innovative approaches to modernism in *Junggesellenmaschinen*, *Monte Verità*, and *Der Hang zum Gesamtkunstwerk*. He offers a close reading of Szeemann’s engagement with corporeality and desire in the visionary work of Duchamp, Jarry, Kunz, and von Kupffer to reveal the curator’s

understanding of creativity, authorship, and agency within and beyond the art museum.

In her essay “Those Who Were Seen Dancing: Harald Szeemann and Armand Schulthess,” Carolyn Christov-Bakargiev elaborates on the notion of the self-taught artist Armand Schulthess as Szeemann’s alter ego in the challenging period immediately following documenta 5, 1972, and into the following decades. The two men are inscribed in a century-old history of the Dionysian principle in Ticino, from Friedrich Nietzsche, who finished writing *The Birth of Tragedy* in Ascona; to Gustav “Gusto” Gräser, one of the founders of the vegetarian commune on Monte Verità; to Schulthess; and ultimately to Szeemann himself.

Megan Luke addresses *Der Hang zum Gesamtkunstwerk* in “An Art History of Intensive Intentions,” interpreting the numerous models, replicas, and reconstructions of immersive environments that Szeemann had fabricated for the exhibition as testaments to the impossibility of containing the total work of art. Rather than offering an all-encompassing typology for the *Gesamtkunstwerk*, these elaborate models and reconstructions instead offered up “absolute particularity, even monadic identity” as the exhibition’s organizing principle.

In “When Attitudes Become a Profession: Harald Szeemann’s Self-Referential Practice and the Art of the Exhibition,” Beatrice von Bismarck identifies the practice of self-quotation as a trademark of Szeemann’s curatorial authorship. Taking *Live in Your Head. When Attitudes Become Form*, 1969, as the most prominent example, she elucidates the ways in which the exhibition maker consistently proposed new permutations of the same artists in successive shows over the course of his career. In this way, he exercised the freedoms gained at that fateful moment when he was emancipated from the directorship of the Kunsthalle Bern and established himself as an independent curator.

Philipp Kaiser’s “The Avant-garde of Silence: Harald Szeemann’s Sculpture Exhibitions of the 1980s” contributes to the understudied late phase of the curator’s output, taking as its focus a quartet of large-scale sculpture exhibitions: *Spuren, Skulpturen und Monumente ihrer präzisen Reise* (Traces, sculptures, and monuments of their precise journeys, 1985–86), *De Sculptura* (1986), *SkulpturSein* (1986–87), and *Zeitlos* (Timeless, 1988). Szeemann featured a similar stable of artists across all four exhibitions with only slight variations in argument and emphasis to constitute what Kaiser calls a “discursive constellation,” which he traces across each show’s contemporaneous critical reception.

In her interview Anda Rottenberg speaks about Szeemann’s “national” exhibitions of the 1990s and 2000s and her experience of inviting Szeemann to curate a Polish-themed show, *Beware of Exiting Your Dreams: You May Find Yourself in Somebody Else’s* for the Zachęta National Gallery of Art in Warsaw, Poland, in 2000–2001—a project that sparked a controversy that ultimately ended in her dismissal from the directorship of that museum. Tania Bruguera, part of the youngest generation of artists to work with Szeemann near the end of his life, speaks about his iteration of the Venice Biennale (2001), the impact of his support for an emerging artist, and his overall approach to working with artists, both inside and outside of exhibitions.

During that first trip to Szeemann’s Fabbrica in 2010, while marveling at the breadth of his research collections, I found, in room after room, materials relating to hairdressing. These were mementos from Szeemann’s grandfather, a prominent hairdresser who had been born in Hungary and spent years in Vienna, Paris, London, and other European cities before settling for the rest of his life in Bern in 1904. I knew that Szeemann had staged an exhibition about his grandfather in his own apartment in 1974—it is the type of story that curators like to discuss—but I had seen few pictures and knew few details about the project. It was exciting to find Balthasar Burkhard’s extensive photographic documentation of the exhibition and even more exciting to begin recognizing additional objects scattered throughout the Fabbrica as coming from this exhibition, including several large pieces of furniture. Since that time I have had my own obsession: to see if this

exhibition could be summoned back into being. Did enough objects survive to remount the project? An early survey suggested yes, enough so that the furniture was shipped to Los Angeles along with the archive, but we could not be sure until the archive had been fully cataloged and every negative from the show had been scanned. The Grandfather exhibition was Szeemann's "anti documenta," a tiny and almost private exhibition, in contrast to the sprawling and excessively public documenta, but the show was still quite ambitious: approximately twelve hundred objects, meticulously arranged in a display that built layers upon layers of meaning, starting with family and ending with large questions regarding nation and identity.

As was the case with nearly all his collections, Szeemann did not store the grandfather objects in one place, and in fact they were more dispersed than perhaps any other pieces in the archive. Grandfather objects were found in every room of the Fabbrica, either presented as decoration or stored away, and many parts of the Grandfather collection had been integrated into other sections of the archive—into files on other exhibitions for which Szeemann had used or considered using the objects, amid print collections, among thematic files, tucked into individual artist files, interspersed among the library books, filed with his postcard collection, organized back into family albums and papers. At times it felt as if the grandfather's collections were coating the archive like a film.

Ultimately, more than seven hundred original objects were located and restored to their approximate condition in 1974, but this still left more than four hundred objects missing. How should they be treated? The clearest and most obvious approach would be to omit them, sticking only to what is known and available. In most such reconstructions I would strenuously argue for this approach. But as I delved into the careful study of the show, it was clear that one of Szeemann's primary concerns was the evocation of a sort of presence—a stage presence, almost that of a theatrical set. Swaths of blank wall would pierce this illusion and detract from the exhibition itself. But beyond this, I have never seen an exhibition so concerned with the minutiae of relations between objects. Szeemann spent three months hanging the exhibition, and every single thing is there for a reason. And thus, for better or for worse, we have embarked over the last two years on an effort to find the missing objects, searching out precise matches as often as possible, settling on close matches when there is no choice, and, when things are dire, making speculative substitutions based on the qualities that I feel were important to Szeemann in an individual item. In many cases the work has been easy, in others excruciating, and more than once I have found myself staring at a photographic negative, zoomed in past the grain, praying for divine identification. Sometimes it comes.⁷

The Grandfather exhibition will be reconstructed in conjunction with *Museum of Obsessions*, and it will be presented in different circumstances at each exhibition venue. The final plate section in the original publication, "Grandfathers," addresses this project, as do two of the texts. Mariana Roquette Teixeira's essay, "The Grandfather Exhibition: A Sort of Manifesto," situates the project in the immediate aftermath of documenta 5 and offers a detailed walk-through of the installation based on her meticulous research. My own essay, "Pioneers Like Us," looks at the Grandfather exhibition as a prototype for the poetic approaches to history that Szeemann pursued during the last thirty years of his career and aims to place the project in relation to some of the wider themes that he explored throughout his life.

Collectively the curators and editors of this project—Philipp Kaiser and myself, together with Doris Chon and Pietro Rigolo—hope that the original volume published by GRI and this publication offer a useful overview to readers who may be unfamiliar with Szeemann, and we also hope that they suggest new directions in scholarship for specialists. Szeemann's particular approach to exhibition making constituted a unique mix of scholarship and artistry, along with theatricality, chaos, and occasional dashes of wicked humor. But most of all it carried a joy in relishing art, in delighting in the strangest and most brilliant creations that artists have devised. We hope that some element of

that joy has carried over into these volumes.

¹ “Agency for spiritual guest labor” was the most commonly used English translation of this phrase during Szeemann’s lifetime, though it hardly captures the nuance of the original German. The word *geistig*, which has no clear corollary in English, can mean “mental” and “intellectual” as well as “spiritual.” *Gastarbeit* refers to the labor performed by foreign migrant workers (*Gastarbeiter*) in Switzerland and in particular Germany beginning in the 1950s, and it evokes the politics and prejudices surrounding these communities in Europe in the late 1960s. Following a lively debate between this volume’s editors over alternative translations—such as “Agency for itinerant intellectual labor,” as proposed by the translator Jonathan Blower—we ultimately decided to offer “Agency for spiritual guest labor” as a translation following the first appearance of the term in each essay.

² Following Szeemann’s death, his primary Monte Verità collections were separated from the archive according to his wishes and are accessible to researchers at the Archivio di Stato del Cantone Ticino in Bellinzona. The Monte Verità exhibition is on permanent display at Casa Anatta on Monte Verità, following a multiyear restoration and renovation project that concluded in May 2017.

³ Glenn Phillips, Philipp Kaiser, Doris Chon, and Pietro Rigolo, *Harald Szeemann: Museum of Obsessions*, (Los Angeles: Getty Research Institute, 2018).

⁴ The photographic files, containing more than forty thousand images, were opened in July 2012. Project files, comprising more than one thousand boxes of material, were opened in 2013. The artist files, containing materials on approximately twenty-two thousand individual artists, were opened in 2014. The remaining series were completed in 2015 and 2016. Szeemann’s library included more than twenty-six thousand volumes.

⁵ See Germano Celant, ed., *When Attitudes Become Form: Bern 1969 / Venice 2013* (Milan: Fondazione Prada, 2013).

⁶ Doris Chon, Glenn Phillips, and Pietro Rigolo, eds., *Harald Szeemann: Selected Writings*, trans. Jonathan Blower and Elizabeth Tucker (Los Angeles: Getty Research Institute, 2018).

⁷ As this publication was nearing completion, several hundred missing objects were uncovered in a private collection in Switzerland, thus substantially reducing the number of substitutions that needed to be made.