

**Marble floor (mind your feet, feed your mind). Translation of the texts, that surrounds the installation (every explanation on a separate A4)****Possible explanation#1***'optical aesthetics'*

Bringing together this many glass marbles results into a grand display of light and colors.  
The artist emphasizes this by the way he has anticipated his lighting.  
This work is mainly intended for aesthetic pleasure, because art's main goal of course is 'happiness'.

**Possible explanation#2***'interactive painting/gesamtskunstwerk'*

The artist shows a 'living painting' which the public can interact with.  
With this gesture, the artist gives a part of his otherwise 'dictatorial' role as creator into the hands of the exhibition's visitors. These visitor thereby become co-'creator' of this art-piece.  
The initiator of this piece clearly makes a statement about that art mainly has a social function.

**Possible explanation#3***'marbles and the game'*

The marbles are a symbol of value-measurement. The suggestive function of this symbol should reflect on the context of art shows in general, and This show in particular.  
All participating artists are men, with accompanying mentality. By showing Marbles as the main component of his work the artist criticizes and at the same time relativises the nature of the male ego, by pointing out that it in the end it's just a child's-game.

**Possible explanation#4***'Chaos'*

The groups of marbles seem to have similarities with things like clouds.  
The artist wants to illustrate how chaos works within boundaries (the gallery space) with many particles such as marbles. So this installation may look like a miniature version of what seems to be happening with the spectators in the whole building. This artwork should promote a pan/optic vision (thinking on multiple levels such as micro thinking, as well macro/thinking, for instance: the similarities between a cloud of milk in your coffee, and a cloud of stars in the Milkyway)

**Possible explanation#5***'the worst opinion is the public opinion'*

The artist despises excessive forms of democracy and therefore distrusts the public opinion. The artists intended this installation mainly as 'booby trap' and tries to resist against his public, secretly hoping they will trip over the marbles and fall.

**Possible explanation#6***'performance'*

The spectators will be confronted with the difficulty of walking through the room because of the marbles. All movements of the visitors together form a performance, registered via the webcam. The artist sees everything what even slightly is related to 'art', as 'art'. Including you and your movements.

**Possible explanation#7***'fluxus'*

This installation is clearly an example of an artwork in the tradition of the 'fluxus-movement'.  
The main aspect of fluxus was that their work stimulated the playful creativity of the spectator.  
By filling up the gallery floor with marbles, the artist makes a statement about that many artworks in many galleries and musea are too static, and that the art world (and public) are still hooked on the concept of the 'static-object'.  
By filling up the gallery floor with rolling toys he tries to contrast this.

**Possible explanation#8***'with great privileges comes great responsibility'*

The marbles in gallery space form a serious risk-factor, it's easily understandable that one could trip over them.  
The artists wants the public to be very careful and cautious because of the great responsibility, that is imposed on the audience in this art-show. (that is; to make the choice which artwork will remain standing after the opening).  
Therefore the artist impels the spectators to be careful of every choice, step by step.

**Possible explanation#9***'Post-Modernism'*

With adding multiple possible explanations to this installation, the artist tries to show that there seldom is a single explanation to an artwork. The artist believes that he is not the only one who decides what an artwork makes an artwork. He denounces the notion of 'genius', and resigns from the ivory tower where the Modernistic movement has placed him, and is content with the role equal to that one of the visitors.

**Possible explanation#10***'sub-text'*

By placing a lot of sub-text in/along a installation the artist tries to show that mainly the context determines how a work should be seen.  
The artists makes a statement by doing this, that an artwork cannot be understood 'on itself'.  
There should always be a parallel stream of information present, which can involve the explanation of the artists (or gallery holder) a publication, text, catalogue etc. or as in this case: multiple "Possible explanations". The artist resist against the notion of the 'sublime artwork', which pretends that it could realize a pure experience.

**Possible explanation#11***'strata'*

All other possibilities all together form part of the intentions of the artist, who wants to show that an artwork could be interpreted with all these different explanations on different levels (strata). A univocal artwork is, according to the artists; a dead artwork. Art loses all it's meaning and significance when it is determined.