

## Summary

The thesis presents an interdisciplinary research on the corporate instrumentalization of art, as well as on the formation of art historical narratives regarding art in corporate context. The first chapter gives an overview of the history and the discourse around art related corporate activities and corporate art throughout the 20th Century. The next chapters offer close readings of three seminal works of corporate commissioned art and their discursive canonization through the medium of text. These are:

*Museum for the Workplace: Portrait of a Working Community* (1995) by Clegg & Guttman for the DG BANK headquarters in Frankfurt; *A Project in Two Phases* (1994-1995) by Andrea Fraser for the Viennese art exhibition space of insurance company EA-Generali; and an untitled installation (2004) by Maurizio Cattelan for the temporary appropriation of a Milanese city square by luxury brand Trussardi.

Through their variation in kind (office floor, gallery setting, public space), country (Germany, Austria, Italy), genre (participatory art, institutional critique, public installation art), and institutional agenda (presentation as democratic, presentation as self-critical, promotion through stealth marketing), they allow for the critical discussion of a broad spectrum of issues around art related corporate activities and corporate art.

A close and critical reading of both primary and secondary sources, the comparison of insights won from a thorough analysis of the respective corporate processes with the critical close reading of the texts produced to promote and disseminate the works, uncovers the blind spots and hidden agendas which inform art historical canonization of corporate (commissioned) art.