inextricably bound up with technological invention – the more its definition is undermined. What was understood as photography in the nineteenth century bears no comparison to what it is now or may yet become. Images, whether moving or still, can now be based on the codes of photography or cinema without a camera or a lens necessarily being involved. Photography has shifted from what the lens records to what the screen can show.

In 2017, at the Brighton Festival, Dominic Hawgood showed an installation in which an exhibition was presented virtually, through video animation. The exhibition space looked very familiar; it was a direct replication of several of the rooms in Foam. By means of a technique called photogrammetry, this former Foam Talent was able to copy three-dimensional spaces by photographing them from every conceivable angle. The computer interpreted all the photos and created a three-dimensional structure out of the two-dimensional documentation. Bizarrely, details such as historic ornamentation, grilles, joins and cracks remained completely intact in this process. The computer interprets the shadows on photographs as depth, so surfaces are called back to life in hyper-realistic images. Hawgood then compiled his ideal exhibition in the virtual spaces. Even before the work was shown in Brighton, he posted screenshots on his Instagram account. They look like installation photographs, but of an exhibition in Foam that never took place. The work of Dominic Hawgood has not yet been included in the Foam collection, and so does not form part of *Loading...Works from the Foam Collection*. Why not? Perhaps because his exhibition has yet to be held in Foam. Or because the museum is still discussing whether or not his 'installation photos' are the documentation of something that did not take place in the physical world, or artworks in their own right, created based on photography and functioning according to its codes, but strictly speaking non-existent.

The title of the exhibition, *Loading...*, refers to the fact that the collection is still in development. But 'loading', a term inherently wedded to the digital, could also be seen as a reference to the ground-breaking future of the medium. It is only a matter of time before we no longer need to visit physical spaces (such as museums) but can instead remotely visit virtual spaces.[3] In that respect, current developments in photography are prompting a debate not just about what the medium is or can become, but about how it transforms our experience of the world. Meanwhile, the photography museum will of necessity continue to reinvent itself.

[1] See for example Meijers, Debora J. 'The museum and the a-historical exhibition: the latest gimmick by the arbiters of taste, or an important cultural phenomenon?' in Thinking About Exhibitions, eds. Reesa Greenberg, Bruce W. Ferguson, Sandy Nairne. London: Routledge, 1996: p. 7-20.

[2] See for example Steeds, Lucy. 'What is the future of exhibition histories? Or, toward art in terms of its becoming-public' in The Curatorial Conundrum: What to study? What to research? What to practice?, eds. Paul O'Neill, Mick Wilson & Lucy Steeds. Cambridge, MA: The MIT Press, 2016: p. 16-25.

[3] See for example Birnbaum, Daniel & Douglas Coupland. 'VR, the hottest medium' in More than Real. Art in the digital age., eds. Daniel Birnbaum & Michelle Kuo. London: Koenig Books, 2018: p. 52-66.

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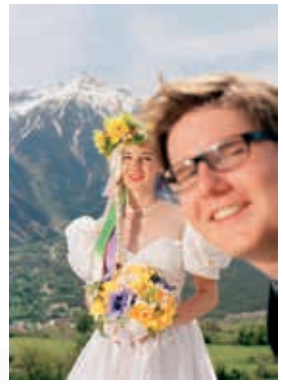

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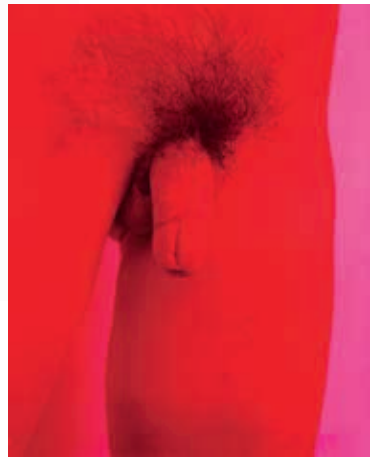

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