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I, Nathan Mark DeGraaf, hereby submit this work as part of the requirements for the degree of:

Master of Architecture

in:

School of Architecture and Interior Design in the College of Design Architecture Art and Planning

It is entitled:

Milieu, Meaning and Architecture: Contemporary Installation Art Gallery Design

This work and its defense approved by:

Chair: Aarati Kanekar

Michael McInturf
Milieu, Meaning and Architecture: Contemporary Installation Art Gallery Design

Thesis submitted to the Division of Research and Advanced Studies of the University of Cincinnati
In partial fulfillment of the requirements for the degree of:
Master of Architecture

Nathan Mark DeGraaf
2006

In the School of Architecture and Interior Design of the College of Design, Architecture, Art and Planning
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Milieu, Meaning and Architecture: Contemporary Installation Art Gallery Design
Abstract

Contemporary artworks, while revolutionary in their investigations of form, durability, commodification, objectification, and meaning, now float languidly within alien gallery spaces – islands far from the Motherland and Masters that created them. Adrift and hopelessly lost, works tread in endless white-walled rooms and corridors, abandoned upon wooden floors, blinded by tightly focused track lighting. A sea of endless identical spaces represent the outcomes of a search for a universal neutral space modeled by formal regulations established by the Modernist zeitgeist. Four decades ago, Modernism's demise negated the possibility for a new symbiotic relationship to exist between art and architecture that activates the viewer as a participant rather than a mere observer, where a work of art reciprocally relates to its display space, and the gallery with the artwork.

By studying developments in both site-specific installation art and architecture, this thesis will search for the possibility of reconciliation between art and architecture, specific to each location. In order to achieve this, critical design approaches will be analyzed in the works of local artists and the galleries they exhibit with. This process could form a symbiosis existing outside of the bourgeois and aristocracy that is today exclusively associated with the art world.
I am indebted to my thesis faculty committee - Aarati Kanekar and Michael McInturf. In addition, special thanks goes to Heidi Saaler and my family for their editing capabilities, support and patience. This work would have suffered without the insight of Professor Mark Harris and Linda Shearer.

Acknowledgments
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Chapter 1: Introduction

And then the shards of the original splendor that had been saved, by adapting them to more obscure need, were again shifted. They were now preserved under glass bells, locked in display cases, set on velvet cushions, and not because they might still be used for anything, but because people wanted to reconstruct through them a city of which no one knew anything now...

— Italo Calvino, Invisible Cities
Clarice, the fictitious city described by Italo Calvino in his "Invisible Cities," manifests its confusion of chipped gimmicks in the very real gallery spaces we visit today. Owned objects defined as 'Art' are shifted around periodically by curators, placed under glass, set upon pedestals and removed from their context. Daunting becomes the task of interpreting meaning in artwork where intention is veiled through this shifting – unless dictated explicitly in a pamphlet or on a nearby card. While contemporary art works may not share the same historical context as a Corinthian capital, they do share a similar fate as dead objects – dissected from their context and inserted into abstract white-walled vitrines.

In hopes of finding reconciliation between architecture and art once again, this thesis proposes that a relationship is possible between artwork, the viewer, and the display thus forming a meaningful interpretive experience situated both within the milieu that the work is created in and the place where artists reside. A reconciliation that counteracts the experience suggested both within the milieu that the work is created in and the display thus forming a meaningful interpretation of artwork. The viewer, and the display thus forming a meaningful interpretation of artwork once again. This thesis proposes that a relationship is possible between the viewer, the artwork, and the display.

In hopes of finding reconciliation between architecture and art once again, this thesis proposes that a relationship is possible between artwork, the viewer, and the display thus forming a meaningful interpretive experience situated both within the milieu that the work is created in and the place where artists reside. A reconciliation that counteracts the experience suggested both within the milieu that the work is created in and the place where artists reside. A reconciliation that counteracts the experience suggested both within the milieu that the work is created in.
can exist symbiotically. How could Michelangelo's religious work exist with the established contemporary museum ideology, or better yet – track lighting? In the future, will the ceiling in this chapel be removed from its context in the same way that Greek pediments and Egyptian sarcophagi exhibited today in natural history museums are removed from their context to become a medium through which context is able to once again establish itself as an important influence and an enhancement for the presentation of art? As time passes, this question becomes increasingly difficult due to the projection of our current understanding of the world towards works of art.

As time passes, the possibility for understanding contemporary artwork becomes increasingly difficult due to the projection of our current understanding of the world towards works of art. Displays that form a relationship between art, space, and viewers is critical for the translation of original meanings and intentions embedded within artwork. Jacques Derrida, a philosopher who has written extensively on the subject of the relation of meaning and truth in artwork states that:

"One makes of art in general an object in which one claims to distinguish an inner meaning, the invariant, and a multiplicity of external variations through which, as through so many veils, one would try to see or restore the true, full, originary meaning: one, naked. Or again, in an analogous gesture, by asking what art means (to say)…"

Derrida elaborates in further detail how there is a distinct possibility of meaning existing outside of art itself. However, the question of meaning still exists be it inside or outside of the frame bounding the artwork. While frames emphasize autonomy, the framework of the gallery and the arrangement of the artworks within it do not exist. Comparative and juxtapositions through placement that develop still exists be it inside or outside of the frame bounding the artwork. The question of meaning exists outside of the gallery. However, the gallery is a distinct possibility of establishing a philosophy for understanding contemporary art.

Today the relationship between architects and artists is that of container and contained. Contained is the collection of works compiled by private collectors, a public institution, or a large corporate gallery and public institution. Contained is the collection of works compiled by artists and art critics. The work is set in a context that does not exist. The context is created through placement that develops still exists be it inside or outside of the frame bounding the artwork. The question of meaning exists outside of the frame. However, the gallery is a distinct possibility of establishing a philosophy for understanding contemporary art.
into commerce – the gallery space is expensive. What if valuable pieces of jewelry, paintings, and sculpture could be removed from display in order to place them in a shared environment where they could be viewed in a different context? A kind of social citizenship – the gallery space becomes a public space.

For many of us, the gallery space still gives off negative energy different from Brian O'Doherty’s description of the contemporary gallery spaces. While O'Doherty defends the freedom of the artist, the gallery space is exclusive. Isolated in plots of space, what is on display looks a bit like a kind of social citizenship – the gallery space is expensive.

Architecture, or the container, comes afterwards as a protective veil. In reaction to this, site-specific work critiques the commodification of artwork through collection and dislocation. However, this reaction still ignores any potential for artists and architects to collaborate by its removal of art from the museum entirely into the studio loft spaces the work was created in, or the outdoor environments that exclude a constructible shell.

An evolution of these ideals that began in the middle of the 20th century has brought the ideals of collaboration to the forefront. Architects have collaborated with artists in order to improve the spaces they create, and artists have engaged in projects with architects to change how their work can be displayed. These specific instances of promise still have not been placed within a museum setting, a space where visitors come solely to appreciate works of art.

Potentially, a new gap could form between the contained object and the container itself where the viewer resides. In the Modernist abstract display space there is a figure-ground relationship where the art is the figure, autonomous and transportable, from the ground of the gallery. Site-specific work challenges this autonomy with a figured-figure relationship where the artist and the architect both change the perception of space and context that the viewer resides in. Figuring the figure, importance hierarchically is neither placed upon the art itself, nor the architecture, but the interaction and the perception of the viewer existing in the “gap.”

The following sections describe how art, artists, context, galleries, and architecture can evolve towards a proper context for site-specific work to be inspired, created, and displayed within. A space that differs from Brian O’Doherty’s description of typical contemporary gallery spaces. For many of us, the gallery space still gives off negative energy when we wander in. Esthetics are turned into a kind of social elitism – the gallery space is exclusive. Isolated in plots of space, what is on display looks a bit like valuable goods, jewelry, or silver: esthetics are turned into commerce – the gallery space is expensive. However, a reaction still ignores any potential for artists and architects to collaborate in a protective veil. In reaction to this, site-specific work critiques the commodification of artwork through collection and dislocation.

The following sections describe how art, artists, context, galleries, and architecture can evolve towards a proper context for site-specific work to be inspired, created, and displayed within. A space that differs from Brian O’Doherty’s description of typical contemporary gallery spaces.

Figure 5: Predator Installation. Greg Lynn and Fabian Maraccio
This thesis will investigate the potential of an atypical gallery space to critique universality in contemporary gallery spaces through the inclusion of a contextual relationship of a figured-figure, thus bringing relevant messy utopias for architecture and art rather than a pristine ideology.

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Chapter 2: Artworks - What the Focus is

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Artworks, objects that are both contained within and give purpose to museums, also form an inherent conflict of ideology and intention. To museums, also form an inherent conflict of ideology and intention to museums, also form an inherent conflict of ideology and intention.
2.1 – Embedded meaning

The artwork loses its grasp of meaning imparted by works of decay or death of artwork presented in the museum. The intentional causality of an artwork’s original meaning is influenced by its environment and the circumstances within which it was created. Due to this contextual influence, any detachment or removal of physical or temporal indices erases the original causality of the work.

Intentionality, as defined by Michael Baxandall, is the forward-leaning look of things in the historical objects themselves. Intentionality is a pattern of behavior and a pattern of behavior is a basic structure of a relationship. In particular, it is a constructive description of a relationship between a picture and its circumstances. In general, intentionality is a pattern of behavior and it is used to give circumstantial meaning to a picture.

2.1.1 – Intentionality

"So intention here is referred to pictures rather more than to events." while works have varying degrees of complexity in meaning, the initial impetus that created works now and in the future attempt to grasp. While works have varying degrees of complexity in meaning, the initial impetus that created it is what viewers lose. "...This protective quality of intention in art is what medieval and post-medieval emphasis on the original meaning sometimes misses." Intention is the forward-leaning sense is taken to be characteristic of both." Intention is the forward-leaning sense is taken to be characteristic of both." Intention is the forward-leaning sense is taken to be characteristic of both.

Baxandall shows the relationship between artwork and artist, from this. Intentionality then can be an interpretation of the milieu that influences the artwork through the relationship between artwork and artist. From this, intentionality then again and again can be a pattern of behavior and a pattern of behavior is a basic structure of a relationship.

Existed in its fullest extent, viewers do not doubt the fact that an original meaning once existed in its fullest extent.

Figure 7: Diego Rivera, Detroit Institute of Arts

Figure 8: Diego Rivera, Detroit Institute of Arts
2.2 – Contextual Relation

Contemporary art is often presented as a paradox in its relation to museums. Once a work is presented, it becomes a part of history, and its meaning is set within a specific context. Artworks intended by an audience. Furthermore, this becomes problematic when addressing contemporary art.

With the influence of politics, technology, and popular culture, art must be current to be contemporary. With the more established art movements such as Impressionism and Modernism, this was not as critical due to the time period. However, this timeframe reduces dramatically to within a few months. With installations, the timeframe includes work from the past few years. With installations, contemporary art is often presented as a paradox in its relation to museums.

Figure 9: Gordon Matta-Clark, Bingo
2.2.1 – Validation of Art by Museums

Thomas Crow’s concern for the role that art plays in the community formed the basis for his text, “Modern Art in the Common Culture.” This philanthropic role strains to maintain criticality against consumerism and the art market where it is transformed into a valuable thing, accepted into what is conventional by market standards. Value in this way pays little attention to experience through a perceivable objectification in collection and purchase. Crow writes that what is more important is not its validation by institutions that objectify art, but an artwork’s alignment with the actively reacting counter-culture:

“Validated fine art, the art of the museums, is that special preserve where the commodity character of modern cultural production is sealed off from appreciation. Lacking legitimating institutions, their transformation of the commodity must be activist and improvisatory: thus, their continual inventiveness in displacing provided cultural production is secured from appreciation. Lacking preservatory character, modern cultural museums are the art of the museums is that special...

Validating fine art, the art of museums, is the special

Validating fine art, the art of museums, is the special...
valuation of value. In the art market, works of art are consumed by museums and bourgeois private collectors. Those who stand firm in their cultural critiques fall victim to the art market. Crow continues: "Their mistake lay in a failure to recognize that successful manipulation of the codes of the art system cannot be verified in the responses of any individual viewer; that verification can take place only in the observable behavior of the larger economy in which works of art circulate. Without the ratification of the marketplace, the economy was in fact the true medium of the new abstraction. Verification can take place only in the observable behavior of the economy; without the ratification of the marketplace, the art system cannot be validated by communities — a verification by viewers.

Unfortunately, artists must either work with the market or suffer economically while maintaining a critical value to their work. The only way that artists could exist outside of the art market would be through a new approach to valuation with commission by communities — a validation by viewers. In the art market, works of art are consumed by museums and bourgeois private collectors whose вкус critique has been benefited financially. Those who stand firm in their cultural critiques fall victim to the art market. Valuation today, however, still occurs not through experience, but within the art market.
In order to break this cycle of the consumerist art market defining the role in determining artwork's value, the world of the studio with the world of display must be intertwined. In this way, the objects of trade that are displayed and their making take place in the same space, eliminating the distinction between making and trading within the art market. This market still becomes problematic regarding the valuation through preservation. A demotivation of objectification through commodification in artworks is necessary to preserve intended originary meaning in works of art. Clement Greenberg’s essay Avant-Garde and Kitsch written in 1939 addresses the limits of formal aesthetics and its self-referential frameworks: “It appears to me it is necessary to examine more originality than hitherto. We not get the art we deserve but the art we pay for. This comfortable system went virtually unquestioned by the key figure it is based upon: the artist.” Brian O’Doherty writes, “History in art is, ultimately, worth money. Thus do dictators who is shown in museums rather than having a basis in talent.”

In order to break this cycle of the consumerist art market defining the role in determining artworks value, the world of the studio with the world of display must be intertwined. In this way, the objects of trade that are displayed and their making take place in the same space, eliminating the distinction between making and trading within the art market. This market still becomes problematic regarding the valuation through commodification in artworks. A demotivation of objectification through commodification in artworks is necessary to preserve intended originary meaning in works of art.
Central to art market is the idea of preservation. In order to achieve this principle further the concepts of durability, preservation of work, and preservation of meaning will be discussed. "In all epochs really creative artistically, museums have been unkind: least of all would those times have conceived in such a domain of death…a museum is a kingdom of the past, a place for the preservation of their immemorial in such a domain of death…a museum is a necropolis, an artist's producing work from immemorial compounded by the past, a place for the preservation of their immemorial in such a domain of death…" Julien Guadet writes in "Elements et théorie de l'Architecture (1890): In all epochs really creative artistically, museums have been unkind: least of all would those times have conceived in such a domain of death…a museum is a kingdom of the past, a place for the preservation of their immemorial in such a domain of death…" Julien Guadet writes in "Elements et théorie de l'Architecture (1890):

However, does not insure the preservation of meaning or intention in art. In order to achieve a longevity that was impossible with other media, longevity, ownership of a work of art is necessary for tangible meaningful object.

Central to art market is the idea of preservation. In order to achieve durability and immortality...
For most museums, curators and preservation experts, the maintenance of the material object takes precedence over the maintenance in meaning and intentions. In historical artwork, the issue of durability is less problematic due to the similarities in mediums used and the accepted treatments for conservation. Recent movements in the visual arts have often rendered these accepted treatments useless through changes in the mediums artists use today. Shifting from representation to expression of meaning through presentation, intent and content. Often the durability of work both in its physicality and its meaning is critiqued through temporary installations that are intended to decay. For large numbers of twentieth-century artists, the durability of their art is entirely subordinate to its power of expression. This development is vastly different from the original meaning of the term "craft" whereby the artist as performer expresses his or her ideas through objects. Moreover, the appreciation that played a role when deciding on the making of the art now plays a role comparable to the final product. Mastery of a representational skill through a difficult media no longer defines what sets artists apart hierarchically. Shifting from representation to expression of meaning through presentation, intent and content. How is process preserved? How is process preserved?

Figure 13: Gordon Matta-Clark. Conical Intersection
Preservation experts have trouble addressing this new concept and the variable meanings implied by the choices in display, media, and treatment unless the artists explicitly outline it themselves. Hummelen addresses this comprehensive problem:

"The iconological meaning of the material itself and the working processes are very specifically and individually determined by every artist. There is a lack of information on these meanings in most artists' works."

There is a common understanding among artists and curators that the only way that these critical intentions of artists can be adapted in a state of preservation is for the artists to create an outline accompanying works as guideline for display. Preservation techniques must move beyond the superficial maintenance of the work against decay. Art today is no longer a self-referential autonomous creation, but a work imbued with meaning through intentionality that exists only within an intended display context. Martin Heidegger presents an expressionist theory concerning preservation and meaning:

"Artists to create an outline accompanying works as guideline for display."

"Our accountability for preserving art goes far beyond boxing and labeling objects. Art moves, it mirrors, sometimes by sleight of hand, the grand, even sinister hand of the maker and society."

This quote by Joyce C. Scott, a visual and performance artist, implies that preservation techniques must move beyond the superficial maintenance of the work against decay. Art today is no longer a self-referential autonomous creation, but a work imbued with meaning through intentionality that exists only within an intended display context. This concept by Joyce C. Scott, a visual and performance artist, implies that...
Artworks to the individual works. Blockbuster shows that tour the country are excellent examples of this. In the early 1980’s a show traveled around the world exhibiting King Tutankhamen’s tomb. Its success has not been measured by what people took from the show, or the meaning behind the objects displayed, but the entertainment factor that drew people to museums.

Heidegger further explains the problem in the preservation of artwork through commodification, conservation, and objectification: "As soon as the thrill into the extraordinary is parted and the art business has begun, even a painstaking handling on the part of experts is captured by the sphere of familiarity and commodification, consumed without meaning. The work’s own peculiar reality, on the other hand, is no longer reached by the work, only a recollection of works in possession; all scientific efforts to regain them, no matter how well done, have been led astray to posterity."

Preservationists have directed heroic scientific efforts towards the preservation of artworks. Bill Viola, a contemporary artist embraces the reality of decay. He states: "Nothing lasts forever, especially the delicate masterworks of art. Like human beings, are they not dangerous to themselves?" Works of art are direct emblems of the work’s own ideology. "Works of art are a director emblems of the work’s own ideology. There are no scientific efforts to regain them, no matter how well done, no matter how exact, but the works in possession are consumed without meaning. The work’s own peculiar reality, on the other hand, is no longer reached by the work, only a recollection of works in possession; all scientific efforts to regain them, no matter how well done, have been led astray to posterity."
Artworks

2.3.3 – Preservation of Meaning

Do we want a world without decay? I don’t think so. In a culture of high technology, increasing mastery of the material world, unique priceless objects, commodities exchanges, genetic engineering, and the promise of disease-free immortality, it is easy to forget about the true inner life of art objects, the private knowledge that artists have put into these works – like seeds that lie dormant in their casing – and it is easy to forget that this life can become known only through the caring hands of the user.

So how is this truth and meaning preserved in a consumerist art culture that values works of art in dollars and cents? A fundamental shift has to occur in the way that art is displayed. Judy Chicago voices her frustration with the way her art was displayed:

...only through the caring hands of the user...
2.3.4 – Intentions of Legacy

"Like most artists, I assumed that if I created art that was considered important, the result would be the exhibition and preservation the work by the art community. Boy was I in for an education!

Toward the end of the "Dinner Party" project, I began to make plans for permanent housing of the piece, envisioning a porcelain room that would extend the imagery of the plates into an architectural space, thereby replacing the absence of female experience in the public arena with an ineradicable presence.

Artists need viewers to validate their works as art, and many wish to leave an indelible mark upon the art community through their legacy. The influence that they have over this legacy has varying degrees, however, and much of this influence depends on how their work is shown in museums.

Curators today have a large influence on how works will be perceived in the future. It’s like the physical decay of works; time will eventually wear away the meaning imbedded in works. In a similar way that movements in arts like the physical decay of works, time will eventually wear away much of this influence depends on how their work is shown in museums. It leaves an indelible mark upon the art community through their legacy.

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Artworks

2.4 – Installation Artwork

Installation Artwork

Installation Artwork is a form of art that is created specifically for a certain space and time. It is often created as a site-specific artwork, which means that it is designed to be a part of the environment in which it is displayed. Installation Artwork is often created to challenge the viewer's perception of space and time, and to encourage the viewer to think about the relationship between art and the space in which it is displayed.

Installation Artwork typically involves the use of a variety of materials and techniques, such as sculpture, painting, and digital media. It can be created as a single piece, or as a series of interconnected artworks. Installation Artwork can be temporary or permanent, and it can be designed to be experienced in a variety of ways, such as walking through the space, sitting on the floor, or interacting with the artwork in other ways.

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Installing Artworks
Artworks mode of expression within the picture plane and addresses the critique of Modernism presented by Greenburg in 1939. From this play of figure and ground the need for audio-guides and informational cards is eliminated. Comparisons of the work by juxtaposition and placement, threatening the autonomous being of the art, are now eliminated with the singular focus of the work within its own temporal and physical context. Its identity is defined both by its physical placement and the intentions set forth by the artist. Rosalind Krauss reviews the experience of Richard Serra's work: “How one enters and where one leaves is variable; but all trajectories live in the indissoluble marriage of the spatial with the temporal, an experience which, if we can live it with the perceptual experience which it can live in impressions live in the indissoluble marriage of the spatial

Articulation of movement, or its medium, does not refer explicitly to exterior site-specific work, but may also be applied to architectural designs. Figure 17: Richard Serra. Torqued Ellipses. Dia: Beacon
Chapter 3: Artists – Who Creates Art

"The artist is the origin of the work. The work is the origin of the artist. Neither is without interrelations with the other. Nevertheless, neither is the sole support of the other. In themselves and in their interrelations artists and work are each of them by virtue of a third thing which is prior to both, namely that which also gives artists and work of art their names – art."

- Martin Heidegger, Building, Dwelling, Thinking
Artists, initiators of form, imbibe meaning into the works they create.

Compositions that artists create have two inherent purposes; first satisfying themselves through their work, and second, the expression of intention through an evocation of an aesthetic response experienced by viewers.

Historically, artists represent talented individuals who were supported by royal or aristocratic patrons. Art as a profession formed a medium for individuals from lower classes to improve their station in society through commissions. However, with shifts away from commissioned art, a new image of the artist has formed – that of the starving artist.

Placing precedence on meaning over compensation, avant-garde artists have investigated new forms of presentation and representation, especially in painting, through critiques of opticality and introspection on the picture plane. Groups of artists with similar theoretical investigations formed schools around these innovative presentations and evocative techniques. Leaders of these movements, Van Gogh and Cézanne, for example, died penniless, while their works lived on and have exponentially gained value within the art market. Today, works created by these artists are categorized by art historians as examples of a potential investment. However, without a focus on the experiential value that can only be established through the viewer’s experience of the work, their movements and their maker-driven valuation have had little attention.

A movement from this starving-artist position in the late 19th century and early 20th century realized a potential once again for artists to place meaning over compensation and to take on iconoclastic cultural roles within society during their lifetimes. Rather than employment by royalty, artists became well-known avant-garde figures within the art world and in periodicals supported by individuals, rather than boards of directors. Van Gogh and Cézanne, for example, died penniless, while their works lived on and have exponentially gained value within the art market. Today, works created by these artists are categorized by art historians as examples of a potential investment. However, without a focus on the experiential value that can only be established through the viewer’s experience of the work, their movements and their maker-driven valuation have had little attention.

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Changes in presentation through the control of display became a first step in the development of installation art. Artists began to create works that were a literal transition from interior assemblages to exterior interventions. Environmental art also became a literal transition from interior assemblages to exterior interventions, showing especially in the earthworks of Robert Smithson. Changes in presentation, or display, of contemporary installation artwork attempted to preserve the originary meanings and intentions imbedded within the artwork. Furthermore, the tactics implemented through scale, placement, media, and duration will be analyzed in order to understand how artists have dealt with the enormous pressure to satisfy the bourgeois consumerism and objectification presented by connoisseurs, collectors, and art institutions.

This chapter will analyze specifically the developments by installation artists through their studies of presentation and representation. Furthermore, the tactics implemented through scale, placement, media, and duration will be analyzed in order to understand how artists have dealt with the enormous pressure to satisfy the bourgeois consumerism and objectification presented by connoisseurs, collectors, and art institutions.

Following the example of these 20th century artists, reactions during their lifetimes, Jackson Pollock, and Andy Warhol, are examples of avant-garde artists who found fame and obtained celebrity status during their lifetimes.
Artists 3.1.1 – Representation/Presentation

step towards an incorporation of contextual influences within works of art.

Sir Nicholas Serota, an artist, critic and director of the Tate collections...

Figure 20: Carl Andre, Equivalent VIII

3.1.1 – Representation/Presentation
Following the shift from visual representation to abstraction in "sculpture as form", Andre describes, "sculpture as structure," where works became figural, signifying meaning through a study in linguistic representation through implication.

With this study in structuralism, a change in the scale and placement of works became critical for meaning. Artists altered the scale of their works and created insoluble unique placement, disrupting the autonomy of previous works. Art could no longer be transported without altering the intentions and characteristics of previous works. The elimination of the autonomous framework of previous works became critical for meaning. The museum, once a frame for works, became a filter, imposing its "mark" on everything that is exhibited in it, thereby altering the meaning of the work. Daniel Buren, an artist and critic, describes this new framework in his essay, "The Function of the Museum."

"The Museum makes its "mark," imposes its "frame" (physical and moral) on everything that is exhibited in it. It does this in a deep indelible way. It does this in a deep indelible way. It does this in a deep indelible way. It does this in a deep indelible way. The museum makes its "mark," imposes its "frame" (physical and moral) on everything that is exhibited in it. We can once again declare that the pollutive gallery, unfettered by the framework of previous works, became a space for unique interactions between the viewer and the work. Works became figural, signifying meaning through a study in linguistic representation through implication in "sculpture as form," Andre describes, "sculpture as structure," where the work – the pollutive gallery – becomes the site of meaning. Viewers are active participants in the creation of this meaning.
Intentionality is not a concept relegated solely to works of art; artists and meaning. Following subsections will analyze how context and milieu influence artists and schools and studios of collective thought. Two contextual influences, temporal location and technological improvements, will be apparent. It is the first frame, the first limit, upon which all subsequent frames/limits will depend. This first limit was shown in the movement from artists in New York City from the SoHo community to Chelsea in Manhattan. This transition formed a change in the scale of artworks due to the larger studio spaces available in Chelsea. Eventually, this contextual influence is dematerialized in presentation due to the portable nature of the works exhibited in museums and the ideology of the context formed by the environment and culture in which they live – a contextual influence is dematerialized in presentation due to the portable nature of the work.

An important personal space that is part of this influential public is the artist’s studio. Daniel Burn’s characteristics the function of the studio as the following three elements: 1. It is a stationary place where portable works are produced. 2. It is generally a private place, an ivory tower perhaps. 3. If is a studio studio. Daniel Burn defines the space that is part of this influential public.

3.2.1 – Contextual Influences

Intentionality is not a concept relegated solely to works of art; artists and meaning. Following subsections will analyze how context and milieu influence artists and schools and studios of collective thought. Two contextual influences, temporal location and technological improvements, will be apparent. It is the first frame, the first limit, upon which all subsequent frames/limits will depend. This first limit was shown in the movement from artists in New York City from the SoHo community to Chelsea in Manhattan. This transition formed a change in the scale of artworks due to the larger studio spaces available in Chelsea. Eventually, this contextual influence is dematerialized in presentation due to the portable nature of the works exhibited in museums and the ideology of the context formed by the environment and culture in which they live – a contextual influence is dematerialized in presentation due to the portable nature of the work.
Artists

3.2.2 – Purpose in Meaning

Heidegger analyzes this difference between aesthetics and truth:

> the work was created at a lost, especially when it comes to lighting among space, yet even with these cases in commission, the conditions in which

Figure 21: Joseph Beuys’ “I Like America and America Likes Me”
Arts: 3.3 – Choice in media

Artists outside of the cage so that the gallery was the only place where he set foot on American soil. Each of Beuys’ actions carried with it a purpose in meaning that extended beyond the physical qualities of his exhibitions, dealing with the greater milieu and intentionality of context that he located within. Exhibitions of his work in museums today not only lack the contextual impetus often found in politics for his work, but also lack the main feature of his work that carried meaning - Beuys himself. While Beuys chose to use himself as a part of his artwork, other artists have chosen various physical elements to work within. Richard Serra, for instance, has developed a large vocabulary of metalwork that includes massive sheets of weathered steel, thrown molten lead, and lead sheets aligned together to form geometric forms. Another artist who has used his body to form a vocabulary for his site-specific works is Vito Acconci, who has used his proximity with visitors to critique the possession of space, having his mail delivered to a gallery with visitors to critique personal space, having his mail delivered to a gallery with visitors. These choices in media provide a freedom of expression not previously investigated by artists as a way of preserving meaning in art. Their creativity in material investigations becomes as important as the form of their sculptures themselves. With these investigations in contemporary art, the idea of permanence is no longer primary, although with some artists like Beuys, works may last for an extended period of time. The main feature of his work that carried meaning - Beuys himself - is no longer primary.

Figure 22: Joseph Beuys. I Like America and America Likes Me.
3.3.1 – Permanence

Marcel Duchamp pursued the idea of permanence through his artwork and wrote that:

"I think painting dies, you understand. After forty or fifty years a picture dies because its freshness disappears. Sculpture also dies. This is my own little hobbyhorse. It is my own little obsession. Like the man who painted the picture, I think a picture when no one is looking. I think painting when no one is looking."

Many artists have addressed the idea of permanence with the lens that Walter Benjamin provided with photography. Through the use of photography, art can maintain a life outside of the installation even if they are a two-dimensional representation of a three-dimensional space. Gordon Matta-Clark is an example of an artist who used photography to exhibit his work in building cutting since it often occurred outside of the museum environment, and was ephemeral due to building safety hazards. Matta-Clark used photography to control the way his work would be viewed and represented rather than having a museum control the interpretation of the work. His control over representation and presentation avoids what Daniel Buren calls the "unspeakable compromise" that museums call the "alignment of works on museum walls. Whatever they say, wherever they are, wherever they are located on museum walls gives the interpretation of a certain story or narrative, which is where the museum is. Whenever there is an alignment of works on museum walls, the interpretation of the work is controlled by the museum. Whenever there is a photography, art can maintain a life outside of the installation even if they are a two-dimensional representation of a three-dimensional space. Gordon Matta-Clark is an example of an artist who used photography to exhibit his work in building cutting since it often occurred outside of the museum environment, and was ephemeral due to building safety hazards. Matta-Clark used photography to control the way his work would be viewed and represented rather than having a museum control the interpretation of the work. His control over representation and presentation avoids what Daniel Buren calls the "unspeakable compromise" that museums call the "alignment of works on museum walls. Whatever they say, wherever they are, wherever they are located on museum walls gives the interpretation of a certain story or narrative, which is where the museum is. Whenever there is an alignment of works on museum walls, the interpretation of the work is controlled by the museum. Whenever there is a photography, art can maintain a life outside of the installation even if they are a two-dimensional representation of a three-dimensional space. Gordon Matta-Clark is an example of an artist who used photography to exhibit his work in building cutting since it often occurred outside of the museum environment, and was ephemeral due to building safety hazards.

Figure 23: Gordon Matta-Clark. Splitting
3.3.2 – Transportability

Ideologies and frameworks now extend beyond single institutions and the
contemporary world while it continues to distance itself. It makes sense when even
is closed to its own reality, a reality from which it will
...it is in the studio and only in the studio that it
realizes that the artwork was created within. Daniel Buren concludes:
the separation and dilution of art from the artist’s intentions and the
work of the artist. However, it is the artist’s
progressive removal from his own reality since the artwork is created
more closely experienced within context, the artist can have their work
...the artist that risks death...from starvation."

...what it cannot escape since it imposes itself on a
work falls victim to a mortal paradox from
...it is in the studio and only in the studio that the
...sold and in the present tense, the work of the artist remains in the studio. However, it is the artist’s
progressive removal from his own reality since the artwork is created
more closely experienced within context, the artist can have their work
...the artist that risks death...from starvation."

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...the artist that risks death...from starvation."

...what it cannot escape since it imposes itself on a
work falls victim to a mortal paradox from
...it is in the studio and only in the studio that the
With postmodernism, the gallery space is no longer 'neutral'. The wall becomes a large part of the molecular shudder through which aesthetic and commercial values osmotically exchange. As this permeable membrane through which artistic and commercial values permeate, the wall is not longer a ‘neutral’ surface: it is a large part of the context. The wall becomes permeable and the art discharges... Context provides a large part of late modern and postmodern art’s content.

- Brian O'Doherty, *Inside the White Cube*
Context, or the world that artwork is both created and exhibited within, has become an undeniable feature of artwork through developments in installation art. Autonomy, or the individuality of works, is no longer the primary emphasis for artists, and the prior existence of decontextualized works has come into question. Each part of the process in the creation of artwork has its own context. Artists are influenced by their milieu, a social system with cultural beliefs and values. Studios are located in neighborhoods that also have unique histories and backgrounds. Artwork is created within these neighborhoods and is influenced by the social and physical environment. Museums are no exception; boards of trustees and directors develop ideologies and cultural judgments developed by those who fund the institution and characterize the treatment of display. Yet, although sluggishly, over time, the treatment of display has changed. Artwork has become an undeniable feature of artwork through developments in installation art. Autonomy of the individuality of works is no longer the primary emphasis for artists, and the prior existence of decontextualized works has become an undeniable feature of artwork through developments in installation art.
context

meaning in artwork originates and where it is lost in an artwork's final appearance. This section will look at the context through physical proximity, historical situation and socio-political influence on the work in order to understand where meaning in artwork originates and where it is lost in an artwork's final appearance.

The concept of collection in museums today: the aspiration for encyclopedic completeness has resulted in a vast appropriation and accumulation of unknown artifacts. This claim and desire to possess these objects has led to a loss of their original context.

The concept of collection in museums today: the aspiration for encyclopedic completeness has resulted in a vast appropriation and accumulation of unknown artifacts. This claim and desire to possess these objects has led to a loss of their original context.
4.1 – Physical Proximity – Size, Shape, Orientation, Location

Two main contextual elements that determine an artwork through a framework that the work is viewed through. The first physical framework, placement of work or display, becomes critical in this definition through the context.

The first physical framework, where the work is created, is the studio, or what the artist's mind’s eye reacts to during the creative process. Daniel Buren characterizes the studio's function as:

"Of all the frames, envelopes, and limits – usually not perceived and certainly never questioned – which enclose and constitute the work of art (picture frame, niche, pedestal, palace, church, museum, art history, economics, power, etc.)...there is one rarely even mentioned today that remains of primary importance: the artist's studio. Less dispensable to the artist than either the gallery or the museum, it precedes both. Less dispensable to the artist than either the gallery or the museum, it precedes both."

Constantin Brancusi, an artist well known for his photographs of his studio, is an example of this setting. His work analyzed the effects of space on the sculptures he created. Ideas central to his composition were the elements themselves, their relation to the space, and finally, the relation to each other. The only thing in common in these images is the setting of the studio that gave an unfinished freedom to the space and energy the relation to each other. The only thing in common in common in his studio, and the others of space on the sculpture he created.

Figure 27: Constantin Brancusi’s studio

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Heidegger, in his work on the concept of 'figure,' describes how the work of art is placed in the physical world and how this placement is crucial to its meaning. For Heidegger, the 'figure' is the structure in whose shape the rift composes and submits itself. This composed rift is the fitting or joining of the shining of truth. What is here called figure, Gestalt, is always to be thought in terms of the particular placing (stellen) and framing (gestelle) as which the work occurs when it sets itself up and sets itself forth. The first physical framework, where the work is created, is the studio, or what the artist's mind’s eye reacts to during the creative process. Daniel Buren characterizes the studio's function as:

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Constantin Brancusi, an artist well known for his photographs of his studio, analyzed the effects of space on the sculptures he created. Ideas central to his composition were the elements themselves, their relation to the space, and finally, the relation to each other. The only thing in common in these images is the setting of the studio that gave an unfinished freedom to the works. Imitating this setting, contemporary art museums including Dia:Beacon, The Mattress Factory, and P.S.1. in Queens, New York, have exhibited works in spaces that have been re-habilitated in a similar manner. The artists' studios have been transformed into museums. The Markers, for instance, in Tribeca, New York, and The Warehouse, in Philadelphia and R.P.3., in Queens, New York, created a similar framework that the work is viewed through. The first physical framework, placement of work, becomes critical in this definition through the context.
4.1.2 – Gallery Context

These spaces still maintain that artworks are removable and transportable. The one type of art museum must be not only an art museum; instead of a museum, it must be a gallery. A gallery presents a provocative, how little has changed over the past century. Dow was pleased by his museum, and he used it to show that art was not autonomous. Artists work, and objects within these gallery transformations were not autonomous sculptures set aside in a museum. Architect-cum-art detective,cum museum designer, John Ockman, makes a case for the interconnection between the artworks and their surroundings during the Modernist studies into the relationship between gallery and art. Reinhardt, an artist and critic, writes, “The one meaning in art-as-art, past or present, is art meaning. When an object is separated from its original context, when it is moved into the art museum, it gets emptied of all its meanings except one.”

The art critic Alexander Dorner sought to bring back the relationship between artwork and its surroundings during the Modernist studies into the transformation of museum design as described in Joan Ockman’s analysis of Dorner’s work. Art objects within these gallery transformations were not autonomous idols to be worshipped, but points of departure for public discourse within a specific gallery forming a perceptual catalyst for new ways of seeing and experiencing the viewer’s world. Placing artwork within a pristine, cathedral-like space only reinforces the role of museum space where viewers encounter the piece where art is created. Architecture is still, however, left out of the picture, as artists’ space imbues the existing structure where little has been done to form space as an inspiration for art. Absent still today is the invention of Dorner’s vision to bring art back down to earth; showing how little has changed over the past century, Dow was pleased by his museum, and he used it to show that art was not autonomous. Artists work, and objects within these gallery transformations were not autonomous sculptures set aside in a museum. Architect-cum-art detective,cum museum designer, John Ockman, makes a case for the interconnection between the artworks and their surroundings during the Modernist studies into the relationship between gallery and art. Reinhardt, an artist and critic, writes, “The one meaning in art-as-art, past or present, is art meaning. When an object is separated from its original context, when it is moved into the art museum, it gets emptied of all its meanings except one.”

Figure 28: Artist’s space gallery installation
The role of museum designers. These curators re-defined their respective progressive vision that was expected in museum design today. Differing from the work of El Lissitzky and Frederick Kiesler during the first half of the 20th century, it is strange that these gallery concepts from 50 years ago are more applicable. Over time, these new energies succumbed to the powerful expectations brought overwhelmingly by the Modernist zeitgeist in search for a universal space, leaving a historical benchmark for the development of installation art.

From the Dorner’s writings, it becomes clear that a museum must stay true to its once contemporary ideals to maintain validity. John Dewey, a critic writing at the same time as Dorner also saw this. He states, "An instructive history of modern art could be written in terms of the distinctively modern institutions of museum and exhibition gallery."

Dewey’s classification of history left by past institutions as a foundation for research brings a new meaning that develops in addition to that found within the individual history of modern art could be written in terms of the distinctively modern history of museums and exhibition galleries. To Dewey, a critic to be once contemporary ideals to maintain validity, John Dewey, a critic to reflect on the relationship between art, architecture and the decay of temporality, wrote: "A contour is the illusion of a spatial joint of forms. Joints are dangerous links; they tend to disjoin (everything in nature is joined and a knot of joins is form). Hence: all design and construction in the arts and architecture are specific calculation of re-joining into unity, artificially assembled material, and the control of its decay."

Reflecting on the relationship between art, architecture and the decay of temporality specifically in the gallery spaces that he designed, during the 1930’s, Frederick Kiesler, a curator, tried to address this figure:

"Art of this Century Exhibit"
Artists have also formed their own museums. Donald Judd had complete control over how his work was viewed, but its removal from exhibitions the majority of his works at his ranch in Marfa, Texas. Here Judd exhibited works that were not part of the museum's collection.

Artists reacting to the lack of control in the way their work is presented began to create installations within the gallery itself. Examples of this include the works of Beuys, Smithson and Acconci in the late 1960's. Allan McCollum, who is known for his gallery-specific installations, wrote, "In the late 1960's and the early 1970's I was concerned with the works of art..." and later goes on to say that "I wanted to behave like a piece of art..." Later, he states, "I wanted to be really site-specific in the gallery."

Frameworks formed by the presence of a gallery both formally and through concept, project an ideology in the same way that individual works do with intent and meaning. Artists space for example, wherever the artwork was happening elsewhere, the presence of a gallery changed the way meaning was received. Even in the late 1960's and the early 1970's, Judd's work was concerned with the presence of the works of art..." and later states, "...with the works of art."

In the sense of this, the gallery is also known for its gallery-specific installations that project an ideology in the same way that individual works do with intent and meaning. Examples of this include the works of Beuys, Smithson and Acconci. The gallery in this sense becomes more than a container for the artwork but a way of imparting meaning that was supplemental to the artworks themselves.

Donald Judd exhibited the majority of his work at his ranch in Marfa, Texas. Here Judd had complete control over how his work was viewed, but its removal from exhibitions the majority of his works at his ranch in Marfa, Texas. Here Judd exhibited works that were not part of the museum's collection.

Artists reacting to the lack of control in the way their work is presented began to create installations within the gallery itself. Examples of this include the works of Beuys, Smithson and Acconci in the late 1960's. Allan McCollum, who is known for his gallery-specific installations, wrote, "In the late 1960's and the early 1970's I was concerned with the gallery itself as the true site, the site where art received its meaning. Even in the late 1960's and the early 1970's, Judd's work was concerned with the presence of the works of art..." and later states, "...with the works of art."

In the sense of this, the gallery is also known for its gallery-specific installations that project an ideology in the same way that individual works do with intent and meaning. Examples of this include the works of Beuys, Smithson and Acconci.
dead things. Heidegger writes: ‘Death in this way does not necessarily reflect the artist’s passing, but a succumbing to the framework imposed by galleries in the same way that museums have been described as mausoleums or rooms filled with works that exist only in the definition of our space and time, the flow of energy called time.’

Museums today fall under two classifications chronologically. The first being the contemporary museums that exhibit recent work, and historical museums that exhibit work from the past. Donald Judd's isolated ranch as precedent prevented juxtaposition and comparison, and thus a kind of eternalism. He also refers to the effect of period display: “It exists in a kind of eternity that we occupy.”

Death in this way does not necessarily reflect the artist’s passing, but a succumbing to the framework imposed by galleries in the same way that museums have been described as mausoleums or rooms filled with works that exist only in the definition of our space and time, the flow of energy called time. Heidegger writes: ‘Death in this way does not necessarily reflect the artist’s passing, but a succumbing to the framework imposed by galleries in the same way that museums have been described as mausoleums or rooms filled with works that exist only in the definition of our space and time, the flow of energy called time.’

Brian O'Doherty describes the contemporary temporal classification as: “It is not just that our time is determined by the artwork and the space we occupy, but also by the time it was created. The flow of energy between concepts of space articulated through the artwork and the space we occupy is one of the basic and least understood forces in modernism.”

Donald Judd's isolated ranch as precedent prevented juxtaposition and comparison with works that exist in a kind of eternalism that is exclusive. He also refers to the effect of period display: “It exists in a kind of eternity that we occupy.”

Death in this way does not necessarily reflect the artist’s passing, but a succumbing to the framework imposed by galleries in the same way that museums have been described as mausoleums or rooms filled with works that exist only in the definition of our space and time, the flow of energy called time. Heidegger writes: ‘Death in this way does not necessarily reflect the artist’s passing, but a succumbing to the framework imposed by galleries in the same way that museums have been described as mausoleums or rooms filled with works that exist only in the definition of our space and time, the flow of energy called time.’
4.2.1 – Zeitgeist

Context

"However high their quality and power of impression, however good their state of preservation, however certain their interpretation, placing them in a collection has withdrawn them from their own world. But even when we make an effort to cancel or avoid such displacement of works… the world of the work that stands there has perished."

Positioning works within periods creates unintentional references to previous works, the variety of thought that has been presented through post-modernism defies classification. While this may have been apparent in previous works, the variety of displays in an effort to classify contemporary works into a cohesive implied zeitgeist. While this universal white walled spaces that we are accustomed to today took on walls with a wide variety of treatments. Kiesler's installation critiqued expectations drawn from traditional museums and demotivated habitual modes of reception. Idealism eventually took precedence over reality and creativity, the machine age. El Lissitzky in the 1920's rethought how art should be presented through a participatory kinesthetic interaction between artwork, viewers and the display space. His installation challenged expectations drawn from traditional museums and museums displayed in classically motivated structures, which changed since in gallery design, before this universal philosophy. The most recent perceivable zeitgeist changed the way artwork is presented – little has changed since the works of Duchamp and Kiesler. O'Doherty writes that, "The ideal gallery subtracts from the artwork all cues that interfere with the fact that it is artistic, however, that from this creative mode of presentation, the machine age, El Lissitzky in the 1920's rethought how art should be presented through a participatory kinesthetic interaction between artwork, viewers and the display space. His installation critiqued expectations drawn from traditional museums and demotivated habitual modes of reception.
4.3 – Socio-Political Influence

Artworks are isolated from everything that would detract from its own evaluation. This gives the space a presence possessed by other spaces where conventions have been preserved through the repetition of a closed system of values. Museum spaces have politics of their own that discount the role that intended audiences should serve through validation. As modernism gets older, context becomes content. The object introduced into the gallery ‘frames’ the gallery and its laws. Today, laws in galleries define what is allowed or prohibited. Artists develop works that challenge these laws.

Socio-political influences are evident. For instance, the politics involved within the boards and trustees that lead major arts institutions is expressed and reinforced through the display of artwork. Museum spaces have politics of their own that discount the role that intended audiences should serve through validation. An example of this is seen in the historical documentation of exhibit spaces once shows are installed. Photographs of ‘ideal’ or perfect galleries are those that are owned by Jewish or Christian institutions. This is an example of the influence that politics and society have on the arts community. During times of war, artists develop works that challenge aggressive foreign policy. Artists today, however, are not as evident. Other socio-political influences, however, are not as evident.
4.3.1 – Community
devoted to people in order to reinforce the pristine appearance that is called for though social and political pressures by trustees. These images serve as a motivation for the title of Brian O'Doherty's book, Inside the White Cube.

O'Doherty describes the attitude towards interaction between viewers and artists that were both well-known celebrities: "The space offers the thought that while eyes and minds are welcome, space occupying bodies are not – or are tolerated only as kinesthetic mannequins for further study. This Cartesian paradox is reinforced by one of the icons of our visual culture: the installation shot, sans figures."

Another problem exists in the type of viewers that would be depicted if people were included in the shot – representation. What socio-political background would make up the background of ideal viewers? Political background would make up the background of ideal viewers?

...
Context and undiscovered starving artists. Conclusions that he drew, however, remained the same in the sense of reality and truth - relation to community, environment, time and landscape is key.

Neutral spaces, however, negate this possibility for a sense of reality and truth through a deceptive mask of idealism that promotes itself as a background that does not interfere with art. Results from this mask do interfere in the end though in an unintended way.

Architecture, on the other hand has the ability to inspire works through a differentiation of form that contrasts with expectation as a form of progress. O'Doherty addresses the implications of this premise:

"The white wall's apparent neutrality is an illusion. It stands as one of its pitfalls. Painted on the walls of galleries are the beliefs held by the part of society that collects artwork, boards of trustees and corporations that fund the display of art. This too is an effect of community - one that has inequality as one of its pitfalls. The mark of provincial art is that it has to include too much - the context can't replace what is left out. There is no system of mutually understood assumptions."
4.3.2 – Inequality

Context

In the 1980’s a group of artists formed a collaborative called the ‘Guerrilla Girls’ whose self-titled function advertised on their posters was, “The conscience of the art world.” Their work called out the injustices and corruption that happen within art institutions. In their ten commandments the following is listed:

1. Thou shalt not be a Museum Trustee and also the Chief Stockholder of a Major Auction House.

3. Thou shalt give more than 3 retrospectives to any Artist whose Dealer is the brother of the Chief curator.

6. Thou shalt provide lavish funerals for Women and Artists of Color who Thou planeth to exhibit only after their Death.

These shocking statements stem from injustices they observed throughout the art community. In addition to the commandments they also printed a survey of the major art exhibits in New York and the artists they exhibited.

There is a need for context to draw injustice from, thus exemplifying the necessity for context to draw meaning from as well as the formal qualities of the work. Artists motivated to exhibit injustice through their work require a context to draw injustice from. The most inclusive corporate show in New York was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white. The most inclusive corporate show was funded by Exxon, Grand Mariner Foundation and the National Endowment for the Arts 1988-1986, which contained 75 percent men and was comprised of artists that were 75 percent white.
false background. Architecture can intentionally create a figured figure. Rather than intentionally trying to create a foreground figure and gallery, this ratio between literalization and mythification reflects the sense of reality in exhibits when compared with the tactic of self-promotion that bourgeois institutions implement in order to create an image that matches the literal world that the artwork is created within. Including context with display is a way of bringing reality and relevancy into their ideology rather than the literal world that the artwork is created within. This ratio between literalization and mythification reflects the sense of reality in exhibits when compared with the tactic of self-promotion that bourgeois institutions implement in order to create an image that matches the literal world that the artwork is created within.
Chapter 5: Gallery – where art is installed

"A museum constitutes a less visible framework for the more visible art it exists to preserve."

Kynaston McShine, The Museum as Muse. Artists Reflect
A shift in presentation from private to public institutions marked a change in both the social context and the physical context for the viewing of art. Movement from the covering of walls to the convention of the single-line hang became the first rule established in public museums. Sir Charles Eastlake, the director of the National Gallery in England, became the first advocate for this mode of presentation in the late 1880s where artwork also was placed within historical groupings by school or period. Evolving from this historical grouping Sir Nicholas Serota, the director of the Tate collections observes that, “When Alfred Barr and his patrons established the Museum of Modern Art in New York in 1929, the mid-nineteenth-century principle of hanging by school gave way to hanging by movement.”

Today the influence of this presentation is manifest both in private galleries and public art institutions. Brian O’Doherty explains the impact of established curatorial rules: “A gallery is constructed along laws as rigorous as those for building a medieval church. The outside world must not come in, so windows are usually sealed off. Walls are not covered with coats of light. The ceiling becomes a source of light. The floor is clean. This is a place for contemplation. The art is free, as the saying used to go, to take on its own life.”

This section will analyze this fatal disease of Modernism infected by formal convention. This, of course, is one of Modernism’s fatal compromises. This is a transposition of perception from life to formal values. Modernism’s defense of this mode of presentation is manifest both in private galleries and public art institutions. Education could achieve the formalization of focus that this regime of presentation originates from a misconception of understanding values originating from an established culture of convention. Defense of this fatal disease of Modernism infected by formal convention takes on its own life. The outside world must not come in, so windows are usually sealed off. Walls are not covered with coats of light. The ceiling becomes a source of light. The floor is clean. This is a place for contemplation. The art is free, as the saying used to go, to take on its own life.
The primary role of public institutions managed by museum directors and curators today continues to provide an educational experience that targets visitors of varying cultures, socio-economic status and ages. However, this utopian ideal is contradicted by what is represented through the presence of the building, the atmosphere of the spaces and with the presentation of the artwork. Historically, the idea of a museum acting experientially as a communicative educational instrument goes back two centuries and today we still have not perfected, especially in the case of large museums, this goal. Examples of museums such as the Gardner Museum in Boston that combine historical artwork with contextual artifacts in a setting that imitates domestic spaces translate meaning more effectively than white-walled background spaces that are rooted in the Modernist tradition. The question then arises: What do contemporary museums require?

With the advent of Modernism and the International Style of architecture, both building and museum design transformed due to changes in culture. With the abandonment of classical art and the emphasis on efficiency that avoided unnecessary embellishments, the future became more seductive and the past was abandoned. A common belief in the Modernist period was that people became more interested in the future rather than the past. This ideological shift is evident in the architecture as well. Alfred Barr Jr., the first director of the Museum of Modern Art in New York City, developed what has been called the “Torpedo” principle for museum collections. In this concept he used the metaphor of a torpedo moving through time for the museum’s collection. In an interview for Newsweek he wished, “that the institution keep its „nose“ solidly in the present, „tail“ slicing through the past by constantly divesting itself of works of „classic“ art.” With this concept, the museum could theoretically maintain its relevancy with contemporary art forever. MoMA, however, changed its policy as soon as it became necessary to move the position of museum relevance with contemporary art. With this concept, the museum could theoretically divest itself of works of „classic“ art, but what is stated in gallery mission statements is not necessarily what is represented through the presence of the building.

Figure 36: Gardner Museum, Boston.
The preservation of works as a foundation of meaning:

history should no longer be taught through a written survey, but through other techniques. With this artistic critique, Jacob's aim was to express how art and culture are often divorced from their original contexts and reduced to a mere catalog of images. By focusing on the arrangement of art and its contextualization, the museum's role as an educator is highlighted. Barr stated that, "The primary purpose of the Museum is to help people enjoy, understand, and use the visual arts of our time; but not so much to add to the questioner's store of information as to increase his comprehension."

Excluding presentational changes through natural illumination, details where walls meet ceilings and floors and scale remain fundamental Modernist treatments for artwork. In order to create a museum that truly addresses the primary purpose of increasing comprehension, a critical evaluation of contemporary art should be done to inform the way that contemporary art is presented today. In this installation, Jacobs' work reflects on Elkin's book, "The History of Art, Third Edition." In this installation, Jacobs cut out the images from the widely referenced art history book by Elkins and posted them throughout the gallery. As a result of this exercise, the reference book was transformed into a demotivated text, with traces of images represented by the open holes where images of artworks once resided. Jacobs' artistic critique deconstructs the traditional presentation of art history literature, questioning the role of art history and reproduction in deconstructing the experiential qualities of artwork.

In addition to the gallery culture, art historians also preclude progress in presentation. A firmly established tradition of grouping, memorization, and reproduction debase the experiential qualities of artwork—especially in presentation. A firm establishment of grouping, memorization, and reproduction debase the experiential qualities of artwork. In this installation, Jacobs' work reflects on Elkin's book, "The History of Art, Third Edition." In this installation, Jacobs cut out the images from the widely referenced art history book by Elkins and posted them throughout the gallery. As a result of this exercise, the reference book was transformed into a demotivated text, with traces of images represented by the open holes where images of artworks once resided. Jacobs' artistic critique deconstructs the traditional presentation of art history literature, questioning the role of art history and reproduction in deconstructing the experiential qualities of artwork—especially in presentation. A firm establishment of grouping, memorization, and reproduction debase the experiential qualities of artwork. In this installation, Jacobs' work reflects on Elkin's book, "The History of Art, Third Edition." In this installation, Jacobs cut out the images from the widely referenced art history book by Elkins and posted them throughout the gallery. As a result of this exercise, the reference book was transformed into a demotivated text, with traces of images represented by the open holes where images of artworks once resided. Jacobs' artistic critique deconstructs the traditional presentation of art history literature, questioning the role of art history and reproduction in deconstructing the experiential qualities of artwork—especially in presentation. A firm establishment of grouping, memorization, and reproduction debase the experiential qualities of artwork. In this installation, Jacobs' work reflects on Elkin's book, "The History of Art, Third Edition." In this installation, Jacobs cut out the images from the widely referenced art history book by Elkins and posted them throughout the gallery. As a result of this exercise, the reference book was transformed into a demotivated text, with traces of images represented by the open holes where images of artworks once resided. Jacobs' artistic critique deconstructs the traditional presentation of art history literature, questioning the role of art history and reproduction in deconstructing the experiential qualities of artwork—especially in presentation. A firm establishment of grouping, memorization, and reproduction debase the experiential qualities of artwork. In this installation, Jacobs' work reflects on Elkin's book, "The History of Art, Third Edition." In this installation, Jacobs cut out the images from the widely referenced art history book by Elkins and posted them throughout the gallery. As a result of this exercise, the reference book was transformed into a demotivated text, with traces of images represented by the open holes where images of artworks once resided. Jacobs' artistic critique deconstructs the traditional presentation of art history literature, questioning the role of art history and reproduction in deconstructing the experiential qualities of artwork—especially in presentation. A firm establishment of grouping, memorization, and reproduction debase the experiential qualities of artwork. In this installation, Jacobs' work reflects on Elkin's book, "The History of Art, Third Edition.”
5.1.1 - Hoi Polloi

Education, or an imparting of knowledge to the uninformed has become the goal that museums have based their mission statements upon. One example, Museum of Modern Art's mission statement, positions that: “Founded in 1929 as an educational institution, The Museum of Modern Art is dedicated to being the foremost museum of modern art in the world. Through the leadership of its trustees and staff, The Museum of Modern Art manifests this commitment by establishing, preserving, and documenting a permanent collection of the highest order that reflects the vitality, complexity, and unfolding patterns of modern and contemporary art; by presenting exhibitions of unparalleled significance; by sustaining a library, archives, and conservation laboratory that are recognized as international centers of research; and by supporting scholarship and publications of preeminent intellectual merit. Central to The Museum of Modern Art's mission is the encouragement of an ever deeper understanding and enjoyment of modern and contemporary art by the diverse local, national, and international audiences that it serves.”

While there is no mention of economic backgrounds, there is a division of educational approaches between the common people and the more affluent sectors of society. Design, location, admission fees and collections create an atmosphere or image that is carefully directed towards a targeted audience—typically perceived as more affluent for fund raising purposes. The educational treatment at free events make it impossible to experience artworks. The educational compromising position of a free admission is anything but—the large crowds of visitors primarily to the mass of artworks places ordinary vision in a compromising position. A free admission is anything but—large crowds create an atmosphere or image that is carefully directed towards a targeted audience—typically perceived as more affluent for fund raising purposes. The educational treatment at free events makes it impossible to experience artworks. The educational compromising position of a large crowd is pluralistic, the presentation of works primarily to the mass of viewers places ordinary vision in a compromising position. While the inclusion of a diverse group is beneficial, the presentation of works primarily to the mass of visitors to take over the museum encourages large masses of unfamiliar visitors to take over the museum. A nod to the hoi polloi is given through admission free days or events that are typically perceived as more affluent for fund raising purposes. The educational treatment at free events make it impossible to experience artworks. The educational compromising position of a large crowd is pluralistic, the presentation of works primarily to the mass of visitors places ordinary vision in a compromising position. While the inclusion of a diverse group is beneficial, the presentation of works primarily to the mass of visitors places ordinary vision in a compromising position. While the inclusion of a diverse group is beneficial, the presentation of works primarily to the mass of visitors places ordinary vision in a compromising position. While the inclusion of a diverse group is beneficial, the presentation of works primarily to the mass of visitors places ordinary vision in a compromising position.

Figure 37: Audience interaction
Membership to museums, entitlement that comes with a greater fee than admission brings with it assumed educational advantages. Advantages that with or without intention de-emphasize the importance of experience, substituting it with an exclusive and idealistic encyclopedic knowledge that segregates the haute monde from the less fortunate. Privilege promotes the culture of the few and removes it from the ordinary in much the same way that art is removed from its context. Privileges undermine the universal educational purpose that museums establish in their mission statement.

Daniel Buren explains the true function of the museum that demystifies the educational purpose that museums establish in their mission statement:

"The function of the museum: Privileged place with a triple role:
1. Aesthetic. The Museum is the frame and effective support upon which work is inscribed/composed. It is at once the center in which the action takes place and the support upon which work is inscribed/composed. It is at
2. Economic. The Museum/gallerie is a sales place with a triple role:
3. Mystical. The Museum/gallerie instantly promotes to "Art" status whatever is exhibited, making it "Art" without conviction or presumption of what it exhibits is presupposed.

Extraction, the action of acquisition from the commonplace creates a value outside of the phenomenological, or what could be comprehended by the viewer without a formal education in museum culture—a culture by the viewer of the museum. Privileged place with a triple role:

1. Aesthetic. The Museum is the frame and support upon which work is inscribed/composed. It is at once the center in which the action takes place and the support upon which work is inscribed/composed. It is at
2. Economic. The Museum/gallerie is a sales place with a triple role:
3. Mystical. The Museum/gallerie instantly promotes to "Art" status whatever is exhibited, making it "Art" without conviction or presumption of what it exhibits is presupposed.

With membership entitlement that comes with a greater fee than admission brings with it assumed educational advantages that with or without intention de-emphasize the importance of experience, substituting it with an exclusive and idealistic encyclopedic knowledge that segregates the haute monde from the less fortunate. Privilege promotes the culture of the few and removes it from the ordinary in much the same way that art is removed from its context. Privileges undermine the universal educational purpose that museums establish in their mission statement.
5.2 – Consumerism

The culture is created in, outside of high-society and the business of art. Having to seek any sort of attention from the market is not good or bad.

This unrelated busy activity is not something that artists require for works of art to be the first step towards progress.

Museums today do not represent the ideal presentation of art. Alternatively, value should not be placed on a rarified physical commodity, but through the aesthetic encounter between the space, its context and the work with its context. Artistic encounter is what matters.

Consumerism needs to be rethought.

Blockbuster shows, where art performs on a stage similar to rock musicians (or not the musical stage itself) are not the answer for exposure to large untrained lay-audiences. Placement of the work within the culture it is created in, outside of high-society and the business of art is the first step towards progress.

Museums today do not represent the ideal presentation of art. Unfortunately, artists are placed in a compromising situation. Seeking any sort of attention from the market is not good or bad.
Artists' acceptance of the current market is by no means universal; rather, artists have resisted dependence on art world patronage structures and have developed intricate critiques of museum practices. As an outgrowth of these approaches, many artists have purposely made works that, due to their size, ephemeral materials, or location, are not collectible by museums. For even as many artists have struggled to be included in the museum, others have resisted dependence on art world patronage seeking a new type of consumerism that does not rest on tangible collectibles, but a meaningful experience that is mortal in its self-sustaining placement.

Figure 39: Robert Smithson's unattainable floating island

Critiques of patronage seek a new type of consumerism that does not rest on tangible collectibles, but a meaningful experience that is mortal in its self-sustaining placement. Artists have no alternative but to accept these economic conventions and, be it consciously or not, the abstract spaces that represent the market's expectations for presentation.

Kynaston McShine explains how artists have reacted against this tradition:

"For even as many artists have struggled to be included in the museum, others have resisted dependence on art world patronage structures and have developed intricate critiques of museum practices. As an outgrowth of these approaches, many artists have purposely made works that, due to their size, ephemeral materials, or location, are not collectible by museums. Critics of patronage seek a new type of consumerism that does not rest on tangible collectibles, but a meaningful experience that is mortal in its self-sustaining placement. Artists' acceptance of the current market is by no means universal; rather, artists have resisted dependence on art world patronage structures and have developed intricate critiques of museum practices. As an outgrowth of these approaches, many artists have purposely made works that, due to their size, ephemeral materials, or location, are not collectible by museums. For even as many artists have struggled to be included in the museum, others have resisted dependence on art world patronage seeking a new type of consumerism that does not rest on tangible collectibles, but a meaningful experience that is mortal in its self-sustaining placement."
Four main spaces exist in the presentation of art today. Studios, private galleries, public galleries, and environmental/exhibition displays comprise the venues where art is seen today. Forms that these spaces take often become cross-disciplinary in their character. For instance, a public gallery may try to mimic the rough unfinished quality of a studio – Dia: Beacon and P.S. 1 represent this imitative quality. Studio spaces shared by artists often become self-curated exhibitions with track-lighting, white walls and a neutral floor – Artist's Space, the Smack Mellon Gallery are examples.

Universal to these venues are the conventions of display established in the early 20th century. Concepts of universal space and form – the grail sought after in all varieties of projects from urban housing schemes, to single-family dwellings, to art museums – have stagnated any progress that artists have made through their work, especially the spatial critiques of installation artwork. Ceilings, once a place for painting and ornament, are now utilised as a place for lighting and installation artwork. Conventions of display established by the Modernist concepts of universal form and space. Brian O'Doherty becomes frustrated by the treatment of ceilings: "The ceiling, until Duchamp 'stood' on it in 1938, seemed relatively safe from artists. It's already taken up by skylights, chandeliers, tracks, fixtures. We don't look up at the ceiling much now. In the history of indoor looking up, walls are followed by artists often become self-curated exhibitions with track-lighting; floors, once a place for mosaic, now must become neutral out of fear of providing a place for viewers to step on their art. In the history of indoor looking up, windows become the domain of ordinary lighting fixtures. Floors, once

Figure 41: Marcel Duchamp's coal installation
an experiential display where the space, the artwork and the viewer become integral for the work to exist. Sir Nicholas Serota predicts how monographic artwork has developed from the postmodern work occurring in the second half of the 20th century to today.

"monographic display's ultimate origin lies, I believe, in three significant developments associated with the evolution of modern art during this century: firstly, a change in the relationship between the work of art and the space in which it is shown; secondly, an increase in the public arena of art; and finally, an ever greater awareness of the conventions of the museum itself. These three developments are interrelated, and the museum has become a part of the work itself. The artwork, no longer defined as a separate entity, becomes an integral part of the display. This concept has become an integral part of the artwork through their involvement. The artist, once defined as an isolated creator, is now seen as part of the display itself. This blurring, however, occurs in installation art where the museum serves as the studio.

Figure 42: Artist Tara Dixon's painting studio

Transitions from the studio display to the public realm represent an awakening by artists concerned with presentation, refusing to accept the universal formal lens that museums provide. Though artists have traditionally worked in the seclusion of the private studio, they have begun to transfer their place of work from the studio to the public arena of the museum. Inversely, the museum has become a studio where artwork evolves through the process of presentation and meaning. The museum has become a studio in installation art display, where the artwork is created and displayed as a fact-like manner. The studio, once defined as an incidental space where work was created, becomes an integral part of the artwork.

5.3.1 – Studio

Figure 42: Artist Tara Dixon's painting studio
become critical for a gallery to remain relevant. Accessibility of the larger corporate institutions, flexibility and accessibility are display spaces that have the flexibility of a small private gallery and the exposure of these developments in the display of contemporary installation are display spaces that have the flexibility of a small private gallery and the exposure of these developments in the display of contemporary installation.

In the studio and only in the studio, it is closest to its own reality, a reality from which it will continue to distance itself. It may become what even its creator had not anticipated, serving instead, as is usually the case, the greater profits of financial interests and the dominant ideology. Therefore, the studio is where the work may be said to belong.

The paradox of meaning deteriorates both environmentally and metaphorically. Once art is purchased, collected and removed from display, dogma existing in the public sector makes it difficult to exhibit work. Freedom from display dogma existing in the public sector provides a unique whole, representing the tastes and experiences of the collection. However, this freedom is limited by the posthumous demands that the collection be maintained as a unified whole, representing the tastes and experiences of the patron. In the studio, the liberties that come with ownership provide the artist with artistic freedom which it cannot escape. Since the purpose implies a progressive removal from its own reality, it is the artist who can escape, since the purpose implies a progressive removal from its own reality, it is the artist who can escape. The work falls victim to a mortal paradox from which it cannot escape. It becomes the artist’s responsibility to make the work fit within the studio, or the studio will fail to exhibit the work.

Private collections have become testing grounds for new theories, and have become critical for the gallery to remain relevant. The following sections will analyze the effects of the gallery on education both in private collections and public institutions. The following sections will analyze the effects of the gallery on education both in private collections and public institutions.

5.3.2 – Private

Figure 44: Philip Johnson's sculpture gallery

Figure 45: Philip Johnson's painting gallery

It is therefore only in the studio that the work may be said to belong. It is therefore only in the studio that the work may be said to belong.
In contrast to the experimental flexibility that exists in private collections, public institutions do their best to live up to expectations. Individual contexts become unimportant within the museum space that are misleading. The artist Filippo Tommaso Marinetti expresses in his Futurist Manifesto that in the 20th century, art is exhibited as a spectacle more than any single picture, and that the ideal space that demands awareness of the outside world is an illusion of eternal presence. Thomas McEvilley describes this experience as similar to a pharaoh’s eternal chamber:

"Egyptian tomb chambers, for example, provide an astonishingly close parallel. They too were designed to eliminate awareness of the outside world. They too were chambers where an illusion of eternal presence was to be experienced close parallel. They too were designed to maintain a sacred distance from the viewer, as if it were the tomb of a pharaoh."

Removal of context requires a replacement of it by an unrelated framework. Expectation now precedes experience where the public has become accustomed to tomb-like chambers when viewing works of art – a collective mentality rather than an emphasis on experience of individual active works. Corporate galleries use to justify the exclusion of context within the museum space that is misleading and seeks to provide access to its own context and to the art within it. Corporate galleries are inclined to emphasize the distinction between inside/outside and to maintain an illusion of eternal presence that is the motivation of the institution itself. Maintenance of the distinction between inside/outside, contained/container, past/present and art and life is the motivation that corporate galleries use to justify the exclusion of context within the museum experience. Brian O'Doherty writes that this experience of museum space that is misleading as similar to a pharaoh’s eternal chamber.

Collective experiences and historical groupings often imply relations within the museum space that are misleading. The artist Filippo Tommaso Marinetti in his Futurist Manifesto describes the problem of comparison that must be addressed in the creation of display spaces for artwork that must be addressed in the creation of display spaces for artwork.

**Figure 45:** Dia Beacon's ivory halls.
The galleries that made it a work of art of artists through their works. Once meaning has left a work of art, so have space reproducing the death of meaning in artwork that leads to the death cemetery that provides inappropriate comparisons, the expected museum be it an exclusive Egyptian tomb that turns its back on context or a...
As we move around the space, looking at the walls, avoiding things on the floor, we become aware that the gallery also contains a wandering phantom frequently mentioned in avant-garde dispatches – the Spectator.

Who is this Spectator, also called the Viewer, sometimes called the Observer, sometimes called the Perceiver? It has no face, is mostly a back. It stoops and peers, is slightly clumsy. Its attitude is inquiring, its puzzlement discreet.
Artwork is created to be viewed by an audience. While this concept may seem simple, it is the viewer that is often overlooked in museum design. Artwork is created to be viewed by an audience. While this concept may seem simple, it is the viewer that is often overlooked in museum design.
6.1.1 – Preferential Projection

As one sees a work of art, they project their own unique intentionality into the artwork. Viewers, how mere things represent and how museums can object with or without intention and vision is used to define the viewers as the difference between sight and vision. Seeing is the observation of an object comprehend the work's original meaning. Often, this is described as the difference between seeing and vision, 'Seeing' is how mere things can represent. John Searle, a philosopher, states:

"The general problem of meaning is how the mind imposes intentionality upon objects that are not intrinsically intentional. Our beliefs, fears, hopes, desires, perceptual experiences, and intentions are intrinsically intentional, they are directed at objects, events, and states of affairs in the world... And the central problem of philosophy of language is to explain how the physical can become intentional, how the mind can impose intentionality on objects that are not intentional..."

John Searle, a philosopher, states: "The general problem of meaning is how the mind imposes intentionality onto objects that are not intrinsically intentional..."
6.1.2 – Connoisseurship

Public opinion voiced by a community is an element absent in the art world. Instead, museum trustees and connoisseurs who share an ideological taste in fashion decide what art is worthy to be preserved in museums. Education is usually used as a defense for this stance since the general public is viewed as uninformed, or ignorant. Pontus Hulten presents an alternative approach in what he entitles the ‘open museum’:

"This is not an anti-museum but a place where there is natural contact between artists and the public in developing the most contemporary elements of creativity. Such a museum is not simply a place to conserve works which have completely lost their individual, social, religious or public function but a place where artists meet their public and where the public themselves become curators."

Activating the public as a democratic community of connoisseurs brings an involvement and participation that reaches beyond the interaction of the objects. This becomes critical for a contextual museum to maintain relevance. Brian O'Doherty presents that participatory viewers have the potential to positively influence the position of projects – it seems to me – a form of historical revisionism waged from a privileged position. Their position is defined by two assumptions: that projects are interesting apart from being ‘art’ – that is, they have a somewhat vernacular existence in the world; and that they can appeal to untrained as well as trained sensibilities. This is not the sort of a new populism. It is a position that is defined by two assumptions: that institutions are necessarily apart from publics – that is, their influence is derived from a privileged position, instead of community controlled by educated connoisseurs.

Instead of presuming incompetence, museums need to allow themselves to be influenced by the communities they exist within.
Perceiving viewers as clumsy and faceless, as Brian O’Doherty described previously, reflects how most galleries see visitors to their galleries. Distant, uninformed and aloof, museums see viewers not as participants, but as a detached audience – donors included. Donors do, however, receive the assumed benefits of guided tours as a supplement for understanding meaning in art. This perception of a need for supplemental education and interpretative labeling is otherwise stagnant, over-analyzed and misinterpreted.

These once faceless, uninformed clumsy masses become animate and give movement to works that is otherwise stationary, stagnant, over-analyzed and misinterpreted. Participation, that is otherwise stationary, stagnant, over-analyzed and misinterpreted.

In the relationship between figure and ground, context or space in installation art, contemporary installation galleries should accommodate both the work and the active viewer – a key trait lacking in galleries today. In the relationship between figure and ground, context or space in installation art, contemporary installation galleries should accommodate both the work and the active viewer – a key trait lacking in galleries today.

Contrasting the perception of the uninformed warm body, viewers can instead become participants, not just observers to the art installation as figures that share experience rather than passive observers. Donors, however, receive the assumed benefits of guided tours as a supplement for understanding meaning in art. This perception of a need for supplemental education and interpretative labeling is otherwise stagnant, over-analyzed and misinterpreted. Participation, that is otherwise stationary, stagnant, over-analyzed and misinterpreted.

In this way, the viewer becomes an integral part of the art installation as a key trait lacking in galleries today. Participation, that is otherwise stationary, stagnant, over-analyzed and misinterpreted.

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Figure 46: MoMA’s idea of participation

6.2 – Participation
6.2.1 – Active/Passive

In the manuscript written by El Lissitzky entitled Exhibition Rooms an account is given concerning the typical treatment of viewers during the early part of the 20th century. "The great international picture-reviews resemble a zoo, where the visitors are roared by a thousand different beasts at the same time. In my room the objects should not all suddenly attack the viewer. If on previous occasions in his march-past in front of the picture-walls, he was lulled by the painting into a certain passivity, now our design should make this man active. This should be the purpose of the room."

Passive galleries bombard visitors with a seemingly endless parade of visual artwork presented at eye level. Monotony reflected with this presentation implies that all artwork is the same, or that it can be presented in a similar form without differentiation in the same way that animals in a zoo are lined up in pens. Many works of art are presented simultaneously, bringing about a cacophonous roar. Lissitzky critiqued this connection with art by making his spaces adaptable rather than simultaneous. By designing his galleries to be adaptable, Lissitzky allowed visitors to manipulate and change the artwork, bringing an element of control to the viewer. This active/passive relationship allows the viewer to actively engage with the artwork, changing its presentation to suit their preferences.

6.2.2 – Active/Passive

Figure 47: Active viewers at PS:1 Warmup

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Figure 47: Active viewers at PS:1 Warmup
Installation art approaches composition in a way that differs from traditional curatorial processes. Instead of involving works of art together and implying intention, composition in installation art composes itself within a specific space. Uniqueness takes precedence over universality through compositions that lose meaning with acts of transplanting work to other galleries. Richard Serra’s torqued elipses become a prime example of this gallery-specific installation. While this series of works shares basic formal principles, each sculpture also plays off the scale, shape, orientation and light qualities that the gallery manifests. Serra’s installation in Frank Gehry’s Bilbao Guggenheim takes on new meaning with its play off of serpentine Bilbao Guggenheim takes on new meaning with its play off of serpentine and shines in contrast to his Dia:Beacon installation in the naturally illuminated platonic industrial dock space articulated by OpenOffice architects. Composition in installation art plays off the physical gallery space, events that transpire outside the gallery such as politics, the movement of viewers, and the perceptual interpretive framework they bring to the gallery.

Placement, relation to viewers, and lighting become critical for spatial perception – all qualities that, while universal for installation art, must not be treated in a formulaic way. Rather dealing with rigor, monotony and regularity in gallery design galleries should have a philosophy of design that is varied compositionally so the art it contains. In order to ensure that artwork shares compositional characteristics with the spaces and events that transpire outside the gallery, installation art must be commissioned in order to insure gallery-specificity rather than gathered into collections.

6.2.2 – Composition

Figure 48: Richard Serra. Torqued Ellipses. Dia: Beacon
Viewers

With the advent of blockbuster shows aimed at massive audiences, consumerism has become a primary focus for large institutions. While exposure to art is a good thing for the general public, these events pay little attention to how art is perceived. Despicable in its exploitive treatment of audience, artworks consumed are destroyed over time due to unintended abuse by the viewers. Artworks created by an installation created by an upcoming young architect or artist is then consumed and destroyed by an audience that is not to appreciate art, but a physical destruction. Each WarmUp event welcomes thousands of hipsters with live music and alcohol and is accompanied by a sculpture created by an up-and-coming artist. The primary focus is not to appreciate art, but to raise funds for the institution. The primary focus is not to appreciate art, but to raise funds for an institution. Despicable in its exploitive treatment of art. PS.1 has learned how visitors demand this active relationship between artwork and viewer, inadvertently advocating installation art as a preferred medium that has strong economic pressure that is just as powerful as the traditional gallery presentation.

Figure 49: Destruction of Hernan Diaz Alonso’s work

6.3 – Consumerism

artwork and viewer, inadvertently advocating installation art as a preferred medium that has strong economic pressure that is just as powerful as the traditional gallery presentation.
6.3.2 - Prejudice

In smaller galleries, where artworks are presented for sale, the market dictates what is displayed. While the rules of the art world and the preferences of the viewing public are important factors in determining what is exhibited, there is often a bias towards works that are familiar to the audience or that are produced by artists who are already well-known. This can result in a lack of diversity in the artworks that are shown, with a disproportionate emphasis on works by white male artists.

Discrimination towards the attitudes and positions that museums have towards their communities is often evident in the diversity of the visitors who attend the exhibitions. Observations made during a recent visit to the Museum of Modern Art revealed that there were no African American or Hispanic visitors among the museum attendees. In contrast, the docents who work for the museum were predominantly from different cultural backgrounds, reflecting a lack of understanding of the different perspectives and experiences of the visitors who attend the museum.

Architects need to address these problems by designing galleries that allow for an inclusive and diverse viewing experience. By creating spaces that are welcoming to people from different backgrounds, museums can encourage a broader range of visitors to attend and appreciate the art on display. This can help to challenge the biases that are often present in the art world and promote a more diverse and inclusive culture.
Archives Hanover


This concept will be discussed further in the final chapter of this thesis.

Footnotes
One may generalize that the environmental context of the art work today is of greater importance than its specific forms; and that it is this surrounding, furthermore, which will determine the nature and shape of the container of these forms.

- Alan Kaprow, Arts Magazine
Architects and artists today have the potential for collaboration or possible inspiration for both architecture and art based on a fear of competition rather than an involvement of collaboration prevalent in museums today. An architecture that critiques assumptions of a relevance for architecture that critiques the assumed neutral background issues in mind. Breaking from expectation, this thesis attempts to reform involved in the design of a contemporary gallery space with contemporary and design investigations, this chapter will outline the important factors established in a system for design through both written study.

Establishing a system for design through both written study through museums in general, gallery design rather than the establishment of rules or laws that carry location and the display environment. Forming a systematic approach for Modernism in architecture, this approach creates solutions specific to the gallery. Contrasting the ideas of universal space and truth set forth surrounding the gallery itself is the milieu. Or the contextual influence that is not only affects the artists and their work, but also the container that is architecture and the active viewer within gallery display spaces. Today that emphasizes the relationships between the art figure, architecture, and artists.

Figure 50: Greg Lynn, Tingler
Figure 51: Hernan Diaz Alonso, Emotional Rescue

Figure 51: Hernan Diaz Alonso, Emotional Rescue
Inspiring this potential for reconciliation between architecture and art is the contemporary role reversal that has taken place where artists have taken on the role of architect and conversely, architects carry out formal investigations on a sculptural level, leaving behind pragmatic concerns that clearly separate architecture from the rest of the visual arts.

Examples of these role reversals exist in the past few decades where artists have envisioned what comprises their ideal exhibition space, as in Donald Judd's Marfa ranch in Texas and investigations by Frank Stella. Stella, an artist who has expressed publicly his passion for architectural design through museum designs of his own, asserts that "there are millions of square feet of warehouses available for contemporary art where it looks better than in a neutral box. So we need new forms." On the architectural side, there are the animated forms of Greg Lynn's Predator installation and Hernan Diaz's biomorphic sculptures with titles including Emotional Rescue and Sur.

Leading up to this possibility are also the historical theories set forth by Piet Mondrian, who proposed an alternative to the white cube that modernism ignored: "By the unification of architecture, sculpture, and painting, a new plastic reality will be created. Painting and sculpture will not manifest themselves as separate projects, nor as mural art, but when the means are separated projects, a new plastic reality, architecture, sculpture, and painting, a new plastic reality." This was the unification of architecture and art that Mondrian envisioned when he proposed their ideal exhibition space, as in Donald Judd's Marfa ranch in Texas and investigations by Frank Stella. Stella, an artist who has expressed publicly his passion for architectural design through museum designs of his own, asserts that "there are millions of square feet of warehouses available for contemporary art where it looks better than in a neutral box. So we need new forms."
Exemplifying a new way to exhibit artwork, the artist Marcel Duchamp's work *Boîte en Valise* acknowledges that the artist needs viewers to bring the work into contact with the outside world through an implied relationship. This is no longer connected with the life of painters because art is no longer connected with living institutions like the church or government as it was in the 19th century.

Museums are about dead things; they are optimized space.

The artist Eric Fischl's reaction is similar to Valery's.

Valéry treated the subject in his 1925 essay "The Problem of Museums". He compared museums to tombs, where artworks are what is left of those who were alive. His conclusion is clear: museums are about dead things.

Today, museums continue to kill art, despite the introduction of more flexible contexts. Duchamps's work *Boîte en Valise* acknowledges that the artist needs viewers to bring the work into contact with the outside world through an implied relationship. This is no longer connected with the life of painters because art is no longer connected with living institutions like the church or government as it was in the 19th century.

The artist Eric Fischl's reaction is similar to Valery's: museums are about dead things; they are optimized space.
Another area of design devoid of life through contemporary architectural form - developing as cancerous tumors from existing museum structures - are museum expansion projects and annexes. While these projects may be formally similar to their Modernist parental structures, the physical expansions signal not only the need for more space, but an awareness of necessary ideological change by the board of directors – usually unrelated to the art it contains but more a result of economic pressures.

Jean Clair, the art historian elaborates, “Just as in Empire, continuously expanding its borders, ends up forgetting its center, and the center ends up no longer knowing its limits, so too the Museum, extending its collections to include the most eccentric areas of human creativity, ends up forgetting, if not betraying, that for which it was created.”

Part of the problem with contemporary museums today still lies with the conservative boards of directors that drive the future planning for contemporary institutions. Without a clear mission statement, or the disregard of established statements, these all-powerful bureaucracies will continue to manage museums, ignoring the art or the public it supposedly serves. Their ideologies will continue to cloud comprehension of artworks through a self-sustaining culture of elitism in art.

Creating a museum that is designed without an idea of permanence, whose existence is derived by critical discourse rather than groups of wealthy bureaucrats, will help prevent the museums from losing their relevance. Architecturally designed without an idea of permanence, whose existence is derived through a self-sustaining culture of elitism in art – through a concept of continual evolution of artworks – these museums will continue to evolve.

As an artist, presenting the idea of evolution through the inevitable decay of the museum, an artist’s perspective that boards of directors and trustees bring to the museum, and the idea of immortality in artworks through collection. As an answer to the dogmatic approaches that boards of directors and trustees bring to the museum, this concept will help prevent the museums from losing their relevance. Architecturally designed without an idea of permanence, whose existence is derived through a self-sustaining culture of elitism in art – through a concept of continual evolution of artworks – these museums will continue to evolve.

Another area of design devoid of life through contemporary
Evolution becomes the only way for museums to stay relevant, both in their approaches to display, and in the architecture that gives shelter to the gallery framework. Instead of reinforcing the conservative ideology of a board of directors, museums should look to the art itself as an impetus of design. In order to retain relevance, the life span of museums needs to be re-evaluated rather than added on to—especially with contemporary museums. Alternative to the never-ending expansions of art museums, Richard Koshalek, director of the Museum of Contemporary Art in Los Angeles, projects that a contemporary museum should have a distinct life span of approximately 30 years. After this time period they should be re-established as a historical collection. Koshalek presents this idea:

"A museum is like a living organism which lives on a particular set of circumstances and is justified by them—and only by them. An authentic museum senses its natural, organic sense of size and capabilities, the museum should evolve from the common in design today. "A museum is like a living organism which lives on a particular set of circumstances and is justified by them—and only by them. An authentic museum senses its natural, organic sense of size and capabilities, the museum should evolve from the common in design today."

Along with an organic sense of size and capabilities, the museum should have an architecture that incorporates the same forces that brought the museum into existence as a contemporary institution. Setting aside the "organic" notions of size and capabilities, the museum should be re-calibrated rather than added on to—especially with contemporary museums. Alternative to the never-ending expansions of art museums, Richard Koshalek, director of the Museum of Contemporary Art in Los Angeles, projects that a contemporary museum should have a distinct life span of approximately 30 years. After this time period they should be re-established as a historical collection. Koshalek presents this idea:

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Art critic Thomas Crow writes that:

"If the history of Conceptual art is to maintain a critical value in relation to the apparent triumph of visuality, it must meet the conditions implied in the recent triumph of visuality: it must assume an internal referential framework that relates to the surrounding community and so establishes the museum as a civic work. Therefore, external referential frameworks that relate the surrounding community to its architecture once again become relevant within the arts community. A space where the art adapts to its surroundings and the architecture has a new figure and ground relationship within the built environment and art. Following these critical issues being debated within the art world today, a museum's role should be considered as a precedent for future institutions and therefore needs to absorb the conditions of its culture as well as the attitude of exclusivity and elitism in the field of art.

First, contemporary forms and design principles should enliven museums, placing art and architecture on equal levels of importance and therefore needs to absorb the conditions of its culture as well as the attitude of exclusivity and elitism in the field of art. Secondly, the museum must be situated within a community where it is accessible by the both the wealthy who fund today's arts community and the financially less fortunate who are normally excluded from participation. It should instead be a new figure and ground relationship with the culture's environment and art. In this way, architecture once again becomes relevant within the arts community."

7.4. Methodology
Standing on the conveyor belt of history, in a particular room at a particular moment, rather than find themselves lost in discovery in looking at particular paintings, sculptures or installations must be to generate a condition in which visitors can experience a sense of discovery in looking at particular works, as Sir Nicholas Serota shares through unfair comparisons of adjacent works.

Footnotes

Appendix: Design – Architectural outcomes from thesis

Proposing that there is no single design aesthetic or expectation for architectural form or treatment, design methodology from this thesis seeks to evaluate the physical and metaphysical conditions in which artwork is created and displayed in order to relate artwork to the conditions of inspiration in hopes of supplementing the viewer’s interpretation of artwork as closely as possible to the intended meaning embedded within the work exhibited.

The following pages include a comparative design methodology matrix that analyzes existing precedents for contemporary art display with three proposed thesis locations in Brooklyn, New York that have established art communities. From this analysis, design proposals at differing stages of development follow in order to express the variety of outcomes that result from the proposal theses locations in Brooklyn, New York that have established art communities. From this analysis, design proposals at differing stages of development follow in order to express the variety of outcomes that result from the thesis. In each case, however, this is not a prescription for universal form or treatment, but instead a prescription for method. The only true way to measure the success of this diagnosis would be to construct each project and evaluate the reactions from the artists and visitors who occupy and use the display spaces. Since this is a theoretical investigation, unfortunately these outcomes are unknown. With this unknown element in mind, here are the design outcomes.

D.U.M.B.O.

Red Hook

Williamsburg

-1-2-3-
A long time industrial shipping community, isolated from the mass transit networks of the city, has formed an urban island cut off from the rest of Brooklyn by freeways and public housing projects. It is a neighborhood of roughness, decay and toughness. Barriers have formed throughout of varying scale and materials, from the implied vertical surface of red brick, large warehouses located on docks have become enclosures for artists who have transformed storage spaces into places for the production of art. Design proposals for this site seek to analyze the role of surface as a barrier and to transform it into spaces for the production of art, with an interplay of materials and form that moves literally within the gallery with an implied vertical surface of razor-wire and chain link fences to impenetrable walls created by steel and brick. Landowners have used to mark territories that change both in scale and use on a short-term basis of flux that relates to the changing treatment that landowners have used to mark territories that change both in scale and use.
Appendix

Industrial warehouses and a blue-collar neighborhood are transformed into a trendy neighborhood where hipsters and artists reside. Among the studios, loft apartments and shops exists an abandoned pool within a larger park project. The pool, constructed under the reign of Robert Moses in a summer campaign that created several around the city, is now closed off from the community by chain link fence and occupied by weeds. Local graffiti artists have been inspired by this ruin, and have used it as a canvas until the recent efforts by the city to keep the area off-limits.

Proposing that this site is utilized once again both by installation artists and graffiti artists, this design emulates the qualities of an organism growing within a decaying architectural structure. Its linear qualities also exemplify graffiti artists’ designs and emulate the qualities of an organism growing within a canvas. This site is utilized once again both by installation artists and graffiti artists. Local graffiti artists have been inspired by this ruin, and have used it as a canvas until the recent efforts by the city to keep the area off-limits.

Williamsburg, Brooklyn
Appendix

Down Under the Manhattan Bridge Overpass, a logical title whose acronym affectionately describes this community formed by the residual spaces between highway on-ramps, the Brooklyn Bridge and the Manhattan Bridge. Furniture factories are now used by artists who have an appreciation for the neighborhood’s visible proximity with Manhattan. Real estate values have risen in recent years, and artists now find themselves on the move. For the ones that have the means to stay, bridges and motion have become important influences on their work as the sounds and visual presence of trains and cars in transit are constantly perceived. Relating to these ideas important to artists due to the wide variety of light in studio spaces.

This proposal seeks to take advantage of the under-utilized space that exists around the Brooklyn Bridge pier. This proposal hangs and literally moves beneath the bridge with views that serve as a constant reminder of its location near to the bridge and across from Manhattan. Motion in this case serves as a reminder of its visual presence of Manhattan. This proposal seeks to take advantage of the under-utilized space that exists for the neighborhood’s visible proximity with Manhattan. Real estate values have risen in recent years, and artists now find themselves on the move. For the ones that have the means to stay, bridges and motion have become important to artists due to the wide variety of light in studio spaces.

For the neighborhood’s visible proximity with Manhattan, real estate values have risen in recent years. Artists now find themselves on the move. For the ones that have the means to stay, bridges and motion have become important influences on their work as the sounds and visual presence of trains and cars in transit are constantly perceived. Relating to these ideas important to artists due to the wide variety of light in studio spaces.