WEEK 4

RECEPTION & EXHIBITION
The Myth of Echo and Narcissus
Art is the punishment of existence, and responds to the pain of being.
“The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material.”

T.S. Eliot
Tradition and Individual Talent
To Be Received and Conceived
To Be Received and Conceived
To Be Existed/Exhibited
The Mirror Stage

A concept in the psychoanalytic theory of Jacques Lacan, French psychoanalyst and philosopher, which is based on the belief that infants recognize themselves through an external reflection; whether literally in a mirror or through the existence of mother. This reflection turns the infant into an object that can be viewed by the them from outside themselves. The experience of infant in this stage becomes the permanent structure of their subjectivity.
Art as the Reflection of the Self

Yayoi Kusama, Infinity Mirror Room, 1965
Reflecting offers a closed system of self-absorption. This self-absorption creates a dialogue between the viewer’s self and the world beyond the self; rather than merely a dialogue between the artist’s self and the viewer.

Yayoi Kusama, Infinity Mirror Room, 1965
Reception theory is based on the idea that the meaning of a text is located somewhere between the reader and the text and that each person will decode the text slightly differently depending on their background, cultural life experiences and the access they have to the frameworks of power that enable them to make informed judgements.

Hans Robert Jauss
I heard two sounds, one high and one low. When I described them to the engineer in charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation.
PUBLIC SPACE / TWO AUDIENCES

The piece is one of many pavilions located in an international art exhibit with a large and anonymous public in attendance.

Spectators can enter the work through either of two entrances. They are informed before entering that they must remain inside for 10 minutes with the doors closed.

Each audience sees the other audience’s visual behavior, but is isolated from their aural behavior. Each audience is made more aware of its own verbal communications. It is assumed that after a time, each audience will develop a social cohesion and group identity.

- Skylight
- Mirror
- Thermopane: Sound-insulating glass
- White walls

Dan Graham, Public Space/ Two Audiences, 1976
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Exhibition:
The Genesis of Art Object
Salon de Paris: The Institutional Space
Modernism: *Aesthetic* Purification of Art

**FORMALISM:**
Minimizing any external visual influence including the exhibition space.
The Institutional Theory Of Art

The reception of art, for the most part, takes place in museums, galleries, auction houses, and private collections—these are considered the "institutions" of the art world. Art has had a long and evolving history of being empowered by the institution.

An object can only become art in the context of the institution known as "the artworld".

Arthur Danto, The Artworld, 1964
In Notes on the Gallery Space, Brian O’Doherty points out the importance of the gallery space throughout the history of modernism, envisaging the white cube as a model for 20th-century art. Like some kind of a sacred space, the white cube removes the artwork from any aesthetic or historical context. And, since the work of art becomes sacred due to its context, it is the context that becomes more important than the work itself.
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“The wall, the context of the art, had become rich in a content it subtly donated to the art.”

William Anastasi, West Wall, Dwan Main Gallery, 1967
Mel Bochner, Measurement, 1969
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JR, Women are Heroes, 2010
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The term site-specific refers to a work of art created specifically for being exhibited in a particular space. Typically, the artist takes the exhibition space into account while ideating and creating the artwork.