

The Influence of Curatorial Art on Visual Art

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Abstract:

As time progressed and societal structures underwent transformation, there was a notable increase in interest in the memories encapsulated by objects. This resulted in a significant increase in the development and popularity of museums and art exhibitions, which in turn gave rise to a multitude of innovative spatial art forms, and the term "curation" was born. This research program examines the impact of the curatorial space on the visual presentation of artworks and its role in the visual arts as a whole. This is achieved using an analysis of several specific cases. Moreover, it demonstrates the evolution and advancement of the utilisation of curatorial space for the presentation of artworks. The concept of curatorial space is both flexible and complex, with implications for both the visual arts and their presentation. The utilisation of new media and technology in curatorial environments has been demonstrated to offer several advantages over physical curation. These include enhanced accessibility, flexibility, and the capacity to reach a broader audience. Consequently, curators and artists are presented with the chance to interact with audiences and cultivate innovative artistic practices and prospects in the domain of digital media and technology.

Keywords: Art exhibitions; digital media; visual arts.

1. Introduction

In Reynolds' study, an archival analysis of Smithson's artistic production and the organization and preservation of the art is undertaken. A key aspect of Reynolds' analysis is the examination of Smithson's interest in the blind spots inherent to conventional cultural modes of perception and thought. Blind spots of such nature refer to places or aspects that can easily be missed. For instance, New Jersey is a place that other artists may think is just so abandoned [1]. But for Smithson, it was just a place that could not be left out when speaking about the map of contemporary art. On the same note, the curatorial space in visual art disrupts social expectations to some extent and offers increased access to artworks and forms. Curatorial spaces are museums, galleries, or public domains that have expanded to accommodate a plethora of works and forms of art [2]. This transition is in a way connected with changes in society and culture which opens up new possibilities for artists. Another factor that has changed in the availability of art is the digital technologies and virtual reality in the display of art pieces. Virtual exhibitions and electronic art catalogs have become more common and artists have a chance to create new approaches to displaying their artwork [3].

This study focuses on the role of curatorial contexts in shaping the understanding and display of visual artworks; this study explores the historical development of curato-

rial space, the effects of different venues on artworks and trends as well as developments in curatorial space. This research seeks to establish the significance of the curatorial space in the field of visual arts and analyse additional considerations through the examination of certain instances.

2. Theories and Definitions

"Curation" fairly cries out for exegesis. Traditionally, it meant the act of permanently housing collections for use in research and education [4]. Bi applied the term to a practice of ancient people, contemporary keeping of old things for future use. According to Michael J. Shott, curation is not a category variable but a dimensional one [4]. It is a property of tools, not assemblages or enterprises. There is one major flaw with Shott's argument, and that is that she has successfully illustrated the problem of the many and ambiguity, in regards to the term, which has been stretched to cover various practices and meanings. For this research, curation is hereby described as the purposeful arrangement of art pieces within a particular area or toward a particular goal. It can be realized in a real-life format, for example, in a museum or gallery, or in a format that is realized within an online space, for example, in an online exhibition, or an artist's book in the digital format [5]. Thus, the major task of a curator is to tell a story or set up an environment for that story: the curator leads the visitor and helps him or her interact with the artwork.

Spatial art is a kind of art, which is purposely made or planned to be installed in a particular place or area. For instance, artistic representations could be installations of places, paintings and sculptures performances, games, or even virtual tours [6]. Spatial art differs from the art objects that are designed to be looked at and thought at, as spatial art can be met in a way more engaging. Spatiality is a term that, by definition has its closest connection with curatorial practice as both entail the aspect of space and environment about art and its appreciation. Curatorial space is a space that has been created for the sake of an exhibition, where the choice of aesthetics is crucial for the reception of art [7]. Thus, this study aims to explore the impact of the concept of curatorial space and spatial art on the visual arts by explaining the concept of curatorial space and the impact of spatial art.

3. The Impacts of Visual Effects of Presenting Artworks in Different Spaces

3.1 Transformation of Art Spaces and Their Influence on Art Perception

Malcolm Baker in his 2019 work traces how art spaces developed and how these impacted the reception of the artworks. In Baker's account, "the artist's studio or workshop, such as the one captured in Subleyras's picture, was a place for the production of artwork and for business negotiations between artists and patrons of art on the development of the art market and the commercialization of artwork, new spaces were created for the display of images and sculptures by a broader public. It was the transition to the next level of differentiation of art that required new places for art production and display, such as galleries and museums for art as artistic objects.

This transition from privately owned to public domain art facilities changed the perception and apprehension of art as well. In the field of personal domain, art was seen as a work of art done in a studio, or in the home where the collector lived. The artwork was personally associated with either the artist or the collector. On the other hand, the public art venues enabled the artworks to remain observed out of context thus directing the attention of the people only to the works of art [8]. This change in perspective enabled the beginning of art as a separate field of beauty that does not need to serve any purpose. The external and internal appearance of the art galleries as well as the placement of the artwork has a very strong influence on the observer. The placement of the art, the choice of lighting and colors, and even the presence of furniture and other objects can affect how the audience interprets the art; for instance, if the walls are white and the light source is natural the audience will focus on the form and shape in the artwork while a brighter or more complex shade will

prompt a different kind of reaction [9].

3.2 The Impact and Definition of Social Space on the Relationship Between Artists and Art

The term "social space" refers to the physical and social setting in which artistic creations are created, shown, and experienced by individuals. In their paper from 2019, Jennifer A. González and her colleagues investigate the influence that social space has on the connection that exists between artists and their work [9]. These people are very keen on the role of social, cultural, and political dimensions in the creation and consumption of artworks. Observes from the study on the social space of an art exhibition are very clear on the proposition that how artworks are displayed can influence the meaning that is derived from them. For instance, an exhibition being conducted in an art gallery may facilitate the viewers to focus on the aesthetic aspects of the artwork while an exhibition being conducted in a park or a community center may facilitate the viewer to focus on the social and political aspects of the work [10]. However, the social character of an exhibition can influence the communicative relations between artists and spectators as well as between spectators and the art inside the exhibition.

For the same reasons, artists may find the social realm as the ground on which they may create and build their persona and that of their artistry. This can be achieved in ways that are constructive and encouraging rather than destructive and critical. The social and cultural context in which an artist works and presents his/her art is an important aspect in influencing the perception that people – the public and artists, included – have about the artist's work. For example, an artist whose pieces are exhibited at different places including community galleries is deemed more traditional or prestigious than an artist whose pieces are exhibited in a given gallery or museum. This is the case because the former is symbiotic with the latter. It is in this regard that this paper postulates that one of the most important components that might shape how artists and their art pieces are perceived within the art market is the social context that is in place during an exhibition [11].

3.3 Spatial Characteristics and Their Effects on Art Experience

The work that Jakub Krukar has done in 2014 is concerned with the role that an exhibition's architecture plays in shaping how the works that are displayed are seen. Krukar also noted that certain spatial characteristics of the exhibition context, the type, and arrangement of the space, might prevent viewers from recalling images and draw attention to the perceptual salience of the artworks [2]. This proves that there is an impact on the design and how the exhibition is set and organized gaining a commendable level of understanding and appreciation of the

displayed artworks and the general feel about the event. For instance, an exhibition that guides visitors through the rooms or locations in a linear manner assists the visitors to focus more on the narrative or progression of the exhibition. On the other hand, the situation when the viewer navigates around the exhibition space or the structure of the exhibition is not quite clear, the viewer may decide to focus on one work of art or create a connection between several other works of art [12]. If one is to go with the theme of the exhibition, then the lighting, the colour, and any other form of design that is put in that place could well influence the viewpoint of the observer. For example, in the case of illumination of the artworks, natural light will enhance the brightness of the colours and the texture which is preferable to the use of lamps with dim or coloured bulbs. As with the above mentioned, the hue chosen for the exhibition space can influence the feelings that the viewer has regarding the Art and the emotions that the viewer perceives in the room [13].

4. Exploration and Innovation in Curatorial Space for the Presentation of Artwork

4.1 Emerging Trends in Virtual Artist's Books and Digital Art Exhibition

Due to the shift in the methods of presenting art due to the introduction of modern technology, there are digital art displays and virtual artist books. Based on the article by Celina F. Lage in 2021, a virtual artist's book may be suggestive of curatorial approaches. This is because digital instruments may be used in a way that would facilitate unique art experiences [8]. The term "virtual artist books" concerns digital documents that are to mimic a traditional artist book. Such documentation includes text, photographs, and any other information as may be the case. Contrary to conventional artists' books, virtual artists' books do not have a medium that unites them. The use of a combination of media formats and the provision of features that cannot be offered by a book is possible with those [9].

On the other hand, digital art exhibits are events that are associated with the display of artwork on the Internet allowing the artist to display his or her masterpieces on the World Wide Web. These exhibitions can be as simple as an online gallery or involve a virtual gallery, an augmented gallery, an interactive gallery, and more. Digital art displays have the following advantages that cannot be provided in a conventional art show [14]. Some of the benefits include; they are easily accessible, flexible, and can cover a wider market. One of the changes happening in the art world is the ability of artists and curators to build art exhibitions and artist books in the digital realm.

With such progressive curatorial conditions, new opportunities for viewers to engage with the art piece are provided for them [15].

4.2 The Role of Digital Spaces in Contemporary Curatorial Practices

For the present scatalogical practice, technology and the internet have posed a profound effect on the curation method and the way art is presented. The enhanced skills of the curators which are brought about by the use of digital platforms are described in detail by Amaranth Borsuk in his journal article published in 2018. Using these technologies, curators have been equipped with opportunities to try out different forms of exhibitions and to engage the audiences. Thus, there are several advantages that digital spaces provide over traditional curatorial spaces. Some of these benefits include; the provision of self-governance, easy accessibility, and a chance to connect with more people [16].

With the use of digital exhibitions, the viewers are in a position to be taken through the exhibitions from anywhere in the world. This makes it easy for curators to have a variety of people to engage with. New ways in which art can be displayed have to do with the experimentation of new techniques of displaying art through the use of Virtual Reality, Augmented Reality, and Interactive displays which may be made easier in a digital environment hence proffering new possibilities of encounters [17]. Besides the opportunities that are available for curators, new opportunities to engage with the work and the audiences are opened for artists. It is only by incorporating digital technologies that one can make art that can be touched and felt, and, in a way, appreciated to a degree previously inconceivable. This is a great improvement in the field of art. The creation of new kinds of art, for example, digital art, video art, and interactive installations are facilitated by digital spaces. Because of this, artists can create art pieces that are different and original, and this challenges conventional artistic practices [18].

4.3 Case Studies of Innovative Use of Curatorial Space

This section provided a few examples of how curatorial space might be used more creatively to display various approaches to curatorial work.

A fine example is the use of curatorial space in the Turbine Hall of the Tate Modern where curatorial space has been employed creatively to forge a connection with the public and to create new forms of art. It has been used to accommodate several giant works and shows that have been created by several renowned artists including Olafur Eliasson, Ai Weiwei, as well as Kara Walker. The Turbine Hall is a continuous open space that has been applied for this intention [19]. The Tate Modern has been able to

come up with new ways of displaying art through the use of the Turbine Hall. Such approaches entice the viewers to engage with the piece on the show and at the same time disengage from it.

In one of the most eloquent cases of how curatorial space can speak to the audience and encourage creative art interactions, the Whitney Museum has provided a model with the Digital Artspace. A virtual mode of displaying art that is available on the internet and avails technologies that are interactive and immersive to the artists is referred to as Digital Artspace [20]. For a better experience and to engage the visitors the Whitney Museum has incorporated the Digital Artspace into it.

Examples of how curatorial space could be employed to create singular art experiences are made through the site-specific interventions in the Guggenheim Museum. As for the collection of site-specific commission displays, the museum has showcased works by Richard Serra, James Turrell, and Olafur Eliasson, among others. By the use of site-specific installations, the Guggenheim Museum has been in a position to try out new methods of display and creativity and hence, the museum has been in a position to cunningly manipulate the crowd.

5. Conclusion

Curatorial space is a flexible and complex idea, which has an impact on both, the visual art and its presentation. In the course of this research, it is clear that curatorial venues have not only extended from the artist's studio and workshop but also include galleries, museums, and cyberspace. This has been a result of the pressures from society and culture, and technological and media development. Curatorial spaces are defined as the contexts in which single works are located. These spaces are where the curatorial disposition and perspective on art are exhibited because it is where the curatorial conception of the artwork and its display are actualized. The curators should pay more attention to the spatial properties of an exhibition and the social environment in which it is located. This will improve spectator interest and give them a new impression hence they will be able to perceive the artwork from a different angle. The use of new media and technology has also expanded the opportunity for curators and artists to come up with other ways of presenting their creations. As a consequence, the use of technology in curatorial contexts has several advantages over physical curatorial contexts; these include the ability to access such spaces more easily, the flexibility they afford, and the possibility of reaching a wider audience. Thus, curators and artists have the opportunity to develop new art practices and opportunities within the sphere of digital media and technology in an interaction with the public.

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