

The Atmosphere Linkage of the Perceived Experience in Installation Art of the Exhibition Space

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Abstract—In contemporary society, the level of installation art is uneven, and more and more installation arts produce commoditized products with aesthetic fatigue that cater to the market and commercial aesthetics. At the same time, there are some installation art that look abstruse and hard to understand, but the theme is not clear, pale and has no connotation. The art of installation itself should be attended by the whole people. It is different from traditional easel art and can be perceived by the audience in the time and space dimensions and can interact with the audience. This article takes the work of the famous Danish artist Olafur Eliasson as an example to explore the application of installation art in the exhibition space, and then analyze the significance of perceptual feeling in the installation art.

Keywords—*installation art; display space; perceived experience; multi-dimensional experience*

I. INTRODUCTION

In recent years, the rapid development of installation art has made it one of the most influential art forms in the art field. With the development of science and technology, it presents a diversified display form. Installation art requires public participation, which makes it an important practice to guide public aesthetic appreciation in today's society. Installation art combines art with people and places into a specific exhibition space. In a special field, viewers participate in installation art. The fusion of the three relationships produces a second creation of art. At this time, installation art is considered complete. Through the subjective perception experience, viewers form individual artistic concepts and ideas, thereby developing a new artistic aesthetic thinking. This kind of public thinking will eventually feed back into the social art creation form and aesthetic improvement, forming a virtuous circle and achieving the role of true art education.

II. THE ESSENCE OF INSTALLATION ART AND EXHIBITION SPACE

The art of installation was an art type that emerged in the 1960s. It gradually developed into the mainstream style of the world's visual culture in the next decade and continues to this day. As far as installation art is concerned, if the category of art is excluded, it is the act of installing or grafting an object onto other objects or spaces; if it is added with the word "art", art works should also bear the above-

mentioned social responsibility, however, further, as a more free and easily diffused form of communication, it associates "people" with various issues and integrates people's feelings, thoughts and intentions into the social environment. This is art and space, not just for entertainment. Really good installation art works not play to the gallery, not stand high above the masses or away from the public, but it should be clear, have a clear theme, not obscure and everyone can participate and can be evaluated. In most cases, installation art can also be understood as a synthetic art work [1] created by an artist or designer in a specific three-dimensional space that expresses space, feeling, and experience. When the installation art "intervenes" in the display space, it is often necessary to pay attention to the audience's experience perception. As a spatial form of preserving art, creating art, and transmitting art, the exhibition space focuses on the perception of "people and space"; it is an art form that uses space as the language and space as the medium to create a specific environment and atmosphere so that the audience can feel the context of art physically and mentally, so as to achieve the interaction between the exhibits and the audience. When people hide the bright appearance of the space and explore its invisible nature, it can be found that behind the space with different structures, the relationship between the space and the art is closely connected, and even the form of the exhibition space is organized and reconstructed under the premise of art. However, the exhibition space service and installation art, which are also in the art category, are not only displays works in accordance with the catalogue, but need to "resonate with the work and seek to transcend the characteristics of space", trying to become a space that can replace language and fill public information, which is also a place for dialogue and exchange among places, exhibits and audiences. This is also the essence of "reality" that Olafur Eliasson has been pursuing for 30 years with art, and it is also the constant exploration of the perception of "art and space".

III. PERCEPTUAL EXPERIENCE OF INSTALLATION ART

A. Perceptual Experience Construction of Installation Art

Speaking of installation art, along with the development of urban culture, more and more installations are filled with people's lives, some become commemorative "Zhacai Yingjing", and some are experimental art defined as "public" for exhibition requirements. As a category of art, installation

art focuses on experience and perception compared to traditional art forms. It is generally expressed in a specific space that stimulates multiple perceptions to express a certain concept. Sometimes in order to break the inertial thinking of the audience, the factors that trigger the perception are often consciously exaggerated, strengthened or alienated. When the human sensory organ receives the information, it will inevitably obtain a "sense of pleasure", so that its emotions can conform to the creator's intention conversion. This is a subtle interaction between the installation art and the person. The "perceived experience" is the subjective feeling after the interaction between the visitors and the installation art. When the audience enters a new space, the first thing that attracts visual attention is the art form of art orientation and emotional education. This is because the meaning that the creator wants to express is more easily communicated with the audience through the form of installation art. Professor Sauter of Berlin University of the Arts said that "There is no set form for inspiration. The art comes from what you see when you open your eyes, whether it's the reflection of sunlight in a glass of water or the graceful swimming of manta rays in the ocean." The experience of art is undoubtedly based on the audience's own experience and cognition. However, for each person's life experience, the perceived impact is not the same, which is why the installation art is enduring. The perception experience of installation art is based on the extension of the audience's life experience. It creates an environment that can accommodate the audience's aesthetic needs and encourage audience to convert from unconscious visits into active feelings in a limited space. [2] The triggering of this kind of feeling requires the audience's mental collision and physical participation, and also uses all its senses: including hearing, vision, touch, smell, and even taste, making the audience an indispensable part of it.

B. Thinking Expression of Installation Art

The collision and integration of the multi-cultures in the modern world has led to the gradual expansion and improvement of the demand for cultural aspects. As a part of people's living environment, installation art gradually shows its role in satisfying the public's psychological and spiritual needs for the environment. The art of each era has its own unique cultural connotation and performance characteristics. Usually, the art of installation conveys the aesthetic value in the form of social culture, guiding the aesthetic trend of the public, and the continuous improvement of social culture also makes the installation art to a higher level. In this process, the first thing the artist has to face is how the creative content can be expressed and understood under the context of the times. So what exactly is the real installation art and what is the grandstanding garbage? Some devices themselves do not necessarily have any meaning. Xu Bing said in an interview that "it is a great carrier that can absorb, allowing you to add meaning from different aspects." Sometimes installation art is just a means of artistic exploration as an artist, providing a starting point for thinking and exploration, so that people can continue to think along this direction. Traditional art is aimed at aesthetics, bringing people a sense of sensuality and spiritual pleasure.

The audience often has a strong subjective feeling and emotional experience, and is placed outside the work to observe and evaluate. It's an experience of seeing things in "my own way". The installation art mainly borrows a time-space method to freely and randomly shape and gather materials as media, and to extend and transform them in disorderly or orderly shapes and volumes to create an artistic space so that anyone is free to enter and participate in and interact with each other. It is a comprehensive display art of "site + material + emotion" [3].

IV. THE ATMOSPHERE LINKAGE OF THE PERCEIVED EXPERIENCE IN INSTALLATION ART OF THE EXHIBITION SPACE

A. Olafur Eliasson's Artistic Approach

Many artists have expressed their understanding of human nature in their works, but Eliasson is able to "digest" this complexity in his works. He is full of confidence and love for life, and believes that human nature can be changed through the perception of installation art. Olafur Eliasson is a wide-ranging visual artist who uses media such as installations, paintings, sculptures, photography and film to create. "Available" has always been the concept that Olafur Eliasson has been emphasizing. When experiencing his work, "Do not only use your own eyes; you can call all your senses, or even replace your eyes with your skin and replace your skin with your eyes." Eliasson emphasizes the importance of perception in the perception of the work, using the body to watch, touch, listen and measure the world. People's body can make changes to space. People's feelings are not only at the level of thought, but also have a substantial sense of touch. This is what he repeatedly proposed, "We are not 'outsiders' in art and the world." Silence is also a display attitude. His works always arouse people's spontaneous thinking and awaken people's perception, and most of his works are changing, occasionally or temporarily. And different from the traditional calm viewing mode, Eliasson's works usually require immersive participation of the audience. Most of the time, the audience needs enter the work and integrate himself with the work. This kind of interaction is essential to the realization of Eliasson's works, otherwise the beauty of his works will be difficult to show.

In 2003, Olafur Eliasson created a "Small Sun" in the Tate Modern Art Museum. An empty exhibition hall is hung by a round of warm yellow "Sun" ("Fig. 1"). The moment the visitor stepped into the exhibition hall, the closed space was filled with fog, creating a scene of apocalyptic redemption; it is also like the sunset on a distant margin, which makes the viewer unable to come to his sense for a long time. In this space, installation art has become a social event, blending racial, class, and political dissent. Through the "Sun", visitors are tolerant of each other, just as the weather is something that the whole society can share, and thus different perspectives can be tolerant. ("Fig. 2")



Fig. 1. The "Small Sun" installation.



Fig. 2. Audience interaction.

B. The Atmosphere Connection Between Space and Art

The extreme treatment of installation art space design is to integrate with the exhibition space itself. It breaks the boundary between the work and the exhibition space, and merges time, space, process, and sense of place into one entity [4].

Olafur Eliasson's first solo exhibition in China, "Nothingness Is Not Nothing At All" was held at the Shanghai Long Museum in 2016. The simple and peaceful space allows visitors to immerse themselves in the world faster, talk with the artwork, combine their perception with the artwork, engage in dialogue, and participate in the creative process of this artwork with consciousness. In the process, you can find yourself. The "what you see is what you get" space approach of Long Museum makes the internal structure consistent with the external skin, and pursues the true nature of the space structure without trying to play something other than itself. The honest and frank space is in line with Olafur Eliasson's idea of installation art. In response to the space form of the Long Museum, Olafur Eliasson has made specific creations. The "Open Pyramid" and the "Still River" connect all the works in a logical sequence of space and create a dialogue with the space. ("Fig. 3") When a visitor enters it, it is like reading different chapters of a book, walking through different spaces, and focusing on only one work, but the mind will echo the impression of the previous work. Therefore, there will be different expectations for the next work. From different perspectives, the space forms scattered chapters, and the exhibition becomes a journey with sense of substitution. The space sequence of the exhibition hall supports the development of the story and the journey. At this time, the viewer becomes the protagonist of the story. In the connection between the exhibition space and the installation

art atmosphere, the development of the plot is grasped through visitors' own experience.

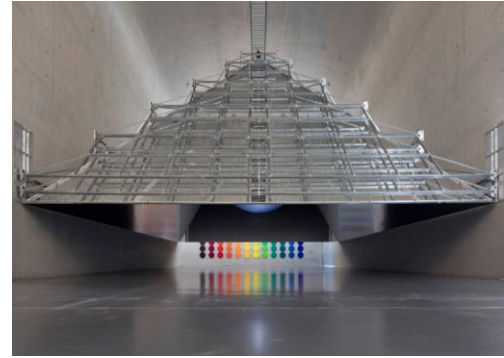


Fig. 3. The "Open Pyramid".

C. Remodeling of Perceived Memory

Perceived memory is not innate, and acquired cultivation is also very important. The viewer is more culturally sensitive to artistic installations. The exhibition title "Nothingness Is Not Nothing At All" shows that perceived memory is through a redefinition of things that have no substance. In Eliasson's exhibition, sometimes the installation doesn't necessarily appear in a physical form or in a counter-conventional form. Only by combing through the viewer's own perceptual memory can he "see" it clearly, which also means that the viewer has the ability to create "real" things through perception. When an installation art is not just a simple object, but is added into a multi-dimensional concept or even experience, the work will be more empathetic, with a richer and more diverse connotation. In Eliasson's work "Meteorite", the artist placed a meteorite found in South America in a magnetic field, making it not only attracted by the upward magnet, but also pulled by the ropes on the ground, and suspended in the air. The meteorite trembled slightly under multiple forces. The stones people usually see fall on the ground. Meteorites all appear in the glass cover of the museum. But people never realize that the meteorites actually come from outer space. This device reawakened the author's knowledge of meteorites, just like the kind of thinking or questioning when the author first knew what a meteorite was in real life. This process of thinking sometimes makes you re-examine how you see the world around you. Some works are so abstract that they are sometimes difficult to understand. In the "Still River", the ice block device condensed by the turbid Huangpu River changed people's inherent impression of clear and transparent ice, not only showing the passage of time, but also the problems of the environment and pollution. ("Fig. 4") People sometimes have the illusion that they can't change anything. The inherent cognition allows human beings to be passive only. Eliasson stimulates the "goodwill" of human nature through the artistic expression of installation art, reshapes the viewer's perceived memory, and thus obtains the idea of transforming people.



Fig. 4. The "Still River".

V. CONCLUSION

The installation art is not only a transformation of the exhibition space, but also a remodeling of the viewer's perceived memory. As an artistic behavior, it creates a spiritual resonance with the viewer through the context and concept of the exhibition space, and guides the viewer to create "reality" through thinking. Olafur Eliasson's installation art is not only an unknown creation, but also a redefinition of the known. It is a re-examination of the way the world around people is perceived through a perceptual experience. As Cai Guoqiang said, there must be personal opinions on the attitude and concept of art. Therefore, the joint connection of installation art and exhibition space gives the atmosphere and environment perceived by the viewer. What is to be shaped is the viewer's re-cognition of things, so as to provide them with a new perspective and new understanding, develop their own thinking habits, better interpret artistic installations, and also provide a certain reference for the exhibition space. It is also the significance of the unremitting exploration of contemporary artists.

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