

Transmission and Reconstruction of Artistic Concept: From Artist Studio to Museum

Yiqun Ding^{1,*}

¹ *University of Melbourne*

* *Corresponding author. Email: yiqund@student.unimelb.edu.au*

ABSTRACT

Concept is the essence and the source of vitality in contemporary art. By using visual language, artists explore society and history based on their own emotions and consciousness. The curator's responsibility in the process of curating is to establish a bridge between artists and audiences, introduce a new perspective, and clarify the concept of the art to create new ideas. When the art project finally appears to the audience, through their own experiences, moods and other differences, the audience project their aesthetic onto the work, resulting in a fusion of horizons, which ultimately enriches the concept of art and is also a recreation of art.

Keywords: *Conceptual art, Curator, Aesthetic projection, Vision fusion.*

1. INTRODUCTION

1.1. Conceptual art

Conceptual art emerged as an art school in the United States in the 1960s. The term "conceptual art" was first put forward by American artist Edward Kienholz in 1960^[8]. The emergence of conceptual art provided a new direction for postmodern art, which was to create art from concept and thought. "Minimalist" concept artist Sol LeWitt gave a clear overview of concept art in his article in 1967: "in concept art, thought and concept are the most critical aspects of the work... All plans and decisions have been made before hands-on, and hands-on production is just a routine. Concepts become machines for making art. Such a definition makes contemporary art more and more philosophical"^[4]. At the core of conceptual art is incorporating the creator's ideas into the art creation itself. Concept is not only for aesthetic purposes, but also to reflect the importance of thinking and paying attention to the meaning of a work of art.

1.2. Concept

Mainstream contemporary art consists of a small portion of abstract art and more than half of the concept of art. The essence of art lies in the idea, not in tangible substance or appearance. What is a "Concept"? First, the pertinence of the problem needs to be considered. It refers to the relationship between contemporary culture,

reality, spirit and art. Secondly, the intelligence of feeling. A concept is not an idea or a thought that can be expressed in words, but the level of thinking and expression that people show in their perceptual activities, which are full of the perception of art, the Zen of life, and the wisdom of life.

1.3. Conceptual

In the broader sense, "conceptual" is different from "conceptual" in contemporary art. As a general term, "conceptual" refers to an attitude towards things and even the view of society and culture. Therefore, it is an integral part of all spiritual activities and the process of collecting all knowledge. The concept of contemporary art is derived from the term "concept art". It is a rebellious move in the pursuit of the modernist art form. It emphasizes the participation of consciousness or personal spiritual perception based on art form language. Duchamp, who plays a decisive role in the development of conceptual art, believed that the idea of an artist is the root of work, not the so-called tangible material medium^[5]. Sol LeWitt further elaborated that "for conceptual art, thought and concept are the most crucial development direction, and all plans and decisions have been completed before practice."^[13]In essence, pure conceptual art is dematerialized, or even devisualized. It is precisely because conceptual art pays attention to the present, thinks critically about the reality, intervenes in society, makes art happen and pays close attention to the people's inner experience, it has

become a vital and creative component of contemporary art.

2. THE CREATION OF ARTISTS

2.1. How to create conceptual art

Conceptual art is neither in search of surprise nor sensationalism in content, nor empty or powerless in content or form, but in seeking to express through objects and time, it breaks through the limitations of the original form and meaning of things, and offers new meaning through the reconstructed context. In analyzing the post-modernism artists' creative route, the concept of seeking creative significance in the context stimulates artists to examine life in a more careful and strategic way to create new sources of creative inspiration^[11]. In order to express ideas well, artists usually use their logic and experience they are used to in daily life to express different meanings through splicing, misappropriation and transformation of different objects, and to deconstruct the original meaning of objects, so as to present greater meaning in the reconstructed context, far away from the established experience and understanding. As a result of this visual and psychological strangeness, the audience will be inspired and compelled to reacquire the new meaning of the object in the new context the artist constructed. This process of "misappropriation" and "transformation" is the artist's exploration of the new definitions of things that we normally encounter and reinterprets traditional life experiences with creative methods. In addition to conveying the concept, it also realizes many artistic functions that are difficult to achieve by traditional artistic means.

Works of conceptual art, in terms of expression, are not confined to the natural forms of objects, nor are they limited to the traditional light-and-shadow design to show the texture of pictures or objects^[9]. Instead, they try their best to reconstruct the objects or images, treat various mixed spaces as inclusive and abstract space, and extend the imaginative space of works. The purpose of the content of these works is no longer to regard whether the things expressed conform to the traditional aesthetic taste, but rather to offer a fresh experience for the audience and enrich the symbolic meaning of the works through the subjective structure of the creator. With this "concept" of art, the artist's creation will have a greater freedom and independence to express ideas and attitudes, which in return will help the creators express their ideas and emotions more incisively and vividly. The concept is not nihilistic, nor is it possible for artists to deliberately amplify their thoughts and emotions^[17]. The depth of the conceptual meaning cannot be used as a standard to determine whether a concept is the good or bad in the contemporary context. Being close to reality and having real reflection significance for the current social life is one of the

essential elements of the concept. Authors can use this concept to describe their perceptions of a particular situation in life, to critique a particular social phenomenon, to discuss the psychological reactions caused by the temporary emotion staying in something, and to analyze a judge's discussion. The existence of the concept itself is a kind of enrichment of artistic works, making the meaning of works more complete and more vital. Furthermore, concept serves as a vital link between contemporary works of art and the public.

3. CURATOR'S CURATION

3.1. Change in curator's identity

The early art curators were mainly art critics and scholars. They served as "guides" in collecting and appreciating art in the art market. They have a professional art theory foundation; artists create art, curators are responsible for organizing artworks, using the theme to connect artworks in an orderly way, creating a specific context for artworks, bringing them into a particular space order or narrative logic, and positioning artworks, to create artistic value.

With the modernization of society and the evolution of art history, the aesthetic function of contemporary art has shifted to the power of the concept, and art creation has established a strong relationship with social issues and cultural development, which requires higher standards for art curators^[15]. During the planning of exhibitions, art curators should have the academic foundation to assess the overall situation and considers the latest state of art development. In addition, they should have unique insights and keen observation, feel a sense of social responsibility and mission, pay attention to the hot issues in contemporary art practice, create new artistic concepts, and generate fresh artistic contexts. As a result of curators' efforts, art is presented in a diversified manner, and it may establish a deeper relationship with people, raise their awareness of participating in society from a variety of viewpoints, and actively take part in the creation of art.

3.2. The role of curators

Conceptual themes with life meaning are the soul of curators, and curation plays a vital role in the current art museum exhibition. In many cases exhibitions gain influence because they have an excellent curating idea with practical significance, highlighting the curators' experimental and pioneering artistic ideas. The key is what the curator wants the audience to see and what messages does the curator wants to convey^[1]. In the process of exhibition planning, the curator must select several different ways of explaining the same issue and will instil his own opinion into his audience to the fullest extent, which is the reason for knowledge release^[12]. The concept of curation can no longer be

limited by the types, time and ownership of the exhibitions but it has become a new form of artistic expression.

Academic knowledge is not universal. How to make a professional art work known, remembered and even after tasted by the general public? How to tell the story of art and exhibition? Information needs to be transformed into a exhibition narrative language understood by the public. The curators should find a good strategy to "turn the profound into the plain", complete the decoding process of art and exhibition information using simple terms, grasp the narrative text of the exhibition, and examine the content in all texts, including educational programs^[10]. In addition, the curator can arrange decoded art information, which is often multi-dimensional, and combine them in several ways to stimulate more inspiration. The narrative language of the exhibition is primarily linear or fractal juxtaposition. As the primary component of the exhibition, the multi-dimensional information of the artworks will be arranged orderly by the curator according to the exhibition's logic in the process of exhibition arrangement, taking one or several categories of information to dispel its multi-meaning and help to convey the theme of the exhibition.

3.3. The use of curators' concept

Curators also contribute to the context of contemporary art. Context comes from construction, but the original discourse is inseparable from the background of art history. Therefore, curators need to present meaningful themes in the current pedigree of art history, and combine with the research on the current scenarios of contemporary art. Curators should always be conscious of importance of historical context and make linkage to contemporary relevance. Of course, the creation of context is closely related to the curator's new interpretation of the topics inspired by the exhibition from a new perspective. Without creative interpretation, there will be no new meaning^[16]. On the other hand, without the context of art history and art context, the significance and value of works are uncertain and lack evidence. Therefore, it is required for an curator to create a compelling and novel artistic context for an excellent contemporary art exhibition.

The curator is also the creator of the concept of the artwork. Although the artist gives the primary concept of the work, once the work leaves the artist's studio, the concept is in a relatively free state. In different exhibitions, depending on the perspectives and contexts of art history, the same work can reveal different values. If the exhibition's artistic context and interpretative angles are different, the same work will convey completely different meanings. To a certain extent, curators play the role of art critics to provide added values to artworks. More importantly, with the

exhibition as the carrier, curators can also become the creators of new meanings and concepts. Curators can start from a fresh perspective and analyze the existing works of art and artistic phenomena. Curators' views can have a major impact on people's existing understanding of contemporary art through generating new critical discourse through exhibition and planning concepts.

4. APPRECIATION OF THE VIEWER

4.1. Aesthetic projection in art appreciation

In the process of art appreciation, when the appreciating subject is faced with exquisite works of art, often without time for reasoning and reflection, he immediately begins to merge with the works and enter into the world represented by them. An aesthetic experience of this kind is characterized by a subtle psychological operation and aesthetic projection mechanism employed through active recreation of art appreciation subject. The so-called aesthetic projection is a psychological function in which the subject transforms personal memories, knowledge, personality, expectations and emotions into a subjective schema and transfers to the object in order to conform to his subjective schema and integrate himself with the it. Therefore, art appreciation is not a passive activity, but involves active input and creation^[7]. As a result, in the process of aesthetic Appreciation, the appreciating subject turns his spirit into a subjective schema which is then projected onto the works so that the works reflect the individuality through a process of recreation.

4.2. Fusion of Horizons in art appreciation

The fusion of horizons involves intuitive association and imagination dominated by the content of the picture, which integrates the historical horizons of the painting with the recipients' current expectations^[6]. It results in an extension and expansion of ideas. Because the meaning of aesthetic object or artistic symbol takes on the characteristics of time, region, nation, class and history, it is easier to integrate with the expectations horizon of the receiver, thus producing the resonance of self-consciousness to some extent; however, because the social and historical conditions of the author and his works may not identical after all, the recipients may, depending on their level of resonance, instinctively mobilize their own food culture complex, sex culture complex, life and death culture complex, folk culture complex, and the aesthetic representation world, aesthetic schema world in the aesthetic subconscious^[3]. In the world of aesthetic images, the corresponding process of association and imagination is unfolded, so that the concept of the work can be enriched and expanded under the guidance of the tone of the picture, producing an idea similar to that of the original artist,

and finally the viewer's understanding of the fundamental concept of the work^[2]. The other is the process of epiphany, association and imagination dominated by the horizon of expectation, which integrates the opposition between the social horizon of the work and the individual horizon of the receiver, modifies the concept of the work itself, and expands its significance. A creative literary work and its meaning are mainly developed through this process of horizon fusion. When a text horizon deviates from the dominant horizon of expectation in content and form, there will immediately be a confrontation within the horizon. However, the innovative concept and its meaning will cause a great shock to the aesthetic unconsciousness and aesthetic subconsciousness, which determine the horizon of expectation for the receiver^[14]. Those who are determined to innovate in the receiver will have a significant impact. It will wake up suddenly in the epiphany, produce a fusion of opposites and unity of horizons through process of new association and imagination, and affect the expectation horizon of the entire society, to promote the innovation of aesthetic appreciation and art appreciation while enriching and expanding the concept of these innovative works of art.

5. CONCLUSION

This paper first discusses the idea of the art concept. The concept is defined and analyzed, and then from the artist's creation to the curator's curation and the viewer's appreciation, three stages are analyzed to illustrate the transmission and remodeling of the artistic concept. The artist's creation stage describes how to create conceptual art and describes the content and expression of conceptual artworks. In the stage of curator's curation, it first explains how the identity of a curator changes with the transformation of art; then it describes the unique role of curators in an exhibition; ultimately, it summarizes that curators create new perspectives for expressing new ideas of art through creating context. In the appreciation stage of the viewer, it describes the fusion of aesthetic projection and vision of art appreciation, which show that the viewer not only produces personal ideas but also recreates works of art. In all three stages of art, from the artist's studio to the museum, the concept of art runs through it, which is a kind of transmission of ideas and a process of constant remodeling. After being presented to the audience, and then spread by them, the concept of art has been completely transmitted, during which different ideas collide.

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