

# How do Artists Express Their Personal Emotions via the Contemporary Exhibition Space?

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**Abstract:** In this article, I will introduce the definition of space field in the context of contemporary art, and explain my understanding on the definition of contemporary art exhibition space. The purpose of this article is to study the influence of the space field on the works of artists. I would like to discuss and explains the concept of space, natural space, and urban space and to demonstrate the relationship between contemporary space field and the connection of the artist's emotions and the important influence of the change of the field on the expressiveness of the artwork.

**Keywords:** Space; Field; Emotion; Connection; Artist

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## 1. Introduction

At Venice Biennale, I visited various forms of artworks from different countries. I found that many interesting works of art were not only displayed in closed indoor exhibition halls, for example, some of them were displayed in gardens or waste factories, or even floating in the air which were more attractive and attractive to me compared with the works in the exhibition halls.

## 2. What is the contemporary art exhibition space ?

Part 1.

The existence of space can be divided into cosmic environment, internet space, thinking space, mathematical space, etc., all of which belong to scope space, what we are talking about here is not these physical spaces, but the new cultural space since the 21st century - contemporary art exhibition space, which mainly refers to the main area in the space that is responsible for art exhibition and audience activities, which is the basic space for artists to convey their emotions through their works, and also as the carrier of various art museum exhibitions and audience activities.

Part 2.

“If we regard art practice as the reconstruction of a kind of life relationship, it will inevitably move towards its space and group, and become a proposal for the possible space. The artistic creation of these different concepts forms various spaces, but they all imply a new species of space, which will inspire more new living spaces.”<sup>[1]</sup>My understanding of this is that compare with traditional art exhibition space, the contemporary one create a more open and freedom space. When people visit the exhibition and understand the works, they are no longer bound by the traditional educational organization, but constantly move from museum, art gallery or gallery space to open space.

From my perspective, the art exhibition space is an emotional impression which has a strong perception and cognitive function. Different physical spaces have different rich spiritual connotations. The natural or artificial spatial form around people makes people's instinct perception and positive or negative interpretation, bringing people different emotional thinking and feedback.

## 3. The works of art in natural space - Land Art

Part 1

Land Art” is one of the most important schools in Contemporary European and American art. Its most special feature is that it

takes the surface, rock and soil as the original materials of artistic creation. According to the general view of the west, The main reason this new aesthetic form with nature as its core is that “globalization will not stop the global ecological crisis” In order to arouse the consciousness of global environmental crisis, the aesthetic dimension of human experience has its place”.<sup>[2]</sup>

No matter in creation or appreciation, Land Art is really moving towards nature, and it is also an art form with nature as the direct material. Because in Land Art, “heterogeneity of materials has become a possibility.”<sup>[3]</sup>Not only the nature earth materials (including forests, mountains, rivers, deserts, canyons and plains) can be used as the materials of art works, but also the stone pillars, walls, buildings, relics and other creations. one of the most well-known Land Art work is Robert Smithson’s “Spiral Jetty” , which is located at Rozel Point peninsula on the northeastern shore of Great Salt Lake, it is a huge 1500 × 15 foot spiral formed by black basalt, salt crystal, soil and flood (seaweed). Another example, Walter De Maria’s work “The Lightning Field”.

#### Part 2.

Meanwhile, I researched about British artist Andy Goldsworthy, who advocates combining human shapes with the natural environment to express his belief that people and nature should cooperate. Most of Andy’s works are created in the natural environment and coexist with nature. Therefore, the time has become an important part of his work. Different time, light, and weather bring his work to different natural spaces. Goldsworthy said: “I enjoy the freedom of just using my hands and “found” tools--a sharp stone, the quill of a feather, thorns. I take the opportunities each day offers: if it is snowing, I work with snow, at leaf-fall it will be with leaves; a blown-over tree becomes a source of twigs and branches. I stop at a place or pick up a material because I feel that there is something to be discovered. Here is where I can learn.”<sup>[4]</sup>He successfully placed his personal feelings in the space of the whole nature, so that his mind and body are integrated with the nature. Every leaf and stone in the nature is the emotional sustenance of his works. His work is sensitive to changes in the natural environment.

## 4. Artwork in urban space -Gallery Space

In modern city, as the most important presentation space of art, art gallery not only has an important impact on people’s life and thoughts, but also is a measure of social civilization. With the development of diversity, the boundaries of art are becoming more and more blurred. Whether it is painting, design or media art, they are developed on the premise of satisfying their own happiness. Therefore, the provision of people’s living standards determines their own demand for quality of life and artistic culture. People’s mood and mentality will fluctuate with the influence of the surrounding environment. As a space carrier, the art gallery carries the audience’s understanding or rejection, resonance or antipathy and other emotions. If the traditional art gallery is only the exhibition space of works of art and pays attention to the visual and auditory effects, then the contemporary art gallery is the psychological space of the audiences, because they pay more attention to the psychological activities of artists and audience, so that participants can be in the atmosphere of art and feel the impact and enjoyment brought by art.

#### Part 1.

The space of gallery change will make people instinctively produce psychological response. Colombian artist Doris Salcedo’s installation *Shibboleth* doesn’t display in a normal form at Tate modern indoor exhibition hall, by contrary, she creates works by expanding the space underground, with the negative shape of a huge crack. Doris Salcedo works with her team. They cut from the entrance of the exhibition hall and made a huge zigzag crack towards the front, which is longer than five football fields. The entrance of this installation is narrow and shallow, and then gradually widened and deepened. Finally, you can see the underground broken rock and exposed steel bars. The whole work is the expansion of the exhibition hall space. It is as full of impact as the products after the earthquake. People shuttle around the cracks, making this installation work one of the most interesting and interactive works in the exhibition hall.

The title and form of this work clearly convey the author’s creative idea, involving a series of topics such as wealth, nationality, religion and country. Doris Salcedo said: “I hope to use this work to express the destruction of war to our homeland, as well as the pain and mental pressure felt by vulnerable groups in the context of globalization. The cracks on the earth symbolize the separation and isolation. When people stand at the two ends of the cracks and look at each other, they will definitely feel the distance and difference between each other.”<sup>[5]</sup>

#### Part 2.

Japanese female artists Chiharu Shiota conveys personal emotional experience through the creation of environmental atmosphere in exhibition space. Personal experience is the starting points for her work, the topic such as disease, suffering, and death. I researched her artwork *During Sleep*, 2002. In this piece, the bed is the place where people stay for the longest time. Many people are born here

and die from here. The bed contains people's understanding of life. Since Chiharu Shiota was deeply afflicted with cancer, who was particularly aware of the bed. Chiharu said: "When a person gets cancer into award, many people around him will slowly die. At the same time, in obstetrics and gynecology. There is a constant new life born there. I have the experience of being in it, so I feel that the world I see is wider."<sup>[7]</sup>The black yarn around the bed weaves the fear and uneasiness, and the people staying in bed are like the epitome of people coming from death to death. Through the creation of this art piece, the artist conveyed to the audience the emotions of uneasiness, fear, and contradiction that she felt about the image of "bed".

Her work is a good illustration of the relationship between the exhibition space and the artist's emotions. People are born with the instinct to understand emotions from the environment. The form of space is the spiritual aspect of human instinct perception and the realisation of emotion. The premise of dialogue and communication between people and the space must be people's perception. The characteristics and impressions in specific spaces are closely related to people's emotions.

#### Part 3.

Martine Feipel & Jean Bechameil's artwork *Le Cercle Fermé* (2011) joined the Venice Biennale in 2011. The theme of the work is to discover the significance of finding a new type of space. This new form of space breaks people's previous understanding of the concept of exhibition space. Artists believe that this is not a subversion of space, but an expansion of space. This new kind of form makes people to think about and explore the rich meaning under the environmental representation.

At the same time, *The Le cercle fermé* reflects the artist's thinking on the meaning of space and boundary. This artwork is not focus on to create a visual effect which is different from people's traditional understanding and thinking of the space, but also trying to touch people's mind's perception of the current environment through the creation of the environment. Here, the artist breaks the traditional definition of the boundary, and the distorted environment makes people's psychology touched.

## Conclusion

The research and discussion on the topic of space is endless. In the contemporary period, artists have been constantly innovating on this theme and expanding the possibility of artistic expression. The writing of this article hopes that people will have more insights on space art, so that the majority of art college students and artists will pay attention to the close relationship between space and artistic creation.

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