

Q Does local artwork become open to global interpretation and lose their meaning when placed inside a global gallery space? Does this mean that the thought is filtered and by whom?, before it is displayed for public view.

Art has greatly affected the world we are living in. There are different forms of art and that mostly defines the importance of it such as if its an architectural building, clothing, sculpture or the reason why it was initially created. The words good or bad, are themselves very subjective. This means that there are many factors that affect understanding the deeper meanings of art. These are defined by various factors such as Phycology (study of the human mind), the environment (the external naturally caused factors that a person stays in), the culture, the education achieved by an individual, the lifestyle even so that the species play a huge role in terms of what the artwork could mean. Meanwhile, the meaning also changes by what an individual thinks is significant in his life. Factors such as the environment, history, cultural norms, and lifestyle can be indicated to the global aspect of an artwork, therefore, reap different meanings. If we study the work of Huma Mulji where she exhibits taxidermy of a camel we come across how her work backfired due to the way the Arab world presumed it meant and therefore she had to remove it. Considering that this work was shown in various places and this was the first time this work backfired in such a way we can understand the way she being a Pakistan based artist understood the meaning different than those who saw the work. Therefore a single work can reap different responses. However, does this mean that artwork may not be perceived differently by individuals living in the same place? I believe that this may not necessarily be the case as different factors could also be formulated within the same culture that affects the way an individual may think of an artwork different from others. These include factors such as education and lifestyle, such as a Jackson Pollock painting being viewed by a person who isn't aware of its history or the purpose, may not have the same response to the artwork as someone who does. To understand this better we can think of Olafur's work who brought icebergs from Greenland Fjord to London and placed them on the streets for everyone to interact with. People in London's response would

have been extremely different than if this work was rather placed in Fjord. Therefore individuals from Greenland may not have the same understanding as someone from London therefore different views and understandings can be portrayed. This helps conclude that different individuals with different experiences of life are more suitable for having different interpretations of the same artwork despite different global perceptions are equally capable of understanding the difference of what that particular art could mean. This makes one think of two things, then, who decides what an artwork means or portraits and what measures could be taken to preserve those understandings of it? How necessary is it that artwork is associated with an idea of understanding of an artwork?

The artwork usually belongs to the artist or the person who further buys it. These may include exhibitors, collectors, The artwork is a collective belonging or a rustle between the artist and the buyer, therefore, stating that art belongs to both these individuals or parties it becomes clear that they take the decision of what the work should mean. There is no firm boundary on who is more capable of deciding what the artwork should be, however, it is estimated that an artist is more capable of making that decision. All necessary decisions are usually taken before the work is produced however this also changes either when the work is re-exhibited in a different place or if the work doesn't go according to what the initial purpose of it was. An artist, therefore, usually exhibits his work with an artist statement.

This is a piece of paper that describes what the artwork shows and what the artist intended by making it. However, in some cases, the work may backfire which was not necessarily perceived by them. This usually occurs when the viewers collectively have the same perception of the work since the artist statement isn't necessarily read. In such scenarios, the artwork is removed from the gallery space until it is altered or replaced to give a clearer idea of the message given by the work. This usually happens when the artist is showcasing their work in a place they are not fully aware of in terms of the way individuals think, in comparison with work produced in a country they have been living and thus know more about the place. The artist, however, does not need to replace or alter the work if both the parties are equally content or whoever has a higher stake with the work is content with the newer

interpretation as to that they pondered over previously. Hence, it is extremely important to revisit the same artwork to understand what it is portraying itself to be when placed in different scenarios.

This further makes one realize how important it is for an artwork to have a meaning and how would this affect the work itself. I believe that everything is meaningful yet meaningless when placed inside a specific scenario, Internationally or in a local context. Associating meaning with a frame of work would help an individual understand the work better and therefore critique it in a way which is helpful to him and other viewers. Art has always been created with a purpose, without this the creation of art would rather be impossible. This yet does not mean that a work created without meaning would be useless, just not necessarily possible.

The meaning of art can be divided into various parts of the globe. This could be understood by studying art produced and therefore understood by different people living in different circumstances along with the role of History and culture portrayed in it. A good example of this could be taken from Impressionist art which is associated with France and therefore French artists would have a higher understanding which would lead to a better understanding of the context compared to artists in Afghanistan or Turkey which are known for their waste study of oriental rugs and carpentry, vice versa (generalizing these statements while ignoring individuality.) This could also be broken down into individuals living in the world as separate entities and these preferences.

However, as the internet easily available everywhere, all sorts of global information and therefore it can easily be carried from one area to another, therefore this blurs the differences of culture and makes the world into a single bubble of connectivity. Hence, it is easier to learn numerous skills from various parts of the world from the best influencers no matter where they may be. Thus this helps to bridge the gap. This makes one think if the culture of an area even matters the same way it did before globalization.

Here I would talk about the Bauhaus school of design since it is the highest regarded one in this era. It started as a movement during the 1919s in Germany soon after the world war one and one of the reasons

for this to begin was as artists began to believe that people don't deserve beauty, therefore, there is no reason to create it. It was a very practical way of thinking about things and therefore the idea revolving around it was to produce purposeful objects that may convey a message by doing the minimal amount of effort. It is what leads to what we call modern art today. It is an attempt to bring art closer in context with the reality of everyday life helping individuals to relate with it. This was done by focusing more on the principles of art which include balance, harmony, rhythm, movement variety emphasis, as well as proportion all of these in play with one another, is what is considered a good work of art today. This can only be achieved if elements of art including line, shape form, colour, texture, value and space are carefully examined in context with the principles of art mentioned above. This is when all context is removed from an art piece.

Balance is how all various elements of art intertwine with one another in an attempt to create a visual weight over an image to help the eyes penetrate over the painting and therefore notice everything there is in a painting rather than the eye being stuck to a single part of it. If the balance is not equal the work would create a tension of unevenness, therefore, chaos, this is then the artists choice if he wishes for the chaotic balance to stay or be altered as per the context. Balance is achieved by forming a uniformity between the placement of other elements.

Harmony is the ability to create evenness in the entire body of art when brought in together. This revolves around taking different parts from the whole body of work and by bringing in other elements of art create a feeling of connectivity and visual understanding between them. This can also be imagined as the same way a puzzle works or different parts of a story that join together to tell the same story. This helps bring peace and a better understanding of the visual.

As the two of these seem rather similar to one another it would be crucial to understand the difference between the two, harmony and balance which is that harmony refers to the opposite sides of the bigger picture while Harmony works in the bigger context.

Rhythm refers to the movement in which the visual is seen. This is usually shown by using lines which again use the elements of art to form themselves. These lines may be thick, thin, wavy, zigzag or straight

depending upon the nature of the movement that they wish to create. These further help the viewer's eye to follow a path until they reach a particular point on the image or leave it.

Proportion refers to the size that one particular thing in an image has in relation with other objects with an association to their size in reality. This helps understand how near or far something is to the artist's eye. This may also refer to the angle from where the artist is working. To understand better you could notice that grass painted larger than a ball placed forward in a photograph may mean that not only is the grass closer to the camera but also is it placed on the ground.

Variety is the diversity of various sorts of elements brought in contact with one another to create art. These include various possibilities produced by various compositions produced by using the same elements of art. Variety is usually used to break uniformity or tackle a greater context that might not be possible without variety. It helps add suspense to the work.

Emphasis is the other principle of art that revolves around the idea of using visual elements in an attempt to bring more focus to one part rather than the other which is attempted by using various elements of art.

At this point, I believe it would also be crucial to visit the definition of art as placed forward by the institutional theory of art which was presented by Arther Danto who was accompanied by George Dickie in presenting this theory in 1974.

It suggested that art could be classified as art if something has been carried out by various stages of history and therefore has been provided for us on an institutional platform. Secondly, this also outlines that art can be classified as art if individuals in an art institution or similarly belonging to the art world have provided the work with the status of it being called a piece of art and therefore the work has left a greater impact on these individuals. These are works that are widely appreciated by a wide audience in an art space. This means that art can only be seen as art if it is beautiful, manages to get the attention of viewers who belong to art institutions or the art world, or if it is an artefact carried and presented to us over time.

However, upon closer examination of these points, there are some questions that may formulate in an individual's mind. Primarily, if a pretty

painting, photograph or sculpture is produced however it lacks the factor of being appreciated by the audience would it be considered art? Or in a similar manner if work is produced and placed in a gallery that individuals love despite its disgusting appeal would that be considered art? Secondly, if there is a historical affiliated piece that has not been placed inside a gallery but rather has only been found yet outside of it would that not qualify as art?

Oswald Hanfling questions this theory by asking that work produced for personal use which is never shown to a second party would it be considered a piece of art? And in this context, many individuals have stated that the one producing it belongs to the realm of being considered an artist which means that it could still be considered art. However, this further complicates the theory by starting an argument by who can or can not be a part of this art world and what is the qualification needed in order to be one? How and what makes an individual an art critique and what is the job of one doing it? The lack of classification leaves us in a state of blurred boundaries and finding an answer becomes difficult.

It is also suggested that art can be explained by three other reasons from the first idea revolves around Immitationalism. This is an attempt to recreate what has already been provided to us in the form of naturally occurring substances. This is usually an attempt to help explain nature better, for example, Leonardo Da Vinci, Virgin and Child with St. Anne. The second element revolves around the concept of Emotionalism. This is a way in which the artist takes full control of emotions that he wishes to create for example his emotions and beliefs about a certain aspect that has triggered them. The scream is a good example of this.

Formalism is another aspect of this theory which suggests using various forms and shapes to create visuals without a real context in order to only make a person feel relaxed. However, these three theories are only capable of combining all sorts of art to exist and do not give an idea of how art should be seen or understood.

I would conclude by stating that although there are many factors that affect what good art should be as however at the same time cultural practices still have a greater influence in creating art and this leads to us separating between global and local art. An example of this could be taken from Pakistani art and how it is influenced by miniature practices. Similarly, Turkish architectural practice revolves around Islamic repetitive

motifs. French art has a twist of classicism or realism while American art revolves around Pop Art. Does this mean that individuals living in these countries do not produce other works? Absolutely not. This merely happens due to various influencers, collectors and art museums who buy this art and therefore associate it with a regional practice. Therefore I believe that the greatest influencers in deciding what an artwork should or shouldn't be are those art collectors who buy and present this art and are even responsible for the way viewers see art as.

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(1) George Dickie, "What Is Art?" | Attempts to Define Art | Philosophy Core Concepts - YouTube

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