

The Art World: Where is it at and how do I get there?

Art as a place

Some parts of Art

Participation in Art

But first; a little something about your speaker:

- Teacher of artistic practice
- Painter
- Sociology/Anthropology of Art; interested in the role(s) and status of the artist in the wider community
- Epistemology; how Art can be known



Some established theories of Art

What is it?

- Beauty
- Mimesis
- Significant Form
- Expression
- Institution



Ted Bracey

Art and Beauty; Immanuel Kant

for Kant, the aesthetic experience of beauty is a judgment of a subjective, but common, human truth. He argued that all people should agree that a rose is beautiful if it indeed is. There are many common conceptions of beauty; for example, Michelangelo's paintings in the Sistine Chapel are widely recognized as beautiful works of art. However, Kant believes beauty cannot be reduced to any basic set of characteristics or features.

<https://courses.lumenlearning.com/boundless-arthistory/chapter/what-is-art/>

Mimesis

ART

 ARTICLE

[See Article History](#)

Alternative Titles: imitation, theatrical illusion

Mimesis, basic theoretical principle in the creation of art. The word is Greek and means “imitation” (though in the sense of “re-presentation” rather than of “copying”). [Plato](#) and Aristotle spoke of mimesis as the re-presentation of nature. According to Plato, all artistic creation is a form of imitation: that which really exists (in the “world of ideas”) is a type created by God; the concrete things man perceives in his existence are shadowy representations of this [ideal type](#). Therefore, the painter, the tragedian, and the musician are imitators of an [imitation](#),

Significant Form; Clive Bell (1913)

What is this quality? What quality is shared by all objects that provoke our aesthetic emotions? What quality is common to Sta. Sophia and the windows at Chartres, Mexican sculpture, a Persian bowl, Chinese carpets, Giotto's frescoes at Padua, and the masterpieces of Poussin, Piero della Francesca, and Cezanne?

Only one answer seems possible — significant form. In each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call "Significant Form"; and "Significant Form" is the one quality common to all works of visual art

- ression
- in the creation of
- ssive product
- n
- ilist position
- inciples in art
- nity
- y, or diversity
- d thematic variation
- ent, or evolution
- c theories of art
- c theories of art
- eans to truth or e
- eans to moral ment
- sm

Art As Expression

The view that “art is [imitation](#) (representation)” has not only been challenged, it has been [moribund](#) in at least some of the arts since the 19th century. It was subsequently replaced by the theory that art is expression. Instead of reflecting states of the external world, art is held to reflect the inner state of the artist. This, at least, seems to be [implicit](#) in the core meaning of *expression*: the outer [manifestation](#) of an inner state. Art as a representation of outer existence (admittedly “seen through a temperament”) has been replaced by art as an expression of humans’ inner life.

But the terms *express* and *expression* are [ambiguous](#) and do not always denote the same thing. Like so many other terms, *express* is subject to the process-product ambiguity: the same word is used for a process and for the product that results from that process. “The [music](#) expresses feeling” may mean that the composer expressed human feeling in writing the music or



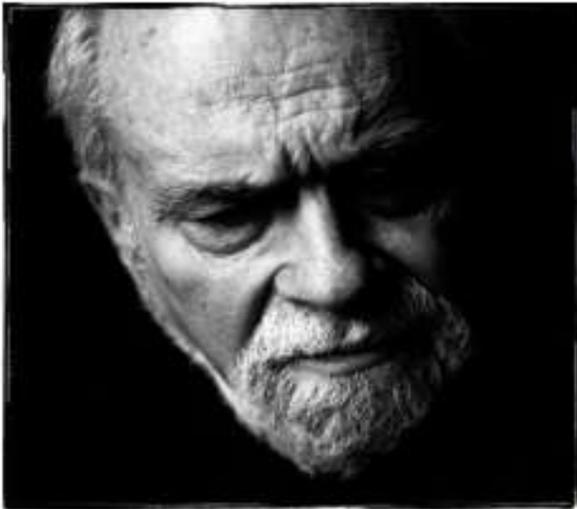
Arthur Danto(1964)

Not secure | silviaminguzzi.com/mfa/aesthetics-arthur-danto-the-artworld/

AESTHETICS OF VISUAL ART: Arthur Danto "The Artworld"



Arthur Danto, "The Artworld"



Introduction

In 1964, Danto wrote "The Artworld", an essay that changed the debate on aesthetics and art forever. Following the conceptual creativity of his European colleagues, Danto coined the term to suggest that it is not possible to understand conceptual art without the help of the artworld, that is, the community of interpreters – critics, art curators, artists, and collectors – within galleries and museums. Apparently, Danto came up with this term when he visited Andy Warhol's exhibition of *Brillo Boxes* at the Stable Gallery in New York. There he asked himself a fundamental question: What made Warhol's *Brillo Boxes* different from commercial

Brillo boxes? His answer was simple: the Artworld.

Art as social Institution: George Dickie (1971)

The concept of the “artworld”—one word—was taken up later by the aesthetician George Dickie who suggested a more complex theory of art that rested upon the institution, which was known as the “institutional theory of art.” As Dickie pointed out later, the artworld was at the heart of the institutional theory. “A work of art in the classificatory sense is (1) an artifact (2) a set of the aspects of which has had conferred upon it the status of candidate for appreciation by some person or some persons acting on behalf of a certain social institution (the artworld).” Dickie was concerned about the framework of the institution.

<https://arthistoryunstuffed.com/the-institutional-theory-of-art/>

If we see Art as a social institution, like say Family, or Law, or Health, or Sport:

~~What~~ Where is Art?

- we can see that the institution of Art is responsible for the artistic part of social life,
- that it is responsible for the production, distribution and consumption of artworks,
- we are free to observe, participate, critique as we wish,



Underwater Collective

If we see Art as a social institution,

- we can see that there are enormous and sometimes competing varieties of artwork that are all valid, though not necessarily desired.
- we can accept that various participants in Art want artworks to express emotion, communicate, depict, induce aesthetic experience or critique and displace the forces of commodification and capitalism, or represent the interests of the disenfranchised...



Gareth Williams

If we see Art as a social institution,

- we can see that this variety reflects a variety of social strata and values and norms present simultaneously in Art.
- we can recognise, enjoy and participate in one or more strata or parts of the Artworld while not liking or wanting much to do with other parts of it.

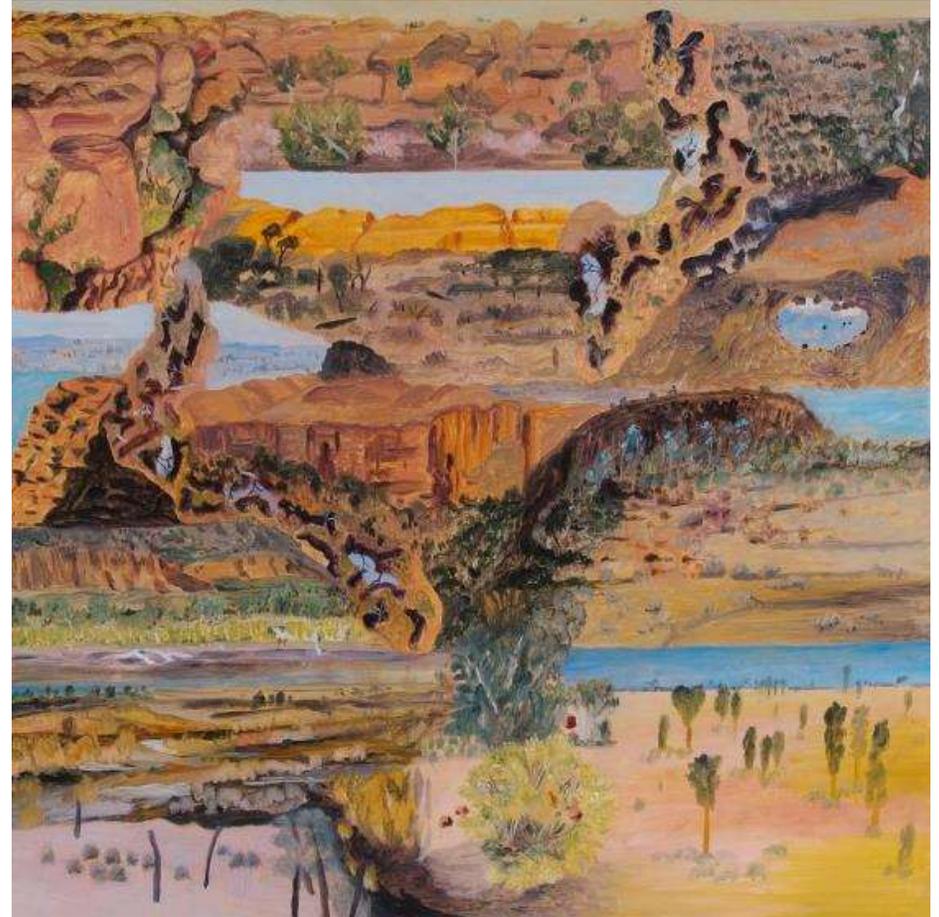


Alfred Sharpe

If we see Art as a social institution,

- we are able to see that Art is not in artworks,

but rather, the other way around; artworks are one of the parts or products of the social world of Art (in the same way that games of Rugby are products of the world of Sport).



Barbara Tuck

If we see Art as a social institution,

- we are able to understand that artworks are not defined by their possession or not, of a certain set of formal or communicative features (eg significant forms),
- but rather that they defined by their having particular social acts done to them.



Richard Lewer

To illustrate the point:

Found Object Art?

A critique of established definitions and values in Art

A resort for the untalented?

How did this become an artwork?



Merde d'Artiste; Piero Manzoni (1961)

National Contemporary Art Award 2009

Post Object Art

- attempted to bridge the gap between art and life by using art as a way to expand the understanding and critique of the human condition.



HOW INTERESTING: Judge Charlotte Huddleston looking at winning art work by Dane Mitchell.

2012 National Contemporary Art Award

17 AUGUST - 2 DECEMBER 2012

Current exhibitions

Coming soon

Archive

Current ArtsPost Exhibitions

Events

For the kids

National Contemporary Art Award

National Contemporary Art Award Conditions of Entry

National Contemporary Art Award Frequently Asked Questions

A Concise History of the National Contemporary Art Award



2012 WINNING ENTRY: PARALLEL OF LIFE AND ART BY MICHAEL PARR AND BLAINE WESTERN

This is the 11th year of the National Contemporary Art Award (NCAA) and this year the award is sponsored by our own, local art philanthropist Barry Hopkins.

The award brings together the work of some of New Zealand's most exciting and emerging artists. Numbers of visitors to the show have continued to grow, cementing it as an essential event on the New Zealand arts calendar.

The judge for the awards this year is Caterina Riva

National Contemporary Art Award 2019

Naïve Realism

- simply the way things are

← → ↻ 🔒 rnz.co.nz/national/programmes/standing-room-only/audio/2018707142/and-the-winner-is-the-national-c

 [Add to playlist](#) | [Download](#)



Photo: Provided

Dunedin-based artist Ayesha Green has won the prestigious \$25,000 National Contemporary Art Award for 2019 for a painting entitled *Nana's Birthday (A Big Breath)*. New Zealand's [National Contemporary Art Award](#) is celebrating its 20th year. Held at the Waikato Museum, the award has been a go-to place for media controversy.



🔍 Type here to search



Some parts of Art (galleries)

- Museums (often public)
- Dealer Galleries (mostly private)
- Artists run galleries (mostly private but often publicly funded)
- Art society galleries (sometimes subscriber and locally funded)
- Cafe/galleries (private)
- Local, regional, national, international galleries (small, medium, large, private and public)

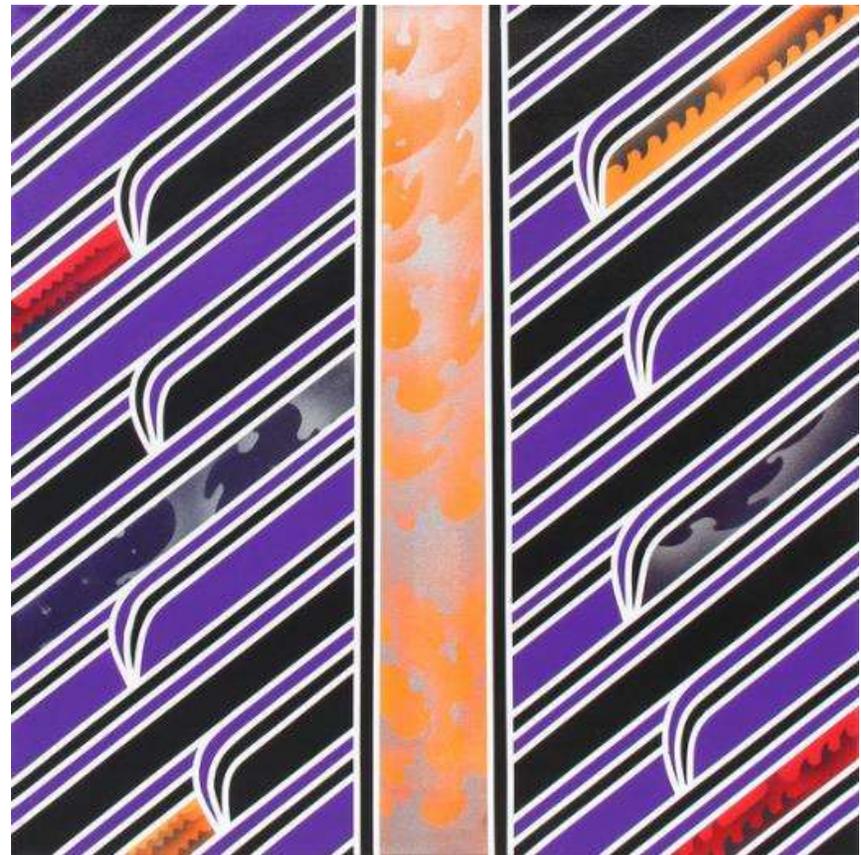


Kim Paton

Some social roles in Art

Sometimes cooperative, sometimes competitive

- Curators
- Artists
- Gallerists
- Dealers
- Critics
- Theorists
- Historians
- Collectors
- Viewers (appreciators)
- Students
- Teachers



Zena Allcott

Getting into Art;

- Join communities of audiences and 'friends' and artists
- Go to exhibitions
- Pop-up exhibitions and DIY
- Enter competitions/awards
- Have exhibitions with ya mates



Tracy Croucher

Getting into Art;

- Galleries and artists grow up together
- Meet dealers and curators, build professional relationships
- Get to know the galleries and what/who they show
- Make a career plan
- Develop your practice
- Don't give up



Andrea du Chatinier

I like Art because;

- of its breadth,
- its implication is such a huge variety of endeavours,
- its reflection upon and critique of culture and experience and history,
- its contribution to the culture(s) I live in



Peter Dornauf

I like making the making of artworks because

- of its iterative inventiveness,
- its discovery,
- its tactility,
- its visuality,
- its practicality,
- its open-endedness
- its endurance

