25 August 2020

ARTH 952

Duncan & Wallach, 1978

- Museums play a "unique" ideological role in their de-contextualized display of art (483)
  - Does all "art" have an original context?
- Museum experience bears resemblances to ritual through movement in the space and inherent patterns in looking (483)
  - Paths taken are ritualistic
- Conventional art historians (i.e., not ancient or non-Western) are more concerned with artist intention in interpretation than original use/context/ritual associations (484)
- MOMA: "ritual forms that translated the ideology of late capitalism — a monument to individualism, understood as subjective freedom" (485)
  - Its blank-slate architectural style encourages subjective, individual interactions with the museum rather than placing a label on a visitor's experience (485)
  - Illusion of free choice in viewing/movement
- Connect the "individualism" of the MOMA's design with the ideological individualism presented in its works (488)
  - Modern artists strive for a "distinctive visual language" (488)
  - Loss of that individualism as artists are grouped together for the purpose of greater museum organization (488)

25 August 2026

ARTH 952

Duncan & Wallach, 1978:

- Works of art in the MOMA are grouped by style (i.e., Cubism, Abstract Expressionism) and less-popular styles are relegated away from the main walking/viewing routes in the museum (489)

- Structure/design of the MOMA's main walking route conforms to the "archetypal labyrinth experience" (490)
  - ↳ passage through a labyrinth results in a feeling of accomplishment and triumph upon completion (492)
  - ↳ Labyrinth form "organizes ritual activity" (492)
    - All who enter perform the same tasks
  - ↳ Considered a path that leads to "transcendence", or the aquisition of new knowledge (494)

- As you travel along the MOMA's designated path, you are confronted with the emotions of art becoming more abstract — and therefore more individualistic (495)
  - ↳ Individual connections with and interpretations of the works as opposed to more concrete/clear symbols, meanings, and iconographies

- MOMA designers intentionally created the space to exist outside the ~~—~~ accepted art historical canon (495)
  - ↳ More accessible?
    - ↳ what happens as time goes on?
    - ↳ Did they not just feed into the canon by • creating a common path to take?