### Bibliography


### Spatial Restrictions in the Interpretation of the Artistic Object

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It its interpretative process, the artwork originates different interpretations which belong to specific cultural contexts which in turn influence the viewer. This plurality is also a reflection of the space where the artwork is exhibited.

The artistic fruition is therefore an act restricted by this scope, which leads to a standardised response from those wanting to use the space for the purpose of play. The perception of the artwork is predominantly influenced by the viewer’s response who is lead through spatial conditioning.

This paper proposes a critical reflection on cultural, social, political and aesthetic issues of place and of human appropriation.

Seeing that the viewer generates the meaning, this approach intends to underline power connections present in space and how they map the bodies, originating new interpretative templates.

“In today’s times we are all moving. Many have changed place – moved home or travelled between places other than home. Some don’t need to go out to travel: they can throw themselves into the Web, (…). Space is no longer an obstacle - it only takes a fraction of a second to conquer it.” (Bauman, 1999:85).

“…” its instructions, expressed according to each case in a prescriptive manner [‘keep right’], prohibitive [‘no smoking’] or informative […”] restrictions on how to move in a space […]. The passenger only achieves his anonymity after he has proved his identity, counter-signed the contract.” (Augé, 2016:83-88).

“Thanks to surveillance techniques, the «physics» of power, the power over the body take place according to the laws of optics and mechanics, according to a play-set of spaces, lines, canvases, rays, degrees and without resorting to excess, force and violence. This power which appears even less «bodily» as it is wisely «physical».” (Foucault, 1977:159).

“(…) the non-observation of commitments and performance would inevitably lead to chaos.” (Simmel, 1997:34).

### Power Relations - Controlled Space - Disciplined Body - To See and Be Seen - Exceeding the Limits

Invisible Filters of Artistic Interpretation

The fruition of Art is restricted by the context of its Exhibition as its Directives Define a Standardised Response from the Viewer. With the exception of some artistic mediums - which due to their inherent characteristics possess those restrictions as main focus, the reading of the artwork is to great extent suffocated by the Viewer’s Performance who undergoes spatial restrictions.

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