

# Field notebook





# Notes on Mediated ART Experience

# The COMPULSION to (over)mediate



## WDW25+ *Commissions Decorations*

Kasper Bosmans

1.

‘In his ongoing series of ‘legend’ paintings, Kasper Bosmans subjectively gathers information to create painted circumscriptions that refer to what he calls specimens: intentional objects existing independently from the paintings yet closely related to them. These paintings can be considered visual, synthetic sediments of conducted research and stand as new points of orientation and reference in relation to the material they capture.’

## legend paintings

synthesizing sediments  
of conducted research



## WDW25+ Commissions Decorations

Kasper Bosmans

‘Paintings are inserted in the very materiality of the archive as a silent presence, only to be revealed to future researchers. Acting as a sort of *ex libris* to the archive, these works can have a lateral impact on the interpretation and disclosure of the archive.’

lateral impact



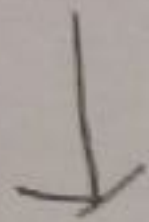




‘Like fragments or links in a larger system, the works collected here offer perspectives with which to bounce aesthetic concerns against the political environment in which they were birthed or later received. Eschewing any neat synthesis, the show instead parallels the sense of investigation from within.’



Mediation



associated with the  
educational turn

✓ BUT

mediation transforms //

distorts —>

modifies work of art

Unmediated =

↑ reducing the mediation of the  
aesthetic experience

↘ interaction between  
subject and object

Mediated =

power // influence // impact in  
shaping the perception of art

↕  
concerns passive visitors



Gaining control  
over mediation of art =

Gain control of its context



## Visitor centered museums

discovery learning, these models are at first sight less narrative-based. However, it is important to note that, while the creation of the narrative through those displays is left open to interpretation, the visitor is still expected to come to the "right" conclusions. In "Act 5: (de) constructing inclusion," Roppola presents the museum's goal as inclusivity.<sup>22</sup> Its role in regards to narratives then shifts: the museum must collect and include new, other, and underrepresented narratives, and use the visitor's prior knowledge and existing individual narrative to communicate it better. The museum is then in the position of a narrative collector, analyst, and presenter. In "Act 6: spurring the experiential," Roppola describes how experience has become an entry point for the visitor.<sup>23</sup> The museum functions then as a platform for the visitor's



Unmediated art experience

→ How people <sup>might</sup> engage with art

without being guided by an 'authority'.

museum | staff | texts  
art authority

without an institutional  
frame.

galleries ?

public art ?



Mediation reduced to 'bild' - images

# ABY WARBURG

## Bilderatlas











# WdW: NO adults allowed



No Mediation but imagination