

## *Space for the Contemporary Art*

### *Or a Museum without Walls*

#### *Thesis*

Regarding the ever growing number of museum institutions and exhibitions of contemporary art throughout the whole world, it may seem useless to consider the relationship between the museum of modern art and the current artistic expression. However, the history of art seems to rather neglect the impact of museums upon the artistic development as such. The museum is mostly perceived in the background rather and as an instrument by means of which the art gets to the people. The solid walls' institution however is not a mere "servant", to a great extent it is an element which participates in the responsibility about the development of art. Many creators of world renown directly dealt with the effect museums have upon the works of art and especially today most artists create their works concerned about their placement. It is interesting to observe the changing role of the museum in the course of history, to observe an obvious shift from a somewhat rigid institution with firm rules into the, up to now, very liberal, relaxed space, open for the maximum variety. The passing of time seems to have turned upside down the original constellation where the museum appeared as a filter rather, as the last instance, and art as an "applicant (candidate)". Almost as if the museum of today was a research station which often lets in transient works of art which do not even desire to survive and to be evaluated. Was there really this "turning point", a moment in which the museum became open to the current streams in art and ceased to wait and see?

For the first time in the museum history we notice an unreserved (unconditional) acceptance of youth as a possible guarantee of originality, life and revolt. The approved revolt ceases to be a revolt. However, the openness of the museum to the youngest expressions can instigate a change in the art history itself. We moved from ostentatious respect to rare pieces toward respecting creative energy as such. Today, art requires a different sort of sensitivity than what was the custom. Though we may experience dismay when looking for "mere beauty" in it, today's art offers yet another look into the infinite space of the human imagination. If the museums and art history do not slip into dogmatism in their effort to "edify" and if they do not close themselves in their small world of lengthy explanations once more, then the viewer may not leave with a feeling that he has to find the power of bygone 'avant-gardes' in the art presented to him - at any cost.

The museum of today is the centre of doubt, a laboratory, playground which lets the artistic quest speak. It is a luxury to have the chance of openly expressing one's doubts. If a

specific work of art does not impress, if a name, though verified, will not dazzle there may be an impact of the exhibition as a whole, at least as an awareness of “another way” – by the development of apprehension to the development of individual creativity.

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