

Inside the White Cube







Brian O'Doherty is an Irish art critic, writer, artist, and academic.
He has lived in New York City for more than 50 years.
He has used a number of alter egos, including Patrick Ireland. Wikipedia

Born: May 4, 1928 (age 91 years), Ballaghaderreen, Ireland
Education: University College Dublin



How the White Cube Came to Dominate t...
artsy.net



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whitecube.com



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whitecube.com



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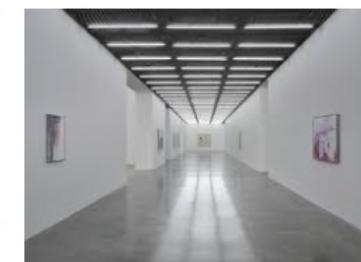
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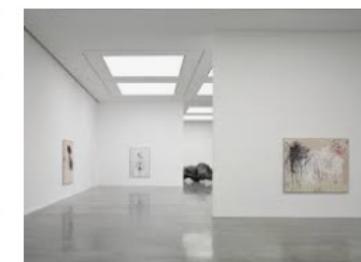
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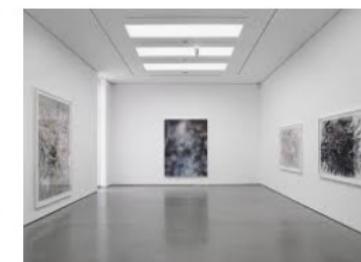
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White Cube
artbasel.com

“O’Doherty’s essays in this book are defenses of the real life of the world against the sterilized operating room of the white cube – defenses of time and change against the myth of the eternality and transcendence of pure form.” p 12



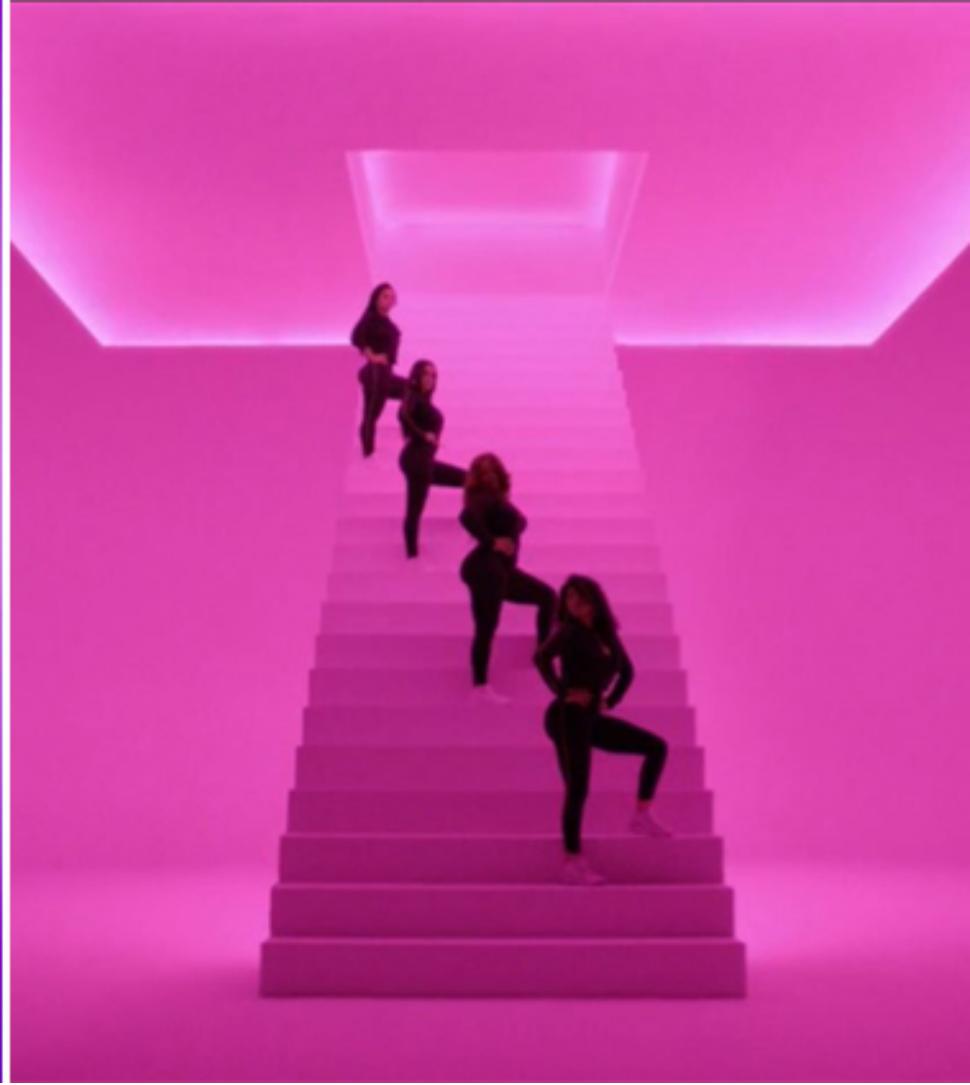
Thomas McEvilley

Is that true?

p. 7 “Special genius of our century to investigate things in relation to context, to come to see the context as formative on the thing, and finally, to see the context as a thing itself.

“To promote unchangingess in the real or **non-ritual world**; it is an attempt to cast an appearance of **eternity** over the status quo in terms of social values and in our modern instance, artistic values.”





NON – SPACE ULTRA – SPACE IDEAL – SPACE

Q:

What other **structures of power** build spaces that seek to sanitize or control our sense of time passing and our (visual) experience of knowledge?

- Westernized Medical
- Judicial/Punitive
- Educational
- Religious
- Commercial Centres
- Movie Theatres

W H I T E
C U B E

Is the **Gallery** a “structure of power”?

How is it different from these other structures of power?

How is it similar?

“the eternity of display”

“the installation shot”



Contemporary Women Artists from ...
idaia.com.au



Recent Acquisitions ...
francis-bacon.com



HUNTER MUSEUM OF AMERICA...
pinterest.com



Video Game Art Museum — Jon Gourley
loungerjoy.com



Must See at The Hammer and Skirball ...
kcrw.com



montclair art museum — SAYA WOOLFALK
sayawoolfalk.com



exhibition 3D-Dreidimensionale ...
researchgate.net



Bauhaus retrospective at the Vitra ...
pinterest.com



VPAM New Voices Art Installation shot ...
facebook.com



Barbara Kruger: Belief+Doubt ...
hirshhorn.si.edu



Sterling Ruby | Installation shot (I to ...
artsy.net



Buhmann on Art: 'Far, Far Away ...
thevillager.com



Installation by Korean Artist ...
theculturetrip.com



Jordan Casteel installation shot 1_C ...
denverartmuseum.org



First Public Museum of Contemporary Ar...
news.artnet.com

Pictures on the wall

p. 26

“The esthetics of hanging evolves according to its own habits, which become conventions, which become laws.”

p. 24

“Hanging editorializes on matters of interpretation and value, and is unconsciously influenced by taste and fashion.”

“The interpretation of what a picture implies about its context is always we may assume **Delayed**.





[LINK](#)

p. 19

“In Photography, the location of the edge is a primary decision, since it composes or decomposes what it surrounds.”

THE EYE

AND THE

SPECTATOR

Male
White
Able-Bodied
Middle-Upper Class
What else?

“WHO IS THIS SPECTATOR, ALSO CALLED THE VIEWER,
SOMETIMES CALLED THE OBSERVER, OCCASIONALLY
THE PERCEIVER?

THE SPECTATOR AND HIS SNOBBISH COUSIN THE EYE
ARRIVE IN GOOD COMPANY.” p40









WHAT DO WE MAKE OF THIS SITUATION?

IS THIS ANALOGY REAL AND RELEVANT STILL?

DO WE EXPERIENCE IT AS ALIENATION WITHIN INSTITUTIONALIZED
ART / COLLECTION SPACES?

ELIMINATING THE EYE AND THE SPECTATOR

"If Conceptualism eliminates the Eye by once again making it the servant of the mind, Body Art, such as Chris Burden's, identifies the Spectator with the artist and the artist with art-a sacramental trinity.

The punishment of the Spectator is a theme of advanced art.

Eliminating the Spectator by identifying him with the artist's body and enacting on that body the vicissitudes of art and process is an extraordinary conceit. We perceive again the double movement.

Experience is made possible but only at the price of alienating it.

There is something infinitely pathetic about the single figure in the gallery, testing limits, ritualizing its assaults on its body, gathering scanty information on the flesh it cannot shake off.

In these extreme cases art becomes the life of the mind or the life of the body, and each offers its returns 'The Eye disappears into the mind, and the Spectator, in a surrogate's phantom suicide, induces his own elimination.' **P. 64**

Body Art disrupting the spectator



<https://www.nowness.com/picks/chris-burdens-shoot>

Conceptual Art eliminating the Eye

Dear Friend,

I am black.

I am sure you did not realize this when you made/laughed at/agreed with that racist remark. In the past, I have attempted to alert white people to my racial identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that white people do not make these remarks, even when they believe there are no black people present, and to distribute this card when they do.

I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me.

Dear Friend,

I am not here to pick anyone up, or to be picked up. I am here alone because I want to be here, ALONE.

This card is not intended as part of an extended flirtation.

Thank you for respecting my privacy.

Dear Friend,

I am working class.

I am sure that you did not realize this when you made/laughed at/agreed with that classist remark. In the past, I have attempted to alert affluent people to my socio-economic identity in advance. Unfortunately, this invariably causes them to react to me as pushy, manipulative, or socially inappropriate. Therefore, my policy is to assume that affluent people do not make these remarks, even when they believe that no poor people are present, and to distribute this card when they do.

I regret any discomfort that my presence is causing you, just as I am sure you regret the discomfort your classism is causing me.

**JOIN THE STRUGGLE
TAKE SOME
FOR YOUR OWN USE**

Lighting is key
to controlling space
and time
experience

<https://www.youtube.com/watch?v=9U5CkpJi960&feature=youtu.be>

“Photographs, which package the world,
seem to invite packaging.”

Susan Sontag

DISPLAY ISSUES

SCREEN CULTURE

CLIMATE COLLAPSE

LATE CAPITALISM

IDENTITY ECONOMICS



Sophia Al-Maria: The Future Was Desert, Part I

“Artist Sophia Al-Maria builds a visual narrative of the desertification of the planet in the future. The temporality of the past and the future collapses in the video as her narrative traverses vast historical and geological times. Working with an archive of archeological, anthropological, and scientific missions to other planets, her video proposes a disjunction between the historical scale of human time as against the geological timescale of the planet that remains unfathomable and inaccessible to us.”

[link](#)



Alex Gardner

<https://vimeo.com/146443679>



American, born 1987 Alex Gardner is a Los Angeles-based artist who creates large-scale paintings of angrogenous black bodies in surreal compositions; at times his subjects appear to be moving in slow motion.

Zinnia Naqvi



New Generation Photography Award Finalist

OMAR KHOLEIF EXHIBITION TOUR

QUESTIONS TO CONSIDER

1. How has gallery space been subverted or reappropriated in contemporary, more collectively-generated ways?
2. How has screen culture changed the use of the gallery?
3. Do we still crave ceremony, alters and the white cube museum to see and understand Art?

Remember...

Context is being communicated at an unprecedented speed : O

W H I T E
C U B E