

## Abstract

### **The Impact of the Spectacle: An Exploration of the New Relationship between Museological Design and Artistic Practice - Gerard Reilly**

Using Tate Modern and Olafur Eliasson's "The Weather Project" as case studies; this research paper analyses how the spectacle has become a dominant force in current museological establishments and how in turn this has effected artworks created and displayed in them. A definition of the spectacle is established based on its etymology and analysed based on the critical writings of cultural theorists such as Guy Debord and Michael Foucault. The evolution of the museological paradigm to the present day is discussed. Museums in the 21st Century are identified as becoming increasingly super-spectacular environments. The mandates of the museum have changed, their establishment is identified as a catalyst for broader civic regeneration projects. The interaction between institution, audience and artist is outlined. The museum is shown as an active collaborator in the production of artwork. In response to the museum's architecture, the artist is outlined as creating increasingly spectacular artwork in reaction to it. The concepts of 'relational' and 'open' are then discussed through the theories and writings of Nicolas Bourriaud and Umberto Eco. Installation art's ability to immerse is examined in relation to the viewer's experience on entering these works.

Using Tate Modern as a case study, its location and architectural design is discussed. The Turbine Hall is subsequently analysed in terms of its commodification, scale and purpose within the larger institution. Tate Modern is shown as a 'cultural corporate'; through its increased diversification into capitalist outlets as an apparatus to survive financially in an era of dwindling public and private resources. The ongoing extension at Tate Modern is explored as a site of contention, through its original and later redesign. This development is highlighted as becoming engulfed by the spectacle, renegading on the original principles of Tate Modern. It's design is examined and subsequently analysed. Olafur Eliasson's "The Weather Project" is then evaluated as a case study of an artwork commissioned for exhibition in the monumental Turbine Hall. The materiality of the project is delineated as a reaction against both the architecture it inhabits and the museum's representational codes. The concepts as outlined by Nicholas Bourriaud and Umberto Eco are subsequently applied to "The Weather Project's" immersive environment. The phenomenological experience of the viewer within this field is examined in regards to specific examples of interactivity. To conclude, both the museum and artist are situated in light of the ever present spectacle and an analogy of these are discussed in regard to the current and future state of play. Finally, the limitations of this research paper are discussed with a proposal for future work outlined.