

Learn Artistic Exercise and the Emotion of Installation Art in Space

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Abstract. Installation art has developed into a genre by itself since the 1960s. Rejecting the century-long separation of painting and sculpture, installation art adopts both methods and styles, focusing on utilizing space, working with materials, and engaging in interactivity. This study focuses on the use of installation art in helping people express their emotions through the use of space, the type of materials selected, and interactive features. This research will examine personal and community affective experiences using a qualitative approach to case study by examining the installations of Yayoi Kusama, Olafur Eliasson, and other Chinese artists such as Song Dong. According to the research, spatial manipulation, naturalistic illusion, and symbolic materiality are the primary tools of the construction of immersive and emotionally provoking experiences in artistic installations. Moreover, since the space becomes a medium of collective memory and moral consideration through the socio-cultural intervention, the affectual force of installation art eventually begins with the corpus of spatial writing in the framework of culture and structure construction. These observations are meant to inform this research about the present and future trends in installation art and its use of digital and AI-enhanced practices, in particular.

Keywords: Spatial expression, Stage expression, Audience participation, Installation art, Contemporary art

1. Introduction

As the 1960s occurred, Installation art became a distinct genre between the separation of painting and sculpture that had previously prevailed in the art world for centuries. Unlike its predecessors, installation art adopts a new strategy in that it emphasizes spatiality, materiality, and interaction with the audience. Moreover, installation art is no longer similar to other competing forms of art, as it employs space as the location of crafting meaning and communicating feelings, as opposed to its use as an inert backdrop.

This paper discusses the origin and history of installation art. It specifically offers a detailed discussion of both the spatial immersion and the interactivity as a technique and practical innovations towards the attainment of the emotional impact on the installation art. To begin with, the paper will examine the conceptual basis of the emotive power of installation art by considering the academic literature of phenomenology, semiotics, and psychology. In addition, using three case studies of representative works, this study offers an insight into various approaches to installation art

between various cultures and contexts, in addition to interpretations of the spatial and emotional effects of the works of art. Lastly, in the final discussion, generalizations on the impact of the art installations are deduced. Based on such observations, this paper seeks to present the way through which physical space may be transformed into emotionally suggestive space in installation art. It also aims at deepening the knowledge about the expression mechanisms of installation art and its cultural meaning. Moreover, revealing the overlap of space and emotion, this work contributes to the general discussions on the purpose of art being used as a socio-cultural and aesthetic practice.

2. Literature review and theoretical framework

As an art movement created as something unique in the 1960s, installation art challenges traditional definitions of sculpture and painting through the importance of space engagement, materiality, and experience to the audience. According to Zhang, installation art can be described as having a diversified form where numerous different components are combined and emphasized is the significance of an interdisciplinary approach, which transcends disciplinary borders and uses more than one medium to construct environments that invite participation on the part of the audience members [1]. In line with this, it has elevated installation art as a major genre in the current artistic practices, whereby emphasis has been placed instead on the individual art pieces standing free, but rather on the interactive activities that exist between the art piece, space, and the audience.

Space plays a greater role in installation art than merely a storage bay; it actually plays the role of an active contributor of meaning. Catalin asserts that space is a semiotic field in art, i.e., bodily measurements and space organization generate aesthetic relevance [2]. Phenomenologically, space coordinates the body experiencing of the viewer; perception was connected to a kind of network of primal significations, as a result of which, the body-organism is associated with the word, as Merleau-Ponty claims [3]. Spatial compositions of installation art, therefore, directly influence the experience and the expression of emotion.

There has also been a study of the mechanisms of emotional expression in the artwork of installation by scholars. According to Cheng, Bian, Shi, and Wei, the affective nature of installation art in a public setting is the space composition and materiality interacting with affectivity through imitating the reminiscent environment of either social or natural conditions [4]. Likewise, in empirical research of installations by Olafur Eliasson, Pelowski et al. show that installations of immersive space evoke quantifiable emotional and cognitive reactions, the majority of which create self-reflection and collective affect [5].

The materials and symbols used in installation art have a semiotically reliant meaning. According to Zhao and Kim, the staging of cultural associations and sensorial experiences is the resolution to emotional value of the work by material selection namely reflective materials, organic substances and industrial materials [6]. Moreover, Ye explains how objects like Infinity Mirror Rooms of Yayoi Kusama simply interrupt the traditions of art-looking to establish a sense of spatial infinity that spills out onto the destruction of the traditional subject-object relationships [7].

And lastly, new theories bring discussion to interactivity and technologically mediated installations. Chen and Ibrahim speak about the consequences of installations that get impregnated with AI, which gives the installation art the capability to cater to the complex range of emotions and cognition of individual participants, establishing hybrid ecologies in which human emotions intersect with algorithmic responses and therefore driving the idea of responsiveness to new heights [8]. These reports indicate that the associative capacity of installation art to influence its viewers at an emotional level is attached to its capacity to integrate spatial, material, and relational facilities in a harmonious aesthetic encounter.

Other works referenced in the studies, such as those of cognitive psychology and neurology, also explain the theoretical background of describing the emotional effects of installation art in other works. Mentioning that installations within the lighted rooms by James Turrell have the effect of making the self to be the one who undergoes refraction, Pelowski et al. elucidate how installation art reacts to triggering the activation of various brain circuits of memory and compassion [5]. Installation art achieves this by simply invoking the mind of the embodiment by the direct appeal on the basis of the reconstitution of space and the sensory stimulus, and this produces an immediate and prolonged affective response in the viewer, which the neuroaesthetic theory also confirms.

At the same time, it is important to mention that the sociocultural context of installation art is one of the determinants of its emotional perception. Defined by Rui, installation art is closely related to the sociocultural environment in which the piece is painted by reflecting social phenomena and showing the perception and conditions people lived in a particular historical setting in different contexts [9]. Specifically, they provide areas where the observer can undergo the treatment of cultural anxieties and desires. As an example eco-installation as a model of an endangered ecosystem provides a feeling of experience beyond the aesthetic enjoyment: it provides a provocative experience, as it poses ethical issues of sustainability and global warming that simply force the viewer into a harsh reality that is often overlooked, all too simply. In this process, installation art is also transformed to a form of activism, which converts the person into the crowd and the group by space.

Such heterogeneity of the audience in terms of cultural background, previous knowledge, and psychological states, which is the result of the community of sociocultural setting of the installation art, cannot help but vary subsequently in terms of receiving it. As an example, what is motivating to one group of audience may lead to anxiety or unconnectedness in another. This is because installation art can never be an art that functions without the involvement of viewers, according to Bishop [10]. Thus, installation as a dialogic phenomenon makes the subjectivity of the audience's reception of works a fitting phenomenon. In addition, it also implies that the reciprocity of emotion is not an up-down, or, framed otherwise, established by the work itself, but, conversely, constituted between the piece of artwork and the viewer. Thus, the installation art experience is observed to be opposed to the homogeneous theory. Quite to the contrary, installation art has to be studied in a variety of different interpretative lenses..

3. Case studies

3.1. Infinity Mirror Rooms by Yayoi Kusama

Among the examples of experiments worked out with the elements of space and refraction in generating emotional feelings in the installation art, the series of Infinity Mirror Rooms created by Yayoi Kusama can be seen as one of the outstanding ones. Having a completely covered with mirrors wall, mirrors light point reflection is once more reflected by another segment of the wall to produce an infinite series of light points, and this produces a sensation of surreal infinity. According to Ye, this physical installation exploits the traditional conceptions of visual space by blurring the apparent boundaries between the art object and the viewer and the environment around it [7]. Thus, the affectivity in the works of Kusama is due to this state of perceptual undecidedness: participants tend to tell about experiences of transcendence, infinitesimally, spiritual rapture.

Besides, Kusama's installations are psychologically decipherable. Via immersive recurrence, or making the objective experiences, defined by hallucination and insanity, externalized into a subjectivity, the audience can therefore enter her world, empathetically as referred to by Zhang [1].

By this means, the aesthetic experience created goes beyond the visual stimulation and acts as a channel of expression between the viewer and the artist as a channel of emotions.

The application of duplicated lighting patterns and mirrors by Kusama, from a semiotic point of view, could be considered an infinite contemplation of a dissolution of the self. Krauss has also suggested that an extended sculptural practice obliterates the categories, and the Kusama work can be categorized as such since it creates a domain where the subject can find no stable point of reference [11]. To that end, the Infinity Mirror Rooms are both aesthetically and ontologically in the sense, a work of inquiry regarding the indeterminacy of self in a postmodern and globalized state.

Meanwhile, the interactive nature of Kusama's work has become more topical in the social media environment. A digital image of the experience is recreated with viewers recording what they have been experiencing, and the immersive moment is reincarnated. Bishop also notes that involvement is so vital to the Installation art that it is hard to analyze the Installation art without that encounter. Participation forms a significant portion of the aesthetic system of installation art, and in the example of Kusama, broadcasting these types of images is what extends her emotive reach outside the art show structure [10]. In turn, this operation renders this individual, carnal experience as a mass, collective presence and affective distribution occurring in cyberspace.

In the meantime, it is also worth noting that the installations of Kusama are also accused of commoditizing them, particularly in the era of the internet and social media outburst. Though the piece is able to convey a sense of wonder to the viewers, its true aesthetic pleasure is, however, encroached by superficiality and especially by the so-called effect of social network websites most prominently displayed by celebrities, as Ye points out [7]. Thus thoughtful way of reflection is substituted by the simple checking in eventually limiting the work effectiveness in generating emotional impact. Moreover, these remarks also appear to indicate the dualism of the work by Kusama; the work, although having tremendous potential in emotional appeal, can risk getting lost in the sea of modern culture; therefore, the scale between the truth to emotions and the truth to commodification can be shifted..

3.2. The Weather Project by Olafur Eliasson

The Weather Project, which was set up in the Turbine Hall of Tate Modern, London, transforms the industrial space into a space of collaborative experience. The unnatural sun, when it emits the warm light of orange, is used in the foggy area of the hall that simulates the natural sunlight, and this design makes individuals congregate as per Pelowski et al [5].. Actually, the audience is lying with their faces facing up on the floor, making the viewer experience a different viewing experience, which creates a communal feeling and confidence in oneself.

It is noteworthy that Eliasson applies the elements of naturalistic illusion and spatial design as a tool of stimulating the audiences into engaging in intimate self-reflection and developing social connections with the rest of the audience. Rui notes that space manipulation would not only have a visual purpose: it would also connote a group of values, including the human connection and environmental consciousness [9]. This description is an indicator of the socio-cultural objective of installation art, namely spreading common values and experiences. The Weather Project, therefore, reveals the way that installation art makes it possible to contribute personal emotions and collective memory to the physical place.

Other than being a visual spectacle, it could be regarded as an examination of the unstable nature between human society and nature. Eliasson blurred out that distinction between natural and constructed environment in a way that he was self-conscious about, in the sense that one cannot help to reflect on the way that the environmental conditions are mediated and constructed in modern

society. According to Catalin, these forms of aesthetics transform architectural space into a place of aesthetic beauty where the viewers in the environment experience the drama of nature that is brought about by a current urban industrialized environment [2]. The activities of the audience, such as sitting side by side next to one another, capturing photographs of the artificial sun, or spontaneously forming social communities of practice, can be used to demonstrate how installation art can not only express emotion, but also form temporary communities of practice. These bodily responses refer to the strength of installation art as a way to mimic common practices of reflection and situate individual affect in the larger ecological and social discourse.

3.3. Chinese installation art in contemporary times

The installation art in China has been more focused on the processes of spatial contemporary screening, utilizing traditional cultural symbols. The example of *Waste Not* (2005) by Song Dong is made out of thousands of home objects collected by the mother of the artist throughout the decades and carefully organized by her in an exhibition room. The installation makes personal memory a shared action of meditation where viewers are provoked on issues of debate of heated debate in contemporary China, including being frugal, consumerism, and generational change. El-Attal holds that installations frame architectural space in the discourses of personal and cultural identity, and one can call this similar to "theatrical or literary drama" [12]. This method of treatment of architectural space is recurrently reused in her works.

Additionally, mass urbanization, as well as changing spatial conditions, are also not strange concepts to Chinese installation artists. Working as intermediaries between modern culture and the question of the time, the installation artworks by the Chinese installation artists are destined to provoke a collective emotionality [4]. This is typically achieved through the placement of the most ordinary of objects or symbolic issues, through spatial setups that stir the national memory and cultural change.

Other Chinese artists also make use of installation art as a channel through which they can relate cultural traditions and contemporary issues, besides Song. Under these conditions, that makes the gallery space becomes a place of self-reflection, since Xu Bing's *Book from the Sky* makes the Chinese characters illegible, reminding the observer how to think about the language and his or her identity. The vast scale of gunpowder installations, which Cai Guoqiang is using, brings national pride and international issues since they are accompanied by traditional gunpowder and firework imagery applied with controversial motives. Rui claims that such pieces of art place the Chinese installation art in an intermediate position between the local cultural memory and world discourse [9]. Moreover, they do not just steal the cultural symbols, but also discuss the processes of modernization, urbanization, and globalization. The possibility of digital technology, virtual reality, and artificial intelligence having an emotional impact on the installation art can be illuminated in future research [8]. Researchers and practitioners in the field of art theory, psychology, and space design can further learn about the process of transforming the space into sites that are emotionally provoking, and in its wake, aesthetic innovation and cultural relevance..

4. Discussion

To sum up, according to the case studies, installation art conveys emotions, most of which are based on spatializing the experience. The mirror rooms of Kusama, the artificial sun of Eliasson, or the domestic archive of Song Dong all show that the choice of materials and spatial arrangements produces an affective resonance so that it is possible to reinvent the experience of some viewers.

Space cannot be considered to be a passive medium; rather, it is a dynamic vehicle of carrying within it a meaning and is an expression of feelings [2].

The correlation between the individual and collective affective states is one of the most significant. Although the installations of Kusama provoke most personal and self-reflective reactions, The Weather Project by Eliasson enabled the assembly of people and the collective moods. This implies that installation art contemplates individual and collective affective space and it is bargaining its functionality as a cultural entity [9].

The dynamics of emotional transmission are further complicated by the interaction between the audience. Installation art involves the physical attendance of the viewers who energize the art through wandering and encountering the art. Participation, according to Bishop, is a feature in itself because the physical activities of viewers cannot be separated from the meaning of the art [10]. This comprehension corresponds to the ideas of Chen and Ibrahim about interactive installations, in which the technological systems present a response to the action of the audience, establishing a system of feedback of the affective exchange [8].

Finally, the contribution of installation art in modern society goes beyond aesthetic innovation. Material and spatial options, according to Ye and Zhao, and Kim, can replace larger cultural and political discourses [6,7]. The availability of works like the Waste Not by Song Dong tells of the histories of lack and fast modernization in China, whereas in the global market, the idea of installations as a reflection on climate change or migration perceives the capacity of art in terms of accessing mass emotional awareness of urgent problems. This makes installation art a form of aesthetics, emotional, and sociocultural practice at the same time.

5. Conclusion

The quality of installation art, to some degree, allows it to convey emotions through the spatial representation. By producing spaces of immersion of their artistic works, artists engage the stage, material, and audience in an activity that provokes personal reflection and collective affections. The Infinity Mirror Rooms trap installation art by Kusama exists in the transcendental or psychological dimension, whereas The Weather Project trap installation artwork by Eliasson is the power of eliciting collective emotions. Both Song Dong and other artists working in China depict the way in which installation art can be used to negotiate between individual art remembering and the collective cultural identity.

Theoretical assumptions considered in the present in the following analysis of phenomenology and semiotics, and up to empirical psychology, are that in installation art, transference of emotion is not an incidental notion but rather a structural one to be found in the spatiality of installation art. The potential avenue of future research would be to study the role of digital technology, virtual reality, and artificial intelligence in enhancing the emotional experience of installation art. Through the combination of art theory, psychology, and studies of spatial design, the researchers and practitioners can still illuminate how installation art turns spaces into emotionally charged places that provide creative innovation as well as cultural meaning.

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