

The Exploration of Emotion in Contemporary Art - Taking the “YOU” Exhibition of Paris Museum of Modern Art as an Example

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Abstract:

Before the Renaissance, painting served religion, and the expression of feelings in paintings was implicit or even forbidden. With the development of different periods, the subject described by the artist in the work has gradually changed from the object world to the spiritual world, and the expression of emotion in the work is also more in-depth. In the process of the development of contemporary art, the exploration of emotion in works is also more diverse. This article will take the exploration of emotion in contemporary art as the starting point, and sort out the contemporary art exhibition in Paris Museum of Modern Art. Take the exhibits as an example to demonstrate.

Keywords:

Contemporary Art, Emotional Expression, Paris Museum of Modern Art

1. The Change of Emotional Expression in Different Periods

Before the Renaissance, the main service object of painting was religion, and the emotional expression in his works was often implicit and introverted. In the late Middle Ages, knowledgeable people began to rediscover religious reforms in various forms, making religion more concerned about the existence and happiness of life, and pulling the worship of gods back to the reality of life [1]. During the Renaissance, artists began to enrich their emotions by adding “human nature” expressions to religious figures of “divinity”. For example, Leonardo da Vinci's work “the Last Supper” in 1498 and Raphael's 1506 work “Madonna of the Goldfinch” and so on. You can feel the “human expression” of the religious figures depicted by the artist in these paintings

Take Raphael's work “Madonna of the Goldfinch” as an example (Figure 1). This pyramid-shaped composition of the Madonna is painted with three figures: Mary, Christ and the young John the Baptist, and the Holy Baby and John are all painted as young children. On the screen, the little John and little Jesus, who are in the

arms of the Mary, are petting the oriole resting on the lap of the Mary. [2] Although the Mary is holding a book in her hand, her eyes are on the young child. The two children are cuddling the Mary, and one of the children's feet is on the Mary's feet. These intimacy actions show the strong feelings between the mother and the child, embodying humanity and family happiness. Through the creation of delicate brushwork and light, Raphael created a Virgin Mary that is different from the past, a Virgin Mary that has reduced religious labels and added humanity.



Figure 1. Raphael, *Madonna of the Goldfinch*, 1506.

In the modern art period, as artists shifted the subject of the depiction from the objective world to the spiritual world, more is to explore how to present yourself between “perception and communication” and think about the connection between people and the world, [3] their expression of emotions in their works became deeper. Among them are Matisse, who uses color as an exploratory outlet, and Cubism, who expresses emotions through paintings from multiple angles, and Picasso. Take Picasso's 1927 work “Woman Sleeping in a Chair” (Figure 2) as an example. The female head painting is presented in a sleeping image, which looks like a primitive organism. Although the distorted figure of a woman is disturbing, it is very Surrealist artists have brought great impact and attraction. The orange, pink and blue patches on the woman's face make it look like a normal human being. The open mouth and yawning mouth are thought to imply oral sex that was considered a moral shame in the late 1920s. This work is for women. The sexual exploration of the body is a subversive work. It is also a confrontation between the writer and the self impulse while completing the work.



Figure 2. Picasso, *Woman Sleeping in a Chair*, 1927.

In contemporary art, the exploration of emotion in the works is also more diverse, artists conduct cross-border contemporary art experiments through various means and forms [4]. And then it will be mainly through the collation of the contemporary art

exhibition seen in Paris Museum of Modern Art, taking the exhibits as an example to demonstrate the exploration of emotion in contemporary art.

2. The Exploration of Emotion in Contemporary Art

The exhibition works are summarized into the following three types of emotional expressions according to the exhibition form.

2.1. Express Emotions Through Visual Language

The artist Mélanie Matranga portrays the emotional relationship between the characters in the film through a movie “You” (Figure 3). According to the artist: “Love has become a communication system. In the process, it is possible to create a ‘We’ by superimposing it with ‘You’.” The playback of this movie is shown in a device, and a room is reconstructed through this device, which is simulated as a place for filming a movie. so that the viewer can feel the intimacy as if they are in it during the visit, and show this feeling in everyone's sight. It is the daily life created by the artist that provides the viewer with experience and emotion, and the viewer’s feelings also confirm what she said in the first significant solo show, “I use emotional structures more than formal structures, the awkwardness caused by seeing an erotic scene in a public space without expecting it...I take very convoluted routes like these structures to express something without ever truly being able to.” [5]



Figure 3. Mélanie Matranga, You, 2016.

The diptych video that appeared on the screen was the work “We Hold Where Study” by the artist Wu Tsang (Figure 4).



Figure 4. Wu Tsang, We Hold Where Study, 2017.

The artist bring two sets of dances into the screen at the same time. In one of the scenes, two black dancers show intimacy and confrontation in nearly distorted dances under the intense red lights of the room. This is in confrontation with another group of performances on the empty green grass. Both groups of dances are express emotion

through exaggerated and weird movements. The scenes soon overlap to create an opaque central seam. The author mainly wants to research on how the relationships between individuals and communities are represented. This strong contrast is also reflected in his documentary *Wildness* [6].

2.2. *Express feelings through interaction*

Artist Camille Blatrix uses a questions machine to question topics related to human emotions and explore the diversity of metal transformation (Figure 5). The work combines elements of industrial manufacturing and uses traditional techniques to make it look like a machine in daily use, allowing viewers to more accept the interaction with the work. Through the interaction between the viewer and the machine, the viewer is allowed to participate in the discussion of the mass production society.



Figure 5. Camille Blatrix, La liberté, l'amour, la vitesse, 2015.

Anicka Yi uses soap, potato chips, milk and hair gel to create tactile and fragrant sculptures, paintings, and installations “The Last Diamond” (Figure 6). The work uses two tumble dryer doors act as diffusers, They invite the viewer to open their portholes to discover the scent of burning paper in the first washing machine and the perfume made to forget, named Aliens and Alzheimer’s in the second [7]. Through their scents disrupt expectations of experiential art, while explore the connection between materials and materialism, states of perishability and their relationship to meaning and value, consumerist digestion and cultural metabolism.



Figure 6. Anicka Yi, The Last Diamond, 2015.

2.3. *Use comprehensive media to express feelings*

Through the work “Phoenix” (Figure 7), Liz Magor questioned the physical and emotional relationship we maintain with the objects that surround us in our lives. Phoenix is part of a series made from blankets purchased in second-hand stores. The artist left her mark on this second-hand blanket by repairing, dealing with textiles damaged by time and use, repairing textile scratches, and enhancing stains and burn

marks. Highlighting the original imperfections of the blanket. These imperfections, everything that is reminiscent of the past, are carefully expressed. In this way, the artist wants to explore the relationship between body and emotion maintained by the things around people in life.



Figure 7. Liz Magor, Phoenix, 2013.

This work named “Unit3D (Pure Rok)” was created by two artists under the name KAYA (Figure 8). KAYA's work breathes new life into old objects from daily life, ceremony or ritua - furniture from the shared shower room of the artists' studios, graffiti, S&M objects, coins, etc. The work presents objects derived from daily life in a new combination, and at the same time makes stained glass windows through the color of enamel. This hybrid work offers a fresh, dripping and unusual take on a presumably hygienic space. Express the common objects in daily life in a new way and provide a refreshing appearance. The ephemeral art object tells a story in circumstances when there are no words, when we have nothing left to say [8].



Figure 8. KAYA, Unit 3D(pure rok), 2017.

3. Conclusions

Through the analysis of the exhibits in the YOU exhibition of Paris Museum of Modern Art, it is found that the ways of expressing emotions in contemporary art are more flexible and diverse. The form of the work has also changed from a simple artwork to an abstract “thinking” mode [9]. Artists can express through visual language, comprehensive media or interactive methods. Art works are no longer limited to the object itself, but pay more attention to the emotional interaction between the work and the viewer, and the use of daily necessities in the work. Contemporary art is more conceptual, [10] and its forms of emotional expression are more diverse. The focus of expression is more and more to inspire viewers by creating contrasts with daily necessities.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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