

The Art Museum As Ritual

[...] Art museums have always been compared to older ceremonial monuments such as palaces or temples. Indeed, from the eighteenth through the mid-twentieth centuries, they were deliberately designed to resemble them. One might object that this borrowing from the architectural past can have only metaphoric meaning and should not be taken for more, since ours is a secular society and museums are secular inventions. If museum facades have imitated temples or palaces, is it not simply that modern taste has tried to emulate the formal balance and dignity of those structures, or that it has wished to associate the power of bygone faiths with the present cult of art? Whatever the motives of their builders (so the objection goes), in the context of our society, the Greek temples and Renaissance palaces that house public art collections can signify only secular values, not religious beliefs. Their portals can lead to only rational pastimes, not sacred rites. We are, after all, a post-Enlightenment culture, one in which the secular and the religious are opposing categories.

It is certainly the case that our culture classifies religious buildings such as churches, temples, and mosques as different in kind from secular sites such as museums, court houses, or state capitals. Each kind of site is associated with an opposite kind of truth and assigned to one or the other side of the religious/secular dichotomy. That dichotomy, which structures so much of the modern public world and now seems so natural, has its own history. It provided the ideological foundation for the Enlightenment's project of breaking the power and influence of the church. By the late eighteenth century, that undertaking had successfully undermined the authority of religious doctrine—at least in western political and philosophical theory if not always in practice. Eventually, the separation of church and state would become law. Everyone knows the outcome: secular truth became authoritative truth; religion, although guaranteed as a matter of personal freedom and choice, kept its authority only for voluntary believers. It is secular truth—truth that is rational and verifiable—that has the status of 'objective' knowledge. It is this truest of truths that helps bind a community into a civic body by providing it a universal base of knowledge and validating its highest values and most cherished memories. Art museums belong decisively to this realm of secular knowledge, not only because of the scientific and humanistic disciplines practiced in them—conservation, art history, archaeology—but also because of their status as preservers of the community's official cultural memory.

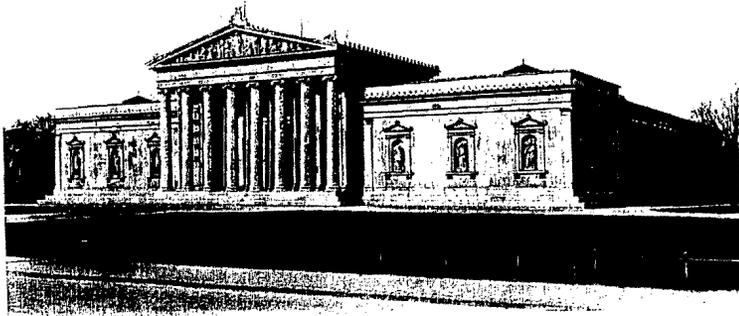
Again, in the secular/religious terms of our culture, 'ritual' and 'museums' are antithetical. Ritual is associated with religious practices—with the realm of belief, magic, real or symbolic sacrifices, miraculous transformations, or

overpowering changes of consciousness. Such goings-on bear little resemblance to the contemplation and learning that art museums are supposed to foster. But in fact, in traditional societies, rituals may be quite unspectacular and informal-looking moments of contemplation or recognition. At the same time, as anthropologists argue, our supposedly secular, even anti-ritual, culture is full of ritual situations and events—very few of which (as Mary Douglas has noted) take place in religious contexts.¹ That is, like other cultures, we, too, build sites that publicly represent beliefs about the order of the world, its past and present, and the individual's place within it.² Museums of all kinds are excellent examples of such microcosms; art museums in particular—the most prestigious and costly of these sites³—are especially rich in this kind of symbolism and, almost always, even equip visitors with maps to guide them through the universe they construct. Once we question our Enlightenment assumptions about the sharp separation between religious and secular experience—that the one is rooted in belief while the other is based in lucid and objective rationality—we may begin to glimpse the hidden—perhaps the better word is disguised—ritual content of secular ceremonies.

We can also appreciate the ideological force of a cultural experience that claims for its truths the status of objective knowledge. To control a museum means precisely to control the representation of a community and its highest values and truths. It is also the power to define the relative standing of individuals within that community. Those who are best prepared to perform its ritual—those who are most able to respond to its various cues—are also those whose identities (social, sexual, racial, etc.) the museum ritual most fully confirms. It is precisely for this reason that museums and museum practices can become objects of fierce struggle and impassioned debate. What we see and do not see in art museums—and on what terms and by whose authority we do or do not see it—is closely linked to larger questions about who constitutes the community and who defines its identity.

I have already referred to the long-standing practice of museums borrowing architectural forms from monumental ceremonial structures of the past. Certainly when Munich, Berlin, London, Washington, and other western capitals built museums whose facades looked like Greek or Roman temples, no one mistook them for their ancient prototypes [57, 58]. On the contrary, temple facades—for 200 years the most popular source for public art museums⁴—were completely assimilated to a secular discourse about architectural beauty, decorum, and rational form. Moreover, as coded reminders of a pre-Christian civic realm, classical porticos, rotundas, and other features of Greco-Roman architecture could signal a firm adherence to Enlightenment values. These same monumental forms, however, also brought with them the spaces of public rituals—corridors scaled for processions, halls implying large, communal gatherings, and interior sanctuaries designed for awesome and potent effigies.

Museums resemble older ritual sites not so much because of their specific architectural references but because they, too, are settings for rituals. (I make no argument here for historical continuity, only for the existence of comparable ritual functions.) Like most ritual space, museum space is carefully marked off and culturally designated as reserved for a special quality of attention—in



New

this case, for contemplation and learning. One is also expected to behave with a certain decorum. In the Hirshhorn Museum, a sign spells out rather fully the dos and don'ts of ritual activity and comportment [59]. Museums are normally set apart from other structures by their monumental architecture and clearly defined precincts. They are approached by impressive flights of stairs, guarded by pairs of monumental marble lions, entered through grand doorways. They are frequently set back from the street and occupy parkland, ground consecrated to public use. (Modern museums are equally imposing architecturally and similarly set apart by sculptural markers. In the United States, Rodin's *Balzac* is one of the more popular signifiers of museum precincts, its priapic character making it especially appropriate for modern collections.)⁵

By the nineteenth century, such features were seen as necessary prologues to the space of the art museum itself:

IN THE MUSEUM...

**PLEASE... MUSE, CONVERSE, SMOKE,
STUDY, STROLL, TOUCH, ENJOY, LITTER,
RELAX, EAT, LOOK, LEARN; TAKE
NOTES WITH PEN, PENCIL...**

Do you not think that in a splendid gallery ... all the adjacent and circumjacent parts of that building should ... have a regard for the arts, ... with fountains, statues, and other objects of interest calculated to prepare [visitors'] minds before entering the building, and lead them the better to appreciate the works of art which they would afterwards see?

The nineteenth-century British politician asking this question⁶ clearly understood the ceremonial nature of museum space and the need to differentiate it (and the time one spends in it) from day-to-day time and space outside. Again, such framing is common in ritual practices everywhere. Mary Douglas writes:

A ritual provides a frame. The marked off time or place alerts a special kind of expectancy, just as the oft-repeated 'Once upon a time' creates a mood receptive to fantastic tales.⁷

'Liminality,' a term associated with ritual, can also be applied to the kind of attention we bring to art museums. Used by the Belgian folklorist Arnold van Gennep,⁸ the term was taken up and developed in the anthropological writings of Victor Turner to indicate a mode of consciousness outside of or 'betwixt-and-between the normal, day-to-day cultural and social states and processes of getting and spending.'⁹ As Turner himself realized, his category of liminal experience had strong affinities to modern western notions of the aesthetic experience—that mode of receptivity thought to be most appropriate before works of art. Turner recognized aspects of liminality in such modern activities as attending the theatre, seeing a film, or visiting an art exhibition. Like folk rituals that temporarily suspend the constraining rules of normal social behavior (in that sense, they 'turn the world upside-down'), so these cultural situations, Turner argued, could open a space in which individuals can step back from the practical concerns and social relations of everyday life and look at themselves and their world—or at some aspect of it—with different thoughts and feelings. Turner's idea of liminality, developed as it is out of anthropological categories and based on data gathered mostly in non-western cultures, probably cannot be neatly superimposed onto western concepts of art experience. Nevertheless, his work remains use-

ful in that it offers a sophisticated general concept of ritual that enables us to think about art museums and what is supposed to happen in them from a fresh perspective.¹⁰

It should also be said, however, that Turner's insight about art museums is not singular. Without benefit of the term, observers have long recognized the liminality of their space. The Louvre curator Germain Bazin, for example, wrote that an art museum is 'a temple where Time seems suspended'; the visitor enters it in the hope of finding one of 'those momentary cultural epiphanies' that give him 'the illusion of knowing intuitively his essence and his strengths.'¹¹ Likewise, the Swedish writer Goran Schildt has noted that museums are settings in which we seek a state of 'detached, timeless and exalted' contemplation that 'grants us a kind of release from life's struggle and ... captivity in our own ego.' Referring to nineteenth-century attitudes to art, Schildt observes 'a religious element, a substitute for religion.'¹² As we shall see, others, too, have described art museums as sites which enable individuals to achieve liminal experience—to move beyond the psychic constraints of mundane existence, step out of time, and attain new, larger perspectives.

Thus far, I have argued the ritual character of the museum experience in terms of the kind of attention one brings to it and the special quality of its time and space. Ritual also involves an element of performance. A ritual site of any kind is a place programmed for the enactment of something. It is a place designed for some kind of performance. It has this structure whether or not visitors can read its cues. In traditional rituals, participants often perform or witness a drama—enacting a real or symbolic sacrifice. But a ritual performance need not be a formal spectacle. It may be something an individual enacts alone by following a prescribed route, by repeating a prayer, by recalling a narrative, or by engaging in some other *structured* experience that relates to the history or meaning of the site (or to some object or objects on the site). Some individuals may use a ritual site more knowledgeably than others—they may be more educationally prepared to respond to its symbolic cues. The term 'ritual' can also mean habitual or routinized behavior that lacks meaningful subjective context. 'This sense of ritual as an 'empty' routine or performance is not the sense in which I use the term.

In art museums, it is the visitors who enact the ritual.¹³ The museum's sequenced spaces and arrangements of objects, its lighting and architectural details provide both the stage set and the script—although not all museums do this with equal effectiveness. The situation resembles in some respects certain medieval cathedrals where pilgrims followed a structured narrative route through the interior, stopping at prescribed points for prayer or contemplation. An ambulatory adorned with representations of the life of Christ could thus prompt pilgrims to imaginatively re-live the sacred story. Similarly, museums offer well-developed ritual scenarios, most often in the form of art-historical narratives that unfold through a sequence of spaces. Even when visitors enter museums to see only selected works, the museum's larger narrative structure stands as a frame and gives meaning to individual works.

Like the concept of liminality, this notion of the art museum as a performance field has also been discovered independently by museum professionals. Philip Rhys Adams, for example, once director of the Cincinnati Art

Museum, compared art museums to theatre sets (although in his formulation, objects rather than people are the main performers):

The museum is really an impresario, or more strictly a *régisseur*, neither actor nor audience, but the controlling intermediary who sets the scene, induces a receptive mood in the spectator, then bids the actors take the stage and be their best artistic selves. And the art objects do have their exits and their entrances; motion—the movement of the visitor as he enters a museum and as he goes or is led from object to object—is a present element in any installation.¹⁴

The museum setting is not only itself a structure; it also constructs its *dramatis personae*. These are, ideally, individuals who are perfectly predisposed socially, psychologically, and culturally to enact the museum ritual. Of course, no real visitor ever perfectly corresponds to these ideals. In reality, people continually 'misread' or scramble or resist the museum's cues to some extent; or they actively invent, consciously or unconsciously, their own programs according to all the historical and psychological accidents of who they are. But then, the same is true of any situation in which a cultural product is performed or interpreted.¹⁵

Finally, a ritual experience is thought to have a purpose, an end. It is seen as transformative: it confers or renews identity or purifies or restores order in the self or to the world through sacrifice, ordeal, or enlightenment. The beneficial outcome that museum rituals are supposed to produce can sound very like claims made for traditional, religious rituals. According to their advocates, museum visitors come away with a sense of enlightenment, or a feeling of having been spiritually nourished or restored. In the words of one well-known expert,

The only reason for bringing together works of art in a public place is that ... they produce in us a kind of exalted happiness. For a moment there is a clearing in the jungle: we pass on refreshed, with our capacity for life increased and with some memory of the sky.¹⁶

One cannot ask for a more ritual-like description of the museum experience. Nor can one ask it from a more renowned authority. The author of this statement is the British art historian Sir Kenneth Clark, a distinguished scholar and famous as the host of a popular BBC television series of the 1970s, 'Civilization.' Clark's concept of the art museum as a place for spiritual transformation and restoration is hardly unique. Although by no means uncontested, it is widely shared by art historians, curators, and critics everywhere. Nor, as we shall see below, is it uniquely modern.

We come, at last, to the question of art museum objects. Today, it is a commonplace to regard museums as the most appropriate places in which to view and keep works of art. The existence of such objects—things that are most properly used when contemplated as art—is taken as a given that is both prior to and the cause of art museums. These commonplaces, however, rest on relatively new ideas and practices. The European practice of placing objects in settings designed for contemplation emerged as part of a new and, historically speaking, relatively modern way of thinking. In the course of the eighteenth century, critics and philosophers, increasingly interested in visual experience, began to attribute to works of art the power to transform their viewers

spiritually, morally, and emotionally. This newly discovered aspect of visual experience was extensively explored in a developing body of art criticism and philosophy. These investigations were not always directly concerned with the experience of art as such, but the importance they gave to questions of taste, the perception of beauty, and the cognitive roles of the senses and imagination helped open new philosophical ground on which art criticism would flourish. Significantly, the same era in which aesthetic theory burgeoned also saw a growing interest in galleries and public art museums. Indeed, the rise of the art museum is a corollary to the philosophical invention of the aesthetic and moral powers of art objects: if art objects are most properly used when contemplated as art, then the museum is the most proper setting for them, since it makes them useless for any other purpose.

In philosophy, Immanuel Kant's *Critique of Judgement* is one of the most monumental expressions of this new preoccupation with aesthetics. In it, Kant definitively isolated and defined the human capacity for aesthetic judgement and distinguished it from other faculties of the mind (practical reason and scientific understanding).¹⁷ But before Kant, other European writers, for example, Hume, Burke, and Rousseau, also struggled to define taste as a special kind of psychological encounter with distinctive moral and philosophical import.¹⁸ The eighteenth century's designation of art and aesthetic experience as major topics for critical and philosophical inquiry is itself part of a broad and general tendency to furnish the secular with new value. In this sense, the invention of aesthetics can be understood as a transference of spiritual values from the sacred realm into secular time and space. Put in other terms, aestheticians gave philosophical formulations to the condition of liminality, recognizing it as a state of withdrawal from the day-to-day world, a passage into a time or space in which the normal business of life is suspended. In philosophy, liminality became specified as the aesthetic experience, a moment of moral and rational disengagement that leads to or produces some kind of revelation or transformation. Meanwhile, the appearance of art galleries and museums gave the aesthetic cult its own ritual precinct.

Goethe was one of the earliest witnesses of this development. Like others who visited the newly created art museums of the eighteenth century, he was highly responsive to museum space and to the sacral feelings it aroused. In 1768, after his first visit to the Dresden Gallery, which housed a magnificent royal art collection,¹⁹ he wrote about his impressions, emphasizing the powerful ritual effect of the total environment:

The impatiently awaited hour of opening arrived and my admiration exceeded all my expectations. That *salon* turning in on itself, magnificent and so well-kept, the freshly gilded frames, the well-waxed parquet, the profound silence that reigned, created a solemn and unique impression, akin to the emotion experienced upon entering a House of God, and it deepened as one looked at the ornaments on exhibition which, as much as the temple that housed them, were objects of adoration in that place consecrated to the holy ends of art.²⁰

The historian of museums Niels von Holst has collected similar testimony from the writings of other eighteenth-century museum-goers. Wilhelm Wackenroder, for example, visiting an art gallery in 1797, declared that gazing

at art removed one from the 'vulgar flux of life' and produced an effect that was comparable to, but better than, religious ecstasy.²¹ And here, in 1816, still within the age when art museums were novelties, is the English critic William Hazlitt, aglow over the Louvre:

Art lifted up her head and was seated on her throne, and said, All eyes shall see me, and all knees shall bow to me.... There she had gathered together all her pomp, there was her shrine, and there her votaries came and worshipped as in a temple.²²

A few years later, in 1824, Hazlitt visited the newly opened National Gallery in London, then installed in a house in Pall Mall. His description of his experience there and its ritual nature—his insistence on the difference between the quality of time and space in the gallery and the bustling world outside, and on the power of that place to feed the soul, to fulfill its highest purpose, to reveal, to uplift, to transform and to cure—all of this is stated with exceptional vividness. A visit to this 'sanctuary,' this 'holy of holies,' he wrote, 'is like going on a pilgrimage—it is an act of devotion performed at the shrine of Art!'

It is a cure (for the time at least) for low-thoughted cares and uneasy passions. We are abstracted to another sphere: we breathe empyrean air; we enter into the minds of Raphael, of Titian, of Poussin, of the Caracci, and look at nature with their eyes; we live in time past, and seem identified with the permanent forms of things. The business of the world at large, and even its pleasures, appear like a vanity and an impertinence. What signify the hubbub, the shifting scenery, the fantoccini figures, the folly, the idle fashions without, when compared with the solitude, the silence, the speaking looks, the un fading forms within? Here is the mind's true home. The contemplation of truth and beauty is the proper object for which we were created, which calls forth the most intense desires of the soul, and of which it never tires.²³

This is not to suggest that the eighteenth century was unanimous about art museums. Right from the start, some observers were already concerned that the museum ambience could change the meanings of the objects it held, redefining them as works of art and narrowing their import simply by removing them from their original settings and obscuring their former uses. Although some, like Hazlitt and the artist Philip Otto Runge, welcomed this as a triumph of human genius, others were—or became—less sure. Goethe, for example, thirty years after his enthusiastic description of the art gallery at Dresden, was disturbed by Napoleon's systematic gathering of art treasures from other countries and their display in the Louvre as trophies of conquest. Goethe saw that the creation of this huge museum collection depended on the destruction of something else, and that it forcibly altered the conditions under which, until then, art had been made and understood. Along with others, he realized that the very capacity of the museum to frame objects as art and claim them for a new kind of ritual attention could entail the negation or obscuring of other, older meanings.²⁴

In the late eighteenth and early nineteenth centuries, those who were most interested in art museums, whether they were for or against them, were but a minority of the educated—mostly poets and artists. In the course of the nineteenth century, the serious museum audience grew enormously; it also adopted an almost unconditional faith in the value of art museums. By the late nineteenth century, the idea of art galleries as sites of wondrous and

transforming experience became commonplace among those with any pretensions to 'culture' in both Europe and America.

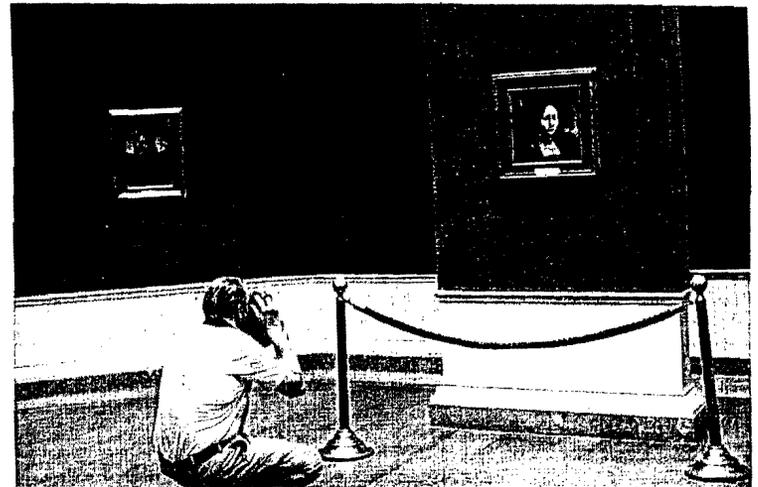
Through most of the nineteenth century, an international museum culture remained firmly committed to the idea that the first responsibility of a public art museum is to enlighten and improve its visitors morally, socially, and politically. In the twentieth century, the principal rival to this ideal, the aesthetic museum, would come to dominate. In the United States, this new ideal was advocated most forcefully in the opening years of the century. Its main proponents, all wealthy, educated gentlemen, were connected to the Boston Museum of Fine Arts and would make the doctrine of the aesthetic museum the official creed of their institution.²⁵ The fullest and most influential statement of this doctrine is Benjamin Ives Gilman's *Museum Ideals of Purpose and Method*, published by the museum in 1918 but drawing on ideas developed in previous years. According to Gilman, works of art, once they are put in museums, exist for one purpose only: to be looked at as things of beauty. The first obligation of an art museum is to present works of art as just that, as objects of aesthetic contemplation and not as illustrative of historical or archaeological information. As he expounded it (sounding much like Hazlitt almost a century earlier), aesthetic contemplation is a profoundly transforming experience, an imaginative act of identification between viewer and artist. To achieve it, the viewer 'must make himself over in the image of the artist, penetrate his intention, think with his thoughts, feel with his feelings.'²⁶ The end result of this is an intense and joyous emotion, an overwhelming and 'absolutely serious' pleasure that contains a profound spiritual revelation. Gilman compares it to the 'sacred conversations' depicted in Italian Renaissance altarpieces—images in which saints who lived in different centuries miraculously gather in a single imaginary space and together contemplate the Madonna. With this metaphor, Gilman casts the modern aesthete as a devotee who achieves a kind of secular grace through communion with artistic geniuses of the past—spirits that offer a life-redeeming sustenance. 'Art is the Gracious Message pure and simple,' he wrote, 'integral to the perfect life,' its contemplation 'one of the ends of existence.'²⁷

The museum ideal that so fascinated Gilman would have a compelling appeal to the twentieth century. Most of today's art museums are designed to induce in viewers precisely the kind of intense absorption that he saw as the museum's mission, and art museums of all kinds, both modern and historical, continue to affirm the goal of communion with immortal spirits of the past. Indeed, the longing for contact with an idealized past, or with things imbued by immortal spirits, is probably pervasive as a sustaining impetus not only of art museums but many other kinds of rituals as well. The anthropologist Edmund Leach noticed that every culture mounts some symbolic effort to contradict the irreversibility of time and its end result of death. He argued that themes of rebirth, rejuvenation, and the spiritual recycling or perpetuation of the past deny the fact of death by substituting for it symbolic structures in which past time returns.²⁸ As ritual sites in which visitors seek to re-live spiritually significant moments of the past, art museums make splendid examples of the kind of symbolic strategy Leach described.²⁹

Nowhere does the triumph of the aesthetic museum reveal itself more dramatically than in the history of art gallery design. Although fashions in wall colors, ceiling heights, lighting, and other details have over the years varied

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National Gallery,
Washington, DC: gallery with
a work by Leonardo da Vinci.



with changing museological trends, installation design has consistently and increasingly sought to isolate objects for the concentrated gaze of the aesthetic adept and to suppress as irrelevant other meanings the objects might have. The wish for ever closer encounters with art have gradually made galleries more intimate, increased the amount of empty wall space between works, brought works nearer to eye level, and caused each work to be lit individually.³⁰ Most art museums today keep their galleries uncluttered and, as much as possible, dispense educational information in anterooms or special kiosks at a tasteful remove from the art itself. Clearly, the more 'aesthetic' the installations—the fewer the objects and the emptier the surrounding walls—the more sacralized the museum space. The sparse installations of the National Gallery in Washington, DC, take the aesthetic ideal to an extreme [60], as do installations of modern art in many institutions [61]. As the sociologist César Graña once suggested, modern installation practices have brought the museum-as-temple metaphor close to the fact. Even in art museums that attempt education, the practice of isolating important originals in 'aesthetic chapels' or niches—but never hanging them to make an historical point—undercuts any educational effort.³¹

The isolation of objects for visual contemplation, something that Gilman and his colleagues in Boston ardently preached, has remained one of the outstanding features of the aesthetic museum and continues to inspire eloquent advocates. Here, for example, is the art historian Svetlana Alpers in 1988:

Romanesque capitals or Renaissance altarpieces are appropriately looked at in museums (*pace* Malraux) even if not made for them. When objects like these are severed from the ritual site, the invitation to look attentively remains and in certain respects may even be enhanced.³²

Of course, in Alpers' statement, only the original site has ritual meaning. In my terms, the attentive gazing she describes belongs to another, if different, ritual field, one which requires from the performer intense, undistracted visual contemplation.

The Work of Art in the Age of Its Technological Reproducibility

Third Version

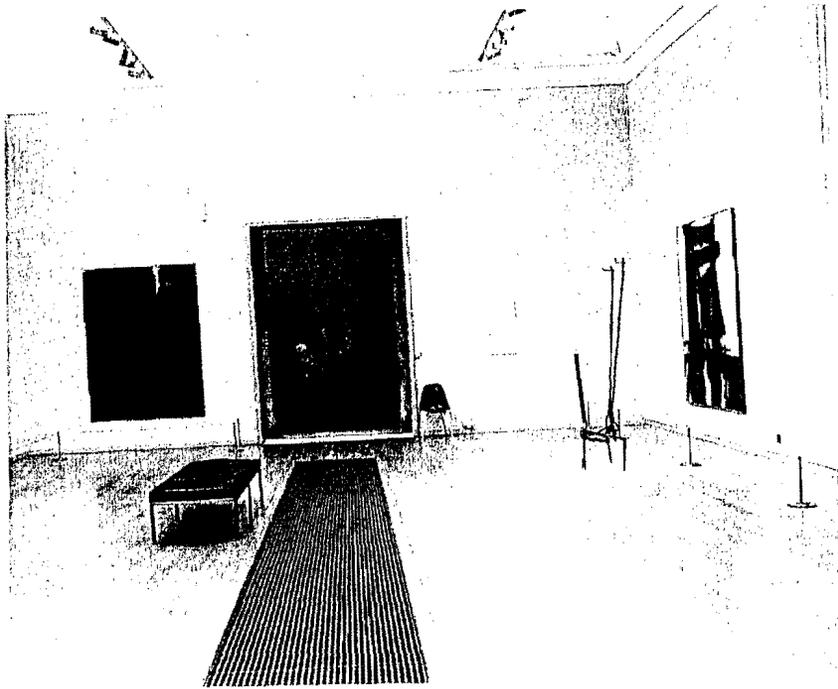
Our fine arts were developed, their types and uses were established, in times very different from the present, by men whose power of action upon things was insignificant in comparison with ours. But the amazing growth of our techniques, the adaptability and precision they have attained, the ideas and habits they are creating, make it a certainty that profound changes are impending in the ancient craft of the Beautiful. In all the arts, there is a physical component which can no longer be considered or treated as it used to be, which cannot remain unaffected by our modern knowledge and power. For the last twenty years, neither matter nor space nor time has been what it was from time immemorial. We must expect great innovations to transform the entire technique of the arts, thereby affecting artistic invention itself and perhaps even bringing about an amazing change in our very notion of art.

—Paul Valéry, *Pièces sur l'art* ('La Conquête de l'ubiquité')

Introduction

When Marx undertook his analysis of the capitalist mode of production, this mode was in its infancy.¹ Marx adopted an approach which gave his investigations prognostic value. Going back to the basic conditions of capitalist production, he presented them in a way which showed what could be expected of capitalism in the future. What could be expected, it emerged, was not only an increasingly harsh exploitation of the proletariat but, ultimately, the creation of conditions which would make it possible for capitalism to abolish itself.

Since the transformation of the superstructure proceeds far more slowly than that of the base, it has taken more than half a century for the change in the conditions of production to be manifested in all areas of culture. How this process has affected culture can only now be assessed, and these assessments must meet certain prognostic requirements. They do not, however, call for theses on the art of the proletariat after its seizure of power, and still less for any on the art of the classless society. They call for theses defining the tendencies of the development of art under the present conditions of production. The dialectic of these conditions of production is evident in the superstructure, no less than in the economy. These defining the developmental tendencies of art can



In *The Museum Age*, Germain Bazin described with penetrating insight how modern installations help structure the museum as a ritual site. In his analysis, the isolation and illumination of objects induces visitors to fix their attention onto things that exist seemingly in some other realm. The installations thus take visitors on a kind of mental journey, a stepping out of the present into a universe of timeless values:

Statues must be isolated in space, paintings hung far apart, a glittering jewel placed against a field of black velvet and spot-lighted; in principle, only one object at a time should appear in the field of vision. Iconographic meaning, overall harmony, aspects that attracted the nineteenth-century amateur, no longer interest the contemporary museumgoer, who is obsessed with form and workmanship; the eye must be able to scan slowly the entire surface of a painting. The act of looking becomes a sort of trance uniting spectator and masterpiece.³³

One could take the argument even farther: in the liminal space of the museum, everything—and sometimes anything—may become art, including fire-extinguishers, thermostats, and humidity gauges, which, when isolated on a wall and looked at through the aesthetizing lens of museum space, can appear, if only for a mistaken moment, every bit as interesting as some of the intended-as-art works on display, which, in any case, do not always look very different. [...]