

# Artistic Community's Transposition of Space into Installation Art

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## Abstract

This project intended to highlight the art community's environment installation the SULAPAN URUNG TAKA that showcases the creativity of young artists. The collective artists are linked common ideologies, aesthetics, and beliefs. It is a way to celebrate artists' individual creativity, and the installation is also a creative celebration and an introduction to the audience, where they can experience the structure firsthand. The rooftop of the NafaSyahdu Art Studio was chosen for a permanent installation that is conceived as a collaborative work of art and can be used as a meeting place by the community and the general public.

**Keywords:** Artistic Community; Transposition of Space; Installation Art

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DOI: <https://doi.org/10.21834/aje-bs.v7i22.409>

## **1.0 Introduction.**

The potential of installation presented in a specific location not only seduces viewers but also develops public questions with its artistic intention and possibly public interaction of notions around it, the world, and the artist itself, by appreciating art collectively in certain locations. In today's world, where so many different art forms have been born, developed, explored, and even forgotten over time, almost no other form of art is as impressive and instantly mesmerising as installation art (Lansroth, 2016). Installation art provides far more than traditional painting, sculpture, or other forms of creativity. Engaging the viewer on multiple levels allows them to experience art in new ways; size, touch, sound, smell, and vision are all explored to convey the artistry of installations. The main emphasis is on the idea and its impact, rather than the quality of the finished product. Not only does installation art outperform its purely temporary or permanent counterparts, but it also has a longer lasting impact, message, and underlying concept. Site-Specific Art is a term used, particularly since the 1960s, for art made with a specific location in mind, whether inside or outside. The work could be done there or made for it. Creative people have begun to see how the public can interact more with their creative artwork through intervention in a specific place, environment, or landscape (National Galleries of Scotland). Some artists feel more supported in their serious goals after seeing how the public reacts, and their creative ideas become a focal point for developing an open mind to demonstrate how important and useful their creativity can be as a way to learn about the world. This project was directed through review of related literature and artwork, which reflected the clear formation of installation work to the community. The appropriate practice artistic research was allowed the artist to develop and fabricated the work and deal with the artwork formation with difference kind of phases.

## **2.0 Literature Review.**

The review for this project was updated the intention and development of installation art. As seen, installation art, like most art movements, demonstrates an interest in innovation. Its avant-garde movement is unique because it pays special attention to how it creatively engages audiences and manufactures new experiences. Immersive practise is a novel way to experience art, despite its resemblance to sculpture and ties to a variety of recent artistic genres (Oliveira, 2001). From its distinctive characteristics to its artistic influences, it is distinguished by immersive, larger-than-life works of art for specific locations, allowing them to transform any space into a customised, interactive environment. As with 'installation art,' 'experience' is a contested term that has been interpreted in numerous ways by numerous philosophers. Nonetheless, every theory of experience points to a more fundamental concept: the human subject of that experience. The modes of experience that installation art creates for the viewer, each of which corresponds to a specific type of work, These are not abstract notions removed from the context in which the art was created; rather, as will be argued, they are integral to the conceptualization of installation art as a mode of artistic practise in the late 1990s, as well as to its critical reception. They should be viewed as

torches that shed light on the history of installation art, with each one illuminating different types of work on how installation art presupposes a viewing subject who physically enters the work in order to experience it, and that installation works can be categorised by the type of experience they structure for the viewer. Certainly, it is possible to assert that all art presumes a subject, given that it is created by a subject (the artist) and received by a subject (the audience) (the viewer). In traditional painting and sculpture, each component of this three-way communication (artist, artwork, and viewer) is relatively distinct. Instead of creating a self-contained object (Loonin, M. , 2014), installation artists began to treat the entire space as a single situation into which the viewer is invited to enter. This ephemeral, site-responsive agenda further insists on the viewer's firsthand experience by dismantling and destroying the work of art as soon as the exhibition period was over. The process of writing about such works reflects the manner in which installation art establishes such a specific and direct relationship with the viewer. It becomes evident that it is difficult to discuss works that one has not personally experienced; in most cases, one must have been present. The inexorably subjective nature of each of these accounts reaffirms that installation art is directed at and requires the presence of the viewer. This point is further supported by the difficulty of photographically illustrating installations. Visualizing a work as a three-dimensional space through a two-dimensional image is difficult, and the need to physically enter an installation renders photographic documentation even less satisfactory than when used to reproduce paintings and sculptures. It is important to remember that many artists turned to installation art in order to expand the visual experience beyond the two-dimensional and provide a more vibrant alternative (Oliveira, 2001). The following elements are characteristic of installation art:

**a) Immersive:** The ability of installation art to physically interact with viewers is a key feature. While all artistic mediums can engage people, most do not completely immerse them in interactive experiences. This distinct feature invites individuals to view art from new and different perspectives, in addition to facilitating dialogues between the public and works of art.

**b) Large-Scale.**

Given their interactive nature, installation art typically has a large scale. Viewers can completely immerse themselves in each larger-than-life environment thanks to their enormous stature. They frequently even have the option to sit, stand, or walk through it, which is frequently not an option with more traditional art.

**c) Site-Specific**

As opposed to sculptures, paintings, and comparable works, installations are typically conceived with particular spaces in mind, ranging from indoor galleries and museums to outdoor areas. Due to the strategic nature of their designs and the singularity of their environments, site-specific artworks provide a singular aesthetic and experience.

## 2.1 Art and Community

The term "Art Community" refers to creative activities that involve dialogue or community interaction. Professional artists frequently collaborate with people who are not typically interested in the arts. It deals extensively with people and asks them to serve as the medium

or material for the work (Bacon, J. (2012). ., 2012). It brings people together through the use of art to social interaction. The arts can bring people together in creative ways that open up a space for talking about community problems and widen the range of possible solutions. The "relational approach" of community development and the "creative approach" of the arts are necessary for this strategy. A well-done artistic experience can help people's relationships and skills grow in ways that are natural and often unpredictable. This requires a sense of aesthetics and a deep understanding of local contexts and relationships, the possibilities of available public spaces, and a co-creation process that encourages participation and ownership by the community as a whole (Bacon, J. (2012). ., 2012). The art community has come up with and carried out projects that show how arts-based community development can be done on a small scale. However, because of the field's novelty and specialization, there is some recognition of its value but little understanding of its methodology. Therefore, it has had to prioritise field development alongside its own creative endeavors. Despite the fact that this has proven to be an opportunity, it is also a resource drain and serves as a creative producer that contributes artistic concepts and as an intermediary to bring together partnerships across multiple government agencies, funders, arts groups, and local communities with diverse agendas, resources, and vocabularies. This requires building connections between the social service, community development, and art worlds. Crossing multiple sectors presents a formidable obstacle, as well as a real danger of diverse stakeholders undermining the artistic process or displacing community interests (Cartiere, C, 2010). An intermediary organisation must be multidisciplinary and act as a curator who is artistically discerning and highly selective of its collaborative partners in order to ensure the quality and significance of creative work in and with the community. Given that every project will be unique because every community is unique, artists and communities have had to equip themselves with a set of values, principles, and a vision of what constitutes a strong community, in addition to specific capabilities and standard frameworks. The art community is frequently as important as, if not more important than, the process of making it. It is associated with activism because it attempts to meet social needs. It is also close to politics and civic participation. Art Community is defined as assisting a group of people in working towards a common goal, raising awareness, and encouraging conversation, understanding, and creative action (Congdon, K. G. (2004).

## **2.2 Collaborative Practices**

The most well-known three types of collaborative art, which are used in various ways, are as follows: The first is driven by the artist. It depicts artists making a social statement through their work, which is influenced by a community. As a result, artists are the ones who change society. The second type encourages artists to engage with communities and create art together using a unique technique developed with the assistance of community members. The majority of the time, they then put their art on display in a public place so that members of the community can see it and discuss it. The dialogic model is the third type of collaborative art practise in which artists talk with a group to create art that addresses

community problems. When art is used as a problem-solving tool, a group empowerment tool, or a therapy tool, it can result in works that are not intended to be seen by people outside of the group (Bacon, J. (2012). ., 2012). Art for social transformation is a type of cultural democracy. It facilitates public debate. For these and other reasons, community art is a cherished concept and practise.

Concentrating on interdisciplinary practise would have enabled the integration of work across traditionally distinct disciplines. Interdisciplinary Practice is a crucial component of Redefining Creativity through Collaboration's collaborations. Community Practice would emphasise public art or art created for shared spaces. Art community is Form as a more abstract classification because it redefines and locates the creative process's driving force within a collaborative paradigm. This section would have focused on art that establishes a new genre centred on social bonds as foundational to the extent that relationships are considered the medium itself. Relationship as form is also associated with socially engaged art practises, which have been theorised by eminent curators and art historians such as Nato Thompson in his book, *Living as Form*. Creative collaboration requires shifting authority, position, and identity boundaries between knowledge domains and collaborative participants. For many in the arts and education, collaboration is fundamentally about these shifting boundaries and the resulting new relationships. Whether or not collaboration is the explicit focus of a project, the relationships between collaborators—including artists, viewers/participants, instructors, students, institutions, and communities—influence the work's context, meaning, and final form. We ultimately chose the current organisation because we believe these themes are particularly pertinent for contemporary art practitioners (<https://nomadways.medium.com/community-art-and-vice-versa-194fb4cffcc1>). The alternative organization's formal links are now woven into conceptual points. **Fear and Risk** have emerged as a particularly pertinent subject for discussion regarding collaboration in the arts, both as a potential cause and a potential effect. Artists are required to generate results and, in the course of doing so, must repeatedly pick themselves up after experiencing setbacks. In reality, failure teaches us far more than success provides an introduction to both the theory and practise of navigating complexity, questioning scientific advancements, incorporating family and friends, manoeuvring in public places, and developing sustainable, creative life strategies through collaboration. In order to establish new forms of collaborative organisation, **Shifting Boundaries** disrupts the conventional classification of disciplinary fields and hierarchical power structures. Many of the people who have contributed to this section labour across academic fields and cultural boundaries, bringing together different bodies of knowledge in ways that are both illuminating and motivating. working together across the boundaries of disciplines, categories, and national backgrounds. A framework for the practise of collaborative art that capitalises on synergies and acknowledges the positive impact they have is offered by friendships and other social relationships. These synergies can sometimes be found by accident, while other times they must be actively sought out. The spectrum includes things like working for social justice, interacting with members of the community, and doing work that is inspired by appreciating the company of others and praising complementary talents.

The more surreal and unplanned elements of collaborative arts practise are represented by the term "**Serendipity**". Artists can find and create new frameworks for creative art practise, research, teaching, and learning in a variety of ways, including by embracing the unknown, opening up institutional constraints, welcoming exchange, and harnessing the wind. These are just a few examples. It encourages conversations about the reciprocal relationships that exist between researchers and practitioners, researchers and students, artists and watchers, and researchers and viewers. It tells the story of the crossing of boundaries between "fine art" and science, people and animals, and design and crowd sourcing. In addition to recognising the relationship between social justice and social practise, the creative exchange, the marketplace, the classroom, the museum, and nature serve as sources for inspiration and exchange, with liberating implications of redefining creativity using intersections of numerous disciplines and shifting power structures as ways to inform meaning-making designed to share stories that might be applicable or relevant to readers' own classrooms, art practise, or scholastic settings designed (Crehan, K. A. F., 2020). Because of this, it has a direct appeal to college instructors of studio art and design, art history, and art education. Additionally, it has a direct appeal to artists, scholars, and teachers who collaborate on projects.

### **3.0 Methodology**

Collective artists are bound together by shared ideologies, aesthetics, and/or political beliefs. In the early modern period, there were roughly two types of art collectives (TATE) (Xiao Y. Inoue M. & Paudel S. K., 2008, 28-30 october 2007.). Those who, like futurists, aim to effect social change through cultural means. Others reflected the psychological consequences of the loss of a pre-modern existence in their art, while others looked forward and imagined a completely new way of life (TATE). Because of social media, art collectives now have an extraordinary global reach, giving them the ability to effect change through direct action. Today's art collectives are preoccupied with the present and how they can educate and change society now. Malaysian young artists were starting to realise how the goal of an art collective was developing their intuition in terms of creative development as well as providing a support system for making a living as full-time artists. Due to the current state of the COVID-19 pandemic, the struggle of artists, particularly the young, to cope with daily activities as well as creativity is incomparable. As a result, the goal of the installation project is to bring people together in Batu Belah Meru, Klang, to showcase their individual creativity while also honouring their own practise. The way the process is developed, which is influenced by indigenous Murut longhouse architecture, exemplifies unity. Due to the enormous number of individuals living under one roof, each man is in charge of the construction process, from material selection to maintaining each main pillar as a personal space. From this vantage point, it's easy to see how this topic could be recast as one in which artists collaborate to achieve success. Each artist is assigned one pillar to demonstrate their knowledge and creativity.

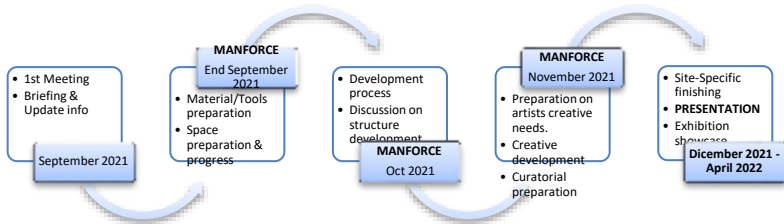


Figure 1: Timeline “SULAPAN URUNG TAKA”  
 Sabahan Murut tribe language as meaning to ‘The Community Shelter’  
 Bamboo Installation and Mix Media, 22 meter x 10 meter x 5 meter (h);  
 NafasSyahdu Art Studio, Batu Belah, Meru, Klang, Selangor  
 (Source: Researcher)

Among the young participants are Nafas Syahdu Art Studio, Lakar Layang Art Studio, and Empati Art Studio. The establishment of Nafas Syahdu Art Group in 2015 with six members, Lakar Layang Art Studio in 2019 with six members, and Empati Art Studio with nine members constitutes a total of twenty participants for the installation art. List as below;



Figure 2: Participating Artists (Batu Belah Art Community)  
 (Source: Researcher)

Table 1: Artists Name and Expertises

Bil	Name	Expertise
1	Hafizzudin A.Jaidin	Sculpture/Installation Art
2	Syed Zamzur Akasah Syed Ahmed Jalaluddin	Ceramic Art / Sculpture
3	Zul Fadzly Mohd Salleh	Architecture/Design
4	Burhanuddin Bakri	Sculpture
5	Faiz Yunus	Sculpture
6	Noorfuji Anggara Masyudi	Painting/ Mural
7	Raden Hisbullah	Painting/ Mural
8	M.Shahnaz Azlin Abdul Mutalib	Painting/ Mural
9	Daniel Ashraf Shamsul Aizat	Sculpture
10	M.Danial Zulkefli	Sculpture
11	Abdul Hakim Zulkifli	Painting/ Mural/Carpenter
12	Ahmad Amirul Muhammad Noor	Painting/ Mural
13	Mohd Kamarul Nizam Zamani	Sculpture

14	Muhammad Badruzaman Abu	Painting/ Mural
15	Mohd Azmi Mohd Amran	Sculpture
16	Firdaus Yusof	Painting/ Mural
17	Hari Hilmi Hasram	Painting/ Mural
18	Mohd. Aidil Hanafi Abdul Halim	Sculpture
19	Dhia Afiq Aiman Hamran	Painting/ Mural
20	Muhammad Izwan Rahimi	Sculpture/ Mural

### 3.1 Idea and Material Exploration.

The idea explores the interpretive relationship between humans and the natural environment as the fundamental basis for the invention of structure in exploring the origins of architecture. The primitive hut concept affirms that the ideal architectural form embodies what is natural and inherent. The Hut as an architectural theory was brought to life by Abbé Marc-Antoine Laugier from the mid-1700s to the mid-1800s. Laugier provided an allegory of a man in nature and his need for shelter in *An Essay on Architecture*, which formed an underlying structure and approach to architecture and its practise. This method has been investigated in architectural theory in order to speculate on a possible future for architecture as a discipline. The *Essay on Architecture* tells a story about primitive man to explain how the creation of the "primitive man's" house is instinctively based on man's need to protect himself from nature. Laugier concluded that the model of the primitive man's hut provided the ideal principles for architecture or any structure. It was from this view that Laugier formed his general principles of architecture, in which he outlined the standard form of architecture and what he believed was fundamental to all architecture. To Laugier, the general principles of architecture were found in what was natural, intrinsic, and part of natural processes. Laugier theorises that man wants nothing but shade from the sun and shelter from storms—similar needs to those of a more primitive human. "The man is willing to build an abode that will cover but not bury him," writes Laugier. Columns are created by raising pieces of wood perpendicularly. "Branches form a slope that can be covered with leaves and moss," so that neither the sun nor the rain can penetrate therein; and now the man is lodged.

### 3.2 Bamboo as Medium

This plant is classified as a subfamily of grasses and has numerous species, possibly even more in Japan, which has over 600 of them. It has a woody stem and the capacity to lift objects heavier than its own weight. Bamboo has been a significant part of Japanese culture for a long time, both as a material and as a motif. It is also featured in some of the country's most well-known literary classics. It became a cultural symbol due to its flexibility and ability to bend without losing its original shape. Bamboo is a naturally occurring plant that is used as a primary building material in homes in Asia and South America. Especially in remote areas, Bamboo has been replaced by timber, concrete, and steel in the construction of modern homes, and it isn't always the first option. But bamboo is a good example of a sustainable building material and can be used for a variety of purposes, including flooring, structural support, and even scaffolding. (Smith, 2017). A number of its



characteristics make it the perfect building material, including its quick growth (a full harvest can be obtained after one to two years once maturity is reached), strength (with higher tensile strength than steel), elasticity, which makes it a good building material in earthquake-prone areas, and lightness, which makes shipping affordable and construction simpler (Xiao Y. Inoue M. & Paudel S. K. (2008), 28-30 october 2007.). Ecologically responsible treatment methods like a borax coating help keep the bamboo strong enough to resist rot and infestation. Additionally, there is engineered bamboo, which is natural bamboo that has been split into tiny strips and reassembled into broad panels. Due to its durability, resilience, and (depending on the manufacturing process) hardness, it is primarily used for flooring. Consequently, it is more durable than many hardwoods.

### **3.3 Bamboo in Art & Craft**

The use of bamboo is one of the oldest technical skills that has been developed across Asia. This skill is closely related to the landscape as well as the craft items that are inspired by bamboo. Because bamboo is superior in terms of its lightness, strength, flexibility, and cylindrical structure, it is a material that is well-suited for the construction of homes, furniture, artisan's tools, kitchen utensils, fencing, fishing and animal traps, children's toys, and even musical instruments. In addition to that, it has been used in Buddhist rituals, tea ceremonies, floral arrangements, and, more recently, in contemporary works of art and design. *Bamboo: in Contemporary Form* is an exhibition that highlights the creative potential of bamboo artists. These artists have contributed a variety of art to the contemporary world, and their influence can be seen in the work of many artists all over the world (Xiao Y. Inoue M. & Paudel S. K. (2008), 28-30 october 2007.).

## **4.0 Results**

The overall shape and the interesting element of the rooftop stand out in particular. A dome-shaped rooftop is being considered for the final work form, but we must consider the factor of stability, so the idea was rejected. There is the possibility of layering the structure, but this would raise weight concerns. Consider the following elements;

1. Overall, shape should be similar to the original subject matter.
2. Weight distribution
3. Stability and safety (Initially, the final artwork is meant to be able to hold all the pillars and safe while public entering the structure).



Figure 3: The location of Installation  
(Source: Researcher)



Figure 4: Dynamic wall consist of installation sketches, drawings and mock-up development  
(Source: Researcher)

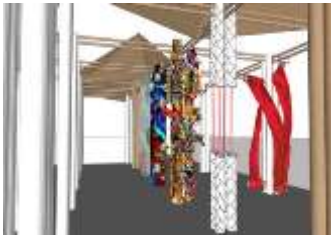


Figure 5: Impression with the Arts  
(Source: Researcher)



Figure 6: The Installation Development  
(Source: Researcher)

## 5.0 Discussion



Figure 7: The installation view; SULAPAN URUNG TAKA is a Sabahan Murut tribe language as meaning to 'The community shelter'  
(Source: Researcher)



Figure 8: Top view, Bamboo Installation and Mix Media in Size of 60x20x15(h)ft  
(Source: Researcher)

Collective artists are united by similar ideologies, aesthetics, or beliefs. SULAPAN URUNG TAKA aims to highlight the environment of the art community by showcasing the creativity and spirituality of young artists in a comprehensive exhibition. Through communal living in three major art studios (NafaSyahdu, Lakar Layang, and Empati) in Batu Belah Meru, Klang, this initiative aims to celebrate the diversity and skill of twenty installation artists as a visual representation of architectural structures inspired by the Murut Long House concept. As a consequence of the COVID-19 pandemic, it is anticipated that studio cohesion will take precedence. It demonstrates how the personal creative process can be a therapeutic element for those affected by the ever-changing environment. It was intended to be a form of expression that would allow not only artists but also the general public to appreciate the creative energy displayed under one roof. On the other hand, the installation is accessible and open to all, regardless of background. It was a creative celebration and introduction for the audience, who could not only observe the structure visually but also walk around it and interact with it directly. The rooftop of the NafaSyahdu Art Studio was chosen for a permanent installation that is considered a collaborative artwork and can be utilised as a community and public gathering space.

## 6.0 Conclusion

To sum up, the result from the participated artists was recognised the significant differences in their creativity, and these intentions can provide audience interaction through their participation after the installation has been completed. It is believed that the diversity of creative expression contributes to community understanding and cohesion. It was intended to be a form of expression that would allow them to enjoy themselves while also allowing the general public to observe the creative energy that had been exhibited under one roof. On the other hand, the installation is accessible to anyone, regardless of background or origin. It was intended to be a creative celebration and to introduce this feature to a wider audience, which is why people were able to not only view it but also walk around it and interact with the structure. Due to knowledge and experience gained during the construction

process, the material's (bamboo) convenience as the primary building material was recognised. Bamboo is also eco-friendly because, unlike cement or plaster, it can be reused after construction is complete and the manufacturing process does not produce pollution. The high accessibility of bamboo expedites construction, which is supported by its bamboo-friendly geographical location.

## Acknowledgement

The authors would like to thank the Artists (Batu Belah Art Community), ReNeU UiTM and ILD UiTM for facilitating the writing and publication workshop as well as College of Creative Arts UiTM Shah Alam for supporting this research.

## Article Contribution to Related Field of Study

By emphasising fine art programmes, this article will benefit the art and design fields. The contribution not only updates the impact of a single art installation, but also highlights the existence of an art community as seen through the eyes of various young artists. This information will also contribute to the growth of Malaysian visual art and current artistic endeavours, thereby putting local art in a global context.

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