

Student Name: Emelia Clement-May

Student Number: 1906194

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Tutor's name: Jonathan Pugh and Martin Bush

The proposed exhibition, named 'Setsuna', the Japanese word meaning 'in the moment' will be hosted in an eco-friendly portable space that will travel sustainably to parks around the country. The exhibition will explore to reconnect our relationship with nature through immersive and digitalized space. Currently, in the world we depend more on technology than ever before, however, the sensory experience cannot be achieved through a screen, "the photograph may serve as an aide-memoire, but it can only offer a view, without transmitting the experience of the work." (De Oliveira, 2003 p.80) the exhibit seeks interactivity rather than passivity, open to all ages and abilities. Installation art that will reawaken the mind to the world that we depend on, in a time needed for drastic action against climate change, art hopes to inspire.

In this age of the Anthropocene, we have had critical effects on the environment and the climate. We are more aware of the challenges we face now more than ever before, but there is a divide in our relationship where we may participate and network more in a virtual world, than the real. Nicholas Carr's thesis is that "the internet is remaking us in its own image. It increases our capacity for scanning and skimming, but decreases the capacity for concentration, contemplation and reflection." (Oxford Handbook, 2014 p.77)

The exhibition endeavours to reconnect this relationship through immersive and digital installations, a medium we can instantly connect to, but the interactivity hopes to provoke thought and reflection of our place in the world. "In the seventies and eighties, we lived in a society of spectacle, in the nineties in the society of participants, and we are now developing a 'society of interactors'" (De Oliveira, 2003 p.106)

Bertolt Brecht had previously looked at ways of pushing an audience out of passivity and into critical thinking through the use of 'situations' in his theatre setting, by creating disruptive elements throughout the narrative. Guy Debord, a co-founder of Situationist International, developed on this

idea and looked at 'constructed situations', "Rather than simply awakening critical consciousness, as in the Brechtian model, 'Constructed situations' aimed to produce new social relationships and thus new social realities." (Bishop 2006 p.13) Turning art or the 'spectacle' into something that can be participatory, consumers into 'participants'. Contemporary artists still reference the concepts and theories in their work. And this exhibition draws upon this theory to conduct a favourable desired environment.

The title of the exhibition is important in our time, to live in the moment encourages us to actively partake. 'Setsuna' will take place in a large outdoor structure with plenty of space within it to freely move and as a comfortable public area, to experience the installations. "Man-made space can refine human feeling and perception... architectural space- even a simple hut surrounded by cleared ground- can define such sensations and render them vivid." (Tuan, 1977 p.102) The structure can be disassembled and taken to parks around the country to then be accessible to most. The entrance will open into a courtyard where the first digital installation spans across the opposite wall, *Catharsis* achieves 'cinematic sublime' with sounds of the natural world. Seating will be provided for viewing in this meditative area. This can be seen before taking left into a large corridor that leads to Kasama's infinity room, this too will allow enough room for plenty of viewers without feeling crowded. Although Tuan (1977) notes that the act of movement in space contributes to the experience, even 2 people constitute a crowd, and so there would need to be a limit to the number of viewers within the exhibition at one time.

Space is a common symbol of freedom in the western world. Space lies open; it suggests the future and invites action. On the negative side, space and freedom are a threat... to be open and free is to be exposed and vulnerable.

(Tuan, 1977 p.54)

Tuan claims there is a negative aspect to feeling 'exposed and vulnerable' however, work like Kusama's puts the viewer in this situation. It could be seen as a raw 'true self' state of being, inward and reflective. This exhibition does not seek to intimidate but allows the viewer to be 'in the moment' and exposed to a critical thoughtful experience.

After viewing Kusama's installation, the corridor space will lead to the immersive digital installation of teamLab's. Their work invites an 'empathetic perception' of the world through a virtual space and represents and uses the signs of the real. Canadian philosopher Brian Massumi backs the idea that the virtual is a very 'real' space.

The virtual must thus be understood as a dimension of reality, not its illusionary opponent or artificial overcoming. The virtual as allied to potential, belongs specifically to the formative dimension of the real.

(Oxford Handbook of Virtuality pg.55)

Finally, the viewer enters another dark room this time encountering not a digital experience but an interactive optical illusion by Olafur Eliasson. These works come together in the hope for the viewer to acknowledge their place in the outside natural world and hopes to inspire and bring balance to the problems we face as a planet.

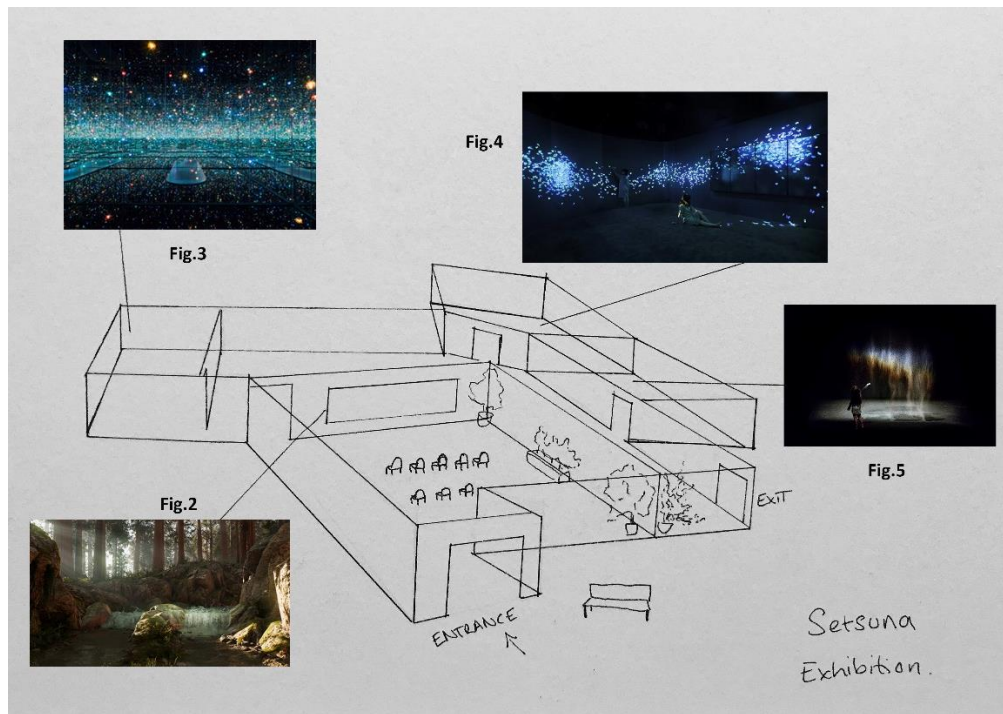


Fig.1 Exhibition map with artwork in situ



Fig. 2 *Catharsis*, 2020 By Jakob Kudsk Steensen

Danish artist Jakob Kudsk Steensen seeks to reconnect humans with nature through technology and does this here, through an immersive digitally simulated imagined forest installation, *Catharsis*. In a

collaboration with sound artist Matt McCorkle, 3D scanned textures and sounds taken from many North American forests. “Kudsk Steensen’s concept of ‘slow media’. As a philosophy and a practice...uses digital technologies to draw attention to the natural world and create new narratives on our ecological futures.” (Kudsk Steensen, 2020)

The work comprises of a single continuous pan film displayed on a large outdoor screen. Taking the viewer on a slow, up-close journey above and beneath the canopy and through crystal clear streams capturing the tranquility of nature, untouched by humans. “The hope is that *Catharsis* creates a temporal space that gives audiences an overwhelming sense of communion and harmony.” (Kudsk Steensen, 2020)

Catharsis focuses on a positive new perspective, inspiring new ways of looking at the world despite the problems we currently face with our relationship with nature.

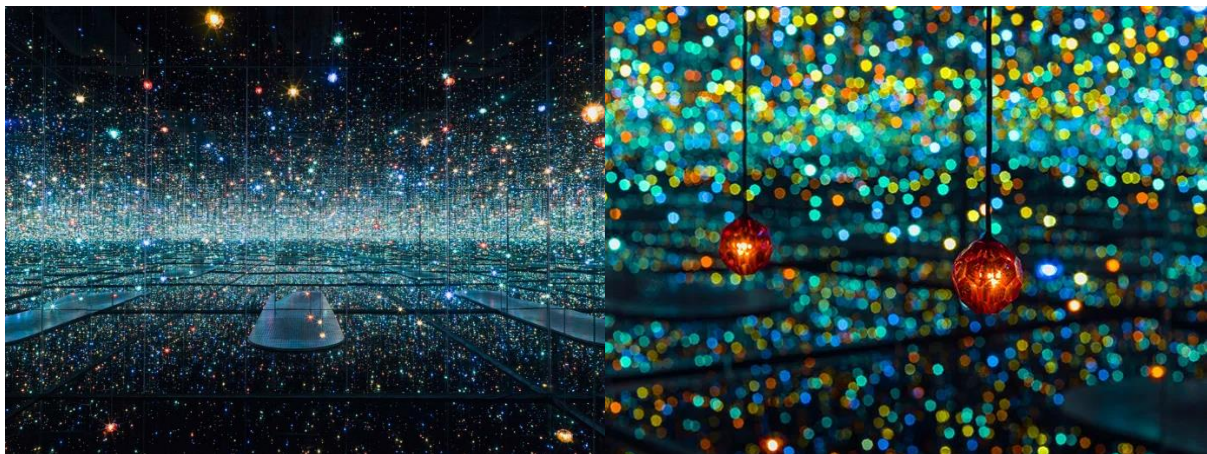


Fig. 3 *The Souls of Millions of Light Years Away*, 2013 By Yayoi Kusama

“I convert the energy of life, into dots of the universe. And that energy along with love flies into the sky.” (Kusama, 2019)

Kusama's kaleidoscopic immersive installation, *The Souls of Millions of Light Years Away* is a cube-shaped infinity room. Flickering in a rhythmic pattern, hundreds of hanging multi-coloured LED lights are suspended at different heights, illuminating the space, whilst the mirrored walls bounce off each other to create an illusion of endlessness. "The vitality of Kusama's optical environments, which become hypnotic and self-referential, merging concepts of flatness and depth, presence and absence, transience and permanence, and finiteness and infinity." (David Zwirner, 2020)

Once the viewer enters the room, the infinite space is triggered, and they seem to be floating in a starry abyss. By blocking out the outside world, they are conscious of their thoughts and senses are heightened, the reflective experience is achieved visually and mentally.

Continuing her exploration of the transience of life and the inevitability of death, this installation creates a harmonious and quiet place for visitors to contemplate their existence, reflect on the passage of time, and think about their relationship to the outer world.

(Hirshhorn Museum, 2020)



Fig. 4 *Flutter of Butterflies Beyond Borders*, 2015-2020 by teamLab

Tokyo based art collective teamLab was founded in 2001 by Hideaki Takahashi, the group is highly skilled made up of animators, programmers, engineers, and artists. Interested in looking at blurring the border with the relationship between humans and the world. "Seeing every element that constitutes our surroundings as a 'living entity' allows for an empathetic perception and comprehension of the world." (teamLab pg.102)

In the *Flutter of Butterflies* installation, the viewer enters a dark room, if they stand still, they will soon notice a projected chrysalis on their body and butterflies will appear from their feet then in large clusters will fly about the room on the walls and floor. If the viewer touches the butterflies, then they will fall and disintegrate. "The work... acknowledges that death is part of nature – the life cycles of the butterflies end with people." (teamLab pg. 3) This is a brutally honest reflection of the world, where humans both, "foster and destroy life." (teamLab pg.5)

This immersive work is rendered in real-time by a computer program that reacts to the viewer's presence, the flight paths of the butterflies are ever-changing but also invites the viewer to interact and experience rather than passively observe. "Visitors do not take turns viewing or compete for space, but rather become an integral part of the experience for others, affecting... the speed of the life cycles." (teamLab pg.11)



Fig. 5 *Beauty*, 1993 by Olafur Eliasson

Beauty, by Olafur Eliasson, is an installation situated in a darkened room using natural phenomena. Overhead, a water recycling system turns water into mist, which is spotlighted at an angle to create a rainbow. Although an earlier work of the artists' and the eldest in this exhibition, this piece is still highly relevant to today. It needs the presence of a viewer. Eliasson expresses this: "the ephemeral reality is really dependent on your presence, we... project the rainbow onto the water, it's not the sun and the rain which projects the rainbow onto us." (Eliasson, 2005) Suggesting that the rainbow is not there when we are not either, the rainbow is visible only from certain angles, encouraging the viewer to interact with the installation.

This work and the pieces in this exhibition heighten the way we perceive the real outside world. It looks at the fleeting moments of a rainbow that, with childlike wonder, you can finally touch. The fragility of butterflies, the ancient forests older than human lifecycles, and the marvel of our significance in space and time. 'Setsuna' presents living in the moment.

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List of Figures

Fig. 1 Exhibition map proposal created by Emelia Clement-May

Fig. 2 Kudsk Steensen. J, (2020) *Catharsis*. [Digital installation] Installation View: Serpentine Gallery, London, 2020. Accessed from: <https://www.serpentinegalleries.org/exhibitions-events/jakob-kudsk-steensen-catharsis-online> Accessed on: 1 May 2020

Fig. 3 Yayoi. K, (2013) *The Souls of Millions of Light Years Away*. [Wood, metal, glass mirrors, plastic, acrylic panel, rubber, LED lighting system, acrylic balls, and water] Installation View: David Zwirner, New York, 2013. Accessed from: <https://www.davidzwirner.com/exhibitions/i-who-have-arrived-heaven#/installation-views> Accessed on: 3 May 2020

Fig. 4 teamLab, (2015-2020) *Flutter of Butterflies Beyond Borders*. [Interactive digital installation] Installation view: Tokyo, 2018 Accessed from: https://www.teamlab.art/w/butterflies_ephemerallife_people/ Accessed on: 4 May 2020

Fig. 5 Eliasson. O, (1993) *Beauty*, [Spotlight, water, nozzles, wood, hose, pump] Installation view: Moderna Museet, Stockholm 2015 Accessed from: <https://olafureliasson.net/archive/artwork/WEK101824/beauty> Accessed on: 4 May 2020