

Student Name: Tomasz Tomaszewski

Student Number: 2004946

Programme of Study: Graphic Design

Module: ADAD4019

Ways of Perceiving Lecturer's Name: Martin Bush

Words Count = 1541 words

Swansea 2021 Art Exhibition Concept by Tomasz Tomaszewski

Titled '2050'.

"It is very difficult to write about an exhibition that one has not seen or experienced in person" (Obrist, 2014, p.156). The art demonstration began in the late Middle Ages. During the annual and seasonal festivals, artisans in the city had the opportunity to present their work (Obrist, 2014). The exhibition idea is the choice and selection of works in the exhibition space by the curator. It is complemented by information and specific interpretative guidelines included in curatorial texts and catalogues. Obviously, through such contextualisation, the curator intends to become more readable. However, the curatorial strategy in this context seems to be most effective when the search does not close, but when it issues it and contributes to the discussion (Rugg and Sedgwick, 2007).

Balancing between two curatorial models, contextual exhibition and aesthetic exhibition in practice, I intend to study and show the context of this exhibition. As an independent curator, I would like to bridge the gap between art and climate change and present portraits of politicians by selecting eight photographs (Fig. 1) created by Platon Antoniou in collaboration with Olafur Eliason and



Figure 2 The weather Project, 2003

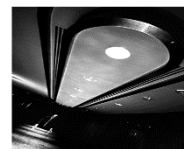
his installation (Fig. 2) (The Weather Project, 2003) and (Waterfall, 2016). The

concept is to show Platon photography of politicians in the light of the Olafur sun inside the installation (The Weather Project, 2003). I have come to the conclusion that the selected artefacts will create an experience for the audience. Platon

photography consists of a combination of injunction and a prohibition that fits the context of this exhibition because Platon breaks the convention with lens choice referring to politicians dictating or interdicting. He usually reaches for the wide-angle lens, deconstructing and reconstructing a contrived appearance of the president. Therefore, the hands of a well-known politician can show greed, or whitened teeth and mocking laugh (Fig.1 Jacob Zuma).



Tony Blair



Donald Trump



Silvio Berlusconi



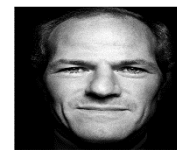
Mahmoud Ahmadinejad



Vladimir Putin



Jacob Zuma



Eliot Spitzer



Lech Kaczynski

Figure 1 Portraits of World Leaders 2000-2015 by Platon

For some people, this practice has breached the art of portraiture aesthetics. For others, it is a unique look penetrating the soul of the photographed person. However, whether Platon's photographs resonate with us or not, this is a collection of work worthy exhibition because of the strongly defined range of artistic activities. The selection of Platon works for this exhibition resembles a photo from an election campaign, not a committed

contemporary portrait. However, showing these portraits inside the installation with Eliasson's collaboration will subtly refer to global warming.

A good exhibition is supposed to cause a crisis. A good exhibition is supposed to respond to a crisis. And while a good exhibition, by definition, will fail to turn the crisis into a theme, it will be affected by the very form of the crisis.

(Aroni, 2017, p.220)

The task of this exhibition should be an artistic understanding at the same time crossing rational boundaries. This collaboration will provide engagement with the visitors of the exhibition with Eliasson's special effects. A foretaste of the visitor experience will be 'Waterfall, 2016' (Fig. 3) by Olafur Eliasson. Eleven-meter scaffolding will provide constantly falling cascades of water before entering the exhibition. Although made of steel pipes, rods and pumps, this work resembles a natural waterfall. An exhibition should develop a discussion around the curator and the artist rather than their work arrangement (Orbist, 2014). However, arrangement for this exhibition is important. It is not without reason that the waterfall is in front of the pavilion. The tall waterfall construction can be seen from a greater distance. Hopefully, this process will attract the interest of passers-by. This exhibition intends to be an experiential to encourage action and attract audiences. They can interact with Olafur's works, which is an integral part of the exhibition reception.



Figure 3 Waterfall, 2016

The exhibition will take place in a pavilion 20 x 10 meters and 11 meters high, assembled at Ty'r Blodau in Singleton Park in Swansea. The pavilion construction will be assembled using white wall panels. Inside will be a lacquered parquet floor which refers to the cliché of modern 'white cubes'. White walls and lacquered parquet are often overused at the exhibitions, isolating artefacts from their natural surroundings and displaying them in a sterile interior. Brian O'Doherty adequately noted that the creator of the term 'white cubes' probably never existed. In the '70s and '80s, 'white cube' was just the ideal backdrop for the curator, so he can apply this convention to isolate space for presenting works of art respectively but at the same time making the interpretation of art challenging to the viewer (O'Doherty, 1999). This act aims to emphasise repression against lawyers and activist by politicians where isolation is in effect. Hopefully, the audience will contribute to this exhibition and its shape. Reaction, audience, dialogue, or any unexpected situations will be as important as the material and content of the exhibition.

As proposed in Nicolas Bourriaud's theory on relational aesthetics, social relations in artistic practice can reflect everything in daily life, from displaying ordinary interactions to providing political context (Bourriaud, 2002). This exhibition has a specific vision of showing how living together could encourage and convince governments into making a positive social change, even if it is mediated by money. The exhibition space will reflect the nomadism of those who do not persistently live in the same place as a result of the global climate crisis or their economic situation. "The very idea of the exhibition is that we live in the world with ourselves, to make arrangements of associations, connections and gestures without words" (Orbist, 2014, p.31). It will be interesting to see how the exhibition becomes a kind of living organism. How exactly it goes, it is hard to say. Indeed, this is dealing with something partly designed by a man, partly the work of chance, and even more so – nature.

Just as in nature systems of order govern the growth and structure of animate and inanimate matter, so human activity itself has, since the earliest times, been distinguished by the quest of order. Even the most ancient peoples created ornaments with mathematical form of great beauty.

(Müller-Brockmann, 2009, p.158)

The grid system model (Fig.6) can help illustrate the exhibition arrangement. Example (Fig. 5) clarifies what the whole exhibition will look like for the visitors. The psychological concept and logical layout will make Platon's portraits seem elegant, given that positive design patterns evoke a sense of security. Specific patterns have a meaningful psychological basis and emotions that are the heart of how we interpret reality and intellectually generated concepts resulting in a positive user experience (Müller-Brockmann, 2009). The use of panels allows for flexibility. For instance, panels can be risen (Fig. 4), hovering above the floor, allowing fog to disseminate, amplifying the glow effect. The light rays from Olafur's installation will reflect on the displayed portraits adding a stronger connection and communication between Platon's and Olafur's art.



Figure 4 Müller-Brockmann, 2009
Examples of exhibitions
Model 1:20 for an
exhibition stand

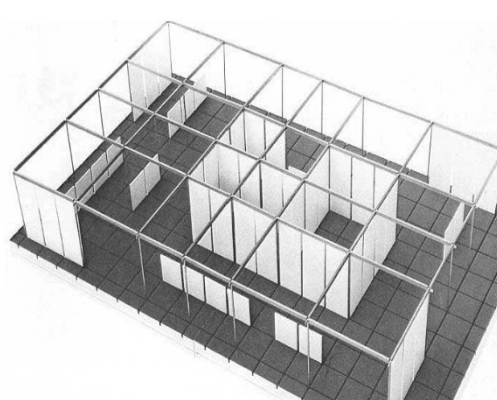


Figure 5 Müller-Brockmann, 2009 drawing showing
the whole exhibition drawing stand

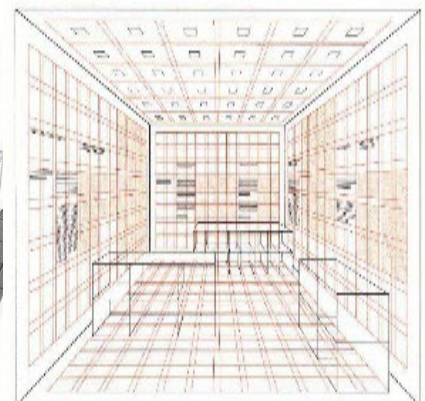


Figure 6 Müller-Brockmann, 2009 Grid in
three dimensional space

The path for this exhibition is simple. The path will start before pavilion entry at the waterfall (Fig. 9). Then will follow inside to the centre of the pavilion and run clockwise along four rectangular walls



Figure 8 "The Weather Project", 2003

in a circular bay layout as a metaphor for counting time to act (Fig.7). The viewers can choose how to move around the exhibition or challenge the curator and then abandon the path order and rely on their own intuition. Each bay will display a politician's portrait from



Figure 7 "2050" Exhibition 3D Render

Platon's collection illuminated from the top by the artificial sun. The path will end on the balcony over the entry of the pavilion. On the balcony, visitors will be able to direct their gaze towards the sun over the bays (Fig.8) created from hundreds of yellow lights

illuminating the semi-circular screen. Its brilliance will reflect in the mirrored ceiling, radiating the interior. The floating light mist from the water will amplify the glow effect.

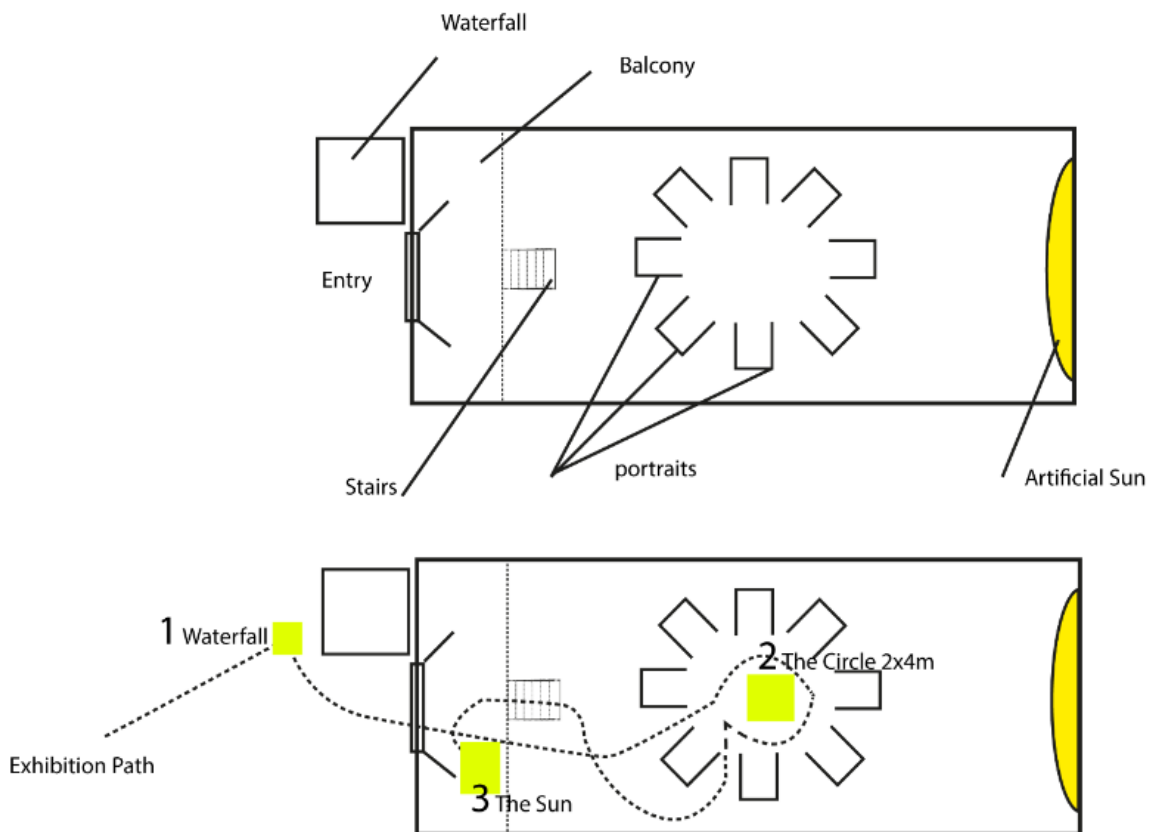


Figure 9 Exhibition Map '2050'

'The Weather Project' is a fascinating and unique installation that reverses the relationship between nature and art. The light used in the installation is commonly used in street lighting, emitting light at a narrow frequency. The colours other than yellow and black are invisible, allowing an opportunity to experiment with black and

white photography. In this way, the field of view around the giant 'sun' transform into a vast landscape, surrounded by a dazzling glow connecting the realm of real space with a place for reflection. "It exemplified Eliasson's recurring interest in environmental themes and philosophical investment in creating spaces for "seeing yourself sensing," spaces that develop the project of Light and Space." Grant Johnson (2015). The art of Eliasson's installation focuses on audience, interaction, and participation. By studying the relationships of colour, light and space, the artist creates special conditions that force the viewer to remember his feeling.

The research I have undertaken to illustrate the relationship between artefacts for this exhibition follows controversies such as manipulating science for political profits. Portraits of the leaders will create a collection that refers to exploiting renewable energy sources and goals such as combating climate change governed by the world leaders. Collecting is a way of creating knowledge (Orbist, 2014). The curator role is an intermediary between various collectors, artists, designers, and art world participants (Nixon & Pitsaki, 2014). This exhibition requires effort from the viewer and theoretical, visual, and critical apparatus, which is sometimes missing or incomplete. Documenting the exhibition will be an essential part of the project. The recipient will face the challenge but will be not left alone as the curatorial text will be available in a booklet. However, the content can't be proposed at this stage. The contemporary exposition should include symposium, publication, conversation based on interdisciplinary work, which can even replace the production of the exhibition (Aroni, 2017). The idea is to create a conference, panel discussions after a high standard lecture, so it will challenge the convention to change the rules of the event, such as the conference (Orbist, 2014). Often conference is intended at integrating people with like-minded interests and can result in cooperation.

3D Visualisation of "2050" exhibition by Tomasz Tomaszewski

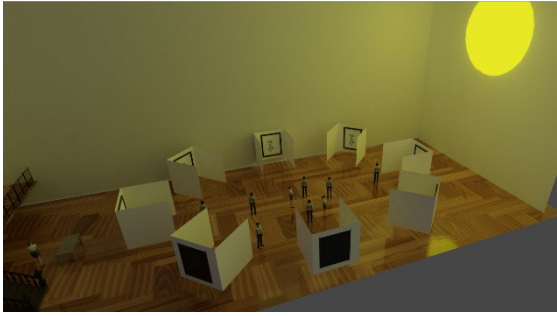


Figure. 10, 3D Visualisation of "2050" exhibition, isometric view, illus. by Tomasz Tomaszewski



Figure. 11 3D Visualisation of "2050", view from the back illus. by Tomasz Tomaszewski



Figure. 12 3D Visualisation of "2050" exhibition, view from balcony, illus. by Tomasz Tomaszewski

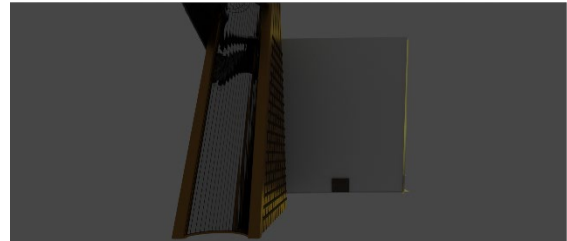


Figure. 13 Visualisation of "2050" exhibition, Waterfall installation and exhibition entry doors, illus. by Tomasz Tomaszewski

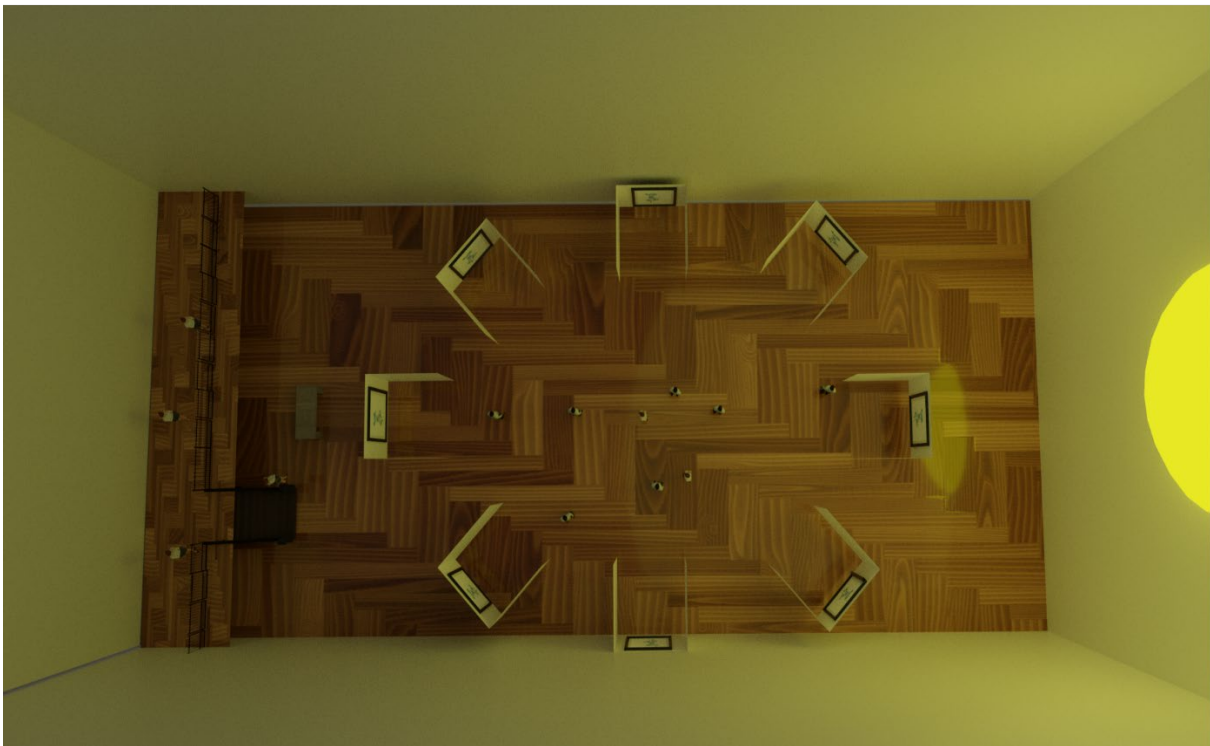


Figure. 14 3D Visualisation of "2050" exhibition by author, view from the top

Bibliography

Aroni, M. (2017) *The Aesthetics of Curating: Exhibition-making after the Conceptual Turn* K Faculty of Art, Design and Architecture Kingston University Unpublished PhD thesis. Available at:

<https://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.724315> (Accessed: on 10/04/2021)

Bourriaud, N.(2002). *Relational Aesthetics* France: Les Presse Du Reel

Grant Johnson (2015) *Citing the Sun: Marc Jacobs, Olafur Eliasson, and the Fashion Show*, *Fashion Theory*, 19(3), pp. 315-330, DOI: 10.2752/175174115X14223685749322

Müller-Brockmann, J. (2009). *Grid systems in graphic design : a visual communication manual for graphic designers, typographers, and three dimensional designers = Raster systeme für die visuelle Gestaltung : ein Handbuch für Grafiker, Typografen, und Ausstellungsgestalter* 6th ed, Zurich: Niggli.

Nixon, N. & Pitsaki, I. (2014). Curating as a Brand Design Tool in Creative Organizations, *Economía Creativa*.pp.16-26 Available at: <https://dialnet.unirioja.es/servlet/articulo?codigo=5649274> (Accessed: 12 December 2020).

O'Doherty, B. et al. (1999). *Inside the white cube: the ideology of the gallery space Expanded*, London: University of California Press.

Orbist, H. U, (2014). *Ways of curating*. Great Britain: Penguin Books.

Rugg, J. & Sedgwick, M. (2007). *Issues in curating contemporary art and performance*, Bristol: Intellect.

List of figures

Figure 1. Platon, A. (2014) Available at: <http://www.platonphoto.com/gallery/portraits/politics/> (accessed: 23 April 2021)

Figure 2. Eliasson, O. (2003) *The Weather Project* [Installation]. Turbine Hall, Tate Modern, London Available at: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series/unilever-series-olafur-eliasson-weather-project-0> (accessed: 23 April 2021)

Figure 3. Eliasson, O. (2016) *Waterfall* [Installation]. Palace of Versailles, France Available at: <https://olafureliasson.net/archive/artwork/WEK110140/waterfall> (accessed: 23 April 2021)

Figure 4. Müller-Brockmann, J. (2009). *Grid systems in graphic design: a visual communication manual for graphic designers, typographers, and three dimensional designers = Raster*

systeme für die visuelle Gestaltung : ein Handbuch für Grafiker, Typografen, und Ausstellungsgestalter 6th ed, Zurich: Niggli. pp. 156, illus.

Figure 5. Müller-Brockmann, J. (2009). *Grid systems in graphic design : a visual communication manual for graphic designers, typographers, and three dimensional designers* = *Raster systeme für die visuelle Gestaltung : ein Handbuch für Grafiker, Typografen, und Ausstellungsgestalter* 6th ed, Zurich: Niggli. pp. 151, illus.

Figure 6. Müller-Brockmann, J. (2009). *Grid systems in graphic design : a visual communication manual for graphic designers, typographers, and three dimensional designers* = *Raster systeme für die visuelle Gestaltung : ein Handbuch für Grafiker, Typografen, und Ausstellungsgestalter* 6th ed, Zurich: Niggli. pp. 148, illus.

Figure 7. Tomasz Tomaszewski (2021). *Swansea 2021 Art Exhibition Concept: 2050*, illus.

Figure 8. Eliasson, O. (2003) *The Weather Project* [Installation]. Turbine Hall, Tate Modern, London

Available at: <https://olafureliasson.net/archive/artwork/WEK101003/the-weather-project>

(accessed: 23 April 2021)

Figure 9. Tomasz Tomaszewski (2021). *Swansea 2021 Art Exhibition Concept: Exhibition Map 2050*, illus.

Figure 11. Tomasz Tomaszewski (2021). *Swansea 2021 Art Exhibition Concept*, illus.

Figure 12. Tomasz Tomaszewski (2021). *Swansea 2021 Art Exhibition Concept*, illus.

Figure 13. Tomasz Tomaszewski (2021). *Swansea 2021 Art Exhibition Concept*, illus.

Figure 14. Tomasz Tomaszewski (2021). *Swansea 2021 Art Exhibition Concept*, illus.