

WAYS OF PERCIEVING, CURATION ESSAY

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BA course title: BA Automotive Designing

Word Count: 1636

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Assigning the title "Timeliness" I aspire to curate an exhibition displaying 5 installations of artwork in collaboration with 5 different artists each of whom depict their geniuses

in their respective field of art. I intend to curate and choose installations that would interact with the visitors in the very moment by exploring the boundaries, transition, state of surroundings or space and time. Focussing on Marc Augè's theory which refers non places as anthropological spaces of transience where the human beings remain anonymous and that do not hold enough significance to be regarded as "places"(Augè,p122), I intend to hold my exhibition in a resort owned gallery situated by nature. I believe it to be a relevant non space venue to hold my exhibition.

I aim to build a 14m x 18m hall for the exhibition using wall structures and glass wall entrance. Walls on the three sides will allow the gallery to be audible enabling the balance of peace and quiet at the reception desk while glass entrance would enable the installations in display to be spectated. This would make the reception itself the frame for my exhibition. The exhibition hall would consist of 1 hall each for 4 installations working with 4 well Known Artists. Each hall designed specifically in relation to the installations in them, making it not just a hall in a gallery but a domestic room with a door that opens to whole new other world which could be experienced by the visitor. Discussing the merits of including human perception in the curation of art exhibitions, Hall summarises "The use of space plays a non-verbal communication role to illustrate that individuals have different cultural perceptions regarding the space in the way the constituent objects are placed or depicted"(Hall.E,1969,p63). My intention is for the people residing in the hotel coming from different countries/cities/cultures to not only see but be engrossed and experience the installations. I intend to keep a timed exhibition letting single individual in the exhibition hall for a fixed time, this would enable the sculpture to offer a direct and intensive encounter necessary between a work of art and an onlooker which is not even provided by theatre on an account of distance.

The act of waiting for a room to be assigned, waiting in the reception hall or staying alone in an empty hotel room is a paused moment as if suspended in flow of time in a non place. Spectators become anonymous and begin to pass their time mindlessly reading the same magazines, checking social media, and wasting the time which could have been spent productively. Augè describes this as phenomenon as temporary identity, continuing to say, "people who only for a time have to follow or keep in line, do as they are told, check their appearance."(Augè ,1995 ,p.101) Even if spectators are in a void of suspension, trying to pass their time during their stay at the hotel or during necessary proceedings, time is valuable and hence should not be wasted. critiquing on society's behaviour Augè further comments that "after the proceedings of an airport or a hotel and freeing up from the burden of responsibilities, spectators rushes into free space not so much in order to buy as to experience the reality of his momentary availability."(Augè1969, p.101) My intentions are for the travellers to relate to the theme of space through their surroundings in the resort in relation with their travel and time.

I propose instead of spending their time on social media or doing other activities and being passively disconnected, attending this exhibition would help the travellers to connect on a deeper level and change their outlook and perspective while not just passing the time but investing it which would make their travel much more memorable.



FIGURE 1

In the centre of the room I intend to place Installation called “The Cold Dark Matter” by Cornelia Parker (Figure 1). I have chosen this installation to display in the main hall as it beautifully depicts the transition from changing old to create new from it in a very literal way to the visitor. Building new with the help of old just like experience of the travellers invoking a feeling of suspension in time that the spectators experience. Which gives connotation to my theme of time this will change the perspective of the traveller as to view the new place at the stay as a new opportunity or experience that they build on to the old one. Cold Dark Matter is the largest of installations measuring 4 meters x 5 meters. I intend to place it at the centre of the hall to enable the spectators to move around it which would give the place a core as it will be the first installation spectators will see when they enter the hall. rest of the room would have stark white walls with no lights except the bright light bulb at the centre of the installation as in the figure which would attract spectator’s attention.



FIGURE 2

Displayed to the immediate left of the core gallery room would be “TREE” by Ai Weiwei (FIGURE 2). I have chosen to display this installation representing nature as the exhibition is situated in a resort alongside nature. “Tree” is a monumental sculpture assembled from the dry, dead branches, roots and trunks of numerous species of tree, such as camphor, cedar and ginkgo and bound together by cuts and joints which are left visible to highlight the different types of bark. The Installation here signifies that though the barks are a part of other species that could make a single tree together a Product of nature. “Tree” was intended to be read as a reference to Taoist ideal of harmony – unifying the work of man with nature as well as linking the earth and the sky. (<https://www.tate.org.uk/art/artworks/>

[ai-tree-t14630](#) Accessed: 16th April 2020) This would ensue a sense of unity in travellers especially with the ones of different background and culture and leave the spectator with the feeling of curiosity and protection for the nature around them. This installation fits perfectly to my theme of space surrounding the spectator and relating it with their travel.



FIGURE 3



FIGURE 4

To immediate right of the main gallery hall I intend to display “the weather project” by “Ollafur Eliasson”. The original measurement of this Installation is huge which i intend to recreate to fit to size of my gallery hall to 5meter x 5meter. My intention of placing this installation into my gallery is to make people realise when we don’t look like individuals we become more aware of our humanity and our bond. That’s when we feel how important the solar system is to us and how insignificant we are in the scope of it all. Ollafur Eliasson creates this installation to invoke a sense of feeling of effects of global warming and our negligence to it. This installation would invoke a sense of responsibility towards the nature surrounding the traveller, by giving a glimpse into global warming. This Installations fits perfectly into connotations of travelling in relation to the space as it will put the travellers into perspective to plan their trip in a nature friendly sustainable way ahead protecting the environment.



FIGURE 5

The Last installation will be placed in the room behind the main gallery hall. “The Christmas Tree” is created by Shirazeh Houshiary. This installation showcases exposed roots covered in gold leaf and hanging upside down. the Installation wants us to contemplate that the pine tree is one of the oldest species and recognise the roots are the source of its continued stability, nourishment and longevity. This would invoke a feeling of looking at nature in a different light as well as a sense of importance of one’s own roots that sets them apart as individuals giving them a sense of identity important while travelling in an anonymous city or country. I intend to keep the rest of the room stark white giving an impression of clear and clean gallery building entire concentration on installation.

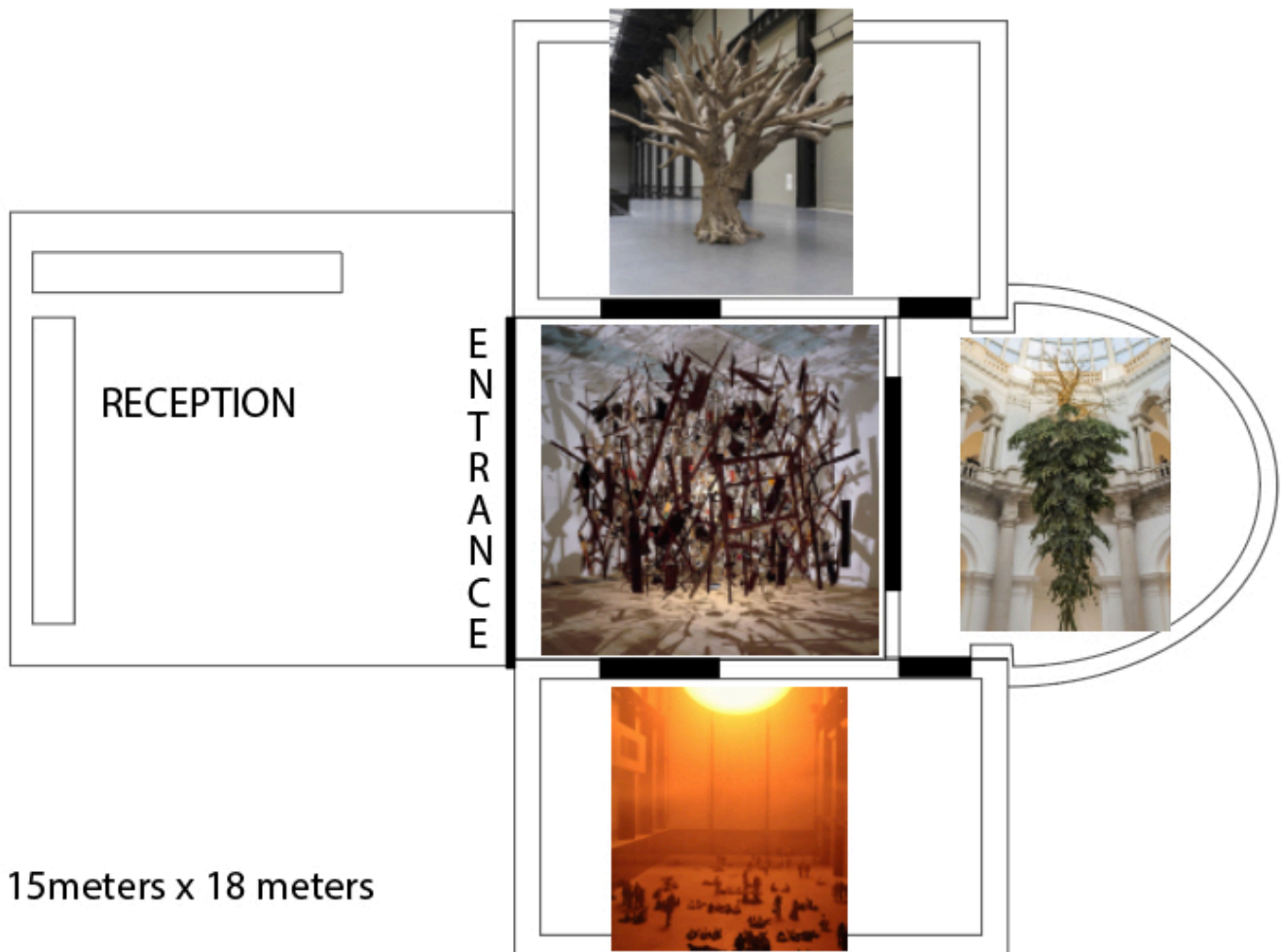


FIGURE 6

As depicted in the figure above my exhibition will be easily accessible and audible moving from one installation to another freely in any order. I have positioned the gallery near reception the ground core place of a resort, making the reception itself frame for my exhibition. The only spectators who will be able to view this will be the guests at the resort though i will be posting updates on the website of the resort ironically the spectacle i have criticised. My intentions with this exhibition has been to keep the travellers grounded and help them invest their time into making their travel a memorable and deeply connected one.

In my experience most of the travellers especially who travel alone are attached to their gadgets which is equally defined as a non place. Augè effectively critiques the internet as a non place by summarising it as, "a complex skein of cable and wireless networks that mobilise extra-terrestrial space for purpose of communication, so peculiar that it often puts the individual in contact with another image of themselves." (Augè, 1995, p.79). Rapidly developing and easily available technology has left us progressively disconnected to the world around us and oblivious to the present moment. connectivity is so readily available to us through the social media that it has turned people passive and unaware of their surroundings inhibiting them to be elsewhere. Debord sums it up as "the spectacle is th sun that never sets on the empire of modern passivity." (Deborde, 1967, thesis 73) I intend to hold my exhibition with the spectators present at the moment than keeping them connected through technology.

FIGURES:

FIGURE 1: Parker, C. (1991) The Cold Dark Matter, Tate Gallery, London

Available at:

<https://www.tate.org.uk/art/artworks/parker-cold-dark-matter-an-exploded-view-t06949/story-cold-dark-matter> (Accessed: 10th april 2020)

FIGURE 2: Weiwei, A. (2010) The Tree, Tate Gallery, London Available at:

<https://www.tate.org.uk/art/artworks/ai-tree-t14630> (Accessed: 16th April 2020)

FIGURE 3: Eliasson, O. (2003) The Weather Project, Tate Gallery, London

Available at: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series/unilever-series-olafur-eliasson-weather-project-0> (Accessed: 7th April 2020)

FIGURE 4: Eliasson, O. (2003) The Weather Project, Tate Gallery, London
Available at: <https://www.tate.org.uk/whats-on/tate-modern/exhibition/unilever-series/unilever-series-olafur-eliasson-weather-project-0>
(Accessed: 7th April 2020)

FIGURE 5: Houshiary, S. (1993) The Christmas tree, Tate gallery, London
Available at: <https://www.tate.org.uk/whats-on/tate-britain/exhibition/christmas-tree-1993-shirazeh-houshiary> (Accessed: 27th March 2020)

FIGURE 6: Exhibition map [digitally generated image]

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