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Entitled "forgotten Figures" I intend to curate an exhibition featuring five pieces of work in collaboration with 4 different artist and one writer. With my focus being on social body standards and acceptance, I intend to hold my exhibition In the Mission Gallery. Exploring themes of space, audience, and emotions. I believe this venue to be suited to hold my exhibition. I have selected relevant and powering pieces that support my idea and movement of body acceptance and social standards as well as encouraging the audience to reconnect with their own bodies and love themselves through the installation artworks that will create a awe of the human figure.

The mission Gallery is a perfect layout for the exhibition as the structure and design of the building will help me display not only the hidden figures in the first room upon the audience walking in, but also emphasise the human form in the rear room. By evoking a sense of self-acceptance and beauty in the audience of the human form, this should reinforce emotions and social acceptance for them. The objective for this will be to challenge them to really see the beauty in every human figure and to alter what our society today portrays as "beautiful".

"The way we see things is affected by what we know or what we believe" (ways of seeing, John Berger. P8) everyday our minds are infected with models and "perfect" bodies and figures. But what if we were surrounded by the real human form and all its imperfections and flaws. Would this change society's idea of beautiful?

My exhibition will consist of all white walls as a curative decision, the walls will become a framework for the installations/ artworks. I have chosen white walls as it will enhance the work and portray the atmosphere of emptiness as you enter the room, I also came to this decision as I feel colour can make a room look full and this is not what I want in the exhibition, I want the audience to feel intimate with the artworks as if they are at one with them. This follows the principles of the "white cube" space, as proposed by Hans Ulrich Obrist that "other visual cues in the space were reduced to a minimum, resulting in a clean, spare gallery space..." (Obrist 2014, p.29). this will impact the artworks and emphasize the feeling of the audience being at one with them.

It is my intention throughout the exhibition to ensure that nothing is overcrowded, and each artwork displays a different emotion, as well as creates a flow of thoughts throughout. I want the audience to really connect with the artworks and when they reach the end, hopefully change their view of what is beautiful today.

"women who looked like fashion models, admitted to knowing, from the time they first consciously think, that the idea was someone, tall, thin...a face without pores, someone wholly perfect, and someone whom they felt, in one way or another, were not." (Naomi Wolf, The beauty Myth, p58).



Figure one

To the left of the room as you walk through the entrance, I intend to use Daniel Arshams “hiding figure”-fig one, I intend to place this installation against the wall and mould it in as displayed above. I have chosen this figure to emphasise the meaning of hidden bodies and give off the emotion of being shamed, and hidden. The silhouette of the figure also takes away its main properties such as facial features, sexual organs and even the body figure itself (e.g. rolls of fat, stretch marks). This installation will make the audience feel a sense of disgust from the figure but the thoughts of trying to hide, hide away from its natural form.



Figure Two

To support the theme of shame upon entering the exhibition and the hiding of the figure, I intend to display in the far-left corner Doidalsa's "The Crouching Venus", figure two. This will be positioned directly facing the corner of the room away from the audience. The marble statue depicts a nude crouching pose, with her hair gathered loosely and her right arm covering her breasts. This creates a sense of humiliation and is a piece that can be looked at by the viewer in a range of angles. At first the audience will notice a figure in the corner but as they get closer, they will feel that sense of shame of her body as they see her concealing her features. This will really generate an atmosphere in the room, and I intend it to make the audience feel almost shamed in themselves and sadness for the figures.



Figure three

Displayed in the arch of the building I will hang Sarah Lucas's "mumum"- figure three, using 2m long metal attachment to allow the piece to be centre of the archway, this will allow the audience to see the installation at a 360 view as they enter the rear room. The audience will also have to walk around it to enter, this allows my two rooms to become separate and allow me to portray the idea of changing rooms and the change of emotions, the audience will be entering a new atmosphere, from the previous one. The installation itself immediately enters your imagination with the idea of female breasts, the variation of the breasts reminds the audience that female breasts come in all shapes and sizes. It emphasises the body acceptance notion. This will contrast with figure two as it empowers the female body rather than concealing it.



Figure four

To the left of the rear room, upon entrance I will display Jenny Saville's "propped" painting, figure four. This large painting at 7 by 6 ft, depicts a figure with very overexaggerated skin dents and curves propped up with writing written backwards. As the audience view this, they are forced into reading the words and really focus on the piece, allowing them to take in the figure displayed and her body. This will contrast with the previous room as it is flaunting the human form not hiding away. In curation this will create a atmosphere of the rear room and change the audiences view of the body, and flow with the concept of body acceptance as the female in the painting is not shying away any part of her body but embracing it.



Figure five

Displayed in the centre of the rear room will be Marq Quins “Allison Lapper” sculpture, on a plinth, figure five. The sculpture celebrates the beauty of a different body and makes us question the narrow binds of acceptability into which social norms tend to push us, this will work with the notion of the exhibition for body acceptance. The audience will be able to view the figure in a 360 view and see all angles as I have curated the sculpture in the centre. The plinth will also help make it the main attraction and emphasise the importance. The all white sculpture gives off an emotion of purity, it will end the exhibition and hopefully the audience will feel a great acceptance of themselves and alter their idea of beauty.

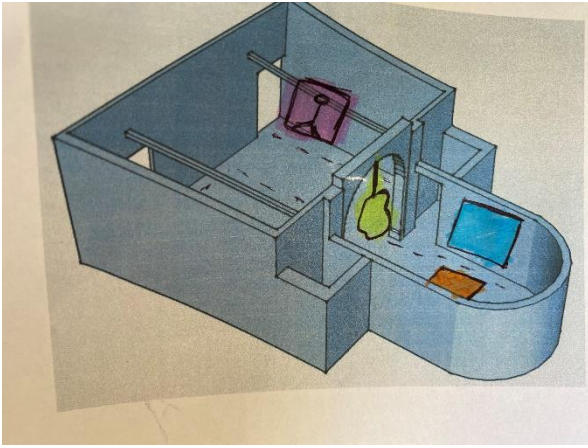


Figure six

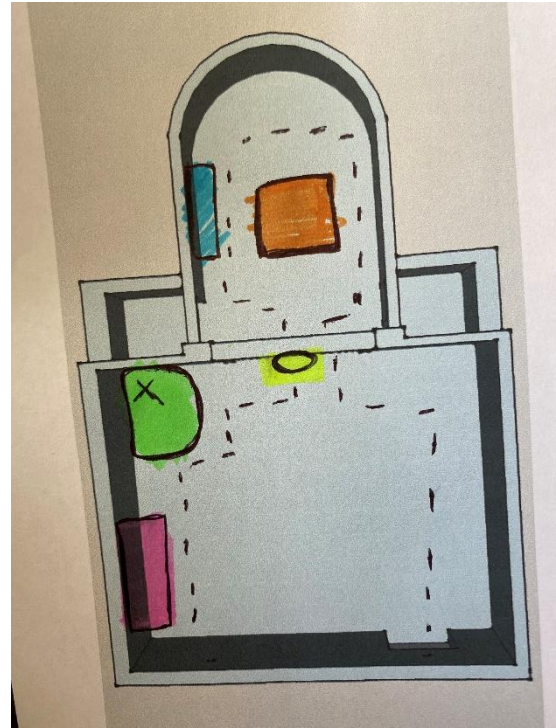
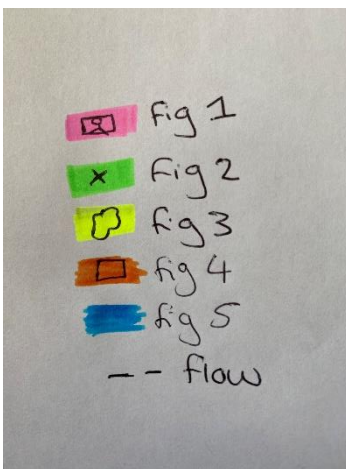


Figure seven



As depicted in figure six and seven my exhibition will be curated to have a flowing sense of direction and viewing for the audience. It will be open and easily accessible throughout the space. The notion of this exhibition will be to alter the audience's view of social norms and someone who is beautiful as well as the acceptance of their own body and imperfections, not to be ashamed of any of it but embrace it. Using the white cube method of presenting the works it will make the atmosphere sophisticated and open, as well as not overcrowding the audience it makes the exhibition pleasing to the eye. It also allows the audience to have a personal connection with each piece and feel at one with it to gain a greater sense of emotion and understanding.

"We never look just at one thing; we are always looking at the relation between things and ourselves." John Berger, ways of seeing. P9.

Figures

Fig one: <https://www.danielarsham.com/>

Fig two: <http://collections.vam.ac.uk/item/O1247475/the-crouching-venus-the-crouching-venus-nost-john-van/>

Fig three: <https://www.newmuseum.org/exhibitions/view/sarah-lucas> (london)

Fig four: https://www.saatchigallery.com/artists/artpages/jenny_saville_10.htm

Fig five: <http://marcquinn.com/artworks/single/alison-lapper-pregnant>

fig six: a exhibition map digitally generated.

Fig seven: a exhibition map, digitally generated.

References

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Naomi Wolf (1990), The beauty Myth. P58

Obrist, H.U (2014). Ways of curating. Great Britain. Penguin Books. P.29