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Imagined Exhibition

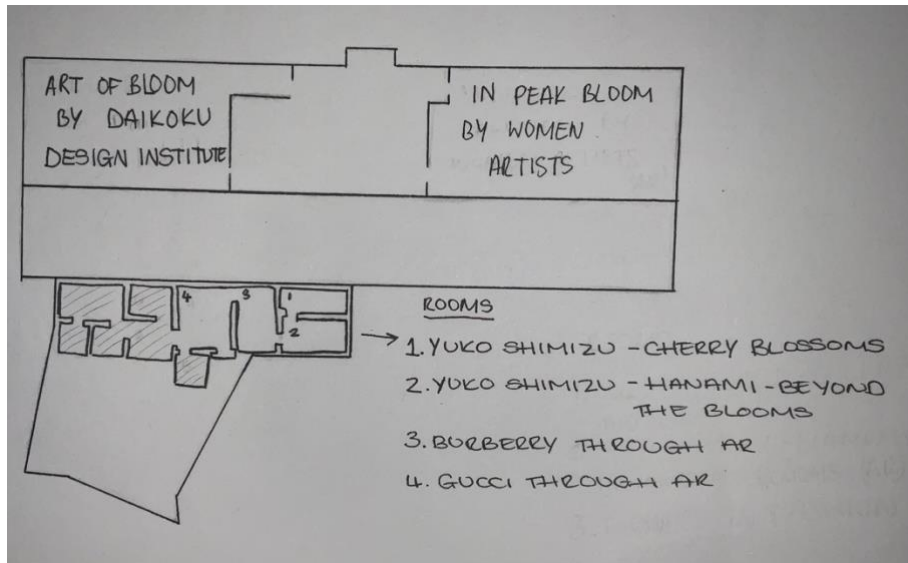


Fig. 1 Plan of my Exhibition

At the Tate Modern in the boiler house section and the blavatnik section on level 3, will exhibit 'The New Reality'. I chose to this here at the Tate Modern as it is a contemporary building that holds art of today, which I felt would be most suitable to showcase a digital art exhibition as it is becoming more popular within today's society. This exhibition will feature various artists/designers that have transformed one of their artworks in to a digital piece, more specifically augmented reality. For this exhibition, I want you as the audience to be able to connect to these pieces through your sight, touch and hearing to really get the feeling of what the art represents. As in John Berger's Ways of Seeing, he states that;

"We only see what we look at. To look at is an act of choice. As a result of this act, what we see is brought within our reach – though not necessarily within our arms reach." (Berger, 1972, p.8)

And

"We never look at one thing; we are always looking at the relation between things and ourselves. Our vision is continually active, continually moving, continually holding things in a circle around itself, constructing what is present to us as we are." (Berger, 1972, p.9)

A dictionary of critical theory describes hyperreality as being "an aesthetic mode of reproduction or replication that strives to produce an effect that is more real than the real thing being copied"(Buchanan, 2010, p.17) in other words can not distinguish what simulation is real and what is not, which can be related to certain technology devices known as virtual or augmented reality. In Jean Baudrillard's 'Simulacra And Simulation', he describes hyperreality as being a "Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal"(Baudrillard, 1981, p.1) meaning that the real is world is being replaced by something that is not real.

Back in 1957, Morton Heilig invented the 'Sensorama' a multi-sensory technology that naked people to watch something through a screen but made it seem as if they were there when it was really

happening, which is now known as virtual reality. This type of technology can be shown through the book 'The Master Key' an electrical fairytale by L. Frank Baum, which has the first mentions of a virtual or augmented reality for the future. After further developments of the virtual world through headsets, it was not until 1990 that the term augmented reality was finally made of final by Thomas P. Caudell. (Interaction Design Foundation, 2020)

Augmented reality is a way in which we are able to add things on to the existing world through thview of our devices, our phones or iPads. For example, if you were to buy furniture and wanted to see what it looked like in your home beforehand you could do this simply through your phone. Or if you were thinking of buying an item of clothing or footwear you could use your phone to test out what they looked like before purchasing. In the room of this exhibition they show showcase different aspects of augmented reality from various artists where you will be able to experience their digital art.

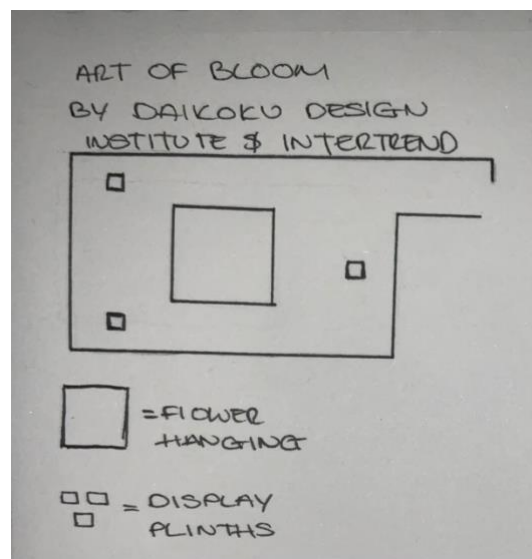


Fig. 2 Plan of room for 'Art of Bloom' exhibit



Fig. 3 Rectangle Display (2019)



Fig. 4 Flowers hanging (2019)



Fig. 5 Augmented Reality Displays (2019)

The first room will feature a 13x18 ft white rectangle that will be hanging from the ceiling and a white rectangle on the floor underneath that will be placed within the centre of the room (Mashable, 2019). Around the sides of the room will have three display plinths where you will be able to use augmented reality through your devices. There will be minimal lighting in the room as the piece in the centre will be projecting light from my floor and the hanging. There will be small spotlights by the display plinths so that you can see what you are doing when using the augmented reality sets. This was created by Daikoku Design Institute and Intertrend, as a way to show the symbiotic relationship between both humans and nature, "Through this multi-sensory installation, showers of flower petals, light, aroma and sound will awaken your senses and Create a meditative space to connect to deeper state of mind"(Intertrend, 2019) you will be able to interact with nature projecting it through the screen. I chose to do this as I want the viewers to be able to connect to the flowers physically looking at them but also seeing them being projected through a digital perspective using their devices to see what else is in the exhibition.

When you exit from the previous room make your way towards the next room which is just across from there that will showcase;

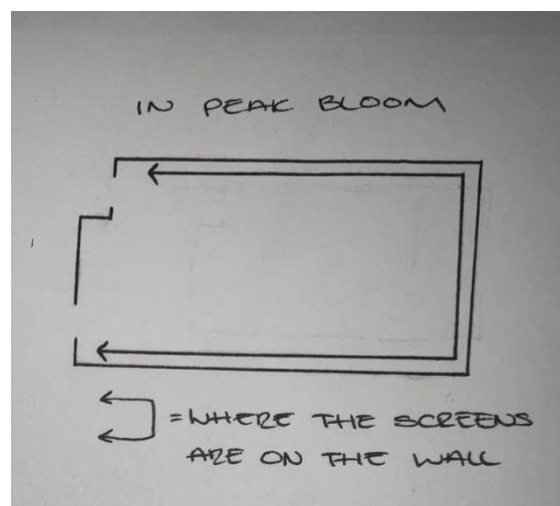


Fig. 6 My plan of 'In The Peak' exhibit

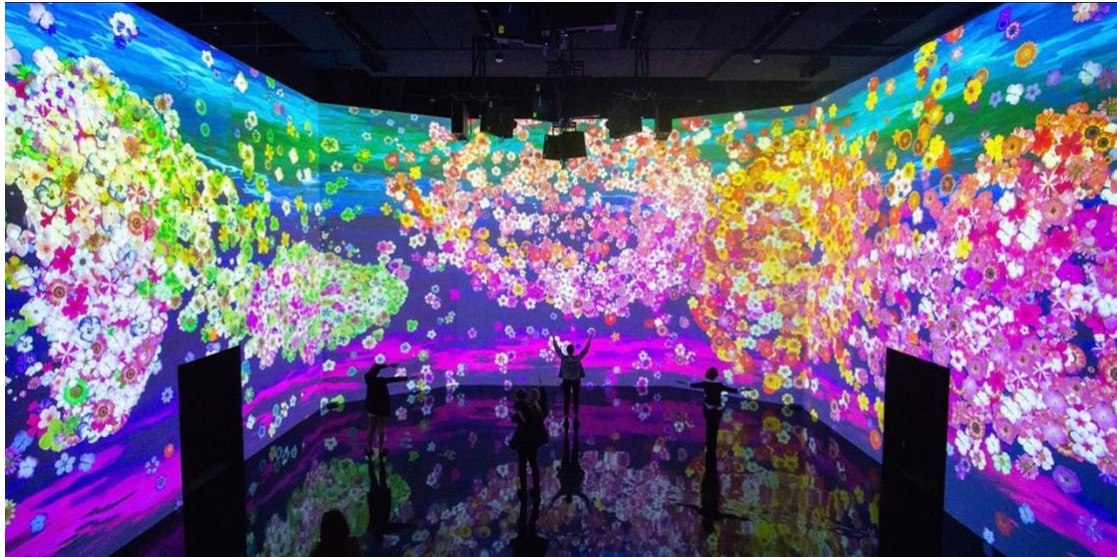


Fig. 7 In Peak Bloom (2019)

'In Peak Bloom' by Akiki and Sachiko Yamashita and Mikitype, this was inspired by the symbolism of cherry blossoms and their upbringing in Japan. This digital piece is called 'Hana Fubuki' which was inspired by a poem that their grandfather told them about "invisible pieces in this world that contribute to the whole"(Artechouse, 2019). On the three sides of the wall will have a digital projection of flowers, cherry blossoms. There will not be any lighting in the room as the light from the screen and will be reflecting around the room enough so viewers will be able to see where they are going. The screen is able to monitor your movements so walk up closer to the screen, move your hands around, the flowers on the screen will move along with you. In John Berger's, he explains that

"To touch something is to situate oneself in relation to it. (Close your eyes, move round the room and notice how the faculty of touch is like a static, limited from of sight)" (Berger, 1972, p.8-9)

Touch can be seen as another way of seeing. I chose this as I want the viewers to interact what the digital aspect of art, seeing how they respond when they go up to the screen.

Make your way across to the other side which is the blavatnik building where you will be able to go in to other separate rooms to experience some more augmented reality.

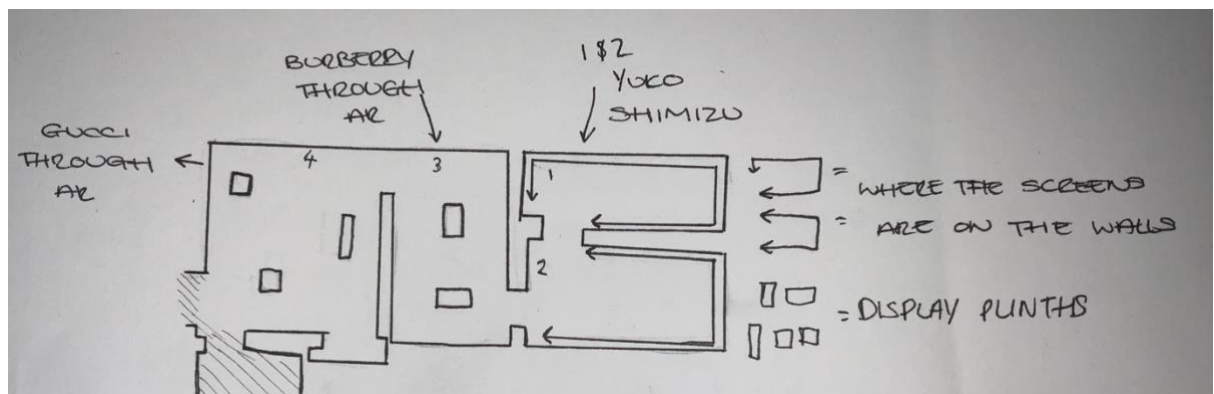


Fig. 8 My plan of the next few rooms



Fig. 9 Cherry Blossoms (2020)



Fig. 10 'Hanami: Beyond The Blossoms' (2020)



Fig. 11 'Hanami: Beyond The Blossoms' Augmented reality (2020)

Room 1, will be filled with cherry blossoms on all the walls by the artist Yuko Shimizu. I chose this because viewers can see flowers that are in the real world before going into the rooms where it will be digital. Room 2, features Yuko Shimizu's 'Hanami: Beyond The Blossoms' that was inspired by

cherry blossoms in her childhood (Artechouse, 2020). On three walls will have a projection of Yuko's work, this screen can monitor your movements so you are able to move your hands around and the flowers will mirror your movements. When you enter this room you will find that there will not be any lighting around as there will be enough light coming from the screen. I chose this as I want the viewers to experience another immersive reality through; touch being able to hover your hand over the screen, sight watching the projections flowing around, and hearing listening to the music playing.

For the next two rooms you are going to need your devices, phones or iPad. These rooms 3&4 will feature designer brands that have used augmented reality through the fashion industry. I have chosen to include this because I want viewers to see how fashion has combined it in a digital perspective.



Fig. 12 Burberry's Augmented Reality

Room 3, in here 'Burberry Through AR' will be written across the wall and there will be display plinths around the room. By going up to the display plinths you can use your selected device to see what products are there. In this room, the lighting will be on so that you are able to walk around while testing out the products in augmented reality. Burberry launched augmented reality through google search where viewers are able to experience their products through technology. Though this customers would be able to see what their products are like before they purchase them and this simulates the experience of shopping in store (Burberry, 2020). In *The Fashion System* by Roland Barthes, he expresses that "a simulacrum of the real object must be created" (Barthes, 1967, p.xii/12) replacing reality with something that is not real, which can be seen through augmented reality. I chose to do this as I want the viewers to be able to see how you can connect fashion to digital platforms using your devices and how simply it can be to add things in to the real world.

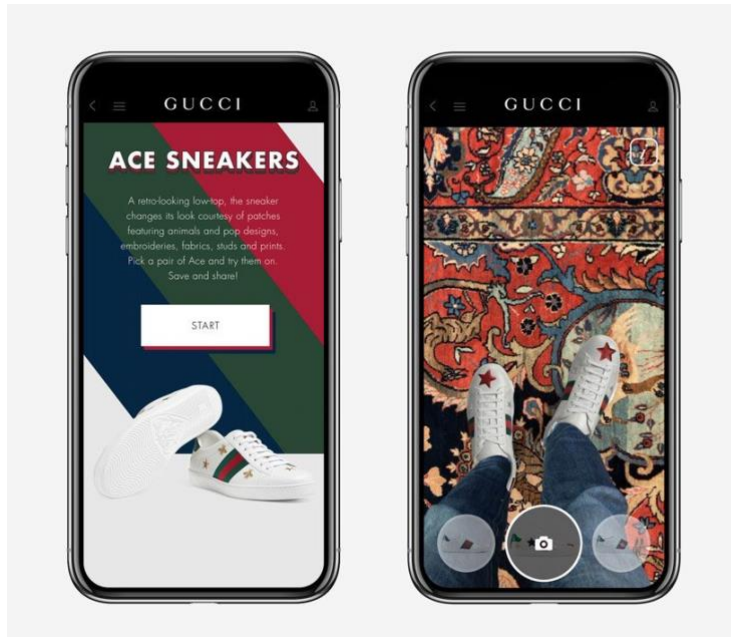


Fig. 13 Gucci's Augmented Reality

In room 4, in here 'Gucci Through AR' will be written across the wall with several display plinths around the room where you will be able to go to see the products. The lighting in here will be on making sure that viewers are able to see where they are going. Through the Gucci app you can virtually try on a pair of shoes just by pointing your phone at your feet. While doing this you can customise your device using the fire stickers and wallpapers adding things on to the existing world (DesignBoom, 2019). In *Simulacra And Simulation* by Jean Baudrillard, it says that "It is no longer a question of a false representation of reality (ideology) but of concealing the fact that the real is no longer real" (Baudrillard, 1981) hiding the reality of the world through hyperreality. I chose to do this because I want the viewers to experience using augmented reality virtually, they can try on a pair of shoes and customise their smartphone while going around to see other products.

Figures

Figure 1. Plan of my exhibition

Figure 2. Plan of my exhibition

Figure 3. Daikoku Design Institute & Intertrend (2019) *Art Of Bloom*

Available at: <https://www.intertrend.com/works/the-art-of-bloom>

Accessed: 27th April 2021

Figure 4. Daikoku Design Institute & Intertrend (2019) *Art Of Bloom* [Flowers]

Available at: <https://www.intertrend.com/works/the-art-of-bloom>

Accessed: 27th April 2021

Figure 5. Daikoku Design Institute & Intertrend (2019) *Augmented Reality*

Available at: <https://www.intertrend.com/works/the-art-of-bloom>

Accessed: 27th April 2021

Figure 6. Plan of my exhibition

Figure 7. Artechouse (2019) *In Peak Bloom* [digital]

Available at: <https://www.artechouse.com/program/in-peak-bloom/>

Accessed at: 28th April 2021

Figure 8. Plan of my exhibition

Figure 9. Shimizu, Y. (2020) *Hanami: Beyond The Blooms* [Flowers]

Available at: <https://www.artechouse.com/program/in-peak-bloom/>

Accessed: 27th April 2021

Figure 10. Shimizu, Y. (2020) *Hanami: Beyond The Blooms* [Digital]

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Accessed: 27th April 2021

Figure 11. Shimizu, Y. (2020) *Hanami: Beyond The Blooms* [Digital]

Available at: <https://www.artechouse.com/program/in-peak-bloom/>

Accessed: 27th April 2021

Figure 12. Burberry (2020) *Products* [Augmented reality]

Available at: <https://www.burberryplc.com/en/news/corporate/2020/burberry-brings-products-to-google-search-through-augmented-real.html>

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Figure 13. Gucci (2019) *Products* [Augmented reality]

Available at: <https://www.designboom.com/technology/gucci-wannaby-app-virtually-try-shoes-on-using-augmented-reality-06-26-2019/>

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