

Ways of Perceiving

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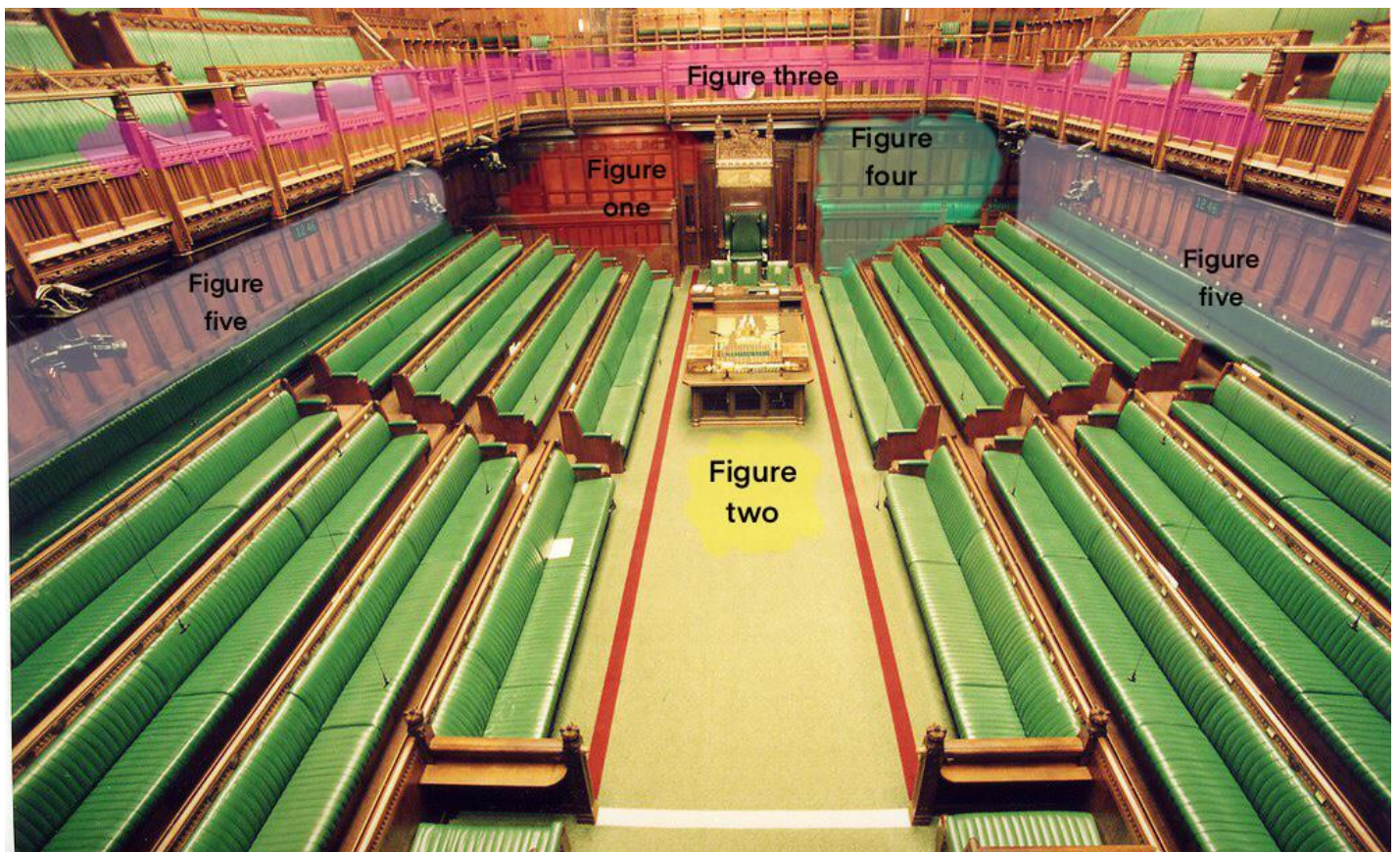
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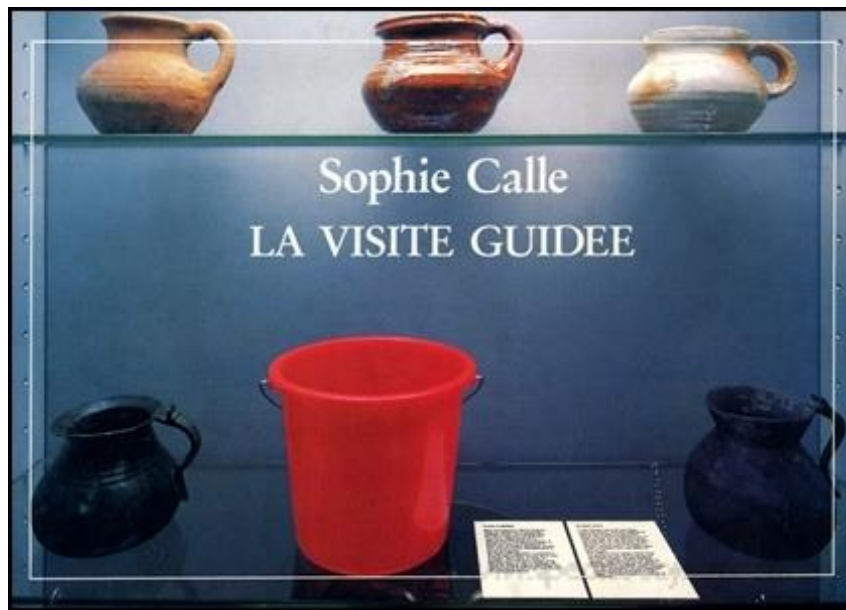
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Titled "CTRL ALT DELETE" my intention is to create an exhibition that focuses the viewer on the idea of control, what it means and how small alterations can change the perception of objects. Titling the exhibition after a known series of keys on a computer will give the event a sense of familiarity. Control, alt, delete on a computer commonly pulls up a window to help and allows you to close tabs when your computer is frozen. I want the viewer to think of their own mind like a computer; in that this exhibition will be their help tool, and allow them to reflect and close certain ideas in their mind. Interestingly ctrl+alt+delete was not supposed to be available to the consumer, control alt delete was a simple way of restarting the computer without having to turn off the whole system that Coders inbuilt into computers during testing (Hughes). In a way I find this concept apt as control is not for the person on the receiving end- it's for the 'controller'- most people who are being controlled do not realise what is happening. Similarly, I almost do not want the viewers to fully understand all of the concepts within the exhibition, some of them maybe too complex or too personal, but I think it is that uniqueness that these works have that make them cohesive. All of the pieces require a backstory and a pre-existing knowledge of the history for them to make sense, so I want the viewer to come to their own conclusion as to why these images and performances go together. I believe that the title is specific yet also vague enough to not make the concept too obvious but also hint at my intended meaning.

I wish to place my exhibition in the House of Commons chamber with figure one on the left side, figure two in the centre in front of the speakers table, and figure three along the balcony, around the room and figure five around the perimeter of the room. My reasoning for doing so is that although we are a democratic country speaking takes place on our behalf within the House of Commons arguably this is the site of the country's control and I believe that is why it is applicable for my exhibition to be placed here.



(Flickr, 2008)



(Calle, 1994)

Figure one

Sophie Calle *The Bucket* a small section of a larger collection of objects (*La Visite Guidée*) originally displayed in Rotterdam, 1994. The piece depicts a red bucket surrounded by ancient chamberpots and evokes a sense of vulnerability as the bucket has direct relation to Calle's relationship with her ex husband.

In my fantasies, I am a man. Greg was quick to notice this. Perhaps that's why one day he invited me to piss for him... shortly after our separation I asked Greg for a Photo souvenir of this ritual. He accepted. So in Brooklyn studio I had him piss into a plastic bucket...evening I agree to the divorce. (Godfrey, 1998, p.404)

Throughout the original exhibition Calle's own voice accompanied the viewer through audio recording, each of the 21 objects had their own story. For my curation I would only like to focus on *The Bucket* from this collection as, not only does it show how mundane objects have deeper meanings, it also displays an element of control as Calle and her ex husband both instructed one another, for different reasons, to urinate in the bucket.



(Abramovic, 1974)

Figure two

At the centre of my exhibition I wish to display Marina Abramovic's *Rhythm 0*. This piece is a six hour long performance in which the artist does nothing but allows the viewer to do whatever they want with 72 objects on a table. Along side the objects is a sign that reads "during this period I take full responsibility" (Murphy, 2019). Abramovic's intentions were to see "how far the public can go if the artist doesn't do anything" (2017) however, during my exhibition I would like to also explore the time that Abramovic is no-longer the 'canvas'- after the

six hours. Upon reflection Abramovic found “people could not actually confront with me... with myself as a person” (2017) it is this realisation that the person the participants have been in control of for the last six hours, that I believe applies to my exhibit.

All the human beings are always afraid of very simple things. We are afraid of suffering, we are afraid of pain, we are afraid of mortality. So what I'm doing is I'm staging these kinda of fears in front of the audience. I'm using your energy and with this energy I can go and push my body as far as I can. And then, I liberate myself of these fears. And I'm your mirror, if I can do this for myself you can too (Abramovic, 2015)

However, Abramovich clearly sees herself as in control of the participants believing that by showing them that they are scared to hold a gun to someone's head or poke rose thorns in them, as she describes in *Rhythm 0* (2015), she is merely showing them what they are fearful of. Whichever way the people who visit my gallery interpret this figure I believe that at it's core this piece is about control which is why I want it to literally centre my exhibition.



(Trockel, 1993)

Figure three

Rosemarie Trockel's "*Ich Habe Angst*" (1993), literally translating as 'I have fear' also meaning 'I am scared', is an installation originally placed around the altar of a St. Peter's Church. "[It] shows clearly both how words and context interact, and how artists can use that to their advantage" (Godfrey, 1998, p.355). Given that the church had been restored due to bombing and acid rain (Lewis, 2017) the piece could be interpreted as being an almost contradiction to ideas set out in religion- although you are under the protection of God, you may still be scared. Additionally, the work forces the viewer to look into themselves, question their own fear, it is in this way that the piece controls the viewer.



(Wilson, 1992)

Figure four

A piece I would like to stand opposite Calle's red bucket as a reflection to it is Fred Wilson "Metalwork 1793-1880" vitrine from his series 'Mining the Museum' (1992), I believe these two pieces are similar to each other in that both of them are glass cabinets filled with a variety of similar objects and one that seems to stand out but does not necessarily once you know the back story.

Museums are afraid of what they will bring to the surface and how people will feel about certain issues that are long buried. They keep it buried, as if it doesn't exist, as though people aren't feeling these things anyway, instead of opening that sore and cleaning it out so it can heal

(Corrin, 1994 p.34)

The metalwork vitrine fits into my exhibition as not only does it complement Calle, it also contains an element of control. The work itself contains a pair of handcuffs from the slave trade (Ginsberg, 2012).



(Wallinger, 2007)

Figure five

State Britain 2007 consists of 600 plus protest elements (Tate, 2007a). This piece was created with additional protest in mind, it is a recreation of Brian Haw's protest in Parliament Square. However, the Serious Organised Crime and Police Act (2006) stopped all unauthorised protests within one kilometre of the square. Haw's demonstration was, therefore, removed. The radius the Act covers passes through Tate Britain, Wallinger placed his replicas half in the circle and half out- making the border clear with a line on the floor (Tate, 2007b). Given that this work refers to control of economic sanctions in Iraq and the control over protest locations, it's reasoning for being in my exhibition is twofold. This piece is the main reason for my location as, although my exhibit breaches the Serious Organised Crime and Police Act 2006, it showed a slight disregard for the rules in its original presentation and I believe it should forget the rules altogether. Having this piece along with the others in The House of Commons chamber will create a statement in itself and might even be considered a sixth piece of artwork.

Figures

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