EXAMPLE EXHIBITIONS

Dr Julia Lockheart

Level 4 WEEK 7

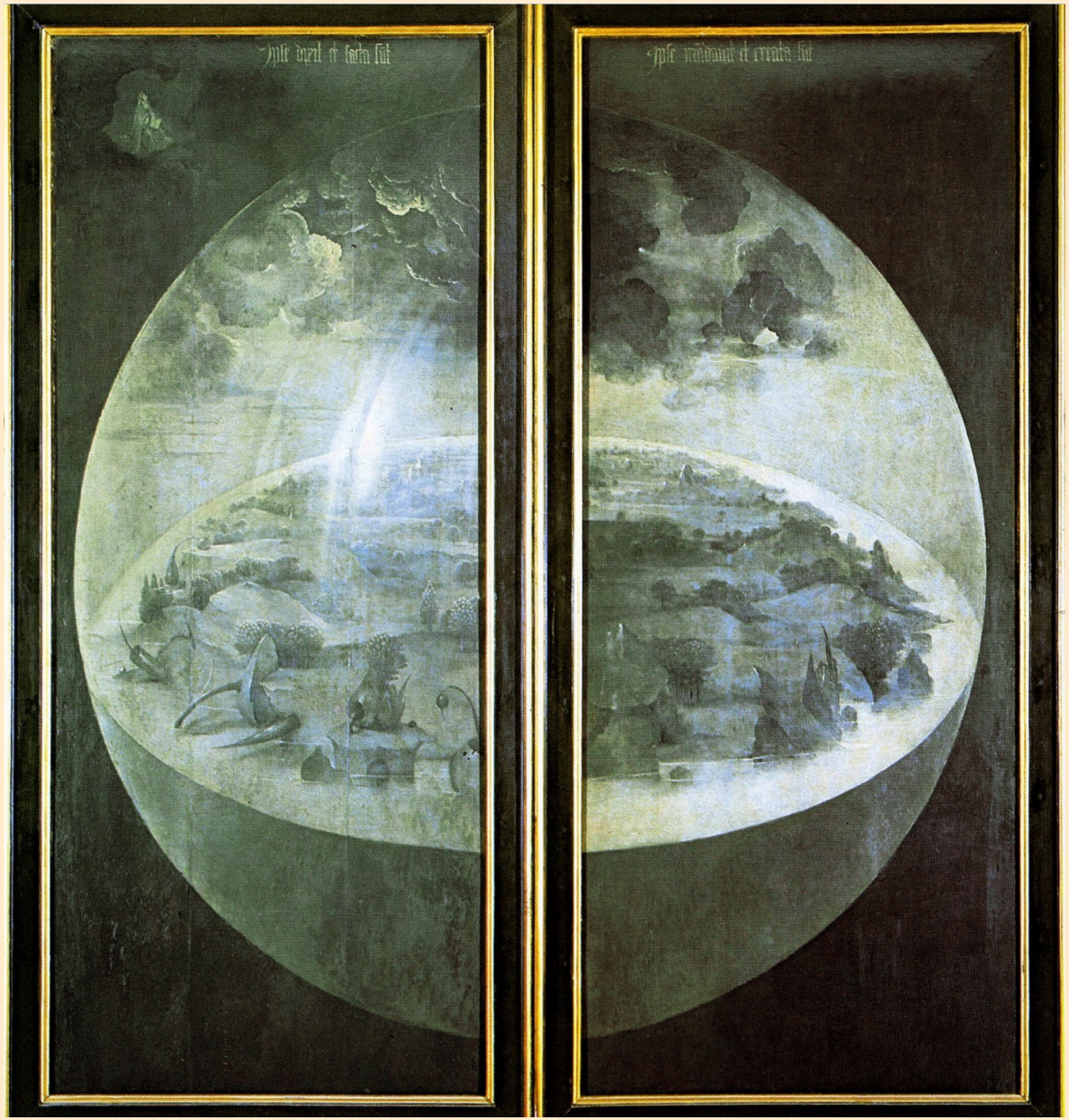
Ryan’s Exhibition

The contexts (through various philosophies and theories) build foundations for the discussion of artists and designers work.

Consider this method within your writing. Build foundations before introducing artists / designers / makers.

This next section brings together a constellation of artists working with themes surrounding the idea of moving beyond ‘psychological distance’ (as a counterpoint to our contemporary experience of the world, mediated through technology).









Hieronymus Bosch, *The Garden of Earthly Delights*, between 1490 and 1510



Hieronymus Bosch, *The Garden of Earthly Delights*, between 1490 and 1510









Richard Wilson, 20: 50, Hayward Gallery, London, 2018.

“The idea of a Tardis-like space, where the internal volume is greater than its physical boundaries, had always appealed to me.”



Dave Heath, Archive Photograph, Le Bal, 2018.



Namibia Meteorite Hoba, 60-times, 2.7-metre Long is the largest known intact meteorite.



Janet Cardiff
***The Forty Part Motet (A reworking of "Spem in Alium," by Thomas Tallis 1556)*2001**

ON SENSATION



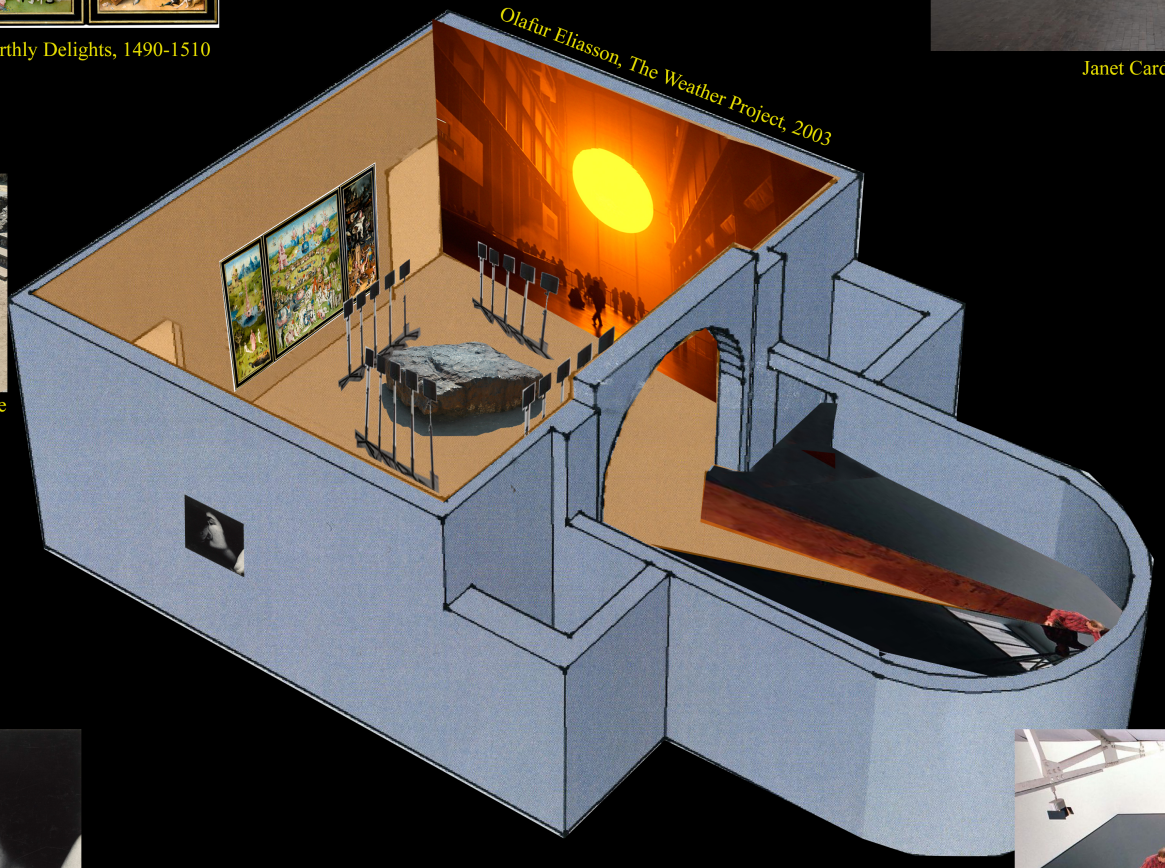
Hieronymus Bosch, The Garden of Earthly Delights, 1490-1510



Janet Cardiff, 40 Part Motet, 2001



Namibie Meteorite



Olafur Eliasson, The Weather Project, 2003



Dave Heath, New York (Couple Kissing) 1934

Richard Wilson, 20: 50, 1987



On Sensation
An exhibition exploring the notion of 'depth experience'.

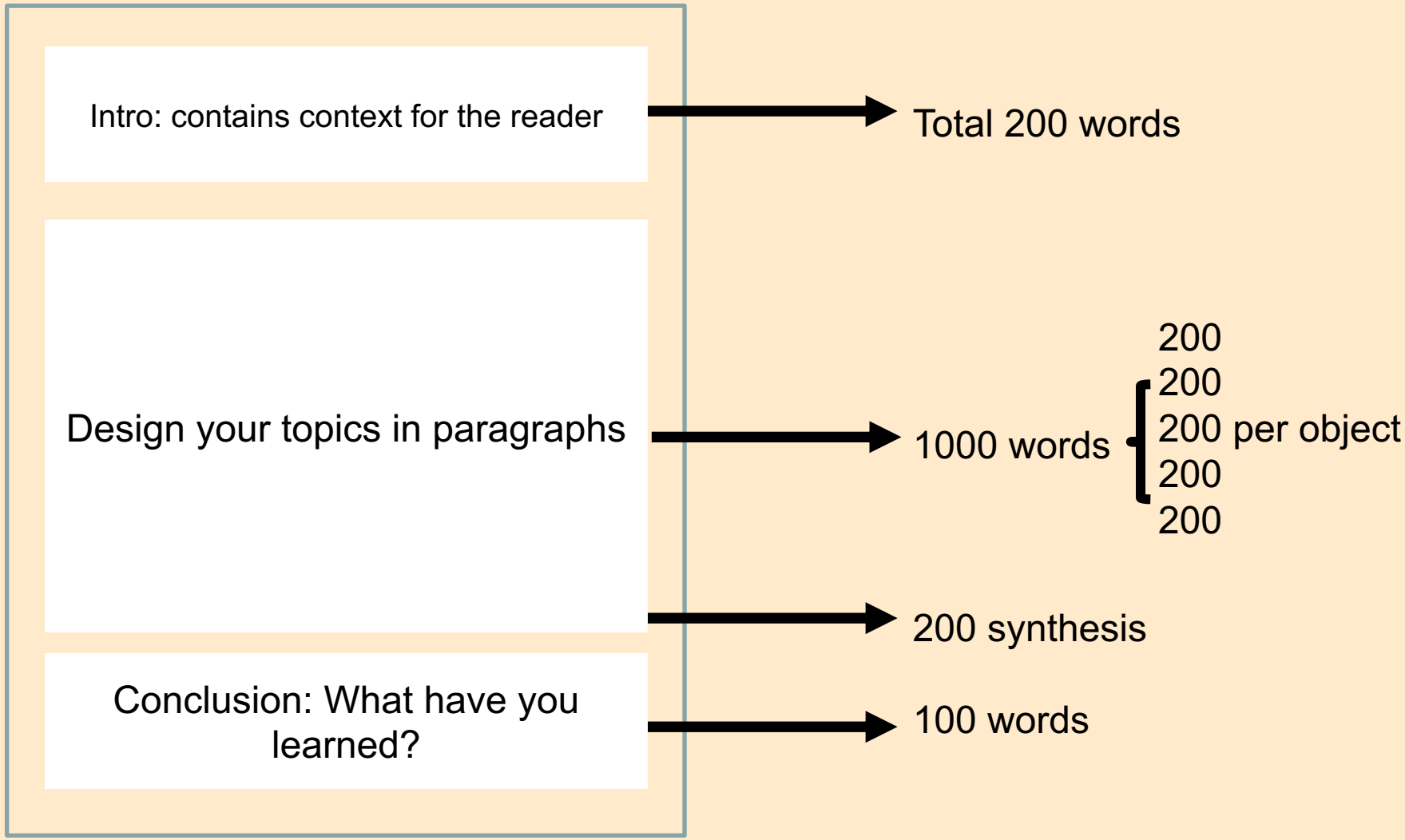
We find ourselves in a historical moment of pervasive mediocrity (Baudrillard, 1994). Fuelled by basic human drives – new technologies, bright and all-consuming, increasingly blur the lines between direct experience and representation. A photograph of an apple is not food and the Internet has neither scent nor texture.
Shifting our focus from representation back to direct experience is simple, at least once we remember the value in doing so. Knowledge is needed, a shared knowledge refined through discussion, deepened through study, strengthened through discipline, and explored creatively. And when *depth experience* (Hollis, 2018) emerges and wipes the sleep from our eyes, we turn our gaze away from spectacle (Debord, 1967) and back toward raw, unmediated life.

To illuminate the differences between direct experience and representation we need not only critical thought but also those vital faculties too easily atrophied by overstimulation – feeling, intuition, and imagination. When the 'white heat' of modernity (Wilson, 1963) burn into our eyes, we must remember that sustained attention can be honed.
The strength to dream comes not only from intention but from practice.

This exhibition examines a notion brought to the fore by Raymond Williams, that is 'a structure of feeling' (Williams, 1970). As an antidote to the disembodied, distanced and alienated viewpoint that new media technologies enslave us within, the chosen artists in this exhibition represent embodied, phenomenological approaches to how we should perceive the world – not as something happening elsewhere, but happening in the 'here and now' (Barthes, 1980). Addressing underlying narratives of global catastrophe and environmental emergencies, the works pose a philosophical question. How do we address something so vast and all-encompassing as the threat of the future? Philosopher Timothy Morton calls such all-encompassing's concepts "hyperobjects" (Morton, 2013) – entitles of such vast temporal and spatial dimensions that they defeat traditional ideas about what a thing is in the first place. Morton argues that the words 'world, nature and even environment are no longer a meaningful horizon against which human events take place' (Morton, 2013) and instead we need to reinvent how we think to even begin to comprehend the world we now live in. The artists and artworks selected bring these vast ideas into the lived experience.

The exhibition begins with Hieronymus Bosch's, *The Garden of Earthly Delight* (1490-1510), which is a triptych oil painting on three oak panels and depicts three distinct time frames. The first panel depicts a scene from the paradise of the Garden of Eden, which is commonly interpreted as the moment God presents Eve to Adam.

Structure



+ Bibliography + List of Figures (do not count in word count).

Paragraphs

Paragraphs

Topic sentence: introduce the topic of the paragraph

- Explain with particular focus
- Provide evidence (quote or reference)
- Discuss in your own words

Conclusion: link to next paragraph or restates the main point of the topic



Micro version of the overall structure

Research

- Writing is an act of **creative curation**. Its sometimes easier to approach the writing as if it is an empty gallery space.

- The first part of curation is to find your area of research (underlying theory/ context / theme/ research question). This area of research could begin as something quite broad initially, before becoming more specific over time.

- Secondly, once you have found a context, think about the artist works who relate to this theme. Place them within the parameters of your gallery, considering their relationship to one and other.

Research

- Thirdly, imagine yourself as an audience member at the opening of your show - consider how you will navigate the works on display. Does the context panel on the gallery wall or handout lead you successfully around the exhibition?

- Theory and practice go hand in hand. This is called *Praxis*.

    1. Develop an area of research
    2. Locate the relevant discussions surrounding the research (that means reading!)
    3. Present the work of artists in relation to the research

For next week:

- Set yourself 1 hour without distractions
  - (e.g if possible, sit in a silent room and switch off your phone!)
- Go through the three stages as outlined in the previous slides
  - Map the stages
  - Map the gallery space
- Bring next week.