

Ways of Perceiving

REFERENCE THE WRITING OF OTHERS TOO: INTERVIEWS, WRITERS,
PHILOSOPHERS, BACKGROUND, ARTIST, CONTEXT.

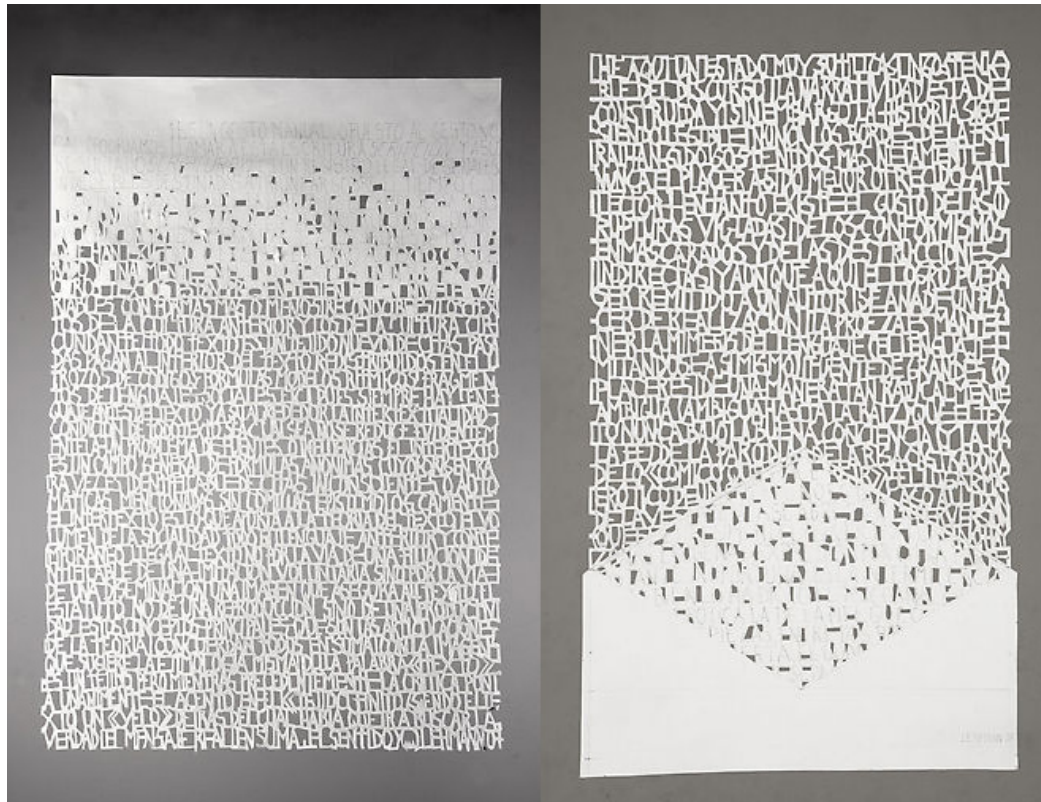
INCLUDE: 1,500 words Bibliography Map of the show with the works selected

Introduction-

What is space? According to the Oxford dictionary 'space' is "a continuous area or expanse which is free, available, or unoccupied." However, in the design industry it is so much more than just an area which is available. It is one of the classic elements of art and it can be visualised in so many ways. For example, you can have an open space in which the area is large and wide or the polar opposite- a closed space. A space can be negative, positive, two-dimensional, shallow, deep or three-dimensional. These are the so many things to consider for something so simple, when it really comes down to it. More than 10% of the UK population are affected by claustrophobia, including myself. Whilst thinking of space, we also think of the extensive amount of emotions that come with it. I strongly believe that this is an important element to be discussed as it relates back to mental health which is a topic that cannot be stressed enough in today's society.

Something for me to consider whilst constructing a well thought design layout for the imagined exhibition would be how to fill the 'space' appropriately and what to fill it with. However, when I had actually thought about it I had realised I didn't need to conform to the norm of creating a stereotypical exhibition using the 'appropriate' amount of space. Why not fill it completely? Even if I am contradicting the idea of feeling claustrophobic maybe this would be beneficial as it forces me to step outside of my comfort zone and feel the artwork rather than just visualise it. Although this is a strong theory to have, I wanted to support it with a powerful concept. Something every individual sees every day is typography, yet hardly anybody seems to take into consideration how paramount it really is, which is why I feel it needs to be appreciated more. This is the theory I will be discussing in further depth, by also introducing artists such as Yayoi Kusama, Jean Mirre, Pablo Lehmann and Pae White.

Typography is something that we often overlook, but what many don't realise is how important typography really is in everyday life. It plays an essential role in the presentation process which has an influence on the audience. Although typography is seen more or less everywhere (particularly in advertising), it is sometimes difficult to hold the audience's attention. If used correctly, typography can be powerful enough to convey a certain mood or feeling, which in turn will set the tone for the presentation and force the audience to understand what message you are attempting to convey. However, it is seen in the work of Pablo Lehmann that there isn't a structure of hierarchy, but rather an organised format in which all type or word was equal in size and measure.



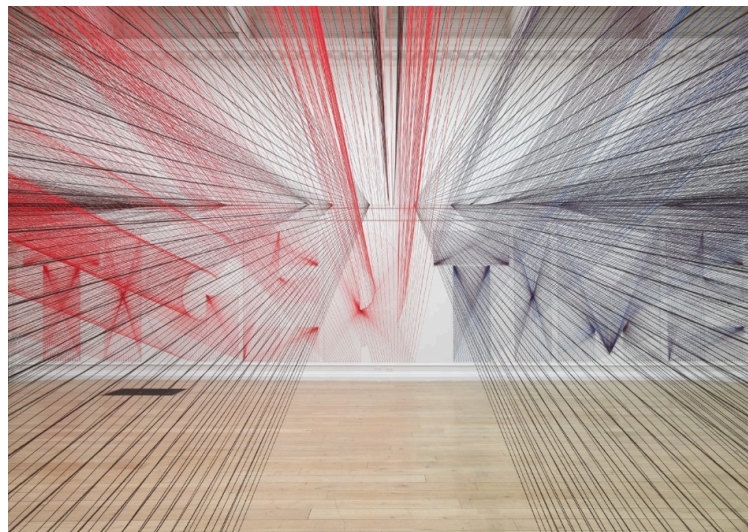
Although his work is extremely detailed, and extraordinary this isn't what I wanted to conduct in my imagined exhibition purely because there isn't a hierarchy system which establishes the importance of a particular word. With the given space, I want to ensure that there is an arrangement which forces the audience to see the most significant thing first. This will ensure harmonisation, yet it will be simultaneously clustered. However, in contrast to this I also want to demonstrate a clustered, busy space by using typography.

In contrast to the works of Lehmann, the works of Jean Mirre generates a busy outcome which involves a great amount of colour and detail. Although his work is appropriate for the imagined exhibition, it is not necessarily a form of texts but instead a huge amount of shapes and colour all on one piece. Granting the fact there is text involved, that isn't the main concept in his work. To the human eye there is so many things to take in whilst focusing on his artwork; however it is not taking up the space of an exhibition, it is taking up the space on a canvas, but this is an excellent example of what I want to attempt to portray but in a physical sense. Whilst paying attention to detail in his work, Mirre also gives us the emotional attachment by demonstrating poetry. This is seen in many of his pieces which include buildings, vegetations and landscapes. The French artist is well-known for his use of colour- and that aspect is something I



truly admire about his work; the unbelievable boldness and rapture that comes from the paintings are outstanding and breathe-taking, which is what I plan to achieve whilst creating my imagined exhibition.

Another artist which uses the combination of space, colour and typography all in one piece is Pae White. White is an American visual artist who currently works and lives in California. White's goal in her artwork is to, "focus on an exploration of the neglected, the forgotten, the spaces between things, even the things between things." She is equally drawn to the temporary and the space in everyday life. White's work is an attempt to subvert the audience's expected relationship to an everyday object, offering to feel other emotions and encouraging a deeper look. By doing so, she uses a combination of different styles in her pieces which include architecture, craft, art and design. She manages to portray all four so successfully which is why I wanted to incorporate her inspiration to my imagined exhibition.

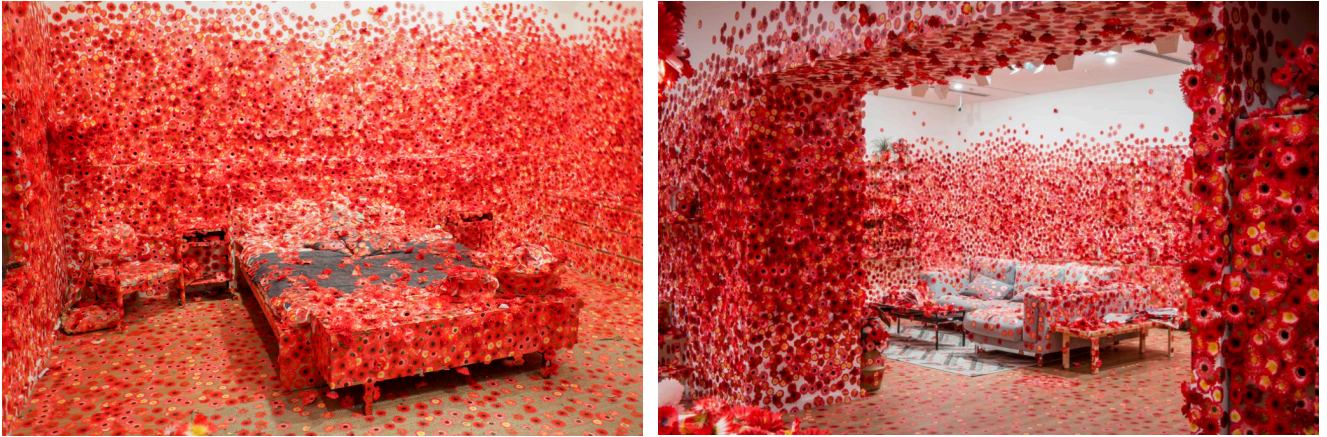


I wanted to
on was the works
Kusama. She is a
contemporary

The Final artist
concentrate
of Yayoi
Japanese
artist who

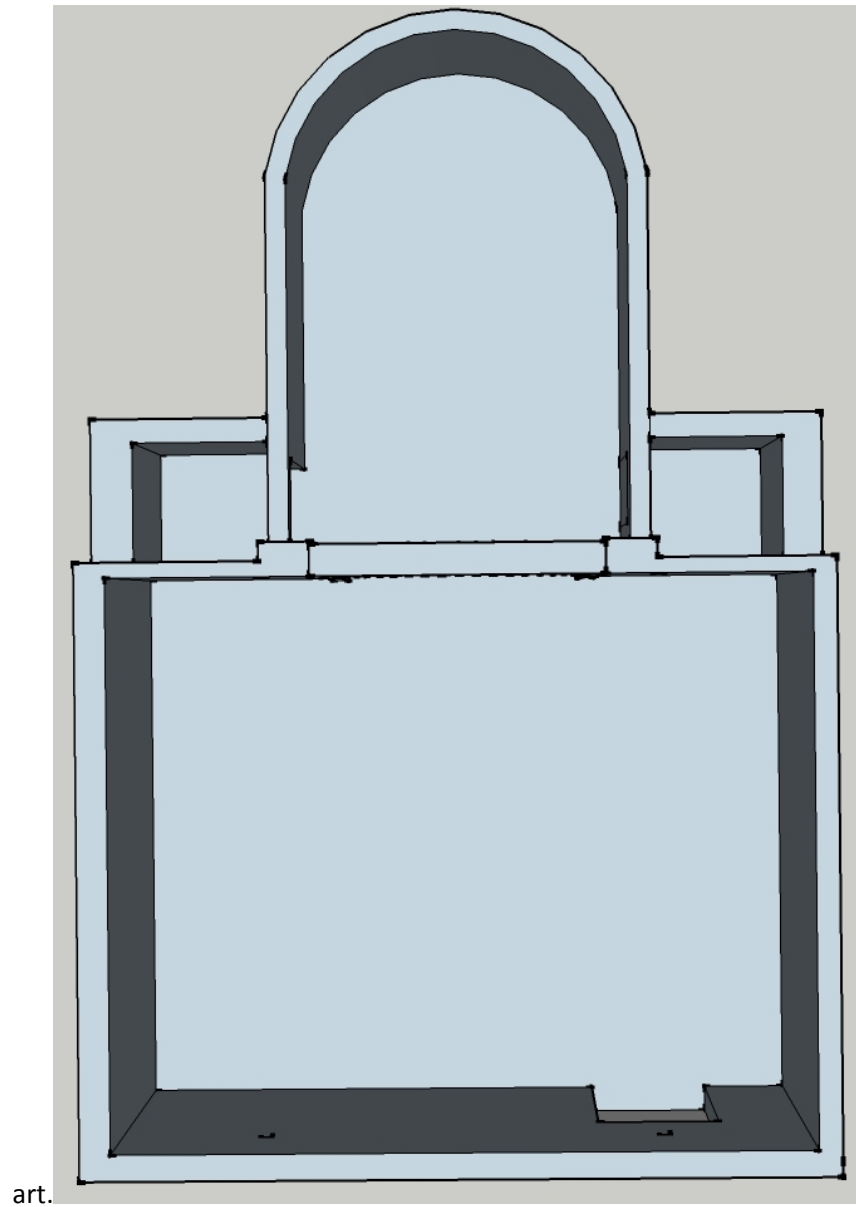
works primarily in installation and sculpture. However, she is also known to be active in using paint, performance, film, fashion, fiction and poetry. Her work is based on the attributes of minimalism, surrealism, feminism, Art Brut, abstract expressionism and pop art. Her work is also instilled with psychological content which is what I also want to achieve. The art below can be seen in the National Gallery of Victoria- Triennial Exhibition. The installation by Kusama (a furnished domestic space) was an opportunity for visitors to add their own red poppies inside the "house" so that you could no longer differentiate objects. Yayoi Kusama says, "One day, after gazing at a pattern of red flowers on the tablecloth, I looked up to see that the ceiling, the windows, and the columns seemed to be plastered with the same red floral pattern. I saw the entire room, my entire body, and the entire universe covered with red flowers, and in that instant my soul was obliterated and I was restored, returned to infinity, to eternal time and absolute space. This was not an illusion but reality itself." Her disintegrated perception of the world around her was not something positive which was forced in order to create her unique artwork, but rather a plague that has had an impact on her mental health since childhood. Whether the audience portrays this as positive or negative concept, it could be the reason as to why Kusama's work has such an emotional depth. For the artist this was not just one element of her life; as it even led to her committing herself to a psychiatric hospital in 1977. Although I do not want to go to this level of extreme in my imagined exhibition, the initial plan would be to create something extremely similar to Kusama's work, but in type form instead of red flowers.

For my imagined exhibition I want to create something unique which conforms the meaning of space, and forces the viewers to feel something, whether it be emotionally or physical.

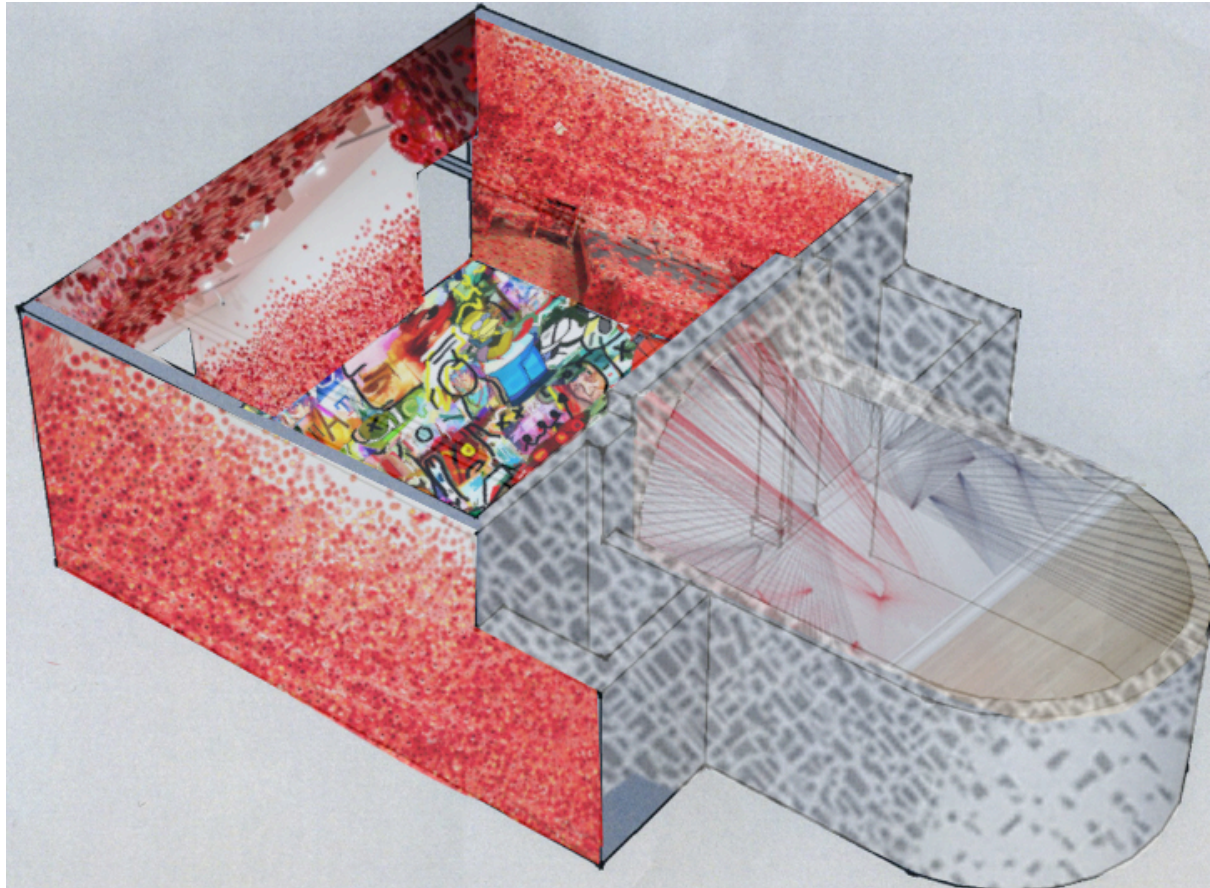


My imagined exhibition won't necessarily mean anything visually, however it will force the viewers to feel something; perhaps the feelings of; claustrophobia, uncomfortable, confusion, reflection, or even surprised. I plan to have cut out pieces of card, and other materials such as paper, polystyrene, felt, tissue paper, or fabric in the shapes of the english alphabet. Therefore, there will be no order, or organisation in this process but letters in the same colour (in the shade red) scattered all over the floor, stuck on walls, hanging from ceilings, painted on windows, on the ceiling and even the outside space of the exhibition. I have chosen the shade red purely because red is the colour that conveys the most emotions in one; Red is the colour of fire and blood, therefore it is associated with energy, danger, war, strength, power, **determination** as well as **passion, desire, and love**. Red is a very emotionally **intense** colour which easily enhances human metabolism, increases respiration rate, and raises blood pressure. The exhibition space will be completely empty; however, the pieces of different red shapes and sizes of letters will fill the space entirely. This will be inspired by the works of all four artists I have focused on for this project; but mainly the works of Yayoi Kusama as she is the most inspiring to me, and relates back to the topic of

claustrophobia and the idea of losing space in order to feel something rather than visualising



art.



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