

Ways of perceiving Essay

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My concept is to create an art exhibition which will focus on a set of exhibits from four different artists. My chosen place to hold this exhibition is on board the P + O ferry 'the pride of Kent', which travels between Dover to Calais up to 23 trips per day, each trip taking approximately 1 hour and 30 minutes. My aim is to look at curation, spaces and places in order for my exhibition to appeal to the public. I will also look at light and emotions and how they can contribute to a successful display.

I will use an existing space on the 7th deck of the pride of Kent – fig one. The room will be constructed of four walls, a glass door and a high ceiling painted in white, this will be to enable the feeling of light and space. The room will be 15ft by 15ft, it will be painted in a soft tone of slightly off-white, making the walls appear more reflective, which will make the space appear bigger than what it is and create a feeling of openness. The floor will consist of shiny polished cream tiles that give an almost mirror effect, this will help to create a minimalist effect and enhance the feeling of space and light, as natural light will be limited within the space.



Figure 1: Pride of Kent deck plan

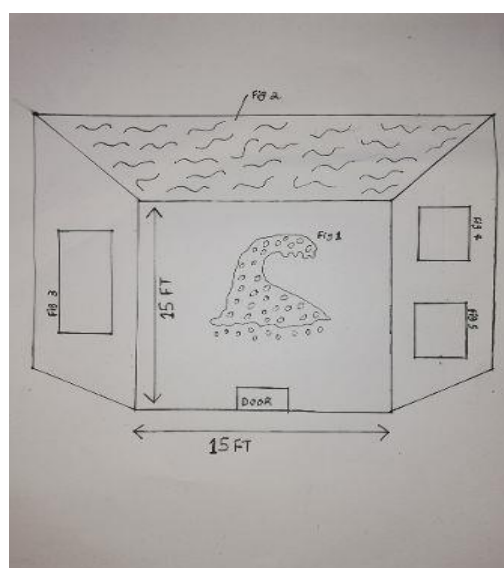


Figure 2: Exhibition Map

My aim is to create a space and place where a small range of art work can be displayed for the enjoyment of passengers travelling to and from Europe. The space will be located between the coffee shop and information centre, opposite the bar and the shopping areas (Fig 1), this is to offer the passengers the chance to visit the exhibition as opposed to going to the bar, or shopping where they will spend money. My rationale is to provide a space which will both serve as a viewing area for artwork and a relaxation getaway from the hustle and bustle of the ferry, a way of taking their minds off the journey while they are stuck between places and not on land. The exhibition map (fig. 2) shows the proposed layout of the created space, and where the exhibits will be placed for viewers.



Figure 3: Light and space

On the rear wall of the room will be a piece from Robert Irwin white cube exhibitions light and space (Fig. 3). This will cover the entire wall. I choose this piece to help draw the viewers in, to help create a feeling of extra space and light. The viewers may be feeling closed in on the decks of the ferry, lost in the crowds with the space around them feeling small, by placing this piece on the wall it creates a sense of freedom, space and relaxation. "Space is a social product.....it is not simply "there", a neutral container waiting to be filled, but is a dynamic, humanly constructed means of control". (Lefebvre, 1991, p.24)

The square shaped room that I have constructed, can be seen as the neutral container that Lefebvre is referring to, it is an empty space, painted in a neutral colour which is waiting to be filled by my chosen exhibits.



Figure 4: Sound Wave

Taking the centre of the room will be a piece created by the artist Jean Shin entitled Sound Wave (Fig.4), she used a number of melted records to sculpture into the shape of a wave. This was to create a connection between her love of both Art and Music “the structure speaks to the inevitable waves of technology that render each successive generation of recordable media obsolete” (Shin, 2007). This piece stands out on the shiny mirror effect floor, stark walls and background light created by Irwin’s work (Fig.3) I chose this piece as it connects the sound of the choppy waves lashing against the sides of the ferry and the waves of sounds which are carried throughout the decks. Casati and Dokic describe sounds as waves:

The movement of the front can be considered as the sound event so, if we identify waves with the movement of the the front, then sounds can be considered as waves. (Casati and Dokic, 1994, p.3)

I see the waves of sound as a connection to the sound of the sea, the motion of the waves as they guide the ferry to other places, and the vast body of sea that creates an immense feeling of space.



Figure 5: Garrowby Hill 1998

Situated on the left hand side wall when entering the room is a painting which was created by the artist David Hockney (Fig. 5) entitled “Garrowby Hill”. It was painted in 1998 of a place in Yorkshire. I chose this piece as it represents the feeling of open space. The clever use of patterns to create that sense of space and the bold, vibrant colours at the front, which fade towards the back of the painting give the concept that the space is never-ending. “Using the concept of space as a lens through which to view practices of participation” (Cornwall, 2002). The road goes on and on into the distance suggesting that it may lead to various places, with nowhere to stop along the journey. This I see as a link to the passengers on board the ferry, their journey never ending as they are stuck between places, their pit-stop can be a visit to my exhibition where they can lose themselves in the beauty of the artwork on display, and imagine themselves in another space or place. The road and fields in the painting appear large at the front and go smaller towards the back, this seems to portray the concept that the image is almost being looked at through a lens.



Figure 6: Happy Tears

On the right hand side wall are two pieces of pop art by the artist Roy Lichtenstein. The first piece entitled “Happy tears” (Figure 6). In this picture the artist is expressing emotions through his artwork, the lady appears to be laughing and crying hence the title happy tears. “Emotions can be real rather than merely imagined” (Gault, 2007) This I see as a link to the different types of people travelling on the ferry, some may appear happy and relaxed, while others may feel a sense of entrapment or claustrophobia at being stuck in a place where they are unable to get out or get off, they are almost stuck between places. The tears in the picture could portray how one is feeling, happy tears for the people who are relaxed, tears of sorrow for those who are sad. They also depict an image of the rain running down the ferry windows, the feeling of being unable to get out and onto the open deck for fresh air, the tears running down the face of the picture symbolise the rain running down the windows and the persons feeling of frustration.

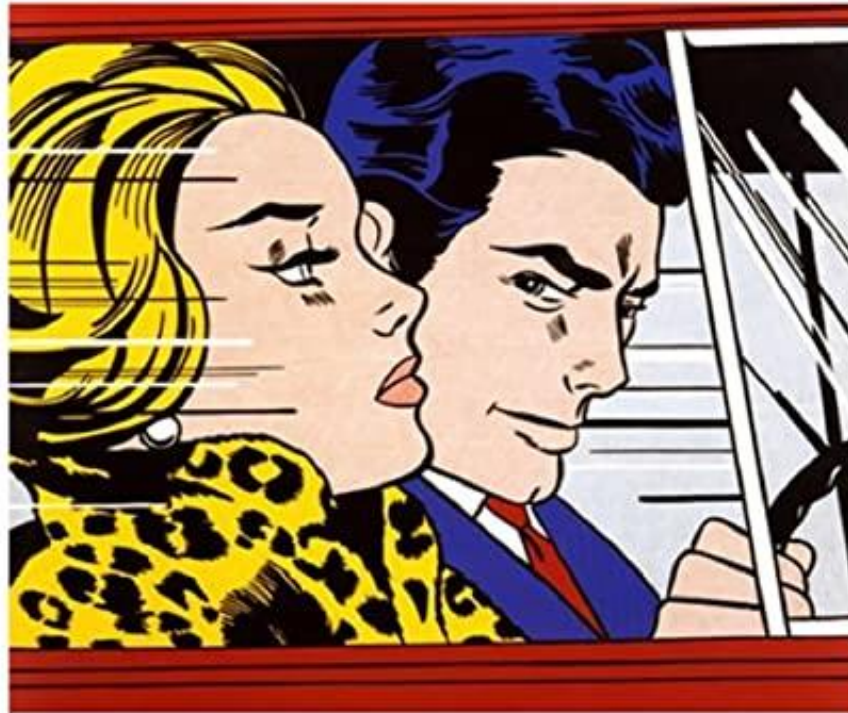


Figure 7: In the Car

Placed adjacent to figure 6 is another piece of pop art by Roy Lichtenstein, entitled “In the car” (figure 7), this piece was created in 1961, and was based on a comic book series girls romances. The picture depicts a feeling of excitement, nervousness and anxiety, it is almost over exaggerated with the people in the car seeming to appear uptight. The picture gives the sense that the car is moving, thus creating a sense of motion. I chose this piece to be placed as the final piece on the wall when leaving the gallery space, my rationale for this being that it could be portrayed as the last piece of the journey both on the ferry and in my exhibition space. The scene could have a few possible outcomes, a sense of relief at finally driving off the ferry and reaching open space, contained excitement by the passengers at the concept of driving off to their destination places wherever they may be or simply exiting the realm of the exhibition space. In his journal Stott describes curation as:

Curation is not a state, a condition, or a qualitative strategy. Like efficiency, curation is a relationship between things. Because of their size, design, and working properties, all tools have a finite amount of utility. (Stott, 1996, p.267)

By arranging my own exhibition space in my own discipline of fine art, I have been able to use a diversity of different compositions, and put them together to form an ideal space and place which is appealing to the viewers. My concept has looked at spaces, places, curation, light and emotions, and explored how they are linked to pieces of art and my chosen exhibits and exhibition space. “After all, can a text be important if its meaning is unclear?” (Stott, 1996, p.260)

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Figures

Figure 1: *Pride of Kent* Deck plan, www.poferries.com. accessed: 28.04.20

Figure 2: *Exhibition map*, hand drawing, photographed from my phone, copied to essay.

Figure 3: Irwin, R. *Light and Space*, <https://whitecube.com> exhibitions, London. accessed: 01.05.20

Figure 4: Shin, J. *Sound Wave*, (2007) New York.
www.jeanshin.com/soundwave.htm. accessed: 03/05/20

Figure 5: Hockney, D. (1998), Boston museum of fine art. accessed: 07.05.20

Figure 6: Lichtenstein, R. (1964), *Happy tears*. Wikipedia. accessed: 23.04.20

Figure 7: Lichtenstein, R.(1963), *In my car*. Wikipedia. accessed: 12.05.20

