

Exhibition title

Ways of perceiving, curation essay

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BA Surface pastern design and textiles

Introduction

The four senses exhibition, a space full of live art that interact with each of the 5 senses. The exhibition also sparks up multiple conversations such as Thai politics, sexualising women, creative re-imaginings and creative processes. The process of creating art for an exhibition is much more valuable than simply observing the final piece according to Tim Ingold's theory on. Therefore, the exhibition being constructed will be the exhibition itself. Michael Polanyi's theory of the tacit dimension will also come into play as some processes such as Margreat Whats Hughes practice is a skill that has been learnt.

Modernism? Postmodernism

Context

Analysis of theme

Smell- oil

Sound- Thomas Tallis- Janet Cardiff

Sight- Margreat Whats Hughes

Touch- wife of Yu the Great, Wuhan, China

Taste- *Who's Afraid of Red, Yellow, and Green* (2010), Rirkrit Tiravanija.

Tim Ingold

Michael Polanyi

TASTE

Who's Afraid of Red, Yellow, and Green (2010), Rirkrit Tiravanija.



‘Who’s Afraid of red, yellow, and green’ was an interactive exhibition where they invited people to have a meal together while watching protest imagery being painted on the wall against Thai government policies.

‘Edible art was on offer at the Hirshhorn Museum in Washington, DC. *Who’s Afraid of Red, Yellow, and Green (2010)* by contemporary Thai artist Rirkrit Tiravanija united the artist’s signature culinary work with his ongoing series of drawings derived from protest imagery. Through real-time art creation and periodic food service to museum visitors, the artist challenges ingrained ways of interacting with “art.”

Tim Ingold has taught me that the process of making is more validating and important than the final product itself. This theory is very clear in this and many parts of the exhibition. Through entering, grabbing a meal, sitting down with others and observing someone's process of painting a mural of an important topic of discussion. Seeing the process and enjoying the meal with others promotes conversation and community.

Michael Polanyi has introduced me to the tactic dimension. He explains that experience, practice and skills are important for learning and human cognition. He says that tactic skills can be passed down from cultures and communities.

This part of the exhibition will be placed at the entrance so that the people walking can have something to take with them to fully enjoy the experience.

<https://www.dandelionchandelier.com/famous-art-with-food/>

statues- touch

This is a statue, built in respect and admiration for the founder of the Chinese first dynasty in the year 2070 BC. This and many other states such as Molly Malone in Dublin have been damaged by tourists groping their breasts. This statue tests the morality of the guests as they will either choose to objectify the object or respect the object and learn about its past. This is a part of Michael Polanyi's theory where touch is critical for human cognition and learning, this means they learnt this behaviour from somewhere. Either from early on in life or from seeing someone else's behaviour on the day of the exhibition.

'The statue of the wife of Yu the Great stands holding hands with a statue of her husband and his matchmaker. Yu the Great was the founder of China's first dynasty in the year 2070 BC.'

'Officials are now starting to complain that tourists have been damaging the statue. This area is now worn down and discoloured. Government authorities feel that the behaviour is disrespectful to their culture. However, they do not believe that this behaviour will change anytime soon.'

<https://listverse.com/2017/09/14/10-statues-that-people-like-to-touch-in-inappropriate-places/>

Smell- oil-

In one corridor there will be Richard Wilsons installation with recycled engine oil. This will be a room where there will be a very strong smell of oil. Many said that when walking through the installation hit you with a very strong smell of engine oil.

‘He would later write in *The Guardian*

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

You step alone onto an angular metal walkway in the centre of a room that has been flooded with recycled engine oil’

Richard Wilson hayward gallery, London 2018

<https://elephant.art/extraordinary-effect-richard-wilsons-2050-room-flooded-black-oil/>

Sound- thomas tallis

The artist, Janet Cardiff, worked with 40 choir singers to create a personal experience for the listener. Tateshots says ‘The artist worked with the Salisbury Cathedral Choir to record 40 individual singers, playing each voice through its own corresponding speaker. The speakers are carefully positioned in eight different groups of five, responding to the structure of Tallis’s complex vocal piece, or motet. Each group forms a choir of five singers with different vocal ranges: a bass, baritone, tenor, alto and soprano.’

The ability to come up close to this individual in this choir is a very personal experience and something that we wouldn't have felt comfortable doing it with a real choir.

Janet Cardiff's piece in album by Thomas Tallis - choir through individual speakers - personal

<https://www.tate.org.uk/art/artists/janet-cardiff-4499/janet-cardiffs-forty-part-motet>

Sight - Margaret Watts Hughes

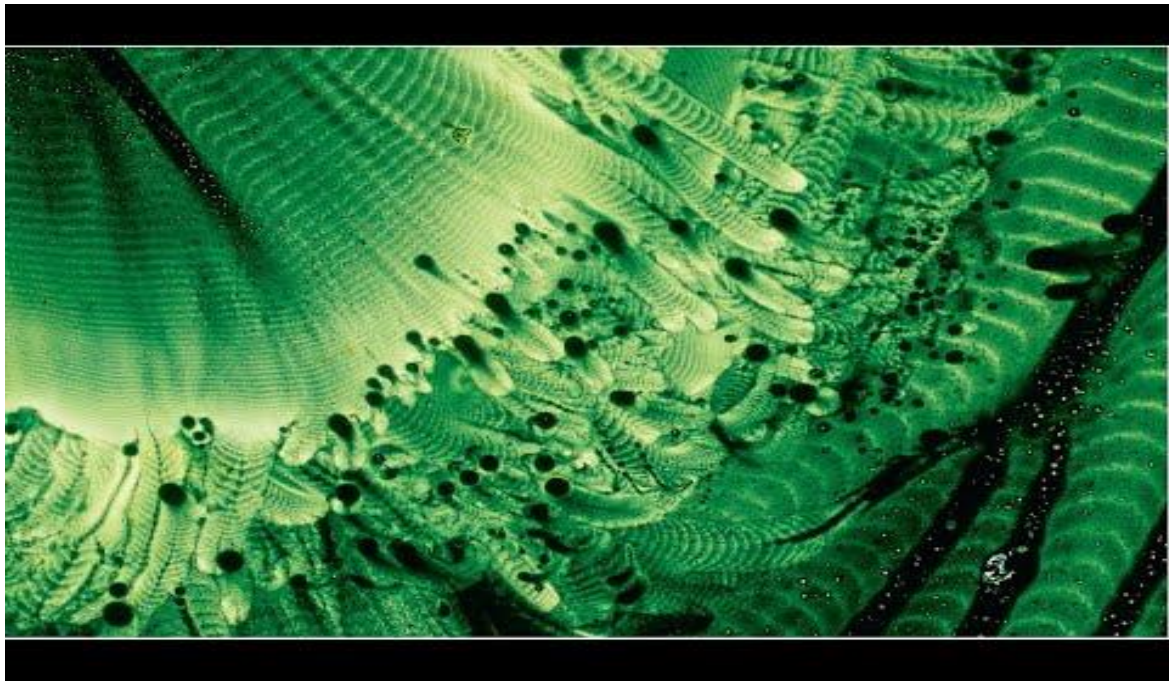
Artists - Margaret Watts Hughes - sound and art/sonic art - patty palice-dake rogh? - sight

Margaret Watts Hughes is an artist who works with the sound to create intricately detailed works of art.

I would like to have this section of the exhibition hung similarly to how it was hung in the Glyn Vivian when I saw it. Hung from wire string and sandwiched between two pieces of glass. I draw this illustration of how the exhibition was laid out. The lighting was very dim and mainly focused towards the face of the drawings, this gave the whole installation a very professional tone and made the viewers focus shift towards the art. The art being suspended in the air gives the feeling of the art being a part of the space rather than being hung on the walls.

<https://www.glynnvivian.co.uk/whats-on/voice-figures-margaret-watts-hughes/> Margaret Watts Hughes research

<https://www.youtube.com/watch?v=-BpMNmA4YQ>





Tim Ingold- the textility of making

Tim Ingold explores the idea that making in any sense is a process that is deeply entwined with the notion of “text.” Ingold believes that making is a form of knowledge, where the makers materials and space makes the “text” that reflects a more personal reflection of the world. He also emphasises the process rather than the end product as value lies in the act of making itself rather than the final product.

“it is by intervening in these force-fields and following the lines of flow that practitioners make things. In this view, making is a practice of weaving, in which practitioners bind their own pathways or lines of becoming into texture of material flows comprising the lifeworld.” - page 1

Polanyi- book the tacit dimension

“The Tacit dimension” by Michael Polanyi dives deep into explaining tacit knowledge. This is the type of knowledge that is difficult to articulate but necessary for human understanding and action. He explains that most of what we know isn't easily understood rather it is done through experience, practice and skills. **Tactic knowledge can be passed down through communities and cultures and is a crucial part of human cognition and learning.** He emphasises the importance of tactic knowledge in fields such as science, art and everyday life.

“We know more than we can tell” - Polanyi- the tactic dimension (1966) this phrase captures the core of his argument that knowledge is not always fully expressible.

How to curate- Moodle in uni

This book gives information about exhibitions that he has curated himself and

Change books and format

<https://www.jstor.org/stable/24232023>

<https://www.bing.com/search?q=Polanyi-%20book%20the%20tacit%20dimension%20summary&qsn&form=QBRE&sp=->

[1&ghc=1&lq=0&pq=polanyi-%20book%20the%20tacit%20dimension%20summary&sc=12-41&sk=&cvid=68E485F185994C98B960E20BFF81950E](https://www.bing.com/search?q=Polanyi-%20book%20the%20tacit%20dimension%20summary&qsn&form=QBRE&sp=-1&ghc=1&lq=0&pq=polanyi-%20book%20the%20tacit%20dimension%20summary&sc=12-41&sk=&cvid=68E485F185994C98B960E20BFF81950E)

https://ev.turnitinuk.com/app/carta/en_us/?o=247288283&u=22189806&student_user=1&lang=en_us&s=3&ro=103

Foundations laid with a view of introducing the artists you have selected for show

Phenomenology theory- oxford handbook of the history of phenomenology. Theory of lived experiences, how we experience them.

So long as you have a good title and can pull it all together with a theme it'll work.

Think about what that the work is, who made it, when was it made and what does the work address? In relation to context

All sections should reference the writings of others- philosophers, writers,

Referencing

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Thomas-Graham, P. (2022). *The 14 Most Provocative and Famous Art Works About Food*. [online] Dandelion Chandelier. Available at: <https://www.dandelionchandelier.com/famous-art-with-food/>.

Bibliography

Map of the show with the works selected in situ

<https://www.mybib.com/#/projects/q6NWMz/citations>