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Fig 1: Traquair Maze, Scotland, 2019

My exhibition will take place within a complex maze called The Traquair Maze situated in Scotland. Four powerful artworks all linked to racism or sexism will be displayed within the centre of the maze to represent the discriminative world we all live in. The featuring artists include Banksy, Guerilla Girls, Suffrage Atelier and lastly Adrian Brandon. As well as the artworks there will be an audio clip playing whilst you make your way to the centre of the maze. The audio is in relation to confirmation bias, it is from the Jon Ronson (Series 7 11:11) audio on BBC Sounds. Exhibiting my chosen artworks within a complex location was very important for this exhibition as it is a strong representation of the confusion and isolation people must feel when they have experienced a form of discrimination. Gaston Bachelard talks about the house as if it represents the mind of a person, "House, patch of meadow, oh evening light. Suddenly you acquire an almost human face. You are very near us, embracing and embraced" (Magrini, 2017). Viewing a house as a living person gives a space so much more meaning because you no longer view the space with a narrow mind you are using your imagination which creates a sense of magic. Using a maze to represent the feeling of confusion and isolation within a person's mind creates similarity between Bachelard's representation, however instead of experiencing a sense of magic the visitor will experience a sense of overwhelming emotion.

Visitors will be asked to enter the maze alone, if possible. This is so that there are no distractions, it will be just you isolated with your thoughts and feelings whilst being submerged within nature. Being able to reflect upon what you hear and see is one of the most important things about my exhibition. Tammy Wilson says that “A maze is designed for you to lose your way, whereas a labyrinth is literally designed for you to find your way,” (Wilson,2018). Having my audience wonder through a complex maze will increase the chances of them getting lost, which is exactly what I want. People on the receiving end of discrimination are not in control, therefore I do not want my audience to be in control when they are within my exhibition. Life is not easy for people who get treated differently for whatever reasons, so making my exhibition a challenge represents the struggle people have to go through on a daily basis.

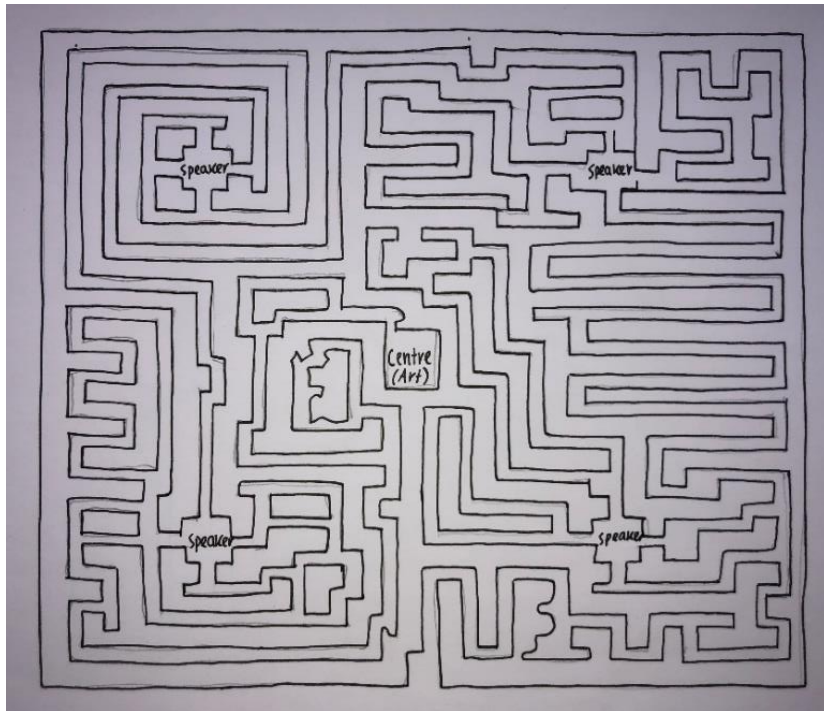


Fig 2: Map of the maze

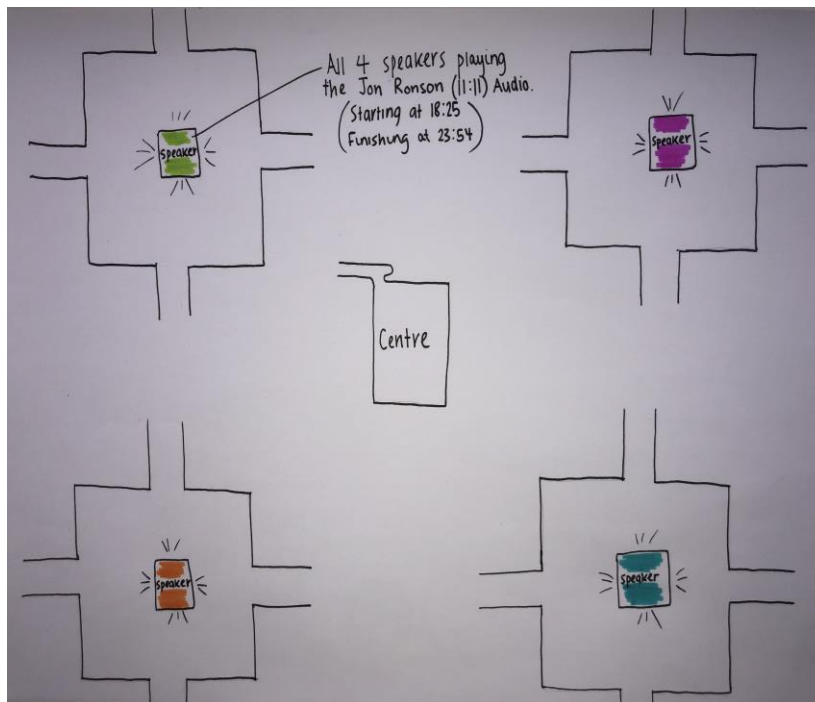


Fig 3: Map of the four speakers

As you enter the maze the very first thing you encounter will be the Jon Ronson (series 7 11:11) audio playing through the four speakers placed around the maze as seen in Fig 2 and 3. The audio will be played from 18:25mins and end at 23:54mins. I have decided to use four speakers so that you can hear the audio no matter where you are within the maze. Lucy Greenwell the series producer describes what is mentioned in the audio between 18:25mins and 23:54mins:

Lotfi Raissi, the first person to be charged in connection with the September 11th attacks, tells Jon he believes his arrest was down to confirmation bias because he fitted a certain profile. A judge found there was no evidence to link Raissi to any form of terrorism. (Greenwell, 2013)

This shows how bias our society can be towards different races; I know that this audio will open my audience's eyes.

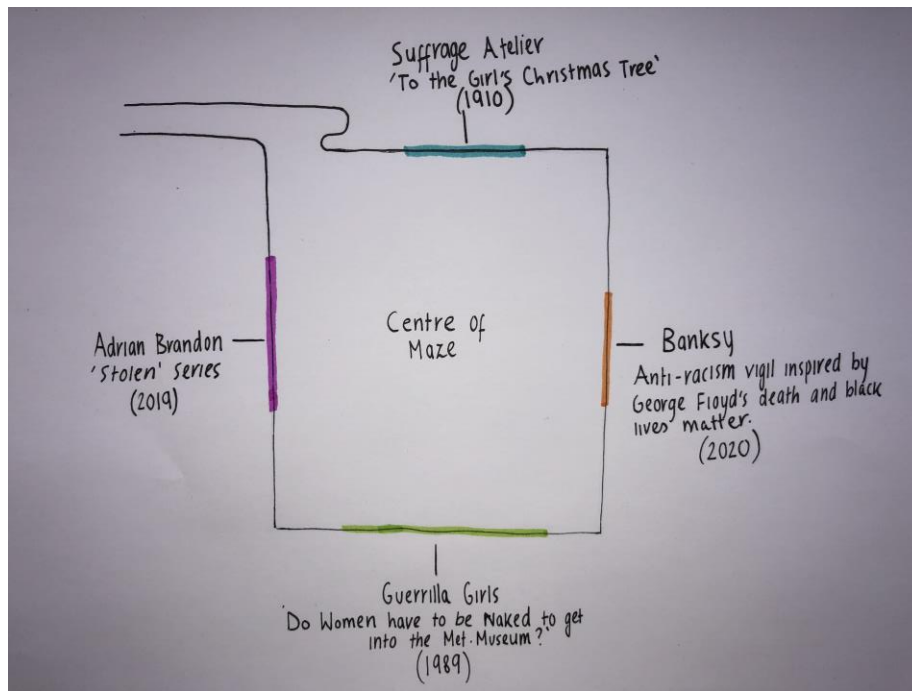


Fig 4: Map of where the art will be displayed



Fig 5: Guerrilla Girls, Do Women have to be Naked to get into The Met Museum?, 1989

Once you find your way to the centre of the maze you will be met with this large poster called 'Do Women have to be Naked to get into The Met Museum?' by the Guerilla Girls. The dimensions of

this piece are 280mm (H); 710mm (W) and the medium is screen print on paper. On the Tate website it says that this poster is based on the famous painting by Jean-Auguste-Dominique Ingres (1780-1867) entitled *La Grande Odalisque* 1814 (Musée du Louvre, Paris). The Guerilla Girls put their own mark on Ingres' painting by adding the gorilla head and changing the colourways which has created such a statement. The reason why I wanted to include this particular piece is because it will impact my audience and capture their attention at an instance due to the vibrant colours used. The statistics highlighted in red are the most impacting aspect of this poster, because it really puts sexism into perspective for my audience. Women are always sexualised and seen as 'sex objects', people must realise that it is not okay.



Fig 6: Suffrage Atelier, To the Girl's Christmas Tree, 1909-1914

My next chosen artwork will be displayed on the opposite hedge to Fig 5, this is a postcard by the Suffrage Atelier and is called 'To the girl's Christmas Tree'. The dimensions of this postcard are on a very small scale of 135mm (H); 88mm (W) and the medium used includes ink and card. This piece is to a much smaller scale than Fig 5, therefore up scaling this piece is crucial for it to have a bigger impact on the audience. Like Fig 5 this also shows a form of sexism but this time it is involving a group of young girls. You don't imagine children ever being treated differently by adults due to their gender, which is why it is important to display this within my exhibition. The Oxford Dictionary defines sexism as "the unfair treatment of people, especially women, because of their sex" (Oxford Dictionary, 2021). Although there is a high percentage of sexism surrounding women, remembering that anyone can be a victim of sexism is highly important and should not be overlooked by our society.

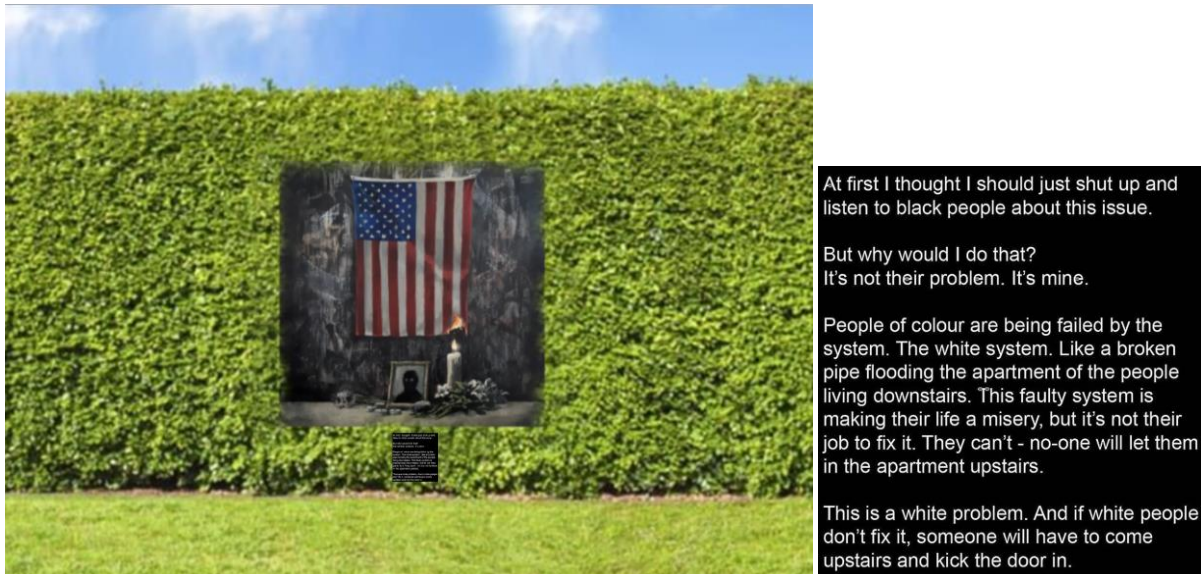


Fig 7: Banksy, Anti-Racism Vigil inspired by George Floyd's Death and Black Lives Matter, 2020

This incredible Vigil by Banksy which is linked to racism will be on the right-hand side of the square hedge centre. The Oxford Learner's Dictionary defines Racism as "the unfair treatment of people who belong to a different race; violent behaviour towards them" (Oxford Learner's Dictionary, 2021). Banksy was inspired by George Floyd's death and the Black Lives Matter movement; George Floyd is one of many black individuals who was murdered by a police officer. This is so important due to how recent these incidents have happened; this must make my audience realise the kind of world we live in and hopefully we can all help to stop these tragedies. Banksy made a powerful statement alongside this vigil on his social media account, he said:

At first I thought I should just shut up and listen to black people about this issue, but why would I do that? It's not their problem. It's mine. People of color are being failed by the system. The white system. Like a broken pipe flooding the apartment of the people living downstairs. This faulty system is making their life a misery, but it's not their job to fix it. They can't—no one will let them in the apartment upstairs. It's a white problem. And if white people don't fix it, someone will have to come upstairs and kick the door in (Banksy,2020).

These words spoken by Banksy are so powerful, therefore they will be on display underneath the vigil. My audience must take a moment to stop and reflect upon what they are reading.



Fig 8: Adrian Brandon, Stolen, 2019

The final artwork that will be on display opposite Fig 7 is Adrian Brandon's 'Stolen' series. This series of portraits touches on grief and the unknown. Brandon states that:

I want the viewer to see how much empty space is left in these lives, stories that will never be told, space that can never be filled. This emptiness represents holes in their families and our community, who will be forever stuck with the question, "who were they becoming?" (Brandon, 2019).

The portraits were created individually, however I wanted to display a group of these emotional portraits to show the range of age groups that are affected by racism. The dimensions of one of these portraits are 14 inches (H); 11 inches (W). Once you understand what these portraits represent you cannot help but feel an overwhelming sadness for these poor innocent people. Brandon says, "I use time as a medium to define how long each portrait is colored in. **1 year of life = 1 minute of color**" (Brandon, 2019). To see such young faces with hardly any colour just shows how much of their lives they didn't get to live. Lindstrom et al says in his article called 'Racial Bias Shapes Social Reinforcement' that "compared with individuals with lower racial bias, individuals with higher racial bias more rapidly updated the value of each action to adjust their subsequent behaviour when exposed to threatening racial-out-group faces" (Lindstrom et al, 2014). This suggests that people with higher racial bias are very quick to act or judge different races when in their company.

My intention is for my exhibition to make my audience aware that we are still living in a world of discrimination. I want it to broaden their minds and allow them to reflect upon what they have seen; I hope that my audience can spread as much kindness as they can out into the world after my exhibition because you never know what people are going through.

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