

Ways of Perceiving, Curation Essay

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Since the beginning of the twenty-first century, there has been a major increase in research into the effects of the arts on health and well-being. (*Health Evidence Report 67, p.09, 2019*). I propose to curate a 'safe place', with the title 'Haven', showcasing art pieces which explore expressions of peacefulness and harmony. This safe haven is designed more for individuals who suffer or experience symptoms of anxiety, depression and other cases of mental illness. I will be exploring Gestalt theory of 'Appreciation of Creativity' (*Gestalt Review, 5(4):225-248, 2001*). To support developing a successful and suitable exhibition, I will be revising 'Exhibitions; Concept, Planning, and Design.' (*Tom Klobe, 2012*). I have planned and designed to hold my exhibition in a conservatory area in Bryngarw House. Focusing on well-being and relaxation. I believe that this area is warm and welcoming, and very open to nature; which is ideal for this exhibition and its nature inspired theme.

The conservatory area already has its own unique structure and I feel that it's important to accolade this. 'The architectural characteristics of the exhibition space play a fundamental role in the development of an installation.' (*Klobe, p.41, 2012*). I will only be building two freestanding walls inside the area.. This will divide the room into three smaller sections; this will complement the figures and also create much more private and personal corners; as well as creating flow and rhythm within the environment. Artistic methods in Gestalt theory influenced by a number of practiced guidelines 'the realization that cognition and emotion are inextricable helps us understand the relationship between figure and ground.' (*Gestalt Review, 5(4):225-248, 2001*). Which defines that 'patterns in our lives and their location within the context of our reality emerge.' (*Gestalt Review, 5(4):225-248, 2001*). The walls in the conservatory area will be presented as fresh, pale, yellow. I am confident that this will not only create height in the venue but also bring a little warmth to the walls and direct the viewer's appreciation towards the Art. As the teachings told by Kandinsky's principle of colour set forth 'yellow is warm, blue is cold; yellow and red bring the eye forward when viewing a painting; blue moves the eye away...' (*Ruth. L Cohen, p. 89, 2009*). My aim is to place the curated painted figures upon the freestanding walls.

There will also be interior and furniture to support the luxurious, home setting idea. This curation operates well with the proposition of a 'safe space' and taking a step back from the professional stark white walls and larger scaled exhibitions.

This exhibition influences the opportunity to connect the values of mental health and art and design. The idea is to frame satisfying, aesthetically appealing pieces which have the potential to generate a positive atmosphere for the viewers; with the plausibility to perform as an escapism. A chance to reflect, create and heal. 'by creating experiences that bring awareness to the body and mind.' (*Dr. Bartlett, 2015*).

As we can only solve some of the challenges we face in life, my intentions are to prevent or at least constrict the feeling of anxiety and plan to distract visitors in an environment that is openly safe and comfortable. 'Anticipating the audience is an important 'immediate needs' consideration.' (*Klobe, p.35, 2012*).



Figure One

Opposing the doorway you stand before, “Flowers” by Irini Karpikioti (2018). This art piece is an abstract acrylic paint canvas, portrayed in a botanical, fantasy, floral genre. I have chosen this piece to greet you at the entrance as it explodes with vibrant colours and extraordinary design. I will be showcasing these canvases alongside one another as there are triptychs. With the dimensions of 44 (inches) H by 66 (inches) W. (*Artist.com*, 2020). On their first steps through this exhibition my hopes are to inspire the audience and create a foundation within their imagination.



Figure Two

Directing you to the left hand side just before the freestanding wall, and Figure One; stands Figure Two. “Peana (Paeon)” (2014) by Agostino Arrivabene. This surrealism painting is formatted with oil paint and mold

powder which has been applied onto a wooden base. It measures at 10 (inch) H by 10 (inch) W. (*Daily Art Magazine*, Apr 28 2020).

I have chosen to display this piece in my exhibition as I feel that it signifies strength and relaxation. Although it does display as a darker image overall, I am confident that the surrealism entwined with nature contrast together quite gracefully. 'Emphasis is achieved by grouping objects or through contrasts of value or colour.' (*Klobe*, p.28, 2012). This art piece also connotes a feeling of relief. I wish to fill the room with reassurance with hopes it impacts its visitors.



Figure Three

Presented in the most magnificent corner of the room, identified with glass windows and a glass roof I am placing 'Figure Three'. Which is the 'The Swing (after Fragonard)' by Yinka Shonibare CBE, 2001. This installation is a 'life-size headless female mannequin, in a dress in

eighteenth century style made of bright afriance fabric.' It measures 3300 x 3500 x 2200mm.' (*Tate Museum, T07952*).

My proudest piece within this curation as it's simply just stunning and is full of energy. The essences of nature, and joy. The motion aesthetic of the lady's shoe springing off. This can interputate the idea of letting go and gaining the feeling of freedom. Whilst trying to construct a light mood and satisfactory atmosphere, this piece had to be included. It manifests the expression of nonchalant happiness and gratification. The idea to showcase this piece is to open the mind of the audience as well as shedding positivity.

Its placement within the exhibition will only flatter the sculpture more, with a greenery backdrop and the spirit of nature and its natural lighting, and it definitely does not need anymore than that.. 'Sometimes an object will present itself.' (*Klobe, p.29, 2012*).



Figure Four

Figure Four is represented on the opposing freestanding wall, resembling the fields of nature and the path to a better mentality. Hung

in an oakwood block frame, sitting upon the pale, pastel, yellow wall. It shines of comfort, with a similar connection reminding me; like something from home but fresher and much brighter. This is world's famous Claude Monet painting 'The Artist's Garden at Giverny, 1900'.

Another floral, nature scene which I have selected to continue my narrative. 'Monet has shown the brightness of the day, the sun bouncing off the delicate flower.' (*C. Monet Gallery*). The movement of stroke and colour in this piece is captivating and just irresistible. It makes me curious about the world beyond the path, through the fields. I wish to establish moments of wonder for my audience.



Figure Five

On the centre back wall I will be showcasing 'Figure Five'. This is an oil paint based canvas with added gold leaf, silver and platinum. 'The Kiss (Lovers), 1907 and 1908' by Australian painter Gustav Klimt. 'The Kiss depicts an embracing couple kneeling in a grassy patch of wildflowers' (*My Modern Met, Richmon-Abdou, 2017*). I have chosen to figure this piece within my exhibition as I believe it signifies peacefulness and admiration. I am personally fond of the representation of intimacy and the capturing moment of love. Loneliness is suffered in silence; and to answer why I have showcased such an emotional piece is to actually inspire viewers to restore and reconnect with their personal desirable needs and dreams. 'It grows from the innate and dynamic human process of seeking equilibrium out of chaos...' (*Klobe, p.29, 2012*). As we as humans are often faced with chaos, I wish to structure related and unrelated elements and give meaning to all the forms exhibited. Being human, it's more likely that we appreciate art and design when feelings of connection and relation are bonded. 'In the process, when ideas and human feelings are expressed, art arises.' (*Klobe, p.21, 2012*).

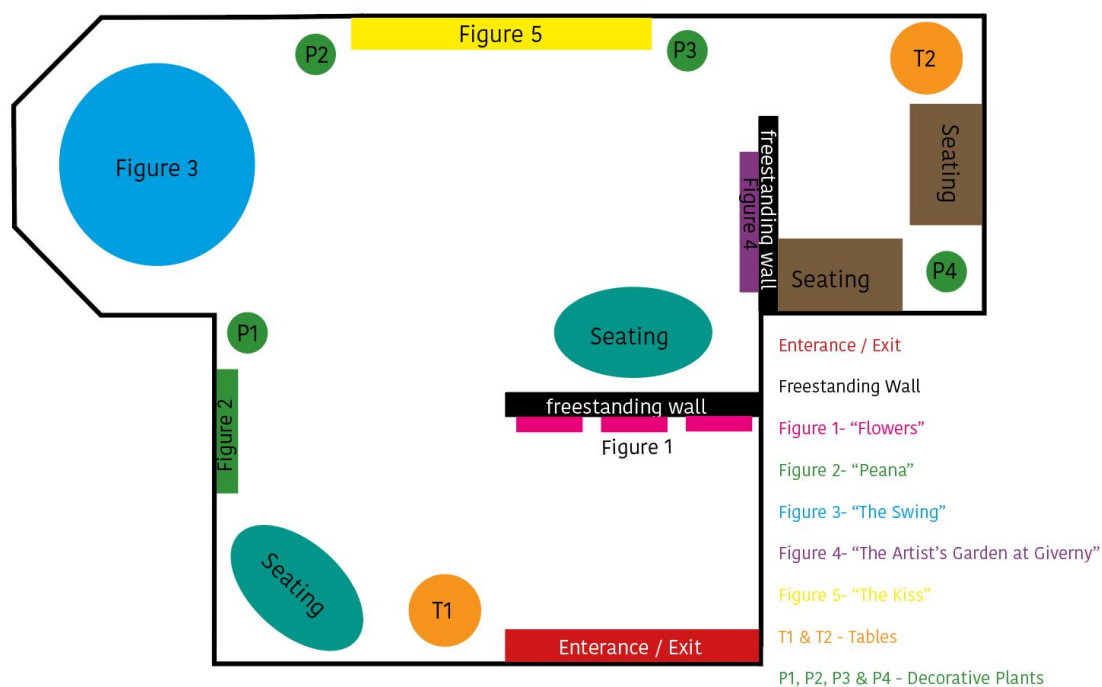


Figure Six

As depicted above 'Figure Six' is my exhibition floor plan that is built to be an easily accessible, open, environment. The space gradually gravitates within the flow of the exhibition. 'Space must be articulated to create pacing and flow that includes elements of surprise and anticipation.' (*Klobe, p.05, 2012*). It has assets such as seating and decorative features. To not only appeal aesthetically but to also support visitor's and their needs. 'The inclusion of benches and areas which allow viewers to rest or contemplate what they are experiencing is important...' (*Klobe, p.35, 2012*).

The conservatory structure is made up of glass windows, with a background overlooking a field of greenery, aside a lake. Grasping the outdoors and allowing natural light to breakthrough. 'The underlying principle of integrating all the parts of an exhibition is to develop similarities and connections.' (*Klobe, p.23, 2012*). As for the majority of the pieces are framed and hung; or otherwise stood up with the support of invisible wire. I feel confident that the idea of a 'Haven' has been fulfilled and the concept of curating a positive space and atmosphere.

Figures

- Figure One - “Flowers” by Irini Karpikioti, 2018.
<https://artist.com/irini-karpikioti/extra-large-triptych-flowers/?artid=10257>
- Figure Two - “Peana” by Agostino Arrivabene, 2014.
<https://www.agostinoarrivabene.it/paintings/>
<https://www.dailyartmagazine.com/agostino-arrivabene/>
- Figure Three - “The Swing (after Fragonard)” by Yinka Shonibare CBE, 2001.
<https://www.tate.org.uk/art/artworks/shonibare-the-swing-after-fragonard-t07952>
- Figure Four - “The Artist’s Garden at Giverny” by Claude Monet, 1900.
<https://www.cmonetgallery.com/artists-garden-at-giverny.aspx>
- Figure Five - “The Kiss (Lovers)” by Gustav Klimt, 1907.
<https://mymodernmet.com/the-kiss-gustav-klimt/>
- Figure Six - “Haven” Exhibition Floor Plan (Digitally Generated Image).

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