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Changemakers 2 (ADAA5001)
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Word count: 1355

Assessment 1:

Exhibition evaluation:

List of figures:

Fig. 1: layout of my pieces

Fig. 2: focus on individual pieces

Fig. 3: sketches of the different versions of the posters

Fig. 4: final version of posters

Fig. 5: colour try-outs of posters

During this term, many artists came to give speeches about their work. They explained their creative process, and some talked about the different steps behind the curation of exhibitions. One explained how she collaborated with a photographer to create a retrospective exhibition of her artworks, some of which has never been shown before. She presented the model of the gallery she created in order to give the artist, who lives in another country than where the gallery is, an idea of the layout of her work in the space. They decided to put all the images in chronological order and to install in the big window space a single sight image to give the viewer a preview of the exhibition before coming in and to hide the rest of the show.

Another artist talked about her monochromatic installations and the reasoning behind them. She explained the process of her creation and the development of putting everything in place. She casts objects and tints them in hues of the same colour, then plays with the lighting and

the space. Because she always uses different colours, questions of storage capacity for the objects begin to rise. She has her own studio but unfortunately can't keep all her fabrications. In addition to these artists talks I looked at exhibitions bridging the work of multiple artists. Museums have always presented 'dialogue' exhibitions introducing two or more artists and mirroring their work in order to show their similarities and connections. Last year, the Fondation Louis Vuitton in Paris put forward the *Monet/Mitchel* exhibition. This exhibition was a discussion between the two artists' paintings as they both reproduced the same scenery near Giverny. On one side Joan Mitchell had an abstract approach to rendering the beautiful natural landscapes and Claude Monet had a very figurative outlook. However, they had a similar colour palette. She refused to be compared to him because she wanted to be her own person and comparing her to one of the most popular impressionist artists somewhat weakened her integrity as a 20th Century artist. Other recent group exhibitions include the *Degas/Manet* exhibition at the Musée d'Orsay in Paris (2023) which shows the contrast between these two key figures of the 1860s-1880s and conducts us to look at their complicity from a new angle ; the *Basquiat x Warhol, Painting Four Hands* exhibition at the Fondation Louis Vuitton also in Paris (2023), presenting the two artists' collaboration from 1984 to 1985 as well as other key artists from the New-Yorkin art scene of the 80s ; and finally *Hilma af Klint and Piet Mondrian: Forms of Life* at the Tate in London (2023) exploring the two artists' own way to paint abstract art rooted in nature. All these exhibitions combined artworks of famous artists in order to bring light to new aspects of their work.

According to Judith Rugg's *Issues in Curating Contemporary Art and Performance* (2007):

"By bringing a greater mix of people into an exhibition, it also created a space for defining multifarious ways of engaging with disparate interests, often within a more trans-cultural context."

In a way, the more artists you bring in an exhibition, the richer the exhibition becomes as it bridges a greater variety and amount of content.

Museums often try to include current socio-political themes to shows. This can include subject such as feminism (*Women in Abstraction*, Centre Pompidou, 2021), race equality (*Malick Sidibé, Mali Twist*, Fondation Cartier, 2017) or putting historical collections and issues of our time in perspective (*Mirror of the World, Masterpieces from the Dresden Cabinet of Curiosities*, Musée du Luxembourg, 2022).

The exhibition we curated was a collective and collaborative project joining second year Photography and Fine Art students. Combining our end of year show and an assignment for this Changemakers module it served as a development to prepare us for employability, and professional identity and skills. Our aims as students were to make an impact and show the evolution of our artistic practice in a professional process. We made sure everyone student was given a place to voice any ideas or concerns during weekly meetings where we discussed publicity, curation, installation, hospitality etc. We chose to have photography students on the top floor and fine art students on the ground floor for an easier circulation and a better understanding of the layout for the public.

As a Fine Art group, we chose the title “Passing Rhythms”: meaning a place for experimentation and work in progress. We decided of the layout depending, first, on artworks that required to be in specific spaces, such as Heidi Lucca-Redcliffe and Pamella Gomez’s performance piece or Branwen Jones’ sculpture. Secondly, we looked at the pieces that would go best together and created a layout that was coherent with the work presented.

Personally, I chose four artworks that I recently have been working on and that captures little moments of solitude in spaces that are without human interaction. I selected

works that would give as much information about me, as an artist, since we didn't have explanatory text next to the artworks.

On three double A3 pages I painted familiar spaces that make me feel close to home using watercolours and in pencil writing I described how I feel in those places. The small pictures on those large pages mirror the idea of solitude but brings comfort in smaller images with breathing space around them; the writing in French, my native language, probably gave the English reader a bigger sense of this isolation as they couldn't understand it whilst in a way protecting me from their critical gaze.

The other painting I chose is of a beach landscape in Ireland. I was struck by the contrast between colourful house and the grey-rainy weather. This singled out picture added to the idea of seclusion and broke the linear and strict aspect of the three pages.



Fig. 1

A painting of a row of houses with red roofs and a cloudy sky. The houses are yellowish-tan with dark windows. The sky is a mix of grey and white, suggesting a cloudy day. The style is somewhat impressionistic with visible brushstrokes.



Fig. 2

Another way we collaborated with each other is by giving different roles to multiple groups and collectively updating an Instagram account created especially for the event. One group oversaw creating postcards of the artworks and exhibition catalogues that we put up for sale in order to get a revenue for our degree show next year. Another group took care of drinks for the bar during the opening night; and finally, the group I was part of designed the posters. For the posters, Chloe Rees, Isabella McWilliams and myself used the Procreate App to sketch out different designs making sure we included the details of the event as well as our sponsor. We then pitched the various versions to our classmates before deciding on the final version. We decided to use Riso printing techniques for its bright and colourful qualities, and to include a part of our course learning in the process. We tried many colour mixes until we were satisfied with the results. And ended the poster journey by putting them up in locations including the College of Art, the Mission Gallery, the Glynn Vivian and throughout shops in town.

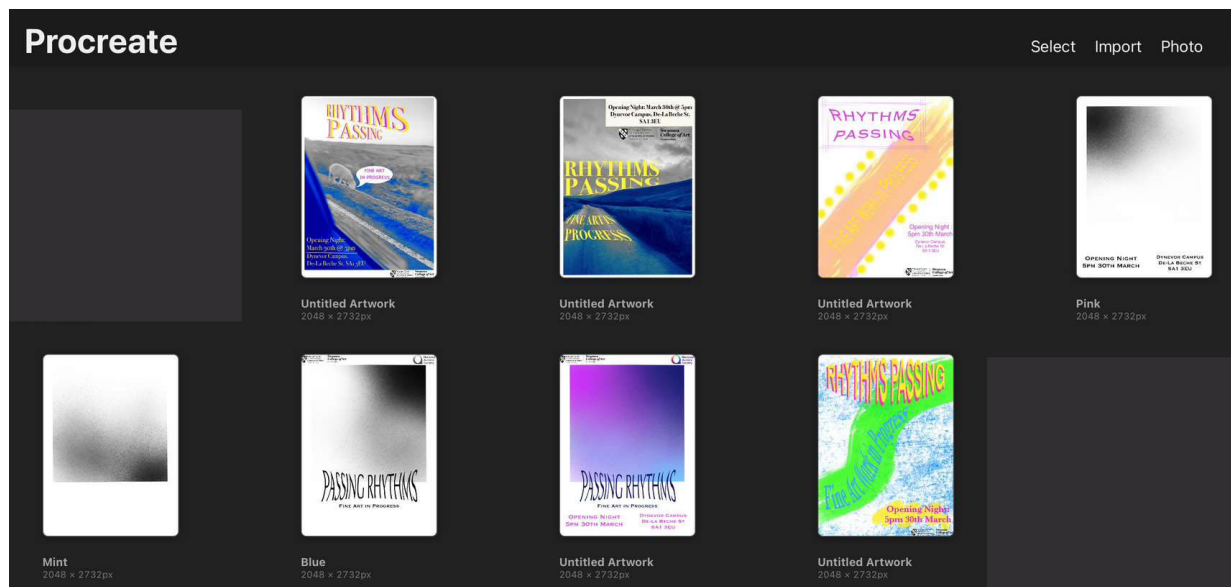


Fig. 3



Fig. 4



Fig. 5

The week before the opening, we began to hang all the work. We individually decided on the type of hang depending on the wall (plaster, brick...), the artwork (3D, canvas, framed work, paper...) and taking into consideration the weight and other aspects. I chose to hang three of my pieces, that are pages, using screw heads drilled into the wall and magnets. This method

enables the paper to stay untouched which was very important to me. Lastly my other painting (a wood board) was fixed using a piece of string attached to the back with staples and nailed into the wall giving it a suspended characteristic.

For this project, with the help of lecturers, students worked in an effective way and communicated well with other. We managed to curate the exhibition in a limited amount of time and making sure everything was ready for the opening night. Another optimistic outcome was that, combining the two courses, a lot more people came to see the show and they were offered to interact with a wider diversity of artworks.

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