

Student Name: Niamh Morgan

P Number: 2104184

Programme of Study: Surface Pattern and Textiles

Module: ADAD4019 Ways of Perceiving

My exhibition is called “Sensation” or “sense”; “a physical feeling or perception” (Oxford: Dictionary of English Grammar, 2022). It holds the work of 5 artists: Willem de Kooning “The visit”, Lee Krasner “Portrait in Green”, Jackson Pollock “The Deep”, Albert Irvin “Woolhara” and Joan Mitchell “Sans neige”. Each piece of work provides the role of a blank canvas as the spectator can participate and engage with the eccentric characteristics of the pieces. To evoke a “bodily experience”, I have devised a circular structure that features a colour inflicted scheme, infusing light and dark properties. I have referred to neuroscience, specifically the interrelation between cognitive neuroscience and architecture, as discussed by Kathryn Jeffery in her book, *The Neurobiology of Spatial Behaviour*, (2003). She notes, “The sense of direction of (these) traditional navigators, has derived from natural features like patterns or ocean swells” (p. X). Although unnatural, architecture consists of focal points such as hidden indentations, that provide escapism to the spectator that will become immersed in a formulated reality. My exhibition will consider internal features such as lighting, exploring the “ambience” that is often endured when surrounded by light.

A circular “haven” form dominates the infrastructure of the building. Employing a centralized light, my exhibition underlines an “aisle” that receives light from the ceiling.

Brian O’Doherty notes “The ceiling becomes the source of the light” (1999, p.12) the space becomes devoted to a clean, simplistic feel, featuring white walls as they perform as an animation, reflecting light to the ceiling. Distributing light evenly across the gallery space

through painted white walls will accentuate the size and portrayal of the artwork. My exhibition creates the illusion of three sections as noted previously, the aisle, and two opposing walls. Evaluating colour quality and light is extremely crucial when devising a set space, in my exhibition, the two walls between the aisle will be white in reference to the "White Cube" originated by Maybank and Matthews on Bermondsey Street (October 2011).

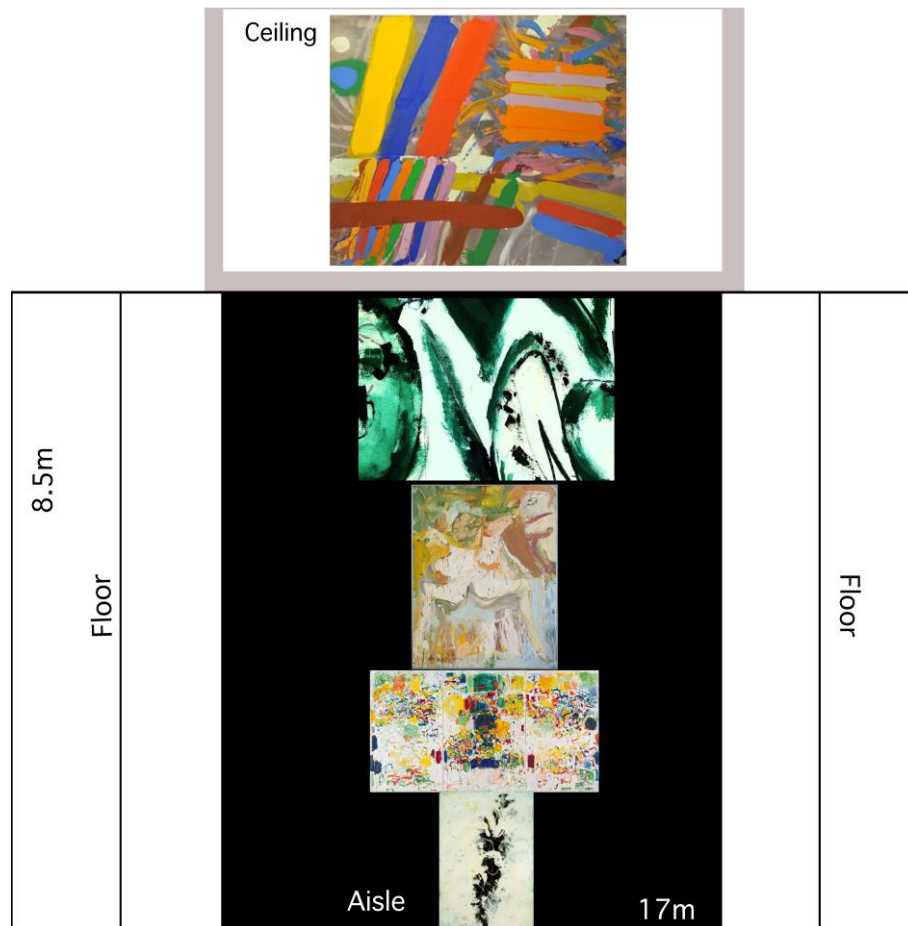
As discussed, in Brian O'Doherty *Inside the White Cube*, (1999) "the white cube represents the blank ultimate face of the light". O'Doherty almost imposes that the space although used, it is easily adjustable and has always the notion of a blank canvas. Exploring the theme of senses and the ability to cohere and adapt to a space regardless of whether previously seen or visited multiple times. "Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight" (Berger, J, 2008, p.7). Although unchanged, the notion of the gallery space and the appearance of the artworks will challenge the spectator, each viewing will provide an entirely new experience, despite the previous arrival of the individual. Depicting an image in terms of context is significant, although difficult when abstract as everyone interprets forms uniquely.

Once studied and understood thoroughly, abstract paintings are often harmonious and speak to the spectator, movement and prosperity are my means for the exhibition. The spectator will be focalized as one must conform to a set viewing to fully immerse

themselves in the encapsulated rounded space. As an observation, the aisle that centralizes the exhibition is 6 metres within a set space of 8.5m x 17 m with elongated walls down the aisle. At a larger scale, the artworks become enhanced as added area becomes available.

Our senses become heightened as we commend large artworks, the need and must, to seize the energy within the atmosphere transpires. Visual perception when viewing art is comprehensive, "the camera showed that the notion of time passing was inseparable from the experience of the visual" (Berger, J, 2008, p-18) enduring and continually reviewing the space will almost gratify your mind and body to recognise how singular items and interior spaces develop, being immersed within a space of enthusiasm causes us to ignore the hardships and difficulties of life.

This exhibition creates a diversion, an area in which you can leave an urban lifestyle to tranquillity, without losing the modernism of architecture and its influential properties within the economy. Exploring historical and contemporary values, displayed within an exterior of an architectural property or interior, a juxtaposition within a progression of artwork specifically an era of "abstract expressionism" dating from 1950 to current 2021.



White lines and circles to represent the idea of light trailing through the pieces for immediate vulnerability as the aisle exposes the "main" artwork.

Fig 1

As seen in fig 1, my exhibition features zones of lighting from ceiling to floor. The coloured black areas are to show the blackout sections. The aisle will feature four pieces of artwork, eventually extending to ceiling height; 'The Visit' Willem de Kooning, 'The Deep' Jackson Pollock, 'Portrait in green' by Lee Krasner, 'Woolhara' Albert Irvin and ' Sans neige' by Joan Mitchell. Placing each individual artwork in line will enhance the progression of time from their creation, also to distinguish strength of colour being the central piece at the top, muted image in the middle and then, a monotone piece at the bottom of the line to fixate the spectator.



Fig 2

Immediately, inquisition arises as although belonging to “abstract expressionism”, Pollock’s “The Deep” can be perceived as a 3-dimensional piece as we are lured into another dimension, signified by the black coloured centre. Through the medium of oil, Jackson has almost differentiated his piece separating the exterior “white” from the interior “black”. Despite the overall bleakness of the piece, the placement of the brush strokes has created an enchanted impression as it is noted that the two “worlds” devised in the piece, are integrated by figures corresponding to birds.



Fig 3

Bold and ambitious, highly noted as an “entrance to the feeling” as we discover that the above piece was created under disparate emotions from anger and alienation (associated with abstract expressionism) to content. The final appearance of the artwork behaves as a triad all of which tell a story. The piece is non-representational without figures, however, could provide an outlook of a landscape as multiple shapes are conveyed, either placed close together or spaced apart to represent an enlarged monument.



Fig 4

“The visit” metaphorically as within the artwork there are unusual figures that are lurking around the piece. Gestural, yet solid in terms of his approach, the piece is highly influential as it supplies a contextual purpose that also overlooks pieces of its time. It is noted that in the piece there is a centralized figure who is a woman in which her legs are spread out, parallel to this, the brown colour supplies the outline of her hand as it is almost extended seeking for aid.



Fig 5

"In green" a colour scheme, interestingly, the piece features multiple shades, ranging from black to monochrome. This piece featured in Krasner Lee's "primary series", it is noted that this piece is highly expressive as the paintwork almost seems deliberate as a pattern has appeared. Circular motions are applied to "soothe" the spectator as it performs as an act of movement. Lee has become immersed into her work, briefly the piece is finished by hand, however, once evaluated you are able to see how she has nearly charged at the painting performing full force.



Fig 6

Finalising the exhibition, I have placed “Woolhara” by Albert Irvin, a gestural yet formal piece in terms of process and finalization of the piece. Highly stimulating, colours are aimlessly situated unexpectedly behave as one, creating a “weave” of integrated colour. I became fascinated by this piece as it almost behaves in a circular manner as the motifs are distributed off-centre. A presence is conveyed here as scale of motifs are enlarged, non-figurative, shapes become the source of information to the spectator allowing extension of interpretation. It can be noted that a certain comfort is presented here as the finalized piece is comparable to a children’s television programme in terms of essence of colour.

Bibliography

Chalker, S, Aarts, B and Weiner, B. (2014). *The Oxford dictionary of English grammar (Second edition)*. Oxford: Oxford University Press.

Kathryn, J., Jefferey. (2003). *The Neurobiology of Spatial Behaviour*. Oxford: Oxford University Press.

O’Doherty, B. (1999). *Inside the white cube: the ideology of the gallery space*. Oakland: University of California Press.

Berger, J. (2008). *Ways of seeing*. London: Penguin Books.

Figures

Fig 1 Morgan, N. (2022). Photoshop image.

Fig 2 Pollock, J. (1953). *The Deep*. Centre Georges Pompidou, Paris, France.

Fig 3 Mitchell, J. (1957). *Sans neige*. Carnegie Museum of Art, Pittsburgh.

Fig 4 Kooning, DW. (1967). *The Visit*. Museum of Modern Art, New York.

Fig 5 Krasner, L. (1969). *Portrait in Green*. Courtesy Kasmin Gallery, New York.

Fig 6 Irvin, A. (1986). *Woolhara*. n/d, n/p.