



WAYS OF PERCEIVING: CURATION 'NRGEEE'

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I aim to create an exhibition named 'NRGEEE', to which will feature five personally curated pieces of media. Demonstrated by the title of the exhibit, my curation; the action or process of selecting, organizing, and looking after the items in a collection or exhibition (Oxford Languages, 2021); of media focuses on the creation of energy, powerful feel, and passion in the pursuit of pride and satisfaction. My exhibit contains video and imagery and therefore I thought it was best to hold my exhibit online for anyone in the public to view, and to be inspired by. One aim of my exhibit is to pass energy onto others. The energetic and pride filled pieces that I have curated can help to motivate and inspire others, for them to potentially create an 'energy' of their own.

I have curated videos as a part of my exhibit to give a more objective view to my exhibit. With the use of images, they can have more than one interpretation. NRGEEE is curated with the intention of showcasing one meaning, and with the use of images with scarce context it can be difficult to project what you mean to the audience. The exhibit will be shown on a website, accessible from the internet. The website will be clean and slick, making particular use of negative space by implementing whites into my design in the hope that the negative space of the white used helps to bring attention to the exhibited curated pieces in NRGEEE.



An example of the effectiveness of negative space is Tinker's study of negative space in design (Tinker, 1969). "According to Tinker's study, readers believe 75% of the page shown above is covered by print. This example supports this thesis by revealing that readers' perceptions of surrounding space are that it is often larger than in actuality. Readers generally perceive the printed area to be greater than it actually is, thus, concluding that in order to achieve dominance on a page, size does not necessarily matter," (Lee, 2007).

Figure 1 (Tinker, 1969).

Showcasing the exhibit on a website allows spectators to browse at their own pace and view each curated piece in full screen in their own environment, optimising comfort to enable them to see viewing the curation as a pleasure rather than a distraction if it were to be displayed as an advertisement for example on a digital billboard. Through the viewing in their own comfort, the spectator can indulge into the exhibit, and moving at their own pace encourages to draw more attention to the exhibit. This can also provoke inspiration, to which being another aim of my exhibit. Seeing something that fuelled by pride, to which is a common theme among my curated pieces, particularly through media like videos and images can help motivate and inspire others, for them to create a volume of energy of their own.

Figure 2 – Curated Piece 1

Tyler the Creator – “Tamale” LIVE AT ROSELAND THEATRE 2014 (Tyler, the Creator, 2014)

My first curated piece is a performance by the artist ‘Tyler, the Creator’ at Roseland Theatre, USA, in May 2014. He performs his famous energetic, mosh pit inducing single ‘Tamale.’ The bass alone could make a crowd of thousands abandon worries of embarrassment. On the other hand, it is Okonma’s physical movements that really put his live physical audience onto the same wavelength as he. This technique of ‘energy’ and passion creation is seen a lot in live music performances. Particularly with genres like rock, hip-hop/rap and metal. “Commercial hard rockers deploy flashy costumes, catchy melodies, pounding rhythms, richly distorted guitar timbres, and goofy or macho stage antics in an ongoing attempt to draw the audience into the show. Interactive techniques play a key role as well, and the commercial hard rockers describe how eye contact, facial gestures, sing-along sections, and various kinds of stage banter invite audience response and pull the listeners into the performance. Not merely attentive to the crowd, these musicians are also aware of the crowd's attention to them, and they constantly monitor the crowd's response level to "get a fix" on how their antics are invoking the experiences of the listeners. Further, even those soloists who are able to

provide nuanced vibrato, strong attacks, and accurate bends in a distracted state must accompany their solos with facial expressions, gestures, stage antics, and other meta- communicative signals that indicate their engagement with the music. Such signalling is the mark of a professional.” (Berger & Del Negro, 2002).

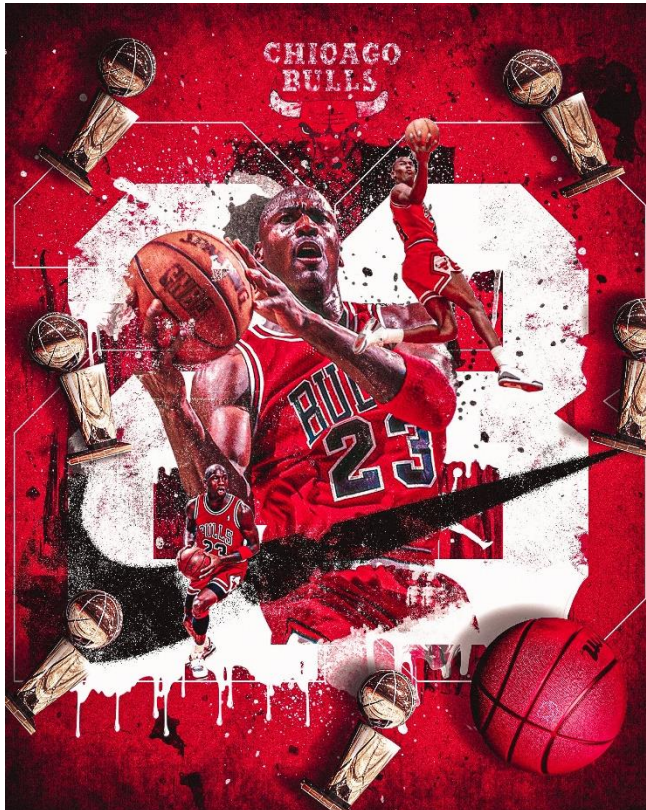


Figure 3 – Curated Piece 2

This piece of sports graphic design was designed by Dean Davies. His selection use of action shots within the design mid-motion convey energy and movement to which is a type of energy, along with the other motion-still graphics like all of the paint like textures splashing out from the centre entail somewhat of an explosion. Explosions, and not to mention the range of tones of red and black can often be associated with rage, anger, adrenaline, and heat, all associated with energy and erratic movement and volume. Throughout the graphic there are many indicators of passion and emotion.

Figure 4 – Curated Piece 3

Fans of Wales FA celebrating a defining goal. (Football Scenes, 2016)

Here I have curated a piece that gives off energetic feelings from the visuals of watching fans fuelled by pride and passion when Wales score a defining goal to send them to the semi-finals of Euro 2016. The pure volume and cathartic screams of pride and celebration are enough to give you goosebumps, quite literally. Listening to music that increases your adrenaline or that shocks you as to how much you enjoy it can lead to a lot of different responses. Physical responses include reflexive responses such as goosebumps, chills, hair standing up and crying (Oxford Handbooks, 2016). All of this lining into my main point of curation – energy. There are multiple types of energy generated here, including but not limited to emotional, physical, kinetic, and sound energy. All to which result in an immense explosion of pride and passion.

Figure 5 – Curated Piece 4

slowthai – adhd (Frampton, 2021)

This song is a song released by Tyron Frampton aka ‘slowthai’ about his struggles with Attention Deficit Hyperactivity Disorder (ADHD). Throughout the song, Tyron raps in a rather calm tone in a rhythmic and consistent flow, but the vocals pause once or twice to let out a scream. This is to represent the fact that the torture of the disorder going on inside his head is still going on even though he may seem happy, complacent, or calm. Towards the end he expresses his emotions about his disorder through a sudden burst of energy to which he starts to raise the aggressiveness of his voice and makes himself louder. The lines of the verse are also shortened, so the lyrics stand out more as they are easier to remember and they come as a shock due to the change of tone meaning you are more likely to retain them, largely due to the impact they make on you due to the mentioned factors.

This is a big example of sound energy, relating to Figure 4 as the effects of the performance can be the same. However, the energy produced is not the same tone as the one demonstrated in figure 4. This is more shocking and sentimental to the audience as Tyron almost tries to give the audience a taste of his life in his perspective dealing with ADHD and knowing what he has to go through can bring sympathy and shock to people listening.



Figure 5 – Curated piece 5 (Swansea City FC, 2021)

The above pictured is a photograph of Swansea City FC scoring a crucial goal against Championship rivals Brentford in pursuit for promotion to the Premier League. You can see visually by the physical gestures made by the players that they are ecstatic about scoring this goal, and as you can imagine the fans are as well. This image being similar to figure 4 in that it resembles pride and passion in a team scoring a goal, but I feel the point of such photograph is the nostalgia, and remembering a goal like this using the image can bring positive energy and make you happy, whether it being on your phone or more commonly in a frame somewhere around your home as a constant reminder of the pride and passion, the memories and feelings at the time of the goal.

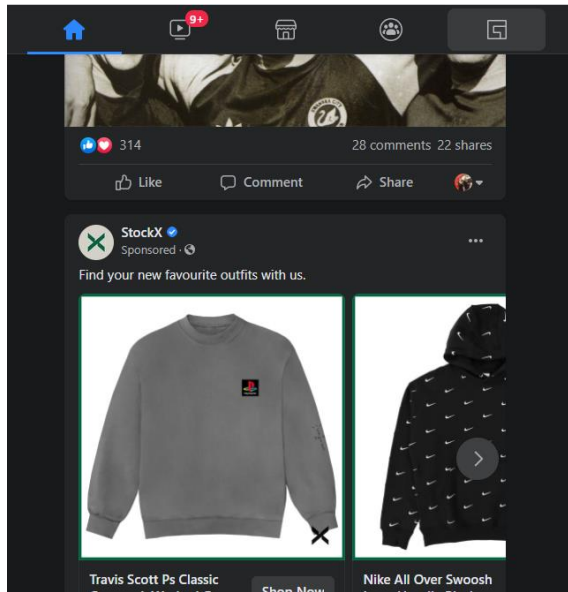


Figure 5

Demonstrated in figure 5, the way I intend to spread awareness of the website would be to advertise on social media. It is by far the easiest way to get engagements and awareness of the project. The link to the exhibition would be one click away via a link and would be convenient and easily accessible to the public. I would target people that like certain pages that are relevant to my project for example, Wales FA, slowthai, Swansea City FC etc. to entice the audience to click and view my project.

As for the website, there would be multiple sections, including but not limited to, home page, about, and a page for each individual piece in the exhibit, to which the user can read and browse at their own pace.

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