

A Beautiful Death

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Program of study: Design Crafts

Module: ADAD4019

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Word count: 1516

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Elegant in their simplicity the intentions of this exhibition is the curation of a series of five artworks that demonstrate the effects of decay as well as the concept of a beautiful death. Through exhibiting these work pieces I hope to provide the audience with a new perspective as well as a deeper understanding of the fragility of this world. Supporting the theories of George Ritzer on 'The globalization of nothing' (Ritzer 2003) and the concept of a 'non-place' (Auge 1995) I intend to exhibit my work within an alienated public non-place (Auge 1995). There by providing the audience with a truly unique and immersive experience. Exploring the concept of a 'non-place' (Auge 1995) i believe that the work presented will assist in solidifying the overall theme intended with their individuality as well as the atmospheric presents they can provide.

Keeping within the concept of a 'non-place' (Auge 1995) and the fragility of various pieces I intend to present the work within an alienated 'non-place' (Auge 1995) such as a morgue. Considered as a 'non-place' (Auge 1995) due to the absence of lively people the layout of a morgue will be benefactory towards the exhibition space as well as my current theme of death and decay, whilst also creating an atmospheric space for the audience to enjoy. Continuing with the concept of a 'non-place' (Auge 1995) Marc Auge describes that a:

Place and 'non-place' (Auge 1995) are rather like opposed polarities: the first is never completely erased, the second never totally completed; they are like palimpsests on which the scrambled game of identity and relations is ceaselessly rewritten.

Often seen as a place of death and bleakness the layout of a morgue can also demonstrate various scientific attributes that some may find intriguing, perhaps allowing room for the experience to evolve beyond its initial purpose. The overall layout of a morgue can also have its practical uses with a multitude of functional aspects that the curated work can lend themselves to, and further enhance the experience through tactile interaction. Throughout the experience the viewers are made to believe that they have entered a desolate forgotten place that is unfamiliar to them and will help drive forward the overall 'non-place' (Auge 1995) concept. This will benefit the experience as you will transition from a crowded public space to the decile confines of the stylized 'non-place' (Auge 1995). This will provide the overall curation space with a sense of isolation as well as demonstrate the effectiveness of theatrics intended for the audience to experience. Stylized as a morgue the space itself will include prop-based essentials that will stay true to the authenticity of the 'non-place' (Auge 1995) and allow room for imagination within the audience's perspective. Made up of 4 darkened walls the space itself will resemble a large cube with a closed roof plan in order to allow the space to remain within its darkened state. Allowing the space to remain within this state will improve upon the overall experience, as it lends itself to the theme of the grim 'non-place' (Auge 1995) that is being portrayed within the exhibition itself. Implementing dimmed light bulbs within the darkened walls will also improve upon the experience whilst simultaneously implementing light within the exhibition space. Composed of these stylized props and

pieces of work the space itself will cover a 10x10m radius, with full accessibility to the props as well as a spacious area to fully immerse yourself as well as to appreciate the overall work to its fullest.

As previously stated the intentions for the exhibited 'non-place' (Auge 1995) is to feature interactional aspects for the sole purpose of audience participation. The reasoning behind these ideals is that through the participation of the audience, they themselves can become part of the overall experience and provide a unique individual outlook on the exhibited work pieces. In this regard the overall concept of the experience is rather humanised and personal to each viewer through the use of these tactile prop based objects. The intention is to broaden the minds of the audience through the use of these objects as well as familiarize them with the concept of isolation and death. As human beings although rugged at times we ourselves are not impervious to death such is the way of life, and like the work within this exhibited space we too are fragile and over a period of time will eventually fade from this world. As described by Sigmund Freud "The goal of all life is death" Cherry (2020). This is the message that will be conveyed to the viewer through the use of the artistic work pieces, as well as the audience to take away new information and a new outlook on life.



Figure one: Woven Branch Circular Arch (1986)

Placed directly to the left of the entrance I intended to place a 8.4x11.8cm scale image of the workpiece *Woven Branch Circular Arch (1986)* by Andy Goldsworthy upon the first darkened wall. This will be the first piece that greets viewers as they enter the exhibited space and will figuratively draw the audience in with its circular form, almost appearing as a portal for them to enter within. Depicted as a doorway this piece lends itself to the eerie isolated 'non-place' (Auge 1995) theme that is intended for the exhibition whilst also remaining unique within its own right. Although only an image this workpiece can affect the surrounding area whilst also affecting the opinions and emotional state of the audience through the use of visuals, means and meaningful intentions. Exploring the themes of emotional manipulation within the exhibition Alex Neil describes that "expression is understood as a matter of the communication or transmission of emotion or feeling from artist to audience via the

work of art.” Neil (2009). As a collective this piece will provide the exhibition with a powerful beginning and will fully lend itself to the other work pieces that are present within the exhibited ‘non place’ (Auge 1995).



Figure two: Another place (1997)

Exhibited secondly from the entrance will be a recreation of this piece *Another place* (1997) by Antony Gormley, a powerful piece that embodies the desolate ‘non-place’ (Auge 1995) theme intended for the exhibition. Standing at 152cm tall there will be two humanoid sculptural figures that will be protruding out of the sandy pits to greet the viewer as they pass by. Used metaphorically these two pieces will represent the emotional and literal feeling of sinking into a void and into a ‘non-place’ (Auge 1995).



Figure three: The inner space within (2008)

Stripped bare of luscious greenery this organic workpiece exerts aspects of death and decay throughout, whilst also playing a major role within the overall exhibited 'non-place' (Auge 1995) theme. Standing at a height of 213cm this piece will fill the majority of the space and will provide guidance for the directional flow of the audience within the space itself. Centrally within the exhibition space This large piece The inner space within (2008) by anya gallaccio will protrude outwards towards each individual piece and link the entirety of the exhibition together.



Figure four: Fucked (2018)

Limp and lifeless this piece will be exhibited second to last of the exit and was made to represent a burst balloon. Made by Jiri Geller in (2018) using various resins, this piece will demonstrate the fragility aspect of the exhibition through visual means and metaphorical representation. Although portrayed as a physical piece of work, the intentions of this balloon shaped object will be to affect the viewers psychologically through the use of familiarity within their own lives.



Figure five: Walking a Circle in Mist (1986)

Exhibited lastly will be a 8.4x11.8cm scale image of Walking a Circle in mist (1986) by Richard long, depicting a large circular path formed in the desolate confines of the scotish fields. Placed within these fields this workpiece relates heavalely with the theme of a 'non-place' (Auge 1995) intended within my exhibition. Using this piece metaphorically within the exhibition space, it can signify how the audience have come full circle within the 'non-place' (1995) itself and how one can become trapped within its wondrous confines.

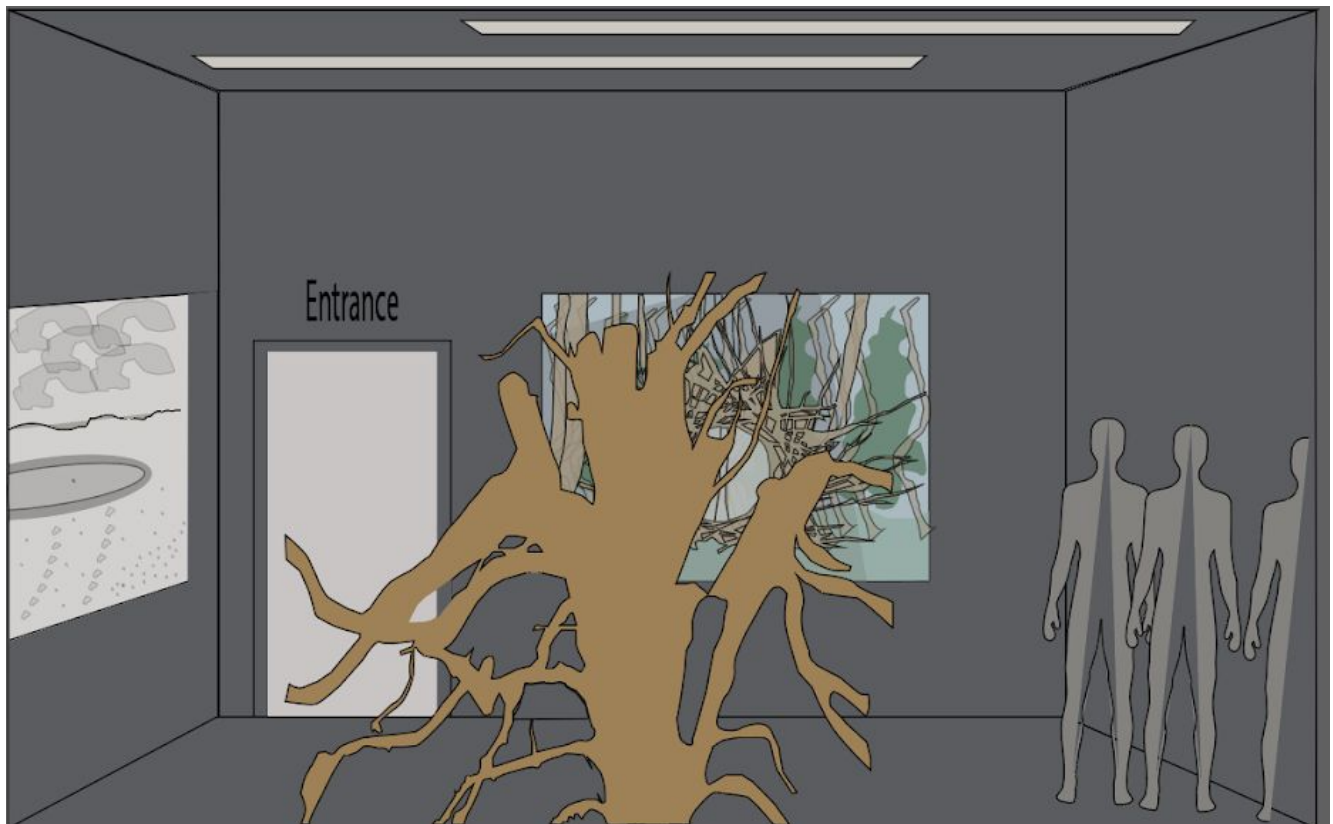


Figure six: Exhibition space - angle 1

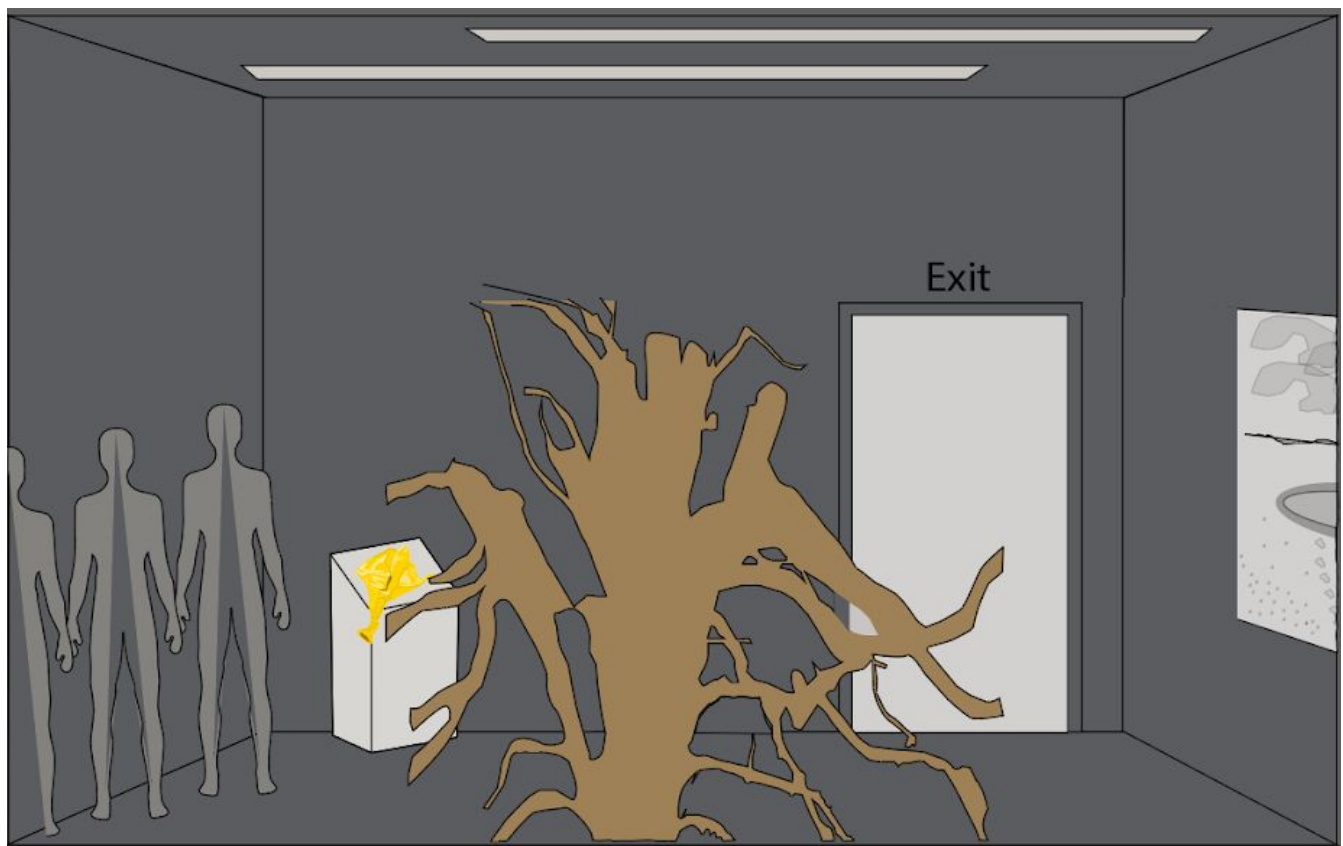


Figure seven: Exhibition space - angle 2

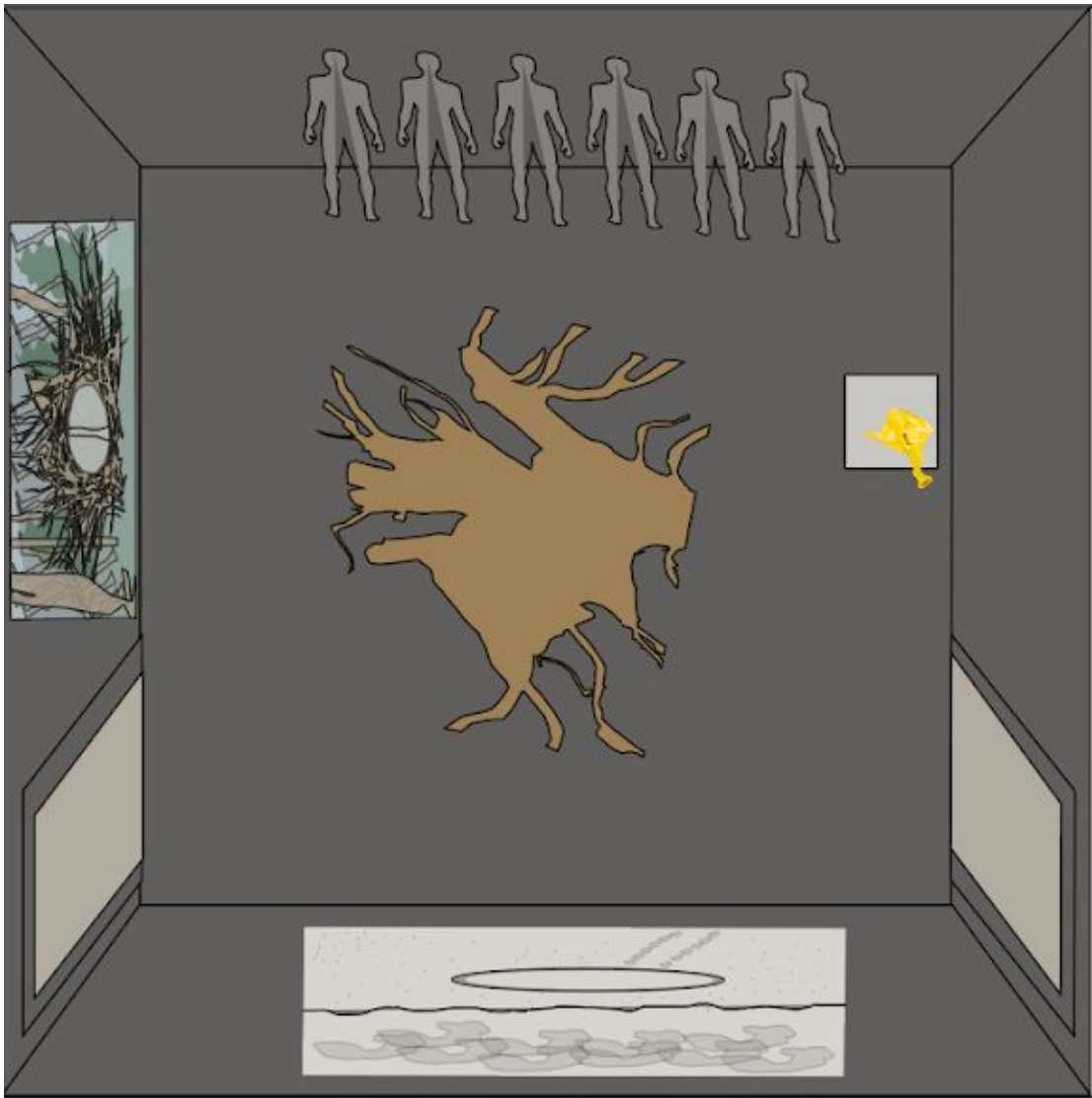


Figure eight: Overhead view

Digitally imagined the images above depict the optimal exhibition layout, using this layout will allow the individual work pieces to thrive within their own space and provide various aspects towards the 'non-place' (Auge 1995) theme. As seen from both the side angle and overhead the layout of the exhibition provides copious amounts of room and will succeed in directing the flow of people who visit the ominous 'non-place' (Auge 1995). Using numerous amounts of darkened

colourations, the layout of the exhibition itself will enhance the perspective of the work presented and allow them to shine throughout the darkness of the 'non-place' (Auge 1995). Lastly within these images are the use of highly detailed re-creations of the exhibited work that demonstrate the placement of each unique piece and how it affects the surrounding area.

Figures

Figure. One: Goldworthy, A. (1986). Woven branch Circular Arch. Langholm, Dumfriesshire, Scotland.

Figure. Two: Gormley, A. (1997). Another place. Cuxhaven, Germany.

Figure. Three: Gallaccio, A. (2008). The Inner Space Within. Camden art centre, London.

Figure. Four: Geller, J. (2018). Fucked. Rovaniemi art museum 7, Finland.

Figure. Five: Long, R. (1986). Walking a circle in mist. Scotland.

Figure. six: Llewellyn, C. (2020). Exhibition layout angle one. [Digital] Illustrator.

Figure. Seven: Llewellyn, C. (2020). Exhibition layout angle two. [Digital] Illustrator.

Figure. Nine: Llewellyn, C. (2020). Exhibition Layout overhead. [Digital] Illustrator.

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