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Programme of Study: BA Automotive Design

Module: ADAD4019

Word Count: 1627

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The aim and main idea for this exhibition, is to bring together space and the pieces within it, to contribute to a heightened sense of the significance of space. Often when in galleries, our focus is on the pieces located within a space, and our attention looks at a piece for 10 seconds and then moves onto the next “into the collective unity of a whole of experience” (Kant, 1781, p. 559). The idea of this space is about breaking this norm, by looking at the theme of using the pieces to create a new way of experiencing and appreciating contemporary art. The idea behind these pieces is to provide a sensory feedback by exposing more than just your sense of sight “It departs from traditional plots and archetypal stories” (Taylor, 2001, p. 287). By adding these extra layers and conveying these themes and ideas, the pieces can have a more meaningful impact and expose people to different ways of communicating art. It is important to do this, as to a lot of people art is simply a series of installations placed throughout a room to be observed, causing a passive response from observations, but we have a greater “moral responsibility” (Scanlon, 1998, p. 248) to inspire and get people to think actively about art. This space and idea is all about breaking barriers, creating an experience for people when viewing art. These experiences involve people to open themselves up to a new way of seeing art through different senses.

This theme explores the idea that art is far more than just a realistic painting on a wall or sculpture. It is a commentary on the world, it opens us up to new ways of thinking, an escapism and so much more. It influences the world of architecture, product design, advertising and people themselves. So why then, that in the heart of where people experience art, galleries can create spaces filled with the formula of installations that are isolated from each other and the space they are in. Without progression or independent expression there is no space for creative thinking and thus we remove the power of art. As artists we sometimes fail to understand what it is that we owe to each other and get caught up in personal development. The idea for this exhibition is to think about “The way in which a person’s obligations to others and his claims against them depend upon the opportunities to choose” (Scanlon, 1998, p. 249). It is an opportunity that “departs from traditional plots” (Taylor, 2001, p. 287) and revolutionise the way in which space is used to portray art. Rather than presenting a series of installations, this exhibition intends to create an experience where art and space are incorporated and entwined. There will be a heavy influence and

involvement with the role of proxemics; how it can effectively manage the space to feel alive and part of the art, while continuing to understand the philosophical responsibility of what we owe to each other.

The pieces selected to work with the space have been curated to allow for a sensory experience focusing on the ideology outlined earlier. The first piece involves a corridor as the entry way into the space featuring three rooms. This is the piece by Bruce Nauman (1971) *'Changing Light corridor with lights'*. The purpose is, due to the narrow walkway, people entering the exhibit will need to enter the two rooms along the corridor to let people pass in and out before getting into the main exhibit. "The spatial relationships between ourselves and the other people or objects around us are important for how we engage, interact,



Figure 1: *Changing Light corridor with lights*

and communicate" (Greenberg and Marquardt, 2015, p.2). The proxemics theory means that people will feel uncomfortable with other people in their personal space. "Social responses to violations of expected behaviour corresponding to each zone are perceived as real and concrete" (Greenberg and Marquardt, 2015, p.32). However, the purpose of this is to convey the principle that people need to feel out of their comfort zone in order to grow and develop, as this space is all about changing perception, it "provides meta-information such the social practice and context of use of that space by the entities seen within it" (Greenberg and Marquardt, 2015, p.49). The flashing lights within the rooms act as a sensory overload to stimulate the senses for the exhibition.

Upon entering the room, your eyes are immediately drawn to the clear glass floor you are walking on, which houses the piece by Richard Wilson (1987) *'20:50 Used Sump Oil'*. Due to the completely still surface, the piece acts a mirror for the room above. It reflects the energy and spirit of the room on a surface level but the actual piece lays completely still due to the glass flooring above it. The theory behind this, is it shows that if one is to understand the

great mystery of art one must study all its aspects. “The part of transcendental logic, therefore, that expounds the elements of the pure cognition, without which no object can be thought of at all” (Kant, 1781, p.199). If you wish to become a complete and wise artist, you must embrace a larger view of art. The surface eerily reflects the world above it, showing if we are not to follow the philosophy of Scanlon and consider “what we owe to others” (Scanlon, 1998, p.251), we could fail to inspire potential unaware artists and thus be left with an eerily empty void of historical art with nothing new, by failing to create spaces which inspire people and create experiences that stick with them. Ultimately our responsibility is to not be self-driven, but to expose others to think actively about art and not just passively view them in galleries. “We can see also how their having had such opportunities can play a crucial role in determining what they can reasonably object to” (Scanlon, 1998, p.251).



Figure 2: 20:50 Used Sump Oil

The next two pieces have been chosen to be juxtaposed with each other. The works of Robert Ryman (1982) ‘*White on White*’ and Kazimir Malevich (1913) ‘*Black square*’ appear quite simple on the surface. But like the work by Richard Wilson, although there may be something visible on the surface, there is a deeper meaning beneath to be discovered. This meaning is found less within the pieces themselves, but the space that they are within and how they communicate with it. Found on one wall, the two pieces split the wall, with the half they are painted on a similar colour to their respective pieces. “For without intuition all of our cognition would lack objects, and therefore remain completely empty” (Kant, 1781, p.199). This communication with the wall in the space is designed to make the pieces obscure and difficult to observe. But when you walk in the room, the fact that there is a space



Figure 3: White on White

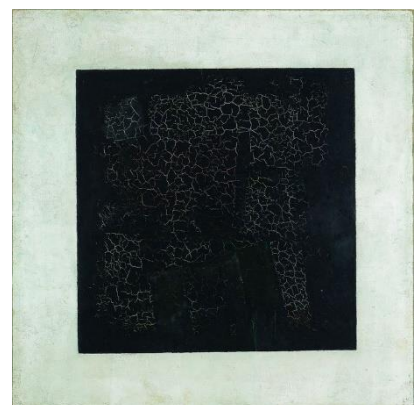


Figure 4: Black square

within the room split between two colours, means either they appear as just colours on the wall to you or demonstrate that there is something hidden within for you to find. Thus in order to understand something, you may have to change your ways of perception, “Sometimes a critical edition succeeds in completely changing the way that a text is read” (David and Harris, 2008, p.663).

The final piece is Rebecca Horns’ (1986) *‘Ballet Of Woodpeckers’*. It is a series of mirrors that are tapped with small hammers on a timer. As these are a series of mirrors positioned in front of you, they offer you a different perspective to place yourself within the space. As often, people think that a gallery is just a place to look at art on display. However, with the experience that is being created, it is the opportunity for self-evaluation, to see yourself within the space, to work out what you have understood and learnt from the space you placed yourself within “We have to determine our place” (Taylor, 2001, p.52). So that when you take what you learnt and understood from the experience within this space to develop yourself as an artist, you will see a different person standing in the reflection of this space when you return on a second visit. One who has taken on what they have learnt and self-evaluated to develop themselves as an individual and an artist. You will see the person who first stood in front of that mirror within yourself and see how they have changed. Additionally, the hammers tapping on the mirrors provides an audible sensory experience that echoes across the exhibition. This creates another layer to the experience that this exhibition aims to achieve, to distinguish this space as an artistic experience that challenges perception and inspires the onlooker.



Figure 5: *Ballet Of Woodpeckers*

To conclude, this is the answer to the philosophical question and purpose of this experience. To consider the substantive responsibility that we have as people and artists, and the opportunity that we have, to enrich other peoples’ lives. Taking this chance to think about the “forfeiture view” (Scanlon, 1998, p.258) making an outcome from a conscious decision

to “understand our lives in a narrative form and determine our place in relation to good” (Taylor, 2001, p. 51-52). To find the culture of human reason and take each opportunity to understand our “obligations to others” (Scanlon, 1998, p. 249) and what it is that we owe to each other as artists. To inspire the uninspired from existing galleries, with an exhibition and space that challenges their ways of perception and thoughts. This space is created to achieve all this, by distinguishing itself as a space of artistic experience that challenges perception of those within it and inspire.

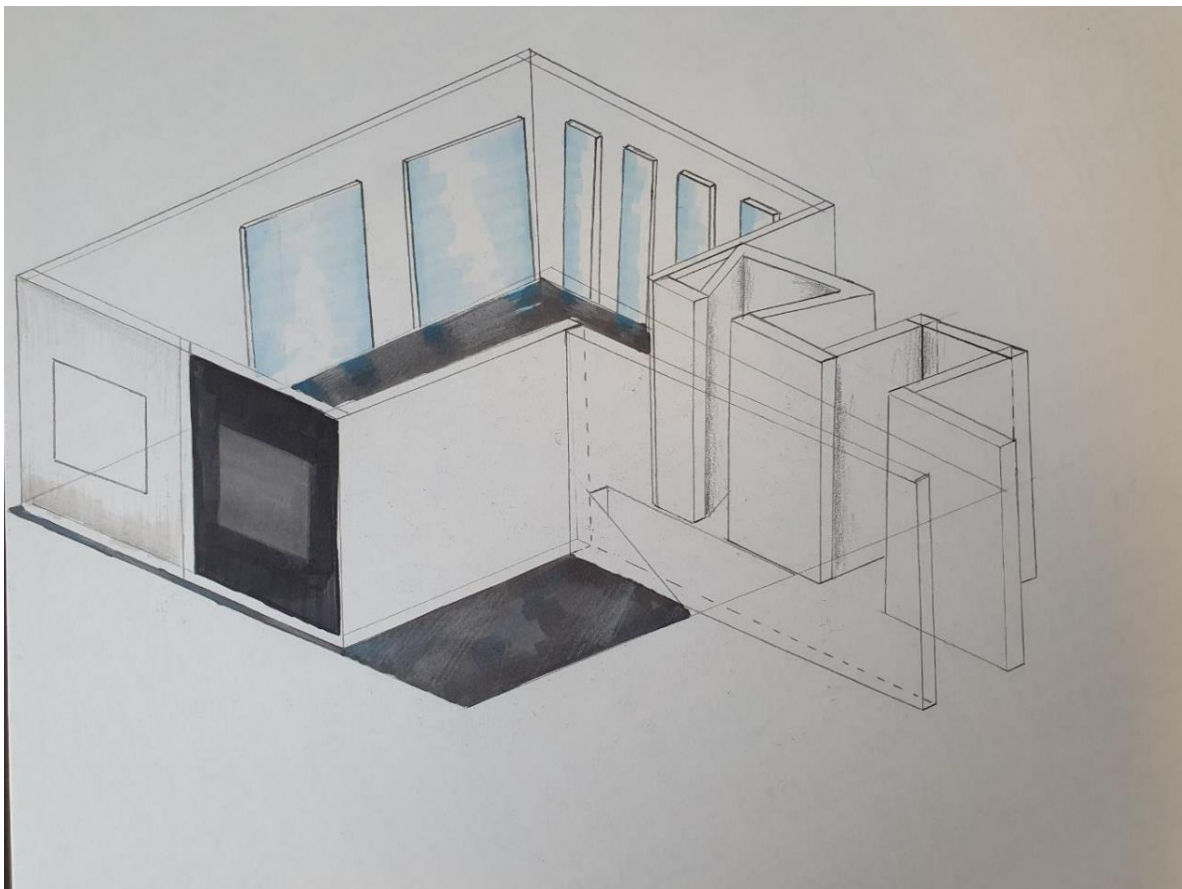


Figure 6: Room layout

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- Scanlon. T. (1998) *What we owe to each other* 3rd Edition USA: Harvard University Press.
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Figure List:

- 1: *Changing Light With Corridors* (Bruce Nauman, 1971) [Web] <https://www.tate.org.uk/art/artworks/nauman-changing-light-corridor-with-rooms-ar00044>
Accessed : 24/04/2020
- 2: *20:50 Used Sump Oil* (Richard Wilson, 1987) [Web] https://www.saatchigallery.com/art/richard_wilson_20_50.htm Accessed:24/04/2020
- 3: *White on White* (Robert Ryman, 1982) [Web] <https://www.tate.org.uk/art/artists/robert-ryman-1888> Accessed: 26/04/2020
- 4: *Black Square* (Kazimir Malevich, 1913) [Web] <https://www.tate.org.uk/art/artists/kazimir-malevich-1561/five-ways-look-malevichs-black-square> Accessed: 26/04/2020
- 5: *Ballet Of Woodpeckers* (Rebecca Horn, 1986) [Web] <https://www.tate.org.uk/art/artworks/horn-ballet-of-the-woodpeckers-t06551> Accessed: 30/04/2020
- 6: A hand-drawn sketch of the layout for my space and the curated pieces.