

Student name: Lily Staniforth

P Number: 2204533

Programme of Study: Surface Pattern and Textiles

Module: ADAD4019/C

Word Count: 1629

Tutors Name: Julia Lockheart

'By The Seaside' is the name of the exhibition I have curated. I am going to explore a range of artworks that have been inspired by the seaside and the sea. The sea is a source of inspiration, as it is seen as a symbol of power; however it also is 'shrouded in secrecy'. In an article, I learnt how the ocean's depths remain almost 'completely unknown', and this is how it allows so much inspiration for artists. In the exhibition, this will be showing the mysterious part of the ocean no one has explored before. I want to contrast this by showing the chaotic part of the British seaside. I will show the effect that we are having on nature, like the rubbish that is covering our beaches, and as a result of this littering, people are finding '385 pieces of litter for every 100 metres' of beaches.

I am also going to be exploring Sigmund Freud's book, *The Interpretation of Dreams* (1900) and how he has inspired artists such as Paul Nash, who has then continued to influence surrealism through his artistic range of techniques and materials.

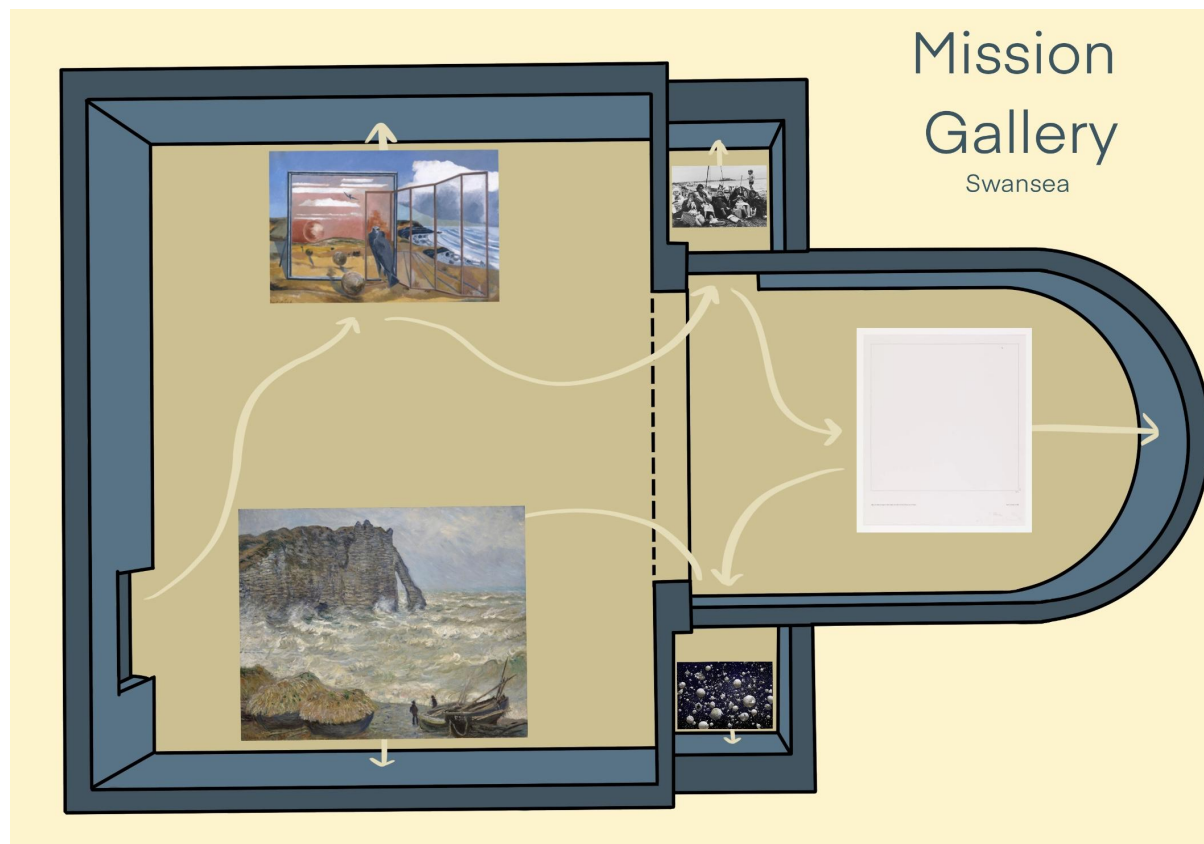


Fig. 1, Staniforth, L. (2023) *Map of Mission Gallery - Swansea*. Including artworks included in the exhibition.

The exhibition will be shown in the Mission Gallery (Swansea). This would be a suitable place for this exhibition as I am showing artworks about the seaside and ocean. Swansea is well known for being a coastal city, and is popular for its 'outstanding natural beauty' especially on the Gower and Mumbles.

The Mission Gallery is a small art gallery close to Swansea Marina, This will be perfect to exhibit five artworks as they will all fit nicely in the space without them feeling too separate or too cramped together.

The Mission Gallery is a quiet space, which will nicely portray the calmness that the ocean can have, and hopefully as a result of this people will feel relaxed when walking around the exhibition. The exhibition will not have harsh lighting, but a softened colour, so the artworks are not harsh on your eyes, creating calmness. 'The design of a public space should enhance comfortability', I believe this is true and I would like people to feel comfortable in my exhibition space, as I believe this is an important factor in a gallery space.

In the book '*The Art of Light + Space*' we learn that light and space 'pushes the viewer beyond the everyday limits of perception'. From this I have learnt how powerful lighting and spacing can be. And shows individuality and uniqueness. I have placed these artworks in a certain order around the gallery space. I have specifically placed the artwork '*Map of Thirty Six Square Mile Surface Area of the Pacific Ocean West of Oahu*' in the curved room alone, to represent the emptiness of the ocean, the artwork against the white wall, will create a minimalist look, and will also shows the loneliness that the first explorers would have felt whilst out at sea.

The first artwork you will see walking into the Mission Gallery is an artwork by Paul Nash called '*Landscape from a Dream*' (1936-8). I included this painting as a part of my exhibition as Nash was influenced by the Dorset coast, you can see this through the folding screen in the painting. He was inspired by the 'strange forms of fossils and marine life' in this area. This painting is a curation of Nash's response to Surrealism, as he explored surrealist techniques, such as using found objects and using collage in his work, this has inspired the Surrealist movement.

In this painting, Nash is capturing the mystery of a dream, he does this by putting a mirror in his artwork as it 'creates a link between this strange land and the viewer's space'. He also placed spheres in his painting, and he describes these spheres as 'souls'. This painting shows the Surrealists interest in Freud's theories of the power of dreams that reveal your unconscious. Nash was inspired by Freud and his book *The Interpretation of Dreams* (1900), which some call it Freud's 'most important work' and is spoken about being the 'single most important book, according to *Freud's Wishful Dream Book* (1994) where we also learn Freud is trying to free the 'creative impulse of his unconscious mind'.



Fig. 2, Nash, P. (1936) *Landscape from a Dream*, Available at: <https://www.tate.org.uk/art/artworks/nash-landscape-from-a-dream-n05667#:~:text=This%20painting%20marks%20the%20culmination,dreams%20to%20reveal%20the%20unconscious>. Tate Modern. (Accessed: May 7, 2023).

The second artwork in the exhibition is by Tony Ray-Jones, he is a photographer from Somerset, England. His aim as a photographer was to 'capture the specific British aura' and 'surreal humour in ordinary situations'. This specific photo is a part of his exhibition *Only in England* (2013-2014) that was exhibited at the Science Museum, London. This photograph is 'Brighton Beach, West Sussex, 1996'. Showing five ladies and one gentleman, enjoying what seems to be a cold day at the beach as they are wearing their coats. They seem to be enjoying their picnic and knitting. Tony Ray-Jones spent half of the 1960s travelling around England, photographing 'what he saw as a disappearing way of life'. I wanted to include this photo in the exhibition to show that even from the 1960s to now, British culture has not changed that much, and how Brits like a simple life. Tony Ray-Jones portrays it as a 'fading way of life'. I wanted to show how British people, come rain or shine, will always enjoy a day at the beach, as well as the chaos that comes with it. Tony Ray-Jones sadly passed away at only 30, however his career has had lasting influence on the 'development of British photography', such as another British photographer Martin Parr.



Fig. 3, Ray-Jones, J. (1960) *Brighton Beach, West Sussex, 1996*. Available at: <https://artblart.com/tag/tony-ray-jones/> (Accessed: May 7, 2023).

The third artwork in my exhibition is called '*Map of Thirty Six Square Mile Surface Area of the Pacific Ocean West of Oahu*' (1999). This conceptual piece of art was created by Terry Atkinson (1939) and Micheal Baldwin (1945). This is a simple looking piece, which shows a part of the ocean that has no land, the artwork includes the coordinations of this part of the ocean. I thought that this would be interesting to include, as sometimes when you think of the sea you think of the chaos of the British seaside; however this is showing how the ocean is so vast that only 20% of the ocean has been explored (according to the National Oceanic and Atmospheric Administration).

Early Explorers who travelled the sea were adventurers who discovered new islands and oceans. And when they returned they announced their 'new awareness of the vastness of the ocean's depths'. I would put this piece in the second part of the Mission Gallery that has a curved wall. This is because I think it would be interesting to place this piece in an empty room with a very minimalist piece of art as it helps portray 'the vastness of the ocean.'

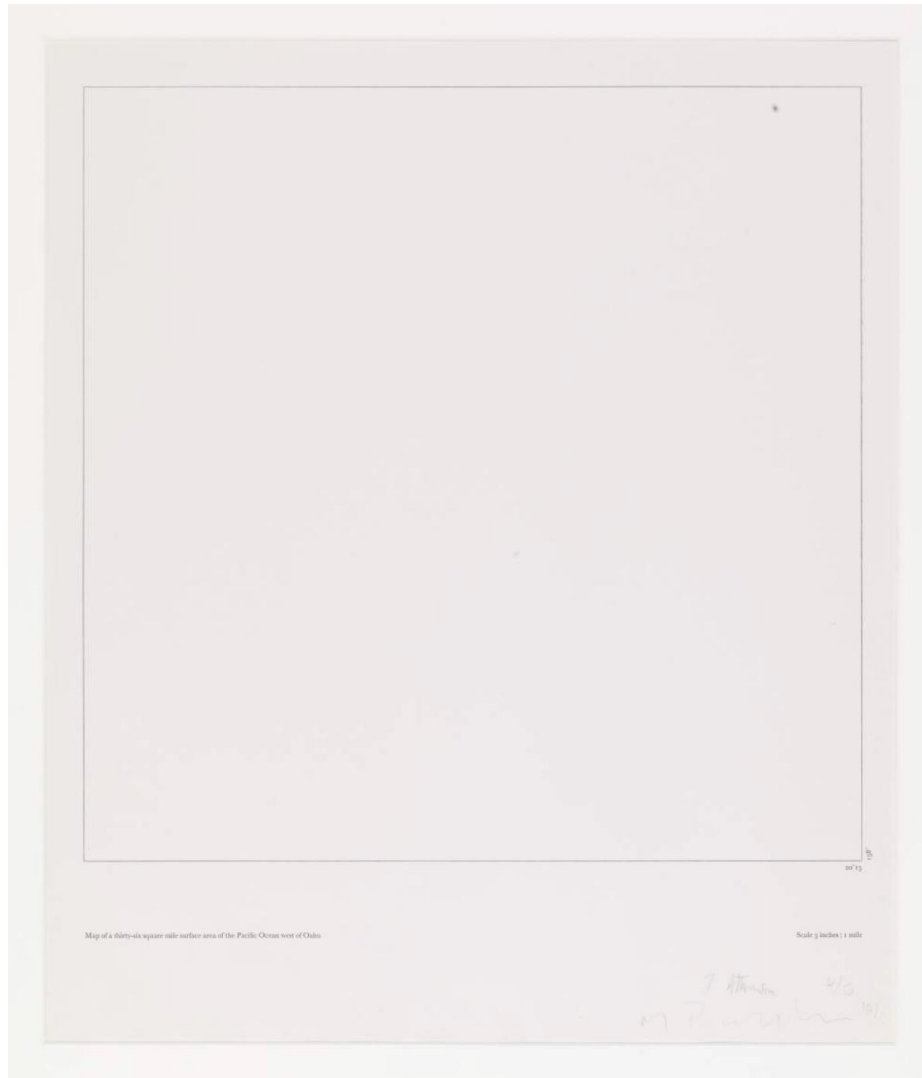


Fig. 4, Atkinson, T and Baldwin, M. (1967) *Map of Thirty-Six Square Mile Surface Area of Pacific Ocean West of Oahu*, Available at: <https://www.tate.org.uk/art/artworks/art-language-map-of-thirty-six-square-mile-surface-area-of-pacific-ocean-west-of-oahu-p01356> (Accessed: May 7, 2023).

The fourth artwork in my exhibition is by Mandy Barker, she is an award winning photographic artist from Britain and she is well known for her work with marine plastic and debris. Working with scientists 'she aims to raise awareness about plastic pollution'. This is an incredibly important topic to discuss as this is killing marine life. Studies show that there are '5.25 trillion pieces of plastic debris in the ocean', which is killing wildlife. The Plastic Disclosure Project run by Hong Kong- based advocacy group called '*Ocean Recovery Alliance*' estimates that '33% of plastic manufactured worldwide is used once, then discarded'. I believe that this is a really important topic to discuss, because if we all change our ways, we can solve this problem, unlike global warming. However, this is getting harder as the demand for plastic has 'increased since the COVID-19 pandemic', as there was a high global demand for gloves, face masks and more.

This specific work of Barker's is called '*Snowfall on Christmas Island*'. This consists of marine plastic debris footballs that have been recovered from Greta Beach, Christmas Island in the Indian Ocean. I wanted to include this piece as the message of plastic pollution and its effects needs to reach more people so we can all do something to stop this.

Global warming is having a horrible effect on marine life too. The National History Museum states that even just a 7 degree change in water temperature can mean 'life or death' for marine life. These organisms are not adapted to these conditions and therefore can be 'too much to handle'. We need to change the way we see the world, as we are slowly killing it.



Fig. 5, Barker, M. (N/A) *Snowfall on Christmas Island*, Available at: <https://www.mandy-barker.com/commissions> (Accessed: May 7, 2023).

The last artwork in the exhibition is the painting '*Stormy Sea At Etretat*' (*Mer Agitée À Etretat*) (1883), by the Impressionist painter Claude Monet, this is an oil painting, and is held at the Museum of fine arts of Lyon. Monet was inspired by Etretat in the Caux region of Normandy, Monet frequently visited there between 1883 and 1886, he was 'particularly drawn to how picturesque it was'. Claude Monet is renowned for applying 'one colour over another whilst the other is still wet', which creates a unique effect. Monet was a key figure in the impressionist movement and he is known for how he 'transformed French painting in the second half of the nineteenth century'. I included this painting as I believe that artists are inspired by everything,

especially nature. It is unique to have your own style and it is difficult to imagine places in ways like Monet does, I think we could all be inspired by Monet and his free way of working.



Fig. 6, Monet, C. (1883) *Stormy Sea At Etretat (Mer Agitée À Etretat)*, Available at: Museum of fine arts of Lyon. (Accessed, May 7, 2023).

My exhibition has shown the vastness of the ocean, from the substantial amount of litter that is floating in our ocean, to the chaos of the typical British seaside. I hope to have shown how we need to change our actions to help the world and wildlife. And shown how the sea is most likely one of the most influential parts of nature when it comes to art.

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Fig. 4, Barker, M. (N/A) *Snowfall on Christmas Island*, Available at: <https://www.mandy-barker.com/commissions> (Accessed: May 7, 2023).

Fig. 1, Nash, P. (1936) *Landscape from a Dream*, Available at: <https://www.tate.org.uk/art/artworks/nash-landscape-from-a-dream-n05667#:~:text=This%20painting%20marks%20the%20culmination,dreams%20to%20reveal%20the%20unconscious>. Tate Modern. (Accessed: May 7, 2023).

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