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2004308

BA Surface Pattern Design

1549 Words

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## Ways of Perceiving

My Exhibition entitled '*The Weather Effect*' will include 4 works of art from 4 different artists surrounding themes of time and the elements. With an influence on curatorial theory and '*The Ways of Curating*' by Hans Ulrich Obrist. I have decided to hold my exhibition inside The Colosseum in Rome. This ruin is a prime example of the results that time, and weather have on artifacts. To extend, my selected artworks will reflect this inevitability and will show spectators how creations deteriorate through the concept that is, like us our artifacts have a lifespan that will eventually expire.

For this exhibition there will not be a structure to preserve the artworks as it is my intention to allow the weather to distort the art at its own pace. This is to be a direct response to the outcome of The Colosseum in which the art is contained. By using the ruin as the container, it can interconnect with the art that's inside. Obrist talks about this connection '*bringing their elements into proximity with each other...to allow different elements to touch. You might describe it as the attempted pollination of culture,*' (Obrist, 2014). By bringing all these artworks together you allow spectators to see all their shared similarities. Therefore, the art will be completely spread out from one another in the ruin so that they each get slightly different effects from the weather. For example, light and shade will work differently in certain areas of the ruin. Another reason for the distancing is so that the art has more room to dismantle. Over time if pieces start to deconstruct to the floor, then that obstruction can become part of the exhibition. The space invites the artifacts to change over time and will adapt in doing so.

My intention over time is for the art's debris to eventually obstruct the path of the spectator. This will naturally change the way people navigate through the exhibition, allowing the weather to dominate the space. Human involvement can also determine if the art will have a shortened or lengthened lifespan by using the debris as an invitation for public interaction. This part of the exhibition was inspired from Marcel Duchamp's '*1200 Bags of Coal*' where spectators were given flashlights so that they could see the exhibition. I was drawn to the level of engagement with art and viewer seen in postmodern exhibits. By allowing the weather to change to space over time, it creates a new environment from every visit. Space is normally used as a way to control people's pathway but I'm juxtaposing that with complete lack of control. '*space is a product [...] in addition to being a means of production it is also a means of control, and hence of domination, of power.*' (Lefebvre, 1974, p26). My proposal is much to the opposite of an idealised exhibition, and the use of the space allows the weather and the viewers to become part of a destructive cycle that all artifacts go through in time. To which I hope it will make spectators reflect on their own fragility as well as that of the environments.

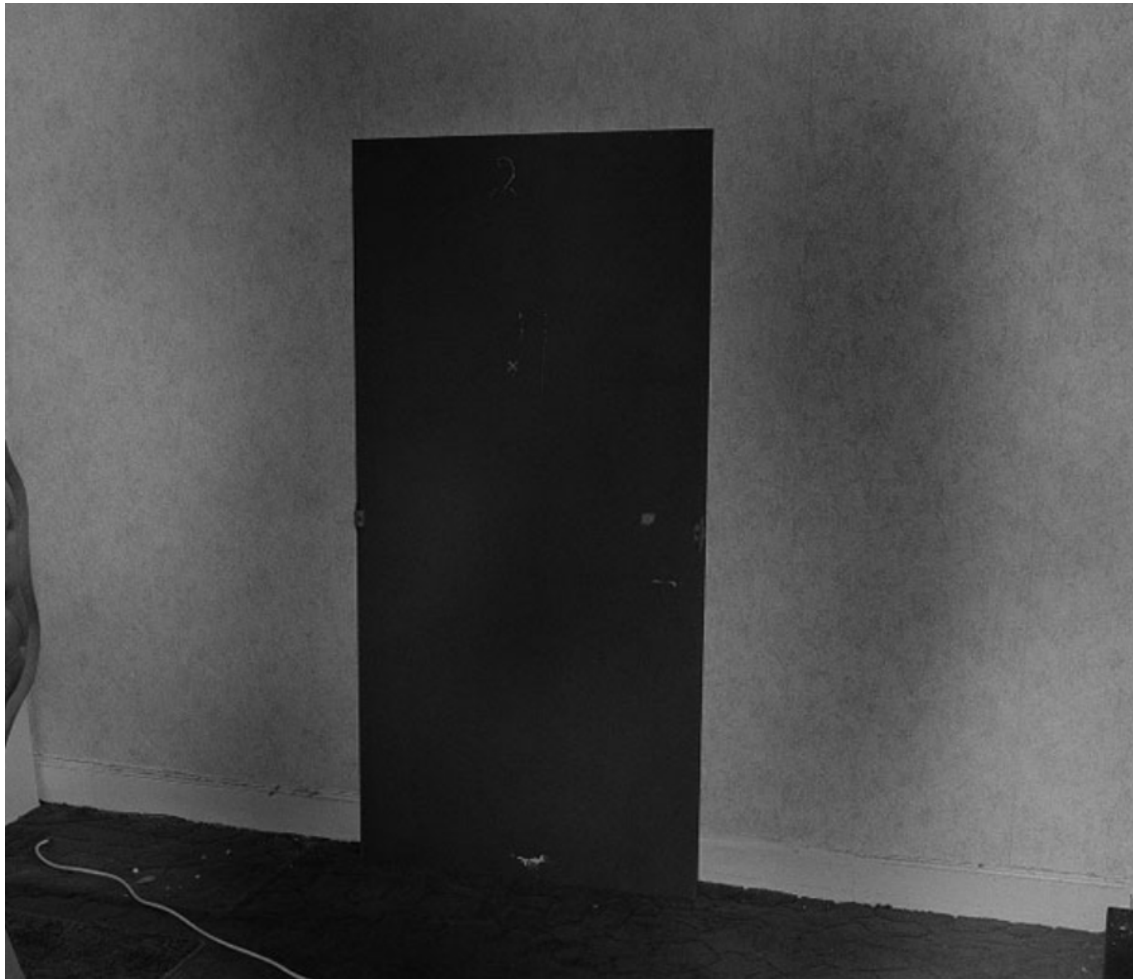


**Figure 1**

Placed at the entrance of the exhibition *'Monolith'* by Ryan Moule will be the first piece you are greeted with. From the *'Latent Frequencies'* (2014) project, this is an unfixed gelatin print measuring at 127 x 152 cm. Moule's work heavily consists of abandoned buildings/ruins using what's now depicted as outdated technology. The redundant technology reflects the redundant buildings. This is further elaborated through *'chemically Unfixed Silver Gelatine Photographic Prints'*, meaning that over time this print will develop into a pitch-black rectangle. *'they become the antithesis of an image as they imitate neither fiction nor reality'*. Just like the buildings, these photos erode into nothing and it questions the division *'between nature and culture so strongly manifested in western thought'*. This piece is a very important comment on man-made and climate destruction. Erosion is defined as a material that through exposure of the elements is gradually destroyed (Oxford English Dictionary). This seems like nature is the main cause for this deterioration, however human cause is also a main contribution. *'Humans cause erosion at a rate 10 to 15 times faster than any natural process'* (Wilkinson.B.2006). By having the spectator become part of the exhibition they become a contributor to the erosion of each piece. By placing the *Monolith* at the front, the first thing you see is the print. However, over time the first thing you will see will be nothing. We know the nothing is still there, but it cannot go away. This is a good metaphor for how human action has a lasting effect on the environment that not even nature can overcome.



**Figure 2**

Behind **Figure 1** I will be displaying '*Ice Watch*' (2014) an installation by Olafur Eliasson referring to climate change. These icebergs were harvested after melting off of the Greenland ice sheet. In a video from the *Underground Channel* Eliasson talks about how the 12 pieces of ice are to represent a clock, time passing by. This is shown in **Figure 2** (Argyroglo, Paris, 2015). These Icebergs count down their own demise, but it is also seen as something beautiful, something part of nature. In the same video, Minik Rosing, a scientist from the Natural History Museum of Copenhagen describes the installation. '*Nature exists, this is a piece of it. Man is part of nature too and it is important for us to handle nature decently*'. Weather is not the only contributor to early expiration and this piece shows how our human effect is just as destructive. As a complete contrast to **Figure 1**, This piece will not leave any trace behind over its lifespan other than the space it contained. However, it is melting will impact the other exhibits. For example, the melted ice could cause the other pieces to deteriorate from the bottom, an area which rain is less likely to reach. This will speed up the process of the arts decease. Perhaps the exhibition will gain a sort of emptiness when the ice melts away, by placing the iceberg behind another work of art, you will not immediately be drawn to an empty space. It's the space left behind that means the art has become more and more like the ruin that holds it, and in this sense, not having the iceberg anymore brings it closer to the erosion of The Colosseum.



**Figure 3**

Anthony Gormley's *'Another Place'* (1997) will be placed to the far right of my exhibition. I have always been inspired by this piece specifically as it's intended to be affected by the elements over time. Placed near the sea, the tide comes in and out crashing into these iron sculptures based on the artists' own figure. They feel accepted as part of nature through the moss and rust that inhabits the art. As a spectator it shows how man and nature are intertwined and in due course nature overcomes. Through time these sculptures will only show a greater connection with nature as they distort and erode. Having this incorporated

in the exhibition will invite spectators to self-reflect on their own relationship with nature and perhaps question how well we each individually aid the environment. This self-reflection relates to the theory of curating *'works of art can no longer be a process of interpellation, a conscious or unconscious hailing by some internalized mode of knowledge. Instead, they engage in another process, that of precipitating our reflection, of encouraging another way of thinking or sensing the world...(and inevitably sparking ways to change the world)* (Martinon, JP. 2013). These human sculptures invite self-reflection, to think about how in the end nature will overpower people. Perhaps this will speak to spectators and ignite change that helps the environment. *'Depending on...the weather conditions and time of day the work will be more or less visible... The idea was the test time and tide,'* (Gormley). Like my exhibition, Gormley also relied on using time and weather to create his vision. Also, similar to **Figure 1** The installation feels abandoned, like a ruin, like the Colosseum. Once again connecting the work to its exhibition.



**Figure 4**

To the left of the room, I will showcase Bianca Severijns *'Response to place'* (2018). The sculptures are made entirely from paper. The vessels contain a lot of distorted elements *'holes, splits, cuts or total bareness'* to represent the extremes of living in Severijns' home country Israel. The ripped chaotic paper pieces resemble *'imperfection and disharmony'*, giving a deeper meaning to something that just looks attractive. Also, exposure to the sun, wind, rain will completely transform this piece into something new over time. I'm also really interested to see how the paper would decompose in The Colosseum and literally become a part of the exhibition.

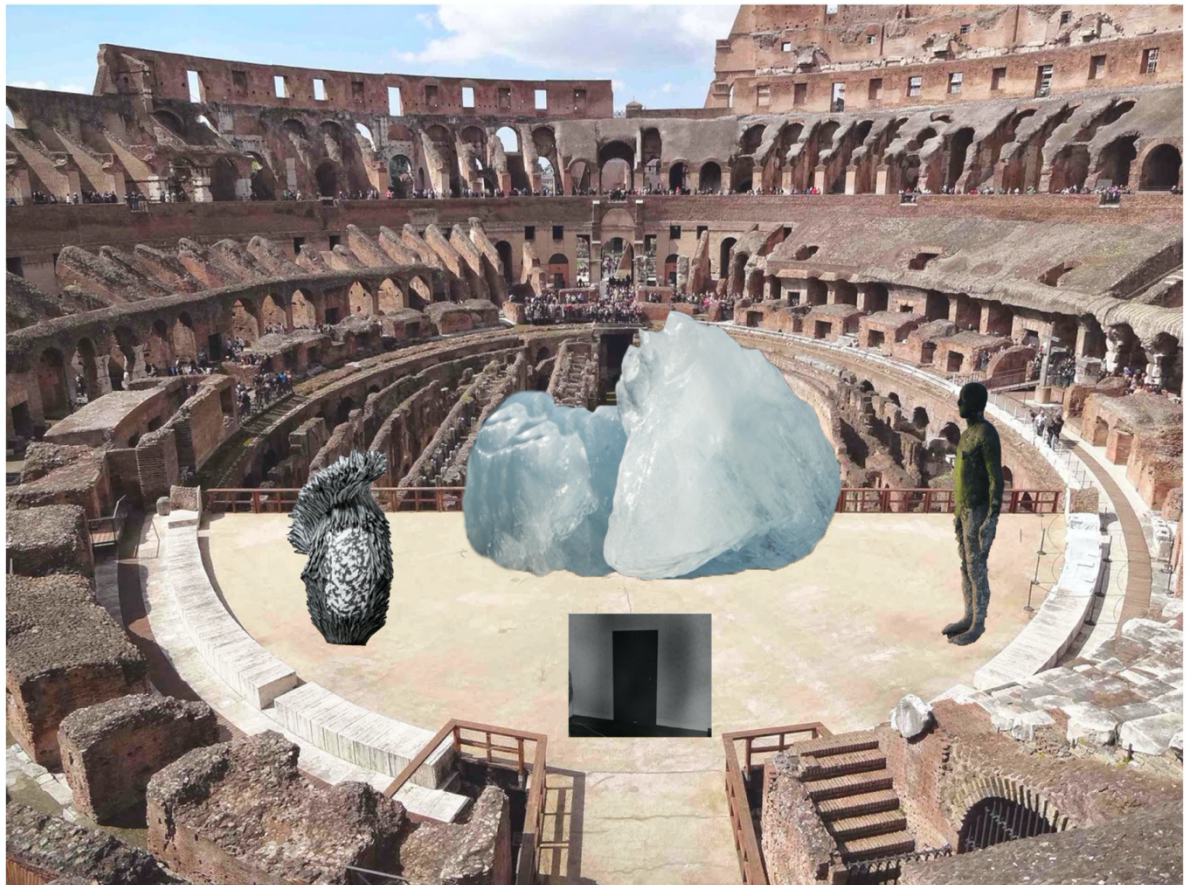


**Figure 5**

As shown in my exhibition visualisation, the space is all open plan therefore open to the elements. The intentional sense of disruptive space will increase over time as the weather becomes in control of the space. The exhibition is directly inside The Colosseum so that it is the first thing you see when entering. My intention is for spectators to visit time and time

again allowing them to notice the speed at which the art inside deteriorates at the hand of the weather and reflect on the importance of preserving nature.

### Figures

Figure 1 – Moule, R. (2014) *Monolith [Print]* (Accessed from <https://photomonitor.co.uk/essay/ryan-l-moule-the-impermanence-of-photography/> on 02.04.21)

Figure 2 – Argyroglo, M. (2015) *Ice Watch, Paris [Instillation]* (Accessed from <https://olafureliasson.net/archive/artwork/WEK109190/ice-watch> on 05.04.21)

Figure 3 – Gormley, A. (1997) *Another Place* [Instillation] (Accessed from <https://www.antonygormley.com/projects/item-view/id/230> on 05.04.21)

Figure 4 – Severijns, B. (2018) *Response to Place* [Sculpture] (Accessed from <https://biancaseverijns.com/contemporary-art-vessels-paper-artist-bianca-severijns-2/#:~:text=Response%20to%20place%20%7C%202018&text=As%20an%20artist%2C%20Severijns%20explores,her%20family%20into%20Israeli%20society>. on 11.04.21)

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