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Title: Tranquility. “Hope” is a thing with feathers. Emily Dickinson.

Tranquility would be held in The Holistic Hub, an imaginary venue in Swansea, located on an undeveloped site on the Kingsway. It houses a range of therapy rooms, spaces for exercise/meditation, exhibition space, café, small theatre/cinema and provides spaces supporting ethical businesses. The mission statement for the holistic hub would be to promote healthy minds, bodies and souls. Tranquility's aim is to create a healing experience. Among the potential audience would be those seeking to disconnect from stress and anxiety, those seeking a spiritual connection, and reconnection with beauty and nature. The works have been curated to create a space for contemplation, meditation and healing, with a view to improving well-being and mental health.

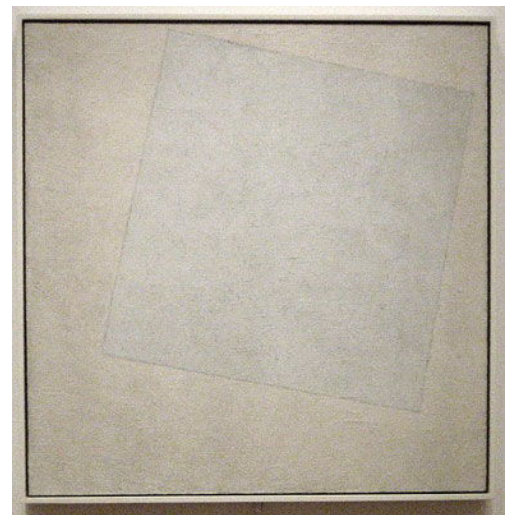
The foremost consideration was selecting a unifying theme, ensuring that the artworks selected would symbolise and convey tranquility, freedom and transcendence. In alignment with this intention I initially considered artworks such as, *La Fumee d'ambergris* by Singer-Sargent, Kazimir Malevich's, *White on white*, or Mark Rothko's colour field paintings. Rothko's works are renowned for their contemplative qualities, remedying modern man's spiritual emptiness.



(Singer-Sargent, 1880)



(Rothko, 1952)



(Malevich 1918)

However Suprematism's principles created a discord with the intention of the exhibition. I based the theme instead around my own practice, inspired by birds and feathers.



(McRobbie 2018, 2019, 2020)

“Almost anything can trigger a curation idea. Government led initiatives or policies can sometimes act as motivators” (George, 2015). Well-being, tackling anxiety and improving mental health within society has been on the social agenda across society long before Covid-19 hit. As we emerge from an extended period of lockdown due to the pandemic, the effects of isolation and the toll this will take on mental health will only become apparent over time.

Recent studies confirm that participating in creative activities and viewing art positively impacts the brain. “Research ... has shown that visual art interventions have stabilizing effects ... reducing distress, increasing self-reflection and self-awareness, altering behaviour and thinking patterns ... normalizing heart rate, blood pressure, or even cortisol levels” (Bolwerk, Mack-Andrick, Lang, Dörfler, Maihöfner, 2014). Individuals that devised ingenious ways to express their creativity during lockdown, stemming its’ negative effects know this instinctively. As Tranquility provides an opportunity to evaluate images and participate in artistic activities, the timing and need for this exhibition couldn’t be more pertinent.

Whereas evangelical heavy modernists were wont to set their sights high and pursue goals of far reaching social and cultural transformation, their post-evangelical successors ... content themselves with more modest objectives. Such downgrading of ambition is to be found in the work of artists like ... Thomas Hirschhorn, with his temporary monuments intended as centers of community learning and engagement.” (Smyth, L. 2015)

It is against this background that I wish to locate this exhibition, with artworks becoming “a vehicle for social improvement ... scaling back the aims of evangelical modernism, [working] at the level of self-instigated micro-communities.” (Smythe, L. 2015)

I shall now discuss the categories within the exhibition, showing the images considered and rationale behind my final selection. I’ll outline the accompanying activities, explaining how a process of healing’s encoded across the exhibition.

The first category was inspired by the writings and work of John Ruskin. “For Ruskin, appreciating the beauty of nature was just as valuable as any scientific knowledge and, in fact, the key to well-being.” (Whalley, 2019). Ruskin intuitively knew what aforementioned studies have now proven. Appreciating the beauty of nature as ‘key to well-being’ is the basis of this category, encouraging viewers to lose themselves in the sumptuous detail and skill inherent in the rendering of the subject. “Ruskin did not see himself as an artist, but described his own instinct to draw as a means of seeing thoroughly and connecting with the world around him.”(Pullen, 2019).

As Pullen states, the aim then is to encourage the viewer to be present in the moment, absorbed in the act of observation and appreciation.



(Durer, circa 1500)



(Ruskin, 1875)



(Turner, circa 1820)



(Hodgkin, 1958)

Above are the images I considered for this category, selecting Dürer's watercolour of a Blue Roller wing (circa 1500) as the final choice. I almost eliminated this piece, due to the damage visible on the wing, feeling this might introduce a distracting, distressing mood to the exhibition. However, I began seeing a narrative unfold, realising how this could establish the premise for the restorative subtext of the exhibition.

Symbolism and symbolic meaning.

Symbolism; a movement from the latter half of the 19th century, believed the expression of the artists' ideas should take precedence over the realistic depiction of nature. Symbolic meaning however, considers the meaning associated with the signs or symbols used. Images of birds appear throughout the world's cultures, mythologies and religions. The white dove of Christianity, the falcon headed Egyptian god Horus, Athena's owl all allude to an enduring fascination with birds that's encoded into the human psyche. "In order to draw a valid

parallel, it is necessary to know the functional meaning of the individual symbol, and then to find out whether the apparently parallel mythological symbol has a similar context and therefore the same functional meaning.” (Jung, C. 1954) An understanding of symbolism and symbolic meaning therefore was essential to selecting images conveying the exhibition’s intention as a whole, and as a specific category within it.

For this category I considered, *The Wounded Angel*, by the Finnish Symbolist Hugo Simberg, Gian Lorenzo Bernini’s *Angels* and Elizabeth Frink’s *Warrior Bird*. Simberg and Bernini’s works clearly symbolise damage, but Frink’s work was considered for its confidence, how it portrays strength in the face of adversity, “this bird appears simultaneously aggressive, powerful ... a damaged but defiant survivor of a nuclear attack.” (National Galleries of Scotland). Both of these interpretations would successfully develop the narrative of healing.



(Hugo Simberg, 1903)



(Bernini, circa 1661 – 1674.)



(Bird. Frink, 1959)

I selected *The Wounded Angel* as the second artwork in the exhibition. In this work we see two boys carrying an injured angel on a stretcher, holding snowdrops in her right hand. Snowdrops, the first flowers of spring, symbolise rebirth and healing. In *Daily Art Magazine*, Zuzanna Stanska reveals the context behind the work that reaffirms the relevance of this piece,

... the artist had been suffering from meningitis and ... the painting was a source of strength during his recovery. This can also be read metaphorically: meningitis is known to cause neck stiffness, lethargy and light sensitivity, each of which is exhibited by the central figure. If read as lungs rather than wings, such a diagnosis even explains the minor injury, as tubercular meningitis causes abrasions to the upper lungs. (Stanska, 2018)

Performance



(Horn, 1973)



(Horn, 1978)

For the third artwork, I considered two of Rebecca Horn's feathered 'contraptions'. Following a period of illness and isolation, during which time her parents also died, Horn began creating mechanisms used in performances. Horn's pieces can be seen as bodily extensions or cocoons, exploring space around her, or

conversely protecting herself. Here again, the context behind the creation of Horn's pieces makes them highly relevant to Tranquility's aim. Ida Gianelli, co-collaborator describes the *Cockatoo mask* performance,

The person standing before me touches the feathers delicately, then separates and opens the wings. The spread wings stretch like long bird wings, and softly enclose around our heads. The feather enclosure isolates our heads from the surrounding environment, and forces us to remain intimately alone, together. (Gianelli, 1990)

I deemed *Gentle Prisoner* the best piece to continue the narrative and intention of Tranquility. The piece both conceals and reveals the figure, conveying a process of renewal and change. The feathers, tender and protective, and the motion of the fan convey nurturing care and sensitivity. Following the piece by Simberg, it expresses a process of restoration - performing a procedure, focussing on oneself, our needs, we heal.

Installation: An immersive, healing experience



(Stahlecker, 1992)



(Barbier, 2015)



(Barbier, 2015)

An immersive installation follows on from Horn's *Gentle Prisoner*. Stahlecker creates a tranquil copse of feather-like tree forms, whereas Isa Barbier suspends feathers, "A cloud of feathers in suspension, a velvety and vaporous mass, has an invitation to penetrate, to advance to its limits.... Surrender to the appeasing silence, to the gentle rhythm of the surrounding breathing world." (Bernadette Clot-Goudard).

Both artworks suggest a journey, the road to renewal. However it was Clot-Goudard's description of 'surrendering' and advancing to the 'limits' of Barbier's feather volumes that influenced my selection of Barbier's installation as the penultimate work.

Transcendence.

The final category of the exhibition sees works showing flight to represent freedom, transcendence, and going beyond healing. My choices were Alex Katz's *Seagull* and *Marsh Harrier* by Elizabeth Frink.



(Katz, 2010)



(Frink, 1974)

I elected Katz's *Seagull* as the best piece to complete the experience. It shows a seagull, flying above the viewer, set against a cloudless blue sky. Gulls are familiar, associated with the coastline, summertime and relaxation; whereas the Harrier is a hunter, predatory, surveying the landscape below for its prey. Katz's uncomplicated composition conveys a sense of release and clear perspective. The gull, focused on its' destination, untroubled by earthly matters represents hope and renewal. We achieve tranquility, living 'in the moment', soaring above our problems.

Developmental drawings for the Holistic Hub:

The range of activities would ensure experiences were accessible to all ages/abilities, helping participants gain an understanding of the artists' techniques, provide opportunities for self-expression and allow audiences to participate in an ongoing, interactive artwork,

Activities:

- ▽ Observational drawings of feathers.
- ▽ Develop a painting in the style of Alex Katz, using photographs of birds in motion.
- ▽ Interactive suspended feathers installation: Add, make or remove a feather from the installation. Feathers can be drawn or participants can make a feather from a range of materials provided, write a poem or select words, adding these to the installation.

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