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Exhibition: Human Sensory Experience

Introduction:

As humans we use the five senses as crucial, psychological tool to gather and process information about our surroundings to perceive the world by interacting with the environment and people around it, that is befitting method to identify potential dangers to create “complete sensory experience.” However, that theory is disagreed upon by people that have sensory disabilities, mainly sight and hearing.

Key aspiration behind imaginary exhibition is to create a better, immersive, sensory experience when evaluating Arts in a gallery space by using more senses, so that one might gain more information about an art piece in preference of mainly relying on visual insight. Goal behind this exhibition is to make the learning process more immersive because trying to engage within a gallery is restricted by only relying on passive observation instead of using the rest of the senses, which brings the question of how can people that can not see or process information differently can go and appreciate art in a safe way?

Concept is important to explore within society because it needs to acknowledge the diversity and disabilities within its community to give those people more opportunities to explore in a safer way to less the overstimulation.

Context:

It's a known fact that vision is the most valued sense in modern society, in response to PubMed cross-sectional research, endorsed a survey of 250 UK adults aged 22 – 80, those participants were asked to rank five senses with the additional three those includes: balance, temperature and pain. They were ranked from one to eight, while eight means the most valuable whereas one is the least important. In conclusion, the research resulted in sight being ranked as the most significant (7.8) sense that was second followed by the sense of hearing (6.2).

By approving this importance of vision, I created this imaginary space to question the importance of how the audience's perception can drastically change by applying more than one sense to gather new information from an art piece and see if the separation between them affects what kind and quality of information is gathered.

While those traditional senses affect emotions, they play a critical role in what we feel and understand from the world, which influence our behavior and world view. According to Dr John Medina's book "Brain Rules: vision is the most important sense as it leads and influences all of the other senses by shaping our perception of the world and is an influencing our learning and memory."

Gathering information not only through sight as some things can not be fully understood by observation alone and needed to be experienced directly through touch. As a British museum visitor commented "You do think sometimes when you are looking in the cases, sometimes I would like to pick that up and really look closely". This is challenged when placed against the standards of what a gallery space is by maintaining passive conservation so that object can continue its life undisturbed because in any change in humidity, temperature and light can damage the art piece. So, the reason why people are not allowed to touch those creations is a museum space is due to human hands introducing dirt and oil and imprinting it into the surface which can damage the pieces.

The context of gallery is to still validate the importance of sight, while at the same time including new ways to challenge the audience's perception of how art could be viewed and understood by the public. through introducing senses that are not commonly used to gain data about an artwork to enrich one's information such as smell, touch and sound. The main themes contexts that my exhibition is based on focuses on emotion and the senses for the sake of testing how relevant the artists that I choose are relevant to contemporary values with reference to art I decided to evaluate those creations by using theories such as emotionalism, imitationalism, formalism and instrumentalism

Artist's work

The artists which I have decided to use for my imaginary exhibition space are Emillie Moorse, Robert Morris, Rembrandt and Bill Viola, by combining contemporary and historical artists I can create a diversity as I was inspired by these creators' approach of utilizing very diverse materials to evoke a reaction that can affects a person emotion and perception which is the key context that my exhibition space is built upon.

First artist that I choose is Emily Moorse which is a large-scale instillation creator that it is purpose is focuses on investigating the "affective dimension of texture" that results in an intimate reaction with the viewer's feelings and body without physical touch which creates an emotionalist response. However, this emotional reaction is achieved due to the focus of the relationship between the viewer and the artwork. This is executed by applying both formalist ideas and instrumentalism by utilizing the importance of combining texture and tactility in her work it creates an instrumentalist contrast by adding context through telling a story through texture "texture displays an object's relationship or lack of it in the body which revels if it used well or untouched as well as displaying it's history or age.

When applying context behind Dana's foundation a private organization that's dedicated towards advancing neuroscience and society through supporting various cross disciplinary interactions such as politics, Art and humanities. Moorse creating this playful arrangement with her work as it showcases the power and complexity of vision by transforming our perception through appreciating those small details within a piece of art which makes it appear looks three dimensional.

Robert Morris, a minimalist based installation created which specialized in producing simple forms, either geometric or curvilinear and soft edges. The chosen work regarding the Tate website was originally exhibited at the Whitney Museum of American Art which composed of 3 identical L shaped because of their unique arrangement it answers the emotionalist theory by considering formalist ideas as the configuration of how the work is arranged affects the relationship the viewer has with the art "perceived to be organized as if it was made using various sizes and shapes". This is heightened by using polyhedron shape to create this effect. Additionally, work also portrays a form of instrumentalism because according to book of Visual arts by Robert Cumming he stated that "he wanted to focus on an analysis of an activity of your perception and the decision-making process." This shows that the artist had a context and a message that he wanted to convey by not having any figural context, defined as "denoting a form of signification that relies on imaginary and association rather than a rational approach on linguistic concepts.

When people are going to engage with the work, they need to touch it even though it has aspects to perception I am going to have them put gloves on because even though there are no traces of the artist's hands it better to than staining the work with oil and fat.

Context of Morris piece is connected to Moore art piece because even though both works execute a similar theme of human perception and link to spatial awareness by interacting with the space "body is essential to understand and experience space. While what separates them is their relationship and context to texture

Rembrandt known to be one of the greatest Dutch masters, while basing his subjects were based on biblical history portraits and landscape. His work has a unique ability to find all humanity beautiful in a way that can evoke deep, heart ranching emotions, by his realistic depiction of facial expressions and body language to convey emotions, that create an emotional response when people view his work, which answers the emotionalism theory. This idea is further enhanced by a combined approach of a formalist and imitationalist matter, through Harmensz direct honesty and intense personal accuracy when translating a drawing an aging face. According to the author Visual Arts page 147 "a true human being that is not beautiful but with striking realism" which shows by the artist detailed oriented way of "emotionally manipulating the use of light and shade" that is influenced by artist's use of tone.

To experience the work, I want to enhance the smell of the oak tree frame to reflect on the time - period that the work was created to create an immersive smell to draw people to viewers in.

Bill Viola is a sound artist, this phenomenal work was based on instrumentalism ideas that was inspired by the context behind St John poetry in 1577 while he was imprisoned in a dark, windowless cell as he was tortured during the Spanish inquisition. He translated this idea by using a combination a contradictory use of both imitationalism and formalism by using visuals and sound editing to mimic a realistic event that happened to the past even though formalism doesn't focus on context.

The emotionalism aspect is shown by the Bill's questioning of the relationship of people perception in time and space, as sleep and memory create an impression of gaps when experiencing time which could be potentially used to mimic the distorted perception time when St John was tortured. As well as using

his work to recreate an idea of what a recurring memory looks like to create a sense of experience as we perceive our world by relying on memory.

I placed this work next Rembrandt because even though those artists are from completely different times, regarding theartstory.com Viola was referred “the Rembrandt of the video age” because his traditional approach making large scale work that draws the viewer in, which answers my context of sight and emotional response through the senses by using sound and visuals, so, that even people that can’t see can still be immersed by listening to the sound. If there are people with sensory issues the gallery would provide them with either sunglasses or noise canceling earphones to avoid overstimulation.

Exhibition Map

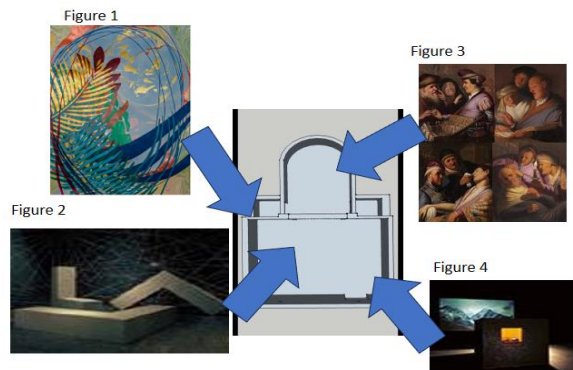


Figure 1 = Emily Moorse (1984 – present) Eden (24.75 x 17.75 cm) paint

Figure 2 = Robbert Morris (1931 - 2018) Untitled L beams (8 x 2 x 2 feet) Fiberglass and stainless steel

Figure 3 = Rembrandt Harmensz Van Rijn (1606 - 1669), Senses Series () (individual piece 8.3 x 7.1 inches) oil paint rendered on oak panel

Figure 4 = Bill Viola (1951 – present), Room for St John the cross, video sound instillation

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