Seeing : Object

CONSIDERING The exhibition

Ystyried yr ARDDANGOSFA

Gweld : Gwrthrych

Think about

- 1. a theoretical perspective which explores and critiques notions of curation and space,
- 2. a critique of your imagined exhibition.

Meddyliwch am

- ***1. persbectif damcaniaethol sy'n archwilio a beirniadu syniadau o ran curadu a gofod,***
- ***2. beirniadaeth o'ch arddangosfa ddychmygol.***

The way we see things is affected by what we know or what we believe in.

Ways of Seeing John Berger 1972

Diwylliant - cyd-destun!



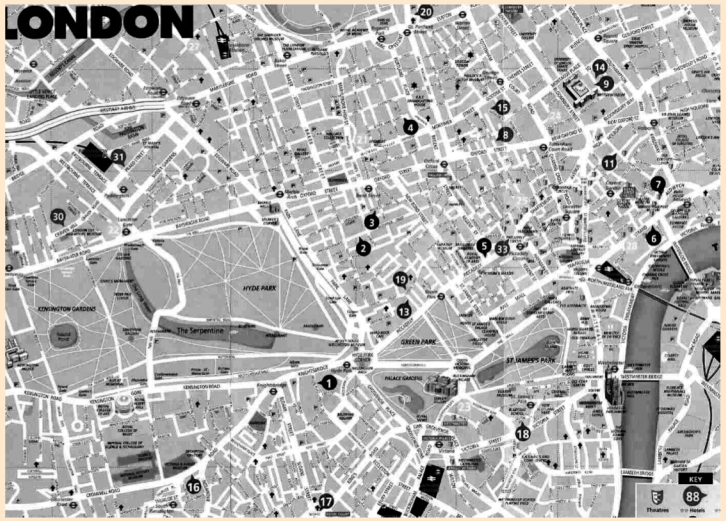
Cymru -Humphrey Llwyd, 1574



Inuit



John Ogilby's 1675 road maps



London / Llundain

Culture - context!

MAGRITTE
THE TREACHERY OF IMAGES 1928-29



WHEN WE SEE A LANDSCAPE WE SITUATE OURSELVES IN IT. IF WE ‘SAW’ THE ART OF THE PAST. WE WOULD SITUATE OURSELVES IN HISTORY.

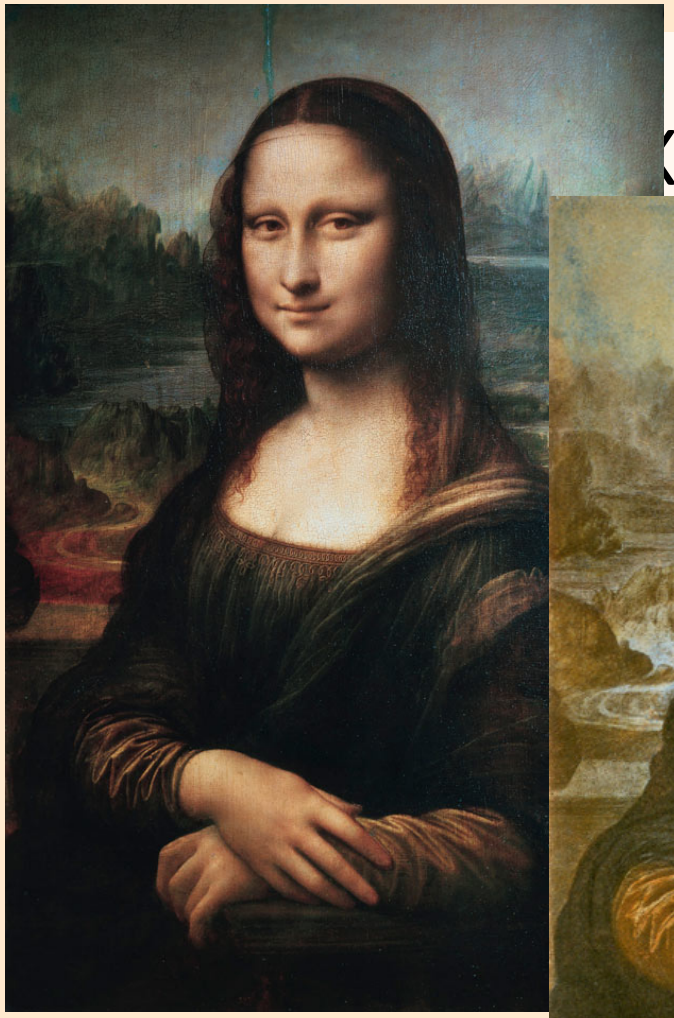
WAYS OF SEEING BERGER 1972

Mr and Mrs Andrews
about 1750, Thomas Gainsborough



xt is everything

depends on







undermine







- Three versions of Duchamp's *Fountain*: original photographed by Alfred Stieglitz (1917), Replica of lost original (1964), Bronze *Fountain* by Sherrie Levine (1991)

Sut ydym yn darllen celf a Dylunio?







How do we read art and design?



Ancestor figure 'moai', called Hoa Hakananai'a (hidden or stolen friend) made of basalt. Images relating to the bird man religion (tangata manu); birds, vulvas, dance paddles in the form of stylizes human figure, a ring and a girdle design are carved in relief on the back of the figure's head and body

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=512302&partId=1

A historyof the world in 100 objects



Wales in 100 Objects





Two suffrafette Dolls

Brick Tir Sir Gâr



Bricsen



Anthony Gormley *Field* 1998-2003



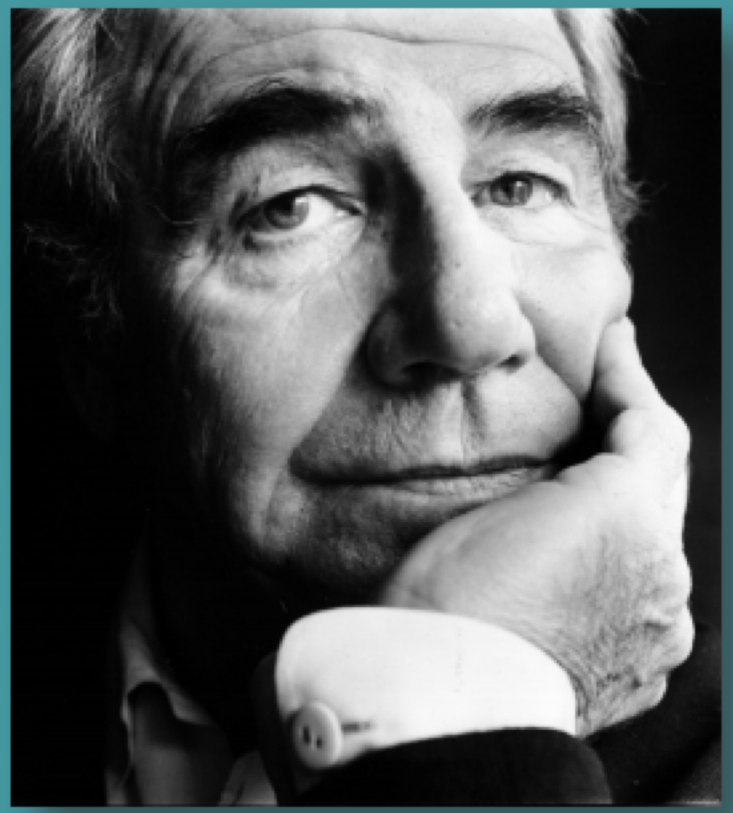
https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/antony-gormley-testing-world-view-field-british-isles

Everyone involved in the many different stages of making *Field for the British Isles* - children, parents, teachers, staff at the brick factory and at the Gallery - share a real sense of personal and collective satisfaction, knowing they have created something which has a powerful, tangible energy of its own.

https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/antony-gormley-testing-world-view-field-british-isles

Field acts as an 'invasion' or 'infection', and the sensation is that of a tide; an endless mass that has become temporarily limited by the architecture of the place where it is installed, but could easily extend further than we can see. When we look at the figures in *Field*, they return our gaze, which has the effect of making us, and not them, the subject of the work.

https://www.tate.org.uk/whats-on/tate-liverpool/exhibition/antony-gormley-field



Postmodernist culture is a culture of the present made from fragments of the past:

'All that remains to be done is to play with the pieces – that is postmodernism.'

JEAN BAUDRILLARD

https://vimeo.com/153071733

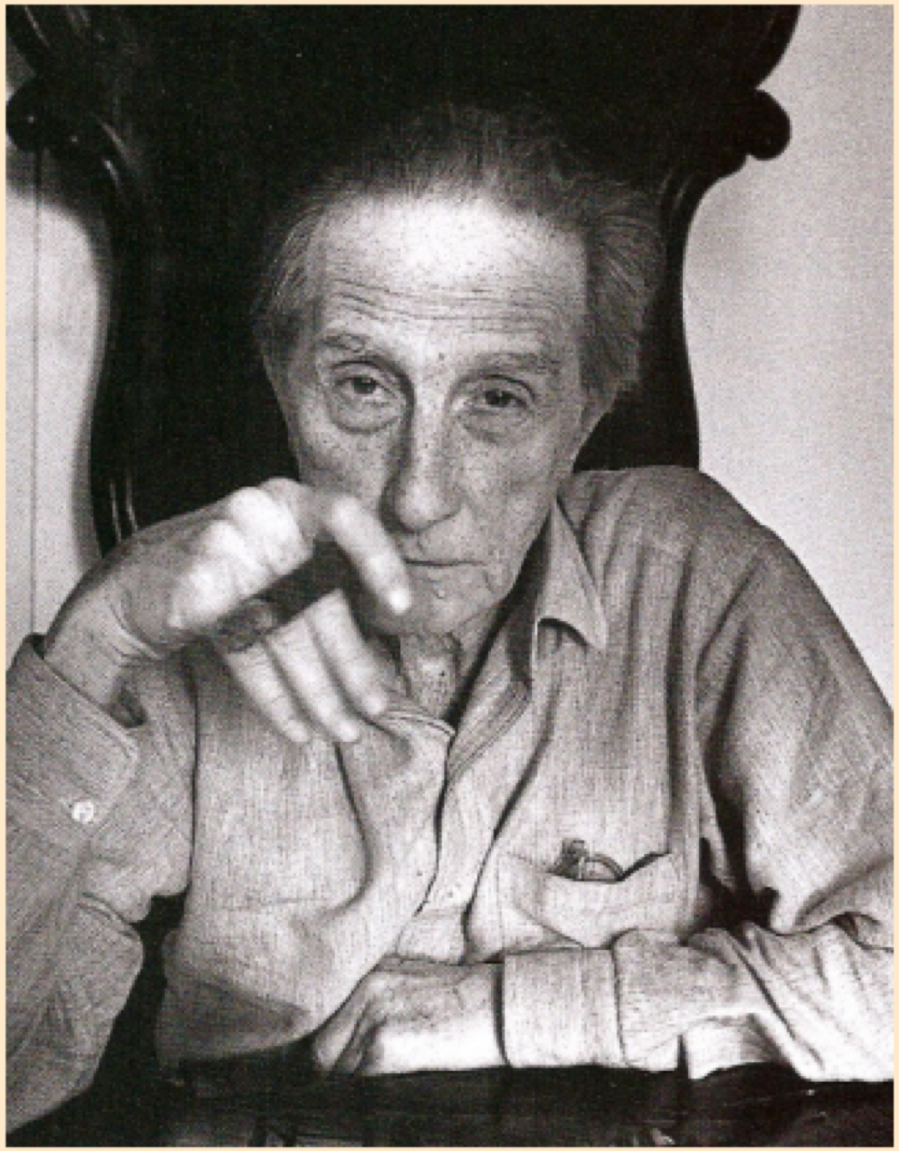




Grayson Perry Craftsman

- http://www.britishmuseum.org/about_us/news_and_press/press_releases/2011/grayson_perry.aspx

- http://www.telegraph.co.uk/culture/art/art-reviews/8809185/Grayson-Perry-The-Tomb-of-the-Unknown-Craftsman-British-Museum-review.html



‘No work of art is finished until completed by the spectator.’

Marcel Duchamp

Seeing objects

- Who do we need to consider?
- How do we decide what is seen?
- How do we decide how it is seen?
- How do we place something so that is is seen?

- In groups consider your exhibition
- How is it seen?
- How would you exhibit it?
- What about it’s context?

Gweld Gwrthrychau

- Am bwy sydd eisiau i ni ystyried?
- Sut ydym yn penderfynnu beth sy’n cael ei gweld?
- Sut ydym yn penderfynnu sut mae’n cael ei gweld?
- Sut ydym yn gosod rhywbeth i’w gweld?

- Mewn grwpiau meddyliwch am eich arddangosfa.
- Sut mae’n cael ei gweld?
- Sut byddwch yn ei arddangos?
- Beth am ei cyd destun?

SPACE : OBJECTS :Narative

CONSIDERING The exhibition

Ystyried yr ARDDANGOSFA

GOFOD : GWRTHRYCHAU: Naratif

The Poetics of Space

Bachelard, G. (1958) *The Poetics of Space.* Boston: Beacon Press

The house constitutes a body of images that give mankind proofs or illusions of stability.

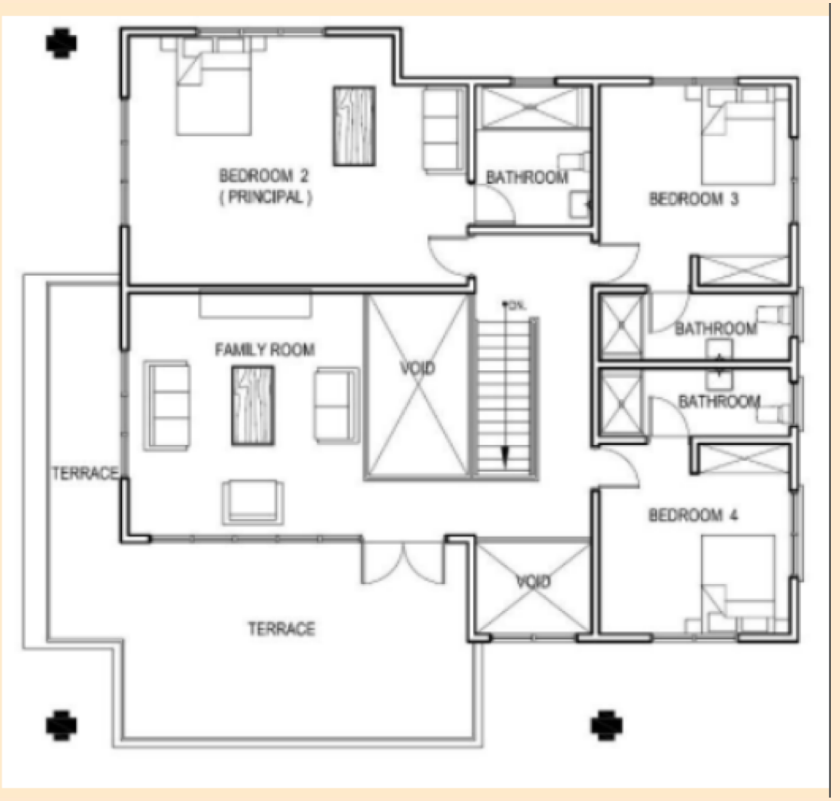
Bachelard, G. (1958) *The Poetics of Space.* Boston: Beacon Press



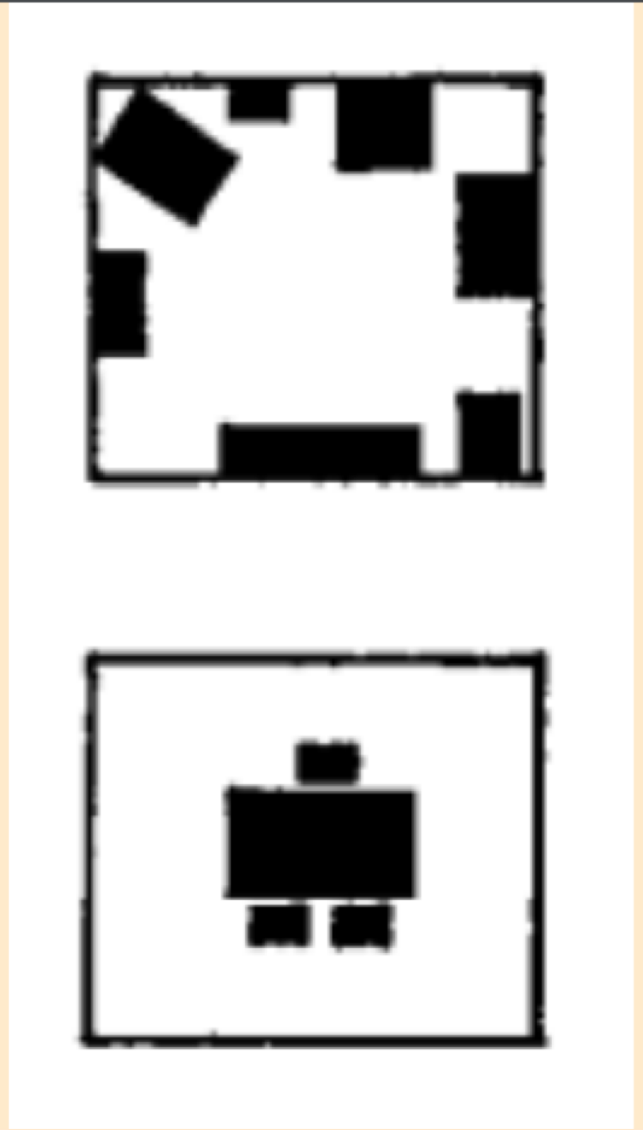
"We read a house"

"We read a room"

Bachelard, G. (1958) *The Poetics of Space.* Boston: Beacon Press



Cross Cultural space Heart(h)

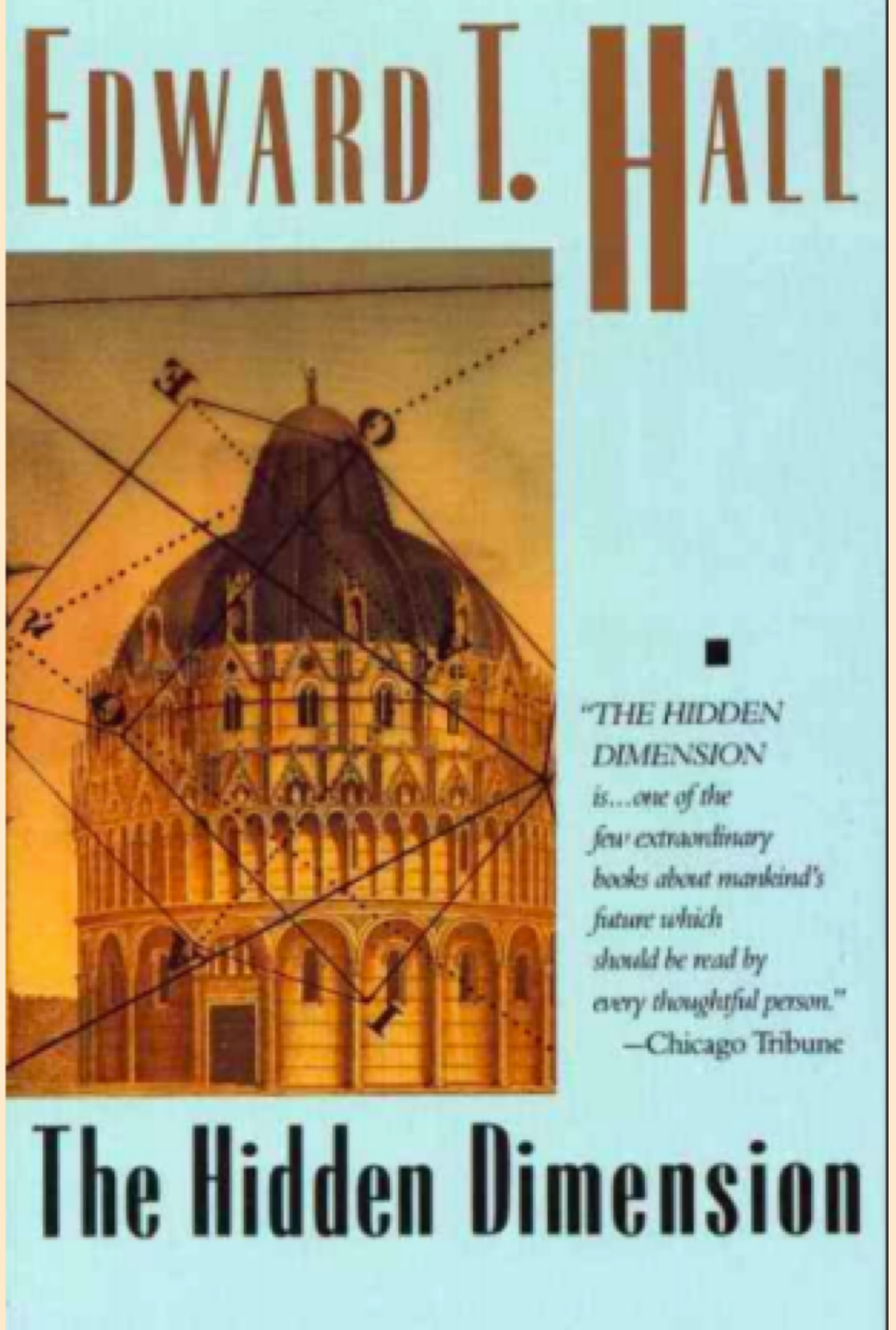


Aelwyd
= fire
house
home
dwelling

- https://seldgymreig.wordpress.com/about/

Edward T Hall - ‘Proxemics’

Hall, E. T. (1966) The Hidden Dimension, New York: Doubleday,



Intimate Distance
(0 to 18 inches).

Personal
Distance
(18 inches to
4feet).

Social Distance
(4 to 10 feet).

Public Distance
(10 feet to
infinity).

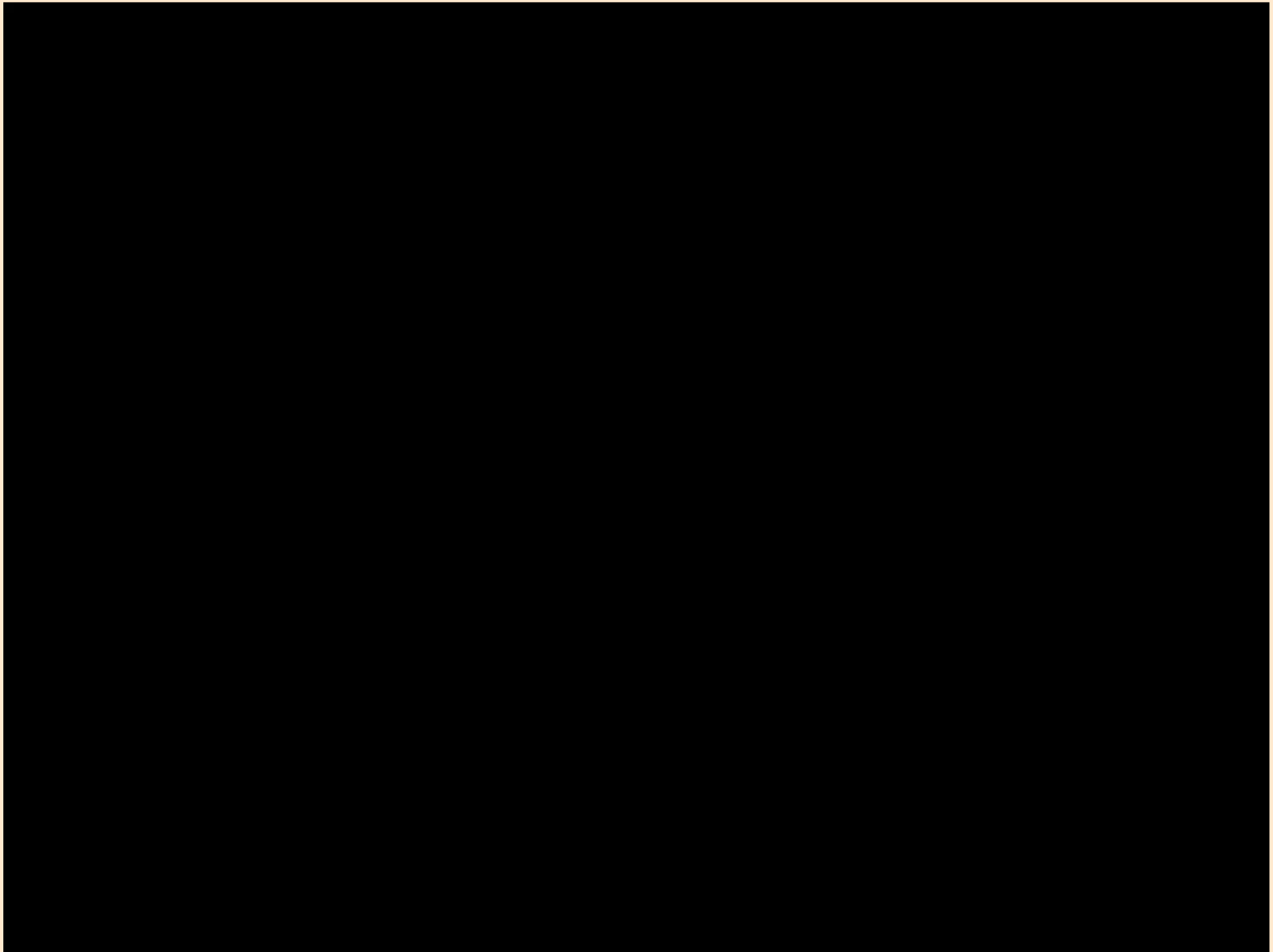
Disobedient Objects Exhibition

- Disobedient Objects is an exhibition about the art and design produced by grassroots social movements. It will show exhibits loaned from activist groups from all over the world, bringing together for the first time many objects rarely before seen in a museum
- http://www.vam.ac.uk/content/exhibitions/disobedient-objects/how-to-guides/



OBJECTS IN SPACE





To consider

- In your exhibition
- What is the space?
- How does the spectator interact with the space?
- How does the exhibition work?

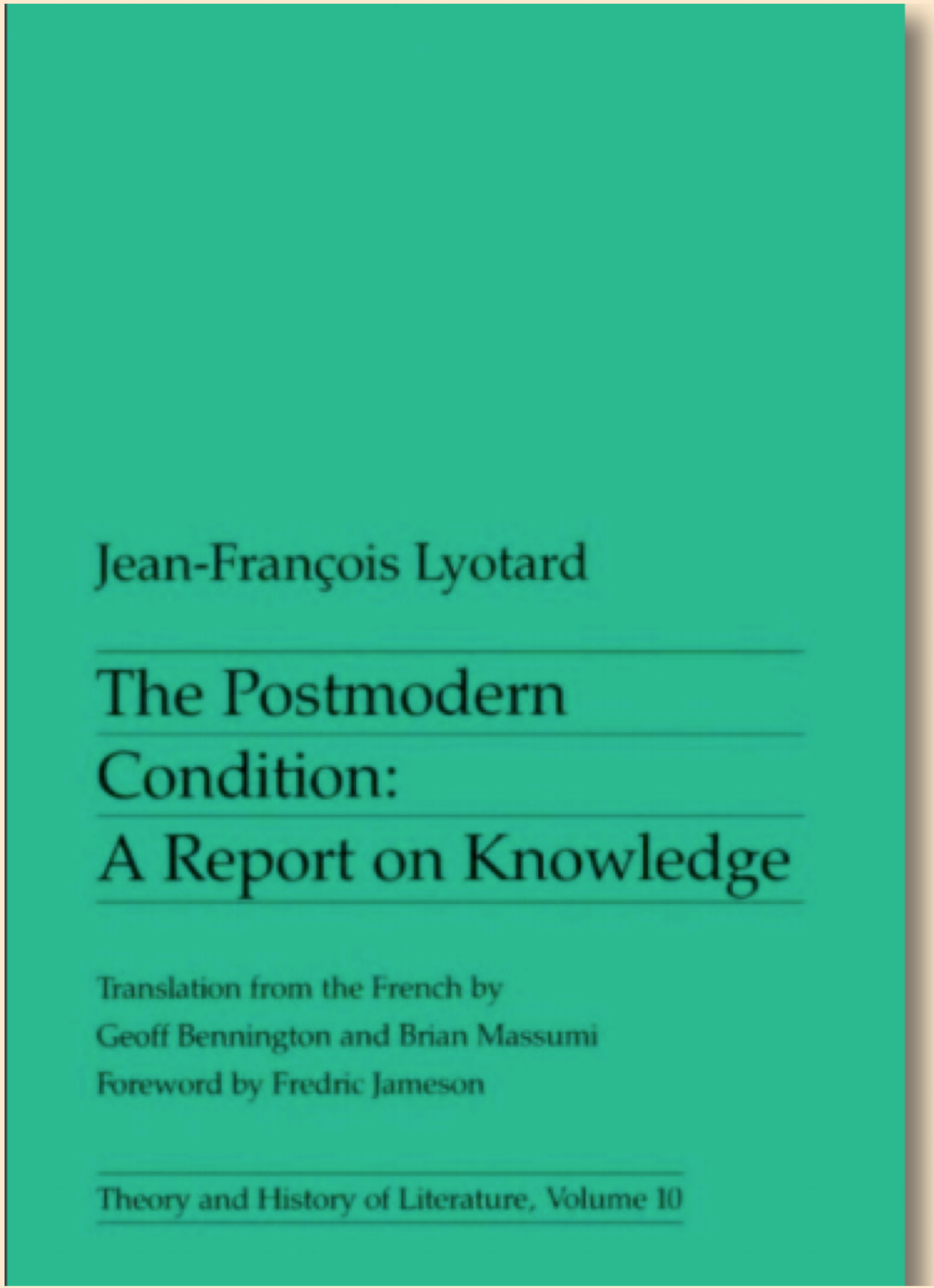
I'w Ystyried

- ***Yn eich arddangosfa.***
- ***Beth yw'r gofod?***
- ***Sut mae'r arsyllydd yn ryngweithio â'r gofod?***
- ***Sut mae'r arddangosfa yn gweithio?***



Narrative “transforms spaces into places and places into spaces”

Merleau-Ponty (1945) in Phénoménologie de la perception (The Primacy of Perception)



1979 *The Postmodern Condition*

"I define postmodernism as incredulity towards metanarratives."
(Lyotard, 1979:4)

Metanarratives

- "Universal beliefs and theories."

- "Metanarratives are the overarching stories we use to justify activities, institutions, values and cultural forms. They are the assumptions that underpin what we think and do." (Adams & Dyson, 2004, p. 237)

Examples of metanarratives

- Religion
- Political ideologies
- Science
- Truth
- Justice

OBJECTS and narrative

GWRTHRYCHAU a naratif

- Y LLE CELF
- http://eisteddfod.cymru/node/18108
- http://www.peterbodenham.co.uk/news/389/national-eisteddfod-special-exhibition/
- https://moodle.uwtsd.ac.uk/pluginfile.php/140909/mod_resource/content/1/Y%20lle%20Celf%202017.pdf
- https://moodle.uwtsd.ac.uk/pluginfile.php/140910/mod_resource/content/1/Y%20lle%20Celf%202014.pdf

Richard Long

- https://www.google.co.uk/search?q=richard+long&rlz=1C5CHFA_enGB835GB835&source=lnms&tbm=isch&sa=X&sqi=2&ved=0ahUKEwjogtSPrdjgAhUyonEKHXUDBlMQ_AUIDigB&biw=1280&bih=638

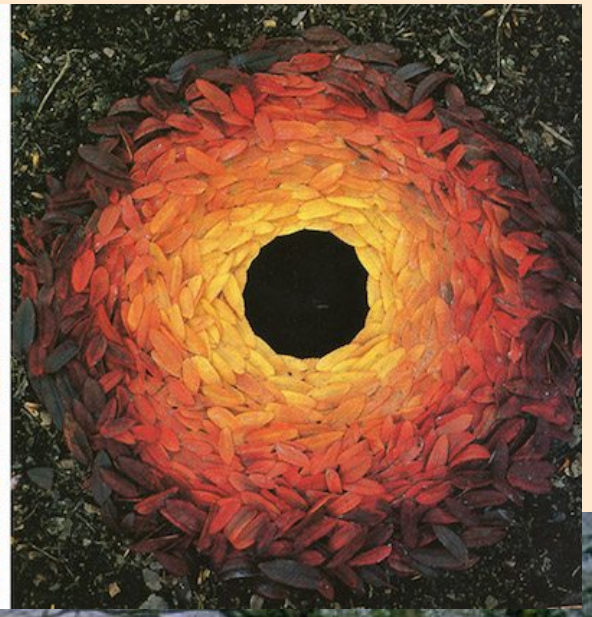


A Line Made by Walking 1967
© Richard Long
https://www.tate.org.uk/art/artists/richard-long-1525

Andy Goldsworthy

- https://www.google.co.uk/search?q=andy+Goldsworthy&rlz=1C5CHFA_enGB835GB835&source=lnms&tbm=isch&sa=X&ved=0ahUKEwi41cWxrdjgAhXqXhUIHdrqDBIQ_AUIDigB&biw=1280&bih=638







2002
Arch at Goodwood

To consider

- What is the narrative?
- What are the objects in your exhibition?
- How do they relate to each other?
- How do they relate to your practice?
- Why are they there?
- …

I'w Ystyried

- ***Beth yw'r naratif?***
- ***Beth yw'r gwrthrychau yn eich arddangosfa?***
- ***Sut maen't yn cysylltu a'u gilydd?***
- ***Sut maent yn cysylltu a'ch arfer?***
- ***Pam maent yno?***
- ***…***