

Five Senses

1905027

Illustration BA

Word count: 1410

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My exhibition is on the 'Five Senses'. Concentrating on five pieces of work that can be interacted with one of the five senses. These pieces coming from five different artists. These artists being Bridget Riley, Felix Gonzales Torres, Andrew Myers, Peter De Cupere and Florian Hecker. My themes will be on experience and exploring a piece on other senses. I will be also looking at Jinsop Lee and the multi-sensory experience theory.

My theme will explore five pieces of art but will use one of the five senses; to gain an experience from that. All five pieces must be interacted with. One will be seen, another will be smelt, touched, tasted and heard. The room that has each piece will be adjusted with information and so that the spectator can interact with it.

I'm using Jinsop Lee's theory of multi-sensory experience. While this theory is based more on industrial design and product testing; it can also be used on art. It is the belief that if the piece gives you a better experience through your senses then that piece will become better in the person's eyes. I am basing this on my exhibition and how the spectators will be influenced.

So we each have a limited vision of the world, as our perceptions are built from information acquired through a limited set of senses.

(DK, 2011, p.187)

Showing that our limited senses build our knowledge. Which helps us gain opinions, ideas and experience from that. That relying just on sight won't fully build our experiences. Even if they are limited, that's what we have as humans and help give us opinions on things. We as humans have been using the five senses in most of our daily lives. Since the senses also help us detect danger or attract us to things.

My exhibition will start in a circular white room with five doors. These five doors would have titles of each sense labelled on the top. Entering any of the doors will take you down a short hallway to then see the piece inside a square room. All the walls will be white so that visitors can concentrate just on the art piece in the room. My main intention is that the piece will be on the focus of the spectator's mind and that nothing distracts them. Leading to them to start thinking about the piece. "Objects and places are centers of value." (Yuan, 1977, p.18) which shows that the objects inside the room itself becomes important. Becomes the centre of everything. That they must and should be focused on. The room with Fig. Four would of course break that trend. Being that it's a blank room and that the person would need to have information before hand to truly see the art work.

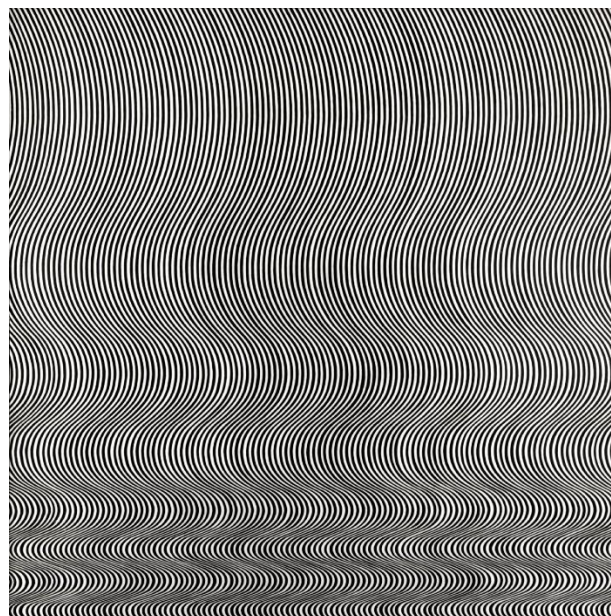


Fig. One

Through the first doors straight ahead, this room would be sight. This would be *Fall* by Riley.B in 1963. The piece itself is hundreds of lines that wave and then squeeze itself down. Each line is neatly put so that you can only see a little bit of white in between. The spectator is meant to stare at the piece in the white room. They can move closely

or around the room to get a better look at the piece. The piece itself is meant to represent on optical frequencies. I will be using Fall due to it being an optical illusion. Its meant to address sight and how even the eyes can be fooled. As the person stares at Fall, its meant to look like its moving around. Its meant to weave and almost bend like waves as the person stares at it. Giving the viewer an experience.



Fig. Two

The second room on the left would be a simple, square room in which a large pile of candy would be in the corner. This is Felix Gonzales Torres piece which is a massive pile of candy. The title is *Untitled (portrait of ross in L.A.)*. The whole point of the art piece is that people who visit can take one piece of candy from the pile. The piece itself was created after the death of Torres partner Ross Laycock, who died of AIDS. It is meant to weight exactly 175 pounds in weight, which was Ross's weight. As the candy pile went down, its symbolized Ross losing weight due to his illness. This candy pile would do the same, with a plaque displaying this information. So that when a person took a piece and tasted this candy, they would know the emotions behind this piece. "Here expression creates being." (Bachelard, 1958, p.22) will tell us that the expression creates being. That expression of this candy pile being the weight of a dead lover; gives it being and emotional sadness. One would see the candy pile and read the information but to then take a piece of candy and eat it; gave it the ability to be something more.



Fig. Three

The third room on the right would be the sense of touch. This portrait is George Wurtzel who is a blind woodworker who was able to touch the portrait. Each screw is screwed in at a certain length so that it's a tactile sculpture of a face. It was made with collaboration from Cantor fine art who wanted to make pieces of art that can be touched. The woodworker himself was able to touch the sculpture later and feel the portrait with his hands. The room would say that while one could look at the portrait, that the person should go up to it, close their eyes and touch it. So that the spectator would feel and touch, the screws which are elevated to feel like an actual face. The experience of touching the portrait would give it new meaning.

They are made with the visible in mind: the visibility of people and things, of spaces and of whatever is contained by them.

(Lefebvre. H, 1974, p.75)

This also helps me in my reasoning. Art most of the time is made for people who can see. People who visit galleries and exhibitions. Nobody can touch the art. So, what about the people with poor vision. This piece of work would really show the art. So that other people who may struggle to see can enjoy art as well.



Fig. Four

The fourth room would be for smell. It would be a large white room with one wall that the spectator could go up to and smell it. This is by Peter de cupere, who is an Olfactory artist. This works is meant to explore smell. The invisible scent paintings are meant to be scratched at and then sniffed. So, the person has an idea of what the painting is by smell. Each smell will be different depending on where the person scratches it. The smells themselves will be strong and the spectator will move about to get a better picture of the painting in their head. Almost being able to imagine what the painting would look like. Cupere creates these pieces to get sensory experiences that leave impact on the mind. So, point out smells and create an image from them, gives the spectator an idea of the painting.



Fig. Five

The final room will be very different from the others. The room itself will be soundproofed and the doors will be extra thick; so that sound doesn't leak out. Inside will be an installation wall with three loudspeakers. Three channels will rotate the speakers, either clockwise or anti clockwise. Causing sound to either be in the background or the foreground. Different sounds of tones and types will be playing during the movement. So that the spectator will have to listen carefully and immerse themselves in the sound. The idea is that while listening, the person will have sensations from the sound.

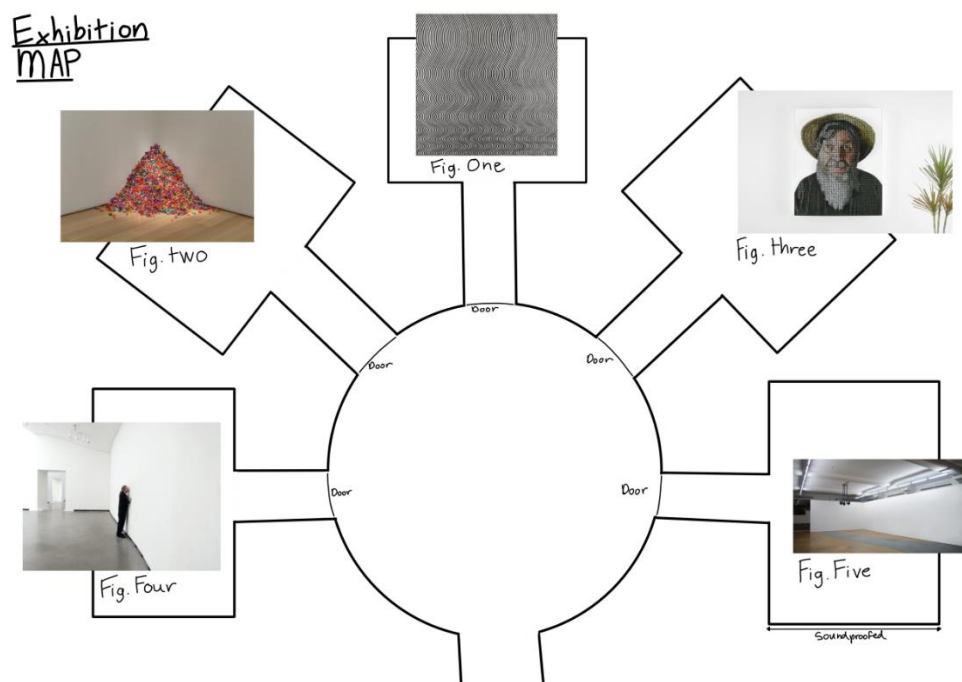


Fig. Six

Fig Six shows the layout of my exhibition and how visitors would exit and enter each room. The exhibition pieces have been spaced out so that the experience of the senses can be done separately. Each room will also have a plaque of information or a pamphlet giving that information. Such as with Fig Two and Fig Four. As the information there would be especially important to interact with the pieces. "The work is isolated from every-thing that would detract from its own evaluation of itself." (O'Doherty, 1986, p.14) is what I agree with. I wanted the works to be separated so nothing would get in the way of the experience.

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List of Figures

- Fig.One: Riley. B (1963) *Fall* [polyvinyl acetate paint on hardboard] Tate gallery, London, Available at: <https://www.tate.org.uk/art/artworks/riley-fall-t00616> (accessed: 7 March 2020)
- Fig.Two Torres.G.F (1990) *Untitled (Portrait of Ross in L.A)* [candy wrapped in cellophane] MoMa, New York, Available at: <https://www.artic.edu/artworks/152961/untitled-portrait-of-ross-in-l-a> (accessed: 10 March 2020)
- Fig.Three Myers.A, Cantor fine art (2016) *Please touch the art* [painted screws on a wooden board], documentary, video. Available at: <https://www.yatzer.com/please-touch-the-art-andrew-myers> (accessed: 10 March 2020)
- Fig.Four Cupere.P, (2014) *invisible scent paintings* [scratch and smell paint] marta museum, Herford germany, available at: http://www.peterdecupere.net/index.php?option=com_content&view=article&id=142:invisible-scent-paintings-in-marta-museum-herford-museum-in-motion&catid=1:exhibition-news&Itemid=98 (accessed: 10 March 2020)
- Fig.Five Hecker.F (2009) *2x3 Kanal* [three channels electroacoustic sound, loud speaker, installation view] BAWG contemporary, Vienna, Available at: <https://www.artforum.com/interviews/florian-hecker-speaks-about-his-exhibition-at-the-chisenhale-gallery-24855> (accessed: 10 March 2020)
- Fig six: Martinez. T (2020) Exhibition map [digitally generated image]