

Title: How Aesthetic in Today's Culture Is Overlooked

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The exhibition is about how aesthetic in today's culture is overlooked. Aesthetic has, and will continue to be, a large part of online culture. The aesthetic movement that started in Britain in the 19th century was about making "art for art's sake" (The Cult of Beauty: Beautiful Dreamers, 2020). Many theorists and philosophers have spoken on the topic of aesthetic. Aristotle has spoken on aesthetics and "fully appreciated" (Aristotle on Aesthetics, 2020) aesthetic in art, which goes to show just how long the concept of aesthetic has been around and how important it was to people. Themes included in the exhibition are the ones are overlooked, but also overrated. To showcase the juxtaposition of different aesthetics the exhibition is going to be set up in a specific way to amplify these differences.

Aesthetic throughout time has been very important, it started in the "eighteenth century by Immanuel Kant" when he stated, "art was to exist for its own sake, for its own essence or beauty." (Oscar Wilde's Aesthetics, 2020). It then developed into the movement fronted by a group of artists who were bored of Victorian uniformity, who then took over the "art for art sake" slogan. Today aesthetic is important for people who want to be perceived in certain way or in a certain style. Aesthetic has branched out into music clothes and décor. It has become a whole way of life to some people and to others, it means something is good to look at.

A good example when aesthetic becomes more than a look is with skateboarding. It isn't only about skateboarding anymore, to some it is, to many it's a whole lifestyle. The skating aesthetic has moved into all types of genres. If you're only into a certain section of the aesthetic, you can be considered a 'poser' and not be favoured by those who are fully into the skate lifestyle. Aesthetic can be used for inspiration and it can come from anywhere. if you're into a botanical theme, you could decorate your home with loads of plants, but you wouldn't listen to plant music or wear plant clothes. You might start wearing clothes that have plant patterns on them, but it isn't considered necessary to fit into a crowd of people who also like plants.

Aesthetic is important now because there are so many. The original movement, a dream like look, inspired by “art for art’s sake”. Today’s many tunnels of aesthetic, each with a different ideal. Aesthetic is overlooked in today’s society, as its just seen as a cool word to describe something that’s pretty.

In this exhibition there isn’t one artist as a focus point. The show is focusing on aesthetics, the artist comes second. The main artists that will be in the exhibition are; the original movement clique, Olafur Eliasson, Oscar Wilde, rococo oil painters, James Turrell, along with botanical artists, Maria Sibylla Merian, Mariko Aikawa , Ambrosius Bosschant to name a few. The first room in the exhibition will be showcasing the original aesthetic movement that happened in the 19th century. This will be the first room as it was the first movement that dictated how people lived their lives. People like Aristotle and Kant have spoken about aesthetic before the movement, but it hadn't caused such an uproar. Aristotle had said that he “fully appreciated” (Aristotle on Aesthetics, 2020) aesthetic in art and that his thoughts were free from political influence. The second room for the rococo theme, is going to mix a baroque house interior with an old-style art gallery. Highly decorated panelled walls covered in oil paintings of women in large wigs and beautiful dresses. The third room only has Olafur Eliasson as an artist, as his work is very minimal, to show the juxtaposition of an aesthetic with loads of decor to one that has no decoration. Eliasson’s work creates the aesthetic of simplicity, not needing any decoration to make a space pretty is an ideal many people really like, this is also the same reason for having the fifth room artist, James Turrell. The Oscar Wilde room is for the literature side of aesthetic. Poetry books with simple illustrations have become incredibly popular, but few people realise that Oscar Wilde was the original aesthetic poet. The Botanical room shows how just having plants around a space can change it almost entirely, the real plants mixed with paintings and illustrations of the plants give it a very clean but earthy feel unlike anything else in the exhibition.

In the first room, there are five artists who started the aesthetic movement, each artist has three paintings on show. One set of paintings are by Lord Fredrick Leighton. The painting in the middle of the three is called “Cymon and Iphigma”. The painting, which is based on the story of “Boccaccio’s ‘Decameron’ is described as “unashamedly nostalgic and idealising” (Cymon and Iphigenia - Lord Frederic Leighton - Google Arts & Culture, 2020). Another artists’ work in the room belong to Aubrey Beardsley, the three pieces, all of women in dresses, are illustrations. Beardsley’s work was heavily influenced by “western interpretations of Japanese art” (Aubrey Beardsley, 2020) as he had grown up around it. A key point in his life was in 1891 when he “visited the ‘peacock room’ “created 15 years earlier” (Aubrey Beardsley, 2020) by James McNeil Whistler. After this visit Beardsley decided to mix details of the room into his work. All art in this first room demonstrates how art was in the time for people following the ‘art for art’s sake’ rule.

The second room, focuses on Rococo aesthetic, has four main paintings. These four, all by different artists are of women. The most recognised painting out of these four is probably “The Swing” or “Les Hasards Heureux De L’escarpolette” (Les hasards heureux de l'escarpolette (The Swing), 2020), which was painted by Jean - Honoré Fragonard in 1768.

"The Swing" was commissioned by an "unnamed 'gentleman of the court'" (Wallace Collection Online - Les hasards heureux de l'escarpolette (The Swing), 2020). The painting, which was purposefully painted in a rococo style, was because Jean had decided it was the best style to paint "erotic scenes", which has "shaped perceptions of rococo art" (Wallace Collection Online - Les hasards heureux de l'escarpolette (The Swing), 2020). The painting that will raise the most eyebrows will be "self-portrait in a straw hat" (The National Gallery, 2020) by Elizabeth Louise Vigée Le Brun painted in 1782, as women weren't allowed to "professionally" paint. She struggled to get 'formal training' and was only admitted as she "was patronised by Queen Marie-Antoinette; whom she painted some 30 portraits of" (The National Gallery, 2020). On the walls, around the main paintings, will be many other paintings, by other or the same artists. This is to give the impression of an old-style art Gallery, like such ones in the Rococo era.

In the third room is a piece of art that is directly juxtaposing to the two rooms behind it. In this room is a piece called 'The Weather Project'. This piece by Olafur Eliasson is a way for him to take "this ubiquitous subject as the basis for exploring ideas about experience, mediation and representation." (Olafur Eliasson the Weather Project: about the installation | Tate, 2020). Olafur is heavily inspired by "The basic elements of the weather – water, light, temperature, pressure" (Olafur Eliasson the Weather Project: about the artist | Tate, 2020). As stated before, the aesthetic of minimalism is one that many people favour, and also one that is widely sought after, so having a piece like this in the exhibition shows the aesthetic isn't only based off of historical or decorative ideals.

It is a well-known fact that Oscar Wilde was at the frontier of the aesthetic movement, so there is a whole room in the exhibition dedicated to his literature. As Oscar Wilde was such an ambassador for the movement his work was not really taken seriously at the time. Four of his poems are going to be on show in this room and there is also going to be a large painting, painted by Robert Goodloe Harper Pennington, of him to make the room more than just words. The poem Impression Du Voyage was inspired by his time in Greece when on holiday at a beach town called Katakolo, his style of writing is shown by not rhyming any of the sonnet's lines. Wilde was inspired by Greece, often writing about its mythology and its sea.

The fifth room which is based off of botanical aesthetic has four artists, two with four pieces and two artists showing three pieces. The artist Marc Quinn is showing four pieces, his works unlike the others, look like photographs but are actually hyper realistic oil paintings. The artist Mariko Aikawa whose inspiration is Japan, is showing three pieces of illustration. The purpose of having a botanical aesthetic is to own many plants, but the art that comes with it is usually the old-style using flowers for scientific reference. As the room would have become incredibly samey if the artists in there were technical, there are also two different styles of 'botanical' art, one style being incredibly traditional and the other being incredibly modern.

The last room of the exhibition is James Turrell's work called Raemar Pink White. A strong bold piece to end the show. James Turrell's fame spiked after rapper Drake released his 'Hotline Bling' music video, as it was either a homage or rip-off of Turrell's artwork. He has created a whole new aesthetic around one colour coming from light filling an entire room. As you exit through the first aesthetic movement room, it shows the audience how aesthetic has influenced and changed throughout time.

Images of Exhibition Layout



entrance and first room

main



second and third room

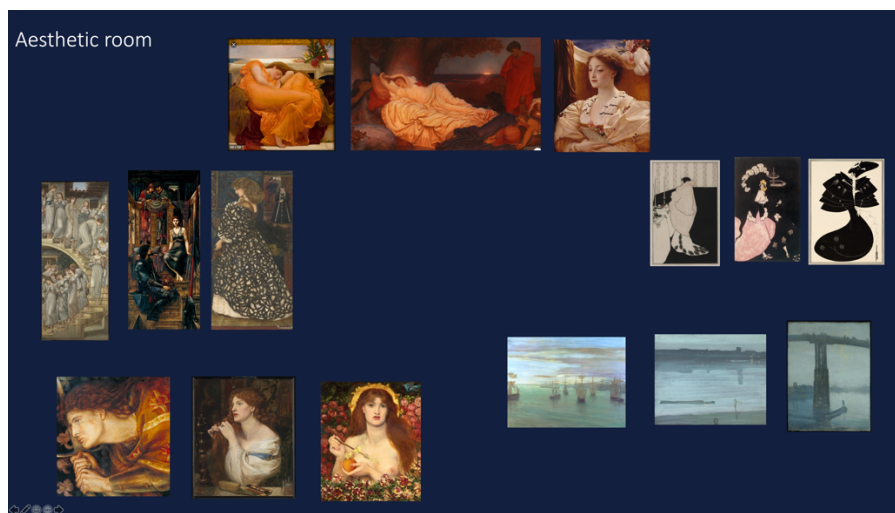


Forth room, other side of wall if where work is placed



fifth and sixth room.

Paintings going to be used in each room and Layout





Light room 1



Oscar Wilde room

Tread lightly, she is near
Under the snow,
Speak gently, she can hear
The daisies grow.
All her bright golden hair
Tarnished with rust,
She that was young and fair
Fallen to dust.
Lily-like, white as snow,
She hardly knew
She was a woman, so
Sweetly she grew.
Coffin-board, heavy stone,
Lie on her breast,
vex my heart alone
She is at rest.
Peace, Peace, she cannot hear
Lyre or sonnet,
All my life's buried here,
Heap earth upon it.

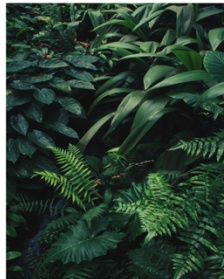
The sea was sapphire coloured, and the sky
Burned like a heated opal through air,
We hoisted sail; the wind was blowing fair
For the blue lands that to the eastward lie.
From the steep prow I marked with quickening eye
Zakynthos, every olive grove and creek,
Ithaca's cliff, Lycaon's snowy peak,
And all the flower-strewn hills of Arcady.
The flapping of the sail against the mast,
The ripple of the water on the side,
The ripple of girls' laughter at the stern,
The only sounds:—when 'gan the West to burn,
And a red sun upon the seas to ride,
I stood upon the soil of Greece at last!

The wild bee reels from bough to bough
With his furry coat and his gauzy wing.
Now in a lily-cup, and now
Setting a jacinth bell a-swing,
In his wandering:
Sit closer love, it was here I trow
I made that vow,
Swore that two lives should be like one
As long as the sea-gull loved the sea,
As long as the sunflower sought the sun,—
It shall be, I said, for eternity
"Twixt you and me!
Dear friend, those times are over and done.
Love's web is spun.
Look upward where the poplar trees
Sway in the summer air,
Here n the valley never a breeze
Scatters the thistle-down, but there
Great winds blow fair
From the mighty murmuring mystical seas,
And the wave-lashed leas.
Look upward where the white gull screams,
What does it see that we do not see?
Is that a star? or the lamp that gleams
On some outward voyaging argosy,—
Ah! can it be
We have lived our lives in a land of dreams!
How sad it seems.
Sweet, there is nothing left to say
But this, that love is never lost,
Keen winter stabs the breasts of May
Whose crimson roses burst his frost,
Ships tempest-tossed
Will find a harbor in some bay,
And so we may.
And there is nothing left to do
But to kiss once again, and part,
Nay, there is nothing we should rue,
I have my beauty,—you your Art,
Nay, do not start,
One world was not enough for two
Like me and you.

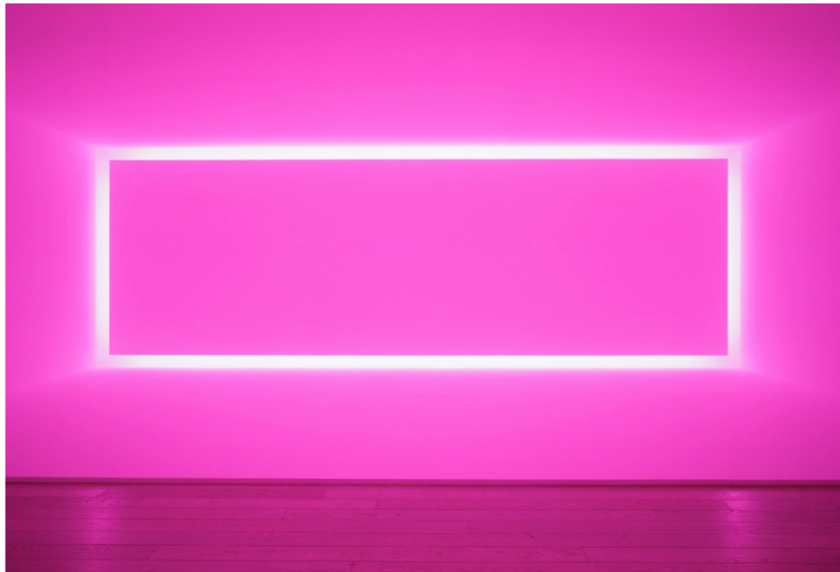
My limbs are wasted with a flame,
My feet are sore with travelling,
For calling on my Lady's name
My lips have now forgot to sing.
O Linnet in the wild-rose brake
Strain for my Love thy melody,
O Lark sing louder for love's sake,
My gentle Lady passeth by.
She is too fair for any man
To see or hold his heart's delight,
Fairer than Queen or courtesan
Or moon-lit water in the night.
Her hair is bound with myrtle leaves,
(Green leaves upon her golden hair!)
Green grasses through the yellow sheaves
Of autumn corn are not more fair.
Her little lips, more made to kiss
Than to cry bitterly for pain,
Are tremulous as brook-water is,
Or roses after evening rain.
Her neck is like white melilote
Flushing for pleasure of the sun,
The throbbing of the linnet's throat
Is not so sweet to look upon.
As a pomegranate, cut in twain,
White-seeded, is her crimson mouth,
Her cheeks are as the fading stain
Where the peach reddens to the south.
O twining hands! O delicate
White body made for love and pain!
O House of love! O desolate
Pale flower beaten by the rain!



Botanical room



Light
room
two



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