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Ways of Perceiving

Exhibition name: Textures and Colours

Whilst researching I read the introduction of *Curationism How curating took over the art world and everything* else, and one sentence intrigued me “Where an idea no longer has to be ‘brand-new’ or ‘never-been-done-before’ in order to be valid” (Balzer, 2014, p. 11). I find this sentence to be true and whilst curating my own exhibition, I will keep in mind that it does not need to be extremely unique and different. This exhibition will have a simple title of Textures and Colours for the audience to gain full understanding of what are the main themes and viewpoints of the exhibition. The main focus for the whole exhibition will be on texture, colour, experiencing art with more than just sight, and how the human body experiences texture and colour. As people often view art instead of experiencing it, this exhibition helps develop deeper understanding of the meaning, context and style of the art.

Textures and colours play important roles within art. Texture is often overlooked, especially within photography and paintings. This exhibition will focus on the different textures and colours we see within art and used to create the art. It will be different from other exhibitions because normally the main themes are to do with the context of the artwork and texture and colours are used to support the context of the piece, but with this exhibition the texture and colours are the main themes. The context of the artwork, however, is still very important to the exhibition.

The Mission Gallery space will be used for this exhibition as it is a unique space. The unique shape of the gallery plays an important role in this exhibition because the unique space has an impact on the way we view the art around us. The Mission Gallery will be a good space to execute this exhibition successfully and will include many different styles of artwork by

many different artists. The audience will need to use all their senses to fully experience the art pieces that will be in this exhibition. This will help stimulate the mind and keep the audience interested and is important for the exhibition to be successful. More than just sight will be involved in the exhibition which is the expected sense for most exhibitions and galleries that include classic and famous art pieces. The themes and context of the art pieces will be upbeat and colourful and will stay away from any themes that may cause any sort of anxiety. Many of the exhibitions that I have seen/ been to tend to focus on darker themes and always have something upsetting about them, therefore I wanted to stay away from similar themes. This exhibition will stimulate the mind and be an exhibition that would be remembered but also can be enjoyed by everyone. By focusing on texture and colour each piece of art can include different themes and ideas.

An important part of a gallery space is the lighting, and I would like to use soft natural lighting to not over stimulate the audience, as there will be a lot happening at once and the audience should focus on the art and experience, rather than be over stimulated which may lead to confusion.

Measuring the Universe by Roman Ondak (2007) is an installation piece that required the audience to write their height on the wall and I wanted to include an interactive aspect to the exhibition similar to this one. With *Measuring the Universe* by Roman Ondak (2007) as my inspiration to create something where the audience create an art piece over time, I created the idea of having different coloured paints in trays all around the exhibition space for the audience to step in and walk around the space. At the end of the exhibition, we can look back and see the patterns of how the audience explored the space and what was the most popular art piece. There will be shoe covers available for the audience to use before

they enter the space to keep their shoes clean but still able to be involved. By having an interactive aspect, the audience get to be involved in the exhibition and get more enjoyment out of the experience.

The introduction of the publication *installation Art* by Claire Bishop (Bishop, 2005, p. 6-13) discusses what an installation work is, and this has given me a better understanding of what makes a piece of art as an installation art. The exhibition will include a recreation of Yayoi Kusama's *The Passing Winter* (Kusama, 2005). This art piece is a sculpture, but it can also be viewed as an installation piece as the viewer can look through the holes in the sculpture. I have concluded that this piece can be viewed as an installation piece from the introduction of *Installation Art* by Claire Bishop (Bishop, 2005, p. 6-13). This piece requires the audience to look into the sculpture to view the inside and is a great way to explore this art piece.

Yayoi Kusama Uses a lot of bright colours and shapes in her work and many of her artworks would have worked well for this exhibition but I decided to only include one so I could include more work by other artists. The Recreation of *The Passing Winter* (Kusama, 2005) will be placed in the corner room of the gallery separate from the main open space, meaning people will need to enter the small room to experience this art piece. The walls of the corner room will be painted with bright colours whilst the rest of the walls in the gallery will be white. The walls surrounding *The Passing Winter* (Kusama, 2005) will be bright and colourful to reflect all the colourful work from Yayoi Kusama over the years. The walls in the main space of the gallery will remain white for the focus to be on the art pieces, as will the floor so it can be a blank canvas for the painted footprints. At the start of the exhibition the main space will be like a big, white, empty box with art on the walls, but by the end the floor will be covered with bright coloured footprints with bits of paint splattered up the lower

half of the walls. This will both help to create a unique experience for the audience and create a new art piece.



Fig 1. *The passing winter*, Yayoi Kusama, 2005

For the colourful aspect I wanted to include a collection of *Painted Polaroids SX-70 Series* (Carey, 1975-1976) by Ellen Carey. I chose work by Ellen Carey because Polaroid photographs are not often seen in art exhibitions but are very interesting and fit my main themes very well. I explored the work on Ellen Carey's website (Date Unknown) and decided that the exhibition needed an art piece by her included. I felt that her work would add colour and texture. Ellen Carey's *Painted Polaroids SX-70 Series* (Carey, 1975-1976) are bright and have a playful aspect to them, with an interesting mixture of different art styles. The context of the Polaroids include many fun and interesting themes which is important for this exhibition because none of the art pieces should provoke any sort of negative emotions.

To include more texture in the exhibition, it will include two hand embroidered works on Found Images by Julie Cockburn *Love at first sight* (Cockburn, 2013) and *Freethinker* (Cockburn, 2017). Julie Cockburn's art has two different textures, the flat image and the

embroidery on top. The bright colour of the thread stands out against the black and white photograph emphasising the theme of colours. These pieces include two women with embroidery around their faces and the names of these pieces signify the power and strength of the women. The context of these pieces also have no negativity and will work well alongside the others art by the other artists in the exhibition.



Fig 2. *Love at first sight*, Julie Cockburn, 2013

To add more texture and provoke the sense of touch, I would like to include three famous paintings 3D printed as if they were coming out of the wall. The three 3D paintings will be *Starry night* (Van Gogh, 1889), *Mona Lisa* (Da Vinci, 1503-1519) and *Mediterranean Landscape* (Picasso, 1953).

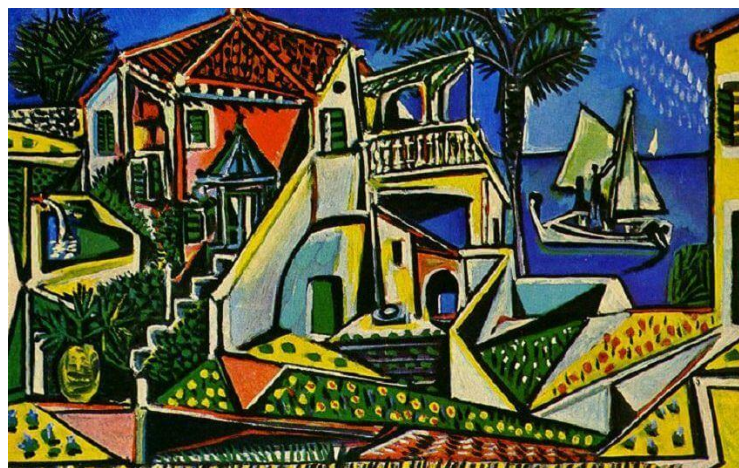
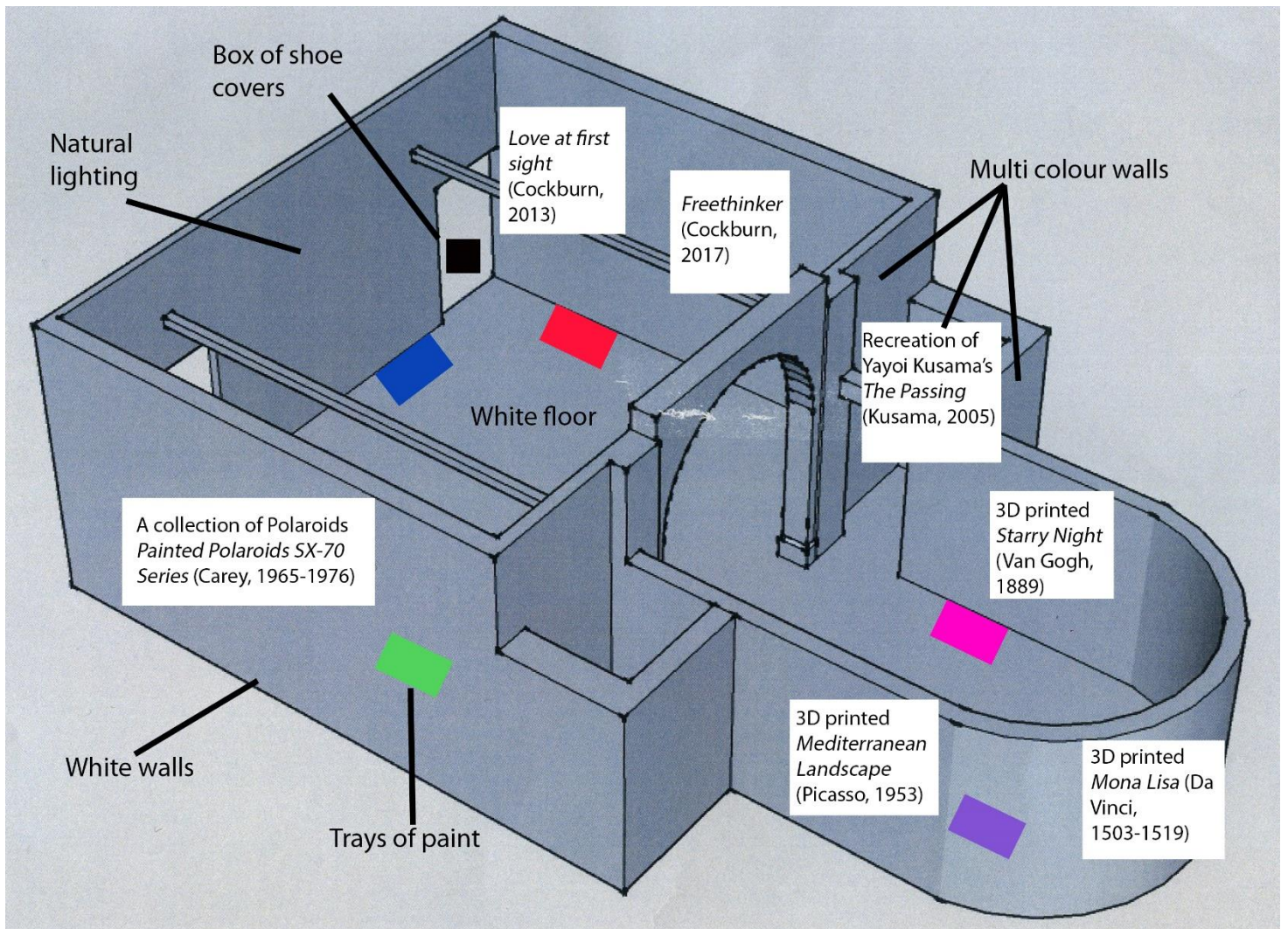


Fig 3. *Mediterranean Landscape*, Pablo Picasso, 1953

By having 3D printed versions of famous paintings, it gives the audience a chance to experience the same art that they have experienced before but using different senses. Hopefully, the audience will be able to gain a better understanding of these paintings. It was important to include different art mediums for the audience to gain a richer experience. By having 3D versions of very famous pieces of art more people should enjoy the exhibition more as there will be art that they are more familiar with. From information that I have gathered from *Installation Art* by Claire Bishop (Bishop, 2005, p. 6-13), the 3D art pieces become an installation piece as they require the audience to get involved to fully experience the work. As Bishop discusses in *Installation Art* (Bishop, 2005, p. 6-13), there are many ways an art piece can become an installation art. I would like the exhibition to be as immersive as possible because I always found it boring just walking around a big space just looking at the walls, and I wanted to produce an exhibition that I know I would be exciting to experience.



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Figure 3. *Mediterranean Landscape*, Pablo Picasso, (1953). Available at:
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