

For this assessment, I confirm that I have not used Generative AI to support me in structuring my submission, including creating a draft argument structure, identifying parts and headings. I confirm that I have not used Generative AI to create text for my submission. I confirm that I have not used Generative AI for creative materials, such as images.

Student Name: Abbie Saunders - 2500592

Programme of Study: Graphic Design – Donna Williams

Module Name: Ways of Perceiving ADDA4023

Word count: 1512

“Reframed” Exhibition

This exhibition serves the purpose of presenting if and how the meaning behind pieces have changed as styles have changed over the years. With different styles coming to light and creative movements like the Bauhaus and styles like modernism and post modernism – this and media types developing, the question is whether meaning has been lost, gained or significantly changed over the course of time; from portraits, oil paintings to newer and digital processes and technology having a hand in process, this exhibition aims to present the development of art and its perception. The exhibition will take place in the Tate Modern, London, where the open and industrial space will allow visitors to feel the contrast between the works presented.



Figure 1: Yuan, S and Yu, Peng. (2016) *Can't Help Myself*, New York, The Robert H. N. Ho Family Foundation Collection

This installation was created for the Guggenheim Museum back in 2016 where it's gained its fair share of attention and viewer perception; whether it be bringing attention to the growing use of autonomy, the evolution of our relationship with machinery, or something much deeper. What does stand out about this installation, is how futile the robots' effort is to "help itself," while being endlessly stuck in a loop behind walls. Using a red liquid also evokes a deep response to the piece; a purposeful choice that could suggest one of many semantic meanings. This said, the artists have left the piece open to interpretation and have emphasised that it isn't based on symbolism (Wannmann, A. 2016). Additionally, both artists are known for using a dark sense of humour to convey more controversial topics through their art (Weng, X. 2016). The installation is powerful in terms of potential meanings, and the fact it's literally stuck in a futile effort and endless loop; and brings an interesting perspective on bringing technology into the creative field, yet in a positive way as

seen by the artists, “As long as the human’s potential is not limited, any artistic potential of robots will not be restrained,” (Sun Yuan and Peng Yu, 2016). Providing viewers with a small background of the artists/this exact quote could provide an added layer of context and fuel more discussion on how robotics could be integrated further into the artistic field – and how the one seen in this installation tells its story and the recent technological developments over recent years could fuel different perspectives.



Figure 2: Claude Monet (1872), *Impression, Sunrise*, France, Première exposition.

This piece was created during the Impressionist artistic movement, a time where artists were looking to capture landscapes in a more unemotional, dispassionate way – they were expanding past traditional colour palettes commonly seen in landscape oil paintings (The Editors of Encyclopaedia Britannica, 2026). The exhibition it was

originally served in served the purpose of allowing artists to work in radically different ways. In its time, the painting's sparked a variety of different viewer reactions, not all being good; being condemned by critic Louis Leroy for looking like it's "nothing more than a sketch," but, for the time it was created, the piece broke many conventions for the time period – this, and considering the fact the piece captures the early sunrise, meaning Monet had to work with quicker brush strokes before the scene changed (Davies, W. 2024). Leroy was a particular figure within the outrage this painting caused, notably mocking the work saying "An impression, I'm sure. I thought to myself, this has made an impression on me so there must be impressions somewhere in there," (Fondation Claude Monet, 2024). The fact it sparked so much attention and discussion for its more radical appearance and use of looser brushwork was a talking point of critics then, is interesting, and serves the ability to spark similar conversation today too, given its in depth history.



Figure 3: Zakhar Shevchuk (2024), *Fountain*, ArtMajeur.

This piece is far more recent, created by contemporary artist Zakhar Shevchuk who's said, when speaking about his work, "I try to simplify the form to the point when it feels that nothing else shall be removed and only the essential elements remain." (Shevchuk, Z. 2023) Which is a statement relevant across all of his pieces made to date; the piece *Fountain* captures just enough noise and depth without overcomplication, using a relatively limited colour palette which balances contrast and simplistic undertones – Shevchuk often strives to create work that creates a sense of calm or introspection, and the use of colour in this particular piece does so, well. Plus, the use of colours is a potentially strong point of discussion for viewers, in terms of semiotic and semantic meanings; mixed with Shevchuk's artistic style/way of working, *Fountain* can bring a lot of discussion - "a sign can convey different meanings depending on the relationship with its object," (Kauppinen-Räsänen and Jauffret, 2018), leaves *Fountain* quite open ended for viewers when thinking about the colour palette in relation to his chosen focal point. And his style of working often invites quite an open question for viewer perception; the fact he often simplifies the focal point of his pieces to the point where they're an almost recognisable form leaves a lot of room for viewers forming their own perceptions and opinions of his pieces (Shevchuk, Z. 2023).



Figure 4: Francisco Goya (1814), *The third of May, Spain*

This piece was made amidst wartime, and Spanish change of power; something that heavily drove the meaning of the painting. The painting itself depicts French troops executing Spanish insurgents in Madrid, and has been renowned as being a propaganda piece, a painting that signifies the Spaniard's fighting back against French forces - and is very significant of the time; made no more than two months after Napoleon came to power after taking advantage of the factionalism of the Spanish Royal Family and government – signifying the French rule over Spain (Modern, K. 2024). Given the intense historical background and powerful meaning, the painting is open to a modern-day perspective, considering its hold of value in cultural and historical meaning; 'His paintings have outlived their day, and, as a consequence, have become far more enigmatic than the artist probably intended.' (Tomlinson, J. n.d) further supports this fact, and highlights Goya's disregard for the academic structure, while following his own path and artistic endeavour (Symmons, S. 1994). Given this and Goya's boldness to choose a different artistic route and path, the piece is open for discussion even now; as is the history behind the artist.

The painting, among his other works, having its boldness/ “statement” feel being heavily related to way of Goya’s character is very much a point of discussion for viewers; Goya had an immensely different outlook on art and life for his time, with his outlook on both being “specially pertinent to the development of modern art in general and to our times particularly” (Licht, cited in Orsini, N. p. 77, 1982). For viewers to be able to understand Goya’s unique outlook on both art and life has potential to open deeper discussions on *The third of May* and what their takeaways are.

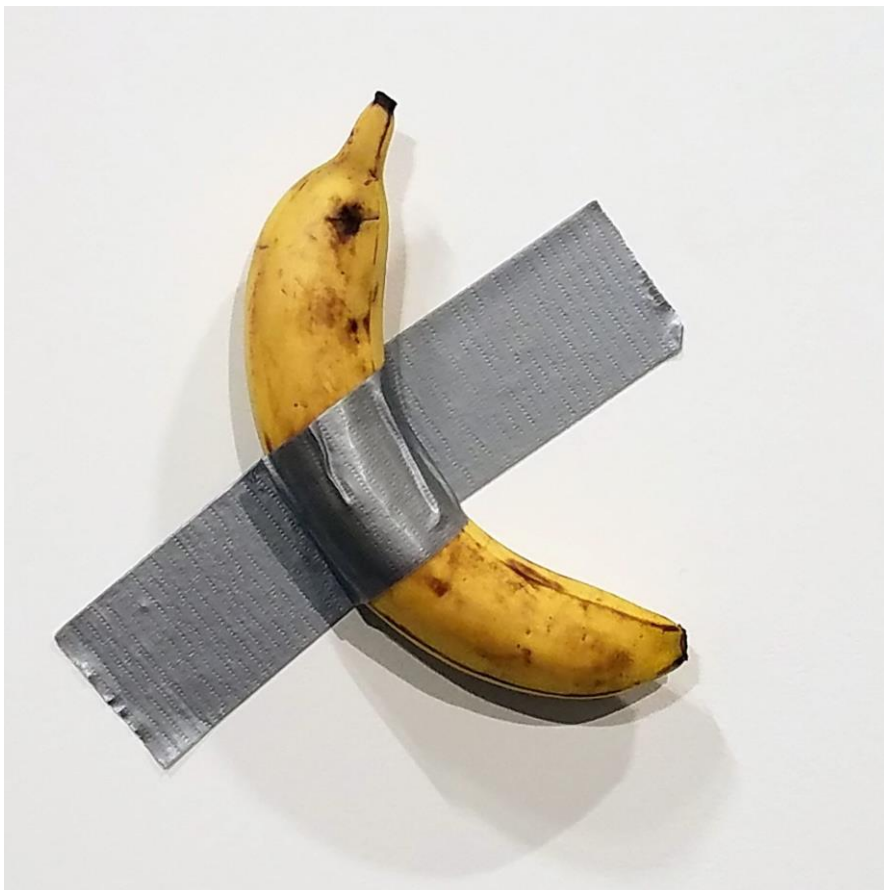
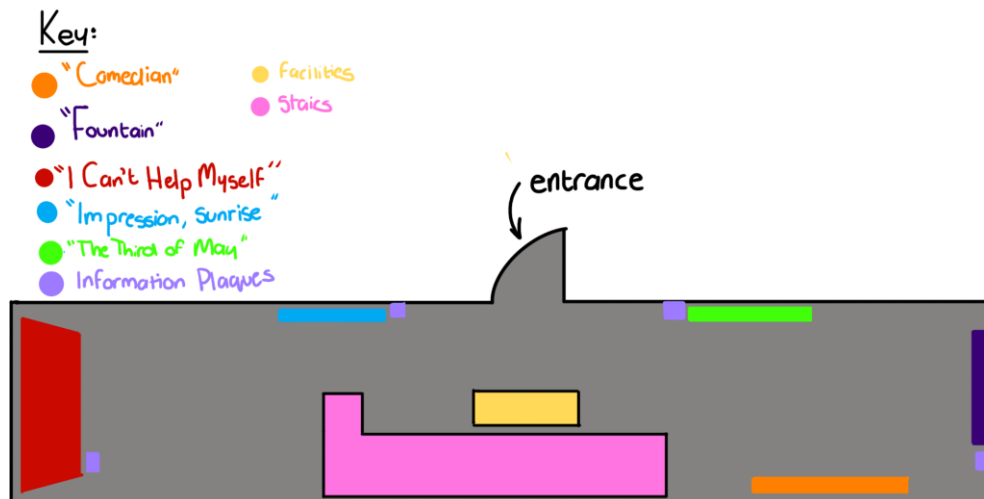


Figure 5: Maurizio Cattelan (2019), *Comedian*, Miami

The banana on the wall became the epicentre of online fame, considering it’s a questionable piece to display. But it’s true to Cattelan’s attitude and way of working, with him describing the piece as “a “sincere commentary and a reflection on what we

value.” It was made as an open-ended piece with no particular meaning given from Cattelan but was aimed to criticise the art market and consumerism habits (Delagrang, J. 2024). *Comedian* is a very conceptual piece, and quite literal – it calls back to the piece *Fountain* by Marcel Duchamp, both pieces taking an everyday, mass-produced item that we use day to day and creating a conceptual piece with it. Both *Comedian* and its artist have been faced with controversy over the years; Cattelan for his satirical takes, and the piece for being so outrageously simplistic – Cattelan even faced a lawsuit for this piece over copyright infringements in 2023, but there wasn’t enough evidence to uphold the claim (Britannica Editors, n.d). The uniqueness of the piece/how it could be seen as a humorous piece, the controversy behind it and its creator and Cattelan’s take on today’s artistic world are open to much debate, and audience discussions could welcome a variety of perspective and takes on what *Comedian* means in their eyes – given the little context provided by Cattelan.

The above pieces have been selected to represent how deeper sub meanings such as culture, motives, perspective and time shapes the way that artistic expression has developed over a long history of work. But the response to this exhibition and the pieces shown within it are ultimately subjective - to be examined and discussed by its viewers who offer their perspective; additionally, the exhibition is open to any ages and is targeted for anyone, regardless of their background knowledge of art and its history.



The above map sketch is where within the building the pieces will be be; only using one room of the Tate Modern yet using enough to make it feel intimate and coherent, but also to provide enough room for the *I Can't Help Myself* installation; with that said, the other four pieces have enough space to be appreciated and arranged in a way that mixes old and new - while not feeling too spaced out or disorganised.

Figure List

Figure 1: Yuan, S. and Yu, P. (2016). *I Can't Help Myself*. Solomon R. Guggenheim Museum, New York. Available at: <https://www.guggenheim.org/artwork/34812>.

Figure 2: Monet, C. (1872). *Impression, sunrise*. Première exposition, France. Available at: <https://www.claude-monet.com/impression-sunrise.jsp> [Accessed 20 Mar. 2026].

Figure 3: Shevchuk, Z. (2024). *Fountain*. ArtMajeur. Available at: <https://www.artsy.net/artwork/zakhar-shevchuk-fountain> [Accessed 24 Mar. 2026].

Figure 4: Goya, F. (1814). *The Third of May*. Spain. Available at: <https://www.britannica.com/topic/The-Third-of-May-1808> [Accessed 10 Apr. 2026].

Figure 5: Cattelan, M. (2019). *Comedia. Miami*. Available at: <https://www.contemporaryartissue.com/maurizio-cattelan-and-the-6-million-banana/> [Accessed 18 Apr. 2026].

Reference List

Artsy (2024). *Zakhar Shevchuk | Fountain (2024) | Available for Sale | Artsy*. [online] Artsy.net. Available at: <https://www.artsy.net/artwork/zakhar-shevchuk-fountain> [Accessed 24 Mar. 2026].

Azura Wannmann (2016). *[Exclusive] The Guggenheim's First Robotic Artwork Is Out of Control*. [online] VICE. Available at: <https://www.vice.com/en/article/guggenheims-art-robot-cant-help-itself/> [Accessed 16 Mar. 2026].

Britannica (2019). Impressionism | Definition, History, Art, & Facts. In: *Encyclopædia Britannica*. [online] Available at: <https://www.britannica.com/art/Impressionism-art> [Accessed 20 Mar. 2026].

Britannica Editors (2007). *Maurizio Cattelan | Biography, Art, Comedian, & Facts*. [online] Encyclopedia Britannica. Available at: <https://www.britannica.com/biography/Maurizio-Cattelan?> [Accessed 18 Apr. 2026].

Davies, W. (2024). *Impression: Sunrise | painting by Monet*. [online] Encyclopedia Britannica. Available at: <https://www.britannica.com/topic/Impression-Sunrise> [Accessed 20 Mar. 2026].

Delagrangé, J. (2024). *Maurizio Cattelan and the \$6 Million Banana — CAI*. [online] Contemporary Art Issue - Platform, Publisher & Gallery on Contemporary Art. Available at: <https://www.contemporaryartissue.com/maurizio-cattelan-and-the-6-million-banana/> [Accessed 18 Apr. 2026].

Fondation Claude Monet (2024). *Impression, sunrise: the saga of a legendary painting....* [online] Claudemonetgiverny.fr. Available at:

<https://claudemonetgiverny.fr/en/actualites/impression-sunrise-the-saga-of-a-legendary-painting/> [Accessed 24 Mar. 2026].

Kauppinen-Räsänen, H. and Jauffret, M.-N. (2018). Using colour semiotics to explore colour meanings. *Qualitative Market Research: An International Journal*, [online] 21(1), pp.101–117. [doi:https://doi.org/10.1108/qmr-03-2016-0033](https://doi.org/10.1108/qmr-03-2016-0033). [Accessed 10 April.2026].

Morden, K. (2024). *The Third of May 1808 | painting by Francisco Goya | Britannica*. [online]. Available at: <https://www.britannica.com/topic/The-Third-of-May-1808> [Accessed 10 Apr. 2026].

Orsini, N. (1982). *Goya: The Origins of the Modern Temper in Art*. Pergamon Press, Available at:
https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/1bmis16/cdi_istor_primary_10_2307_1574365 [Accessed 19 Apr. 2026].

Shevchuk, Z. (2023). *ARTMAJEUR*. [online] ArtMajeur Online Art Gallery. Available at: <https://www.artmajeur.com/zakhar-shevchuk?> [Accessed 23 Mar. 2026].

Symmons, S. (1994). *Goya in the Twilight of Enlightenment*. Oxford University Press; *The British journal of aesthetics*, Available at:
https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/1bmis16/cdi_gale_onlinefilemisc_PPFA_A15131743 [Accessed 16 Apr. 2026].

Weng, X. (2016). *Can't Help Myself*. [online] The Guggenheim Museums and Foundation. Available at: <https://www.guggenheim.org/artwork/34812> [Accessed 12 Mar. 2026].