

Ways of perceiving:

Student Name: Aliya Rebecca Ayeb

Student number: 1801197

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Tutors Name: Julia Lockheart and Gwenllian Beynon

In my exhibition I will be analysing the way we humans view colour through the medium of art. I wanted to hold a sensory exhibition so we could interact with art and the space with only using our sensory food pallet; our mouth. My exhibition proposes different types of wallpaper ranging from dull to crazy patterns to taste.



Fig 1: Willy Wonka wallpaper (1971)

This idea was sparked from an old childhood film; Willy Wonka & the chocolate factory. Children were on the seek to find the 'golden ticket' for a reward of having a grand tour of his chocolate factory. The six lucky children who won were able enter his palace could experience the magic behind the mystery. There was a scene where he was showing the children wallpaper that was covered in imagery of fruit. He encouraged them to lick the wall to see what flavours they could taste. In the movie the adults had reverted to being like a child because Willy Wonka had reminded them how innocent and joyful it is being a child and that's the type of atmosphere I would like to mimic in the exhibition.

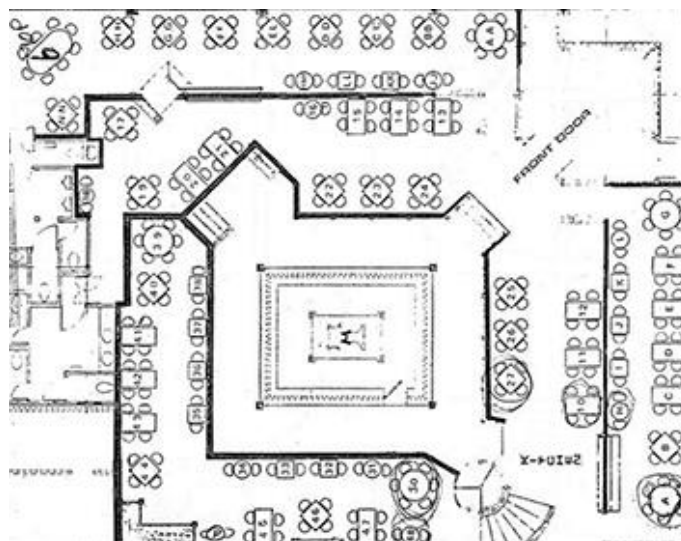


Fig 2: Blueprint TGI Friday's

I would like to hold my exhibition in a restaurant. (fig 2) I want people to immerse themselves into a dining experience and to embrace a futuristic way of eating. Who's to argue it could be considered a new activity equivalent to wine tasting. It would not only be an experience it's a fun way of creating memories with family and friends through wallpaper. The exhibition would look colourful and enchanting with the wallpaper plaster all the way up to the ceiling with additional patterned wallpaper free hanging with wires from the ceiling also. The table and chairs in TGI Friday's blue prints will be eliminated. will be removed When people enter the space, I want them to feel as if they have been invited into a strange but wonderful fantasy as the children from Willy Wonka and the Chocolate Factory did.

People believe we eat with our eyes. Some may say this as the Oxford Dictionary ("colour") definition is: "The property possessed by an object of producing different sensations on the eye as a result of the way it reflects or emits light". We could look at that metaphorically as our sense of taste is conned by our eyesight. We as humans have a standard how food should look. (Konica M, 2006 – 2020) We associate colour to memories or events that's happened which change our feeling towards food.



Fig 3: Brown wallpaper



Fig 4: Orla Kiely, Harlequin Multi stem

If we were to compare these wallpaper's we would respond in two completely different ways. Just by looking at them your eye is more naturally gravitating towards figure 4. Why is that? Our brains respond to bright colours as it stimulates different emotions. **Red:** it's designed to be eye catching as it symbolises danger and warning. In *"relation to the fast food industry, red triggers stimulation, appetite, hunger, it attracts attention."* (Karen Haller, 2011) That is why red is a part of McDonalds logo. **Yellow:** *"yellow is perceived as the happiest colour"*. (Annie Wisser, 2020) *"As such, yellow trends to evoke optimism and general good feelings."* (Annie Wisser, 2020) **Green:** represents growth, sustainability and associated with health and well-being. **Orange:** it brings warmth and comfort which is classified as a seasonal colour. Mainly popular around Halloween time associated with pumpkins. (Annie wiser, 2020) Looking at both wallpapers and viewing the colours as flavours is

very apparent which meal is going to be tasty to the eye – fig 4. We view brown/ beige colours boring and is a reminder of baby food. If you were presented a plate of only beige food, you would jump to the conclusion it would be bland and tasteless but surprisingly it can be the opposite. In my exhibition that is something I would like to incorporate, the element of surprise. The wallpapers are going to depict food but not as we perceive it; imagery of a carrot that tastes like a cake etc.



Fig 5: Olafur Eliasson, the weather project (2003)

An artist that focuses on interactive art is Olafur Eliasson. His work is modern and an intelligent outlook on art. A lot of people would agree that his work is something you would have to experience for yourself. *“In Eliasson’s captivating installations you become aware of your senses, people around you and the world beyond”*. (Tate Modern, 2019) It’s a unique and individual experience and that’s something I’m trying to portray from my exhibition. It’s creating a scene or a moment that only you know how it felt and others if they experienced it. Eliasson created an installation of a room filled with one colour – yellow. The space is consumed with lamps that emit light in the yellow zone of the visible spectrum. *“The weather project, representations of the sun and sky dominate the expanse of the Turbine hall”*. (Tate Modern, 2003) He uses fine mist to represent the cloud formations that hid the turbine hall.

“The experience may vary, but the most obvious impact of the yellow light is the realisation that reality outside is very much conditioned by our perception of it: vision itself is not objective, and this realisation can help us begin to see ourselves and our world in a different light”. (Monochromatic listening, 2017)

I went to Olafur Eliasson’s exhibition: in real life in 2019. I was lucky enough to experience the yellow room. I was surprised in the way I responded to the space. The art newspaper quoted *“once you become comfortable with this situation, with the degree of abstraction its entrails, you can start to pay attention to what is actually happening with your vision such”*.

(Monochromatic listening, 2017) I wasn't able to relax enough to the point where I could take in my surroundings. I found it too intense and panicked because I hated not being able to see another colour than yellow. I didn't expect for the yellow to make me feel so anxious as it's viewed a happy joyful colour. It goes to how much colour impacts our lives.

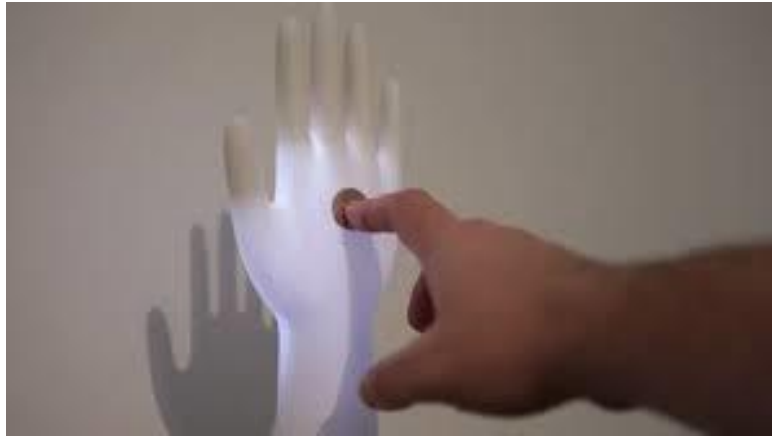


Fig 6: Ingrid murphy, the language of clay

Ingrid murphy is a ceramic artist. In her career she mainly investigates the aesthetics of ceramics and the material quality of clay to explore the new technologies and communication through this medium. I saw her exhibition held in the mission gallery and I never seen anything done like this with ceramics, it was surprising and refreshing. Her exhibition was sensory based which I thought was a modern take as I haven't seen this been done with ceramics before. 'Murphy combined 3D scanning and printing including traditional ceramic processes both digitally and physically to change these artefacts. (Mission gallery,2014) The exhibition was base on sound. On top of her ceramic pieces she poured liquid gold metal. Every time you touched the gold It would make a noise or send a signal to another component in the space. As you can see from figure 6 when contacting the hand, it glows up, Murphy has the exact some one in her home. When someone touches it the hand in her home glow us, so it indicates to her someone is interacting with her exhibition. I think that's an interesting and beautiful way of keeping a record on interactions.



Fig 7: Techniquest

Art is a tool that can be used in many forms for educational purposes. Techniquest is a science exhibition that is catered to mostly young children but accessible to all. It's a facility to learn science in a fun and visual way. *"Techniquest's mission is to embed science in welsh culture through interactive engagement"*. (Techniquest, core) I think that's an intelligent way of educating people. My exhibition is an interactive space and would like to think of it as a way of learning and understanding of how we see colour.

I have understood that people want to be able to learn and get an experience out of things. We as humans experience new things everyday but the times we choose to go out and do activities is the time we choose to make memories and share them. Going out and socialising whether it's through meet up with a friend for a coffee or going out for a meal, our eyes will always preconceive us. It doesn't mean it's a bad thing, it just means we as humans always have expectations/standards that con us through the world of colour.

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Figures:

Fig 1: Willy Wonka wallpaper (1971) Available at:

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Fig 2: Blueprint TGI Friday's. Available at: <http://www.jamesrobertwatson.com/tgifridays.html>

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Fig 3: Brown wallpaper. Available at: <https://www.homebase.co.uk/our-range/paint-and-decorating/wallpaper/brown-wallpaper>

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Fig 4: Orla Kiely, Harlequin Multi stem. Available at: <https://www.johnlewis.com/orla-kiely-house-for-harlequin-multi-stem-wallpaper/110384/p367280>

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Fig 6: Ingrid Murphy, The language of clay. Available at:

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Fig 7: Techniquet. Available at: https://www.tripadvisor.co.uk/ShowUserReviews-g186460-d187966-r298154526-Techniquet-Cardiff_South_Wales_Wales.html