

Ways of Perceiving

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Curate an exhibition

Repercussions of our Actions

This exhibition will be on the affects we have on the plane and how we damage the earth around us in many ways. This could be due to lack of awareness, or it could be argued that we have become disconnected from the issues. With greater understanding of how pollution, tourism, and CO2 levels affect the environment, this exhibition would hope to provide thought provoking pieces to make people reconsider their actions due to the consequences. The artefacts used in this exhibition will be examples of post modernism, as they are all 'responses to the experiences of modernism' within our society. Modernism looked to idealise the future, whereas these artefacts challenge our actions by taking items out of their usual place and consider a different future outcome. (Begam and Moses, 2018)

Following this theory, this exhibition would be called *Repercussions of our Actions*, to show once we see the damage we are causing, we can rethink our actions, and renew our behaviour. This exhibition would be located on the coastal path that leads to the entrance of Swansea Bay beach, so that it would be seen on entering the beach. The end of the exhibition would open up to the beach and encourage people to treat the space with respect. In recent news, Swansea Bay has been subject to high amounts of littering and would benefit having an awareness raised of the importance of not littering on beaches as it contributes to bigger issues like pollution, damaged wildlife and global warming. (ITV.com, 2021). Although many of these art pieces were not on beaches initially, placing them on a

beach can alter their meaning through what the viewer sees in the setting. "Perception of an image can be altered by how and where it appears, separate from the original source."

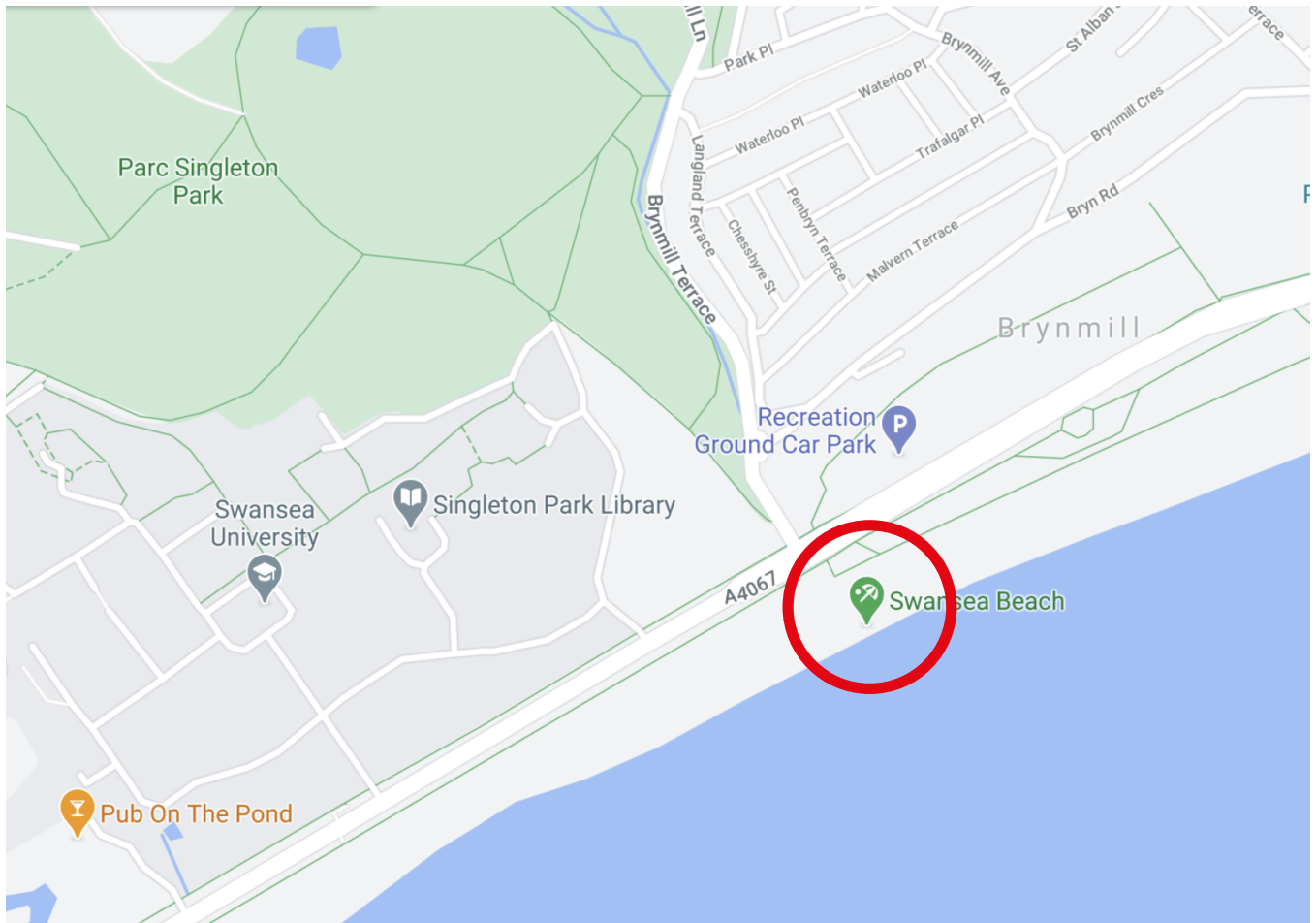


Figure 1 Google Maps Screenshot of the location of intended exhibition

(O'Connor, 2016). This bases their understanding and learning on pure experience.

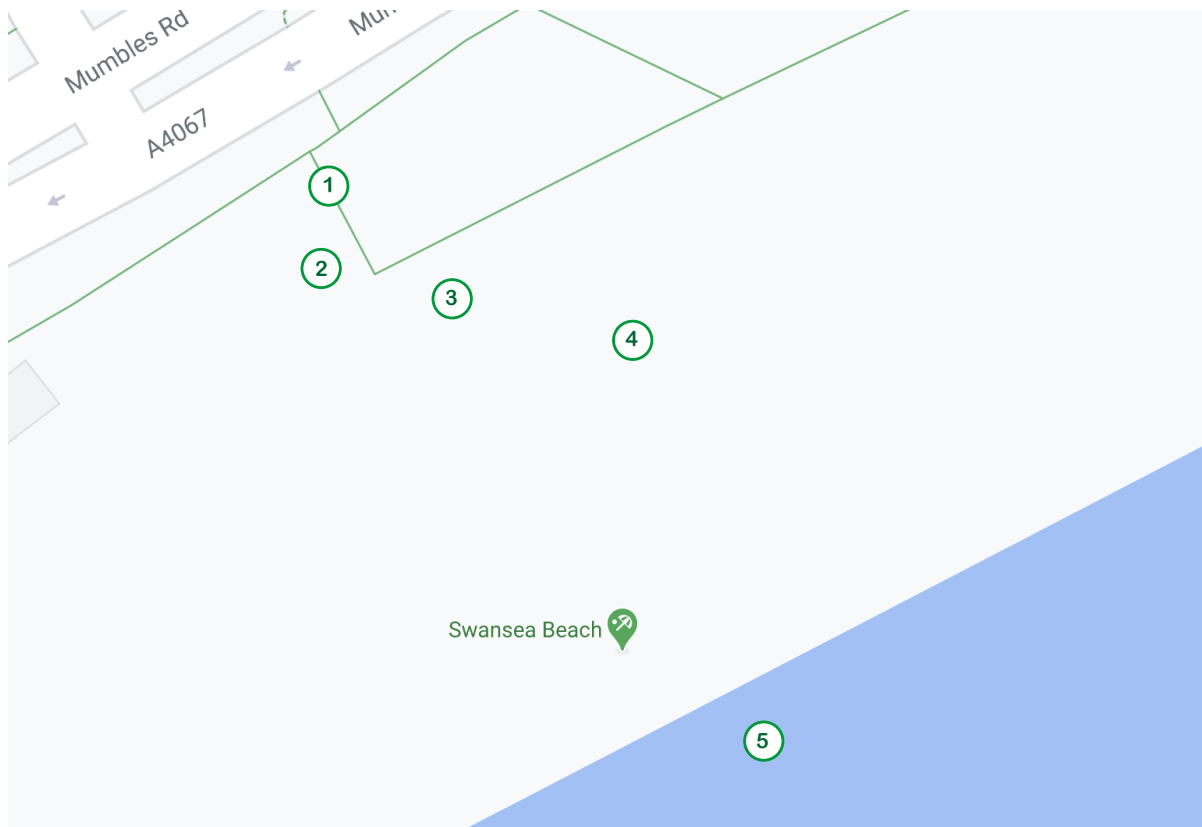


Figure 3 Further detailed Google Maps Screenshot of the location of intended exhibition



Figure 2 Olafur Eliasson, Ice Watch (2014) Photoshopped into location for conceptualisation

The first artefact in this exhibition would be the installation by Olafur Eliasson called '*Ice Watch*', which showcased in 2014. This was initially exhibited outside the Tate Modern, but has been featured around the world. Eliasson used naturally formed glaciers to provide the viewer with the actual sensation of the cold, to be able to touch and see how they are melting. This post-modern piece gives the viewer an interactive art piece that promotes audience participation. This piece is interesting as it gives the sensation of being in the moment whilst the ice caps melt around them, which they would not usually be able to do. The blocks are in a circular arrangement to symbolise a clock to reiterate that time is running out. Eliasson described it as a 'tangible and immediate testimony of the dramatic effects of climate change' (Eliasson, 2014). The intention was to reconnect people to their surroundings. Eliasson took what we already know through data and made it emotive through a physical experience. This will be used as an introductory piece as it sets the tone for the exhibition, as many people will immediately associate the glaciers with global warming, and thus have an introduction as to what is to come with the next artefact.



Figure 4 Elmgreen & Dragset, *Short Cut* (2003) Photoshopped into location for conceptualisation

The second artefact in this exhibition is a piece by be Elmgreen & Dragset, called '*Short Cut*'. This was originally featured as a mixed media installation in Italy. It has been described as “a symbol of cheap holidaymaking in the midst of the posh shopping mall” (Publicdelivery, 2021) The artist’s aimed this piece as a response to how many people park anywhere in Milan, with no consideration for the surroundings. They placed this in the Galleria which was meant to be a place of beauty, with marble floors and detailed architecture. Bystanders would stop, confused about its placement. This post-modern piece follows a similar style of *Marcel Duchamp and the Readymade*. Both *Short Cut* and the *Readymade*’s responses are “based on a reaction of visual indifference, with at the same time a total absence of good or bad taste...” (MoMMA Learning, n.d.). The seemingly strange placement of these objects makes them stand out and draw the viewer in. Extensive tourism has a variety of harmful effects, including congested human and vehicle traffic, pressure on resources in the area and most importantly increased pollution. (Aware Impact, 2019) This exhibition aims to produce the same message as initially intended by Elmgreen & Dragset, by placing it on the

popular attraction of Swansea beach. This piece demonstrates how vehicles literally damage the earth and hopes to make the viewer consider this.



Figure 5 Judy Chicago, *Immolation* (1972) Photoshopped into location for conceptualisation

The third piece in this exhibition is not an artefact, but a performance by Judy Chicago, called '*Immolation*' as part of a series called '*Atmospheres*', performed initially in 1968-1974. This post-modern response represents her beliefs as a feminist, which is demonstrated in this piece. This was performance which took place in locations across California to signify an effort to feminize the atmosphere at a time when art was "male dominated" in California. (Chicago, n.d.) Chicago used nude women's bodies and could them in green and various other colours, placing them in a desert landscape to resemble goddesses that honor Mother Earth. (Gotthardt, 2017). With this exhibition, the performance will be on a beach amongst other thought provoking pieces which make people rethink their actions. This exhibition aims to give the impression that we are ignoring these fires, as the performer turns her head from the perotychnics, and thus allowing them to burn greater.



Figure 6 Cai Guo Qiang, *The Ninth Wave* (2014). Photoshopped into location for conceptualisation

The fourth artefact in this exhibition is a large installation piece by Cai Guo-Qiang called '*The Ninth Wave*'. This was created in 2014 in Shanghai as a response to an incident in 2013 where 16,000 pigs were found dead floating down a river in Shanghai. Guo-Qiang used 99 life-sized replicas of animals who appear to be dead to represent the deaths of the thousands of pigs. (Yan, n.d.). The title, *The Ninth Wave*, is a reference to an old sailor's expression meaning "single wave larger than all the others" (Petsko, 2006), implying the most devastating and lethal. This is supported by the deceased animals scattered on board of the ship. This piece gives the impression of the biblical reference of Noah's Ark, with a boat full of animals which we tried to save but are deceased. Without the knowledge of the incident in Shanghai, this installation alone makes the viewer wonder what happened to these animals to cause their deaths. Its place in this exhibition is to represent that although we claim we are trying to save the animals, many of our actions are consequently killing them. Through animal testing, mass meat consumption and increased human

activity/population, it is thought that “scientists estimate that in the 21st century 100 species will become extinct every day” (Nature Works, 2021). This is an example of a post-modern piece, as it looks at the potentially devastating future if we continue with our current mindset. Placing this installation here aims to make the viewer consider how they have personally contributed to the death of wildlife and encourage them to change.

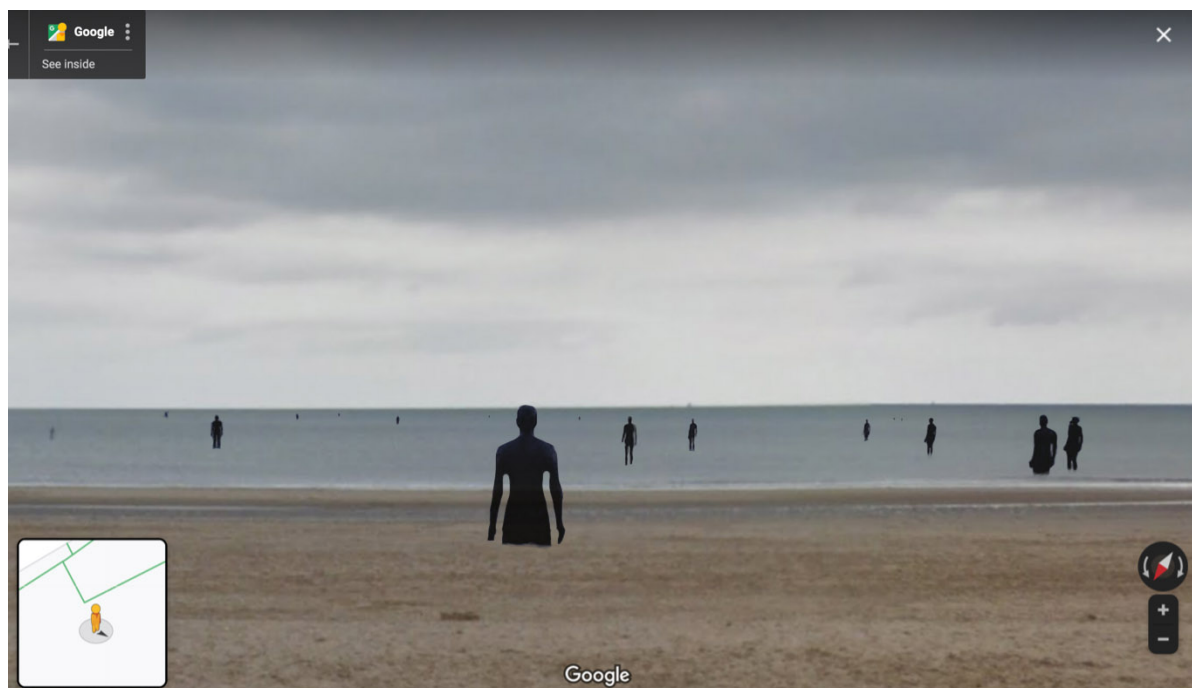


Figure 7 Anthony Gormley, *Another Place* (1997) Photoshopped into location for conceptualisation

The final feature in this exhibition is a piece called '*Another Place*', by Anthony Gormley. This was originally installed in 1997 in Kugelbake coastline. This piece was installed with seventeen iron body forms, to demonstrate how they stand the test of time through their stillness against the harsh wave movements. It is now presently situated on Crosby beach. Gormley is known for his use of the human form, with examples such as the *Angel of the North* and *Passage*. He stated, “The works aren’t celebratory statues of the great and the

good – they’re simply saying. Here is a human presence.” (BBC, 2016). This works well within this exhibition, as it reinstates that we have a presence on the world, but while we stand by and do nothing about the issues that rise around us, the sea levels will continue to rise until we consequently disappear.

To conclude, this exhibition aimed to walk the viewer through a story of looking at the damage we are causing to the planet, and if we continue to stand idly by that we too will be ‘washed away’, as symbolised by the disappearing body forms. This lesson is taught through the experience of walking through the pieces together and encouraging the viewer to think about the actions they’ve taken that have led to these consequential art pieces.

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Figures

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