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Way of Perceiving

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'The perception of Texture Challenged' is the title of the exhibition that I intend to curate. This would give an opportunity for an audience to engage, observe and interact with the art, creations and texture that surrounds us that we might not notice from first glance. Additionally, a larger audience could participate in this exhibition as it will be curated for both visual and physical observations. Therefore, those with visual impairments will have the same level of exploration and view artwork from a different and interactive, intimate and personal observation. Theorists that will be included are Edmund Husserl and Maurice Merleau-Ponty. Artists: Pierre Huyghe, Robert Morris, Claude Monet, Constantin Brancusi and Frank Auerbach. These specific artists have been selected as they are all visually exciting and have a variety of intriguing textures to touch, are tactile. The theorists will support the philosophy and add context to my idea and exhibition.

Perception of texture, the surroundings and visual representation can be altered once a viewer or participant feels a surface, an object, visual image or installation. The senses in the hands can create an idea, an image in a mind, the imagination can produce sparks of enquiry and interest, questioning what the person is feeling, their senses heighten once sight, a view, the visual depiction is removed. According to Crary "*...Problems of visual representation; the break with the classical models of vision in the early nineteenth century was far more than a simply a shift in the appearance of images and art works, or is systems of representational conversations*" (J. Crary, 1990, Pg3). Art work during the 19th century was easier to decipher as the majority of it was through the visuals, to observe, enquire only the visual aspects, and therefore not a chance to understand, investigate and appreciate other senses, for example, the smell of art or the touch. Further on, Crary continues, "*Non-sensory qualities, on the other hand, surround and permeate while structure in fluid omnipresence and cannot be brought into explicit correlation They are contained ...despite all own variety and contrasts they melt and mingle in a total impression is very hard analyze*" (J. Crary, 1990, Pg21).

Without the sense of touch, using our hands and other parts of our skin and body to investigate and feel the variety of textures, we will find it harder to understand and acknowledge completely what is in front of us. Therefore, they could miss specific and interesting features but also forget and not appreciate and understand the value of what's there. The word texture, reminds myself of the word 'Haptics'. Definition of "*Haptics*", "*Ways of communicating using touch rather than words, expressions, signs, etc*" (Cambridge Dictionary, 2022). Feeling, pressing, smoothing and engaging with something physically can introduce and create new ways of understanding, engaging and learning. The sense of touching can produce a new way of interacting and creating ideas and thoughts of what is being touched and a different form of communication that enters pathways of exploration and exciting conversations of sensations and pressures that interact with people differently, for example, some people may feel comfortable with some surfaces, reminding them of a familiar texture, while others could feel vulnerable or upset to a specific feel feeling. In conclusion, texture effects everyone differently. Another word that texture reminds me of is phenomenology. The definition of 'Phenomenology', "*The study of phenomena (= things that exist and can be seen, felt, tasted, etc.) and how we experience them*" (Cambridge Dictionary, 2022). Meaning the variety of senses we have, we don't have to directly and completely rely on our vision when we have many other ways of communicating and interacting with an object, e.g. feeling textures through the pressures of skin, fingers dragging and rubbing against a surface to analyse the levels, patterns and weight. Langer, S.K (1997) suggested that there are other senses in art that can be "soothing" and "exciting". "*So are the factors of taste, smell, and touch*" (Langer, S.K, 1997, pg28). To rely on just the pictorial representation can remove the extra layer of exploration of the senses, touch the texture. German philosopher, Edmund Husserl, "*Husserl envisaged phenomenology as the descriptive, non-reductive science of whatever appears, in the manner of its appearing, in the subjective and intersubjective life of consciousness*" (Dermot Moran, 2005, pg14). The opportunity for the viewer to produce an idea of what could be there use the senses other than sight. "*Phenomenology solves the riddle by side-stepping it. It accepts what is given purely as given, excluding all positing of 'non-*

immanent reality". (Dermot Moran, 2005, pg14). What isn't seen, the senses can create the reality and own image of what we as a viewer might feel and imagine. Merleau-Ponty said "*At the outset of the study of perception, we find in language the notion of sensation, which seems immediate and obvious*" (Merleau-Ponty, 2002, pg3). The visual image is no longer relevant, the imagination that is sourced from senses, just like Husserl believed. "*Instead of providing a simple means of delimiting sensations, if we consider it in the experience itself which evinces it, the quality is as rich and mysterious as the object, or indeed the whole spectacle, perceived*" (Merleau-Ponty, 2002, pg4). Not only are senses important, but so is the overall experience and what is around the participant, this can effect how they feel or react to the texture or sensation.

Artists involved in Exhibition



Figure 1
Robert Morris "Untitled (Tangle)" (1967-68)
(The Museum of Modern Art, n.d.)

This piece of work relates to the chosen theme as it is an unusual texture and composition. It is a three dimensional sculpture that can be rearranged. The visual image is interesting but so would the feeling of the sculpture. Compared to other pieces, this would be a softer, flimsier and a more comforting texture, as the medium is felt. This artwork was rearranged in 2008, therefore, it is

adjustable and has the opportunity of being remade specifically for this exhibition. Visually chaotic and a clump of tangles. Through the sense of touch, it could be interesting to feel the bends and twists. This would be extremely interesting if it was hung against the wall, therefore, falling and layering all over the floor.



Figure 2
Pierre Huyghe "Umwelt" (Deep Image Reconstruction) (2018)
(www.artsy.net,n.d.)

A silicon sculpture that is a representation of the thoughts of a human. This links to the thoughts the audience would create in their head, the phenomenology, their imagination when interacting, touching and feeling the sculpture. This would be in the centre of the gallery for people to engage and observe the mould with a more intimate and closer interaction. Would want this near the entrance of the exhibition, to grab peoples attention and remove that barrier of not wanting to touch, more exciting and interactive.



Figure 3
Claude Monet “ The Japanese Footbridge” (1920-22)
(The Museum of Modern Art, n.d.)

Oil paint on Canvas. This piece relates to the exhibition as Monet had cataract when painting this textured and visually interesting piece. It represents how those who have eye condition or those who have a visual impairment can create beautiful and unusual textures that are pleasing for the eyes, from different angles. The colour palette supports and over exaggerates the texture even further, therefore, this is more of a visual textured piece and can be used to have a variety of both paintings, three dimensional and art work that can be interacted with and just observed.



Figure 4
Constantin Brancusi "Sculpture for the Blind (1)" (1920)
(Philamuseum.org, n.d.)

The medium is veined marble. A cold and smooth surface that can be touched. This was created specifically for those who are blind and I believe this would perfectly suit the exhibition as it is appropriate. The sense of touch, no visuals, to use the pressures of the hands to engage with the object. This sculpture was initially made for those who are blind or visually impaired and including this in the exhibition opens the interactions and intimacy when it comes to appreciating and engaging with the art. Removes the boundaries of standing and looking, but to hold and press. Creating a non verbal conversation, haptics, reacting and engaging through the sense of just touch.

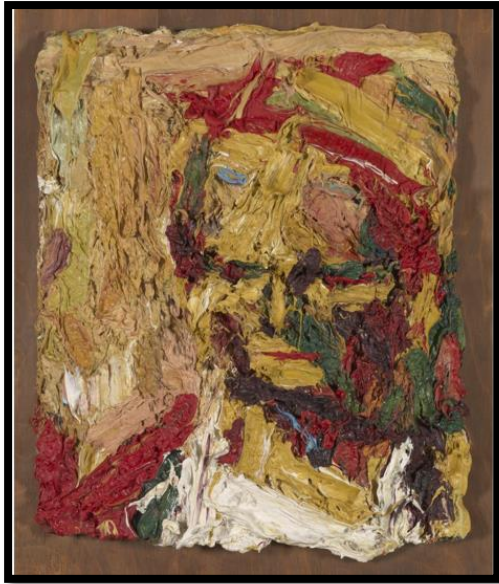


Figure 5
Frank Auerbach "Head of E. O. W." (1960)
(Tate, 2017)

Oil painting which has been layered, carved and thickly caked onto the canvas. The textures are visually impressive. To touch the edges, cracks and curves in this piece would be incredible for the audience however this piece would have to be another visual piece only. This could create a contrast between those which can be touched and those which can only be viewed. Creating a question of what artworks will be the most remembered, those that are felt or those that are observed. This work relates to the context because even though it wouldn't be possible to touch, an audience could imagine how it would feel, the variety of levels and the contrast of texture compared to the silicon or marble sculpture.

The floor plans

Chose the Mission Gallery as the same is condensed, small and can squishy this variety of an intriguing textured collection. To create that aesthetic of texture surrounding the audience, texture submerging those inside. Could create both uncomfortable feelings but also can intrigue and further push participants to interact with the art and have a closer inspection, physically and not just visually.

Figure 1



Figure 5



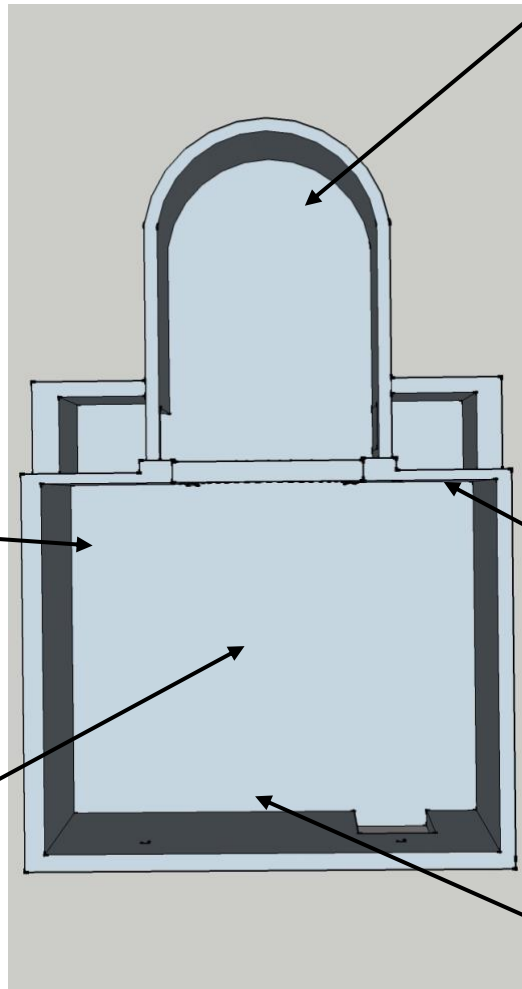
Figure 2



Figure 3



Figure 4



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