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I intend to curate an exhibition presenting five pieces from two different artists – Vincent Van Gogh and Claude Monet- concentrating on Michel Eugène Chevreul's theory on harmonies and contrast of colour, whilst also exploring the themes of History and Nature. My exhibition will be held in the Raphael Room of the Victoria and Albert Museum as I would like the display to be traditional to the history of art. I think it is important to display traditional work as it allows people to gather their own interpretations and opinions on the pieces. "Great artists want to express something deeper than ordinary forms of communication- like talking or writing- can convey. They strive to suggest meanings that are beyond the reach of everyday vocabularies. So, they invent visual vocabularies for people to interpret. Each person can "read" this picture language- which doesn't come with a dictionary- differently." (Wilder, 2011, p.15)

As well as guests gathering their own interpretation, I intend to educate visitors on harmony and contrast in the medium of painting as I find harmony in art aesthetically pleasing.

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Chevreul (1854) notes the simultaneous view of the series of tones of the same scale gives undoubtedly an agreeable sensation, especially if the tones are equal.

To add to this, recognising harmony and contrast is a vital ability to have as a young artist in order to expand your skillset. Without this understanding, you cannot create cohesive and intricate pieces.

I chose the Victoria And Albert museum as personally, I believe it is the most engaging and interesting museum in the United Kingdom. The main factor of my exhibition is to make it appealing for young people/children as trips to museums can often be viewed as tedious. To tackle this, I plan on projecting visual stimuli including colours onto the floor of the exhibition to make the viewing more engaging. Furthermore, I want the exhibition to be accessible to all therefore, it will be free of charge so that school trips and students can visit without having to worry.

Additionally, I intend to move all of the Raphael cartoons out of the room to make space for my pieces, I chose this particular room as it has an interesting balcony feature inside it. I believe it would be a great idea to have the balcony overlooking a piece that is projected onto the floor. This allows the audience to experience a bird's eye view and it could alter their whole perspective of the painting. This also adds another engaging experience to this exhibition.



Fig 1

This is the piece – Almond Blossom by Vincent Van Gogh Fig-1 that I would like to project onto the floor at the dimensions of 730 cm x 924 cm. It can be viewed via the balcony either before or after the exhibition, it is up to the guest. I chose this piece as the projection and the main focus of this exhibition as it displays fewer colours than the other painting, too many colours may be overwhelming for my audience. In addition, the blue tone of this piece is very relaxing and would therefore emit the feeling of a tranquil atmosphere to visitors. Tranquillity is a vital state of mind for learning as “Scientists studying brain scans recently discovered that moments of creativity take place when the mind is at rest rather than

working on something.” James (2015). This is also important for my exhibition in general as I would like it to be a peaceful and relaxing experience.



Fig 2

In addition, as you enter the exhibition there will be a trail of sunflowers at the dimensions of 29.7 cm x 21 cm to lead you from the entrance to the exit, they are a homage to Van Gogh’s famous sunflowers. Furthermore, this is a nice addition to the exhibition as it will make it much more engaging for young children, yellow is also a positive and friendly colour which will fit nicely with my peaceful atmosphere. To add to this, the sunflowers match the theme of colour and nature yet also have a practical purpose in guiding the guests around the exhibition.



Fig 3.



Fig 4.

On the right, as you enter the exhibition, this piece- San Giorgio Maggiore at Dusk by Claude Monet – Fig 3 will be displayed. My initial thoughts on this creation were that it illustrated a building on fire however, it is a sunset, this reinforces the idea that your eyes associate red with warnings. Lamb and Bourriau (1995) articulate that in nature, colour may be a source of great beauty to the beholder, but to a plant or animal it is most often a means of survival. It has a multitude of purposes from warning, as in the poisonous fire-bellied toad or even camouflage. Children and young people learning about art can study this knowledge to help them progress in their education and become more attentive artists. To help them learn I created Fig 4- a Colour palette, it will be displayed next to the painting to help guests visualise the harmonies of the colour scheme. Personally, I find ready-made colour palettes useful in my creative work as I often second guess my colour schemes, so hopefully this will encourage guests to use a colour palette in the future too.



Fig 5.



Fig 6.

Subsequently, this piece - Wheat Field with Cypresses by Vincent Van Gogh- Fig 5 will be displayed in the right-hand corner of the exhibition at the dimension of 73.2 × 93.4 cm. Van Gogh portrays a cool toned palette of colours in this piece, this will add a nice contrast compared to the last piece. To add to this, young children will be able to identify the different tones in shades like Chevreul's theory suggests thus, testing their artist knowledge. Furthermore, this painting in particular depicts a lot of texture which is a key aspect in learning about art as well, the strokes can be seen especially in the trees and this allows you to almost sense what the texture of the tree would feel like.



Fig 7



Fig 8

The final painting - Garden at Sainte-Adresse By Claude Monet - Fig 7 will be accompanied by the coordinating colour palette similar to the additional two paintings, I chose this piece to finish the canvases as it has the most colourful palette attached to it. It contains a mixture of warm and cool tones and it will be beneficial for guests to see a combination before they leave. In addition, it displays a lovely bright garden with characters painted in and this is different from the other pieces I have included therefore, this could be favourable interest to any guests that prefer to engage with paintings that depict characters.

Moreover, just before you leave the exhibition, I aim to have a large blank wall where guests can choose their favourite colour from a variety of felt pens or paint and create a colourful square. This will end the experience with a fun activity that will stay with them forever. It also allows them to turn what they have learnt into a psychical activity. Students retain “90% of what they learn when they use what they’ve learned immediately” (D'Souza, No date)

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Additionally, there will be the hashtag #harmoniesandcolour on the wall for social media opportunities if people wish to take photographs. This will allow for free nationwide advertisement of the exhibition which would bring in a wide audience.

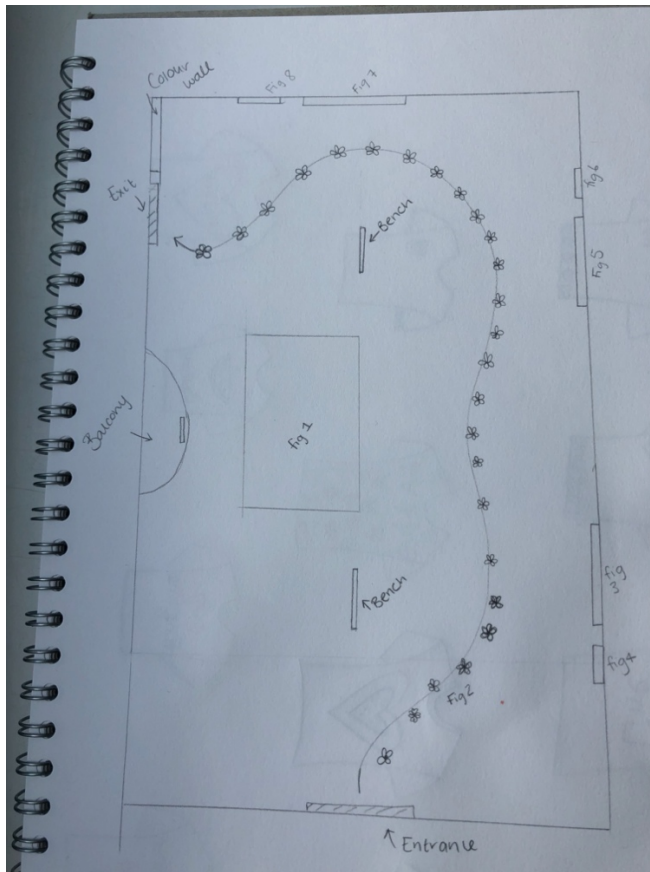


Fig 9

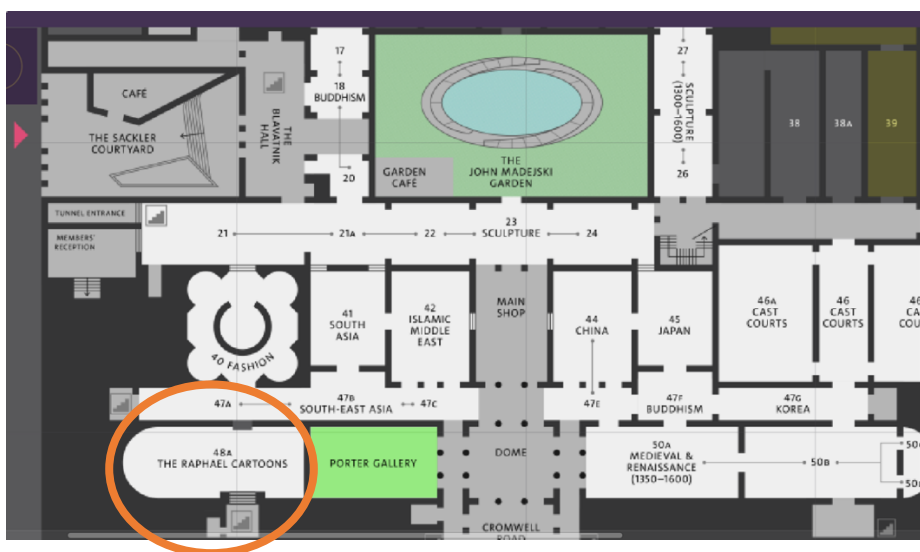


Fig 10

As displayed in Fig 9 my exhibition will be easily accessible as it is an open and large area.

This allows for social distancing during COVID, plus space for guests to feel safe and comfortable. Furthermore, my exhibition is held on the ground floor; Fig 10 and the balcony can be accessed by lift therefore, will be wheelchair friendly. The flow of the display is influenced by the sunflowers on the floor and allows for smooth viewing of the exhibition.

Overall, I think my exhibition creates a calm, engaging and educational experience for everyone to enjoy. It is unique and will be something people will not forget about after they visit. It can accommodate large groups for times without COVID and it can also accommodate for smaller groups and everything will still feel well placed. It is an adaptable area of space for all amounts and diversities of guests.

Figures

Fig one: Van Gogh, V (1890) *Almond Blossom* [Oil on canvas]. Available at <https://www.vangoghmuseum.nl/en/collection/s0176V1962> (accessed 20 March 2021).

Fig two: *Cartoon Sunflower Pictures*. Available at <http://clipart-library.com/clipart/8czKgx45i.htm> (Accessed 4 April 2021)

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Fig three: Monet, C (1908) *San Giorgio Maggiore at Dusk* [Oil on canvas]. Available at <https://www.claude-monet.com/san-giorgio-maggiore-at-dusk.jsp> (Accessed 20 March 2021)

Fig Four: Griffiths, A (2021) *Colour Palette* [digital Print].

Fig five: Van Gogh, V (1889) *Wheat Field with Cypresses* [Oil on canvas]. Available at <https://www.metmuseum.org/art/collection/search/436535> (Accessed 20 March 2021)

Fig six: Griffiths, A (2021) *Colour Palette* [digital print].

Fig seven: Monet, C (1867) *Garden at Sainte-Adresse* [Oil on canvas]. Available at <https://www.metmuseum.org/art/collection/search/437133> (Accessed 20 march 2021)

Fig eight: Griffiths, A (2021) *Colour Palette* [digital print].

Fig nine: Griffiths, A (2021) *Exhibition Map* [Drawing]

Fig ten: Victoria And Albert Museum, London (2021) *Map* [digital]. Available at <https://www.vam.ac.uk/features/digitalmap> (accessed 20 March 2021)

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