

Ways of Perceiving

Essay: Imagined Exhibition

NECROSIS

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Welcome to my exhibition showcasing artworks that highlight the theme of abandonment.

This exhibit delves into the unique perspectives artists bring to the concept of being 'abandoned'. Abandonment refers to something that has been deserted, such as a building whose structure deteriorates over time, becoming desolate. This notion parallels human experiences; those physically abandoned, like the homeless, who may face similar decay, like mental abandonment; often stemming from trauma, leading to anxiety, depression or even worse.

Through this collection, I aim to illustrate various interpretations of abandonment and evoke the feelings associated with it. I want to foster appreciation for our surroundings and how they impact our psyche. Often, abandoned spaces go unnoticed, much like the individuals struggling with mental health. This exhibition seeks to highlight the beauty in decay and encourage a deeper understanding of both physical and emotional abandonment, while gathering information from previous psychoanalysis data. Without a doubt, philosopher Sigmund Freud made several theories deducing his own theoretical ideas on the matter. For example, within his Interpretation Of Dreams theory Freud explored the concept of abandonment in the context of attachment and relationships. Freud believed that abandonment could stem from early childhood experiences, particularly in relation to parental figures. Freud suggested that when a child experiences separation loss, it can lead to deep-seated anxieties and can affect their future relationships. Freud emphasised the importance of these early experiences in shaping an individual's psyche and emotional response.

The curation of the exhibition is crucial in terms of how the theme of abandonment is presented to others. In this case, because my intent is to make people question and theorise I will organise the artworks in an orderly fashion. For instance, I will start the exhibition with an artwork relating to a body of a building that has been abandoned, then I will follow it up with an emotional artwork of an individual who has been abandoned. The contrast between something that is alive and something that is merely a piece of material will hopefully make people wonder about the two sides of the word abandoned. This exhibition will feature works of Walead Beshty (1977), Tracey Emin (1963) Robert Kusmirowski (1973) Zoe Leonard (1961) and Teresa Margolles (1963). Offering a diverse range of art works showcasing the various forms of abandonment.

Walead Beshty is an American artist based in LA who has gained notoriety on his photography skills capturing materials/mediums as they work or fail. He's best known for his large scale photograms and his abandoned shopping mall series. Located in the top right corner of the first section in the gallery, Beshtys Fedex sculptures are a series of Fedex boxes displayed with shattered glass. Since 2005 Beshty had shipped out Fedex boxes containing shatterproof glass to several locations, then after they had arrived Beshty decided on their appearance by how badly damaged they were during travel. This showcases how enabling someone else to take care of something without their knowledge can show how fragile certain situations can be, as people often underestimate this fragility. Just as objects, humans are fragile too; they can be affected by the actions and decisions of others, often without realising it. This is one out of two installations taking place within the gallery. I chose this artist to showcase everything that abandonment represents, for example, even inanimate objects that many don't have a thought about, because unless they have important significance to them that's what people will only care about.



Date: 2009
medium : Cardboard and shatterproof glass
Dimensions: Roughly, 18 x 18 x 24" (46 cm x 46 cm x 61 cm)

Another piece of work I have included is Tracey Emin's photography piece titled 'The Last Thing I Said to You was Don't leave Me Here'. The series is made up of two photographs taken of Emin in her beach hut. She depicts her work being reminiscent of a vulnerable, punished child (*Looking To Sea*, 2022, p. 193). The images evoke empathy and compassion, when viewers witness someone in a vulnerable state, it can resonate with their own experiences or feelings, creating a deeper emotional bond. The contrast of Emin's body with the warm tones, compared to the urban background showcases the aesthetic appeal; enhancing the emotional weight of the vulnerability. I'm using Emin as part of my exhibition to simply thought provoke, this is because she portrays human struggles perfectly. Because by juxtaposing the physical image of an abandoned building with the emotional experience of feeling abandoned, this creates a powerful connection. Both represent a sense of loss and impact of neglect, whether in a tangible form or an emotional one. Which in my opinion, Emin portrays perfectly here. In relation to historical studies based on adult attachment, (Bowlby, 1969) theorised that attachment has been conjectured to have implications to adult relationships and social lives. As well as Freud theory on abandonment stated within the introduction.



Dimensions: each image: 35 ¼ x 48 5/8in. (89.5 x 123.5cm.)

Date: 2000

Medium: Photography

Zoe Leonard is a New York based artist who uses the variation of photography, installation and sculpture in her mode of work. Her works often display topics such as representation and display. More importantly her work depicts loss and displacement in relation to this exhibition. Leonard's work emphasises conveying a deeper message rather than just showcasing what the image depicts. She invites viewers to engage more thoughtfully, prompting them to reflect. In her photographic installation *Analogue* (1998) provides a 415 photograph series of the disheveled parts of urban life. Furthermore, the ghostly atmosphere of the images could also invoke the feelings of sadness or nostalgia, especially if a viewer is local and recognises a company within an image. These images are displayed on the left hand side wall as you walk into the gallery, opposite Emin's work. I chose Leonard as I love how raw her images are, which go perfectly with the abandoned theme. I like things to look raw, it adds to the nature of something that is real.



Medium: chromogenic prints and gelatin silver prints



"The genius of fake", an ingenious imitator, and a counterfeiter and manipulator of reality" (Culture.pl, 2024, para 1) Robert Kuśmirowski is a Polish sculpture, performance, photography and installation artist that bases his work on reconstruction, especially on vintage objects, documentation and photographs. Kuśmirowski states that the topics of nostalgia, memory and history all inspire him to bring these objects back to life. In my

exhibition, I have decided to include Kuśmirowski's installation '*Träumgutstrasse*'. What makes Kuśmirowski's work so intriguing is that he replicates the space as accurately as possible. The piece is named after a made up street and combination of words: Traugutt, Trauma, träum gut meaning sweet dreams and the word strasse meaning street. I've chosen this artist as I believe that Robert captures the beauty of relics and the desolate perfectly. Because *Träumgutstrasse* represents a loss of life and the silence, which is what I want this exhibition to be about. This will be the main installation in my exhibition as it's the biggest piece. This will take place at the back of the gallery on its own. The life size installation allows visitors to walk around freely within the space, this gives a surrealist approach to a whole new level. Inviting someone into a space crafted to evoke memories and nostalgia can create a powerful sense of immersion, making them feel as though they've stepped back in time to truly experience that era.



(Dimensions fitted to suit the room)

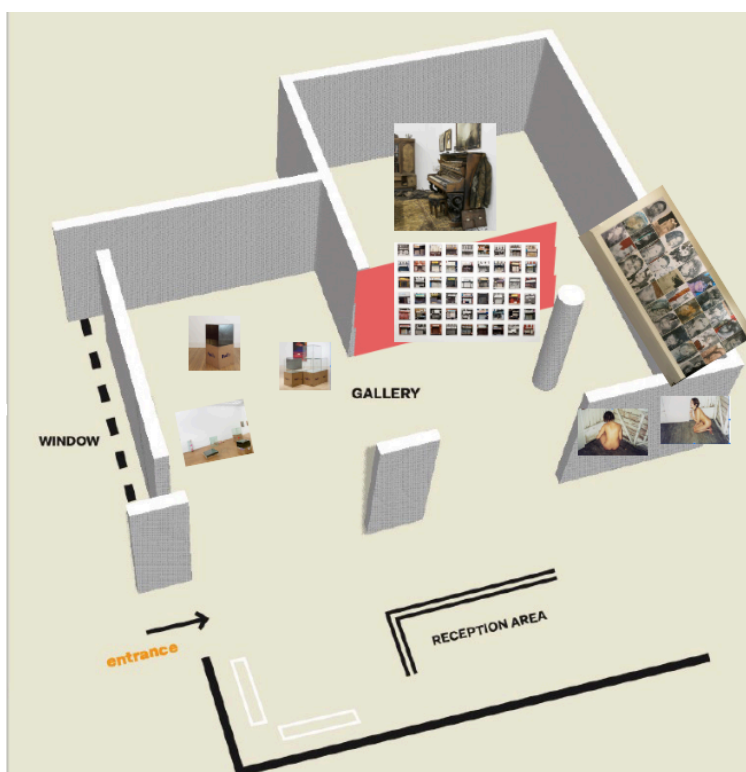
On the far right wall of the gallery Mexican artist Teresa Margolles. Featuring her display *Pesquisas* (Inquiries), 2016. The collage features faces of women and girls that went missing from the 90s, to present day in Mexico. 2017 *En el aire*, "Interview with John Zeppetelli." Teresa explains her intentions with creating *Pesquisas*, mentioning that the victims are feared to have been abducted, sexually abused, and discarded. Along with the photographs, Margolles accompanies the piece with recordings of the sites where their murders are said to have taken place. I've chosen to include this as I wanted to emphasise

how society often feels a mix of emotions when dealing with abandoned missing person cases. The destroyed photographs emphasise this. Because Margolles focuses on the social aspects of life and conflict. Often incorporating violence, political opinions and exclusions. I'm intrigued by the shock value of her work. I put it on the bigger side of the wall space, to emphasise the importance of this work and to get people's attention.



Dimensions: each image: 100 x 70 cm (39.4 x 27.6 in.)
Date: 2016
Medium: collage

This exhibition offers a unique opportunity to explore the diverse styles and subjects of these five magnificent artists, and to gain enough insight into the various ways individuals make their own interpretation about the same themes. I hope I convey the sense of frailment and vulnerability that I experience during 'Necrosis'.



Lighting: Dramatic additions, such as shadow and low light in certain areas (Tracey Emin's and Teresa Margolles area) To intrigue, contrast and provoke.

Placement: Thematically, emotional vs physical. One after another .

Dimensions: All pieces have their own unique dimensions to fit the gallery and the different narratives.

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