

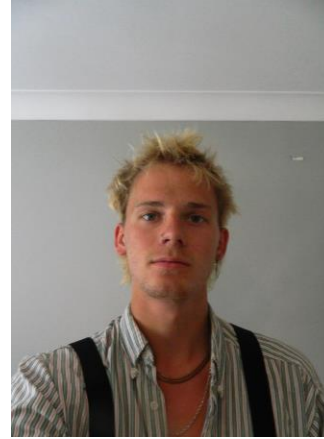


Exhibition  
Design Proposition

Samuel. S. Kent

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**L6 BA Hons 3D Design and Craft**



Let your mind wonder and your feet wander.

Mute the chaos around you

There's no answer here, just something waiting to be looked at and tantalised with.

Humans are obsessed with The Grid, we cast it over mountains, jungles and oceans imposing rigidity upon a beautiful and curvaceous world.

The Grid offers a stable fact, something palatable.

But I fear it causes us to overlook the pure and wonderful reality that lies beneath .

I aspire to challenge this Grid

For 'images sway our emotions more deeply than conceptions'

I don't care what you think, I care THAT you think.

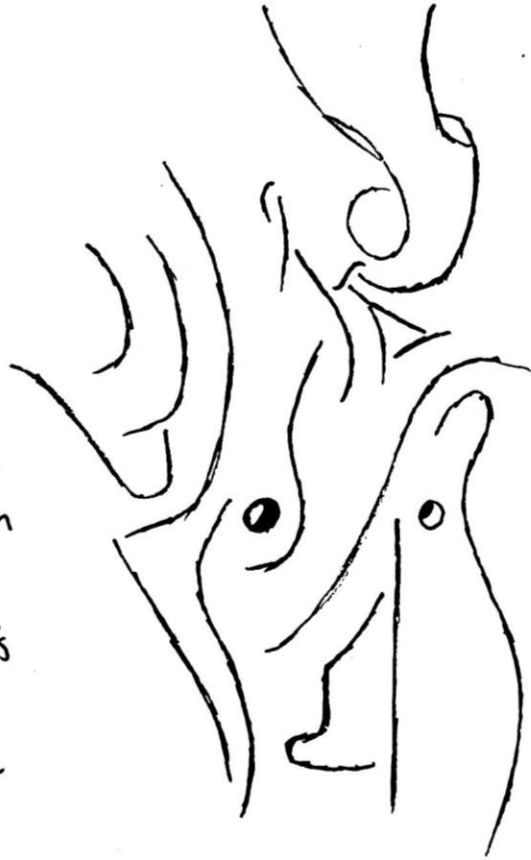
Dissertation Title: Zen and its ability to effect how people approach the act of Making and understanding Art.

# Influencing an experience

I want to create an installation that naturally subliminally causes people to:

The reason I would like people to just lay their eyes upon a sculpture before reading any kind of descriptive writing: is because I want people to think their own thoughts, make whatever judgements they wish before their critical mind is affected by my input

- 1- Pause maybe sit and just look at the objects in front of them.
- 2- To wander around and explore the space, see the work from many perspectives
- 3- Lastly to read my Book (parts of it) and discover a deeper insight into the philosophies I put forward.

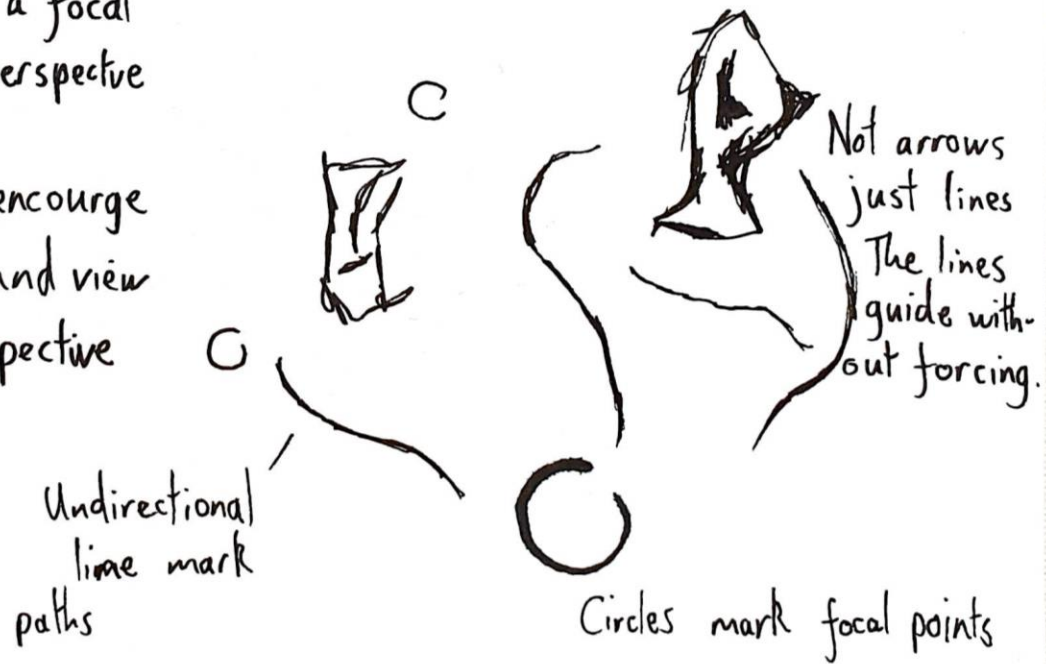


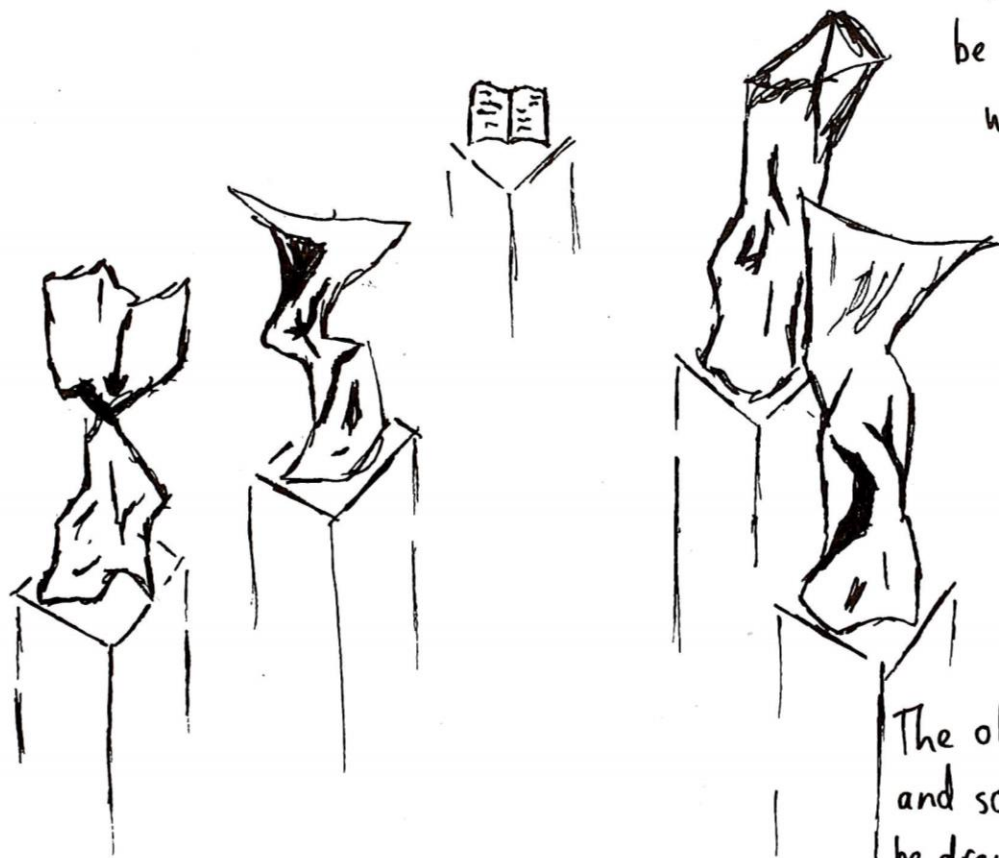
- Each piece / sculpture may have some writing naturally affiliated with it. For example 'The grid' has writing about humans mapping landscape.

There are a few possible ways to guide the way people interact with my work.

- A small stool gives a position to pause at (stool/floor marker) a focal point. But it is an isolated perspective
- Again floor markers could encourage people to explore the space and view the work from different perspective

· In social situations eye contact creates a strong sense of involvement and connection.

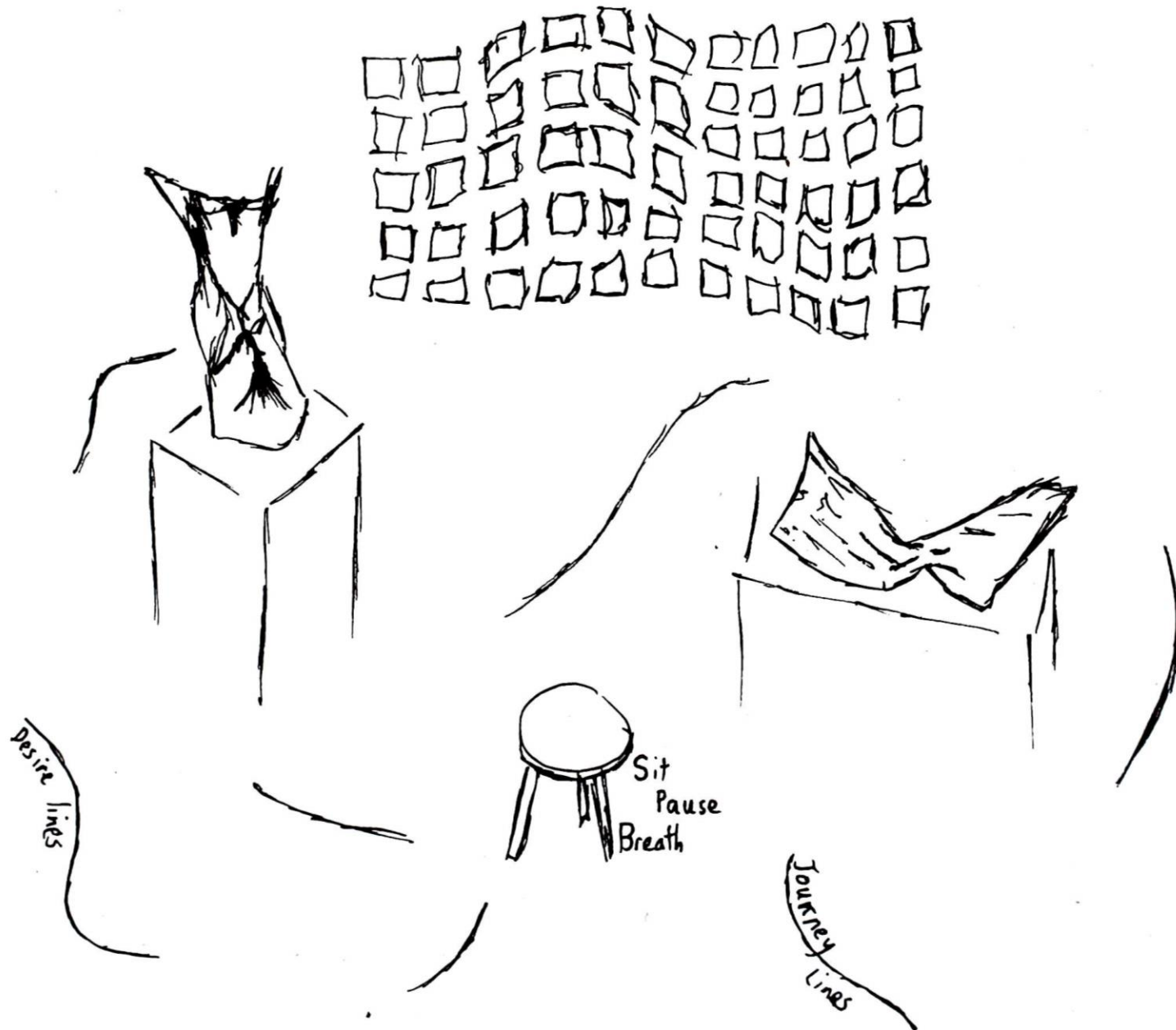




The book should be subtly placed where it would be stumbled upon or discovered as opposed to presented to someone.



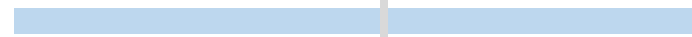
The objects are the focal point and so I want people to be drawn to them and take their time to calmly rest their gaze on the physical piece.



Desire lines

Sit  
Pause  
Breath

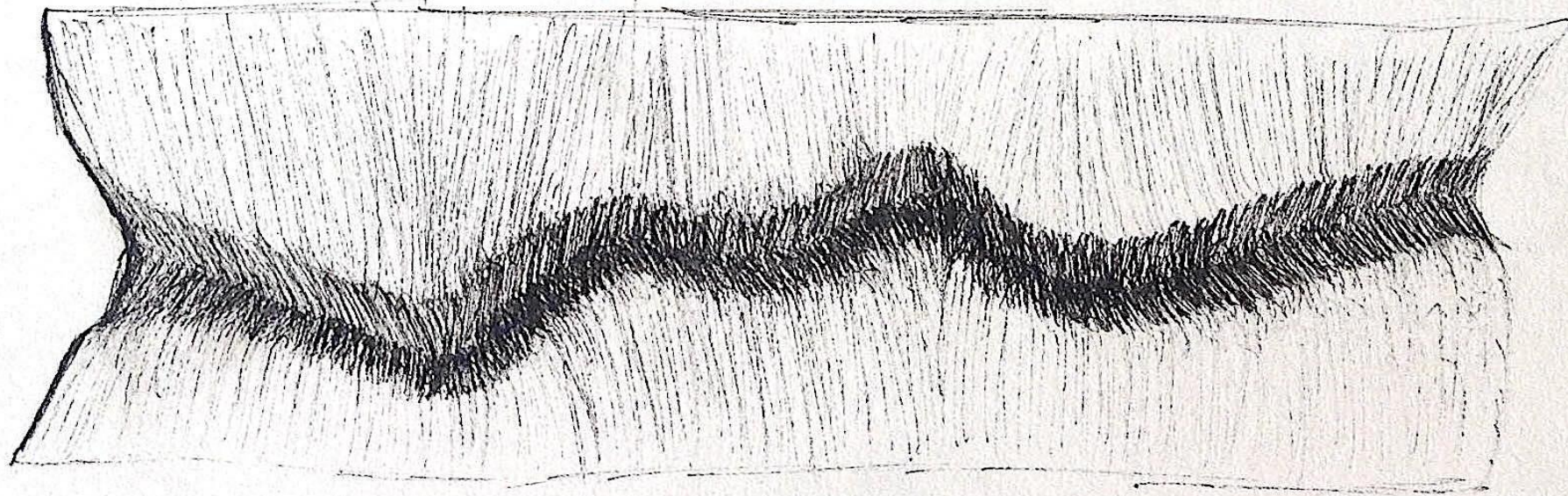
Journey lines



## Objects to be displayed

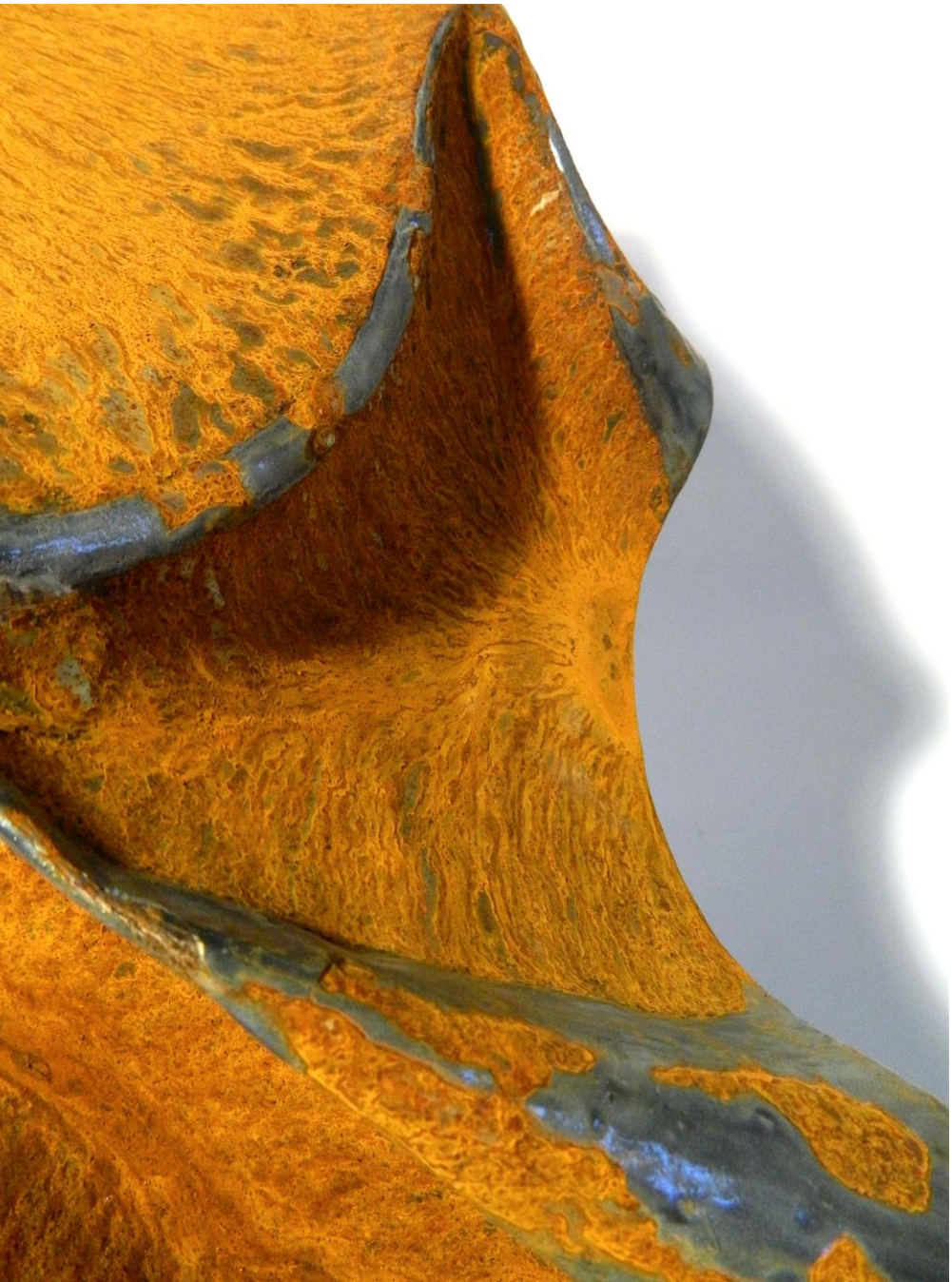
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Dependent on space these are sculptures I would want to display without overcrowding



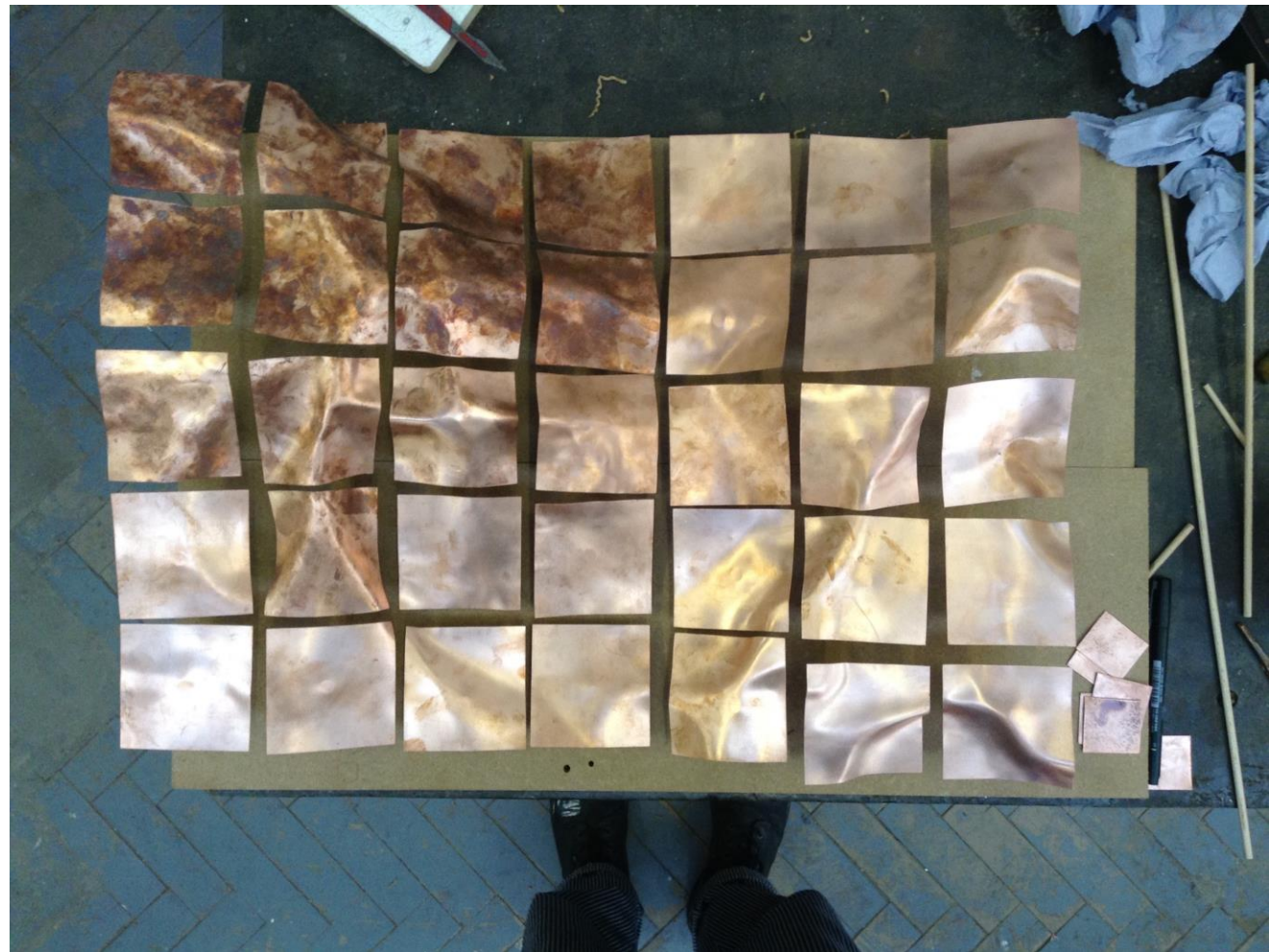
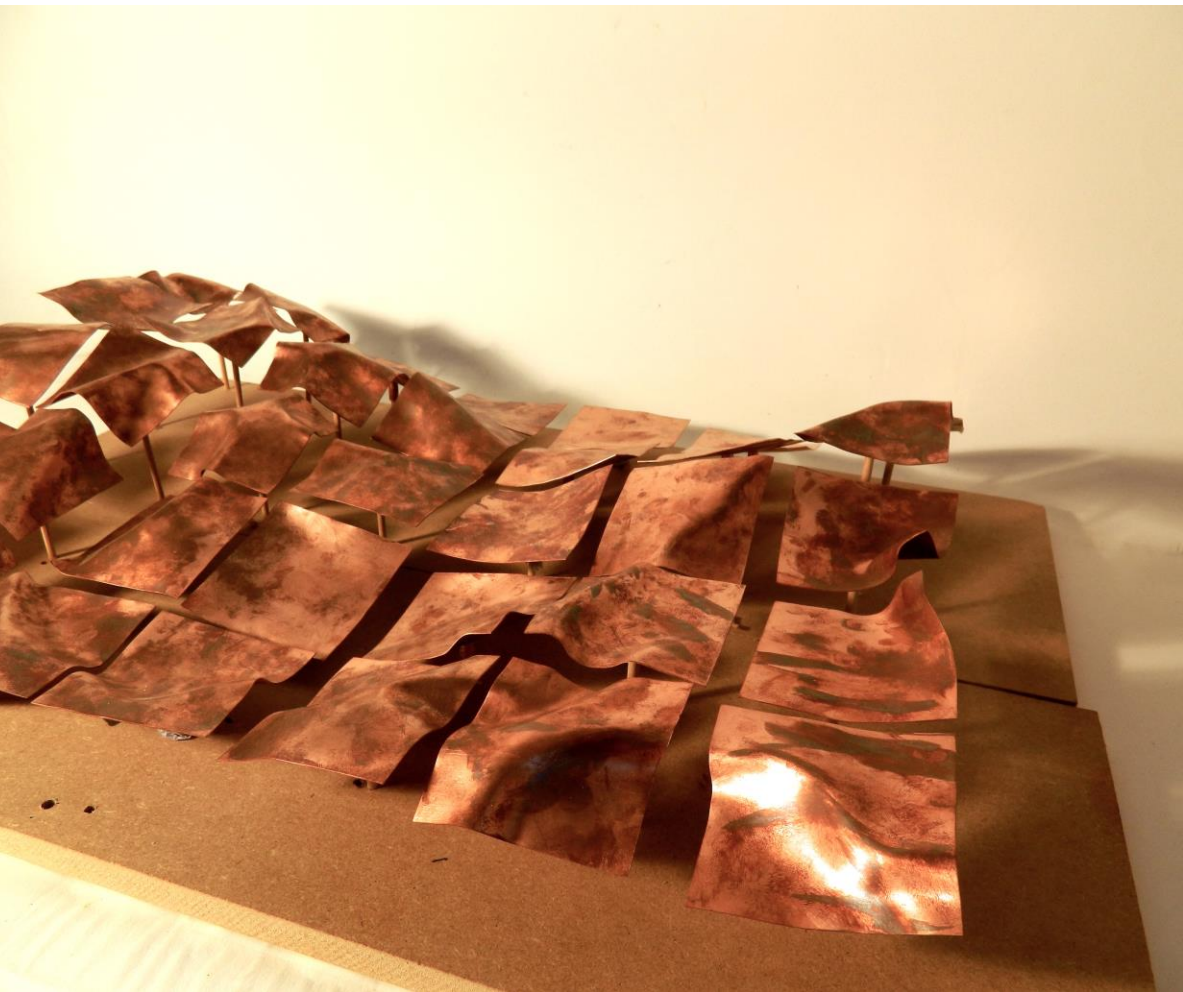










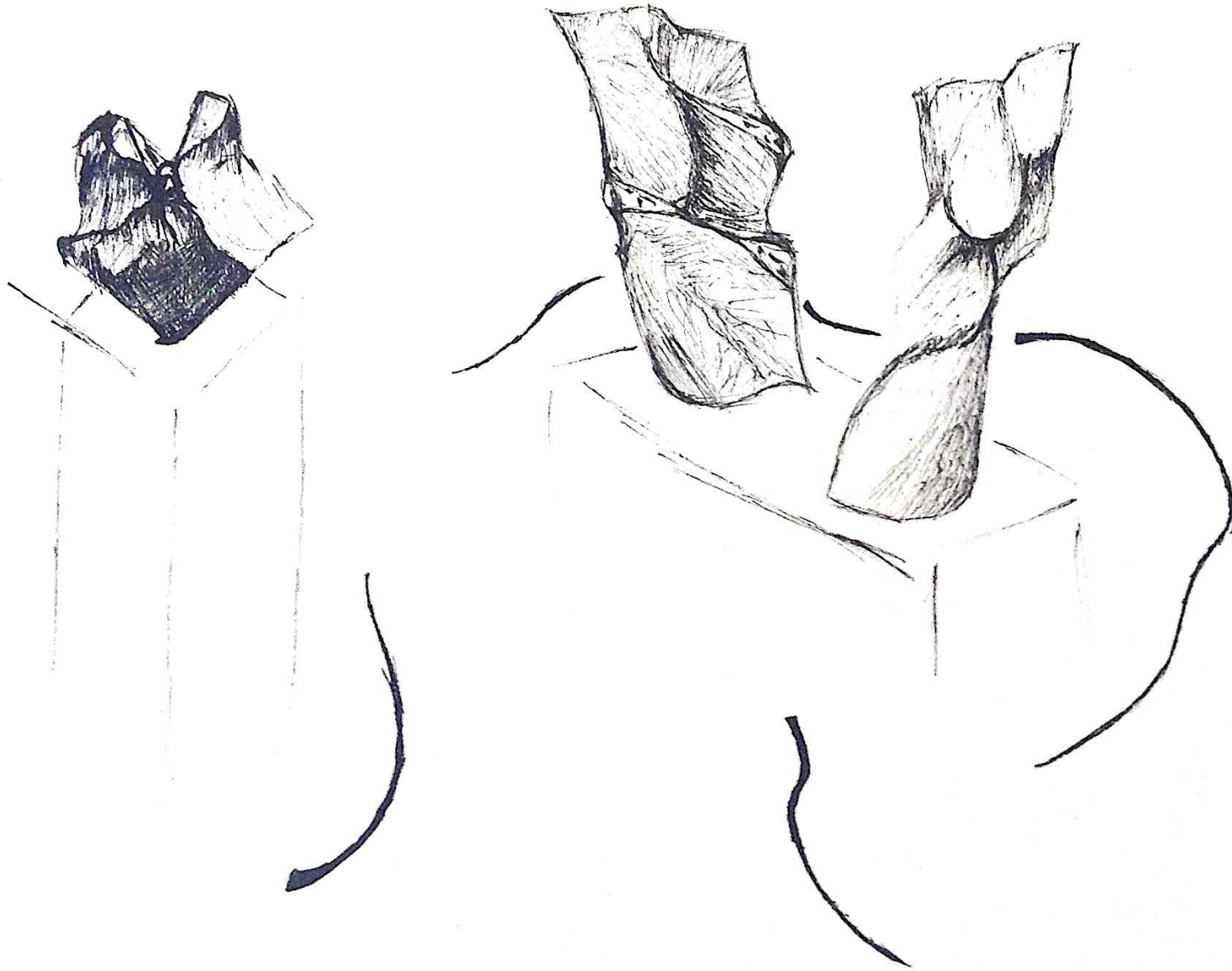


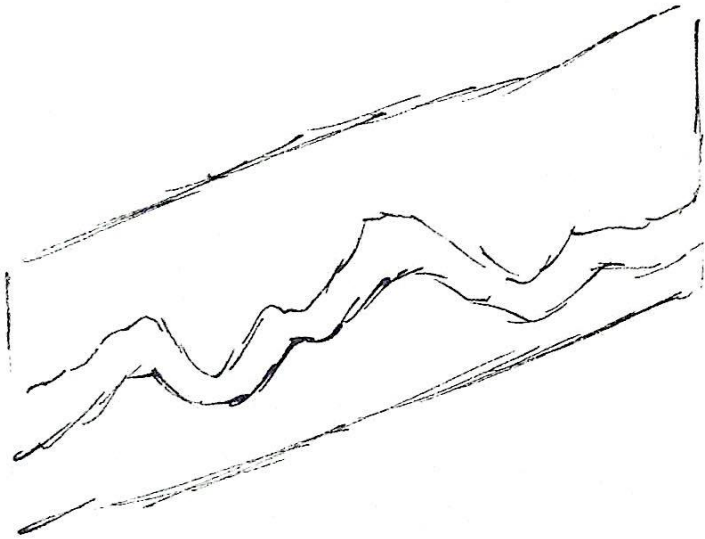
I have decided to paint  
'desire lines' on the  
floor around my work.

Desire lines are usually  
found in city parks or in  
nature, tracks made from  
people walking a more  
direct or preferred route  
instead of following  
manmade foot paths.

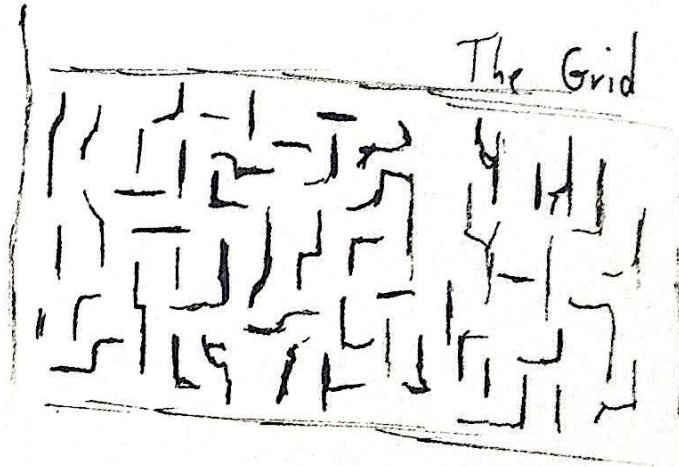
Although drawing my own  
desire lines seems counter  
intuitive to the meaning  
of the phrase, I aim to  
mark out lines in the most  
natural route possible  
while also subtly guiding  
how I want people to  
interact with the space.

I don't expect anyone to  
follow these lines  
religiously, but it  
will invite people to  
explore the space and the  
sculptures from new  
perspectives.





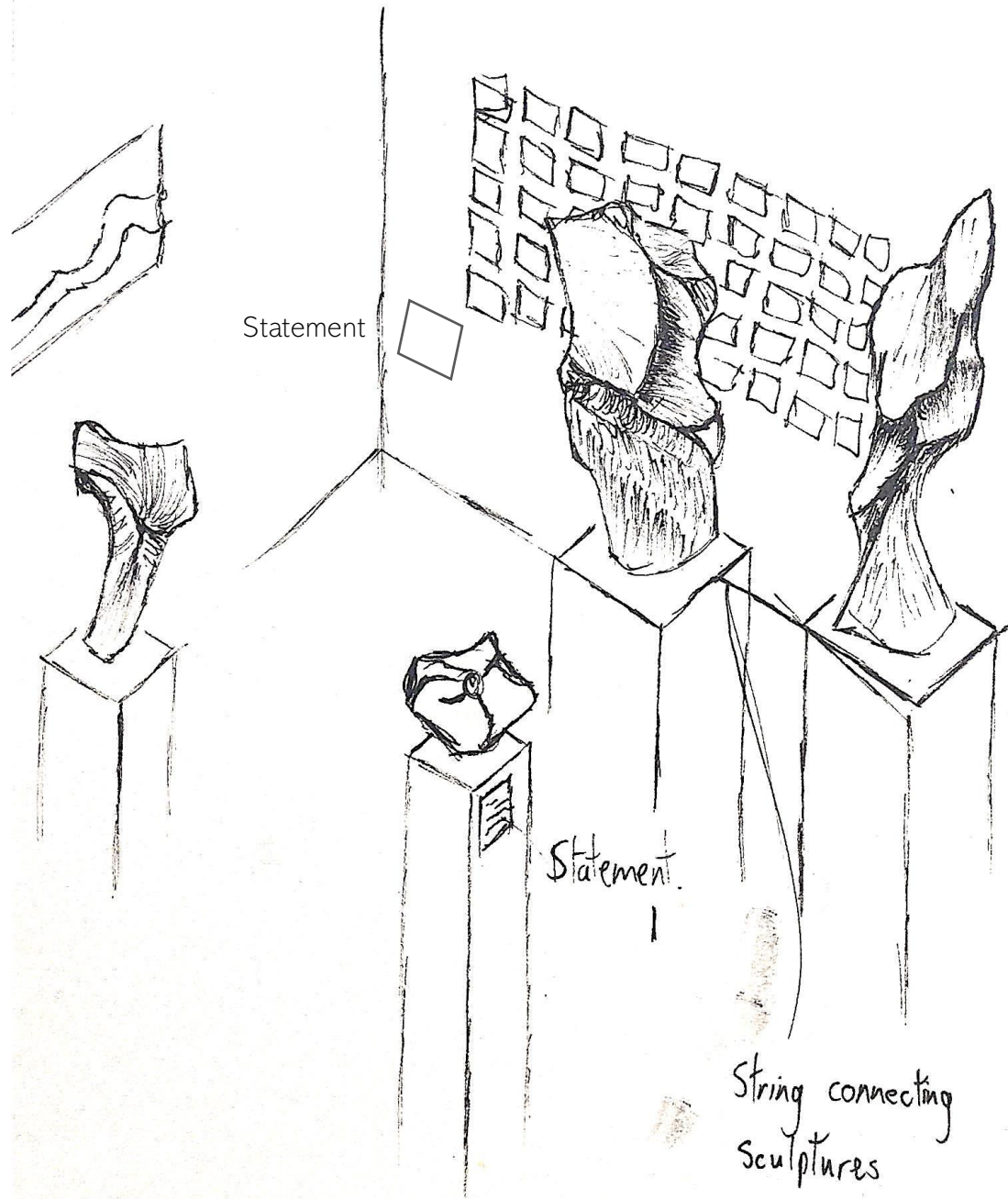
I will place my book 'On Things' at thigh high in the corner of my degree show space. I want to make people weave past my sculptures before they can get to any reading material.



In my final exhibiton I will have two wall pieces; The grid and an untitled rusted piece.

I without these pieces everything would on plinths, this adds diversity.

This is in the hope that people take their time and think theyre own thoughts before being infulenced by my writng. I may even place my statement in the corner to the left of The Grid



## Artists' Statement

I would either have my statement on a tall plinth with a small piece on top. The plinth would be centered in my designated space, creating a focal point.

Or

I would place it in the corner near my book 'On Things. This would make the objects the first point of contact and not the words. I want my words to be secondary and therefore I would like my statement to be pushed to the back so you must search to read it.



## Artists' Statements drafts

I believe the most beautiful and incredible things in life must be experienced, not defined. Definition only restricts what that 'thing' can be. To truly understand a sunset or a song or novel you must experience that 'thing' first-hand, it cannot be described symbolically or metaphorically it must be felt.

I take a piece of rigid sheet metal, something that can be defined numerically and linguistically. I then search for freedom, creating a form of romanticized fluidity. Dragging the definable into the undefinable. Taking something finite and contorting it until it cannot be reduced by language. I fight to break free from the rigidity of the grid.

'The power of thought enables us to construct symbols of things apart from the things themselves. This includes the ability to make a symbol, an idea of ourselves apart from ourselves. Because the symbol is so much more stable than the fact, we learn to identify ourselves with our idea of ourselves.'

159 Words

I aim to create something wonderfully human without need for definition and categorisation. I aim for myself while making and others while viewing to simply experience 'time outside of time'. Removing the worry of translating thoughts into words, letting present experience consume you. There is no goal, no achievement, just allow anything to occupy and consume your mind. I've contemplated what it is that we learn from, what it is that makes us human.

I believe emotionally stimulating and consuming experiences teach us. It teaches us about love, about loss and all the wonderfully beautiful things that make us human. Our lives take place in the present, we have memories of the past and aspirations for the future. But this moment right now is the only thing you can experience, the only thing you can alter, so be present and realise the gift of autonomy, the freedom to think, feel and do whatever you please.

Just keep it moral.

159 Words

Take a rigid sheet of metal, something finite and quantifiable. Then search for freedom, forms of romanticized fluidity. Dragging the definable into the undefinable. Take something known and contort it can no longer be reduced by language.

I fight to break free from the rigidity of the grid.

Humans are obsessed with this grid; it defines the reality of the natural world. We cast The Grid over mountains, jungles and oceans imposing rigidity upon a curvaceous and beautiful world. This rigidity offers a palatable world. But through these confining systems of communication, I fear we begin to forget the pure and beautiful reality that lies beneath.

It's as if we have gone out for dinner and eaten the menu instead of the meal.

The grid is necessary but be aware of its ability to distort and blur your perception of reality.

Eat the meal, not the words that describe it!

Let the chaos dissolve and let your mind  
wonder

There's no answer here, just something  
waiting to be looked at and  
tantalised with.

I don't care what you think, I care THAT  
you think.

# Final Statement

Let your mind wonder and your feet wander.

Mute the chaos around you

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