

CURATORIAL RATIONALE

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The relationship between the art, artist, artwork and space has always intrigued me. Experiencing exhibitions first hand, such as the work of Andy Warhol at the Hamburger Bahnhof, has given me a chance to gain a greater understanding of the dynamics and scale of space that come into play when curating work and how this impacts the viewers perception of the art pieces.

Specifically I want the audience to raise their awareness of the changing theories and dialogues around the notion of how art is valued. One could argue that the Pop Art movement started this discussion in the 1960's American culture, which is still a dialogue to explore, as in my body of work, today. With the onset of the industrial revolution, the mass production of art was rife and caused controversy in the fine art worlds of western societies. How could new technologies honour and value fine Art when it was mass produced quickly and efficiently, such as graphic design, digital art and screen printing, compared to the hours of a painter labouring over one canvas?

My body of work is a collection of metaphors through screen printing, photography, acrylic painting, water colours and tattooing. These works hang thematically together commenting upon consumerism and what an audience values as an art piece. Mass production of an image or object is something I have focused on throughout my collection. I want the viewer to fluctuate between being exposed to an individual piece, such as *wrapped* and then having their visual senses flooded with duplicated imagery, such as *sushi* 寿司.

I have chosen my exhibition to be in a large rectangular, high ceilinged white room, so that there are limited distractions between the art and their intentions. The order of my art pieces has not been a priority for me to plan in detail, however during the curation of my exhibition I have come to value the aesthetics. For example, *sushi* 寿司 one of my most time consuming and valued works being first in the exhibition. *book* which through its colour and placement in the room makes the atmosphere more alive. What is really important is how I intend the viewer to end up looking at the last piece being *the edition*. The order of the book follows the order of the exhibition when viewed from left to right. I have placed the similar styles and mediums of works apart from each other, however work with a similar intention hangs near to each other, such as the *self portrait* and the *book* both going through a process of transformation.

Throughout My exhibition, I've concentrated on media that relates to my theme. One of the most commonly considered media in mass produced art work is screen printing. Next to the repetitive technique of screen printing I chose to juxtapose it with the technique of tattooing. To me tattoo design is so unique, each one with the ability to be so individual. My own design work to use as vehicles for my messages has been again influenced by popular culture and popular objects, such as ducks, sushi, books and normal goldfish.

Now reflecting on my whole IB Visual arts journey, I have learned many things that I wouldn't have outside of this course. Filling the medium columns in the visual arts guide has forced me to try things that are out of my comfort zone, Such as oil painting and abstract sculpturing. I appreciate my journey and I am happy that I was able to fill my exhibition with art pieces that I am satisfied with.

1 寿司 *sushi* (2016)

screen print on paper, self made
A/P & series of 12
44 x 64 cm

Sushi as food is not just very visually pleasing, but is also widely recognised. By ordering tuna sushi you always know what you will get. But in reality, every piece of sushi is its unique product even though we see it as a mass-produced food item. These 12-tinted silkscreen prints should remind you of a menu or a poster you would see before ordering this unique food.

2 *wrapped* (2017)

photo print on paper, printing outsourced
84 x 118 cm

This photograph of a naked male wrapped in cling film implies how humans are perceived as products in today's society. This photo assimilates a packed product ready for shipment. Even though the photos were primarily taken for their aesthetic value, there is an implied message of humans being treated similarly to mass goods by the societies we live in.

3 self portrait (2017)

CMYK screen print on paper, self made print based on photography by Fricka Lindemann
A/P
21 x 30 cm

This polaroid taken of me was printed with the CMYK screen printing technique. *Self Portrait* is a unique instant polaroid and through post editing and mass printing techniques, it has evolved into a new art piece. Marking over the other portrait in the frame accentuated the idea of self portraiture.

5 fresh meat (2017)

tattoo on leg of pig, self made using found object
25 x 33 x 6 cm

Products nowadays are so standardised and labeled that you will almost never find anything without a label, symbol or any other markings on it. Something natural and individual like a fresh piece of meat does not have a label directly on it. With this art piece I want to show that even a piece of meat will be sooner or later unavoidably be labelled and processed.

7 rubber ducks (2016)

screen print on paper, self made
A/P & 30m roll
30 x 21 cm & 3000 x 50 cm

This artwork has the mission to engage the viewer and question what value they place on how the art is presented to them. By taking the same paper, the same ink and the same silk screen the art pieces are actually made of the exact same components. As the viewer do you value more the framed and signed print, or the wallpaper-like print?

9 the edition (2017)

print on paper, self made
book series of 25
15 x 10 cm

I produced this booklet so that every member of the audience can leave the space with a mass-produced piece of artwork. Any viewer can take one of the booklets, for free, in which the last page is also an original screen print, and also accounts as the last art piece in the exhibition. The screen print of a goldfish holds value to a certain few.

4 book (2016)

water colours on book, self made using found object
203 pages
200 x 250 cm

The *book* is an art piece of transformation. As a dyslexic, and a person who is not very interested in reading, my perception of books is different. A book is seen as a piece of art in the literary sense, but I also want to show that it can be something unique and visually pleasing. Hanging it up in the right order allows the original purpose of the book to come across in conjunction with my own artistic expression.

6 UNKEYBOARDINATED (2016)

screen print on paper, self made
A/P & series of 3
44 x 32 cm

UNKEYBOARDINATED – ironically is someone who repeatedly misspells a word. I myself am dyslexic, and struggle with this problem, for me text can really look like spots and blots on paper. The messiness of the blots represent the uniqueness of this struggle, how it can occur, and how it varies greatly depending on the person. The repeated prints represented the amount of people who struggle with spelling.

8 colour panorama (2015)

acrylics on paper, self made
series of 4
100 x 70 cm

This color panorama started off as a tonal color practice using tints and shades. After having completed some exercises, I decided to repeat this on a larger scale with more colors. This process became so exact and mechanical, it reminded me of the mass production of objects. Therefore, *colour panorama* explores the relationship between the mechanical and the unique.