

Absurd Theatrics (SAW)

Nicholas Ong

Praveen x Rui Hong



OUTLINE

CONCEPT

INTERSECTION OF SPACES

LIGHT/COLOUR

MEDIUM

JUXTAPOSITION

SIGNIFICANCE OF LAYOUT

EXPERIENTIAL JOURNEY(?)

CONCEPT

Nicholas Ong - Fascination of senses and visual stimulation. Chooses to shift away from traditional mediums, exploring new mix-media mediums instead.

Contemporary abstraction as a forte - driven by his interest in filmic language and shifting moods and textures of cinematic tableaux.

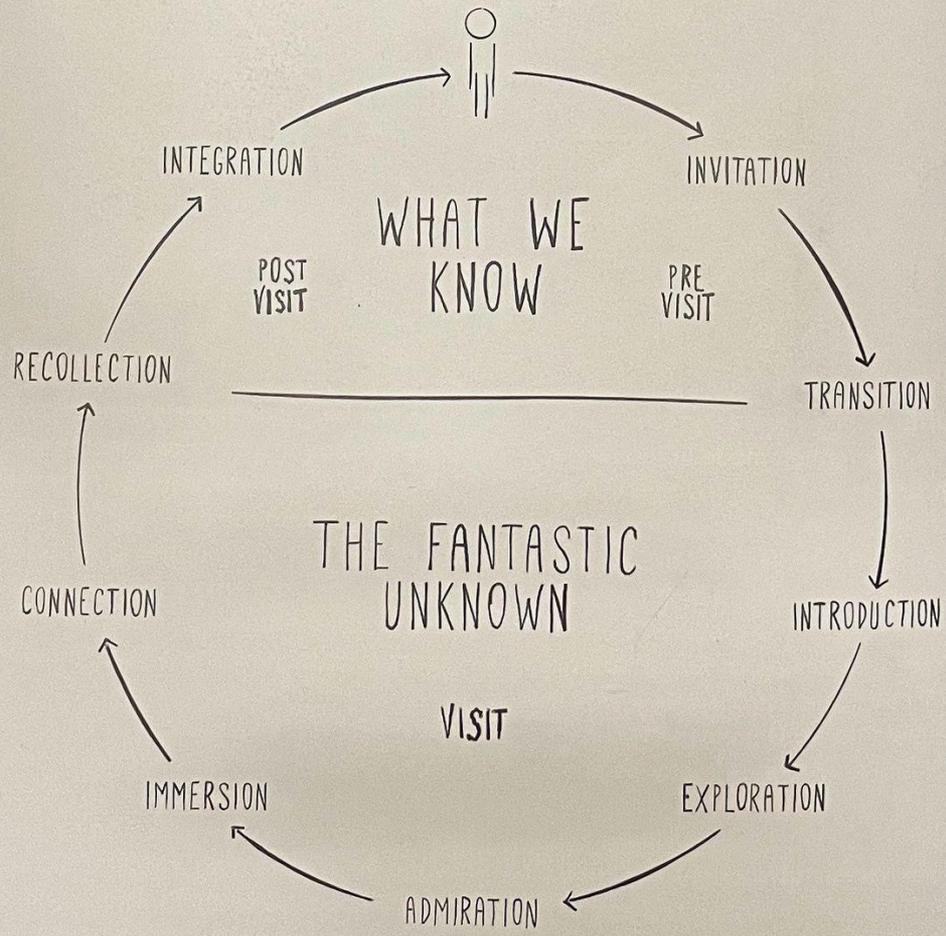
Grounded in the exploration of relationship between two and three dimensional, wide and varied range of perceptions and sensations engendered by his experiments between both surface and space.

'Absurd' & 'Theatrics'

Using the Relationship between 2D and 3D Space(s) to inspect Personal Perception and Sensibilities. Process/Medium — 'Formal Experimentations of Paint and Light'

Intersection of Spaces — Physical, Psychological etc. Considering Space in all aspects within the entire exhibition. Collective of Discrete Pieces within one Space.

Non Representational, Fully open to Viewer's Interpretation, focus on exploring/establishing a psychological/emotional relationship rather than linear approach in conveying Artist's Intention



Gillman Barracks



Physical Space	Psychological Space
Segregation, Demarcation	Transcending
Exclusion	Inclusive, Connective
Isolation	Perceptive
Permanence	Malleable, Transient

When we approach spatial works, are we discussing physical, psychological, perceptual space?

Physical space is shaped by the 'inhabitants' — therefore he who inhabits augments the space.

We have to be aware of the 'cultural' context of the space. Taking into account its history and architectural bodies affecting space. (COVID-19 restrictions on number of People)

SPACE — Gallery Space

Space is Divided by a Central Wall into two different 'exploration areas'. Space is open and viewers are free to begin their 'journey' from either side or any point.



SPACE — Space between Works

Collective of Similar Sized Discrete Pieces/Paintings that are arranged equidistant from each other along the parameter of the Gallery Walls — exception for Central Piece.



SPACE — Space on Plane of Works

Intersection of 3D Neon Tube Lights and Paint on Canvas. Wires from Lights are also Visible and Intersect within Plane of the Canvas. Position of Tubes relative.



LIGHT/COLOUR

Cyberpunk-ish colour schemes - using neon colours that are conventionally associated with popular culture representations of dystopian/utopian landscapes.



LIGHT/COLOUR

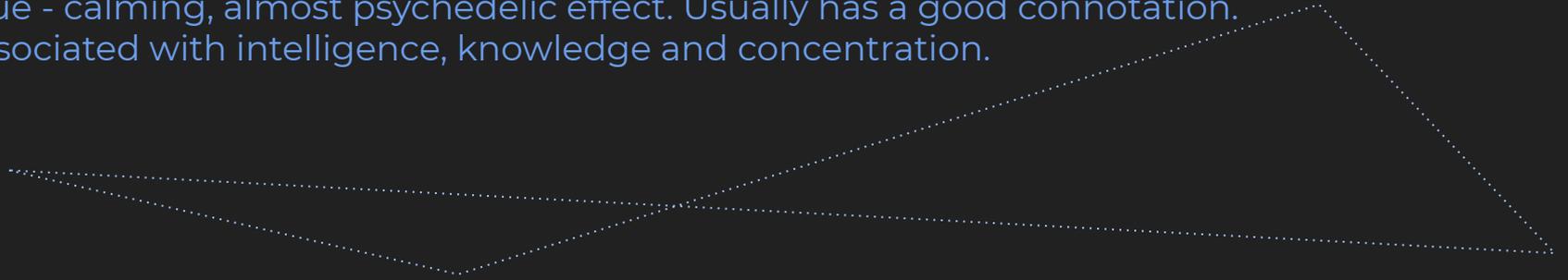
Warm blue ambient lighting illuminating the exhibition space.
Rotation of red and blue lights for his works.



LIGHT/COLOUR

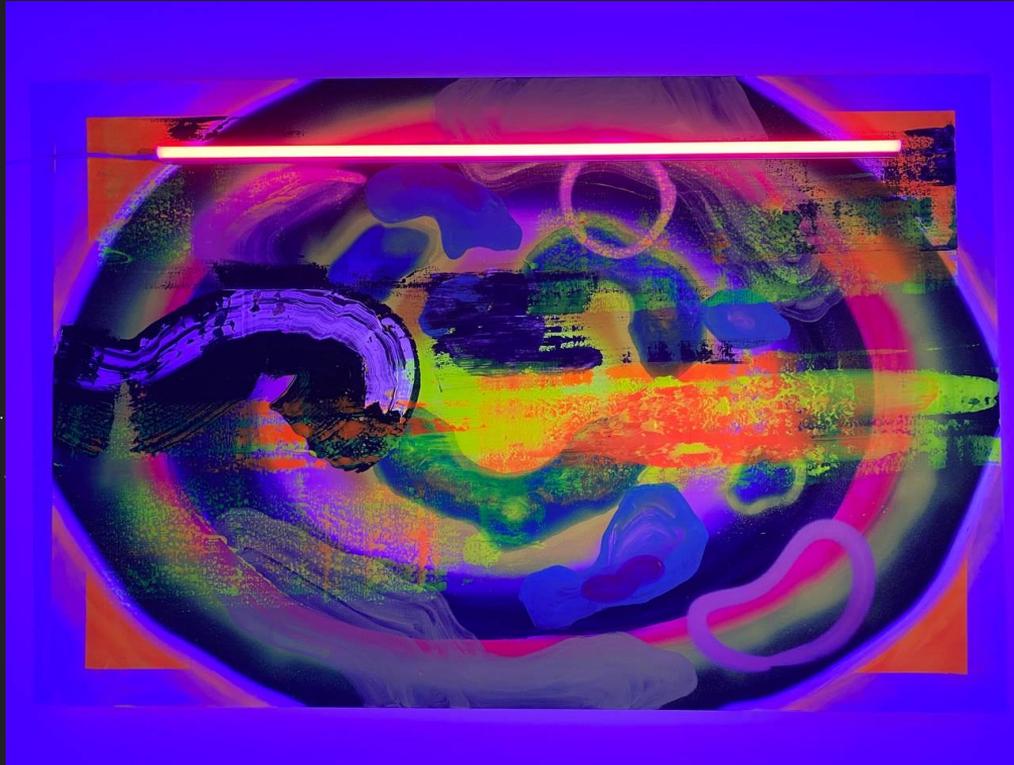
Red - usually representing danger, discomfort, hazard etc.
Having a generally bad connotation to its name.

Blue - calming, almost psychedelic effect. Usually has a good connotation.
Associated with intelligence, knowledge and concentration.



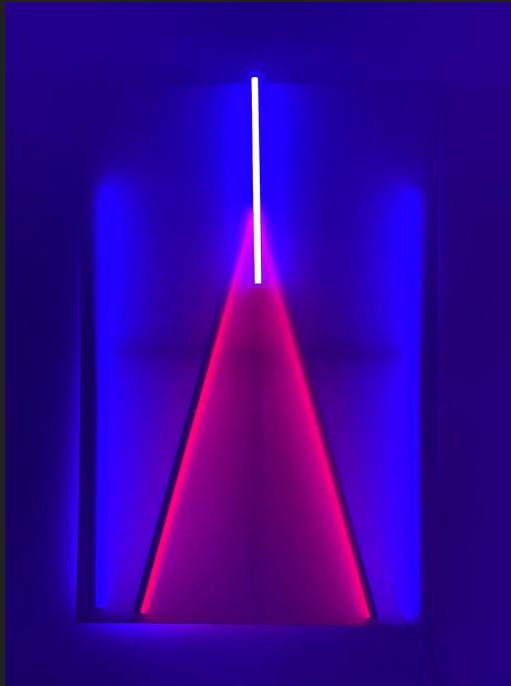
MEDIUM

Traditional Canvas, Oil Paint, Acrylic Paint, Aerosol LED Lights. Physical Objects instead of Digital Projections/Augmentation. Enhanced Visible Tactility/Texture?



JUXTAPOSITION

Juxtaposition of Simple/Bare Canvases with just Lights vs 'Complex' Canvases with both lights and Paint. Compressed Space vs Free Space? Tension vs Freedom? Balance vs Imbalance?



LAYOUT — Significance of Central Piece



Possible Significance?

1. Transitional 'Piece' to allow for Reflection/Evaluation before viewers leave the Space?
2. Placed in the Middle as the 'Central Piece' or Centre Point, giving the Space a Cyclic feel instead of it having a linear start and end point
3. Many Viewers were drawn to this particular piece and almost began and ended their journey looking at this piece
4. A convergence point to integrate the two areas separated by the Wall — limitation or conscious choice?

Integration — Possible Expansion?

1. Is there any possible way to increase the interactivity of the work such that there is an extended experience post-visit?
2. Space is temporal and viewers are immediately returned back to the 'outside'. With the emphasis on Personal Perception/Sensibilities would creating a bridge to social media platforms enhance this aspect of the work or would it's mutable nature as it is be more reflective of our transient feelings?

Mood of the Planet (2015) — Vibeke Sorensen



Media

Glass, steel, wood, custom electronics, twitter, real-time animation and music

Exhibition Premiere

Mood of the Planet was installed in the NTU ADM Gallery as part of the Everything is Data exhibition curated by Dr Laurene Vaughan of the Royal Melbourne Institute of Technology University that took place from 14 August – 26 September 2015

Description

Mood of the Planet is an interactive sculpture, a dynamic architectural installation that has as its center-piece a large 'arch' or 'doorway' that emits colored light and animates in reflection of the live emotions expressed by people all around the globe communicating through networks such as Twitter. It rethinks the term 'public art' in the context of global social transmodal transmedia. The 'arch' or 'doorway' is iconic and references developmental transformation, the metaphoric passing from one state to another, of growth and change that is analogous to the transformative effect that global communications technologies have upon our collective human condition. The arch also signifies human transformation of the environment, today both physical and digital, as this iconic form has been used across cultures throughout human history. This 'doorway' is reflected within a wall-mirrored room where it is repeated into a tunnel-like shape, an infinity of doorways that exist as an endless cycle, or echo, of past and future in space and time, and collapsing into the eternal present. A wooden pathway traverses the room through the doorway, and connects the two mirrored walls and thus creates the 'infinite' pathway for the audience to walk upon.

The arch sculpture is made of 30 building blocks of 'digi-tiles'. Consisting of crushed recycled glass and custom electronics, they emit colored light and the colors and shapes change in real time based on a real-time analysis of keywords representing human emotions, emanating from sources such Twitter and from all across our planet. The current mood of the people of the Earth through color and motion thus become an immersive presence, a dynamic rainbow that bathes us in light.

Final Thoughts

1. Considering the concept of intersecting 3D and 2D spaces, would allowing viewers to come into physical contact with the work enhance the experience? Or would using other mediums to engage senses apart from purely visual be more immersive?
2. Why canvas on the walls instead of Sculptures that occupy 'Space' in a much more direct manner?
3. Would the lack of Covid-19/or a different space other than Gillman Barracks affect the experiential journey of the work?