



THE VIT

PIPPA

Set The

For The

The

*Curated by Wil*

*Saturday th*

6-

*Drinks served f*  
*night at*



**TRINES:**

**EASON**

**Controls**

**Heart Of**

**Sun**

*William Noel Clarke*

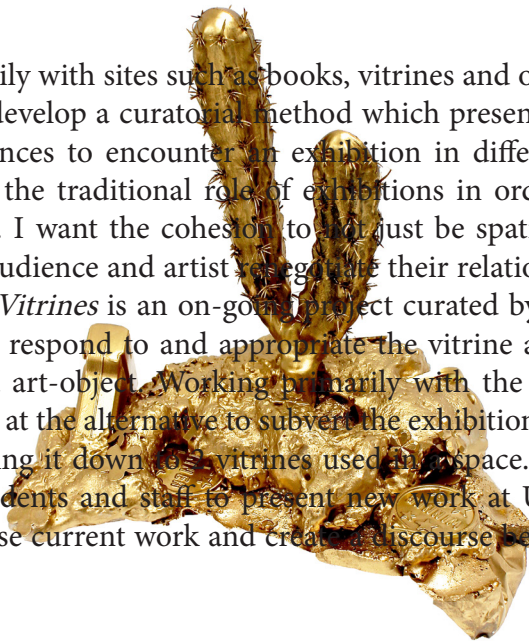
*5th of March*

*8pm*

*Followed by a club  
the gallery*

# William Noel Clarke

Working primarily with sites such as books, vitrines and off spaces has inspired me to develop a curatorial method which presents an opportunity for audiences to encounter an exhibition in different formats thus subverting the traditional role of exhibitions in order to renew our perceptions. I want the cohesion to not just be spatial but mental making the audience and artist re-negotiate their relationship to the exhibition. *The Vitrines* is an on-going project curated by myself that invites artists to respond to and appropriate the vitrine as an exhibition format and art-object. Working primarily with the idea of sites the vitrine looks at the alternative to subvert the exhibitions traditional format condensing it down to 3 vitrines used in a space. It originally was used by students and staff to present new work at University in order to showcase current work and create a discourse between peers.





*Set The Controls For The Heart Of The Sun* is a not-for-profit arts organisation in Leeds city centre, providing studios for artists and a public gallery with an annual programme of contemporary art exhibitions, commissions, residencies and events. Originally planned to show in their foyer *STCFTHOTS* generously offered their new project space *Near Source*. Here I worked alongside the artist Pippa Eason to create an exhibition investigating the role of the 'Vitrine'. By taking the vitrines by definition, a case to display objects associated with value or artefacts, Pippa created an installation within and outside of the vitrines on the theme of Gold. Working usually with one specific colour Pippa collected together an assemblage of items associated with Tumblr and from fancy dress stores to create something that, as well as commenting on arts growing 'economic aesthetic', humorously investigated the idea of the kitsch and tacky and its use in contemporary art. Pippa's use of the word plethora is a suitable word to identify her and the works use of excessiveness.

The layout was negotiated and revised collaboratively as each of us saw the show as a cooperative experience. And although her work took priority it still acted within a curatorial premise in the service of an idea; I would take subjective responsibility of any surplus meaning added. I understand that a curator's artistic, social and critical undertaking doesn't just stop at an exhibition; their role encompasses developing programmes, collateral events, etc. to create an experience for the viewer. By providing gold cups for viewers to drink from, metallic gold vinyl for our lettering, gold chains for people to wear and chocolate gold coins we tried to transcend traditional methods and create an event around the work as an extension but also to accentuate it. We also had a DJ providing gold-themed music, think Spandau Ballet – Gold (1983) at the start of the show and later music which explains itself as experimental composition and music, another art form in itself.













# THE VITRINES: PIP

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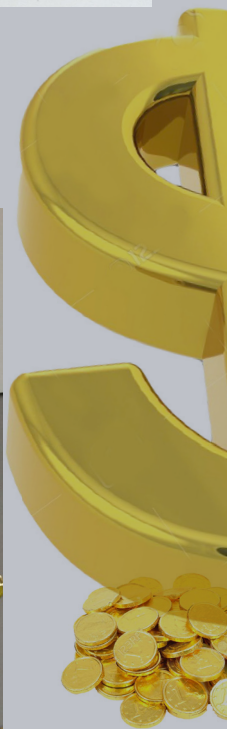
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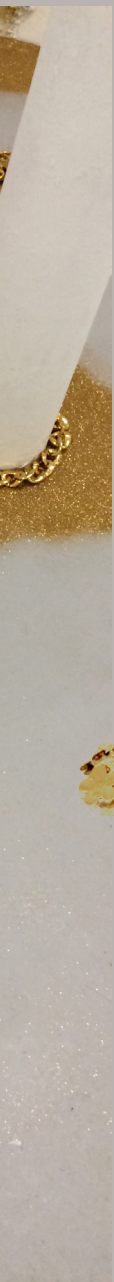
















## THE VITRINES: PIPPA EASON

The Vitrines is an on-going project created by William Eason that invites artists to respond to and appropriate the vitrine as an exhibition format and an object, thinking primarily with the idea of value, the vitrine looks at the alternative to subvert the traditional traditional format.

Here the vitrine is used by definition as a place constantly used for the presentation of objects usually associated with value in significance.

"The slick current vision of aesthetics surrounds us, artificially and artificially creating a picture of glamourous luxury or objects to be fed to us. The presented objects containing our daily articles of a multi sensory experience. By being housed in a vitrine the presentation of items and arts growing economic aesthetic is not by the facts, value of gold accumulation along the idea of the Pippa Eason."

























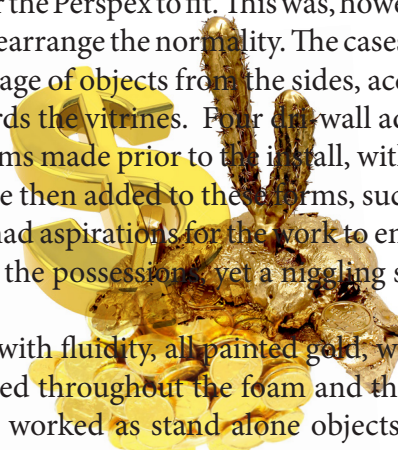
# Pippa Eason

The body of work made for 'The Vitrines' project was centred round my lust and fascination for psychedelic sculptural form. A clear love for gold, images of greed, and current aesthetics fuelled the making of the chaotic scenes in the exhibition. A humorous cornucopia of gold objects: cacti, chains, glitter piles and gold medals left the space feeling encompassed amongst a scene of gluttony, and rebellion.

I incorporated my signature installation style that is an organic, yet falsified environment of objects, unified to make a large-scale piece. The format of a vitrine was something I had never truly explored, so to combine the chaos of my installation technique, made it a refreshing challenge.

I collect and archive objects, and in this case the theme was gold. I often work from colour spectrums, collecting objects with a specific colour. The gold items came together in perfect synchrony. I found a large gaudy collection of plastic gold medals stating 'winner' on one side, with stars on the other, ironically added a sense of aesthetic failure. This was achieved by the cheapness of the material, against its message of being a winner. With around 150 of the medals imbedded amongst the chaos on the plinths and floor, the message was clear: excess, greed, money, power, and winner.

The process of making this show was unique, as the vitrines of course have Perspex lids, to be fitted to the plinth. I used expanding foam, to make the plethora of gold spill from inside the vitrine, challenging the traditional notions of gallery/museum display; the raised sculptural forms didn't allow for the Perspex to fit. This was, however, the whole objective of course, to rearrange the normality. The cases were misaligned, allowing for the spillage of objects from the sides, accentuating the anarchic attitude towards the vitrines. Four di-wall adhesive sculptures were the original forms made prior to the install, with plastic cacti embedded. Objects were then added to these forms, such as water pistols, and more medals. I had aspirations for the work to embody a Las Vegas attitude- the wealth, the possessions, yet a niggling sense of tackiness.



The objects merged with fluidity, all painted gold, with the plastic and metal chains entwined throughout the foam and the cacti sculptures. Though the vitrines worked as stand alone objects, myself and Will included the floor, as it was pertinent to the overall installation of the show. The installations I have worked on previously largely included floor based works. As the vitrines had the gold spillages oozing down the edges of the plinths, I decided that piles of glitter and chains would hold a narrative to the rest of the show. Again with the idea of excess in mind, the piles tied the whole image of over consumption together, only with a more conservative and curated placement.

