

An insight into the 'art experience'

How is art moving away from a cold painting to a powerful performance? Beyond The Gallery Wall

Sweaty, loud, physical, sometimes-funny and often in your face... the best new art is all about real life and human interaction. words by colleen considine

"we are a much closer world brought together via the internet and social media. Our communities are no longer local and we can, therefore, connect globally on very personal subjects."

Diane, 1:47 pm, February 3rd.

At, The National Portrait early this year, whilst attentively looking at Van Gogh's 1887 Sunflowers a young woman amongst a field of 20 people, shoved everyone out of the way to take a selfie on. Rather than experience and observe she simply takes a photo just to, assumingly post on social media to 'act' the part, the poser. In the age of Instagram constantly surrounded by the noise that we face of selfie snappers, and the falseness involved, have we lost the art of 'living in the moment'?

Day to day society has a cold feeling, the unknown that is presented within the political climate of Brexit and Trump is reflected within the feeling of a painting. Little clues are offered surrounding the economic state of Britain,

a lifeless painting provides minimal support. Is art about capturing an emotion or a feeling? What can we call art? For many, art is limitless in the creative sphere, from clothing to a framed landscape, for others art belongs in a museum. How important is a framed picture in comparison to physical representation in 2019?

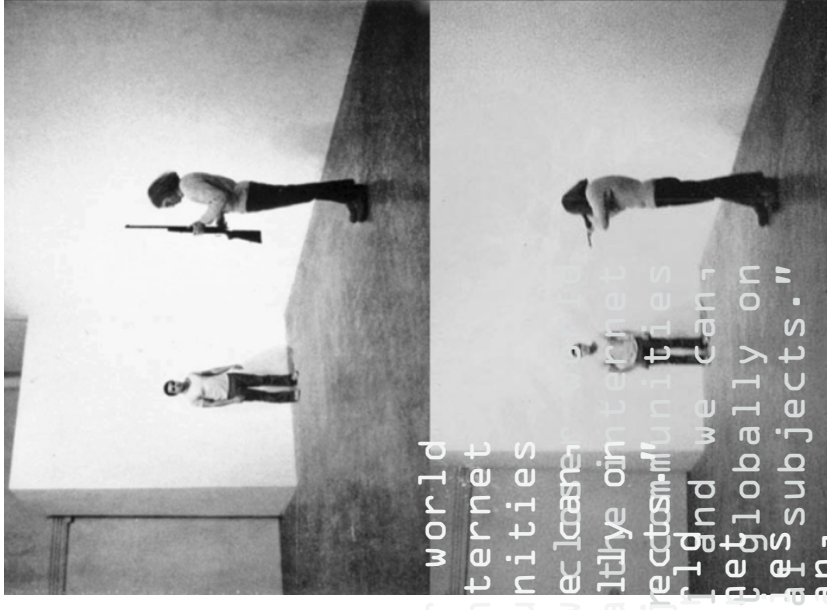
An art piece that is, in fact, an event of passion and emotion allows us to move forward, yet, look back to the experimental art

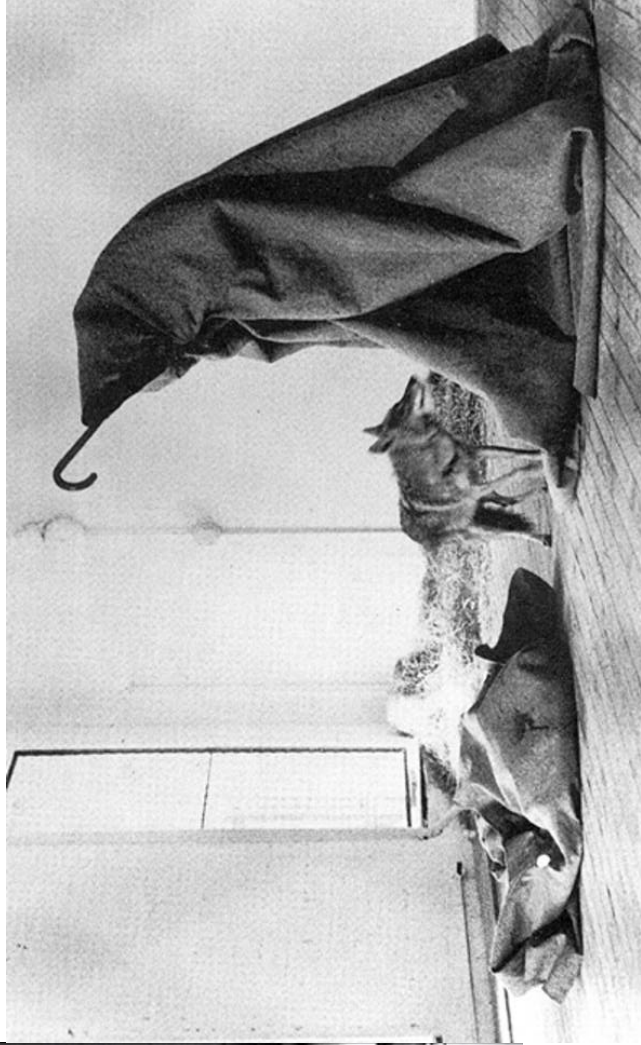
of the 60s and 70s. The movement ran away from a gallery and opened art up to the public with a form that alienated any need to limit beauty to a frame. Politically during this time, we saw second wave feminism rise in popularity, the moon landing of '69 and Vietnam creating a division in social and political views. Reflecting this sense of liberation was presented with artists such as Yoko Ono with (Cut Piece, 1964), Joseph Beuys (a German performance artist, sculptor, & installation artist), Chris Burden (Shoot, 1971), and Carolee Schneemann (Interior Scroll 1975).

This sense of abandonment from the museums in the 60s and 70s could be put down to the idea of going against the system and the beginning of the youthquake. Or, the moon landing of '69 bringing in the space age, looking towards the future of life and not old,

dated views. With this constant pace from youth that intertwined with freedom, art no longer stood for paint and a canvas. Exploration of the body opened up for the minimalist period, focusing on the technique, emotion and idea that a highly choreographed dance could become art.

We see art moving from a cold, silent painting to an exciting, physical representation of creating a reaction that allows the viewer to simply live in the moment. Social media has created this 'cold environment', the idea of perfection and looking into a screen at every given moment, missing the world around you. An art piece can physically grab your attention, not fully understanding unless you are there 'mentally' if not physically. It separates the voiceless Sunflowers of Vincent Van Gogh to the powerful effect that is physical art. For Heather Sincavage, "we are a much closer world brought together via the





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We are living amongst people who want their voice to be heard, they are using any method to convey their philosophy for the future. Youth are going further than just social media, using the physicality of life to be on the same level as older age groups.

Who are these so called 'artists'? Here, The Red Room picks three of our favourites from the new wave of talent...

Heather Sincavage

A Pennsylvania-based interdisciplinary artist who uses her body as a focal point to measure the human condition in relation to weight, length and time passage. For Sincavage her work, "is in response to trauma. I am addressing my experiences with physical and emotional violence. I don't look to re-perform my experiences but rather what it is to contend with them on a day to day basis." With the aim to "initiate empathy" and "develop a group performance piece working with young women."

Figs in Wigs

Five UK based women who explore the stage through dance, totally unserious yet to be taken totally seriously, utterly frantic and the opposite of what theatre is. Weird, odd, funny, even the name Figs in Wigs, you already know that it is going to be interesting

to watch. With their latest theatre production, Onset Offstage beginning 20 minutes into the piece, five bodies presented in cod-Shakespearean costumes and plastic swords they call themselves, "The UK's most ignored performance collective". They are not wrong. With their aim, "To keep fit." The trend of physicality could be put down to the cold feeling from a painting, but for power fuelled artists, FIW, "We have no idea but we do like the Mona Lisa." Good to note, what else would you expect from a band of artists whose performance is built around humour?

Scottie

A UK based artist and writer with dance show, Fat Blokes which uncovers why fat men are deemed 'unsexy' yet always funny. With Fat Blokes burning from the idea of, "people want fat people to exercise and sweat, so that's what the show does. It makes five fat people sweat". The show makes the audience listen to their stories at the same time, a show that is full of dance and song conveying powerful feeling. This human element creates a connection that simply may not have been made through a painting or within a screen.