The Imaginary World of Color: A Group Exhibition in Shopping Center IFS Changsha, China

Wenyan Teng
Sotheby's Institute of Art

Follow this and additional works at: https://digitalcommons.sia.edu/stu_proj

Recommended Citation
https://digitalcommons.sia.edu/stu_proj/49

This MA Project - Open Access is brought to you for free and open access by the Student Scholarship and Creative Work at Digital Commons @ SIA. It has been accepted for inclusion in MA Projects by an authorized administrator of Digital Commons @ SIA. For more information, please contact nylibrary@sia.edu.
THE IMAGINARY WORLD OF COLOR

A Group Exhibition in Shopping Center IFS Changsha, China

Wenyan Teng

Sotheby’s Institute of Art, New York
Master’s Project 2018- Curatorial Project
# Table of Contents

**Project Overview** ........................................................................................................... 2

**Curatorial Project**

Inspiration ............................................................................................................................ 4
Location ................................................................................................................................ 8
Art Project Information ....................................................................................................... 9
Floor Plan ............................................................................................................................ 14
Shipping and Installation Plan .......................................................................................... 15
Business Aspects ................................................................................................................ 17

**Curatorial Essay**

The Practice of Exploring Color, Light, and Space ................................................................. 23

**Bibliography** .................................................................................................................. 34
Project Overview

Main Image of project *The Imaginary World of Color*

My final project, *The Imaginary World of Color*, is a curatorial project based in the shopping center, IFS Changsha, China. The featured collaborative artists include: Emmanuelle Moureaux, a French architect and artist; Janet Echelman, an American sculptor; and Thomas Blanchard and Anton Oilhack, two French artists. This group exhibition consists of an art installation, a video art program, and an outdoor sculpture which will be on view on the ground floor of IFS Changsha, the seventh-floor gallery room, and the seventh-floor rooftop sculpture garden respectively from March 15 through April 21, 2019. Partners involved in this project are IFS Changsha marketing team, IFS Changsha project team, three independent artists, Allied Concept Limited, a Hong Kong public relationship agent, and Mail Boxes Etc. (MBE), an international logistic company.
Entering the booming era of contemporary art, collaborations between artists and commerce have become increasingly ubiquitous. Collaborating with fashion brands, being commissioned by hotels and public squares, and having exhibitions in both extraordinary and communal spaces are ongoing practices for artists and curators’ seeking for opportunities to experiment with their exhibitions and obtaining more financial freedom. On another hand, shopping center, as the integrated community spaces in the contemporary society, are always looking to gain more foot traffic through various approaches. Art exhibitions are the perfect union for both sides and have been employed as one of the most appealing activities for shopping centers to lure themselves from other competitors.

Thus, the purpose of my project is to bridge the gap between artist’s seeking spaces for more creative and revenue generating exhibitions and shopping mall’s attempting to approach high-valued consumers and branding themselves with artistic identity. This paper will explain the inspiration, location, the information about three art projects, floor plan, shipping and installation plan, and business aspects, ending with a curatorial essay.
Curatorial Project

Inspiration

Exploring an extraordinary place to deepen the engagement of viewers has been an on-going practice for artists and curators throughout the ages. The curatorial practice of using non-gallery spaces started from the 1950s when museums and galleries were considered “staid and dusty”\(^1\). Many artists believed that placing contemporary art within a museum made it lose a sense of meaning. During the 1970s, “space”\(^2\) began to replace galleries as a massive shift took place in which viewers were involved in the earlier stages of creation and production while not merely at the final stages. The alternativeness of purpose, contents, and audience were questioned a lot at that times. In the 1980s, “site art”\(^3\) emerged. Some independent curators and students who were dissatisfied with conventional institutions started to host exhibitions in abandoned warehouses and factories. They took advantage of these existing environment to deepen the engagement of experiencing art. In 1990s, interactive exhibitions which embodied community involvement and social practice appeared\(^4\). As a result, individuals had the opportunity to develop their own interpretation of art. When emphasizing on viewers’ own understanding, art exhibitions require complex environment and

\(^1\) Lindsay Hughes, “Do We Need New Spaces for Exhibiting Contemporary Art?”, Journal of Visual Art Practice Volume 4 Number 1. doi: 10.1386/jvap.4.1.29/1.

\(^2\) Ibid

\(^3\) Ibid

\(^4\) Ibid
wide audience to endow the artworks with dynamic meanings that are different from each viewer.

Therefore, shopping centers, typical commercial retail spaces, are ideal for art exhibitions as they provide both complex environments and highly diverse visitors that come from a wide range of social classes. Having art exhibitions in shopping centers is not a new phenomenon, and the form has been extended from single artist exhibition to museum exhibition and art fair. .COM/.CN (Figure 1) is a group exhibition in K11, the first mall that sets up the concept of art-themed shopping mall. Van Gogh Museum Exhibition on Tour (Figure 2) is a pop-up exhibit displaying replicas of Van Gogh’s paintings from the Van Gogh Museum in King of Prussia Mall, Philadelphia. Art Chengdu (Figure 3) is Chengdu’s first art fair that has a mix of both Chinese and international dealers and is located in the city’s commercial center. With the successes that art exhibitions are achieving in attracting crowds, shopping centers are therefore, more motivated to approach art as a viable way to attract consumers with higher spending power and brand themselves distinctively from other rival shopping centers. My project, The Imaginary World of Color, is aiming at meeting the demands from both sides to provide a win-win situation.
Figure 1 Group artist show .COM/.CN in K11 gallery room

Figure 2. *Van Gogh Museum Exhibition On Tour* in King of Prussia Mall, Phillidaphia
Exhibition themes in shopping centers are constrained by the nature of customers and mall itself. Some sensitive themes that pertain to violence, politics, and sexuality are not suitable for visitors in malls. With that in mind and along with the inspiration by Color Factory, a collaborative exhibit that debuted in San Francisco in August 2017 now launched in New York City since August 2018, I think color is most suitable media. Color can play a major role in our overall state of well-being. The colors we surround ourselves with directly influence the way we feel and relax. In art and design, color can be used to evoke a certain mood or to create a message or obtain a sharp response in the viewer. Also, colors have a the power of healing in which many believe that colors contribute to specific properties that can be used to affect the energy and frequencies within our bodies. Therefore, I hope that the project *The Imaginary World of Color* can bring these multi-faceted aspects to the highly diverse audiences in shopping centers.
**Location**

The location of *The Imaginary World of Color* is in IFS Changsha, China. IFS Changsha, occupying an area of around 74,000 m², is located in the CBD of Changsha, China. The project (Figure 4) offers over one million square meters of integrated components, including a 250,000 square meters world-class mall, two Grade-A office towers and a five-star hotel.⁵

![IFS Changsha grand opening on May 07, 2018.](image)

In determining IFS Changsha as the venue of my project, there are three primary reasons. Firstly, IFS Changsha is a flagship project of the Wharf Limited (Hong Kong) opening in May 2018. In the first three years of a new project opening, marketing and public relationship programs take 20% of the total operating budget, while usually they only take 10% of the total budget. My project

---

heavily relies on the shopping center’s commission, so having a sufficient marketing budget is crucial for the feasibility of the exhibition. Secondly, IFS Changsha features a specially commissioned artwork, KAWS: *SEEING/WATCHING*, KAWS’ first permanent bronzen art piece in China.\(^6\) This collaboration in IFS’ opening granted IFS Changsha an artistic brand personality, establishing the potential possibility of future art events. Thirdly, IFS Changsha has the modern facilities that can accommodate an art exhibition. Besides the professional gallery space on the seventh floor, the lobby atrium has a ceiling that is up to ten meters high which makes it suitable for hanging installations, and the seventh-floor rooftop sculpture garden provides an outdoor space for sculptures and other experimental art forms.

**Art Project Information**

*The Imaginary World of Color* consists of three independent art projects: an art installation- *1000 Colors Recipe*, a video art program- *Kingdom of Color*, and a sculpture- *1.8*.

Art project 1- *1000 Colors Recipe*

![Image of 1000 Colors Recipe at The National Art Center, Tokyo, 2017](image)

*Figure 5: 1000 Colors Recipe at The National Art Center, Tokyo, 2017*

*1000 Colors Recipe* (Figure 5) is an art installation by artist Emmanuelle Moureaux (French, b.1971). She established the "Emmanuelle Moureaux Architecture + Design" company in 2003 in Tokyo. Inspired by the layers and colors of Japanese traditional architecture, she has created the concept of *shikiri*, which literally means "dividing space with colors". She uses colors as three-dimensional elements, like layers, in order to create spaces, not as a finishing touch applied on surfaces. *1000 Colors Recipe* was created by the fusion of Emmanuelle's color theory with high quality skills of dyeing technicians. The technique of "dyeing" and the creation of "1000 colors", multiplied by the delicacy of both have given rise to a grand installation.

---

Because the design of this project varies depending on a venue’s physical situation, including ceiling height, usable size, environmental lights, and visitors viewing angle, this art project has to be customized according to the location—the LG 2 lobby atrium. Emmanuelle and her art team will come to inspect the site in person. The production will be localized, and her team will take charge of the entire installation process. Subsequently, the maintenance will be handed over to IFS Changsha project team during the exhibiting time. As it is a commissioned art project in fact, so IFS Changsha will reserve the right to remove the installation once the installation concludes.

Art project 2- Kingdom of Color

![Kingdom of Colors at ARTCHOUSE, 2017](image)

Figure 6: Kingdom of Colors at ARTCHOUSE, 2017

*Kingdom of Colors* (Figure 6) is an immersive visual experience by filmmaker Thomas Blanchard (French, b.1980) and artist Anton Oilhack (French, b.1985). Using cutting-edge projection technology along with artists’ visual artistry
and sound, this immersive experience takes visitors on a one of a kind sensory journey. The duration of all video works on screen is about 35 minutes, requiring an entirely dark room. In order to make the experience more open and flexible, there will be no physical seats or chairs in the room. Visitors could choose to either stand or sit at wherever they want in the room.

This project was on view November 10 – November 29, 2017 in ARTECHOUSE, D.C., and was completely operated by a professional and experienced team. As a part of my project, a business model similar to that of ARTECHOUSE’s will be used with daily (11am - 8pm) admission for age +6 visitors. Tickets are required for all attending, and visitors can get free tickets from IFS Changsha by spending more than RMB 800. Twenty free tickets will be available for redemption per day.

After discussing with partners, the most prudent way will be to invite the entire ARTECHOUSE team to execute this project on site, including gallery room set up, equipment and software preparation, staff management, exhibition guide, and move-out work. To make sure the coordination is smooth, we will assign a person to assist this project specifically. ARTECHOUSE will also take responsibility of insurance and logistics. IFS Changsha will help to apply for ticket sale license and provide accounting or financial assistance if ARTECHOUSE requires it.

---

https://artechouse.com/?exhibition=kingdom-of-colors
Art project 3- 1.8

Figure 7: 1.8 at San Diego, CA, 2016

1.8 (Figure 7) is one of the major projects by artist Janet Echelman (American b.1966). She creates experiential sculptures at the scale of buildings that transform with wind and light. Using unlikely materials from fishnet to the atomized water particles, Echelman combines ancient craft with cutting-edge technology to create artworks that become focal points for cities worldwide.9 1.8 has been displayed in various cities like Beijing, London, Mexico City, and San Diego in 2016 and 2017, gaining a lot of attention and awareness all over the world.

For commissioned site-specific works designed by Janet Echelman studio, the range of cost range depends upon many factors - scale and scope, location, 

strength of materials, complexity, etc. The projects on which the studio is currently working on range from $1M-$6M. These projects generally take one to three years to complete. After several couple rounds of discussion, we decide to loan this art installation instead of commissioning it. The loan period will be five weeks (excluding the shipping time and installation time). Janet Echelman studio will only be responsible for reviewing rigging plans, advising on the aesthetics, and providing both installation handbook and general orientation for our executive team. Our team will be responsible for sourcing and implementing the engineering, shipping, installation, and illumination.

Floor plan

Figure 8: Floor plan for The Imaginary World of Color at IFS Changsha, China

The three art projects discussed above will be placed at IFS Changsha’s ground floor, the seventh-floor gallery space, and the rooftop sculpture garden, as shown in figure 8. Two will be indoor displays and one will be an outdoor display. 1000
*Colors Recipe* will be exhibited on the ground floor LG2 Lobby, right behind a panoramic elevator. The size of LG2 Lobby is 10m (L) x 9m (W), and the height is up to ten meters, which is ideal for *1000 Colors Recipe*. Visitors will be able to easily reach the project on the first floor. *Kingdom of Colors* will be placed at the seventh-floor gallery space, a professional exhibition space for gallery and museum quality exhibitions. The entire gallery space is about 200 square meters, containing a storage room, an entrance, and an adjustable lighting system. *1.8* will be placed at the rooftop sculpture garden where KAWS’ sculpture is currently sitting at. The size of sculpture garden is 12m x 12m, and the weight capacity is up to 300 kilograms. The sculpture garden meets the criteria that Janet Echelman studio requires, and *1.8* will be the highlight of this group art project.

It is hard to draw a clear floor plan for visitors to find out about each art project because of IFS Changsha’s giant size, complex architectural structure, and multiple entrances and exits. Therefore, we will prepare leaflets which present the brief information of each project and its corresponding location for visitors to use. Exhibition leaflets will be placed at information desks and will also be handed out to visitors by on-site staff. We will also take advantage of the advertising spaces on the walls and inside elevator to spread awareness about the exhibition to visitors, informing and guiding them on how to get to each art project.

**Shipping and Installation Plan**

In terms of shipping and installation, all three art projects differ from one another. *1000 Colors Recipe* is a completely commissioned art project. The
production will be finished in Changsha, and Emmanuelle Moureaux and her studio will control the production quality, as well as the necessary shipping arrangements if applied. IFS Changsha project team will only need to provide installation assistance with regards to manpower requirements and necessary equipment. IFS Changsha will also take over the maintenance and protection duties during the exhibition time, as well as the dismantling process after the exhibition.

*Kingdom of Colors* is a cooperative project, so ARTECHOUSE will take full responsibility for shipping, installation, and removal. IFS Changsha will provide insurance for all projects in its building. One or two professionals will be required from ARTECHOUSE team for on-site equipment checking and responding to emergencies, and one helper from IFS Changsha will handle ticket checking and provide general assistance. Since the ARTECHOUSE team had never had a fully operating project in China, we will provide them with recommendations based on contractors from previous exhibitions.

*1.8* will be a loaned art project. The project will be stored in Janet Echelman studio’s warehouse in Brookline, MA. We will engage Mail Boxes Etc. (MBE) which specializes in shipping art works world internationally as our logistic supplier. Their service will cover domestic and international shipping, insurance, and custom clearance for the round trip. Since loan fee excludes the shipping, installation, lighting cost, we will have to work with local professional team to do all of them. The IFS Changsha project team is qualified to handle *1.8* project’s installation, project managing, and removal. Janet Echelman studio will help to review rigging plans and advise on the aesthetics, and Janet will also communicate
with the lighting designer regarding the lighting design. 1.8 will then be shipped back to the U.S. right after the exhibition finishes.

**Business Aspects**

**Marketing Plan**

_The Imaginary World of Color’s_ marketing plan will be organized and executed by IFS Changsha’s marketing team. The complete plan includes: on-site advertising billboards, a direct email campaign, traditional and new media coverage, and a social media campaign.

As figure 9 shows, the biggest outside billboard will display the main image of the exhibition. On another side of the building, the main image will be also placed at the glass facade of the panoramic elevator (Figure 10). The other three single artist exhibition images will be placed at the main entrance, east and west anoramic elevators, and convey each single art project’s information to visitors and guid them to visit the entire exhibition (Figure 11, 12, 13).

![Figure 9: Advertising billboard #1](image1)

![Figure 10: Advertising billboard #2](image2)
IFS Changsha also has a royal membership system with more than 40,000 members. A formatted email titled *The Imaginary World of Color- A group art exhibition in IFS Changsha is on view through April 21, 2019* will be sent to these 40,000 members three days before the opening date. Although email marketing is not an effective approach, it is the one of the fastest and cost-effective way to deliver information to the most a large number of audience. Along with the email marketing, IFS Changsha’s official website will align with the theme with *The Imaginary World of Color* at the same time.

The marketing plan also includes advertising on traditional media and new media. We will deliver advertisements on selected traditional media platforms: TV station - Hunan TV station, radio broadcast- Changsha City FM101.7, fashion magazine - Modern Weekly, urban life websites - Sina News, Tencent News, and NetEase news, and art market newswires - Artron and Artnet. The first three media platforms will advertise before the opening date, while the remaining platforms will publish the exhibition press release on a weekly basis during the exhibition period. New media mainly focuses on in-app advertising. In-app advertising is the most appealing mobile marketing advertising tool offering marketers a better
opportunity to target the right audience at the most appropriate time. Video applications such as Tencent Video and Iqiyi video, and mobile game applications such as The Honor of Kings, and Xiaoxiao Le (Chinese version of Candy Crush) will be part of the list of possible applications to advertise on.

WeChat, Weibo and Douyin are three major social media platforms that will be employed for project The Imaginary World of Color’s social media campaign. Self-managed social media accounts bear the most responsibilities of branding and marketing than any other media platforms nowadays. The main strategy would be to regularly post information regarding art projects and artists, along with advice on how to take the best photos at each of the art projects will be the main tactics. We will also invite influencers to share their experiences at the exhibition, thereby generating buzz and drawing attentions to the exhibition.

Opening

The opening of The Imaginary World of Color will have an opening event on March 15, 2019, from 7.00pm-9.00pm, at LG 2 lobby atrium near the art project 1000 Colors Recipe. Invitees include IFS Changsha VIP members, members of the press, social media influencers, the tenants’ VIP clients, corporate sponsors, and artists. The artists will be interviewed before the opening starts. After the press reception, all invitees will gather around the stage to listen to the speech from artists and enjoy performance arts with complementary with drinks and snacks. We will give all invitees a complete art tour of three art projects before concluding the opening.
## Finance

<table>
<thead>
<tr>
<th>Main Item</th>
<th>Sub-Items</th>
<th>Breakdown</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sales</td>
<td></td>
<td>Tickets Sale - Kingdom of color</td>
<td>$27,000.00</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pop Up gift shop</td>
<td></td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td></td>
<td>$27,000.00</td>
</tr>
<tr>
<td>Support from IFC</td>
<td>Artist</td>
<td></td>
<td>$200,000.00</td>
</tr>
<tr>
<td></td>
<td>Production</td>
<td></td>
<td>$200,000.00</td>
</tr>
<tr>
<td></td>
<td>Marketing and PR Communication</td>
<td></td>
<td>$50,000.00</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td></td>
<td>$450,000.00</td>
</tr>
<tr>
<td>Sponsorships</td>
<td>Sony</td>
<td></td>
<td>$10,000.00</td>
</tr>
<tr>
<td></td>
<td>Mars</td>
<td></td>
<td>$10,000.00</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td></td>
<td>$20,000.00</td>
</tr>
<tr>
<td><strong>Revenue Total</strong></td>
<td></td>
<td></td>
<td>$447,000.00</td>
</tr>
<tr>
<td><strong>Cost</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Artwork</td>
<td>Whole as a package</td>
<td>1000 Colors Recipe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Artist license</td>
<td></td>
<td>$40,000.00</td>
</tr>
<tr>
<td></td>
<td>Artwork production</td>
<td></td>
<td>$40,000.00</td>
</tr>
<tr>
<td></td>
<td>Transportation and</td>
<td></td>
<td>$5,000.00</td>
</tr>
<tr>
<td></td>
<td>Installation</td>
<td></td>
<td>$5,000.00</td>
</tr>
<tr>
<td>Kingdom of Color</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Artist license</td>
<td></td>
<td>$30,000.00</td>
</tr>
<tr>
<td></td>
<td>Set Up/ Removal</td>
<td></td>
<td>$20,000.00</td>
</tr>
<tr>
<td></td>
<td>Shipping and Insur</td>
<td></td>
<td>$5,000.00</td>
</tr>
<tr>
<td></td>
<td>Transportation</td>
<td></td>
<td>$5,000.00</td>
</tr>
<tr>
<td>1.8</td>
<td></td>
<td>Artwork loan fee</td>
<td>$80,000.00</td>
</tr>
<tr>
<td></td>
<td>Transportation</td>
<td></td>
<td>$20,000.00</td>
</tr>
<tr>
<td></td>
<td>Insurance</td>
<td></td>
<td>$10,000.00</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td></td>
<td>$280,000.00</td>
</tr>
<tr>
<td>Local cooperation</td>
<td>Exhibition assistants</td>
<td>For 2 Projects</td>
<td>$5,000.00</td>
</tr>
<tr>
<td></td>
<td>Helpers for installation and uninstall</td>
<td>For 3 Projects</td>
<td>$5,000.00</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td></td>
<td>$10,000.00</td>
</tr>
<tr>
<td>Opening event</td>
<td>Stage and audio equipment</td>
<td></td>
<td>$15,000.00</td>
</tr>
<tr>
<td></td>
<td>Performance arts</td>
<td></td>
<td>$20,000.00</td>
</tr>
<tr>
<td></td>
<td>Other performance</td>
<td></td>
<td>$10,000.00</td>
</tr>
<tr>
<td></td>
<td>Drinks and Food</td>
<td></td>
<td>$5,000.00</td>
</tr>
<tr>
<td></td>
<td>Presents along with Press folder</td>
<td></td>
<td>$20,000.00</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td></td>
<td></td>
<td>$60,000.00</td>
</tr>
<tr>
<td><strong>Cost Total</strong></td>
<td></td>
<td></td>
<td>$450,000.00</td>
</tr>
<tr>
<td><strong>Gross profit</strong></td>
<td></td>
<td></td>
<td>$97,000.00</td>
</tr>
</tbody>
</table>

Figure 14: Revenue and cost sheet for project *The Imaginary World of Color*
Revenue

According to figure 14, the revenue from project *The Imaginary World of Color* will come from three streams: revenue split from *Kingdom of Color* ticket sales, support from IFS Changsha, and support from sponsors. Support from IFS Changsha, total $400,000, will have the highest proportion in total revenue, covering the cost of artist license, production, and marketing promotions. The allocated $50,000 to support marketing and PR will not be factored in as the marketing efforts will be executed by IFS Changsha’s marketing team. With regards to the revenue from ticket sales, our project will get 30% revenue split from ticket sales, IFS Changsha will get 20%, and ARTECHOUSE will get 50%. The maximum number of visitors per day is 200, across a total 36 days, and the admission is $15 per person, so the projected amount that we will get is $27,000. We will also have two sponsors for this project, Sony and Mars (Skittles). Each sponsor will provide $10,000. Sony will conduct a photography event together with the exhibition, and Mars will set a pop-up Skittles shop during the exhibition period. In summary, the total estimated revenue of project *The Imaginary World of Color* is $447,000.

Cost

The cost will be generated into three categories: the cost of art projects, local cooperation, and the opening event. The cost of art projects will be allocated to three art projects separately. Although each art project has very distinctive collaborative relationships, a detailed cost breakdown for even small items is
important. 1.8 will be the most expensive art project. In addition to the loan fee of $80,000, we also need to pay the associated shipping, insurance and installation and removal fees, which bringing the total projected cost for 1.8 to $130,000. 1000 Colors Recipe is a commissioned art project. We will need to pay all aspects of the project, including artist license fee for the art project’s future use right after this exhibition ends. Total projected cost for 1000 Colors Recipe is $90,000. Kingdom of Color is a cooperative art project. ARTECHOUSE takes charge of all shipping, installation, and maintaining, and they will take 50% of the ticket sales, so the cost for this project is less than other two projects. The cost of license under Kingdom of Color is not the same as 1000 Colors of recipe as it is a license for selling tickets. The total estimated cost for Kingdom of Color is $60,000.

Local cooperation cost is the cost of covering manpower requirements that will be needed for setting up, daily operations, and maintenance. We will provide exhibition assistants for 1000 Colors Recipe and Kingdom of Color, and have paid helpers for all three art projects’ installation and removal work which are excluded in the cost of each art project. The estimate cost of the opening will be $60,000, including stage and audio and video equipment, media and PR press package, performance artists, and complimentary foods and drinks.

In summary, the total estimated cost of The Imaginary World of Color will be $350,000. Therefore, this would equate to a final gross profit of $97,000.
Curatorial Essay

The Practice of Exploring Color, Light, and Space.

A work of art can be analyzed by considering the individual roles of a variety of element. Color, light, and space all play big parts. How these elements are employed and how artists approach them can tell audience a lot about the culture and the science and technology development behind their artworks. This essay is not going to explore the essence of color, light, and space but rather about how they work and how in conjunction they affect us in terms of our perception.

In art, color is reflected by pigments that artists choose to color their materials with. The invention of pigments can be traced back to 40,000 years ago. The development of pigments accompanied the developments of art history’s movements, with artists’ experimenting with colors in different kinds of art. Before the industry revolution, pigments were usually made of minerals, insects, bones, and other materials from nature, and one of the artist’s primary tasks was to mix his/her own color. Colors were once celebrated for revolutionizing the art world. Afterwards, the industrial revolution introduced a wide variety of pigments derived from advancements in chemistry and modern methods of industrial production. Along with the development of color science, a

---


broader range of colors became available. Artists, especially modern and contemporary artists, were liberated from the constrains of limited pigments. Those ready-made colors had a host of new meanings and potentials for the generation of artists working from the twentieth century and beyond.

A pioneering group of contemporary conceptual and abstract artists emphasize on space and color. The interplaying between colors aims to envelop viewers and affect their feelings with intense emotion or ethereality. One of my favorite artists, Dan Flavin, has been exploring the glories of color, light, and space for more than twenty years. He exclusively incorporated ten industrial-standard colors into his fluorescent light bulb projects.\textsuperscript{12} The color and light in his works interacted with or against each other, creating the illusion of dynamism. Donald Judd, a peer of Dan Flavin, has been continuing exploring Flavin’s theories. He turned to three-dimension spaces to further explore the future of color had and expressed two decades earlier that, “the achievement of Pollock and other artists meant that the century’s development of color could continue no further on a flat surface. Color to continue had to occur in space”.\textsuperscript{13}

In 2010, the exhibition in LAMOCA (Figure 15), \textit{Suprasensorial: Experiments in Light, Color, and Space}, aimed to lighten the venue by expanding the communication surrounding color, light and space practices in contemporary


\textsuperscript{13} Ibid
visual art. Artists featured in this exhibition might be better identified as pioneers rather than traditional painters or sculptors. Each had conducted innovative investigations of human perception and sensation and challenged existing standards of art in ways that provoking deep levels of viewer’s engagement among viewers. Artists’ embracing of light, color, and space as art materials has been consistently practiced in different types of venues.

1000 Colors Recipe is an art installation by artist Emmanuelle Moureaux (French, b.1971) in a Chinese shopping center. The concept of this installation is "1000 COLORS RECIPE” which is also its name. It is a visualization of the delicate and accurate "recipes" required for dyeing. The elements that make up the recipe are the percentage of three principles of COLOR "C (blue) / M (red) / Y (yellow)", TEMPERATURE "°C", TIME "minute / second", and VALUES composed of numerical figures "0" to “9". These 16 types of principle are dyed in 1000 different colors on paper, and they are cut out in the shape of symbols, connected with thread, and then suspended from the ceiling of the venue,

---


presenting the artist’s observation of the relationship between the sensory element of color and the mathematical element of time.

This art project was exhibited in 2017 at the SPIRAL gallery Tokyo, and it will be presented in IFS Changsha in 2019 as part of exhibition *The Imaginary World of Color*. The shopping center venue endows this installation with a complex environment for viewers. The viewing angle that viewers look from will determine what they can experience from this installation. When viewers walk through the installation and place themselves within these symbols, they are being isolated from the chaotically real world and help to visualize the viewer’s overwhelming feeling of walking through the flow of time. Yet, the flood of various colors that builds up a complex depth and intensity in the space, that leaves viewers confused about what this installation is when they are standing at a location that is higher or above the installation. Beauty or chaos, gradation of color or disorder of color, and delight or annoyance all depend on the viewer’s engagement.

The artist’s exploring color, light, and space has changed tremendously with the advent of computers. Computer science research and development support new tools and applications for the disciplines of arts. A longstanding argument regarding color, where at one end, color is subjective and emotional, while at the other end, it is objective and scientific\(^\text{16}\) - is dissolving with the color science development and information technology development. The use of digital forms

---

has become an excitingly immediate medium for artists’ artistic creation and production. Video art appeared as an all-embracing art form of painting, performance, dance, film, music, and sculpture in the 1960s. Some artists have effectively used video to make viewers think more critically about both physical and spiritual worlds.

Nam June Paik (American, 1931-2006), widely credited as the founder of video art, wrote in 1969, that he wanted “to shape the TV screen canvas as precisely as Leonardo, as freely as Picasso, as colorfully as Renoir, as profoundly as Mondrian, as violently as Pollock and as lyrically as Jasper Johns.” Nam June Paik transformed video into an artist’s medium with his media-based art that challenged and changed our conventional understanding of visual art. *Megatron/Matrix* (1995) (Figure 16), his eight-channel video installation with custom electronics, bright color video, and sound, combines images of both the real world and digital world, demonstrating the idea of a world without borders.

---

http://www.artnet.com/artists/nam-june-paik/biography
in the digital age. The artworks and ideas of Nam June Paik have been a major influence and inspiration for artists since the late twentieth century.

In video art’s little more than fifty years of its existence, the medium of video art has extended from traditional television screens to many high-tech and constructed mediums that could be used to display the moving images and even providing interactions. Iñigo Manglano-Ovalle (American, b. 1961), inspired by his profession in architecture, makes his works formally seductive and technologically sophisticated. In his Le Baiser/ The Kiss (1999) (Figure 17), the thin polished steel poles and wire provide an imposing grid within which projection screens are suspended like sheets on a very upscale clothesline. The space that he created for the video drive viewers immediately draws viewers into the vivid color of the projected autumn scene, constructing a perspective of sitting inside of the room and seeing through a window.

20 Ibid, p178
21 Ibid
Some contemporary artists’ experimenting with ideas of video installation are being advanced with the filmmaking, camera, and projection technology development. *Kingdom of Colors*, in exhibition of *The Imaginary World of Color*, is an immersive visual experience from French filmmaker Thomas Blanchard (French, b.1980) and artist Anton Oilhack (French, b.1985), sound tracked by Lyon-based composer Leonardo Villiger (French).\textsuperscript{22} The video installation is showcased via state-of-the-art 270 degree walls. Visually composing with a mix of paint, oil, and liquid soap, Blanchard and Oilhack create islands and oceans of bright colors, rocking us smoothly through circular moves of liquids in motion. Every frame of the video has been shot with macro lenses.\textsuperscript{23} The result offers a fluid and otherworldly composition of interacting colors, a kind of surreal and psychedelic experience, delicately presenting on the screens.

As it is set up in a completely dark room with 270-degree projection screens, the video immerses viewers into the fantastic world of dreamlike colorful liquids in motion. Color creates emotions, triggers memory, and gives sensation. Color in motion, especially the complex motion of color’s pooling and separating, consistently delivers the intense visual and emotional impulse to viewers. Encompassed by 270-degree projection screens and the surrounding music, viewers would imagine themselves as a bubble moving with the fluid and running

\textsuperscript{22} Ibid

into each other. The pleasant video is about to help viewers escape from the real world and immerse in the peaceful motion and the imaginary color world.

Video art also has moved from brief showings on tiny screens in alternative art spaces to dominance in extraordinary exhibitions in which vast video installations occupy an entire gallery walls or high-rise building facades. Using projectors to project works of video on medium is called video projection mapping which is unlike any other art forms, by merging real-world environments with extraordinary displays of light and motion. Video projection mapping has the capacity to transform any object into a screen. Large-scale projection-mapping creations can easily dazzle and leave audiences in awe. The venues available for large-scale projection are places such as individual rooms, buildings, or airspace. A great number of contemporary artists have experimented on such ground-breaking spaces.

Japanese art collective TeamLab used projection mapping technologies to craft a magical dream world, Borderless (Figure 18), in the Digital Art Museum in

---

Odaiba, Tokyo in 2018. Hosted in a vast, 10,000 square meter space, the installation is brought to viewers using 520 computers and 470 projectors, creating an experience of stimulating all five senses in the slow-flowing nature videos. The immersive institution features multiple three-dimensional spaces that revolve around the theme of ‘borderless’, removing the boundaries between one art and another, and art and visitors. Viewers will melt into the digital projection works and become part of them when they interact with the video and impact on the works’ final presence. The power of digital technology and creativity continually breach the limitations of genre in nature.

Another great art project is Light Echoes (2013) (Figure 19) by artist Aaron Koblin (American, b. 1982). He conducted this project in a rural area of Southern California, projecting various images, quotes, and videos onto the landscape. The results were astonishing, with the high-tech laser light show completely transforming the landscape. Koblin used Laser as the world’s most powerful brush to manipulate and transform how we look at the world. “So, what you got were images that were

---


like [Marcel] Duchamp’s Nude Descending a Staircase. This project is a reversal of that: instead of using the lasers to scan environments, it’s about using a laser to put other environments on top of them,” Koblin said.  

In the exhibition *The Imaginary World of Color, 1.8* is an innovative sky-high sculpture by Janet Echelman (American b.1966). She creates this experiential sculpture at the scale of buildings that transform with wind and light. Using materials from fishnet to imitate water particles, Echelman combines ancient craft with cutting-edge technology - polyethylene fiber that’s stronger than steel and dazzling and computer-controlled lighting projection- to create artworks that will become focal points for urban cities. It has been the one of the most challenging sculptures because it is in the middle of an active city. Echelman has also been exploring how to incorporate people in the city to become part of the artwork. She finally invites viewers to draw and co-paint with color and light on the three-dimensional floating sculpture though a system created by artist Aaron Koblin that allows nighttime viewers to change the lighting with their mobile devices. That experience completely transforms the sculpture and gives viewers to an interdependent and interactive artwork.

The ongoing practices of color, light, and space will never fade out of importance in the art world. With the advances in technology development, the exploration will not only be led by artists but also viewers who participate into the art projects. The engagement of the wide audience will become a crucial part of art.

---

27 Ibid
28 Ibid
projects and eventually will be considered as an essential element of art creation, while coexisting with other elements.
Bibliography


Video Art, Michael Rush, Thames and Hudson publication, New York, NY. 2007, P178

