

Exhibition Layout

Clew: A Rich and Rewarding Disorientation

Deborah Barlow, Todd Hearon, Jung Mi Lee & Jon Sakata

Curator: Lauren O'Neal

Lamont Gallery, Phillips Exeter Academy

Exeter, NH USA

January 20-April 15, 2017









The installation encouraged different types of visual engagement and encounter.





This image shows part of the gallery space itself and how the work interacted within it. The photo also gives some indication of the many paths one could take through the space.

While there is a main entrance, which is shown in the far right of the image just beyond the scrim, there was no clear beginning, middle, or end to *Clew*.

Many visitors came repeatedly, and started to treat the exhibition as a world to reside in, rather than an exhibition as a task with works to be 'checked off.'





The gallery entrance, a large sliding glass door, is seen on the left. This image also helps portray how space itself unfolds. As illustrated in the gallery layout image in the Process & Installation slide show, the gallery is made up of several, staggered larger bays, along with several smaller (almost stand-alone) side bays. The placement of the exhibition elements encouraged people to explore *Clew* in their own ways and at their own rates.



A view of *Clew* at night, from the entrance, standing outside of the gallery.

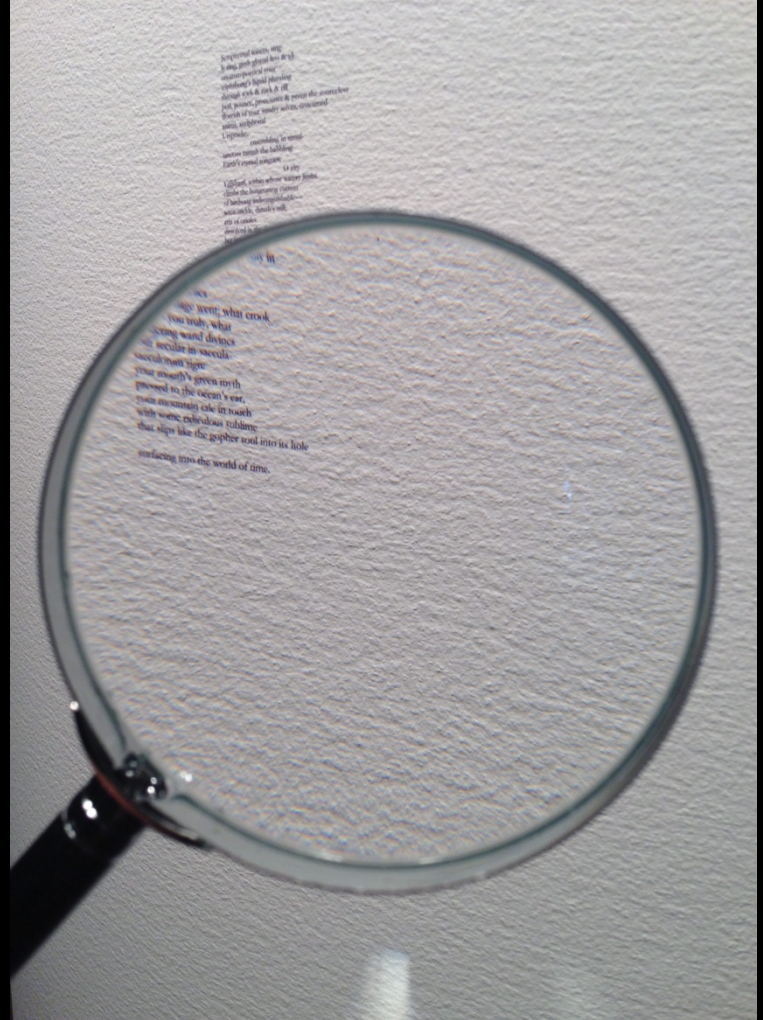


Some images are not as slick or presentable, but were taken more with the intent of giving a sense of how the exhibition created spaces of haptic visuality, movement, and textuality.

I include some of these images in this presentation to offer a sense of the many elements in *Clew*, and how the floors, ceilings, walls, and spaces in-between those surfaces were activated.

Lighting was used to selectively render parts of the larger piece legible, illegible, glowing, inscrutable, provocative, unclear, beckoning, or simply curious. No signage directed the viewer as to how to engage with the work—where one could walk, what one could touch, or if one could sit or lie down.



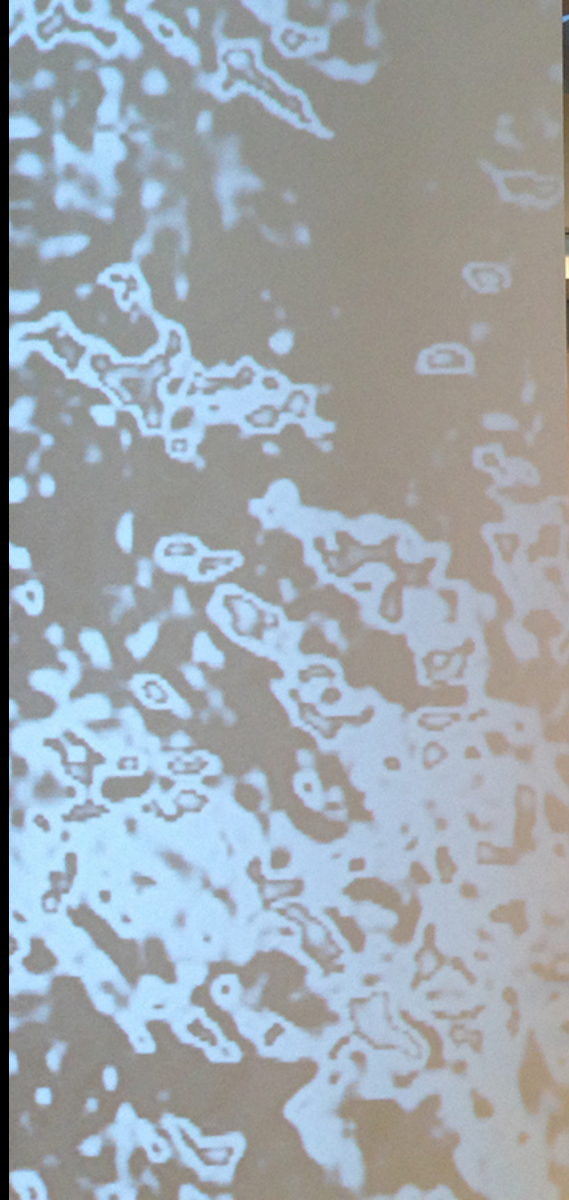


The poem, by Todd Hearon, is reproduced in a separate file. This poem also formed much of the language heard in the sound installation component. I do not include the readable text of the poem here, as it was not meant to be perceived in that way during *Clew*.













A view of *Clew* at night, from inside of the gallery.









