

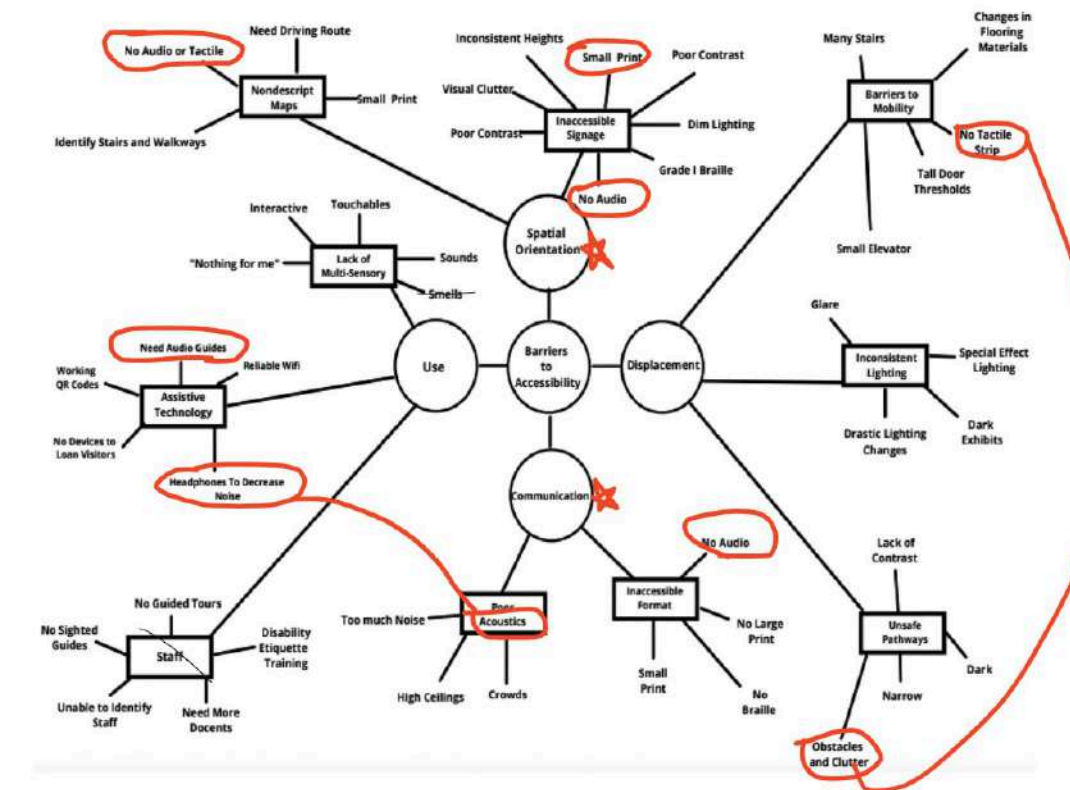
Methods of Contextualising

Reimagining Joyful Exhibition Experiences

for the Visually Impaired

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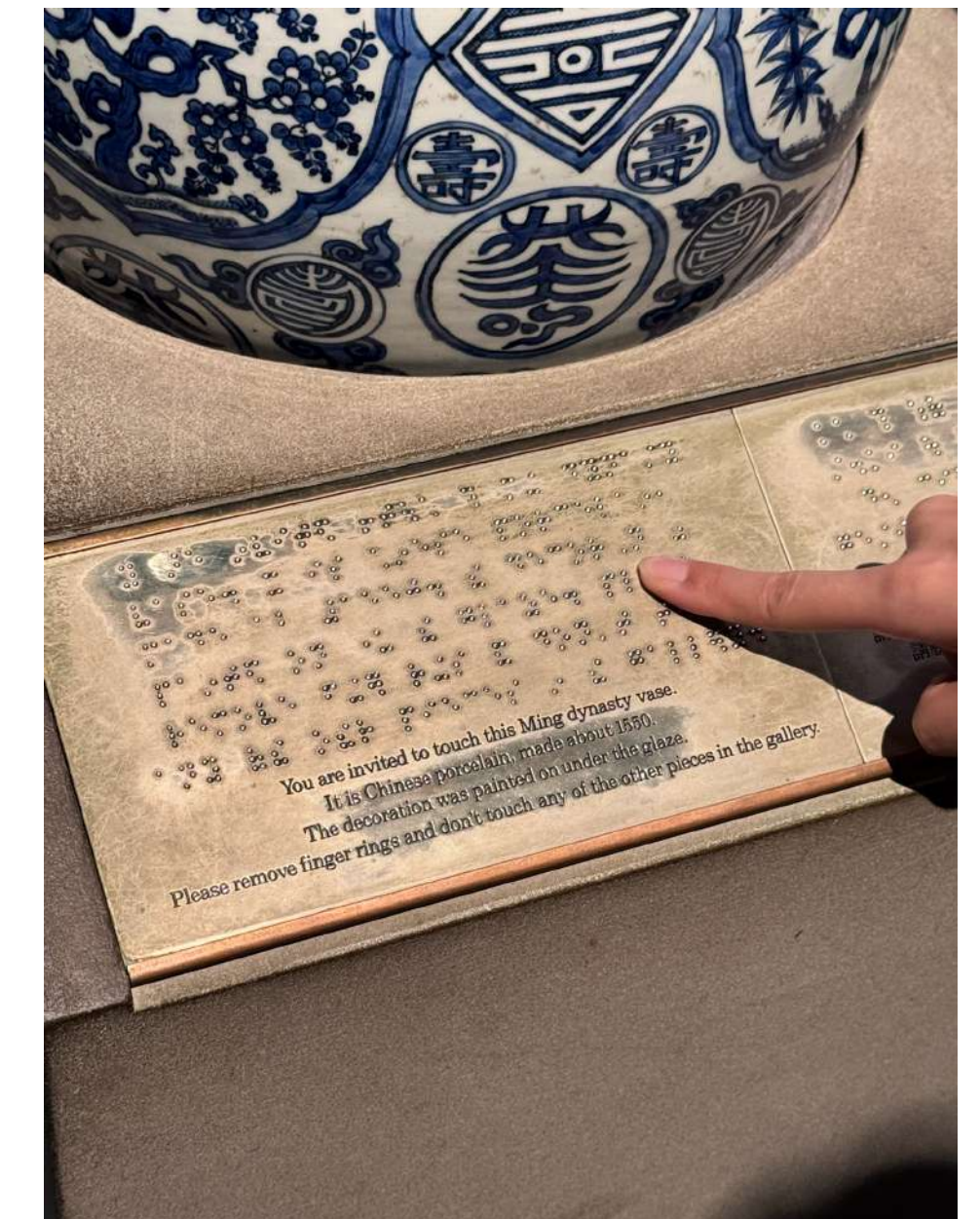




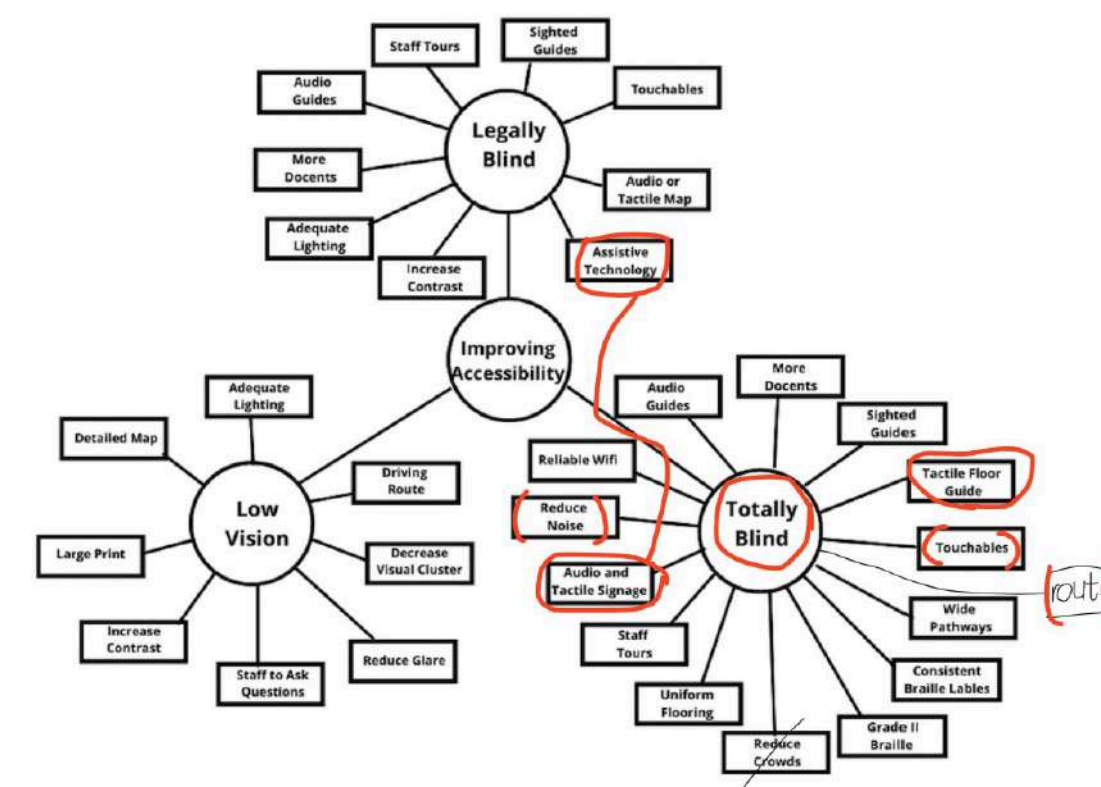
Please do not touch

Thomas J Price
Tasman Road, Figure 2
2008

This work belongs to a series of nude figures named after streets in London. Street art by powerful white men of the nineteenth century. By contrast, the Tasman Road figures are made of dark, metallic material.



Design justice: Community-led practices to build the worlds we need. London: MIT Press



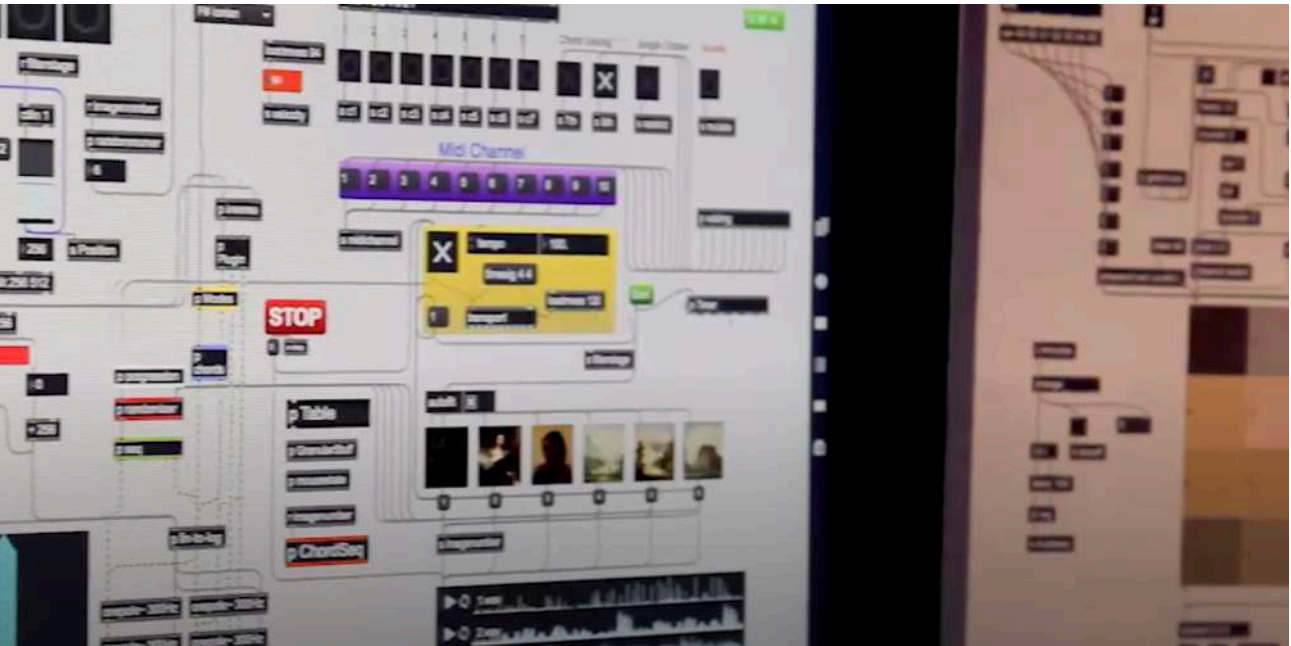
SITE VISIT - V&A

- Mostly “don’t touch”
- Only audio description in one section
- Few pieces had braille explanations

Fortuna, J., Harrison, C., Eekhoff, A., Marthaler, C., Seromik, M., Ogren, S. and VanderMolen, J. (2023)
'Identifying barriers to accessibility for museum visitors who are blind and visually impaired', *Visitor Studies*.
doi:10.1080/10645578.2023.2168421.

State Library of NSW

"What I'm doing is taking elements like colour, the contrast, the date, the artist and the location — it's all linked to the image — and take each one of those little bits of data and apply it to an instrument or a rhythm or percussion.



'Tate Sensorium' exhibition

Making art touchy, smelly, feel-y, tasty, to take Tate to a whole new audience

About the sensory stimuli in Tate Sensorium



Interior II 1964
Richard Hamilton

Here, **smell** stimuli create a sense of a mid-century home and the impact of big brands by recreating the original scent of Pledge. The central character is brought to life with the scent of vintage hair-spray, and a glue/ solvent smell hints at the collage process. The **audio** brings the viewer into the acoustic space of the central character. Some of the objects de-picted can also be heard, while sounds of paper and paint again suggest the creative process.



Full Stop 1961
John Latham

An Ultrahaptics device creates **touch** sensations on the hand in mid air, using ultrasound. These are sequenced with the **audio**. The artwork plays with positive and negative space, and the tactile-audio stimulus translates that as presence or absence. The sound especially emphasises the painting's black and white duality. The two senses work together to create a sense of scale, and of roundness, but also reference Latham's use of spray paint, and his iterative theory of mark making.



In The Hold 1964
David Bomberg

The **audio** brings the viewer into the painting, through two distinct planes of sound. The first reflects the geometry of the painting: acute angles, jagged sounds, reflecting Bomberg's quest for "pure form". The second evokes the subject matter - a ship's hold. The **smell** stimuli work in a similar way. The first scent is abstract: shrill, bringing out the blue colour. The second smells like the ship might: diesel and tobacco. Low concentrations of the second scent are present in the first.



Figure in a Landscape 1964
Francis Bacon

The **taste** of edible charcoal, sea salt, cacao nibs and smokey lapsang souchong tea bring out the painting's dark nature, and the wartime era in which it was painted - while a hint of burnt orange con-nects to flashes of colour and blue sky. **Smell** evokes the setting, Hyde Park: there's grass, soil, and an animalic, horse-like scent. **Audio** mirrors the smell and taste, while referencing the colour palette and the painting's visual texture; mechanised, industrial sounds are suggested in the subject matter.

How to make exhibitions more engaging and joyful for visually impaired people?

Re-imagining the exhibition pieces through

- **Sound**
- **Touch**
- **Interaction**

EXPERIMENTAL SUBJECTS



Gerhard Richter “Cage 1-6”

Inspired by music by John Cage

Cage's ideas about ambient sound and silence
Cage’s controlled use of randomness in music

Layering paint

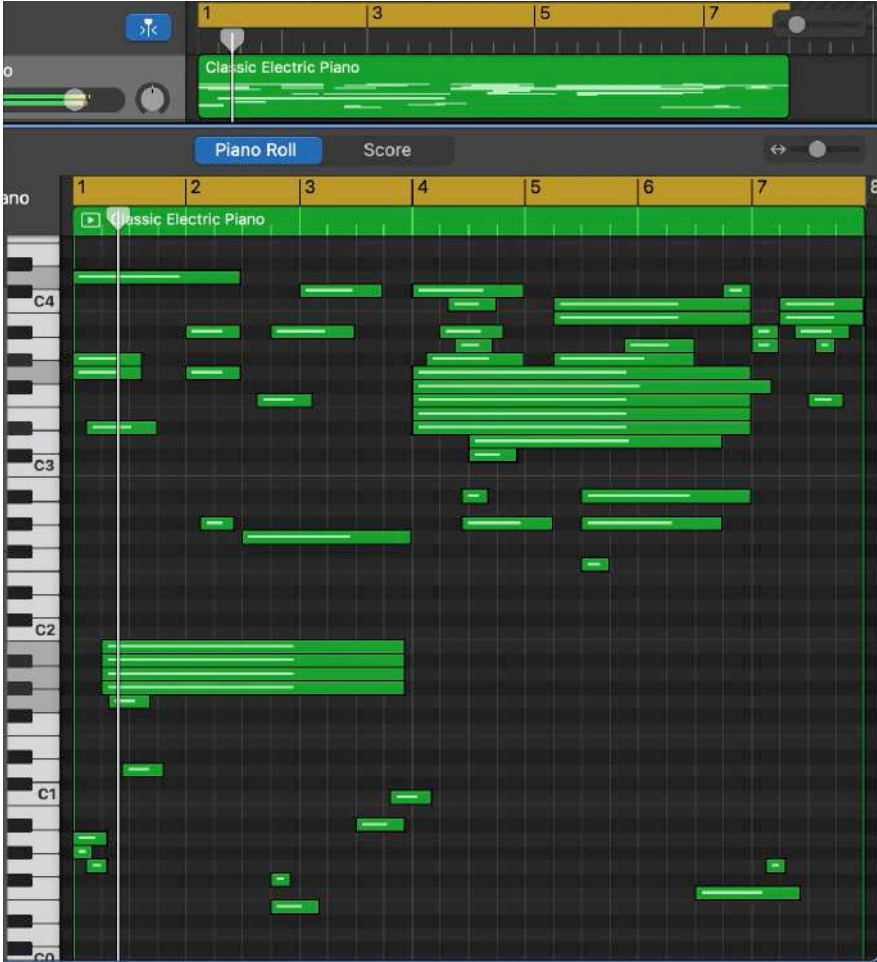
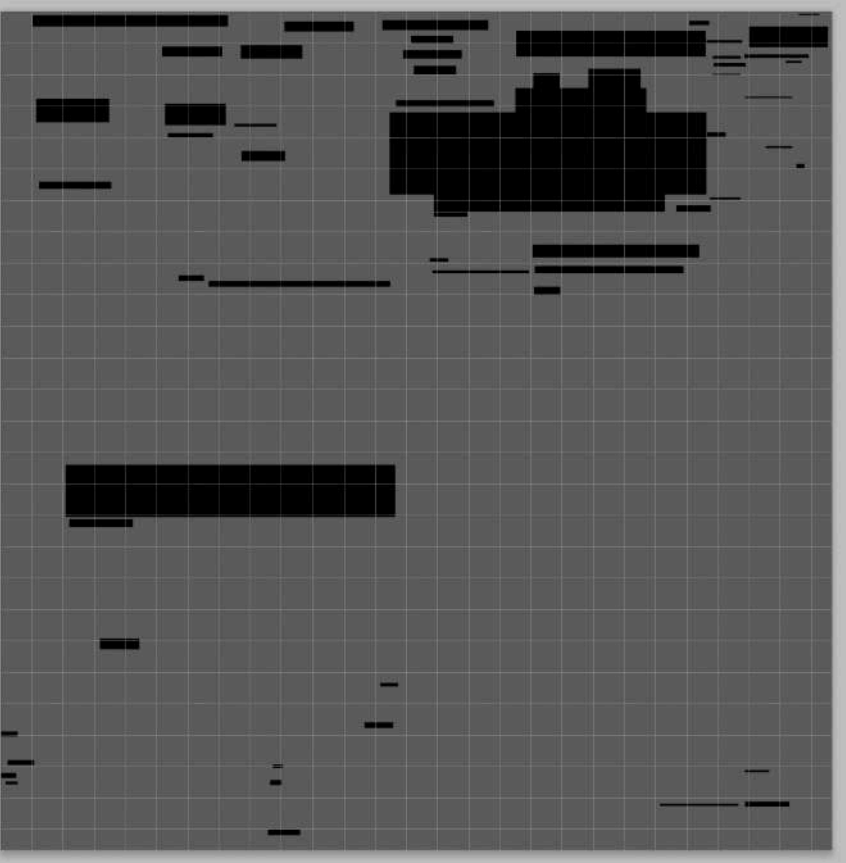
pauses, brushstrokes, scrapings
delicate and fluid vs coarser and more solid



Features of art work

Composition
Colour
Dark/brightness
Brush strokes
Texture

TRANSLATING DARKNESS/BRIGHTNESS



(Garage Band)

TRANSLATING COLOURS

In *Concerning the Spiritual in Art*, Kandinsky explores the relationship between colour, form, and sound, and suggests that different colours resonate with different Musical Instruments.



→ [sound of trumpet]

Red (Strong, passionate)



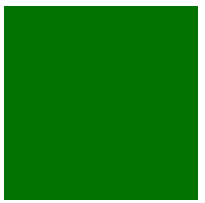
→ [sound of xylophone]

Yellow (lively, jumping)



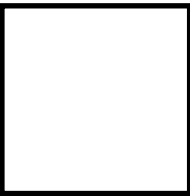
→ [sound of clarinet]

Blue (warm, smooth)



→ [sound of violin]

Green (soft and natural)



→ [sound of piano]

White (ethereal, pure)



→ [sound of contrabass]

Black (calm)

TRANSLATING BRUSHSTROKES

Translating brushstrokes into everyday sounds



Flat

→ [sound of wind blowing]



Dry brush
(superposition)



[Sound of dry broom
sweeping leaves]



Overlay (cover)



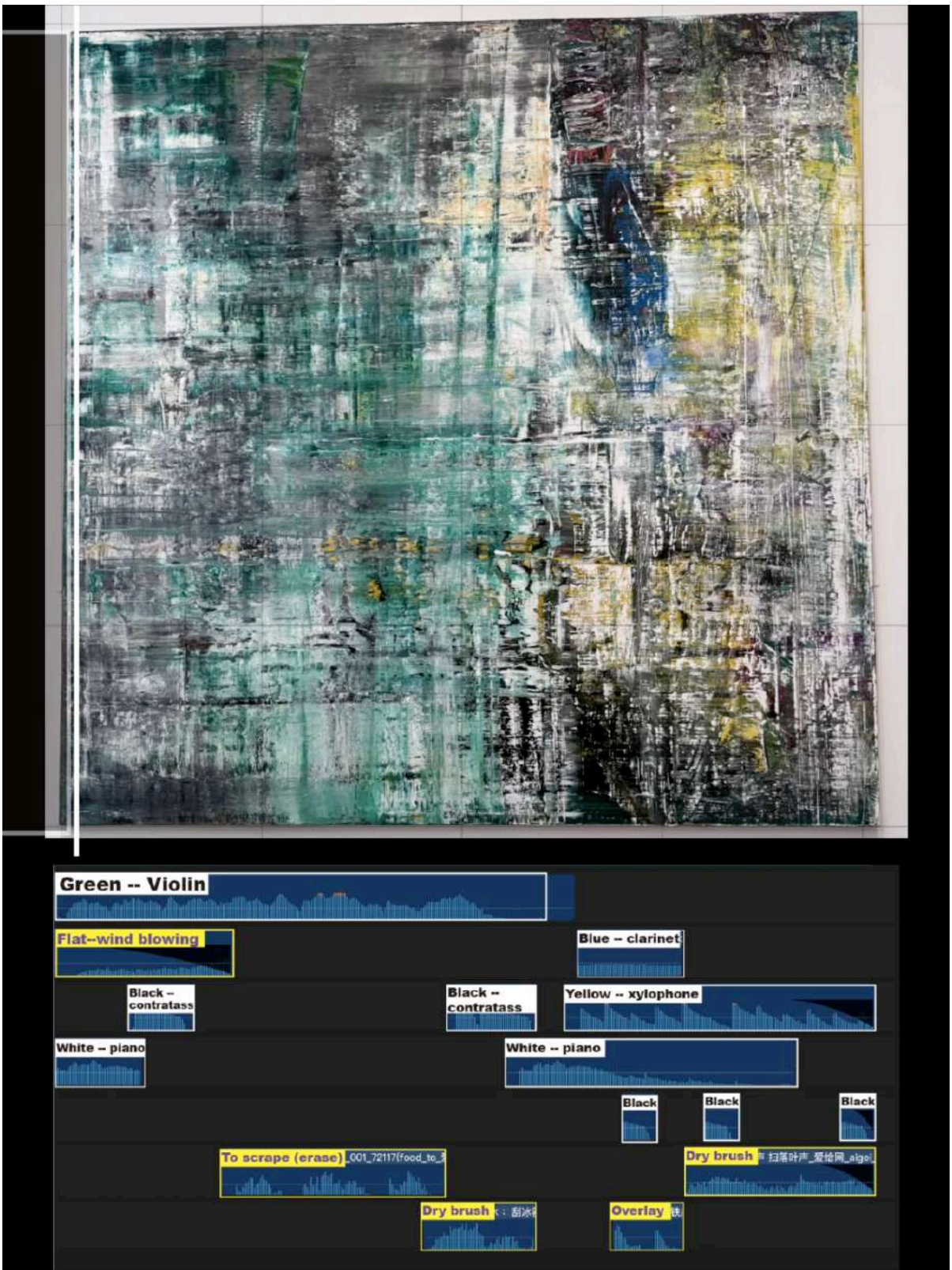
[Sound of water
dripping on metal]

To scrape
(erase)



[Sound of butter on
toasted bread]

Analysing colours and brushstrokes
Matching them to sound elements



(CapCut)

<https://youtube.com/shorts/kV1G2NhHKbs>

TRANSLATING TEXTURE

Translating the scraps of “Cage 2” into lines —————> Sound
(Garage Band)



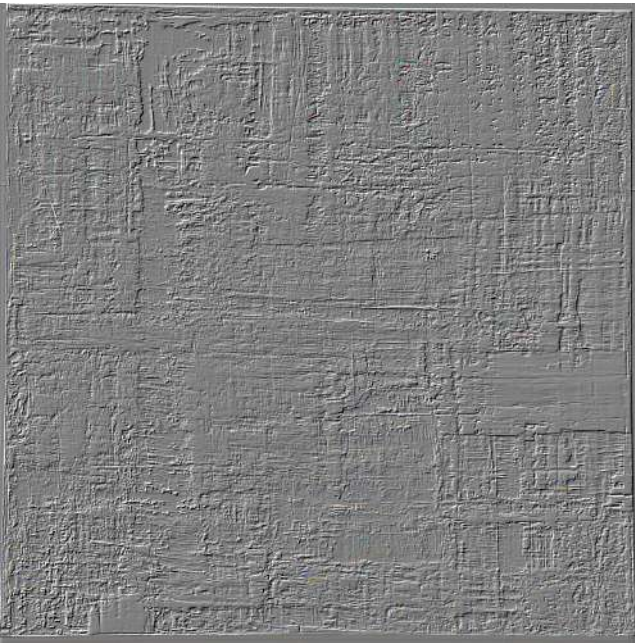
Translating the texture of “Cage 5” —————> Sound (Virtual ANS)



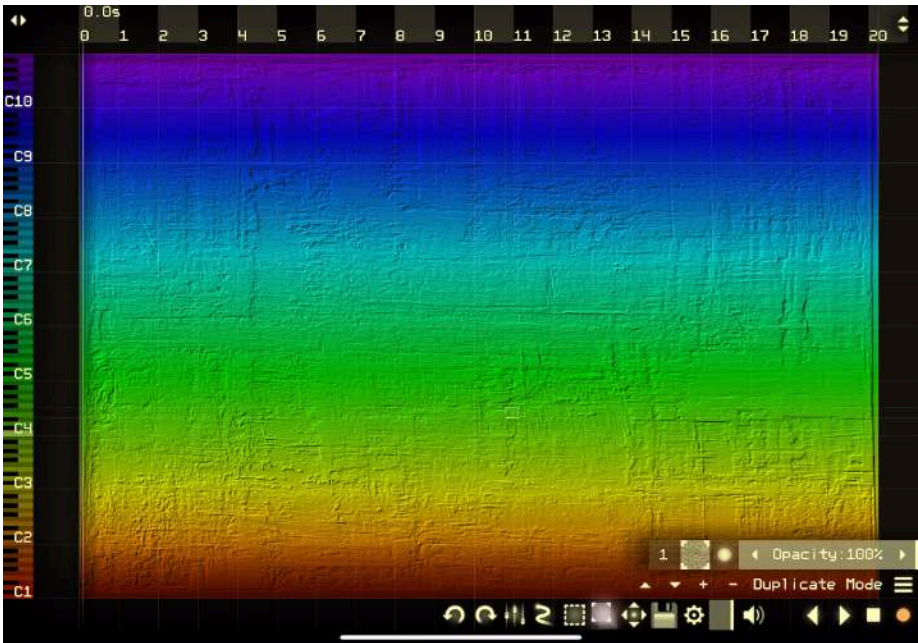
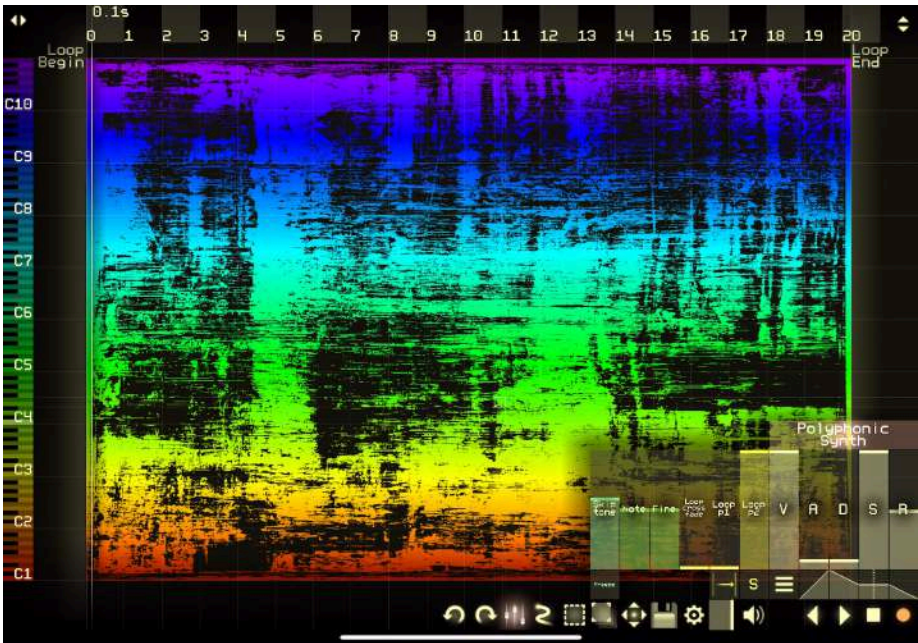
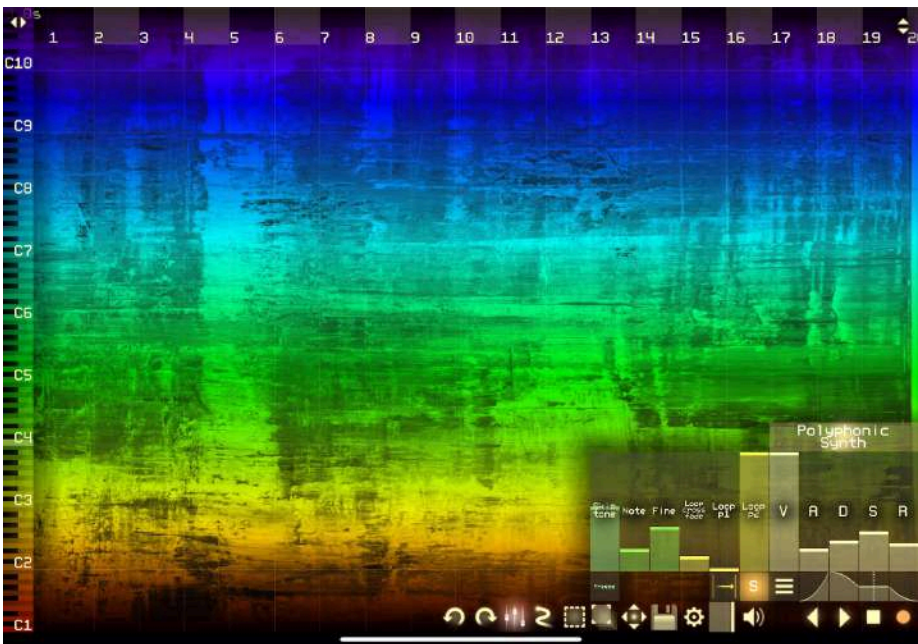
Original



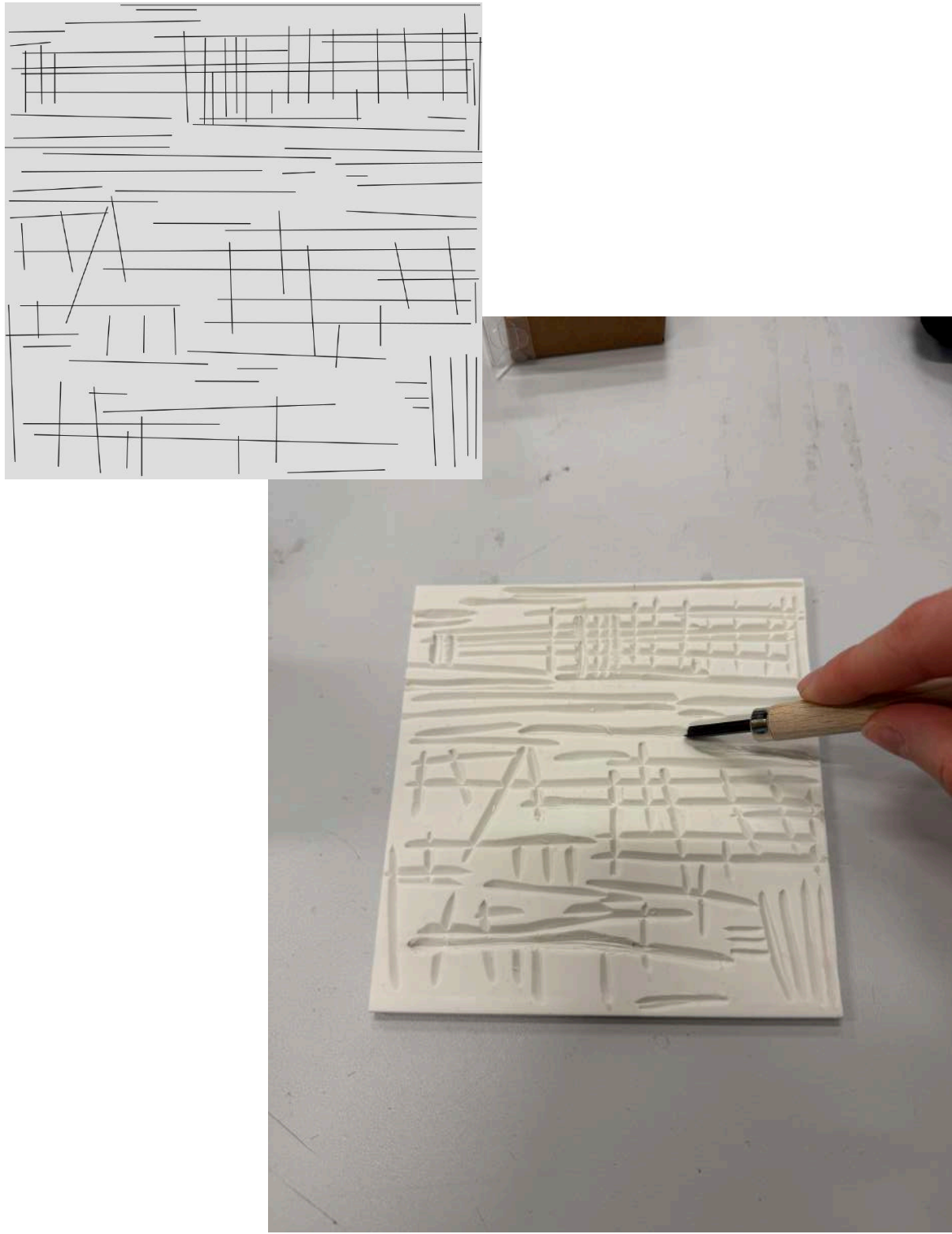
Mezzotint effect



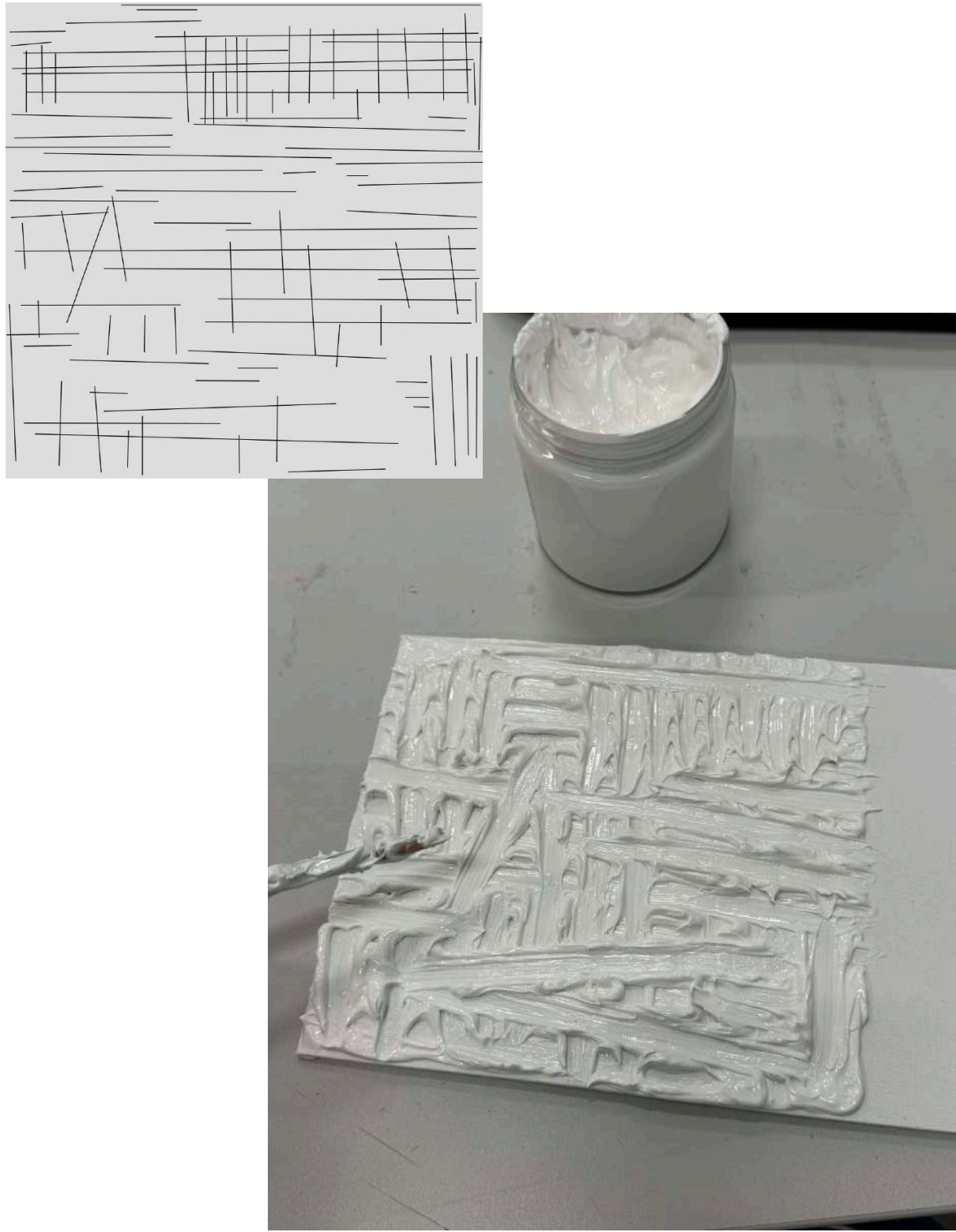
Emboss effect



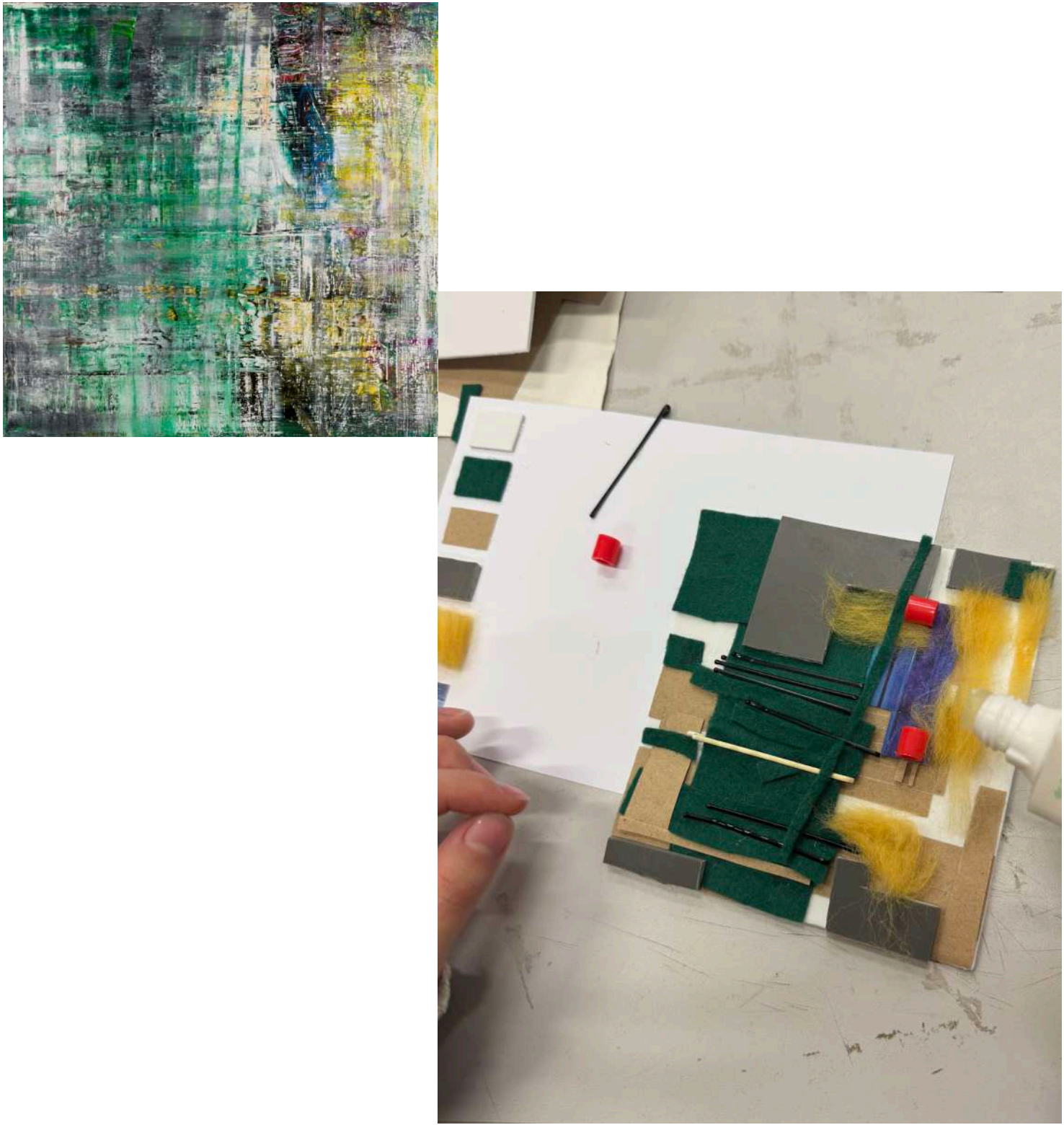
Translating the scraps, composition, colours, textures into tactile objects



Linocut

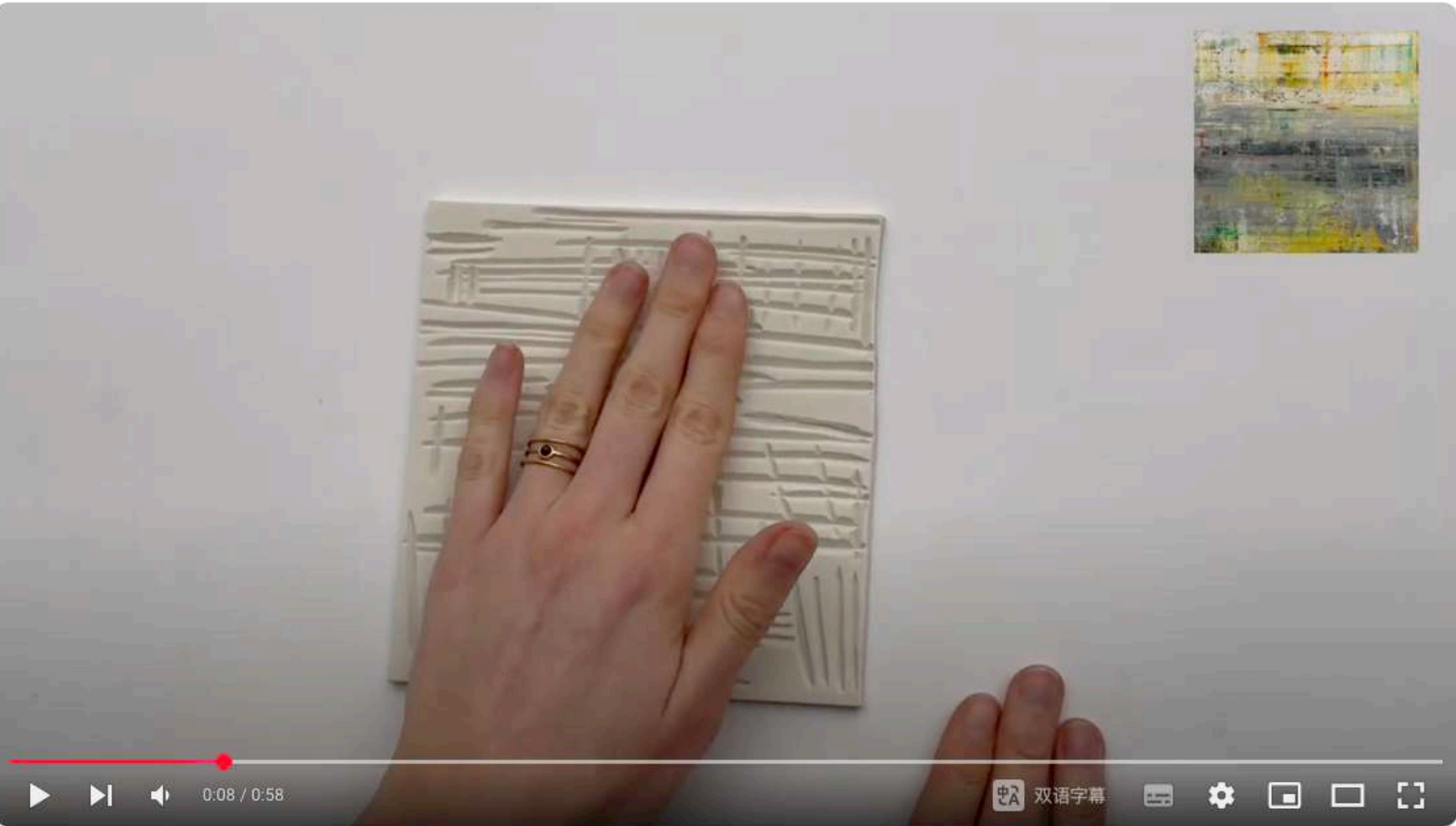


Modelling Paste



Tactile Collage

Outcome



Sound x Tactile experience

https://youtu.be/p3w6two_rKo

Reflection

An exciting experiment exploring the possibilities of a multi-sensory exhibition.

A key limitation was the lack of direct involvement from visually impaired individuals in the creation and testing process.

Reflection on whether the reinterpretation approach was too subjective and whether it unintentionally added complexity to understanding the artwork.

The need to integrate "translators" into the exhibition to interpret and explain the re-creation process.

Insufficient consideration of details such as the scale of replicas, exhibition format, and sequencing.