Simon Starling’s Artistic Canoe Review

Name

Course name

Instructor’s Name

Date of Submission

**Simon Starling’s Artistic Canoe Review**

Art is a multifaceted discipline that involves expression of imaginative, technical and creative skills to produce auditory, visual or artefacts. Simon Startling’s canoe at the exhibition stood out among other artefacts because of its unique history and distinctive fabrication. The canoe was pleasing to the eye and brain and the intended purpose of after the exhibition was to cross the Dead Sea using it.

**Content**

The canoe was displayed at the Nottingham Contemporary during an art exhibition. The exhibition room had much free space allowing people to move freely. The objects included Starling’s canoe, a workbench that held the canoe, a painting on the wall, a cooker and a table with an assortment of artworks on top. The centre of the room was the focal point as more emphasis was placed in the metallic canoe. The actions were observation, note-taking, querying and touching the exhibited products. The event was attended by men, women and children of different ages. School-going children were part of the congregation that attended the exhibition. The places included exhibition rooms for new pieces of art and art museums rooms for antiques.

As mentioned earlier, the focal point of the exhibition scene was the centre of the room where the magnesium canoe was placed. The room was clean, well-presented and the size was appropriate for the exhibits. The floor was wooden and the walls were spotlessly white. Since the room did not have windows, adequate lighting was provided through fluorescent and filament bulbs. Fluorescent light provided sufficient illumination to study the canoe in details. Despite the huge size of the exhibition room, only a few pieces of artwork were placed to allow more space for movement to and from the room.

The canoe incorporated certain aspects of art including tone, texture, shape and space. The canoe had a subtle grey tone in that the colour was neither strikingly dark or white. Again, the grey colour had low saturation owing to its metallic lustre. The surface quality of the canal on a visual perspective was fine. Similarly, a tactile approach that involved feeling the inner and outer parts of the canal revealed a fine smoothness. The canoe had a curvaceous shape in that the inner and outer surfaces were curved. It had a slight oval shape that widened at the middle and constricted towards the front and back ends. The canal measured 475 centimetres in length, 85 centimetres in the widest part and 53 centimetres in height. For this reason, it occupied an area of about 3.5 square metres.

In this context, composition is the overall organisation and placement of elements of art and the interrelationships among the individual elements. Aspects of composition such as unity, rhythm, balance and variety. In the first place, the canoe was complete except for the absence of rowing oars. The composition was manifested in the wholeness, order, harmony in the design and the overall design and fabrication of the canal. The canal was fabricated from magnesium sourced from the waters of the Dead Sea. In variety, the visual diversity of the magnesium metal was outstanding and its greyish lustre could not be mistaken. Composition was expressed in the curvaceous shape of the canal with respect to streamline flow in water. In balance, the canal was asymmetrical in that the front part was wider and had a parabolic shape while the rear end of the canoe had a triangular shape that sharply reduced in size. As such, there was no equidistance between the centre and the front and the centre and the rear end. In rhythm, careful placement of the bars at the top of the canal created a regularity that was facilitated a smooth gliding of the eyes from one bar to another. Overall, the composition worked through balance, unity, rhythm and variety in a manner that emphasized interrelationship and synchronisation of the aspects for an impeccable product.

**Context**