



FLYING OBJECT

Muzeum@Digit: Tate Sensorium

Tom Pursey

Founder & Creative Director, Flying Object

Flying Object earn attention for cultural organisations and brands.



Tate Sensorium | Tate



Mix the City | British Council



A-Z of YouTube | YouTube

Tate Sensorium

BRITAIN
TATE

FREE
26 August –
20 September 2015

Ticket collection from
the Information desk
at the Millbank entrance

tate.org.uk
#tatesensorium

David Bomberg *In the Hold* c1913–4 (detail) © Tate

Experience art
with all your senses

iK Prize
2015 >

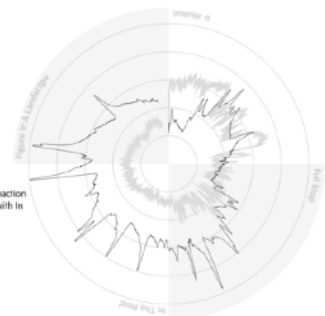
**FLYING
OBJECT**



**Tate
Sensorium**

How to read this graph

This graph shows how your body reacted to the Sensorium. Start at the top, and read clockwise. The **black line** shows your EDA reading. EDA, or electrodermal activity, tracks perspiration on the skin and is a measure of how excited the body is. The **grey line** shows the average EDA reading of visitors to Tate Sensorium to date.



Average Peak
88% of visitors to date have responded most strongly to interior.

Strong Reaction

Your strongest physical reaction was to sound and smell with In The Hold.

Strong Reaction

You had a strong physical reaction to sound and smell with *In The Hold*.

Your Favourite
You chose Full Stop as your most-liked painting.

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.



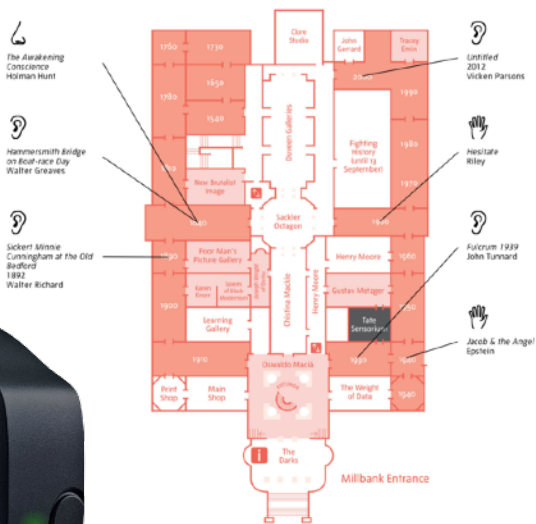
e 1964



Sensory paintings to seek out in Tate Britain

What other artworks might trigger your non-visual senses? The Tate Sensorium team have picked a selection of paintings on permanent display at Tate Britain which they hope inspire your sense of touch, taste, smell or hearing.

If you participated in the data measurement, this selection will be customised to your responses.



BP Walk Through British Art

BP Spotlights



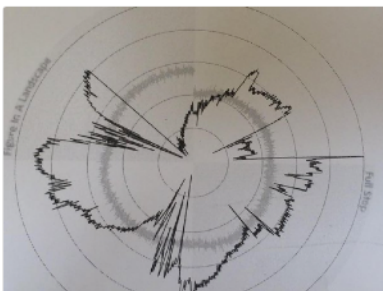
Christina Farley @ChristinaGeek - 9 Sep 2015

Really interesting to use all my senses while viewing art #tatesensorium @Tate
Reacted most strongly to In The Hold..



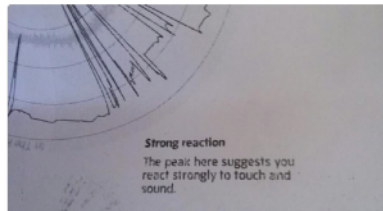
Andrea ZN @AChuZN · 18 Sep 2015

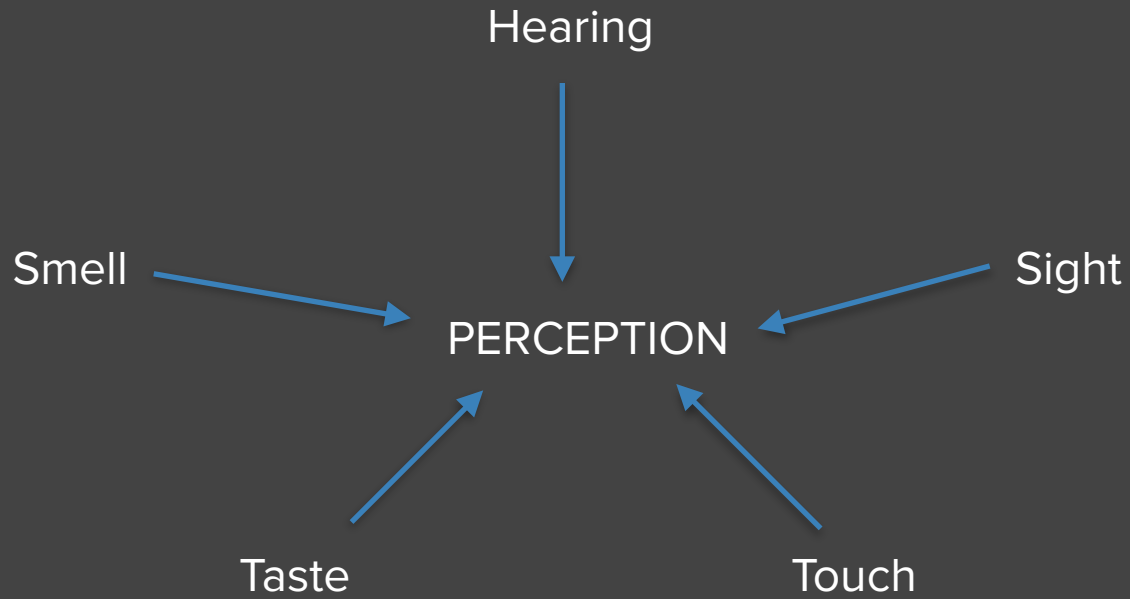
A graph shows how my body reacted to a multi sensorial art experience. Kudos to @Tate #tatesensorium #art #science



Ola Tomalanka @OlaTomalanka · 2 Oct 2016

My senses really loved #TateSensorium @Tate.
And the below is true!





Tate Britain The Observer

Don't just look - smell, feel, and hear art.
Tate's new way of experiencing paintings

Nicola Davis visits the Tate's new Sensorium - where looking at the paintings is only a part of the experience

WIRED.CO.UK ART PAINTING HAPTIC TATE BRITAIN CULTURE

TOUCH, SMELL AND EAT YOUR
ART AT TATE BRITAIN'S
'SENSORIUM'

INDEPENDENT News Voices Culture Lifestyle Tech Sport



News

Tate Sensorium: New exhibition at Tate Britain invites art lovers to taste, smell and hear art

A new exhibition is bringing in a master chocolatier, a scent expert and an audio specialist to change the way people interact with the paintings

THE WALL STREET JOURNAL.

Subscribe Now Sign in

Home World U.S. Politics Economy Business Tech Markets Opinion Arts Life Real Estate Q



177



24



ARTS | ART

Please Touch the Art Work: New Tate Exhibit Will Stimulate All Five Senses

'Tate Sensorium' exhibit will allow visitors to smell, taste and touch in attempt to engage restless, more tech-savvy audiences

INTERNATIONAL POLITIQUE SOCIÉTÉ ÉCO CULTURE IDÉES PLANÈTE SPORT SCIENCES PIXEL

M Arts

CULTURE

ARTS

Biennale de Lyon

Goûter, toucher, entendre et sentir l'art

Le Monde.fr | 28.08.2015 à 10h50 • Mis à jour le 28.08.2015 à 10h55

Abonnez vous à partir de 1 €

Réagir Classer

Partager (77)

Twitter

FLYING
OBJECT

How did we work with Tate and our team?
How did we work with the technology?
What did we learn?

How did we work with Tate and our team?

ik PRIZE 2015 >

Funding



Connect the world with art from the Tate collection

Brief

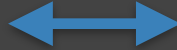


Each side brought their own strengths

Tate team & contractors

- Marketing
- Artwork management
- Curation
- Room build
- Electricians
- AV
- Visitor assistants

Tate contact
Producer



Flying Object

Concept
Creative direction
Production & project management
Tate liaison

Multi-disciplinary specialists

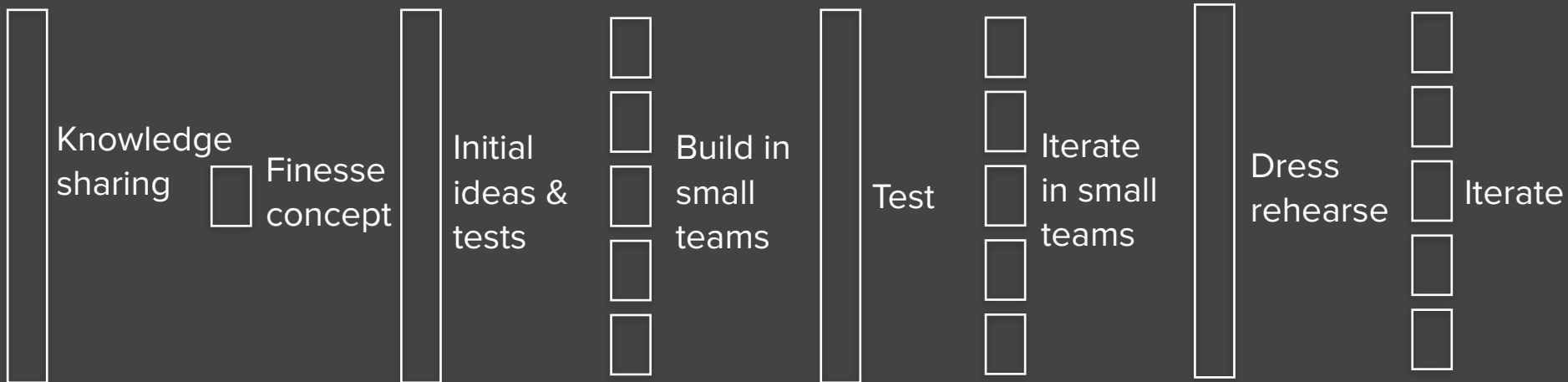
- Sound designer (Nick Ryan)
- Fragrance specialist (Odette Toilette)
- Chocolatier (Paul A Young)
- Scientists & haptic specialists (Dr Marianna Obrist & Univ. of Sussex team)
- Interactive theatre maker (Annette Mees)
- Lighting designer (Cis O'Boyle)
- Developers (Make Us Proud)

Design rules for the Sensorium stimuli

1. Do the installations make sense to, and impress, visitors?
2. Do they still allow people to react to and interpret the painting themselves?
3. Are they defensible in light of the artwork and the art history?

How the team worked

Learn, prototype, iterate through small groups





Anatomy of an artwork

Taste: charcoal, dark chocolate, burnt orange, salt, lapsing souchong

Touch: (mouthfeel) dusty, dry, surprising

Sound: Hyde park, wool, iron chair, machines

Smell: Horse-like

How did we work with the technology?

The technology: **Empatica E4**

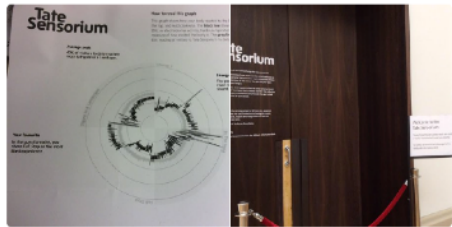


- Measures electrodermal activity (EDA)
- Measure of arousal from autonomous nervous system; think lie detector tests
- Scientifically credible but quite blunt data; needed to work with exhibition flow & lots of maths
- Required assistance

The technology: Empatica E4

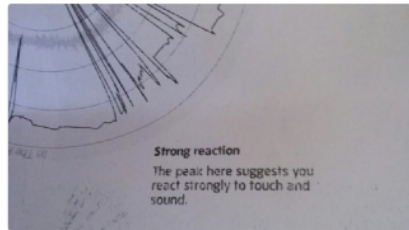
Christina Farley @ChristinaGeek · 9 Sep 2015

Really interesting to use all my senses while viewing art #tatesensorium @Tate
Reacted most strongly to In The Hold..



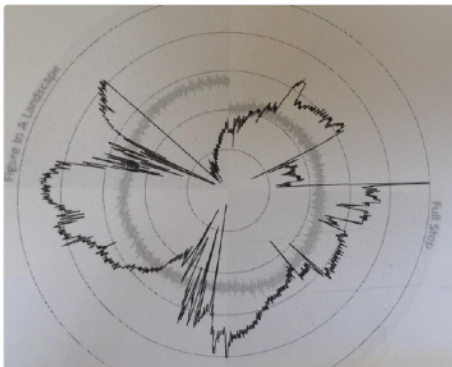
 Ola Tomalanka @OlaTomalanka · 2 Oct 2015

My senses really loved #TateSensorium @Tate.
And the below is true!



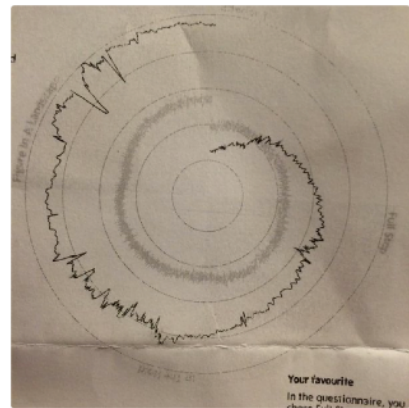
Andrea ZN @AChuZN · 18 Sep 2015

A graph shows how my body reacted to a multi sensorial art experience. Kudos to @Tate #tatesensorium #art #science



 Aletta @Lattybird · 5 Sep 2016

Apparently I found the #TateSensorium exhibition very exciting - grey line is average reaction, black line is mine.

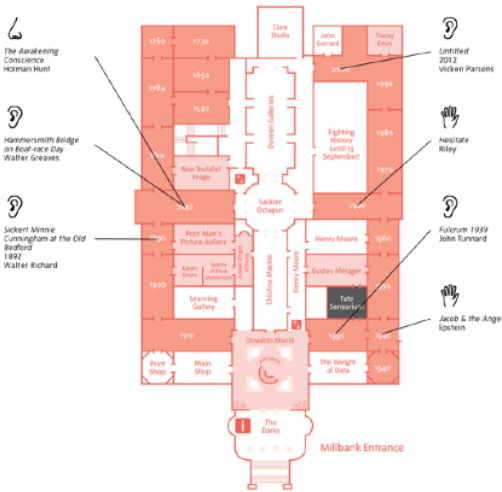


Sensory paintings to seek out in Tate Britain

What other artworks might trigger your non-visual senses? The Tate Sensorium team have picked a selection of paintings on permanent display at Tate Britain which they hope inspire your sense of touch, taste, smell or hearing.

If you participated in the data measurement, this selection will be customised to your responses.

BRITAIN
TATE



FLYING OBJECT

The technology: **Ultrahaptics**



- Uses array of ultrasound speakers to create haptic sensation; think blowing on your hand through a straw
- Pre-production experimental device; Ultrahaptics are a young startup
- First example use in a cultural space. Didn't break as much as we thought.
- On its own, underwhelming; paired with audio, quite startling
- Hide it in a box & put a green LED in there = completely weird sensation!

What did we learn?

The things that worked

- **Short brief:** shorter brief, bigger ideas
- **Belief in the creative process:** the product improved through having time to work through the idea
- **Collaboration:** with other creatives; with the client
- **The idea:** communicated clearly to the public, who turned up in droves; lots of (consumer) press coverage
- **Focus on a story, on experience:** putting technology within an idea, not leading with it
- **Test everything!**

The things we'd do differently

- **More installation time:** we finished install when the journalists were already outside
- **Visitor flow:** more people came than could see it
- **More plug & play:** we relied a lot on staff



Thanks!

Tom Pursey, tom@weareflyingobject.com
weareflyingobject.com // @objectingfly

**FLYING
OBJECT**