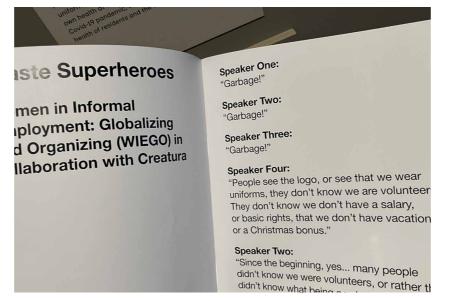# Wellcome Collection Exhibition

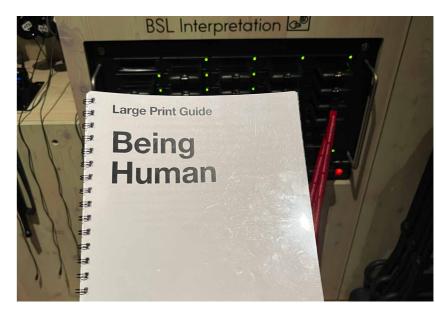
aste **Superheroes**

men in Informal
ployment: Globalizing
d Organizing (WIEGO) in
llaboration with Creatura

Speaker One:
"Garbage!"

Speaker Two:
"Garbage!"

Speaker Three:
"Garbage!"

Speaker Four:
"People see the logo, or see that we wear
uniforms, they don't know we are volunteer
They don't know we don't have a salary,
or basic rights, that we don't have vacation
or a Christmas bonus."

Speaker Two:
"Since the beginning, yes... many people
didn't know we were volunteers, or rather th

BSL Interpretation

Large Print Guide

Being Human

Psoriasis; Ichthyosis

se vases each suggest a different
erited: the spots of acne, the
e rapid cell division of cancer or
yosis. Just as we might inherit
herit these 'medical heirlooms'.

Callum

There was no history of H
anyone as young as me i
think about though was t
of sorts, something that t
tick a box for on a medic
a legacy of its own, whe

Please to

Garry Brough   Sasha Goodman   Barbie Breakout
1967   1989   1978

Being Human
Transcript

Pity
Katherine Araniello
Video, 2013, 2m 40s
Soundtrack written and performed by Araniello Originally
performed at the Lock-up Performance Art Fete, June 2013

Meet the Superhuman
Katherine Araniello
Video, 2012, 1m 34s

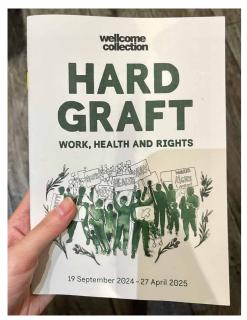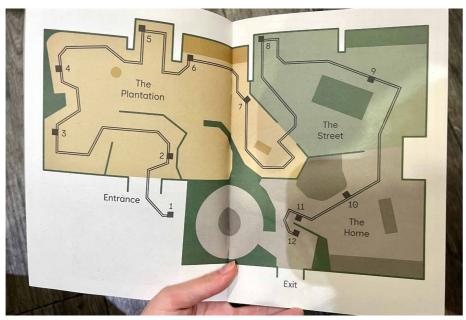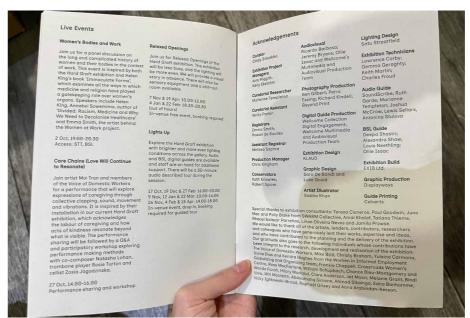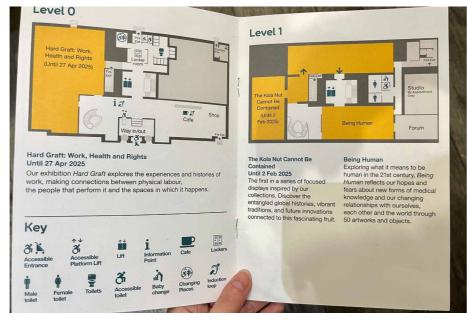our bodies and our relationship
with the world around us.

There are many inclusive facilities in this exhibition, such as barrier−free access, wheelchair−friendly facilities and accessible toilets on each floor. There are also induction loops for the hearing impaired. There are Braille, large print and audio description guides in the exhibition hall. There are also tactile panels for important works.

Spoon Theory

Spoon theory is a metaphor describing the amount of physical or mental energy that a person has available for daily activities and tasks, and how it can become limited. Because of this, many people with chronic illness have to plan in advance and ration their energy and activities throughout the day.

Spoon theory has spread throughout the disability community and even to marginalized groups to describe the exhaustion that may characterize their specific situations.

EACH DAY HAS 12 SPOONS

1 DAY =

EACH ACTIVITY COSTS A DIFFERENT NUMBER OF SPOONS...

… but all activities cost some spoons

https://me-pedia.org/wiki/File:SpoonTheory_Infographic.png

Keywords: allocate energy

ADHD

For people with ADHD, the 'spoon' represents not only physical strength, but also mental resources such as concentration, impulse control and decision-making. Therefore, our goal is that they should not experience 'executive function fatigue' when viewing the exhibition.

So we can allocate their 'spoons' and consider letting them choose their favourite part of the exhibit to visit.

Optimal Colours for ADHD

- **Blue**: Known for its calming effects, blue can help reduce feelings of anxiety and promote a sense of tranquillity. It's ideal for bedrooms or study areas where relaxation and concentration are key.
- **Green**: This colour promotes harmony and balance. It can ease the mind, encouraging greater efficiency and less strain during tasks that require prolonged attention.
- **Yellow**: Invigorating and uplifting, yellow can stimulate mental activity and energy, making it a good choice for spaces where creativity and active engagement are desired.

Mistakes to Avoid

- **Overstimulation**: Introducing too many bright colours, particularly red or vibrant yellow, might lead to sensory overload, exacerbating restlessness and distraction.
- **Underestimating Personal Preference**: What works for one may not work for another. It's crucial to consider the individual's response to different colours rather than following general advice blindly.

https://adhdneuro.com/blog/what-is-the-adhd-color

Choose a peaceful color. White walls are cold, harsh, and may cause anxiety. Red is a high-energy color that spikes a child's blood pressure and contributes to stress and aggression. Orange encourages creativity and may chase away the blues. To reduce anxiety, go with warm earth tones. Blue hues are known for slowing down the heart rate, reducing respiratory rhythm, and encouraging calm and focus. In general, stick with muted or pastel shades, and avoid primary colors.

https://www.additudemag.com/a-soothing-setting-for-the-anxious-adhd-child/

Some references indicate that the colour blue seems to be more suitable for ADHD people, calming them down and keeping them patient.

SPOON THEORY

Writer Christine Miserandino created spoon theory while explaining to a friend what chronic illness feels like. She grabbed a handful of spoons to illustrate her point

Spoons represent mental and motional energy.

Every task requires a set amount of spoons. How many spoons one has to use on a particular day and how many spoons a task can take can vary wildly. This inconsistency can make it hard to plan future task prioritization.

@ADHDCOACHSHEILA

The Spoon Theory, created by Christine Miserandino, is a metaphor to describe the limited energy of individuals with chronic illnesses, disabilities, or neurodivergent conditions. It compares daily energy to spoons, with each activity using up a spoon. Once all spoons are used, the person must rest to recharge. This concept helps others understand the need for energy management and prioritization. It can be applied to create personalized experiences where visitors can choose their own path based on their available energy.

OTHERS
• *ADDitude Magazine* – (https://www.additudemag.com/) A leading resource with articles, expert advice, and personal stories on ADHD.
• *CHADD (Children and Adults with Attention-Deficit/Hyperactivity Disorder)* – (https://chadd.org/) An organization providing research-based information on ADHD.

Hans Ulrich Obrist

do it

the compendium

Do It: The Compendium by Hans Ulrich Obrist is an interactive book where readers follow artists' instructions, turning passive viewing into active participation. This aligns with your project's goal of creating a modular exhibition experience for visitors with ADHD. Like Do It, which evolves through interaction, your project lets visitors customize their journey by collecting pieces from different rooms, fostering engagement and personalization.

→ When visiting an exhibition, what are the biggest challenges you face?
    → Fatigue for sure.

→ Do you prefer exploring an exhibition freely or following a structured path? Why?
    → Freely, because I can choose exactly where I want to focus my energy. Otherwise, I may spend a long time on earlier artworks and be too tired by the end to care about the later ones, which might actually be more interesting to me.

→ Are there any elements in an exhibition that help you engage better?
    → I like when there are seats (lol).

→ How do you manage your energy during a visit? Do you have any specific strategies?
    → I pick up an information booklet and pretend to read it sometimes before actually reading it so I can emotionally prepare myself. Also, sometimes I first scan the exhibition to see how big it is and what kind of breadth of work there is before I properly start looking. That way, I can prepare how much energy I spend on each part.

→ Have you ever left an exhibition earlier than planned due to fatigue or mental overload?
    → Yes, I do a lot 😄

→ Do you know what type or level of ADHD you may have?
    → I think I have predominantly inattentive ADHD.

Interview with Maisie, 21 years old, having predominantly inattentive ADHD

Research from Charlotte.

FURTHER IDEAS

So it occurred to us that we could make a special thing for them to collect on viewing the exhibition.
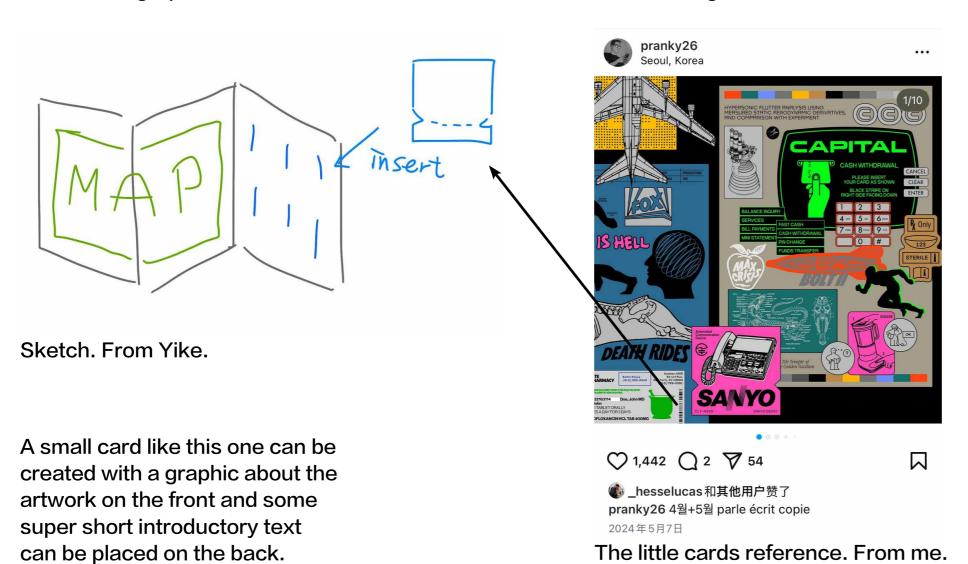
Like the slotted construction toy pictured on the left. If you put a small insert in each room (with content related to the work in that room), when the ADHD crowd visits they can take a piece away with them and end up with a unique slotted construction toy about the exhibition at the end of their visit.

Put everything at the entrance to the exhibition and let them pick their favourite card first, then take the guide to the selected room. (Distribute their energy to look at individual rooms)

THEN
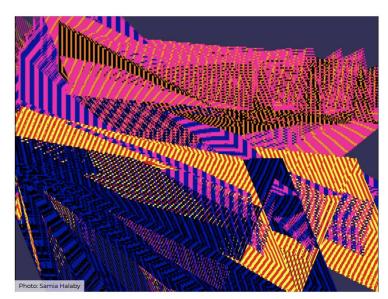
It occurred to me that my previous idea was to 'play with paper', so I suggested that I might as well create a booklet instead, and eventually insert the 'little card' inside the booklet.

Then some graphics or materials could still be included rather than large sections of text.

Sketch. From Yike.

A small card like this one can be created with a graphic about the artwork on the front and some super short introductory text can be placed on the back. The pattern could be vintage like this, in black and white.
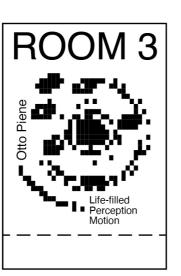
The little cards reference. From me.
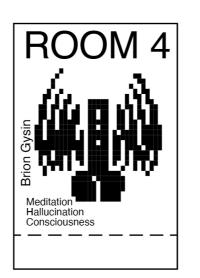
A rough version. From Yike.

I found a lot of work in the exhibition that used small square, pixelated artwork like this. So I considered using pixelated graphics for the front of the little cards to represent the rooms.

Suzanne Treister *Fictional Videogame Stills/Are You Dreaming?* 1991-2 © Suzanne Treister

Photo: Samia Halaby
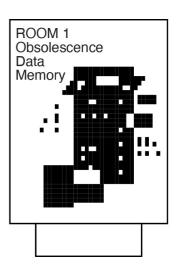
MY IDEAS 01
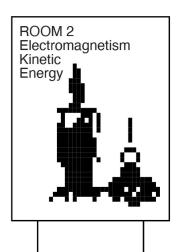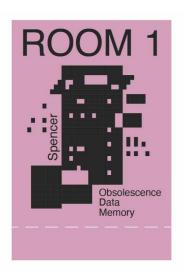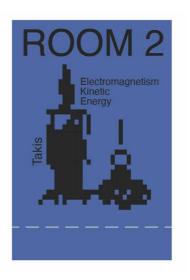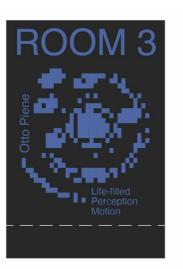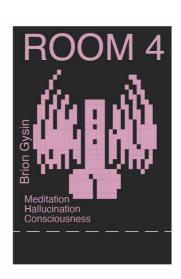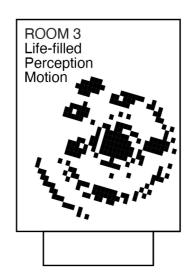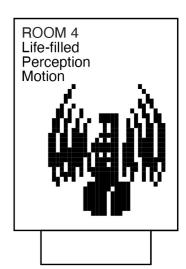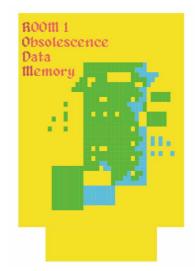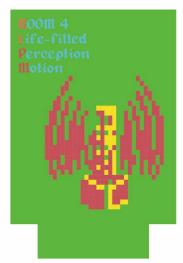
For my initial attempts, I used pixelation to pick the most interesting things/textures in each room to design. Including the room number, pattern, author's name and 3 keywords that I summarised.

After showing it to the rest of the group, they agreed, so on to the next attempt. Consider using riso prints for example? So I added some colours commonly used in riso.

I added the 3 colours Jay tried based on the ADHD colours he had researched earlier.

Printed.
Size: 40mm*60mm.

'Very small. very cute.'

Since I'm going to use the Riso printing method, it's better to think about combining this colour with the one that will be used in Riso.

The colours and the layout of the little card will still need to be discussed with the group.
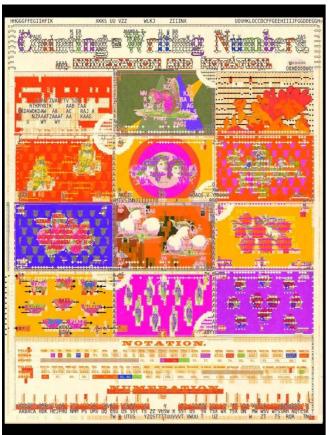
Reason for Riso:

Printing with Riso reduces overstimulation. Unlike glossy, high-glare print materials, riso's soft colors and matte finish reduce sensory overwhelm, making it easier for ADHD readers to stay engaged.

The limited color palette (due to layer-based printing) helps simplify information, avoiding excessive visual clutter.

MY REFERENCE

enigmatriz

♡ 1,782   💬 6   ▷ 106

enigmatriz playing cards.
1月31日 · 查看翻译

zolfaqqari

♡ 57   💬 1   ▷

zolfaqqari xorjin project

#generativeart #generative #codeart... 展开

pixel design

counterprintbooks
🎵 counterprintbooks · 原声

👀 Lovely book on a collection of 16-bit icons ...
__designstudio__和其他15位用户关注了

kakamooli

♡ 146   💬 8   ▷

⭕ robert.radziejewski和其他用户赞了
kakamooli #calendar2021
Collaborated with @dorara_zhang A pixelated colorful year 🎆
2021年2月11日 · 查看翻译

GROUP WORK

Me

Yike

Jay

COLOR

My work

Jay

Yike
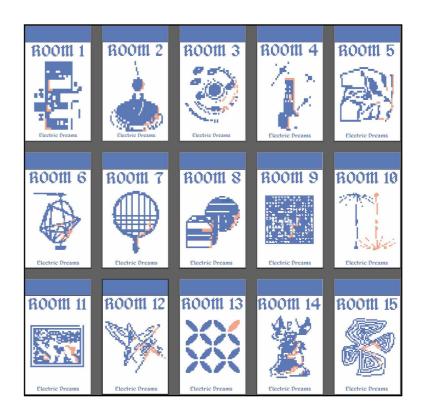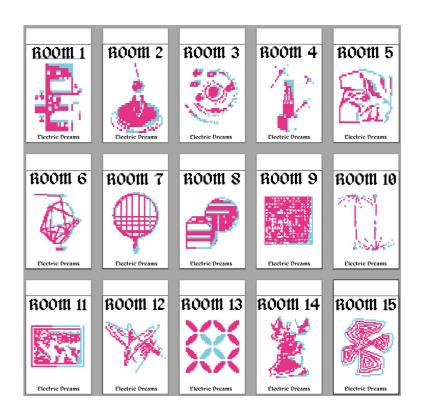
We tried different colours for effect.

The reason for limiting colours to two is that the more colours there are, the less people with ADHD can concentrate.
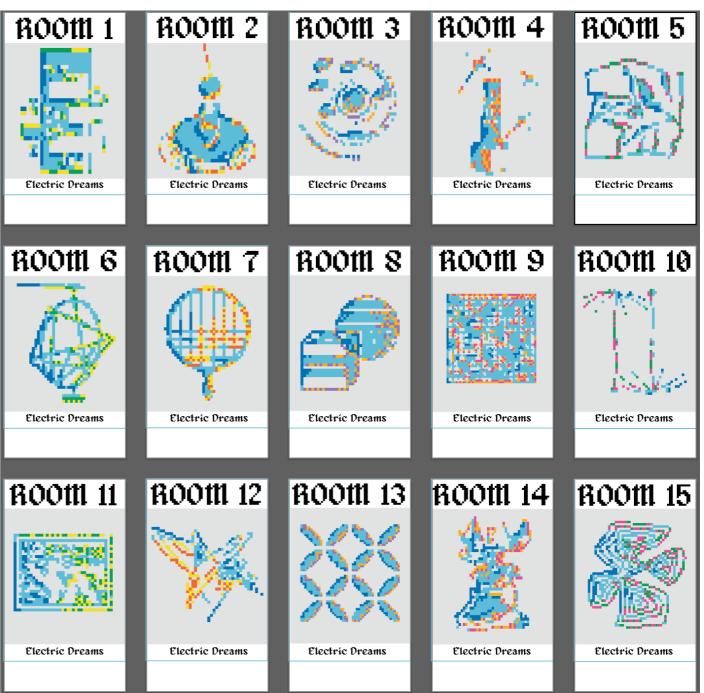
My additional thoughts
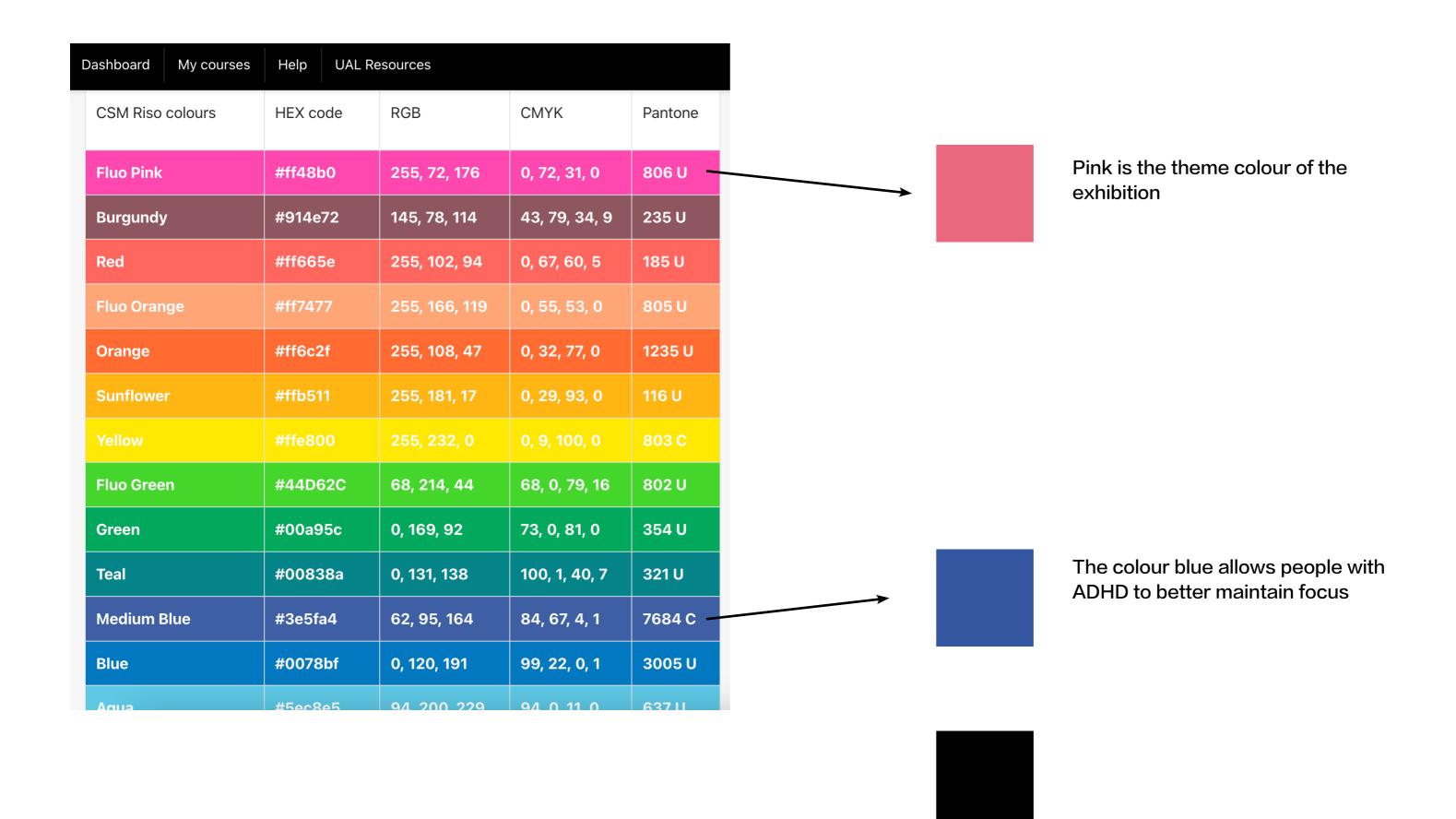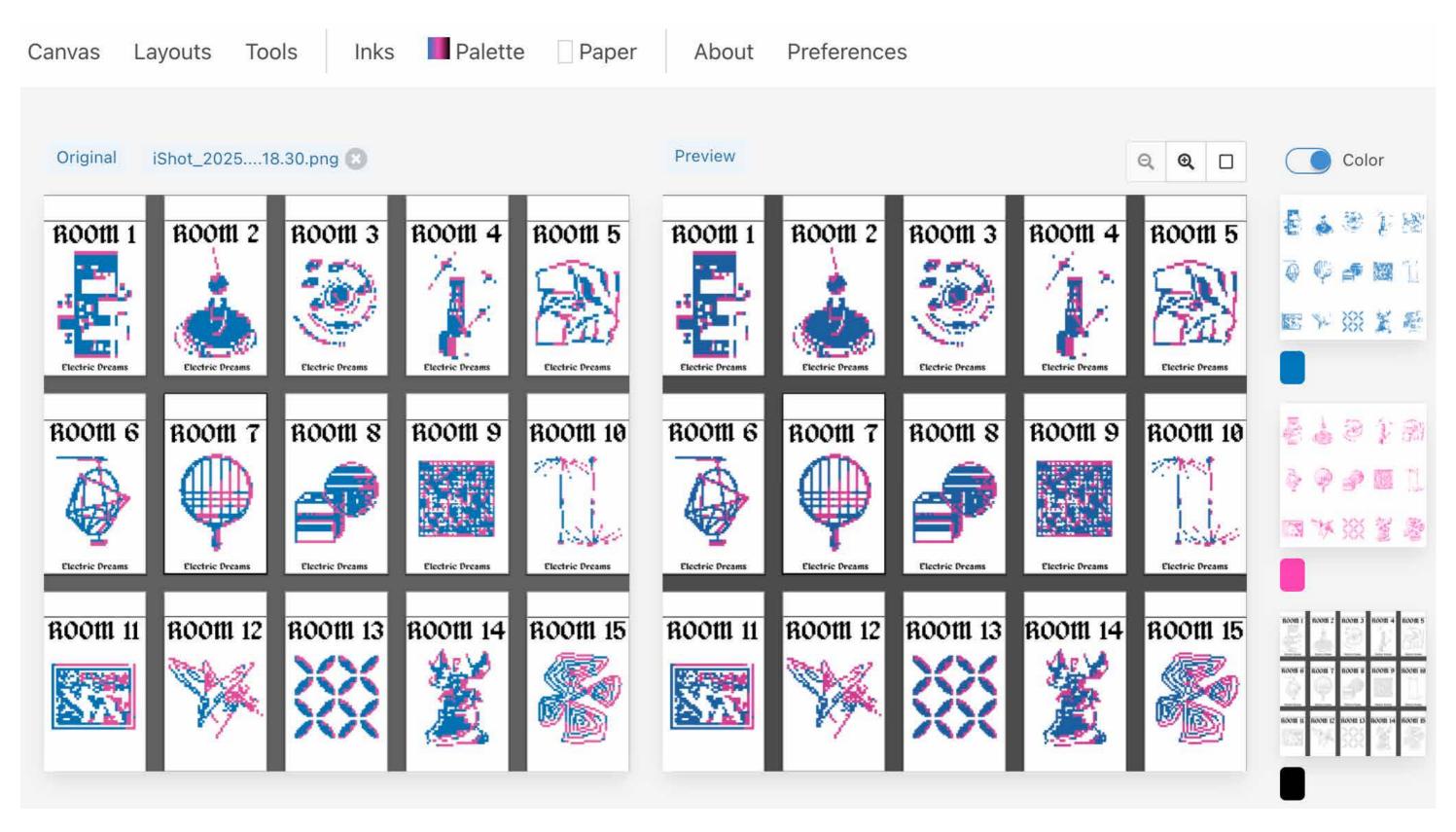
But I still want to try the multi−coloured look... What if it's just more colour around the edges of the pattern? It actually still appears blue overall when you squint.

But that was ultimately rejected.

COLOUR DECISION

Dashboard	My courses	Help	UAL Resources

CSM Riso colours	HEX code	RGB	CMYK	Pantone
Fluo Pink	#ff48b0	255, 72, 176	0, 72, 31, 0	806 U
Burgundy	#914e72	145, 78, 114	43, 79, 34, 9	235 U
Red	#ff665e	255, 102, 94	0, 67, 60, 5	185 U
Fluo Orange	#ff7477	255, 166, 119	0, 55, 53, 0	805 U
Orange	#ff6c2f	255, 108, 47	0, 32, 77, 0	1235 U
Sunflower	#ffb511	255, 181, 17	0, 29, 93, 0	116 U
Yellow	#ffe800	255, 232, 0	0, 9, 100, 0	803 C
Fluo Green	#44D62C	68, 214, 44	68, 0, 79, 16	802 U
Green	#00a95c	0, 169, 92	73, 0, 81, 0	354 U
Teal	#00838a	0, 131, 138	100, 1, 40, 7	321 U
Medium Blue	#3e5fa4	62, 95, 164	84, 67, 4, 1	7684 C
Blue	#0078bf	0, 120, 191	99, 22, 0, 1	3005 U
Aqua	#5ec8e5	94, 200, 229	94, 0, 11, 0	637 U

Pink is the theme colour of the exhibition

The colour blue allows people with ADHD to better maintain focus

FINAL INSERT CARDS

Effect from: Spectrolite.

GUIDE TOOLKIT

Color:

#ff48b0

#0078bf

#000000

Typeface:

Alagard – Medium – 29pt/10pt
Helvetica – Regular – 12pt/15pt
         – Bold Oblique – 12pt

Contents from:

https://www.tate.org.uk/documents/2079/TM_EXH_0096_Electric_
Dreams_LPG_web_AW_1.pdf

ELECTRIC DREAMS
28 NOV 2024 – 1 JUN 2025

LARGE PRINT GUIDE

Please return after use

TATE

CONTENTS

CONCOURSE

ELECTRIC DREAMS: ART AND TECHNOLOGY BEFORE THE
INTERNET 28 NOV 2024 – 1 JUN 2025

GUCCI
Gucci remains steadfast in championing initiatives that foster
community, inclusivity, and artistic diversity. Supporting the
Electric Dreams: Art and Technology Before the Internet
exhibition marks a significant milestone in the House's
four-year partnership with Tate, which began in May 2024,
alongside the Gucci Cruise 2025 fashion show.

This partnership underscores Gucci's dedication to cultural
expression and innovation, exemplified by the exhibition
itself. By celebrating early innovators of optical, kinetic,
programmed, and digital art, the show reflects Gucci's
pioneering spirit and commitment to exploring creative
frontiers.

ANTHROPIC
Anthropic is pleased to support **Electric Dreams**, which
examines technology as not only a production tool, but a
medium for artistic expression. The exhibition shows us
how artists have consistently used orthogonal thinking to
embrace each technological leap and stretch the limits of
their creativity and intuition.

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As a public benefit corporation, Anthropic researches the
societal impacts of artificial intelligence to guide people
through this latest, extraordinary era of change. Beyond
our research, we're also the team behind Claude—an
AI companion designed to support ingenuity and spark
imagination.

We hope this exploration of technology inspires your own
electric dreams for the future.
Everett Katigbak
Creative Director, Anthropic

HYUNDAI TATE RESEARCH CENTRE: TRANSNATIONAL
In its mission to offer new perspectives on global art
histories, the Hyundai Tate Research Centre: Transnational
in partnership with Hyundai Motor has provided support for
key scholarship and research with a focus on transnational
artists' networks working at the intersections of art and
technology.

Hyundai Tate Research Centre: Transnational fostered
deeper conversations around the transnational genealogies
of new media practices by supporting a performance and
discursive event with Samia Halaby & The Kinetic Painting
Group. Odessa Warren, Assistant Curator (Hyundai Tate

5

Research Centre: Transnational) contributed scholarship
related to transnational networks of experimentation in arts
and technology across cities in Japan, India and the US in the
1960s-70s.

Electric Dreams is presented in the Eyal Ofer Galleries

ROOM 1

Right of entrance

[Wall Text]

1. INTRODUCTION

This exhibition brings together a network of artists inspired
by scientific ideas and technologies. It tells a series of loosely
connected stories about the early innovators of electronic
art, from the 1950s to the widespread adoption of the
internet in the early 1990s. Collaborating internationally, they
experimented with cutting-edge media and hybrid methods
to expand their collective creative horizons. Many believed
technology should be a communal resource, working
together to steer its development towards creative and social
uses.

Some artists in the exhibition used electronics to shape
light and sound. Others introduced mathematical principles
and algorithms as creative partners. New fields of study,
such as cybernetics, encouraged artists to think about the
relationship between artworks and their audience as a
'communication system'. Viewers became active participants.
Applying emerging technologies and scientific principles to
art made it possible to interact with it in new ways.

Breakthroughs in telecommunications allowed artists

12

to collaborate across international boundaries, forming
networks and communities. Computers went from the size
of a room to discreet boxes sitting on a desk, transforming
how people could work. For some, engaging with technology
was a way of reclaiming it from the military and corporate
interests that had driven its development. Many artists
tinkered in high-tech research labs or with consumer
electronics, often sharing access to expensive equipment
with each other and their communities.

Electric Dreams is roughly chronological. Immersive
installations of large-scale works combine with rooms
exploring artists' shared interests and collaborations. It

THE BACK OF INSERT CARDS

ROOM 1 — Electric Dreams
ROOM 2 — Electric Dreams
ROOM 3 — Electric Dreams
ROOM 4 — Electric Dreams
ROOM 5 — Electric Dreams
ROOM 6 — Electric Dreams
ROOM 7 — Electric Dreams
ROOM 8 — Electric Dreams
ROOM 9 — Electric Dreams
ROOM 10 — Electric Dreams
ROOM 11 — Electric Dreams
ROOM 12 — Electric Dreams
ROOM 13 — Electric Dreams
ROOM 14 — Electric Dreams
ROOM 15 — Electric Dreams

Spencer made this collage by stitching rows of punched cards and paper cut-outs onto a painted board.

Electro-Magnet-ic Music is one of Takis's first musical works. It consists of a taut metal wire and needle that moves as an electromagnet switches on and off.

Five light-emit-ting sculptures with motors are synchronised to create a threatr-ical light play or 'ballet'.

In 1959 he cre-ated the Drea-machine, a meditative rotat-ing light sculp-ture and the first art object to be seen with the eyes closed'.

Barnacle is a modular light sculpture whose individual units can be reconfig-ured into differ-ent combina-tions.

The works in the series mul-tiply and ani-mate artificial beams of light.

He intended to create a daz-zling light be-tween two co-lours that shared the same luminosity

When light comes into contact with an artwork, it changes it completely.

To ensure com-plete random-ness, Bonačić used Indepen-dent switches activating each lightbulb in an unpredictable sequence.

Square Tops and Umbrella, the two cyber-netic sculptures are intended to look like stills taken from Videogames.

Brightly co-loured geomet-ric and organic shapes fill this screen, morph-ing and blend-ing into one another at dif-ferent speeds to create a paint-ing in motion.

The purpose of Experiments in Art and Technol-ogy is to ca-talyse the Inevi-table active involvement of Industry, tech-nology and the arts.

Lin drew atten-tion to the poetic potential of Industrial processes in a series of graph-ic works called Electronic Sym-bols.

The Image distorts as the screen Is pressed, gener-ating rippling effects on this virtual liquid reflection.
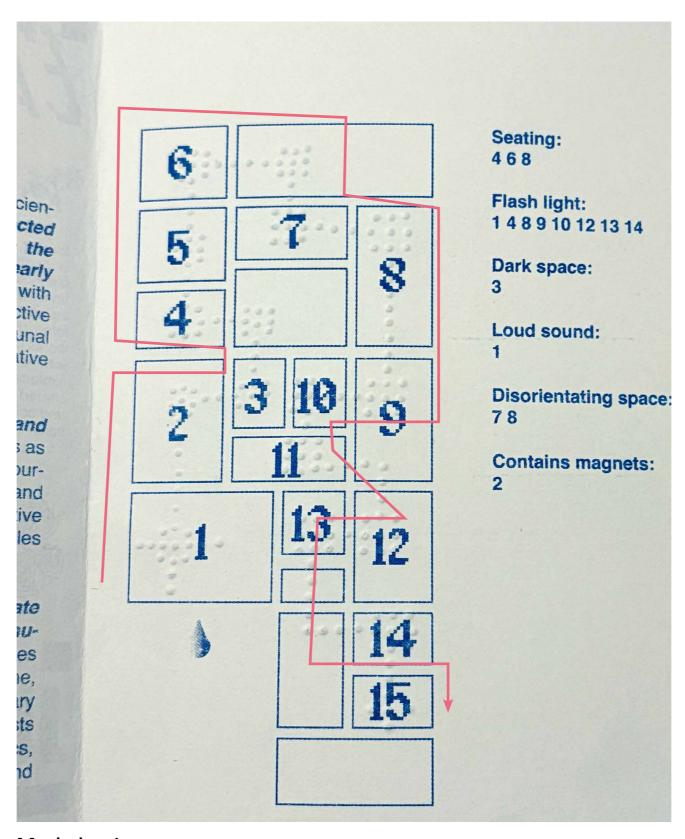
On the reverse, a short passage from the introductory exhibit has been selected and the first letter of each word has been capitalised.

The capitalisation is to make it easier for people with ADHD to concentrate on reading. This is also mentioned in the dyslexia–friendly style guide mentioned earlier.
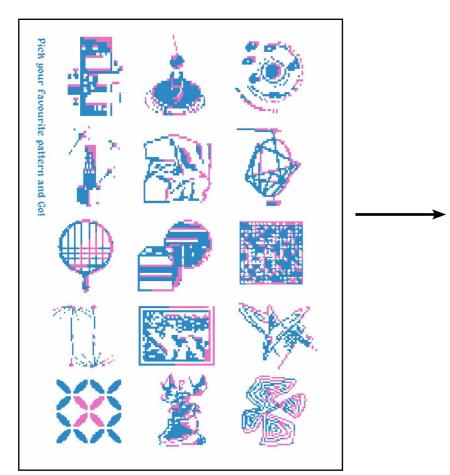
INSIDE PAGES

The content was included：

1. Title, time, place
2. Introduction to the exhibition
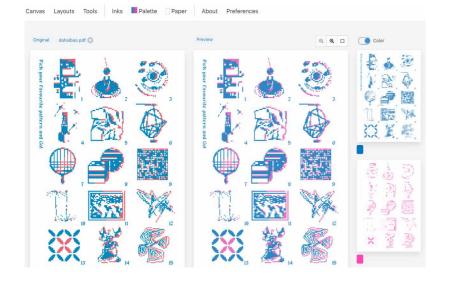3. Map
4. insert sheet

Made by Jay

It occurred to us again that if we wanted to incorporate the previous 'touchable' idea, we could include such 'dots' like Braille on the map page. But these 'dots' are only there so that the viewer can follow the route to the various rooms.

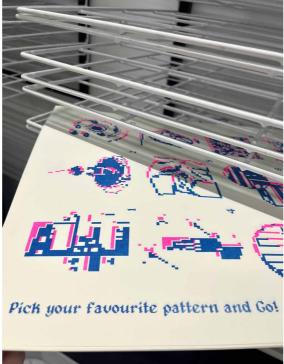# FINAL POSTER

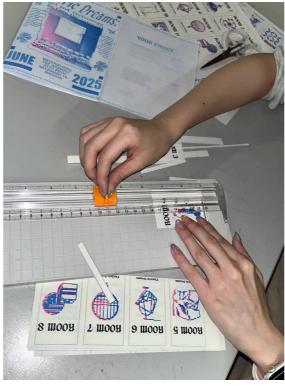Improvement: room number added

Layout by me

Still affixed to the entrance, a clearer and larger collection of patterns! Makes it easier for viewers to choose a room.

Only use pink and blue. No black.

RISO PROCESS—GROUP WORK

FINAL OUTCOME