

CURATION & AUDIENCE

Dr Julia Lockheart

Level 4 WEEK 6

Research

- Writing is an act of **creative curation**. Its sometimes easier to approach the writing as if it is an empty gallery space.
- The first part of curation is to find your area of research (underlying theory/ context / theme/ research question). This area of research could begin as something quite broad initially, before becoming more specific over time.
- Secondly, once you have found a context, think about the artist works who relate to this theme. Place them within the parameters of your gallery, considering their relationship to one and other.

Research

- Thirdly, imagine yourself as an audience member at the opening of your show - consider how you will navigate the works on display. Does the context panel on the gallery wall or handout lead you successfully around the exhibition?
- Theory and practice go hand in hand.
 1. Develop an area of research
 2. Locate the relevant discussions surrounding the research
(that means reading!)
 3. Present the work of artists in relation to the research

For next week:

- Set yourself 1 hour without distractions
 - (e.g if possible, sit in a silent room and switch off your phone!)
- Go through the three stages as outlined in the previous slides
 - Map the stages
 - Map the gallery space
- Bring next week.

Gallery Space

*The house
constitutes a body
of images that give
mankind proofs or
illusions of stability.*

Bachelard, G. (1958) *The Poetics of Space*. Boston: Beacon Press

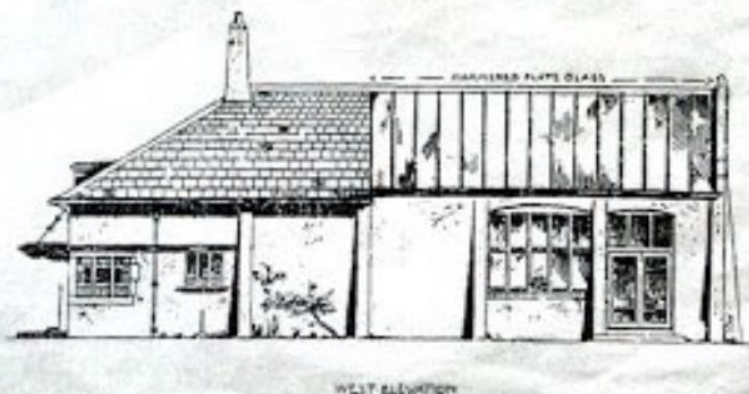
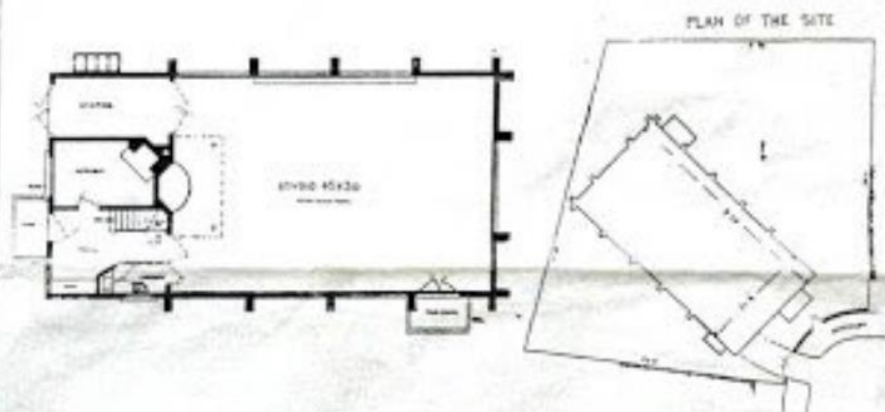
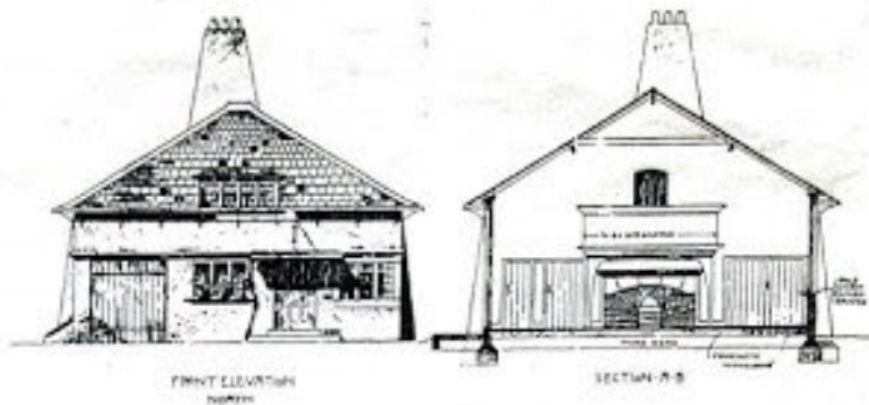


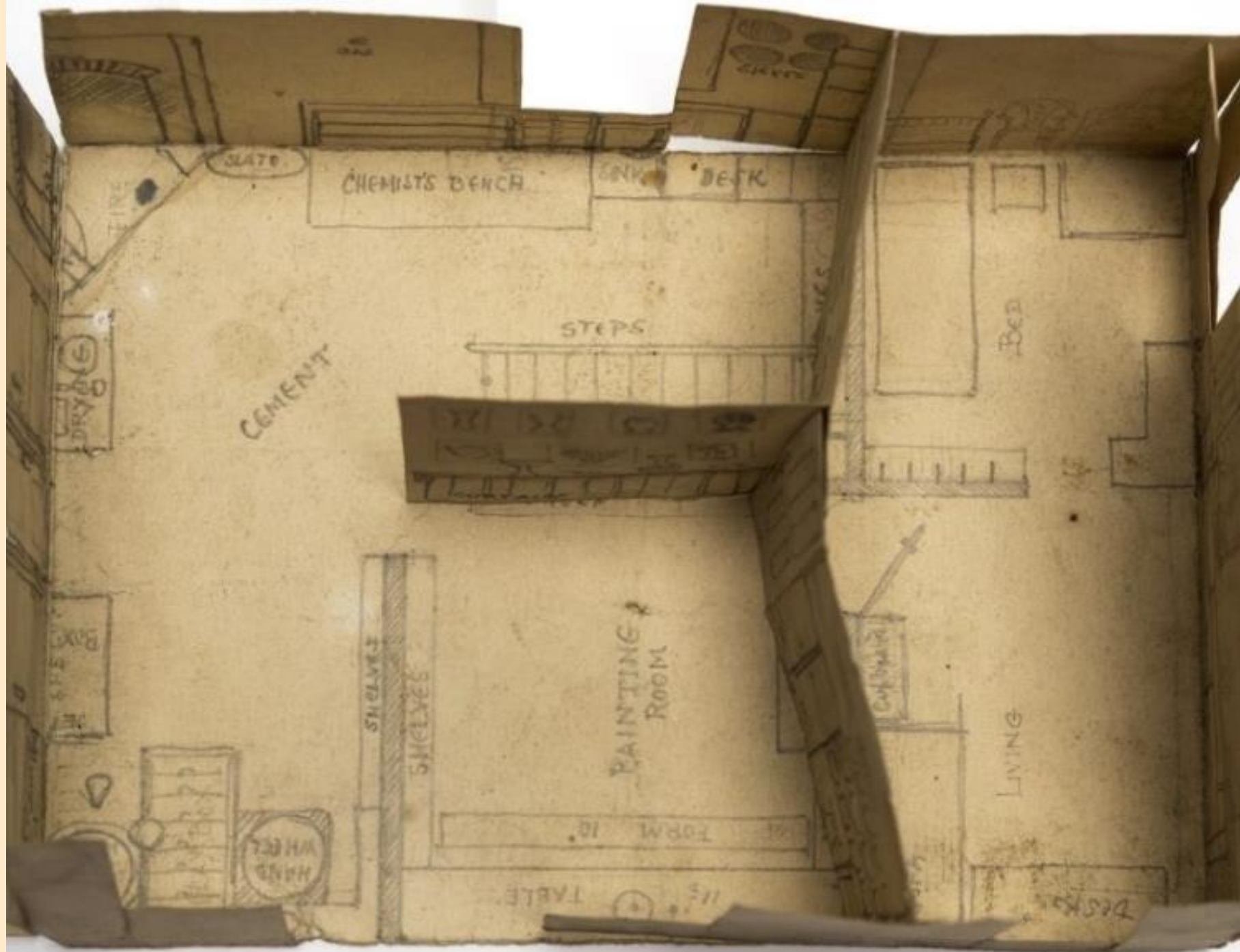
“We read a house”
“We read a room”

Bachelard, G. (1958) *The Poetics of Space*. Boston: Beacon Press



STUDIO FOR WEBB BOTTEN LIQUORE



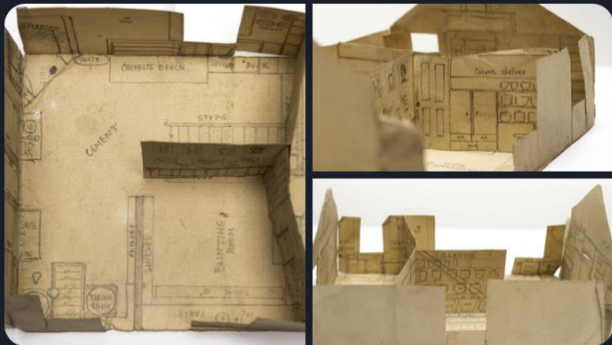


Tweet

@elizdeans

Bernard Leach's extraordinary plan for his pottery studio in St. Ives, dated 1920. It is both a drawing and a model. Note the division between living space and working space.

[#leachpottery](#) [#bernardleach](#)
photos by Matthew Tyas.



18:37 · 12/02/2021 · [Twitter for iPhone](#)



Tweet your reply

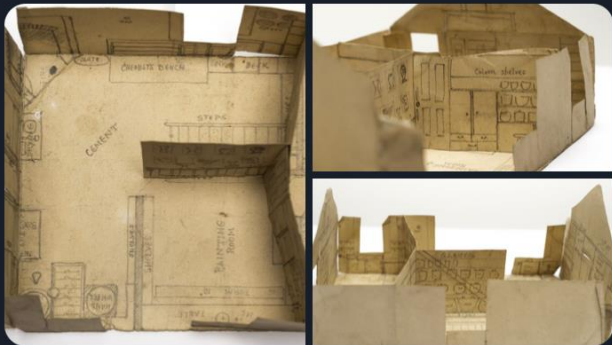


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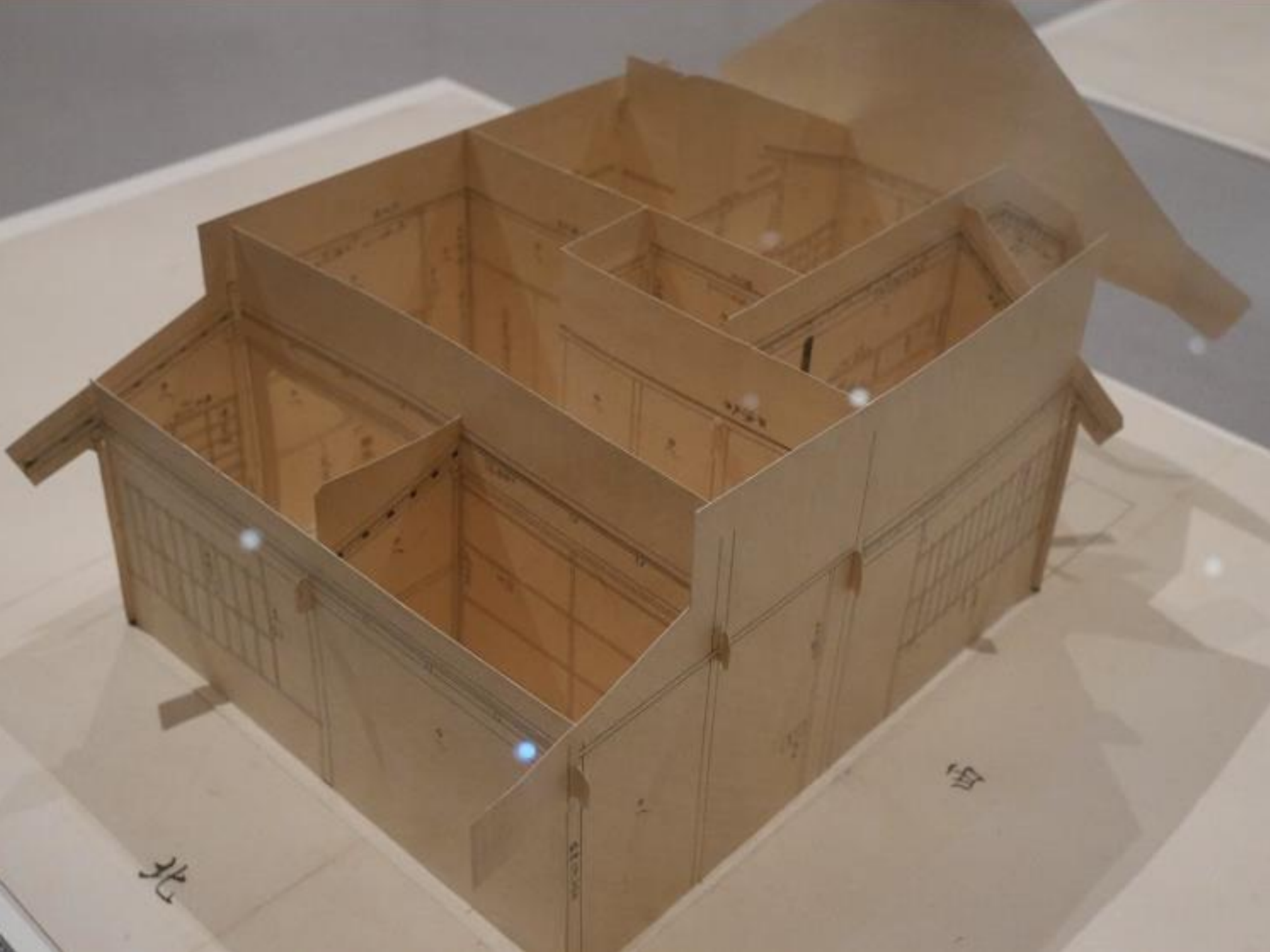
Tweet your reply



okoshi-ezu 起絵図

KEY WORD : architecture / general terms

Also called *tate-ezu* 建絵図. A fold-up, three-dimensional plan drawn on paper, to show the interior of rooms assembled on a floor plan. Elevation drawings of each wall as well as ceiling and roof drawings are included. The thick paper model is normally on a scale of 1 to 1/20 - 1/30. Thus a single bay on the plan is about 6cm. These drawings are pasted along the wall lines so that they can stand up. Ceilings and roof parts are made separately and can be placed over the walls and removed to view the interior. This method is said to have begun in the Edo period primarily for the construction of a tea ceremony house **chashitsu* 茶室. When not in use, *okoshi-ezu* can be folded flat and easily stored.



Spatial models or 3D maps can help you to think through your ideas.

Grouping: Making links across a range of objects or artefacts to make themes.

Themes: can be found in the repetition of patterns, motifs, keywords etc.

Gestalt can help you to see such patterns.

Gestalt: the whole that is greater than the sum of its parts.

Gestalt: by definition is a physical, biological, or symbolic configuration or pattern of element so unified as a whole that its properties cannot be identified from a simple summation of its parts.

Gestalt theory: seeing an effect of the whole event, not contained in the sum of the parts.

Gestalt psychology is a school of thought that looks at the human mind and behaviour as a whole. When trying to make sense of the world around us, Gestalt psychology suggests that we do not simply focus on every small component. Instead, our minds tend to perceive objects as part of a greater whole and as elements of more complex systems. This school of psychology played a major role in the modern development of the study of human sensation and perception.

Gestalt therapy, a psychotherapeutic approach developed in the 1940s, influenced by Gestalt psychology, is a therapy that takes into account the whole individual and is concerned with the obstacles to the functioning of the whole in the context of the present.

Gestalt approach has the basic premise that life happens in the present—not in the past or the future—and that when we are dwelling on the past or fantasizing about the future we are not living fully.

Through living in the present we are able to take responsibility for our responses and actions. To be fully present in the here and now offers us more excitement, energy, and courage to live life directly.

Gestalt principles commonly referenced are:

- Similarity – we tend to group similar items together
- Continuation - The law of continuity holds that points that are connected by straight or curving lines are seen in a way that follows the smoothest path.

- Closure – if something is missing in an otherwise complete figure, we will tend to add to it
- Proximity – The law of proximity suggests that objects near each other tend to be viewed as a group.
- Figure-ground – we seem to have an innate tendency to perceive one aspect of an event as the figure or fore-ground and the other as the ground or back-ground.

Check out, Moszkowicz, J. (2011) Gestalt and Graphic Design: An Exploration of the Humanistic and Therapeutic Effects of Visual Organization USA: MIT Press; Design issues, Vol.27 (4), p.56-67

[Permalink:https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/1ir6fgh/cdi_proquest_miscellaneous_1473738094](https://librarysearch.uwtsd.ac.uk/permalink/44WHELF_UWTSD/1ir6fgh/cdi_proquest_miscellaneous_1473738094)

A love letter from 1913 that opens up to form an art gallery.



Title: Alfred Joseph Frueh to
Giuliette Fanciulli

Date: 1913 January 10

Physical Details: 1 letter :
handwritten, illustrated. 18 x 11 cm.

Description: On January 10, 1913, caricaturist Alfred Frueh (1880-1968) sent his fiancée, Giuliette Fanciulli, her own art gallery, so that she could train for the "GALLERY MARATHON" she would experience when she arrived in Paris. It came complete with original works of art and a coat check.



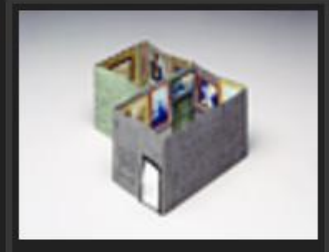
1



2



3



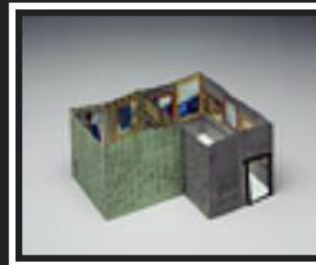
4



5



6



7

Make your own gallery letter



<https://www.tiktok.com/@kimpokes/video/7202299434951216430?lang=en>

Make your own gallery letter

Recreated The 1913 Art Gallery Love Letter ▾



profession of love in an...

ralph_dario ▶ 105.6K



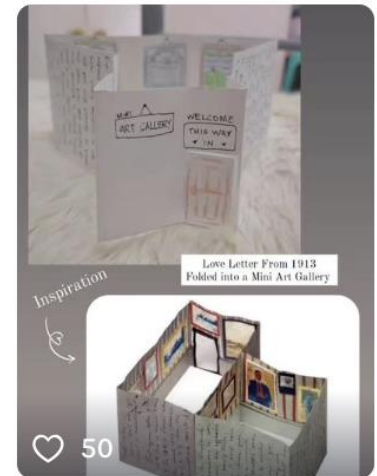
Recreated the 1913 art...

kimpokes ▶ 88.6K



(/●▽●)/*.◇ recreated...

artsy.moshiii ▶ 54.3K



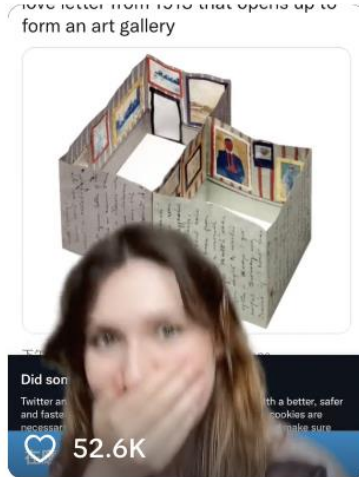
a letter from 1913 ♡ Th...

ninjaja9 ▶ 4763



encontré esto en mis...

paudelagza ▶ 563.3K



❤️ #loveletter #diy...

johanna_s... ▶ 454.5K



Feliz 6 meses ♡:))...

ingridsl_ ▶ 1.5M



Reply to @kyroqmi...

byqing ▶ 939.3K



Disruption
to the
comfort of
surface
level
patterns

Parasite (2019) directed by Bong Joon-ho

Postmodernism an Expanded Field



Postmodernism an Expanded Field



Rodin received a commission for a monument to Balzac in 1891 from the Société des Gens de Lettres. After seven years' preparation by reading the author's works, by studying his biography (attempting to understand the personality and psychology of this literary genius), and by executing about 50 studies, Rodin exhibited a model of the work in the Salon of 1898. Not only did the Société reject the work, but it received extraordinary controversy in the press. Criticism centered on the fact that Rodin's treatment of a famous person did not follow the formula for aggrandizing the subject and on the lack of a finished surface, so important in academic sculptural style.

Rosalind Kraus: Sculpture in the Expanded Field

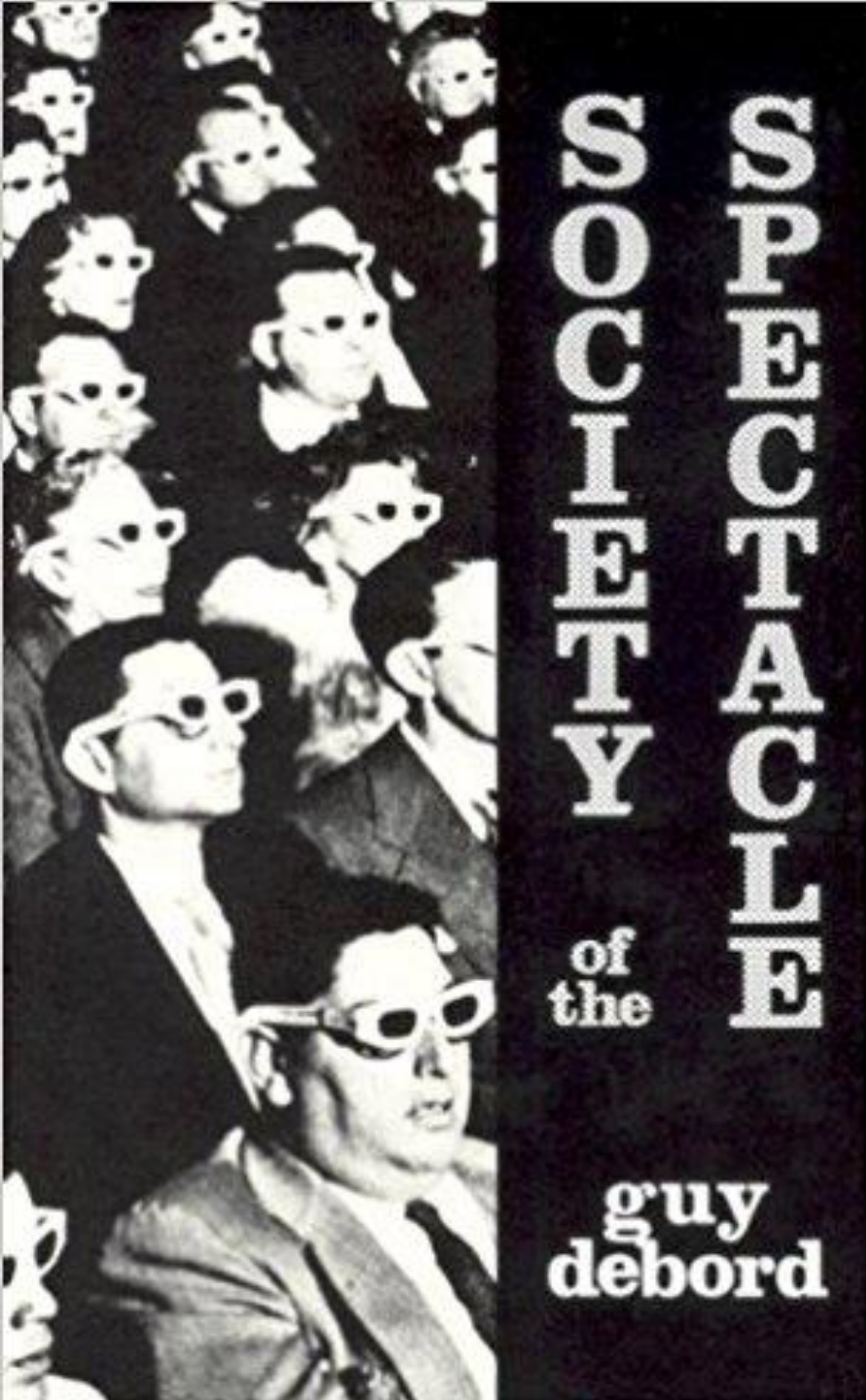
I have been insisting that the expanded field of postmodernism occurs at a specific moment in the recent history of art. It is a historical event with a determinant structure. It seems to me extremely important to map that structure and that is what I have begun to do here. But clearly, since this is a matter of history, it is also important to explore a deeper set of questions which pertain to something more than mapping and involve instead the problem of explanation. These address the root cause—the conditions of possibility—that brought about the shift into postmodernism, as they also address the cultural determinants of the opposition through which a given field is structured. This is obviously a different approach to thinking about the history of form from that of historicist criticism's constructions of elaborate genealogical trees. It presupposes the acceptance of definitive ruptures and the possibility of looking at historical process from the point of view of logical structure.

(p44)

Kraus, R. (1979) Sculpture in the Expanded Field. *October*. Volume 8 (Spring) Pp 33-44 The MIT Press.

'Post-modernism has cut off the present from all futures. The daily media add to this by cutting off the past. Which means that critical opinion is often orphaned in the present.'

John Berger, *Keeping a Rendezvous*, 2011.



‘Images detached from every aspect of life merge into a common stream, and the former unity of life is lost forever. Reality unfolds in a new generality as a pseudo-world apart, **solely as an object of contemplation.**

The spectacle in its generality is a concrete inversion of life, and, as such, the **autonomous movement of non-life.**’

(Debord, 1967)

Beyond the Postmodern Condition





Debord encouraged the use of *détournement*, 'which involves using images and language to disrupt the flow of the spectacle.' (Debord, 1967).



visionad.co.uk



David Cameron

@David_Cameron

Follow

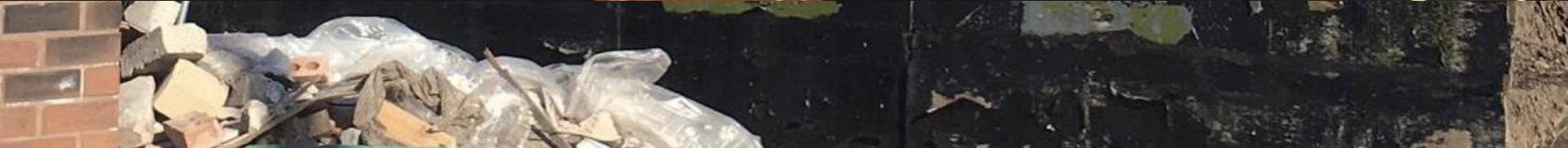
Britain faces a simple and inescapable choice - stability and strong Government with me, or chaos with Ed Miliband: facebook.com/DavidCameronOf ...

11:26 pm - 3 May 2015

18,706 Retweets 12,085 Likes



#LedByDonkeys @



HSBC Advertisement, London.

YOU ARE MORE THAN OUR CAPITAL. YOU'RE AN ICON OF THE WORLD. YOU'RE SALT
BEEF BAGELS EATEN OUTSIDE CURRY HOUSES ON THE WAY TO THE SPANIARD'S
INN. YOU'RE STRAWBERRIES AND CREAM, CARNIVAL FEVER AND CUP CHAMPIONS.

YOU ARE LONDON.

OPEN TO ALL, FROM CANADA WATER TO POLAND STREET. BECAUSE
WHETHER YOU'RE A PEARLY QUEEN OR A SLOANE RANGER, TOGETHER WE
ARE ALL PART OF SOMETHING FAR, FAR BIGGER. WE ARE NOT AN ISLAND.

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Together we thrive

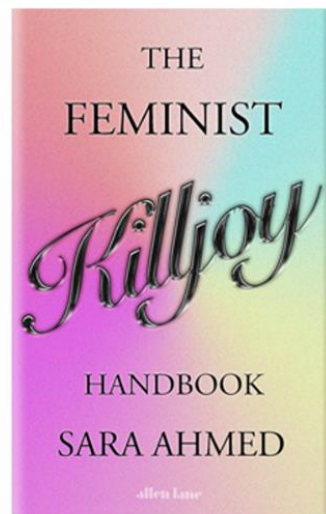
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ExteriorMedia

A photograph of a bus stop at night. The bus stop shelter has a white panel with blue and purple text. The text is a protest message. The background shows a city street at night with lights and a reflection of a person in the glass of the shelter.

WE AREN'T JUST A BANK. WE ARE A FRACKING FUNDING,
TAR SANDS INVESTING, FOSSIL FUEL SUPPORTING,
RAINFOREST DESTROYING, ARMS COMPANY FINANCING
BANK, WHICH FORKS OUT FOR PRETENTIOUS PR
CAMPAIGNS, DEPRIVING CHILDREN OF THEIR FUTURE
ON THIS LITTLE LUMP OF EARTH IN THE UNIVERSE.
WE ARE PART OF SOMETHING FAR, FAR BIGGER
GLOBAL DISASTER CAPITALISM

Detournement by Reclaim the Power



[The Feminist Killjoy Handbook](#) is out in the world! Bringing it out into the world has taken time – and my blog has been quiet during that time. I am glad to share its arrival here. Please do order the book from independent bookstores, many of whom have got behind the handbook: you can find a list [here](#). If you do read the book, share a picture on twitter (using the hashtag #wearefeministkilljoys). It means so much to me to know the handbook is in your hands.

We launched the book at an event in [Rich Mix](#), London, on Thursday, March 2nd 2023. It was electrifying and emotional to be with so many people – killjoys, colleagues, affect aliens, trouble makers, friends. Each of us can be all of the above! And we filled the room with our killjoy solidarity. And, it gave me a chance to think more about what I mean by killjoy solidarity. Killjoy solidarity is how I

Sara Ahmed Feminist Killjoys



Martin Firrell 2019 <http://www.martinfirrell.com>

All Men Are Dangerous

Tate Gallery 2006

Medium Projection

Displayed February 2006

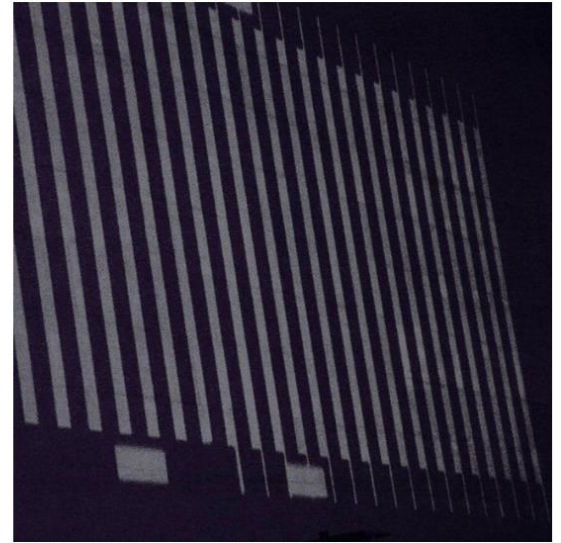
All Men Are Dangerous was created for Tate Britain against the backdrop of wars in Iraq and Afghanistan, conflicts that were widely held to be colonially motivated and against international law. [More](#)



THINK 2006



SECURITY IS NO REPLACEMENT 2006



UNTITLED 2006

Martin Firrell 2019 <http://www.martinfirrell.com>



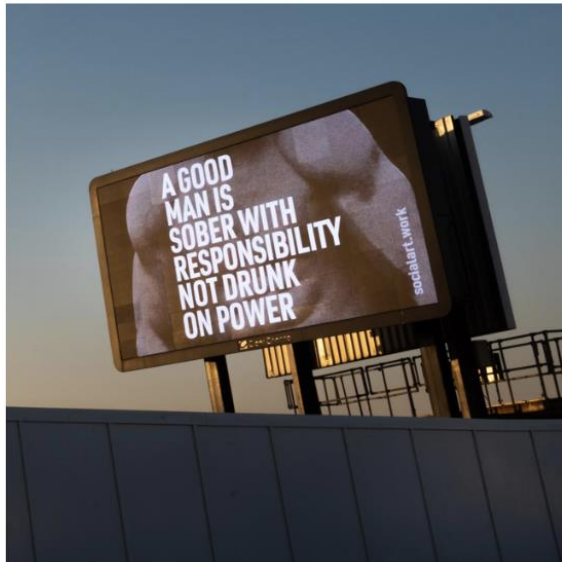
ALL MEN ARE DANGEROUS 2019



IT'S EASY TO BE ANGRY 2019



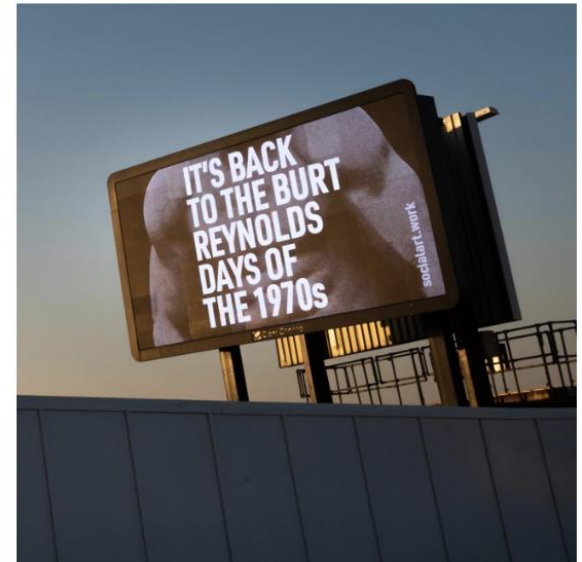
THE GREAT HEROES 2019



A GOOD MAN (WITH JUSTIN COCHRANE) 2019



MEN ARE REALLY GREAT 2019



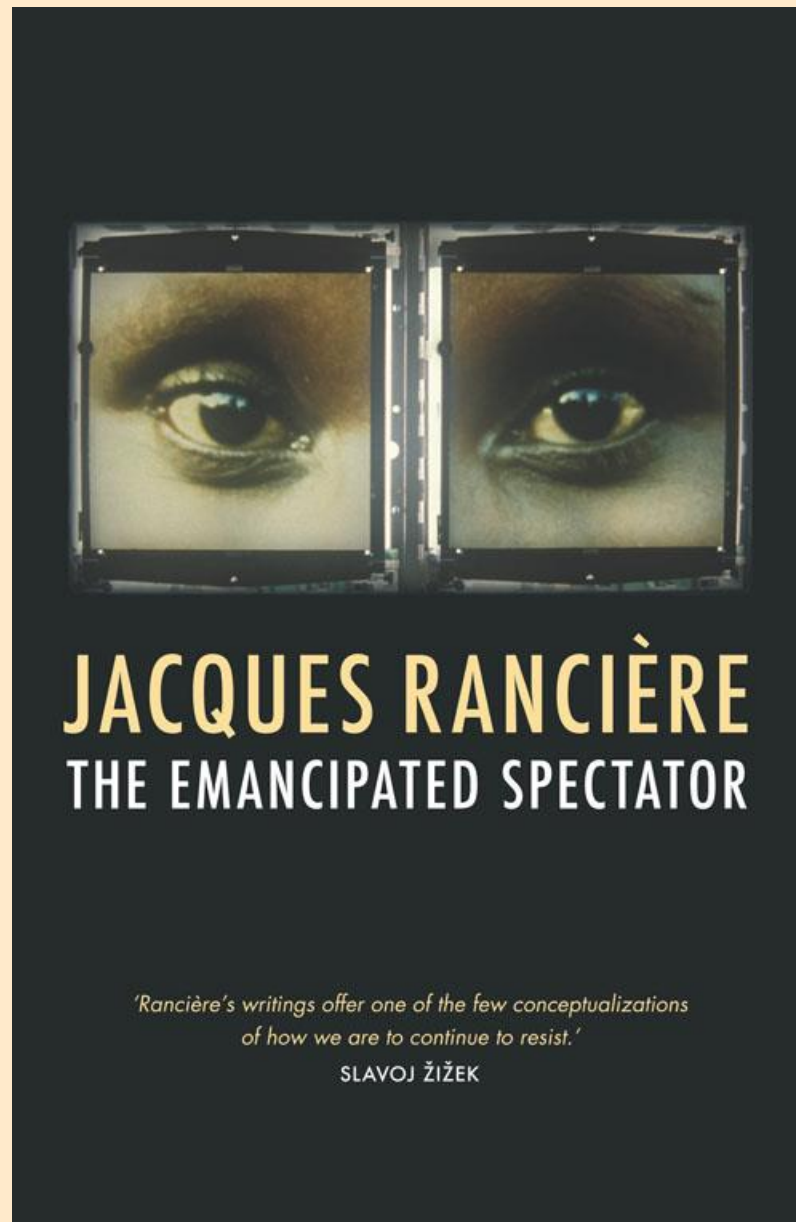
IT'S BACK TO BURT REYNOLDS 2019



#TAKEMEANYWHERE

<https://vimeo.com/257008225> LaBeouf, Rönkkö & Turner (2016)

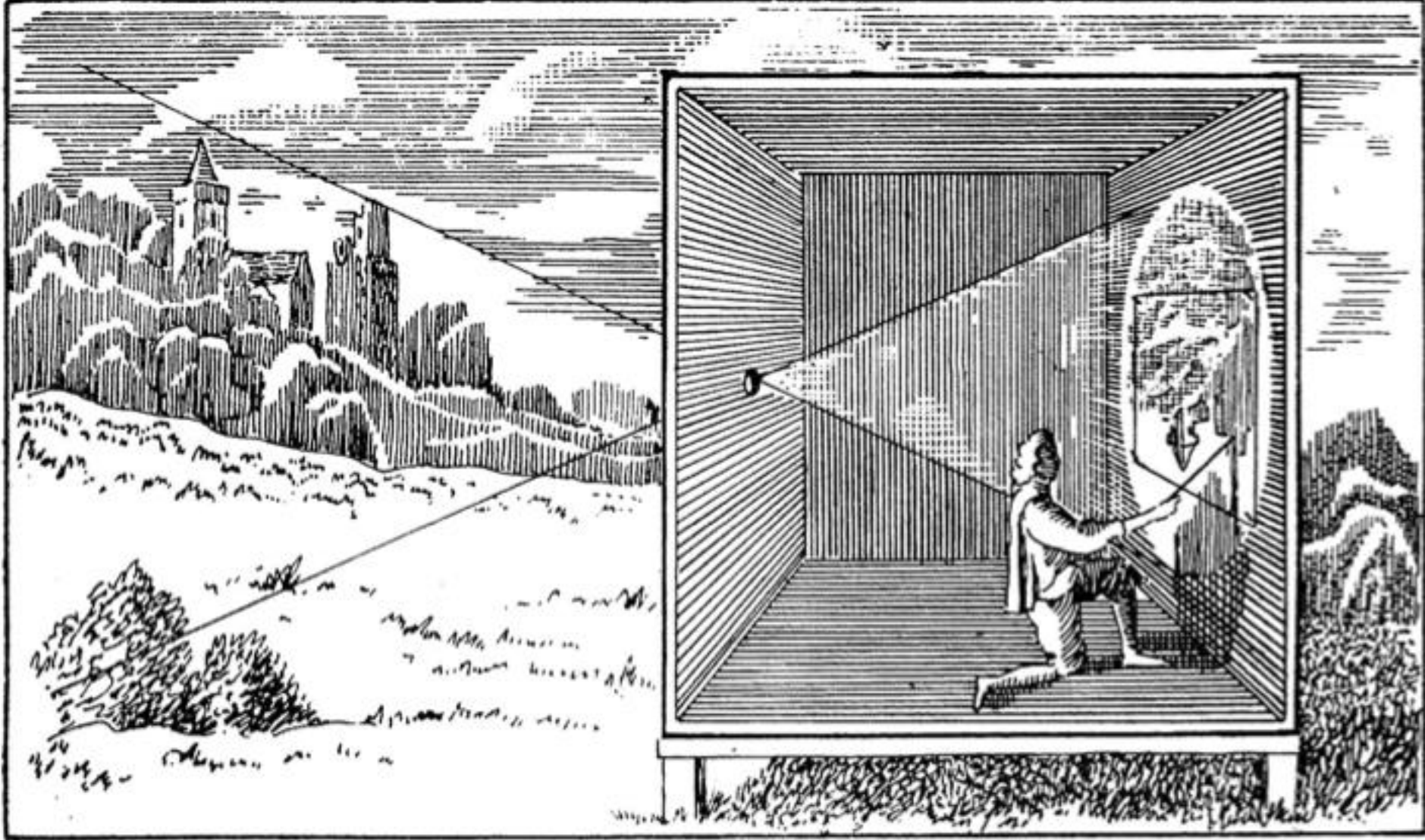
The Audience as an Active Participant





Alfredo Jaar, *The Eyes of Gutete Emerita*,
1996 (1000,000 slides, light table,
magnifiers and illuminated text wall)





The abstract coldness of the perspectival gaze meant the withdrawal of the painter's **emotional entanglement with the objects depicted** in geometricalized space. The participatory involvement of more *absorptive* visual modes was diminished, if not entirely suppressed, as the gap between spectator and spectacle widened.

Martin Jay, *Scopic Regimes of Modernity*, 1999.



Piero Della Francesca, *Ideal City*, 1452

Emission Theory



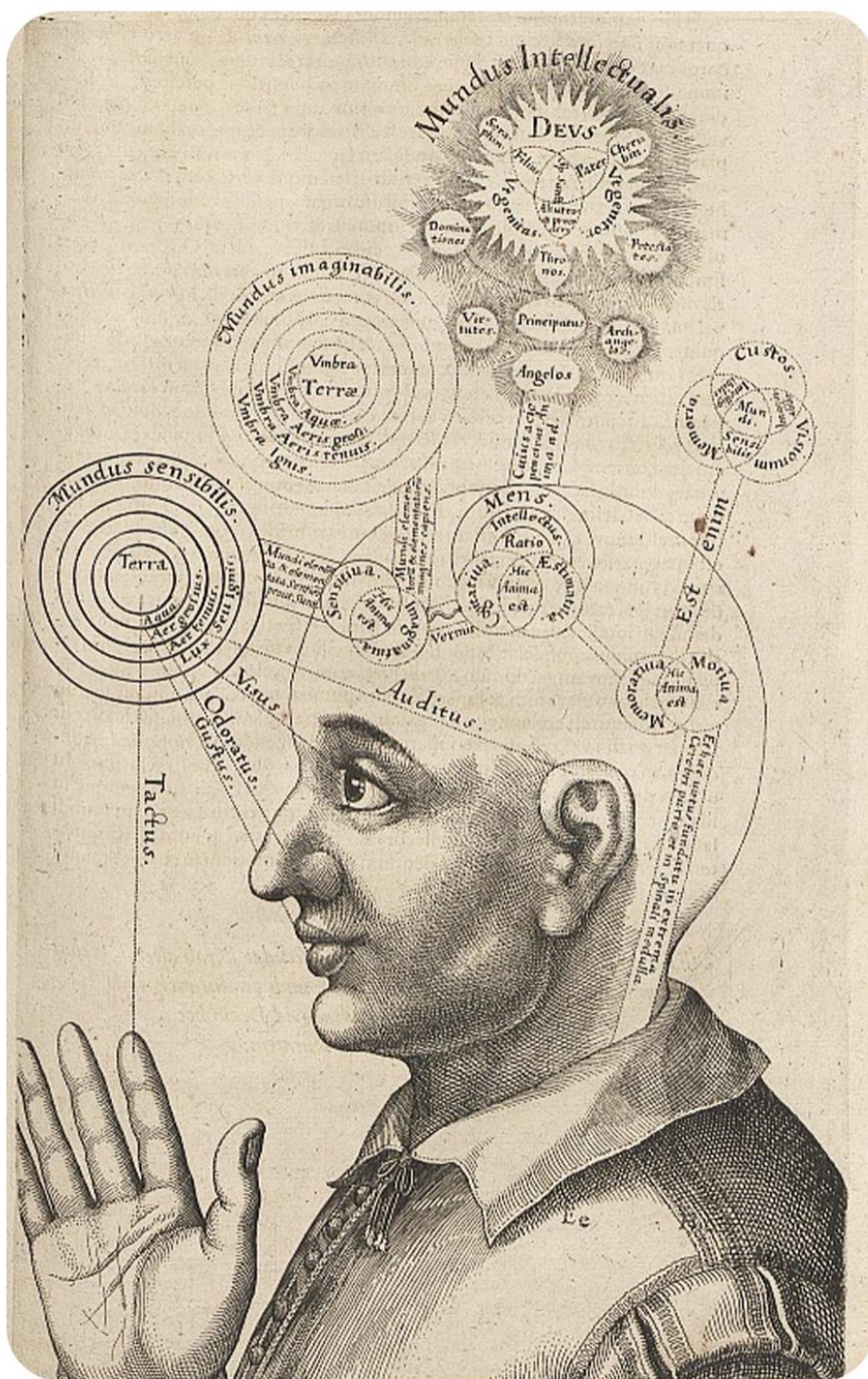
The eye entangled with the object, the object entangled with the eye.

**The world isn't something 'over there' to be observed,
its to be lived in.**

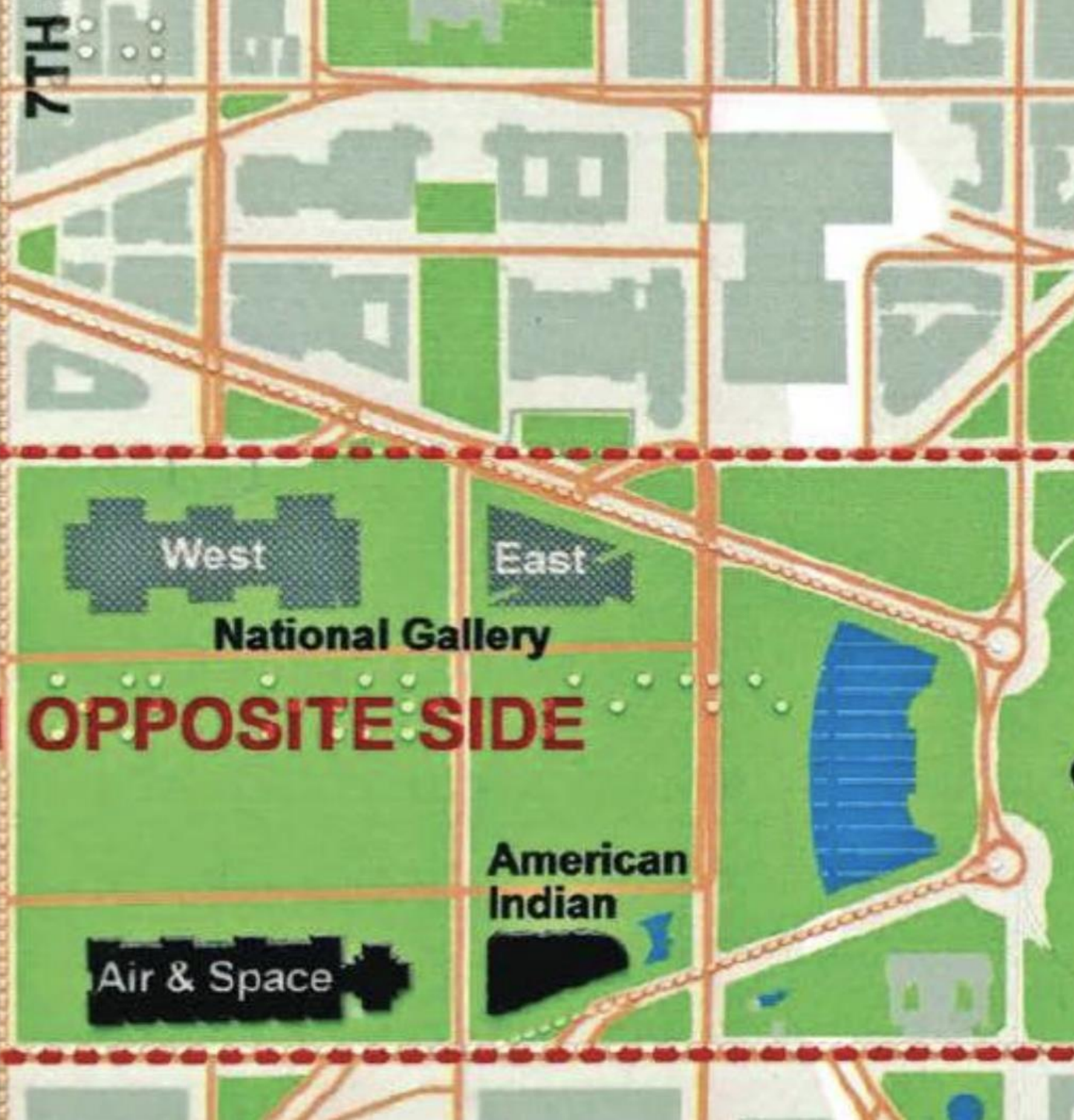
Phenomenology

Study of *the direct experience of things*
'Back to the things themselves.'

Edmund Husserl, *Phenomenological Psychology*, 1973



Robert Fludd's "Utriusque Cosmi...",
1617–24



The Senses : Design Beyond Vision

by Ellen Lupton , and
Andrea Lipps

PUBLISHER

Princeton Architectural
Press

DATE

2018-05-01

Equitable use and
Inclusivity



Notes on Touch, Sound, Smell, and Flavor

What are the senses and what are they for?

The senses assemble reality from vibrant morsels of stimulation—odor molecules meet the mucous membrane, light falls upon the retina, vibrations pulse against the eardrum.

The senses are protective mechanisms. A foul smell, a bitter taste, or a rustling in the grass—each sign of danger puts the organism on alert. Our hairs raise, our throats clench, our muscles tense, our eyes dilate, our body odor turns sour. The senses deliver joy as well as warnings, lighting up the body from head to toe and from inside out. From the tang of strawberries to the crinkle of satin, many of life's pleasures come from sensory experience. Beauty arrives in a rush of light, warmth, texture, and vibration.

Lupton and Lipps
(2018)

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In small groups: -

5 minutes...

Discuss your exhibition ideas and spatial concepts?