

AHT262 RELATIONAL SPACES



Megan Cope, *Untitled (Death Song)*, 2020

AHT262 - Semester 1, 2021 - National Art School
Department of Art History and Theory: Elective Program
DR JAIME TSAI - jaimе.tsai@nas.edu.au
Wednesday 12 – 2pm, Black Theatre

COURSE DESCRIPTION

Relational Spaces is a course that explores real space in practical and theoretical terms. The first half of the course considers the role of space in terms of exhibition practice: how do curatorial choices regarding site, gallery architecture, light, colour, materials, and the relation between objects effect meaning? Students will be introduced to key ideas in museum studies and curatorial theory (such as exhibition histories, architecture and spectatorship, spatial display strategies, and curating the contemporary), and link them to current exhibitions – this year: Megan Cope at UNSW Galleries, and Susan Hawkins, Kirtika Kain, a curated exhibition by Eleanor Zurowski at Firstdraft Gallery.

The second half of the semester will consider philosophical and practical explorations of space in the last century. Before his death Michel Foucault claimed that our era, dominated by globalisation and neoliberalism, was not one of *time* (permanence, stability and linear history), but one of *space*: of juxtaposition, the side-by-side, the near-and-far and the dispersed. This *relational* quality of space described by Foucault is the focus of the four case studies we will explore. Specifically, Michel Foucault's meta-site – the *heterotopia*, Marc Augé's globalised *non-place*, the political implications of *walking*, and spatial disorder as an artistic strategy in Duchamp's studio spaces.

LITERACY OUTCOMES

Literacy outcomes for AHT electives focus on research, critical analysis, and preparation of formal essay writing. See the notes for academic essays at end of this course guide.

COURSE TIMETABLE

WEEK	DATE	TOPIC	LECTURER
1		No Classes	
2	March 10	Introduction	Jaime Tsai
3	March 17	Space and Spectatorship	Jaime Tsai
4	March 24	Visit to Firstdraft Gallery (Susan Hawkins, Kirtika Kain, Eleanor Zurowski)	Jaime Tsai
5	March 31	Visit to UNSW Galleries (Megan Cope)	Jaime Tsai
Autumn Break			
6	April 21	Curating the Contemporary	Scott East
7	April 28	Presentations	Students
8	May 5	Presentations	Students
9	May 12	Foucault's Heterotopias	Jaime Tsai
10	May 19	Augé's Non-place	Jaime Tsai
11	May 26	Walking and the Everyday	Jaime Tsai
12	June 2	Duchamp's Spatial Disorder	Jaime Tsai
13	June 9	Exam	

ASSESSMENT

1. CURATORIAL GROUP PROJECT 70% (week 7-8)

Part 1: Project Proposal

- Hardcopy of the proposal to be handed directly to the lecturer at the time of presentation.
- The proposal will include the following:
 - Exhibition Brief - a summary of your exhibition concept (300 words)
 - Project Objectives – relevance of exhibition to your chosen gallery, intended audience and engagement (150 words)
 - A Floor Plan for your exhibition
 - An Image List in Chicago style that lists the *key* artists and works for the exhibition (5)
 - A Budget spreadsheet that addresses the scale of your chosen venue, and takes into account additional funding such as grants (one page)
 - Public Programs (3) that would run in association with the exhibition: give the title and a one-sentence summary for each program

Part 2: Presentation

- Pitch your exhibition proposal to the class (imagine the audience are a panel choosing the exhibition program for your chosen Gallery in 2022)
- 7-10 minutes in length – keep it brief and engaging
- Use PowerPoints, videos, hand-outs or anything else you think will convince your audience of the value of your show

Marking Criteria:

- Originality of concept, appropriateness and relevance of project to the space and scale of gallery, presentation (brief and pitch), evidence of research (practical and theoretical)

2. EXAM 30% (week 13)

20 multiple choice questions (1 mark each), and 2 short answer questions (10 marks each) about the course content (readings and lectures) across the whole semester. (40 minutes)

WEEKLY READINGS

- Week 2: Museum Histories:**
- Rosalind Krauss, 'The Cultural Logic of the Late Capitalist Museum', *October 54* (Autumn, 1990) 3-17
 - Tony Bennett, 'Thinking (with) Museums: from the exhibitionary complex to governmental assemblage', in *The International Handbooks of Museum Studies: Museum Theory*, first edition, eds. Andrea Witcomb and Kylie Message (New Jersey: John Wiley and Sons, 2015) 3-20
- Week 3: Exhibition Spaces:**
- Brian O'Doherty, 'Notes on the Gallery Space', in *Inside the White Cube, the Ideology of the Gallery Space* (Santa Monica: The Lapis Press, 1986) 13-34 (Missing pages are poor quality images only)
 - Rosalind Krauss, 'Postmodernism's Museum Without Walls', in Reesa Greenberg, Bruce W Ferguson, and Sandy Nairne (eds.), *Thinking about exhibitions* (London; New York: Routledge, 1996) 341-348
- Week 4: Contemporary Exhibition:**
- Claire Bishop, *Radical Museology, or What's 'Contemporary' in Museums of Contemporary Art?* (London: Koenig Books, 2013)
 - Stephen Gilchrist in conversation with Henry F. Skerritt, 'Awakening Objects and Indigenizing the Museum', *Contemporaneity: Historical Presence in Visual Culture* 5, no. 1 (2016): 109-120
- Week 5: Practical Curating:**
- Excerpt from Adrian George, *The Curator's Handbook* (London: Thames and Hudson, 2015) 56-85
- Week 6-8: Ethics:**
- Raqs Media Collective, 'On Curatorial Responsibility', in *Exhibition, Documents of Contemporary Art* (London: MIT Press, 2014) 100-105
 - Maura Reilly and Lucy Lippard, 'Foreword' and 'What is Curatorial Activism' in *Curatorial Activism, Towards an Ethics of Curating* (London: Thames and Hudson, 2018) 6-33
- Week 9: Heterotopia:**
- Michel Foucault, 'Of Other Spaces,' trans. Jay Miskowiec, *Diacritics 16*, No. 1 (Spring, 1986): 22-27
- Week 10: Non-Place:**
- Verena Conley, 'Marc Augé: Non-Places', in *Spatial Ecologies* (Liverpool: Liverpool University Press, 2012)
- Week 11: Walking:**
- Keith Bassett, 'Walking as an Aesthetic Practice and a Critical Tool: Some Psychogeographic Experiments', *Journal of Geography in Higher Education*, 28:3 (2004) 397-410
- Week 12: Disorder:**
- Helen Molesworth, 'Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades', *Art Journal 57*, No. 4 (Winter, 1998), pp. 50-61
- Week 13: Exam (no reading)**

FURTHER READING

EXHIBITIONS:

- Bishop, Claire, *Radical museology, or, What's contemporary in museums of contemporary art?* (London : Koenig Books, c2013)
- Hansen, Malene Vest, Anne Folke Henningsen , Anne Gregersen (eds.) *Curatorial challenges : interdisciplinary perspectives on contemporary curating* (Abingdon, Oxon: Taylor & Francis; New York, NY: Routledge, 2019)
- O'Doherty, Brian, *Inside the white cube : the ideology of the gallery space* (Santa Monica, CA : Lapis Press, 1986)
- Obrist, Hans Ulrich, *A Brief History of Curating* (Zürich: JRP Ringier, 2008)
- Reesa Greenberg, Bruce W Ferguson, and Sandy Nairne, *Thinking about exhibitions* (London; New York: Routledge, 1996)
- Maura Reilly, *Curatorial Activism, Towards an Ethics of Curating* (London: Thames and Hudson, 2018)
- Newell, Jennifer, Libby Robin and Kirsten Wehner (eds.), *Curating the Future: museums, communities and climate change* (London: Routledge, 2017)
- Smith, Terry, *Thinking Contemporary Curating* (New York, NY: Independent Curators International, 2012)
- Steeds, Lucy, *Exhibition, Documents of Contemporary Art* (London: MIT Press, 2014)

SPACES:

- Augé, Marc., *Non-places : introduction to an anthropology of supermodernity* (London; New York : Verso, 1995)
- Bachelard, Gaston, trans. Maria Jolas, *The Poetics of Space* (Boston: Beacon Press, 1994)
- Baudrillard, Jean, *The System of Objects* (London ; New York : Verso, c1996)
- Benjamin, Walter, *The Arcades Project* (Cambridge, Mass.: Belknap Press, 1999)
- Borden, Iain, Jane Rendell, Barbara Penner (eds.), *Gender Space Architecture: an interdisciplinary introduction* (London ; New York : Routledge, 2000)
- Briganti, Chiara, Kathy Mezei (eds.), *The Domestic Space Reader* (Toronto: University of Toronto Press, 2012)
- Casey, Edward S., *The Fate of Place: a philosophical history* (Berkeley : University of California Press, 1997)
- De Certeau, Michel, *The practice of everyday life* (Berkeley : University of California Press, c1984)
- Conley, Verena, *Spatial Ecologies: Urban Sites, State and World-Space in French Cultural Theory* (Liverpool: Liverpool University Press, 2012)
- Deleuze, Gilles, Félix Guattari, *A thousand plateaus: capitalism and schizophrenia* (London : Continuum, 1988)
- Demos, T. J., *The migrant image: the art and politics of documentary during global crisis* (Durham and London : Duke University Press, 2013)
- Lefebvre, Henri, Kanishka Goonewardena, *Space, difference, everyday life reading Henri Lefebvre* (New York; London: Routledge, 2008)
- Massey, Doreen B., *Space, place and gender* (Cambridge: Polity, 1994)
- McDonough, Tom, (ed.) *Guy Debord and the situationist international: texts and documents* (Cambridge, Mass.: MIT Press, 2002)
- Stewart, Susan, *On longing : narratives of the miniature, the gigantic, the souvenir, the collection* (Baltimore : Johns Hopkins University Press, c1984)