WHA

TDO

YOU

SEE

A L B S A . M E

W   H   A   T

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Y   O   U

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ALBSA.ME is a curatorial project that generates visual responses to interviews with its participants. It documents the details of subjects' residences, their vocations, their concept of a special place and its relative colours. The project then translates this information into formal, repeat patterns.

ALBSA.ME applies the gestures and colours of locations described by its subjects in digital and physical print. The curator of the project records the details of interviews with participants through oral and written discussions and stores them in the ALBSA.ME online archive. This archive also plots subjects' locations on a world map, and applies generated patterns in exhibitions across Europe.

ALBSA.ME provides a physical and imaginary platform for subjects to engage in mutual dialogue, sustaining relations in instances that might not otherwise be possible.

www.albsa.me

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What is the shortest form of an exhibition?

What do you want to see most in an exhibition space?

What is the shortest form of an exhibition?

What does (x) want to see most in an exhibition?

ALBSA.ME: What Do You See? Is a site-specific version of ALBSA.ME, focusing on institutional dialogue within the building of Stow College, Glasgow School of Art. The aim of the project is to translate conversations from the 'curatorial' - what Irit Rogoff describes an 'event of knowledge' - occurring from the harmony of multiple public ideas - into a cohesive exhibition surrounding a made up central theme. What Do You See? Is a display strategy responding to artists' opinions on what makes the ideal exhibition space. This project is named What Do You See? on the basis of four questions.

These questions determine what artists want from the spatial, temporal and relational parameters of the exhibition space, and allow them reconsider the durational and relational aesthetics of its form. Artists are asked to draw out their responses, which are merged in the wall space, exhibition furniture and presented artefacts.

These responses are organised into categories of display (background, middle-ground and foreground layers) to articulate a considered response to the theme, edited by the curator. When merged, these layers translate artistic dialogue within Stow College into curatorial praxis, initiating self-reflexivity between subjects in the building over time and space.

'What Do You See?' is a display strategy that draws on contemporary institutional critique. This project is specifically inspired by Paul O'Neill's 'Coalesce' series, which categorises the 'architecture', 'furniture' and the arrangement of artefacts in the exhibition to resemble a 'landscape' with expanding groups of artists and curators. 'Coalesce' has taken place in France, Spain and London, and has sustained performativity between audiences, artists and curators in the exhibition by considering the space as a landscape of objects and 'mobile viewing subjects'.

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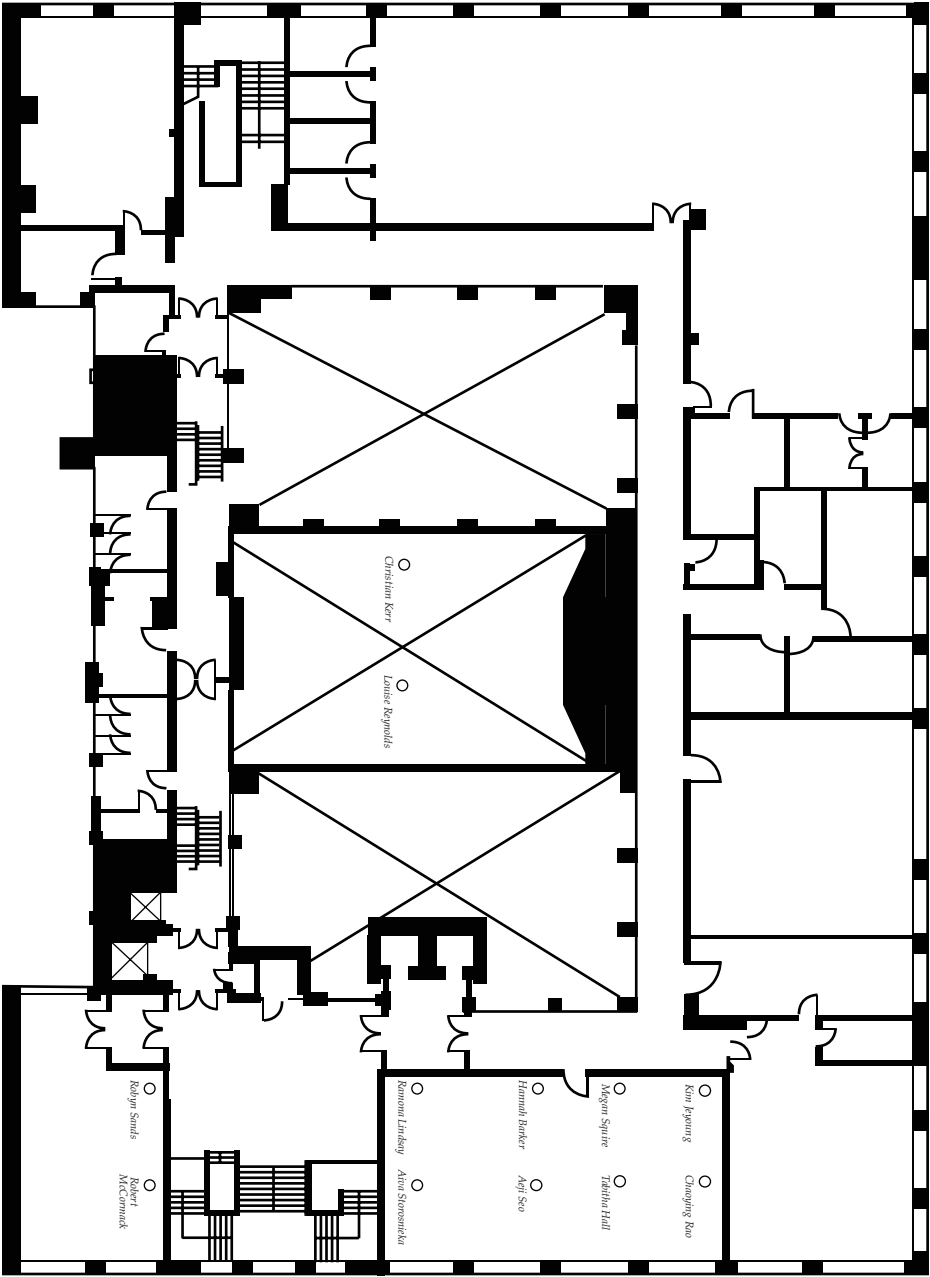D   o   m   i   n   a   n   t
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D   o   m   i   n   a   n   t

The background is the first layer the audience experiences upon entering What Do You See? This layer defines the space that surrounds the viewer and their interactions with gallery furniture and artefacts. In context of the Stow College building, the background layer considers the whole institution as a container for the project's activities. Artists drawn responses to the four questions are overlapped on silkscreen prints and applied to the wall space, and their specific mezzanines and studios in the building are annotated in artefacts.

The background presents the dominant aesthetic that introduces the project. The architecture that supports its activities are the responses from artists, and as such are positioned before middle and foreground layers. Screen prints provide the aesthetic of a discursive event that has already taken place, making a visual language that define what artists think is the ideal exhibition.

Christian Kerr

Louise Reynolds

Robyn Sands

Robert McCormack

Ramona Lindsay

Aiva Storozenoka

Hannah Barker

Aefi Seo

Megan Squire

Tabitha Hall

Kim Jegyung

Chaoqing Rao

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The middle-ground supports the viewer's sense of direction throughout the display. In supporting the background's architecture, the middle-ground presents a similar dominating aesthetic to the background while also directing attention to artefacts in the foreground. The middle-ground also functions as gallery furniture in which the viewer navigates through to consult these layers. The aesthetic of the ideal exhibition space is more integrated here, with spatial conditions of Stow College being utilised through suspended acetate sheets to display dialogue between artists. The middle-ground cues the connection artists make with the overall critique of Stow College, reflecting their co-production with its spatial and relational properties through gallery furniture.

T   U

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What is change?

What does time look like?

What is c
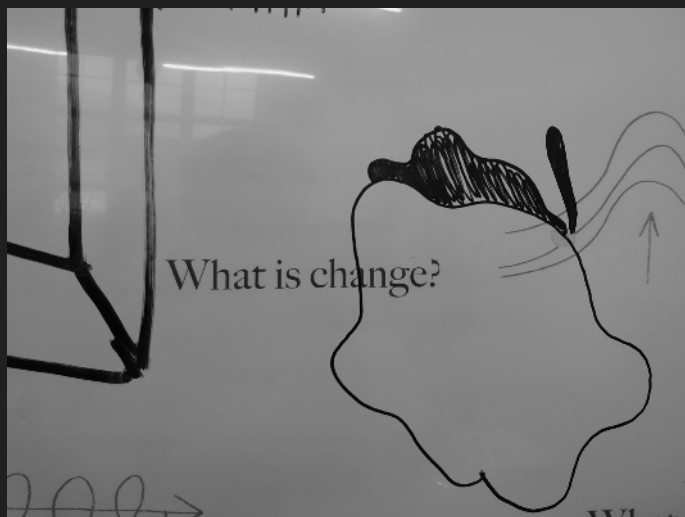
Location:

Stow College, Glasgow School of Art, G49LL
Floor 2 - Mezzanine   Floor 4 - Studio 1

Participants:

- Aeji Seo
- Aiva Storosnieka
- Chaoying Rao
- Christian Kerr

- Hannah Barker
- Kim Jiyoung
- Louise Reynolds
- Megan Squire

- Ramona Lindsay
- Robert McCormack
- Robyn Sands
- Tabitha Hall

Point of contact:

- 14:15 10/03/2020
- 15:26 30/01/2020
- 13:15 11/03/2020
- 13:36 25/02/2020

- 11:45 09/03/2020
- 14:37 25/02/2020
- 12:32 25/02/2020
- 14:15 30/01/2020

- 15:00 30/01/2020
- 11:03 09/03/2020
- 15:35 10/03/2020
- 16:19 25/02/2020

The foreground presents objects that are complete without the support of the middle-ground and background layers. They can't be physically changed and resemble activity that has been documented up until the point of display. In the case of What Do You See, this consists of photographs and names of participants and their locations in Stow College (mezzanines and studio spaces). The artefacts of the foreground layer contain the viewer in a subject to object relationship, and inform the overall aesthetic, architecture and arrangement of furniture of the display. In this order, the layers summarise the strategy taken in response to artists' opinions on the ideal exhibition space.

Kim Jiyoung
Studio One, Floor 4

Chaoying Rao
Mezzanine, Floor 2

Christian Kerr
Mezzanine, Floor 2

Louise Reynolds
Mezzanine, Floor 2

TAMINGTHEDEMON
TAMINGTHEDEMON
TAMINGTHEDEMON

ALBSA.ME: Taming the Demon is a progression of What Do You See, following the events of social isolation across Europe and the transition from institutional to domestic activity. The aim of this stage of ALBSA.ME is a review of online dialogue - comparing how communities (as well as participants involved in What Do You See) are evolving spatial and temporal relationships with others in a digital institution away from the Glasgow School of Art.

In the same manner as What Do You See, Taming the Demon applies a background/ middle-ground/ strategy to aid its review. In contrast to What Do You See, however, Taming the Demon also presents an emphasis on the curatorial - the ongoing activity of daily life - to summarise its observation of subjects and their changing communications. The 'demon' translates as the inability to be self-reflexive and discursive to this new institution in spite of such developments. 'Taming' the demon is to translate and process the limitations of restricted access into digital production, in order to sustain the critique originally intended for the site.

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Providing a dominating aesthetic for the review, this layer utilises archival footage from the larger ALBSA.ME project and elsewhere in presenting a transition within the curatorial. The background presents a temporal and spatial change in exhibitions that are taking place in domestic settings. The overlap of simple and complex moving images reflect this change, and facilitate the review expressed in the middle-ground layer. Archival footage is also used to support artefacts in the foreground, by linking visuals with times, locations and exhibitions, suggesting the curatorial's transition.

The aesthetic of using archival footage from the ALBSA.ME project functions as exhibition architecture, providing an atmosphere by which the viewer can navigate subsequent layers in presenting the overall review.
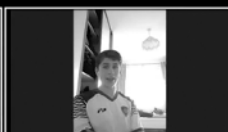
'Everything is situated within a process - everything is in motion. This not only applies to comprehensive systems like entire societies (...) but also to our perception of a given space, here and now, and to our interaction with other people. All these relationships are evolving and they are not merely situated in the midst of time; rather, they are of time.'

Olafur Elassion

'Processuality is a key feature of exhibitions. Various time-based aspects, including forms of progression and development, timing and dynamics, significantly impact the production, presentation and reception of exhibitions.'

Beatrice Von Bismarck

Working in retrograde to the critique of What Do You See, Taming the Demon's middle-ground layer cites contemporary curators such as Paul O'Neill, Olafur Eliasson and Helmut Draxler in reviewing the curatorial's fluctuating conditions and suggesting an alternative. The middle-ground manipulates these quotes and their contents, including observations of 'processuality', the 'landscape', modern understandings of crisis, democracy and 'co-production', and uses it as exhibition furniture by which the viewer can navigate to. Such furniture forms the review's narrative when combined with the background's visual architecture, providing further understanding to its aesthetic and the review.

We have - consciously or not - conceived casual
relationships between the right kind of space and
the good life as such. Even after the end of post-
modernism, we still find modern dogmas
dominating our conception of space. On the
    other hand, if people are given tools and made
        to understand the importance of a
            fundamentally flexible space, we can cre-
            ate a more democratic way of
                orienting ourselves in our every-
                day lives. We could call our
                relationship with space
                one of
                co-production (...).'

                                Olafur Eliasson

        It is evident of the fact that since the 1960s it
            has become almost impossible to maintain
        the high standards of originality and
            innovation typical of the modern
        period. An element of reflexivity, with
            regards to both history and media,
        has become an integral aspect of art
            practices, which are increasingly
            based on processing existing
        materials in a way that is analogous
                to the cut and paste principles of
                digital modes of production.'

                                Helmut Draxler