

Stefan513593 - Understanding Visual Culture Assignment 4

Assignment 4 - Brainstorming and outline

First reading:

- Alberro, A. (2012) 'Michael Asher', in: *Art in America*, [Online], (Dec. 28, 2012). Available from: <http://www.artinamericamagazine.com/news-features/magazine/michael-asher> [accessed 18 Sep 2017].
- Asher, M. (2011) September 21-October 12, 1974, *Claire Copley Gallery, inc., los angeles, california* (1974); in: Alberro, A. and Stimson, B. (eds.) *Institutional Critique - An Anthology of Artists' Writings*, Cambridge: London/MIT Press, pp. 150-155.

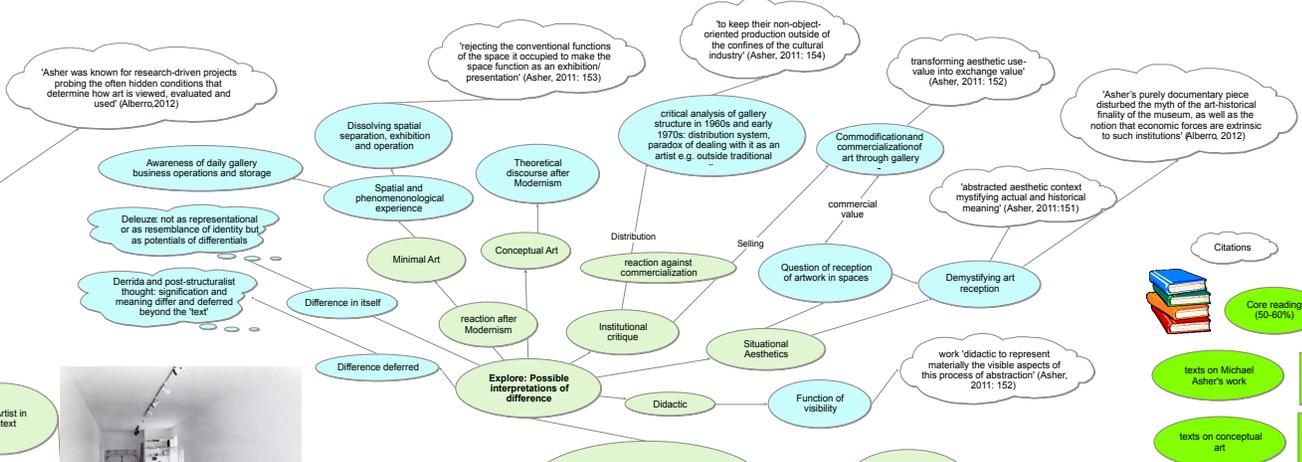
Brief career summary Alberro, 2012:

- art career since the mid-1960s
- environment: highly innovative sculptor and Minimalist
- Asher reflected on the relations between the esthetic object and the space that surrounds it.

Other pieces:

- New York's Whitney Museum of American Art, (1969) = concealed blower units above a door to create curtains of air through which visitors passed as they moved from one gallery to the next
- Pomona College in Claremont, Calif. (1970) = reconfigured gallery by removing doors, letting sunlight, air and noise of the street enter the space, museum interior exposed all day and night.
- shifting from formal investigations to critical interventions: concern with symbolic and material economies underlying art practice (see Daniel Buren), embracing site and already present materials (reveal and integrate cultural phenomena)
- > this piece *Claire S Copley Gallery in Los Angeles* (1974)
- Santa Monica Museum of Art (2008) = a maze of framing studs installation, visitors experience how the museum space moves and changes with each exhibition (walls built for all 44 previous shows).

- 'Asher's projects closed the gaps between art's traditional realms of production, exhibition and distribution'.
 - Site, opposed to artist's studio, 'dictates the manufacture of objects fated to circulate as commodities'
 - Critical engagement with art's social and institutional contexts
 - Asher considered the finite duration as a fundamental aspect of his projects. Complete restoration of the initial conditions from which a work evolved as integral to its completion.
 - What remained of his works are catalogue, installation photographs, drawings and other documents from the period of the project ('ephemeral artifacts')
 - For Asher, moving artwork to another site meant to 'cease to exist' (see Sarah Whitehead *House*, 1993-4)

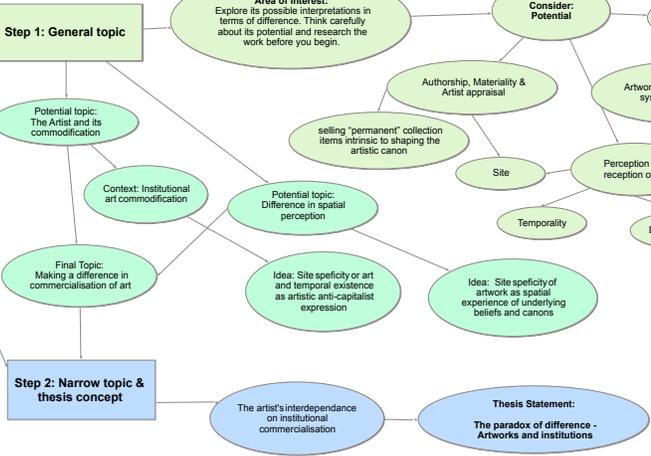


Subject:

Given the nature of difference-in-itself, or what we have referred to as theoretical difference, it would be an error to say that it appears in some works and not others. It would also be an error to think that difference was the only thing a work had to offer. However, with some caution and a little science, we can show that some works invite a differential interpretation more than others. Such works will generally have a double aspect like the 'duck-rabbit' and other picture puzzles though this won't always be visual, it may be conceptual. Analogies and similes are also suggestive of difference.

Choose one of the works below and explore its possible interpretations in terms of difference. Think carefully about its potential and research the work before you begin.

(? words)



Citations

- Core reading (50-60%)
- Important reading (25-30%)
- Relevant but specialized reading (25-30%)

texts on Michael Asher's work

texts on conceptual art

texts on institutional critique

texts on situational aesthetics

texts on site specificity

Difference: further texts on/by Derrida

Difference: further texts on/by Deleuze

Asher, M. (1983) *Writings 1973-83 on works 1969-1979* (15). Edited by Bluchin, B. H. D. [scanned.pdf]. Available from: <http://topel.info/files/asher.pdf>

- Harrison, C. and Wood, P. (2003) *Art in Theory, 1909-1980: An Anthology of Changing Ideas*, new edition ed. Malden, MA: Oxford, UK: Victoria, AUS: Blackwell Publishing.

- Kocur, Z. and Leung, S. (2012) *Theory in contemporary art since 1985*. Second edition, ed. Chichester, West Sussex: Wiley-Blackwell

Alberro, A. and Stimson, B. (2011) *Institutional Critique - An Anthology of Artists' Writings*. Cambridge: London: MIT Press.

Peltomaki, K. and Asher, M. (2010) *Situational aesthetics - the work of Michael Asher*. Cambridge, Mass.: MIT Press.

Kocur, Z. and Leung, S. (2012) *Theory in contemporary art since 1985*. Second edition, ed. Chichester, West Sussex: Wiley-Blackwell

- Richards, K. M. (2013) *Derrida Reframed: A Guide for the Arts Student*. I. B. Tauris [Scribd]

- Sutton, D. and Martin-Jones, D. (2013) *Deleuze Reframed: A Guide for the Arts Student*. I. B. Tauris [Scribd]. Available from: <https://www.scribd.com/>

- Smith, D. W. (2012) *Essays on Deleuze*. Edinburgh University Press Ltd [Scribd]. Available from: <https://www.scribd.com/>

Olkowski, D. (1999) *Gilles Deleuze and the Ruin of Representation*. Berkeley, Los Angeles, London: University of California Press.