

Interesting Classroom Discussion

In this class, we discussed our general curatorial directions. Not everyone has a clear goal yet — I am one of them. Yiran Gu's curatorial project on Edinburgh's West district is quite interesting, and it overlaps with the core of my own project. During the discussion, I noticed a potential flaw in Yiran Gu's plan: he intends to bring people to the homeless shelters, aiming to bridge relationships between them. There might be a subtle issue here; when people enter a "dangerous space" in an organized manner, it becomes less dangerous. The psychological state of individuals going alone is completely different from that of a group entering together. Adam also pointed out the possible ethical issues, as this curatorial project could cause distress for the homeless. These two points also apply to my reflection on my own plan. Bishop, Claire's "Antagonism and Relational Aesthetics" seems to have discussed something related, but I only skimmed through it, so I might need to go back and read it more carefully.

Regarding My Curatorial Project, Sarah recommended that I check out Marina Abramovic's Conversations with Strangers, while Adam suggested I learn about Gregor Schneider. Based on my preliminary understanding, the former leans more towards designing provocative situations, while the latter focuses more on spatial design. Perhaps I can combine both, which aligns with some of the ideas I had in Week 1.

Yiran Gu
I plan to hold my exhibition in a tunnel in Edinburgh's West district(where is nearly my apartment). This space is intriguing for its "underground," "informal," and "illicit" character. At night, it might becomes a site for illegal transactions or a shelter for homeless individuals, making it an intimidating passage for many. The tunnel also hosts spontaneous displays of Edinburgh-themed photography, adding layers to its identity. My theme will explore the complex interplay between illegality and marginality, while delving into the tunnel's memory and identity as a "forgotten space," connecting it with the displayed photography works.

Beichen Huang

- A Situational Exhibition
- A small room that can only hold two people at a time is open for visitors to enter with anyone they choose and have a conversation—at a very close distance. However, all participants will be informed that some former prisoners who have completed their sentences may be among them. Will they be accepted? Will people take the risk and enter the small room?

Have a look at Marina Abramovic's conversations with strangers where it was silent but she had a non-linguistic conversation one by one with individuals. It was very confrontational but without knowing people's backgrounds - Sarah

Personal Project Outlook and Reflection

My plan is to design a small room that can only accommodate two people, with a set locking time. Anyone in the surrounding area can invite a stranger to enter, and there will be free drinks inside. However, everyone will be informed that there are ex-offenders with a history of violent crimes in the vicinity (who have completed their sentences), and their crime summaries will be displayed on boards. In other words, the strangers invited by the participants could potentially be among these ex-offenders. I hope this encourages all participants to reflect on issues of violent crime, criminal law, and social acceptance. At the moment, I am not entirely sure if this aligns with the final requirements. However, to make this curatorial plan more specific, I can conduct the following research:

- How can I find these ex-offenders? How can I convince them to participate?
- What legal risks are involved? Are there any ethical issues?
- How should the mechanisms of the small room be designed, and is the incentive to enter the room sufficient? Can the scene be visualized?

This Week's Extended Reading

This week, I primarily learned about artists mentioned by others in class whom I was not familiar with.

Marina Abramović: The Artist is Present

"Marina Abramović: The Artist is Present." *Artsy*. Accessed February 4, 2025.

Kavka, A. "Bad Space: Gregor Schneider's Displacement of Anthropocentrism in Haus ur." *Afterimage* 48, no. 4 (2021): 24 – 42.

Bishop, Claire. "Antagonism and Relational Aesthetics"

Bishop, Claire. "Antagonism and Relational Aesthetics." *October* 110 (2004): 51 – 79.