

# FLUID CURATING

A PARTICIPATORY EXHIBITION AS  
DECENTRALISED PRACTICE

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Decentralized Structures

- ◆ Instead of a fixed narrative, the exhibition evolves through modular co-creation, driven by public flows and spontaneous interventions.



## → 2. Curatorial Text & Mediums — P4

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- ◆ Interactive, tactile, and rewritable mediums disrupt traditional spectatorship, inviting audiences to reshape meaning.

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- ◆ Referencing decentralization, sensory practices, and collaborative archives, the bibliography invites free learning beyond the exhibition.

**HOW CAN A FULLY DECENTRALISED,  
PARTICIPATORY EXHIBITION BE  
ACHIEVED?**



# Analysis of exhibition composition

Do you really feel the value of your existence in the art exhibition?

LET'S TRACE ITS COMPOSITION.  
LET'S UNCOVER THE LOGIC BENEATH THE SURFACE.

## Theoretical Foundations

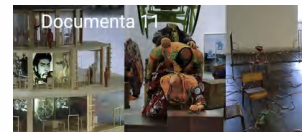
- Foundations
- Nicolas Bourriaud — Relational Aesthetics: Art as a generator of social relations
- Claire Bishop — Participatory Art: From audience to co-producers
- Irit Rogoff — Curating as Critical Practice: Curators as facilitators of context
- Rogoff: Curating as Critical Practice

## Methodological Reflections

- Decentralisation: Shifting curatorial authorship
- Co-Creation: Viewers as collaborators
- Fluid Formats: From fixed timelines to responsive systems



(The exhibition Utopia Station Venice Biennale 2003)



(Documenta 11's "Platforms" 2002)



(Manifesta 6 was set to take place in Nicosia, Cyprus from 23 September to 17 December 2006.)

## Co-Authorship

Affect & Sensory  
Curating

Curatorial  
Microclimate

Accessibility

Slow  
Curating

Afterlife

Scaffolding for  
Participation

## Historical Context

- Trajectories
- Harald Szeemann: Independent curating beyond institutions
- Documenta 11: Multi-platform, postcolonial dialogues
- Arte Útil: Art as a tool for institutional critique and social transformation

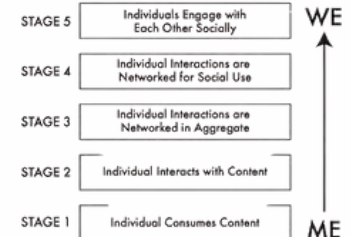
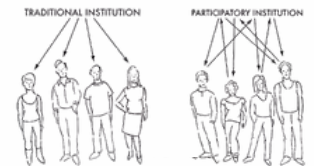
## Case Studies

- The Silent University: Decentralised knowledge
- Assembly (Bergen Biennale): Co-produced curatorial frameworks
- Open School East: Peer-led learning as public programme

Decentralisation

Power  
Redistribution

Participation

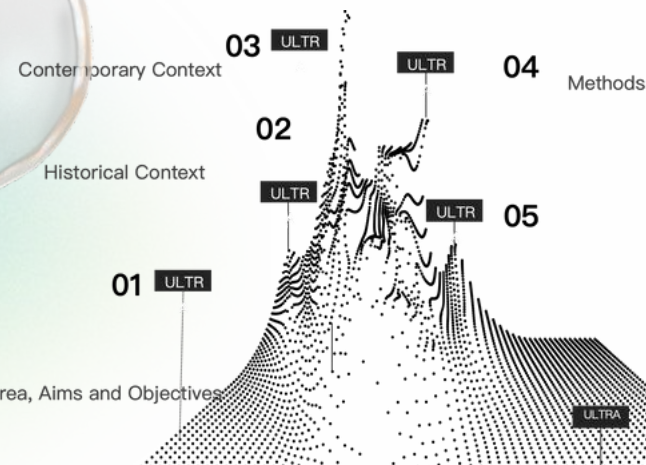


(The exhibition Utopia Station, Venice Biennale 2003)

## Proposed Site

- Interactive Zones: Flexible Layouts
- Visitor Input: Real-Time Feedback
- Evolving Content: Dynamic Curation

Reflection on Methods



Subject Area, Aims and Objectives



# Curatorial Text

Fluid Curating proposes an exhibition framework that resists singular authority. It is not simply a show, but a living system—where curatorial power circulates, authorship is shared, and meaning is built collectively.

The project arises from a critical question: who gets to decide what art means? Traditionally, curators mediate that meaning through fixed texts, linear routes, and institutional frames.

This exhibition offers an alternative: one that replaces instruction with invitation, hierarchy with dialogue, and control with care. At its core, Fluid Curating explores decentralisation not as theme, but as practice. Here, curating is a relational process—an infrastructure of listening.

Through participatory installations, multilingual feedback tools, and a mutable spatial layout, the exhibition transforms visitors into contributors. Audiences vote, annotate, rename spaces, and shape the rhythm of the show.

Each contribution—written, spoken, or silent—is recorded and projected, forming a dynamic wall of shared interpretation that evolves daily.

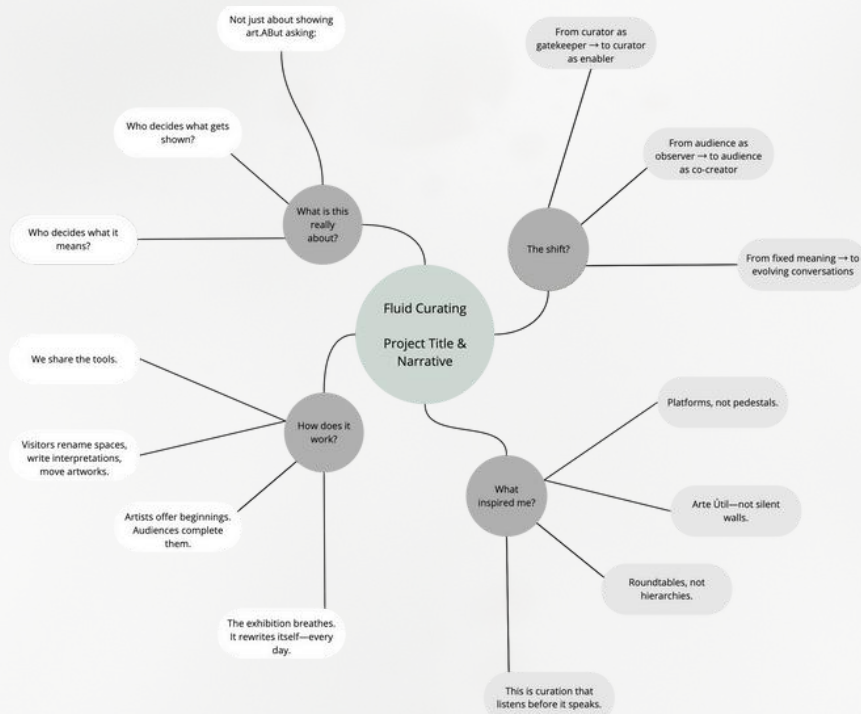
The physical site—the ECA Main Hall—is reimagined as a porous landscape. There is no fixed route. Visitors navigate rhizomatic paths marked by coloured tape, sound nooks, and co-curation corners. Every three days, the layout changes in response to visitor engagement.

Meaning is never complete—it is constantly remade.

Inspired by artist-led and educational curating models such as Documenta 11's Platforms, the Gwangju Biennale's Roundtable Curating, and Tania Bruguera's Arte Útil, this project blurs the boundaries between artist, audience, and organiser.

It refuses to treat participation as decoration. Instead, participation is the medium.

Fluid Curating invites publics to write the exhibition with us. It is a curatorial framework grounded in accessibility, collectivity, and the belief that the most resonant exhibitions are not those that speak clearly—but those that learn to listen.



## Mediums as Method

In Fluid Curating, medium is not a vessel—it is a condition of participation. The project departs from traditional media categories to prioritise interactive modes that decentralise authorship and invite co-creation. Rather than present fixed artworks for passive viewing, the exhibition is structured through materials that demand presence, touch, and transformation.

Participatory media—sound, silicone, video projection, tactile surfaces—were selected not as formal choices, but as curatorial mechanisms. These mediums enable the audience to rewrite, respond, and reconfigure the exhibition itself. They align with the show's rhizomatic spatial logic and support decentralised meaning-making.

The selected works by CAP artists exemplify this approach. **Sijia Chen's** *Matree, Patree* (2025) invites visitors to reconstruct a family tree using pipe cleaners, converting inherited narratives into a shared authorship of memory. **Xudong Jia's** *The Banality of Evil* (2025) responds to audience gaze through generative video, where collective presence triggers digital growth—offering a haunting commentary on complicity. **Fiza's** *Mimosa Touch* (2025) blurs boundaries between organic and human responsiveness, crafting a sensory space of vulnerability and care. **Keyi Ju's** immersive environment *Sites* (2025) reframes the gallery as a perceptual field, where disorientation becomes a form of critical attention.

In this exhibition, the medium is never separate from method. Each installation acts as a curatorial hinge, shifting meaning from author to audience. Interactivity is not an add-on, but a structural necessity—reflecting a curatorial model where content, form, and ethics converge.





## ARTIST 1: SIJIA CHEN



### Artwork

Title: SQUEEZE ME (2024)

Medium: Silicone, leather, metal

Format: Interactive sculptural objects with foam core

Description:

This series explores feminist critiques of patriarchy through ironic, exaggerated forms that parody masculine power.

Made from squishy silicone and foam, each object invites viewers to squeeze, press, and distort it.

Tactile absurdity becomes a gateway into uncomfortable questions.

→ Power is no longer abstract. It's something you can deform—physically, playfully, politically.

Audience doesn't just engage. They resist—with their hands



### Theoretical Reference

Judith Butler – Gender Trouble (1990)

→ Gender as performative, fluid, socially constructed

Rancière – The Emancipated Spectator (2009)

→ Audiences don't just receive meaning—they activate it

Bourriaud – Relational Aesthetics (1998)

→ Interaction as material of contemporary art



### Curatorial Relevance

Chen's work doesn't merely allow participation—it is structurally dependent on it. In SQUEEZE ME, softness is not just a tactile quality—it becomes a metaphor for redistributed power:

Viewers squeeze, press, and deform the objects, turning observation into action, and authority into personal experience.

This series creates a space for embodied interaction that echoes Fluid Curating's decentralised logic:

Power is no longer delivered top-down—it is reshaped in the hands of the audience.

Every squeeze becomes a gesture of dialogue, resistance, and redistribution.

## What if power could be squished? What if the patriarchy felt like something soft—and absurd—in your hands?

### Theoretical Reference

Donna Haraway – Staying with the Trouble (2016)

→ Kinship as chosen, not inherited; identity as situated and co-c

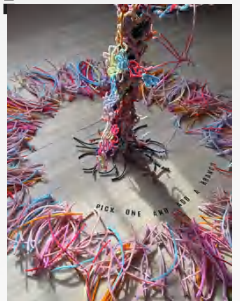
### Curatorial Relevance

Matree, Patree is a living curatorial system—updated with every touch.

It visualizes your core idea: decentralisation as a co-authored, continuously rewritten structure.

In this tree, meaning doesn't grow from the root—it grows from the hands.

→ In Fluid Curating, heritage isn't inherited. It's created. Together.



### Artwork

Title: Matree, Patree (2025)

Medium: Pipe cleaners, metal bar

Format: Interactive sculpture / participatory genealogy installation

Description:

At the center stands a rigid metal "trunk" — a symbol of traditional, male-centered lineage.

But it's incomplete.

Beside it: piles of colorful pipe cleaners, soft, bendable, unruly.

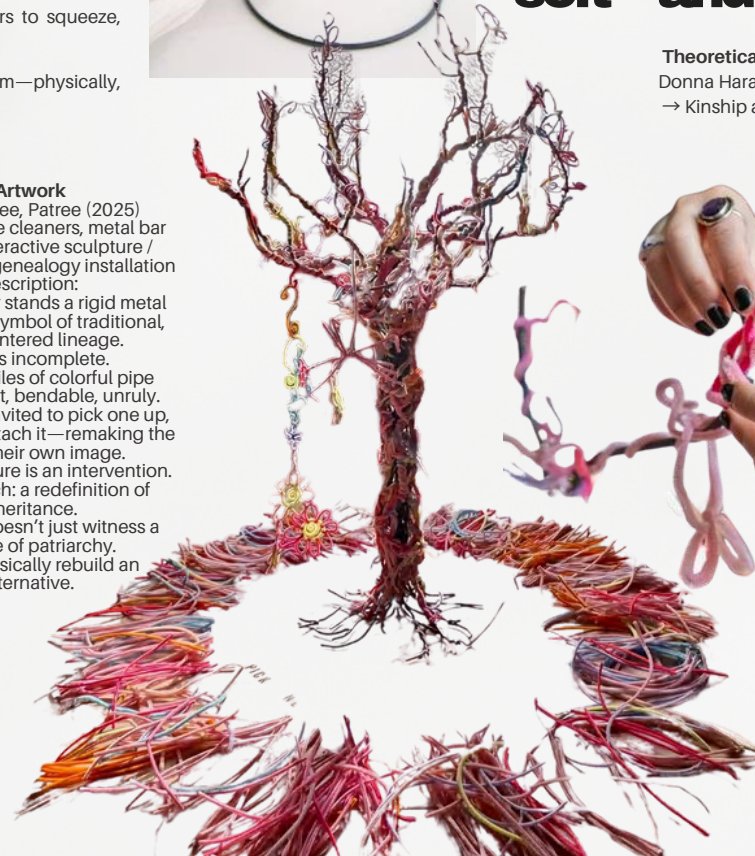
Visitors are invited to pick one up, twist it, and attach it—remaking the tree in their own image.

→ Each gesture is an intervention.

Each branch: a redefinition of inheritance.

Audience doesn't just witness a critique of patriarchy.

They physically rebuild an alternative.



## What does a tree become, when everyone adds a branch?



# Who decides what makes a woman desirable—and why do we obey?



## Artwork

Title: WANTED: For Excessive Conformity  
Medium: AR Filter Poster

Installation + Online Interaction  
Format: Street poster, QR code activation, digital mask overlay

## Description:

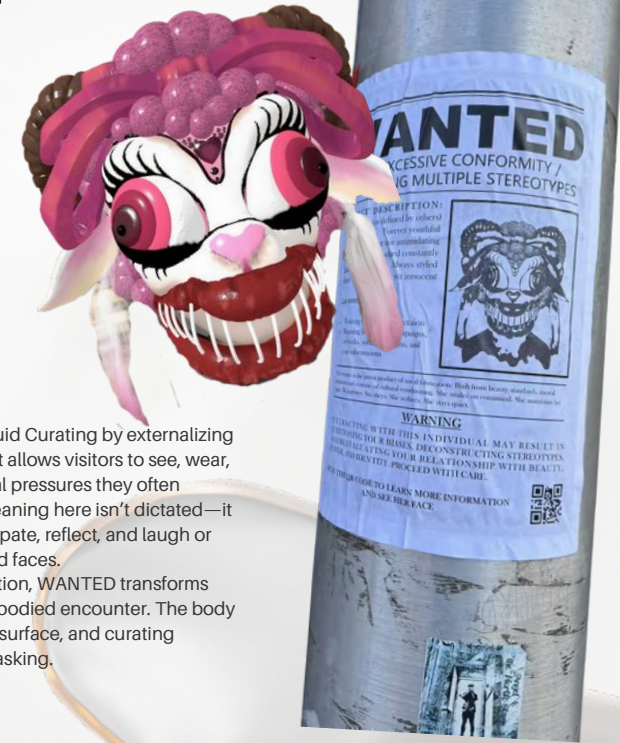
This work critiques the mass-fabrication of female beauty ideals through a satirical “wanted” poster. It mimics the language of criminal surveillance to expose how femininity is policed through appearance—“big eyes,” “plump lips,” “forever youthful”—becoming an aesthetic prison shaped by platforms, filters, and social norms.

When viewers scan the QR code, they activate a camera-based AR mask—a monstrous, hyper-stylized face constructed from beauty stereotypes. By wearing it, users don’t beautify—they grotesquely conform. The mask becomes a digital prosthesis of collective desire and distortion. Rather than mocking individual choices, the piece questions the systems that reward conformity and penalize authenticity. Who is behind the mask? And who designed it?



## Curatorial Relevance

This work aligns with Fluid Curating by externalizing internalized standards. It allows visitors to see, wear, and confront the societal pressures they often unconsciously obey. Meaning here isn’t dictated—it emerges as users participate, reflect, and laugh or recoil at their augmented faces. Through absurd interaction, WANTED transforms passive critique into embodied encounter. The body becomes the exhibition surface, and curating becomes a shared unmasking.



## ARTIST 3: XUDONG JIA

# What if the more you look, the more the artwork responds? What if your gaze had consequences?

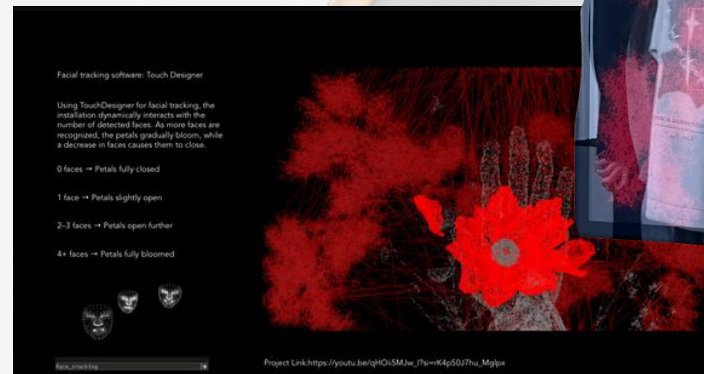


## Artwork

- The Banality of Evil (2025) | Interactive projection via TouchDesigner
- Digital flowers bloom in response to viewer presence—the more people look, the more “evil” it becomes. The work questions complicity in collective behavior.

## Theoretical Reference

- Paul O'Neill, Curating and the Educational Turn (2010): Curating as a space for self-education and reflection.



## Curatorial Relevance

Jia’s piece turns audience presence into a curatorial variable. Interaction here is not entertainment—it’s an ethical commitment.







AUDIO:  
[HTTPS://YOUTU.BE/GQQ1YHHSQKQ](https://youtu.be/GQQ1YHHSQKQ)



#### Theoretical Reference

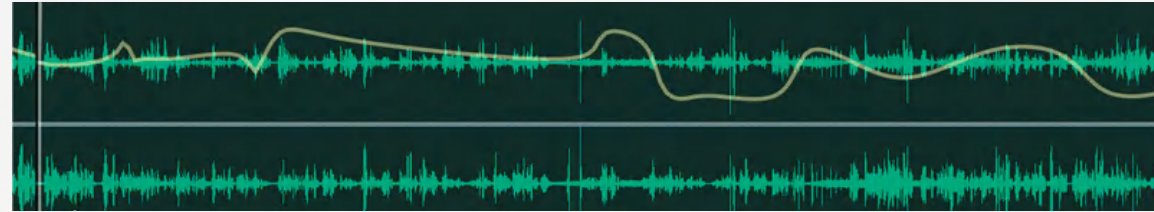
Lawrence Abu Hamdan – Earshot (2016):  
 → Uses sound as legal testimony and critical witness  
 Manuel Castells – The Rise of the Network Society (1996):  
 → Describes invisible flows of information and power in networked society  
 Jacques Rancière – The Emancipated Spectator (2009):  
 → Encourages viewers to claim active, even resistant, roles in spectatorship

# Have you ever heard the truth —without being invited to?

#### Artistic Structure

- Installation Site: Toilet next to corridor
- Audio Medium: AI-generated executive voices, volume shifts
- Audience Role: Accidental listener, boundary trespasser
- Conceptual Core:  
 • How do institutions sound when no one's meant to hear?

ARTIST 2: KEYI JU



#### Curatorial Relevance

Keyi's work does not narrate truth—it creates the conditions for listening.  
 Power is not stated outright; it emerges through the viewer's proximity and pause.  
 Curation, here, is triggered by perception.  
 In Fluid Curating, she replaces textual explanation and guided meaning with embodied activation.  
 This is not a display of sound—it is an invitation to inhabit the architecture of listening.

# What if care was something you could feel—through touch? Could art react as gently as a plant?

#### Artwork

- Mimosa Touch | Interactive botanical sculpture
- The piece folds and reacts like a mimosa plant when touched, forming a shared sensory experience between viewer and artwork.



ARTIST 4: FIZA

#### Theoretical Reference

- Nicolas Bourriaud, Relational Aesthetics (1998): Art as a generator of social and sensory relationships.

#### Curatorial Relevance

Fiza's work doesn't speak—it grows through sensation.  
 Each touch is not an addition, but a condition for the exhibition to unfold.  
 Within the context of Fluid Curating, this piece turns proximity into activation.  
 The plant's sensitivity becomes a curatorial strategy—responses are not instructed, but emerge from embodied contact.  
 The exhibition no longer defines how to see; it resonates through slowness, care, and shared rhythms of attention.  
 The audience becomes a caretaker, a co-sensor, a necessary presence.



# What if the exhibition wasn't something you visit—but something that changes because you came?

## Spatial Logic

Decentralised, Open, In Flux

This isn't a static show. It's a system of co-authorship. Visitors don't follow a route—they create one. Every element is writable, editable, or moveable.

The exhibition space is an open rectangular corridor with no single entry point or set direction—a sensory theatre without a script. Visitors are free to enter from any side.

All pathways are non-linear. At the entrance, each visitor can pick up a roll of colored tape to name and mark their own route through the space. Movement is no longer decided by the curator alone, but collectively authored by every participant.

### SITE & SPACE THE ECA MAIN LOBBY

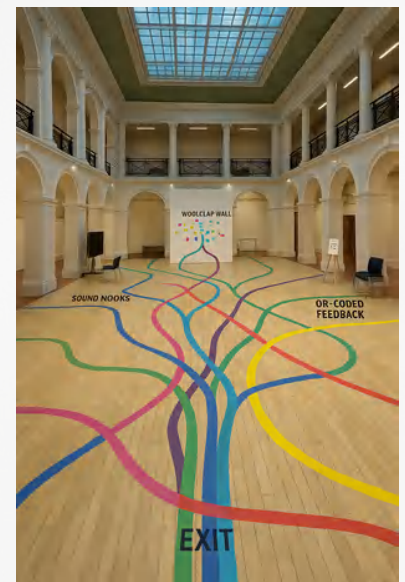
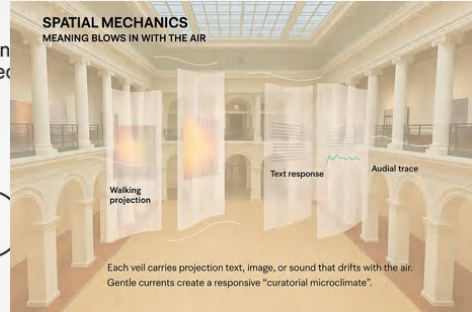
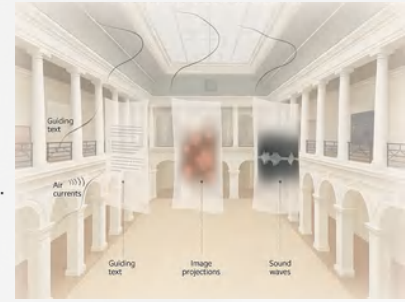
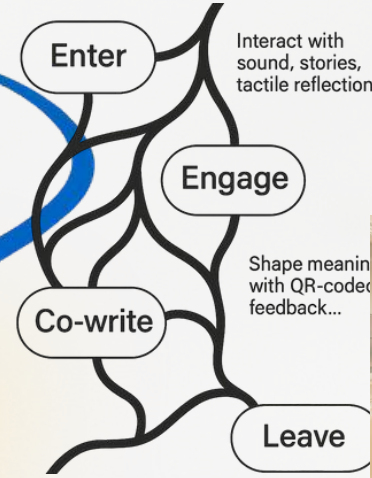
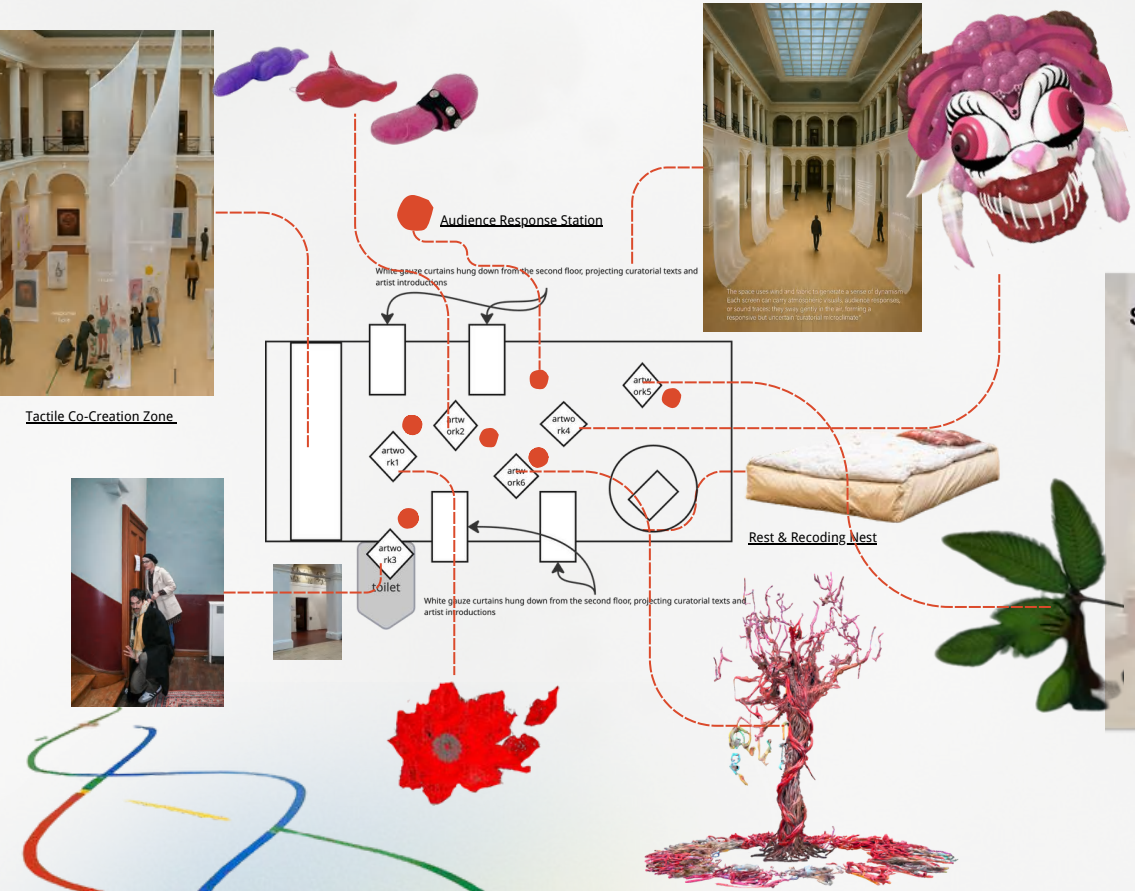
#### WHY HERE?

The ECA Main Lobby isn't a blank cube—it's a corridor of movement, noise, and encounter. It already holds memories of student shows. It belongs to no one—and welcomes everyone.

High foot traffic = ambient audience  
Cross-department use = layered publics  
Budget-friendly, technically supported

#### SPATIAL LOGIC: RHIZOMATIC DESIGN

No start, no end. Visitors choose their trail using colored tape lines and story prompts. Corners are renamed. Paths are re-written. Meaning moves with people.



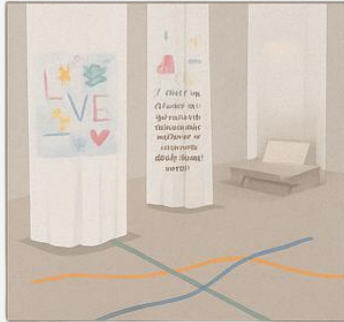


# Spatial System Overview

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## Tactile Co-Creation Zone

Long white cloths hang from the second floor along the left wall, forming interactive surfaces. Visitors can draw, write, or respond to prompts like “What identity narratives do you wish to break free from?” These surfaces are regularly refreshed and included as part of the exhibition archive. Witnessing becomes inscription.



## Visual Language

Curtains, projections, sound, and tape-traced paths form the exhibition’s living structure. Stillness and movement coexist as instruments of curatorial rhythm. Every choice, path, and expression is a curatorial act.

## Visual Language



## Responsive Curtain Projections

A sheer white curtain hangs beside each artwork, used to project audience-generated content such as:

Keywords from the collective naming wall  
Co-written texts from Woolclap  
Audio responses translated into waveform texts  
The fabric sways gently in the air, with words appearing blurred, in motion, and elusive. The space itself becomes a curatorial microclimate—ever-changing, unpredictable, yet deeply responsive.

## Rest & Recoding Nest

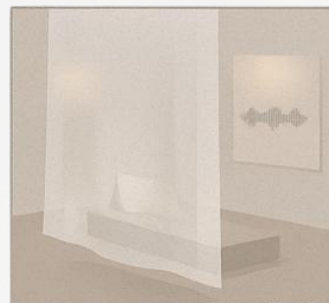
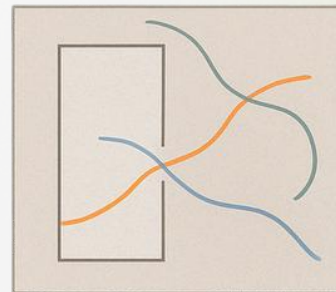
“Not a pause, but a permission to feel.”

On the right-hand side lies a soft mattress area, where visitors can lie down, read exhibition quotes, listen to anonymous voice recordings, or quietly leave a written response on provided boards.

Elements: mattress + soft lighting + ambient sound system + cotton gauze curtains

Atmosphere: a shelter for emotions, exhaustion, and hesitation. To “not participate” is also a valid form of participation.

Function: supports a “slow curating” ethic, countering overstimulation and cognitive overload.



## Curating a Space That Feels Back

The Spatial Condition of Fluid Curating

This exhibition does not occupy space—it produces it.

It does not dictate flow—it senses it.

In Fluid Curating, the gallery transforms into a responsive, decentralised atmosphere. Walls don’t command direction; they receive gestures. Curtains don’t conceal; they breathe. The floor is not a path—it is a page that waits for the audience to write.

Every element is alive:

- ✧ The translucent fabric sways with air, projecting texts that blur and dissolve, resisting final meaning.
- ✧ The tape-traced paths offer no hierarchy—only divergence, detour, and play.
- ✧ Co-created inscriptions appear, disappear, and reappear across cloth surfaces and sonic reflections.

This is a curatorial microclimate—a system of slow attention, shifting authorship, and shared presence.

There is no fixed center, only moving centers—formed wherever bodies pause, feel, and respond.

You are not entering an exhibition.

You are entering a curatorial ecology where curation happens with you, not for you.



# Audience & EDI & Ethics

## No Barriers, No Privileges: Curating with Open Hands

### Audience hierarchy: Who, How, Why

#### ECA Students

##### Everyday Walkers

**Why they matter?** They are natural users of the space

**How to engage them?** Voting walls, rename cards, interactive guides are plugged into their walking lines

**How to change the exhibition?** Their feedback leads to layout updates every three days



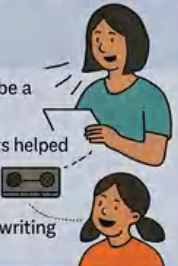
#### Multilingual Audiences

##### Cross-Cultural Interpreters

**Why they matter?** Language should be a connection, not a barrier

**How to engage them?** TESOL students helped translate prompts and read-aloud

**How to change the exhibition?** Their native languages become part of a "co-writing wall"



#### Children & School Groups

##### Young Co-Authors

**Why they matter?** Children are not future audience, but present curators

**How to engage them?** Sticker path, child guides, drawing feedback corner



### EDI & Ethics

#### Accessibility | Making Entry the First Invitation

Who is this exhibition for?

Not the familiar few. Not just art students or curators-in-training. It's for anyone who finds themselves in the space—by plan or by chance.

I design not for a fixed audience, but for fluid publics: students on their way to critique, visiting families, international researchers, local kids, those who stop, hesitate, or simply pass through.

Participation begins with access.

Accessibility isn't decoration—it's infrastructure.

I built interaction points at multiple entry levels:

For blind & visually impaired visitors:

Verbal cue cards, sound-based artworks, raised-text maps, and guided verbal description—offered by trained volunteers.

For neurodivergent & sensory-sensitive visitors:

Quiet hours. Tactile signage. No-screen interaction options. A rest zone that isn't outside the exhibition, but part of it.

For multilingual audiences:

Co-designed visual language systems with TESOL students. Mandarin, Arabic, and simplified English on all feedback and prompts.

For children:

Sticker trails, interactive prompts, and co-naming activities developed with Art Education students. Every child is a potential co-curator.

Access is not the final step—it's the first design question.

Every tool, from voting boards to the woolclap text wall, is structured around "how people get in," not just "what they do once there."

Outcome:

A show that listens, not just speaks.

A show that adjusts its shape and rhythm to those inside it.

A show where participation isn't a performance—it's the architecture.

Diversity is not a label, it's an infrastructure.



#### Who gets to speak, and who decides what is said?

Multilingual guidance, accessible feedback, and anonymous co-authorship prevent the risk of "being represented."

#### Safety and respect

The foundation of co-creation is not openness, but trust. Every interaction is clearly authorized, specified, and within manageable boundaries.



#### Reach the margin, not everyone

Sensory substitution mechanisms offer tactile, gestural, and restorative curatorial moments. Low-tech options reduce barriers to access.

### Only by Designing for Difference can we achieve equality

#### Blind Visitors

##### Available:

Volunteer docents, voice cue cards, tactile maps

##### Perception:

Sound, space and touch are their curatorial languages



#### Neurodivergent Visitors

##### Available:

Quiet period, paper feedback form, screen-free interactive device

##### Curatorial rhythm

Their pace determines the rhythm of the exhibition



#### Deaf Visitors

##### Provide:

Multilingual subtitles, visual cues, graphic interactive mechanisms

##### No need for an interpreter to participate.

Visual language is their way of expression





# Budget & Realisation

## Scaling Through Collaboration, Not Capital

Category	Description	Cost (£)
Income	EUSA Development Fund	500
	Creative Scotland Open Fund	1300
	Own Contribution	200
	Total	£2000

iii EUSA Development Fund  
Edinburgh University Students' Association  
<https://www.eusa.ed.ac.uk/yourvoice/studentfunding/studentopportunitiesfund>

iv Creative Scotland Open Fund for Individuals  
Creative Scotland  
<https://www.creativescotland.com/funding/funding-programmes/open-funding/open-fund-for-individuals>

### Infrastructure, Not Decoration

The exhibition's physical and interactive design was shaped around necessity:

- The site—ECA Main Hall—is an open-access, in-kind supported venue.
- TESOL & Inclusive Design students designed multilingual signage and accessibility prompts.
- ECA Bookit resources (recorders, polling boards) and digital screens were integrated, avoiding extra rental costs.
- CAP student works form the core of the exhibition content—no artist fees required.

### Shared Tools, Shared Authorship

Interactive systems were built with open-source platforms like Woolclap, allowing anonymous input, multilingual co-writing, and slow-tech responses.

Equipment such as cameras, screens, and sound systems were borrowed within the school ecosystem.

The exhibition is digitally inclusive without becoming digitally exclusive.

### Cross-School as Co-Labour

Collaboration was budgeted as co-authorship:

- 5 cross-school units were supported (Design, TESOL, Education, Art History, CAT).
- Volunteer honoraria and co-creation materials were included to ensure commitment was recognised.

Category	Description	Cost (£)
Exhibition Design & Space	Infrastructure materials: paths, sound corners, book walls, naming stickers, maps, feedback boards	300
	Printing multilingual guides & signage (designed with TESOL/Inclusive Design students)	100
	Sensory alternatives: carpets, cushions, tactile zones, quiet signage	100
Interactive & Co-Creation Tools	Woolclap platform use (free) + setup costs: QR codes, stands	100
	Polling wall, co-writing sticky notes, voice corner setup (recorder rental, feedback system)	100
Promotion & Design	Social media visuals, copywriting, scheduling	50
	Print guidebooks & resource kits (for Art Ed / TESOL school tours)	100
Post-Exhibition Outputs	Curatorial Zine printing (co-written texts, audience quotes, 80 copies @ £2.5)	200
	Data visualisation + Participation Trends Report	50
Personnel & Collaboration Support	CAP student install/travel support	100
	Cross-school volunteer honoraria (10 x £20)	200
	Trained facilitators for blind/deaf visitors, water points, seating	100
Public Programme	Public Talk Setup + Tea Reception ("On Shifting Curatorial Power")	100
	Materials for "co-curation" workshop + print souvenirs (e.g. postcards)	100
Contingency	Emergency repairs, tech replacements, on-site staffing	150
TOTAL		£2000

## Budget Strategy Resource-Conscious, Ethically Aligned



### EUSA Development Fund

- The Student Opportunities Fund supports students to deliver events, activities, and projects with community impact.



### Own Contribution

- allocated toward zine printing, design materials, ad micro-gifts.

### Infrastructure, Not Decoration

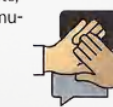
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- TESOL & Inclusive Design students designed multilingual signage and accessibility prompts
- ECA Bookit resources (recorders, polling boards, and digital screens were integrated, avoiding extra rental costs)



### Cross-School as Co-Labour

- 5 cross-school units were supported (Design, TESOL, Education, Art History, CAT)

- Volunteer honoraria and co-creation materials are included to ensure commitment was recognized

### Micro is Sustainable

- Rather than scaling through money, I scaled through imagination and alliances



### Micro is Sustainable

Rather than scale through money, I scaled through imagination and alliances. No hired install crew. No designer fees. Instead: a network of student collaborators and shared responsibility. The budget became a curatorial medium—reflecting my ethics, values, and sense of what must be shared, and what can be let go. Approx. £450 of this is in-kind support (space, equipment, co-curation labour).

**24.3%**

of the budget reflects shared resources—not as a compromise, but as a commitment to an open, collaborative curatorial ecology.



# Public Programme Overview

## Extending the Exhibition

### Public Programme | Curating as Continuation

Not a finale—but a redistribution of time, space, and authorship.

In Fluid Curating, the public programme is not a supplement. It is a curatorial tool for expanding participation, deepening inquiry, and carrying the exhibition beyond its temporal edges. It runs for 6 days after the exhibition, with one stream (Theme 2) active throughout the show.

#### Why Public Programming?

##### 1. Extend

To extend the curatorial process beyond walls and timelines—turning feedback into new content, new forms.

##### 2. Redistribute

To redistribute authorship to publics across age, discipline, and expertise. Everyone contributes, not performs.

##### 3. Regenerate

To regenerate knowledge—using data, language, and emotion as starting points for collaborative research.

#### Curatorial Significance

- Co-authorship becomes practice, not concept.
- Meaning is not fixed—it loops, flows, and returns through public engagement.
- Institutions shift from hosting to co-inquiring.
- Visitors are not audience—they are curators, editors, researchers.

This is curating that listens, evolves, and outlives itself.

### Public Programme Overview

#### Curating Beyond the Timeframe

Curation beyond the moment—  
participation does not end, it expands.



Structure  
Duration: 6 days  
Format: Three programmatic pathways



Schools as Curators



Public as Re-Authors



Institutions as Co-Researchers

#### Overall Structure

- Exhibition Duration: 6 days
- Public Programming: the following 6 days
- Three distinct participation routes:
  - Public as Re-Authors (runs during the exhibition)
  - Schools as Curators (on the final day of the exhibition)
  - Institutions as Co-Researchers (across 6 days post-exhibition, 2 days per lab)

### Theme 1 | Public as Re-Authors (Exhibition Days 1-6)

Who: General public and incidental visitors

What: Drop-in Creative Encounters

Structure:

- Interactive stations for drawing, writing, and storytelling
- “Voice Market” for live sound reflections
- Daily prompts projected throughout the space:
  - “Rename this space.”
  - “What haven’t you said yet?”

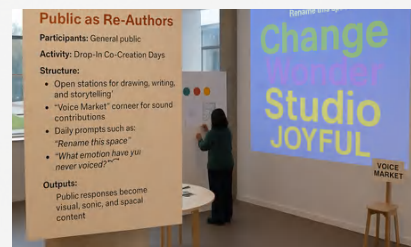
Outputs:

- Real-time updates to the curatorial projection wall (via Woolclap)
- Visitor input becomes part of the spatial and visual environment

Curatorial Relevance:

Participation is not symbolic—it becomes data, language, and atmosphere.

Meaning is continuously re-authored in public.



### Theme 2 | Schools as Curators (Exhibition Day 6)

Who: Partnered local primary school

What: Curatorial Literacy Workshop

Structure:

- Guided 90-minute tour by Art Ed students
- Each child receives a “Curator Card” to fill with:
  - Exhibition title
  - Target audience
  - Artwork names
  - Spatial layout ideas

Outputs:

- Illustrated object labels and renamed rooms added to the final-day display
- A printed “Mini Curator Certificate” for each participant

Curatorial Relevance:

Children act not as passive viewers, but present curators.

They reframe authorship and learn that naming is a form of power.

#### CURATORIAL CARD

	Exhibition Title
	Target Audience
	Artwork Title
	Wall Text / Message
	Mood / Emotion
	Languages / Sounds
	Curator's Signature



# Public Programme Overview

## No Data Wasted: Caring, Narrating, and Redistributing Curatorial Power

### Theme 3 | Institutions as Co-Researchers

#### Data, Language, Emotion: Curation as Shared Inquiry

**Location:** E.26 ECA Main Building

In the regenerative phase of Fluid Curating, we re-engage cross-disciplinary collaborators—those who once contributed to its spatial, linguistic, and experiential logic—now as co-researchers. Through three dedicated labs, the audience's paths, languages, and emotional expressions will be transformed from ephemeral "feedback" into lasting curatorial research materials. Each lab not only continues the exhibition but deepens its curatorial method—treating data not as evaluation, but as a way to care, narrate, and redistribute curatorial authorship.

#### Route Re-Mapping Lab

**Collaborators:** Design students

**Focus:** Emotional Mapping of Movement

**Activities:**

- Collect and analyze colored tape paths and dwell-time behaviors
- Draw "emotional route maps" from audience presence
- Generate speculative redesign proposals based on affective insights

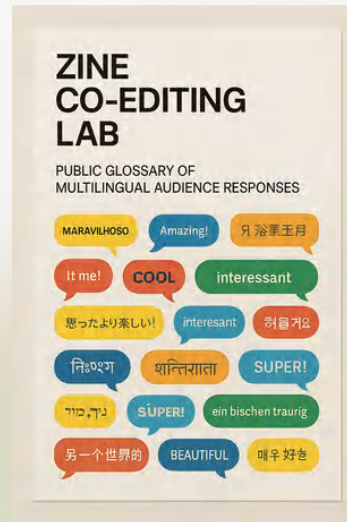
**Outputs:**

- A series of speculative floor redesign posters
- Conceptual maps integrated as curatorial feedback

**Curatorial Relevance:** Shifting from functional to felt space—rethinking layout as lived rhythm.

**Academic & Career Relevance for Design Students:**

- Skills: emotional data visualization, spatial ethnography, audience-driven spatial logic
- Portfolio-ready insights for exhibition design, UX, and museum curation roles
- Grounding in design-as-research practice—key for MA/MFA/PhD applications



#### Zine Co-Editing Lab

**Collaborators:** TESOL / Applied Linguistics students

**Focus:** Multilingual Publishing of Audience Emotions

**Activities:**

- Transform Woolclap contributions into unedited multilingual Zines
- Preserve all expressions in their raw form—no translation, no filtration
- Construct a shared emotional lexicon of the exhibition

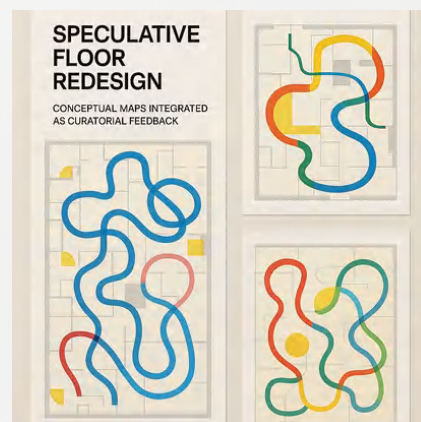
**Outputs:**

- A collectively authored e-Zine archive
- Public glossary of multilingual audience responses

**Curatorial Relevance:** Language becomes a material of co-authorship, not merely a tool of explanation.

**Academic & Career Relevance for TESOL Students:**

- Skills: multilingual editing, participatory language research, discourse curation
- Field corpus for thesis use; content design for language education
- Experience in cultural programming, educational publishing, and multilingual community projects



#### Data as Interpretation Lab

**Collaborators:** Art History & Contemporary Art Theory (CAT) students

**Focus:** Emotional Responses as Curatorial Material

**Activities:**

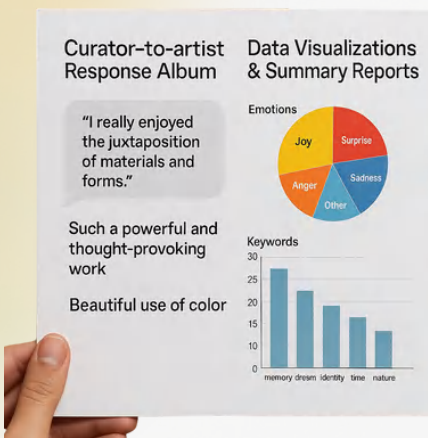
- Analyze renaming wall data, voice entries, and emotional language clusters
- Translate audience data into interpretive reports
- Share insights with exhibiting artists for feedback and response

**Outputs:**

- Curator-to-artist response album
  - Public-friendly data visualizations & summary reports
- Curatorial Relevance:** Interpretation becomes a shared act. Data becomes narrative.

**Academic & Career Relevance for Art History/CAT Students:**

- Skills: participatory curatorial analysis, affective semiotics, feedback system design
- Firsthand empirical data for curatorial research projects
- Methodological grounding for roles in museum research, education, or public programming



#### Overall Institutional Impact

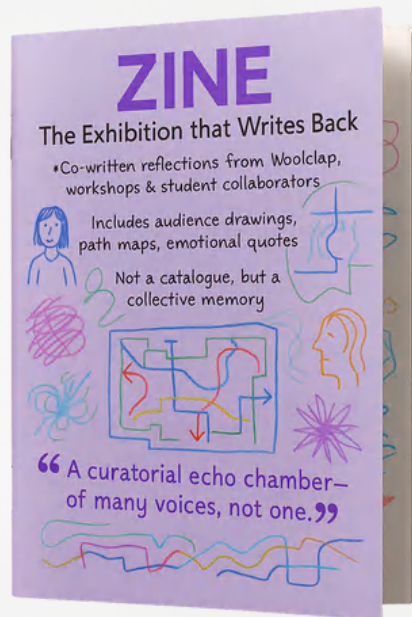
- Provides a truly cross-disciplinary research opportunity, not only serving the exhibition itself but fostering deeper collaboration across academic programmes.
- Ensures all student contributions are embedded into the exhibition's legacy—publicly published and credited, enhancing their sense of authorship and visibility.
- Through public talks, co-authored publications, and data feedback, the project demonstrates the deep integration of academic teaching and socially engaged curatorial practice.



# Archives & Publishing

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## Letting the Audience Speak After the Show



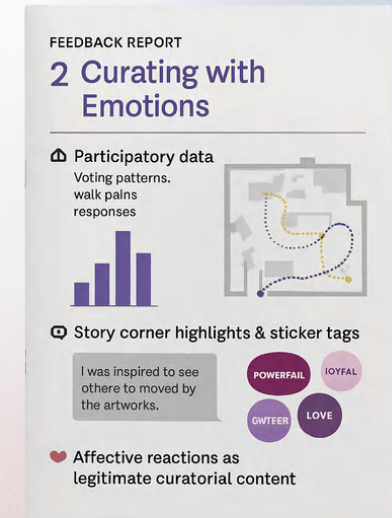
### 1 | ZINE: The Exhibition that Writes Back

- Co-written reflections from Woolclap, workshops & student collaborators
  - Includes audience drawings, path maps, emotional quotes
  - Not a catalogue, but a collective memory
  - → 80 printed copies + open-access digital PDF
- "A curatorial echo chamber—of many voices, not one."



### 3 | Workshop & Visual Archive

- Full documentation of all cross-school sessions (Design, TESOL, Ed, CAT)
  - Outputs: worksheets, trail maps, tactile feedback models
  - Archive = not storage, but generative learning space
- Echoes Simon Sheikh's plural archive ethics



### 2 | Feedback Report: Curating with Emotions

- Participatory data: voting patterns, walk paths, responses
  - Story corner highlights & sticker tags
  - Affective reactions as legitimate curatorial content
- Inspired by Drobnick & Fisher's affective curating



### 4 | Re-Usable Tools

- Woolclap QR systems, signage templates
  - Google Drive open to all ECA curators
  - Editable files ensure tools evolve—not restart
- Scaffolding, not structures (Nina Simon)

### 5 | Intra-School Toolkit

- Low-cost co-curation model
  - Templates: Budgeting / Co-authorship / Accessibility
  - Freely shared across departments
- Participation = structure, not performance



### Why This Matters

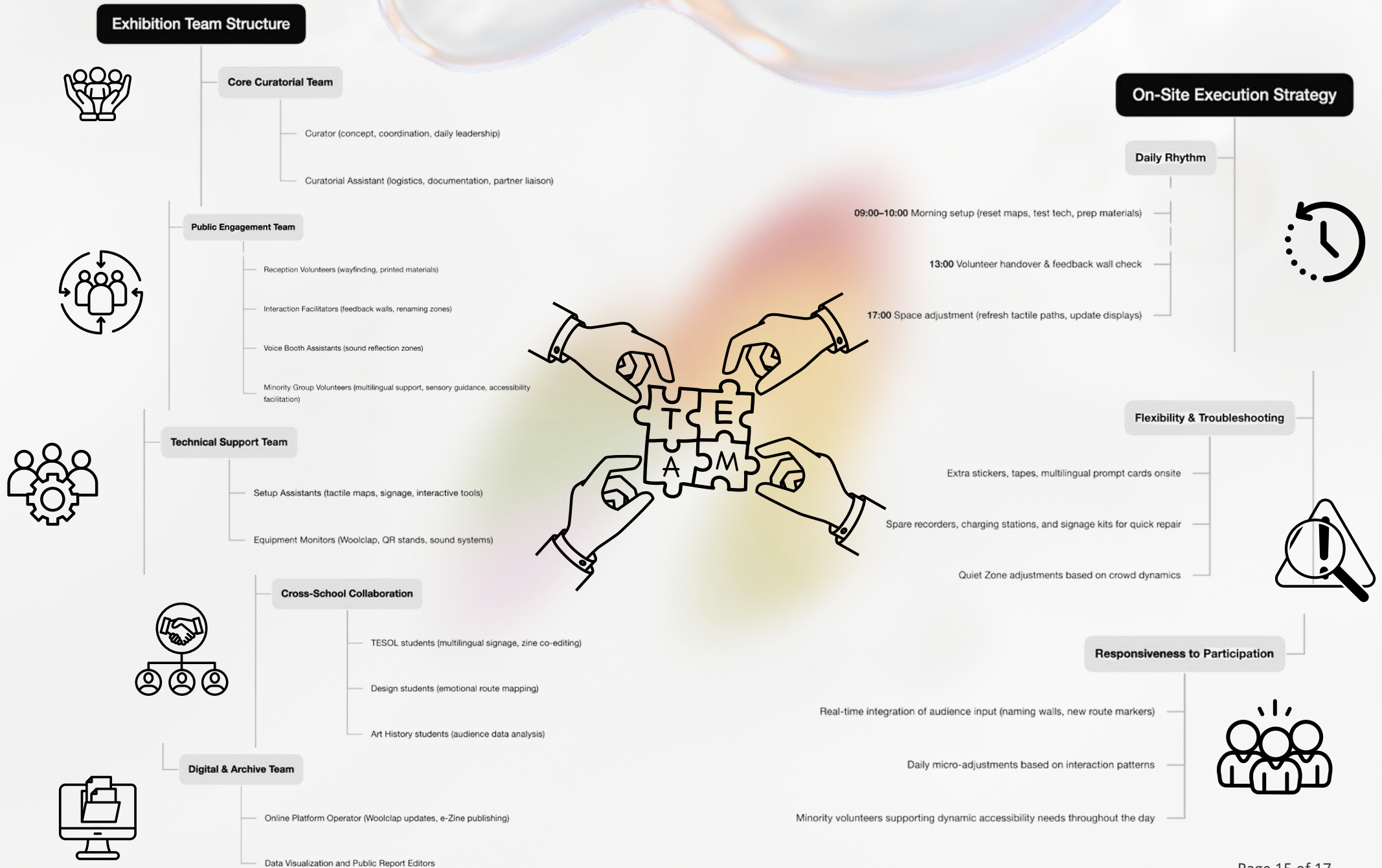
I didn't want the show to end.

I wanted it to multiply.

- These materials don't archive the show—they extend it.
- The audience doesn't disappear—they stay, in tools and pages.
- What remains?
- 📄 Proof. Process. Potential.



# Exhibition Team & On-Site Execution Strategy





# Timeline

## Curation & Public Programming Schedule

### FLUID CURATING TIMELINE

#### Curation & Public Programming Schedule

##### PREPARATION PHASE

Weeks 1–5: Concept development, theoretical research, CAP artist visits

Weeks 6–8: Spatial testing, accessibility mechanisms, Woolclap platform setup

Weeks 9–10: Installation rehearsals, co-creation material preparation, tape-tracing mechanism trials

##### EXHIBITION PHASE (6 DAYS)

📍 **LOCATION:** ECA Main Hall

Days 1–6: Exhibition open to public, with ongoing participatory activities (co-creation wall, voice market, etc.)

🎨 **THEME 1 | PUBLIC AS RE-AUTHORS (ACTIVE3AY–6)**

- Drop-in interactive stations for writing, drawing, and sound
- Live Woolclap projection wall
- Daily prompts displayed across the space

🎨 **THEME 2 | SCHOOLS AS CURATORS (DAY 6–FINAL DAY OF EXHIBITION)**

- Partnered visit from local primary school
- Curatorial literacy workshop (Curator Cards, naming exercises)
- Outputs: Object labels renamed by children + Mini Curator Certificates awarded

##### POST-EXHIBITION PHASE (6 DAYS)

📍 **LOCATION:** ECA Main Hall + Project Room 3F

🎨 **THEME 3 | INSTITUTIONS AS CO-RESEARCHERS**

DAYS 7–12 (EACH LAB LASTS 2 DAYS)

- DAY 7–8: Route Re-Mapping Lab (Design)  
Analyze movement paths and dwell points  
Create emotional route maps and speculative redesign proposals
- DAY 9–10: Zine Co-Editing Lab (TESOL)  
Compile Woolclap multilingual texts into a non-hierarchical zine
- DAY 11–12: Data as Interpretation Lab (Art History / CAT)

### Preparation Phase

- 🎨 Theme 1 | Public as Re-Authors (Active Day 1–6)
- 🎨 Theme 2 | Schools as Curators (Day 6 - Final Day of Exhibition)

### Exhibition Phase (6 Days)

- Weeks 1–5: Concept development, theoretical research, CAP artist visits
- Weeks 6–8: Spatial testing, accessibility mechanisms, Woolclap platform setup
- Weeks 9–10: Installation rehearsals, co-creation material preparation, tape-tracing mechanism trials

🎨 Theme 3 | Institutions as Co-Researchers

Days 7–12 (Each Lab Lasts 2 Days)

Day 7–8: Route Re-Mapping Lab (Design)

- Analyze movement paths and dwell points
- Create emotional route maps and speculative redesign proposals

Day 9–10: Zine Co-Editing Lab (TESOL)

- Compile Woolclap multilingual texts into a non-hierarchical zine
- Day 11–12: Data as Interpretation Lab (Art History / CAT)

- Analyze keywords, renaming content
- Produce interpretation report + artist response letters

### Post-Exhibition Phase (6 Days)



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THANK  
YOU.