

# Week 11 Blog Audience Feedback, EDI and Ethics Reflection, and Project Timeline

This week, I further developed critical aspects of my Expanded Cinema project, focusing on **audience feedback mechanisms, equality, diversity, inclusion (EDI) and ethics considerations, and a detailed production and public timeline.**

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## Audience Feedback Mechanisms

In *The Living Screen* exhibition, the audience moves beyond mere participation; they become co-creators of cinematic narratives. To support this agency, I designed the following feedback systems:

- **Individual Feedback Movement Path Replay**

After completing the experience, visitors can scan a QR code onsite to access a personal interface showcasing their movement paths (such as raising hands, turning, crouching) and the triggered cinematic responses. Each participant can view and download their personalized one-minute short film. This system invites visitors to reflect on how their physical gestures dynamically shaped narrative structures (Proposal, 2025).

- **Community Feedback Ongoing Narrative Community**

An open online community (e.g., Discord, WeChat) will be established, inviting participants to share their generated short films, creative edits (GIFs, screenshots), and engage in dialogue on topics such as

“How does narrative agency change your way of seeing?”. This strategy transforms the project from a one-off exhibition into a growing storytelling ecosystem (Proposal, 2025).

Through these strategies, the feedback system embodies the Expanded Cinema ethos where **“behavior itself becomes language”** (Youngblood, 1970), and extends the experience into a **continuous narrative afterlife** (Huhtamo, 2015).

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## EDI and Ethics Reflection

Informed by ECA’s EDI policy (ECA, 2023), the ethics lecture, and my personal ethics manifesto, the project actively integrates the following considerations:

- **Physical Diversity and Accessibility**

All interactive gestures (raising hands, turning, crouching) are intentionally simple and adaptable for diverse physical abilities. Venue layouts guarantee wheelchair accessibility and unblocked pathways (Proposal, 2025).

- **Cultural and Linguistic Inclusivity**

All instructional materials combine plain English with universal pictograms to minimize linguistic barriers. Prompt cards use poetic, open-ended language to respect cultural differences and maintain openness (Proposal, 2025).

- **Safeguarding Young and Vulnerable Audiences**

Although the project does not specifically target minors, it adheres to safeguarding protocols based on *Creating Safety: Child Protection in the Arts* guidelines, including procedures for parental consent

where needed (Children in Scotland, 2023).

▪ **Respect for Copyright and Intellectual Property**

All media used (video, sound) is either original, properly licensed, or used under educational fair use, with clear crediting. A contingency for licensing fees has been included in the project budget (Proposal, 2025).

The project adheres to a fundamental ethical framework emphasizing **voluntary participation, anonymous interaction,** and **non-punitive engagement,** ensuring that immersive interaction remains empowering and respectful (Ascott, 2003).

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# Project Timeline and Public Schedule

Aligned with production and budgetary planning, the following schedule has been developed (Proposal, 2025):

Stage	Dates	Key Tasks
Initial Planning	5–10 May 2025	Finalize curatorial concept, confirm artists
Technical Preparation	11–18 May 2025	Equipment booking, testing, finalize content
Site Setup & Installation	20–22 May 2025	Installations of AV systems, calibration
Internal Testing	23 May 2025	Final health and safety checks
Public Exhibition	24–30 May 2025	Exhibition opening, workshops, artist talk, guided tours

Stage	Dates	Key Tasks
De-installation	30–31 May 2025	Pack-down and venue restoration

### Public-Facing Schedule:

- 24 May, 14:00–18:00 □ Exhibition Opening and Curatorial Introduction
- 25 May, 13:00–15:00 □ Workshop: *Body as Editor: Gesture and Nonlinear Narrative*
- 26 May, 14:00–16:00 □ Artist Talk and Q&A Session
- 27–29 May, 11:00–13:00 □ Optional Guided Tours
- 30 May, 14:00–16:00 □ Closing and Audience Feedback Event

The timeline ensures a balance between setup, audience accessibility, public programming, and sufficient safety margins, fully compliant with University health and safety regulations (Proposal, 2025).

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## References (Harvard style)

- Ascott, R. (2003) *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*. Berkeley: University of California Press.
- Children in Scotland (2023) *Creating Safety: Child Protection in the Arts*. Available at: [<https://childreninscotland.org.uk/creating-safety-child-protection-in-the-arts/>] (Accessed: 28 April 2025).
- Edinburgh College of Art (2023) *Equality, Diversity and Inclusion (EDI) Policy*. Edinburgh: University of

Edinburgh.

- Huhtamo, E. (2015) 'Expanded Cinema', in Elwes, C. (ed.) *Installation and the Moving Image*. New York: Columbia University Press, Chapter 9.
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  - Youngblood, G. (1970) *Expanded Cinema*. New York: Dutton.
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## Week 10 Blog: How Collective Activities at Summerhall and Peer Review Advanced My Project

*This week marked a turning point in my curatorial thinking through two key collective activities: our group visit to **Summerhall** and the **peer review session**. Both provided critical momentum for the development of my individual project, "The One Behind the Door", a dynamic Expanded Cinema installation where audiences shape narrative sequences through bodily interaction.*

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# 1. Summerhall Visit: Rethinking Space and Audience Behaviour

Visiting **Summerhall**, with its historically layered, semi-domestic yet labyrinthine spaces, profoundly expanded how I imagined the spatial experience of my project .

Unlike the clinical white cubes often associated with contemporary exhibitions, Summerhall's warm, unpredictable architecture emphasized how space itself conditions audience movement – an insight crucial to my installation, where **bodily motion edits the cinematic flow**.

Specifically:

- Observing the **informal room transitions** and **textured surfaces** made me realize that my original design of clean-cut projection spaces risked feeling too sterile. Inspired by Summerhall's spatial intimacy, I now plan to **allow subtle architectural irregularities** (partial walls, layered fabrics, uneven lighting) to create a more immersive filmic world.
- I also noticed how visitors intuitively explored – lingering at thresholds, peeking through doorways, hesitating before entering darker spaces.

These micro-movements mirror exactly the kind of instinctive bodily “editing” that my installation seeks to trigger. It affirmed that **audiences can perform intuitive cinematic thinking without needing explicit instruction**, aligning with Grammel's emphasis on open-ended curatorial structures (Grammel, 2010).

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## 2. Peer Review Session: Critical Feedback on Audience Experience and Narrative Density

During our peer review workshop, I presented the core concept of my project and received valuable feedback from classmates.

### Positive Reinforcements:

- Many peers found the concept of **the body as the editing tool** exciting and immediately graspable without verbal explanation. This validated my commitment to **non-verbal Expanded Cinema** trusting physical intuition (Mulvey, 2011).
- There was strong support for the idea of a “cold start fragment” – encountering an unresolved cinematic scene on entry – as emotionally engaging.

### Critical Challenges:

- Some concerns arose that **feedback between action and image might feel too abstract or slow** for general audiences. As a result, I plan to embed **more immediate audiovisual micro-feedback** (small sound cues, flickering subtitles) for even minimal body movements.
  - Others questioned whether **narrative coherence** would be too elusive. Reflecting on suggestions, I aim to structure action-emotion mappings more clearly, inspired by films like *The Holy Mountain* (1973) for mythic narrative rhythms (Jodorowsky, 1973).
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## 3. The Collective Dynamic: Beyond

# Individual Reflection

The informal flower arrangement and tarot card sessions also profoundly influenced my thinking.

Watching classmates intuitively collaborate, exchange flowers, and interpret imagery reminded me that **audiences often learn from each other** in shared spaces. This affirmed my plan for a “Layered Experience Model” in the exhibition: a **free exploration zone** for peer observation before entering the **high-immersion zone**.

Thus, collective activities reinforced that:

- Curating designs encounters not only between artworks and individuals, but **between individuals themselves** (O'Neill, 2012).
  - Expanded Cinema can operate both individually and socially – bodies influencing one another's perception of cinematic space.
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## Conclusion

In sum, both the visit to Summerhall and the peer review workshop significantly advanced my project by making me rethink the nuances of space, action feedback, and collective behaviours. They demonstrated that **meaning in Expanded Cinema emerges not only from technical systems but from the unpredictable, often beautiful ways audiences respond, hesitate, imitate, and act together**.

As I continue refining *The One Behind the Door*, I am committed to designing an experience that is structurally open but emotionally resonant – where audiences co-author their cinematic experiences through their own movements and



intuitions.

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## References

- Grammel, S. (2010) 'On the Curatorial', in *Curating and the Educational Turn*. London: Open Editions.
  - Jodorowsky, A. (1973) *The Holy Mountain* [Film]. Mexico: ABKCO Films.
  - Mulvey, L. (2011) 'Cinematic Time and the Moveable Image', *Framework: The Journal of Cinema and Media*, 52(1), pp. 34-45.
  - O'Neill, P. (2012) *The Culture of Curating and the Curating of Culture(s)*. Cambridge, MA: MIT Press.
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## Final Project Proposal PDF

Here is my SICP:

[Proposal Jiyun Zhang s2654609](#)

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**Peer Review: "Trace and**

# **Transmission: Material Memory in Contemporary Art” by Qianhan Pan**

## **Introduction**

Qianhan Pan’s curatorial research demonstrates a thoughtful, critically engaged exploration of material memory and cultural transmission. Her exhibition concept “Trace and Transmission” at Summerhall, alongside the blog development, shows strong alignment with contemporary curatorial practices, and offers a cohesive dialogue between materiality, temporality, and participatory engagement.

## **Strengths**

A significant strength of this project lies in its curatorial clarity and theoretical underpinning. The theme of trace and material memory is consistently developed across the choice of artworks, space design, and audience engagement strategies. Particularly commendable is how the exhibition draws on both traditional crafts and contemporary participatory practices, creating a multi-sensory, historically layered experience.

The integration of artists such as Geyi Huang and Ayaan Ahmed demonstrates an astute curatorial eye for material processes and social narratives. Moreover, the layout plan, ethical considerations, and public programming (e.g., Daily Artist Sharing) indicate a well-rounded understanding of audience experience and inclusivity.

Qianhan’s critical reflection is evident in her independent research, such as references to Mick Wilson and Paul O’Neill’s educational turn, and Brian Hatton’s concept of looping time. This theoretical engagement enriches her curatorial positioning and aligns strongly with Learning Outcome #3.

## **Suggestions for Development**

While the project's conceptual coherence is strong, there are opportunities to enhance the methodological depth:

- The participatory element around *Matree, Patree* could be further theorized. How might audience interventions themselves become archival material or traces, extending the project's conceptual frame?
- The ethical discussion is thoughtful but could benefit from a brief mention of how consent and anonymity will be practically managed during the participatory moments (e.g., signage, guidance for participants).
- The budget is realistic, but public engagement (£400) could be broken down more specifically (e.g., materials for workshops, accessibility accommodations), which would further strengthen feasibility.

In addition, while the proposed publication project is exciting, further clarification on how it might circulate post-exhibition (e.g., digital distribution, community libraries) would strengthen the idea of extending the "trace" beyond the physical exhibition.

### **Questions for Further Reflection**

- How does the curatorial strategy differentiate between preserving memory and actively transforming it?
- In what ways might the traces created during the exhibition (e.g., audience interventions, conversations) themselves become future curatorial material?

### **Conclusion**

Overall, Qianhan Pan presents a deeply reflective and materially sensitive curatorial project. "Trace and Transmission" successfully interweaves historical consciousness with contemporary engagement, offering audiences

an intimate and participatory encounter with cultural memory. Minor clarifications in practical delivery could further enhance an already compelling and critically grounded proposal.

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## Week 10 Blog □ From Concept to Realization: Expanded Cinema Immersive Space The One Behind the Door

### *Initial Problem Awareness*

When planning *The One Behind the Door*, I quickly encountered a fundamental contradiction:

**Cinema is inherently temporal and sequential; exhibition spaces are fluid and open-ended.**

This contradiction raised several critical curatorial questions:

- Should visitors enter at specific times to follow the narrative, or can they join freely?
- If multiple visitors are present simultaneously, how should the interactive system prioritize responses? Who is the projection “serving” at any moment?
- Should the space be organized as **free-flowing** or **individual/small-group immersive sessions**? Could a hybrid model work?
- How can I control the technical and production budget

while ensuring a high-quality immersive experience?

- Which gestures should be recognized? How should interaction trigger narrative fragments and short film generation?

These tensions between conceptual aspirations and operational realities shaped the entire curatorial development process.

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## Final Space and Experience Model

After multiple rounds of adjustment, I chose a **hybrid model**, separating the exhibition into different zones, each operating with distinct modes but complementing each other.

Area	Mode	Function
A Zone	Individual/small-group immersive experience (reservation required)	Main experience zone with high-precision interactions and narrative immersion
B Zone	Free exploration interaction	Visitors move freely, triggering light responses, focusing on exploratory perception
C Zone	Public observation wall	(Later <b>cancelled</b> during development to optimize flow and reduce budget)
D Zone	Cold-start narrative & waiting area (merged into A Zone entrance)	Emotional preparation and narrative transition area

□ ***Insert suggestion 1:** Here you can add a simple **space layout sketch** (showing A and B zones only after C’s cancellation).*

# Why a hybrid model?

- **A Zone** offers depth and reserved immersive experiences.
- **B Zone** lowers the barrier, enabling spontaneous, lighter engagement.
- **C Zone** was originally intended to visualize the process, but later removed to maintain focus and save production costs.
- **D Zone** was merged into A Zone’s entrance to create a natural narrative build-up without needing a separate waiting space.

This arrangement maintains Expanded Cinema’s emphasis on narrative flow while accommodating the unpredictability of exhibition audiences.

## Budget and Technical Strategy

Given the project’s limited budget, I designed a strictly controlled and practical technical setup:

Item	Details	Budget
Cameras	HD USB cameras ×2	£120
Software	Open-source MediaPipe / OpenPose + TouchDesigner	£0
Workstation	High-performance PC	£2000
Projectors	3 units (A/B zone projection)	£1500
Sound system	2 sets of zone speakers	£300
Materials	Sheer screens, basic lighting, stands	£800
Total	Estimated within	£8000

□ *Insert suggestion 2: Insert a budget allocation table or a*

*technical equipment schematic (showing camera positions and projection areas).*

Additionally, to enhance freshness, the system now **switches visual material sets every 5 minutes** instead of every 10–15 minutes as initially planned.

## Gesture-Triggered Narrative and Short Film Generation

Visitors’ physical gestures trigger specific spatial and narrative responses:

Gesture	Spatial Feedback	Narrative Cue
Slow walking	Camera slowly pushes forward; echo increases	“Am I approaching something?”
Rapid movement	Camera shakes; door slams shut	“Am I being drawn into the event?”
Turning around	Mirrored scenes, reversed motion	“Is time rewinding?”
Raising hands	Light beam ascends, window opens	“Is someone calling me?”
Crouching	Ground detail focus, clue revealed	“I found a clue.”
Stretching arms	Camera rises, extended spatial perspective	“I’m flying in a dream.”
Staying still	Freeze frame, floating subtitles	“The movie freezes too.”

□ Short films generated based on action patterns:

- **Peeking Path** (Observation → Exploration → Exposure → Closure)

- **Memory Delay Path** (Clues emerge → Time fractures → Replay)
- **Failed Waiting Path** (Approach → No door opens → Dissolution)
- **Mirror Replacement Path** (Subject appears → Becomes distorted → Is replaced)

Each visitor receives a unique 60–90 second “one-minute movie” output, generated in real-time.

□ *Insert suggestion 3: Insert a **gesture-feedback-short film flowchart** (already drawn for you).*

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## ***Theoretical Inspirations and References***

Throughout the development of *The One Behind the Door*, I drew from both classical theatrical ideas and contemporary immersive staging practices.

First, Shakespeare’s “All the world’s a stage” from *As You Like It* provided a profound conceptual framework.

In the A Zone, the audience is no longer a passive observer; each visitor’s physical action shapes and propels the narrative, embodying their role within an unfolding world. As Shakespeare writes:

*“All the world’s a stage,  
And all the men and women merely players.”  
(Shakespeare, 2005)*

This perspective aligned perfectly with the Expanded Cinema goal of dissolving the boundaries between audience and screen.



Second, I was inspired by the National Theatre's recent practices of immersive and sectional staging, notably in productions like *Network* and *The Lehman Trilogy*.

Rather than strict proscenium divisions, they allow audiences to move through fragmented spaces and experience narrative fluidity.

This led me to design *The One Behind the Door* with parallel modes: structured narrative immersion (A Zone) alongside free movement and discovery (B Zone), encouraging visitors to shift between the roles of participant and observer.

*"In immersive staging, the audience is both spectator and participant; they inhabit the story's world while observing its unfolding."*

*(National Theatre, 2018)*

These references helped solidify the project's curatorial direction, ensuring that each visitor not only witnesses the story but becomes a co-creator of its evolving cinematic experience.

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## □ **References**

- Shakespeare, W., 2005. *As You Like It*. Oxford: Oxford University Press.
  - National Theatre, 2018. *Innovations in Immersive Staging*. London: National Theatre Publishing.
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# Week 9 Blog Publishing as Curatorial Practice: Rethinking Space, Experience, and Audience Interaction

This week, building on Adam Benmakhlouf's lecture on **Publishing as Curatorial Practice**, I reconsidered my Expanded Cinema project's conceptual foundation. Rather than treating my exhibition as a fixed presentation of cinematic content, I am increasingly approaching the space as a **dynamic, participatory publication**—a site where spectators continuously generate ephemeral narratives through embodied interaction.

Drawing from Benmakhlouf's discussion, publishing extends curatorial influence beyond the immediate exhibition timeframe, creating a "new impression on the skin of the social" (Ahmed, 2006). Publications—whether material or digital—become curatorial acts that reshape relationships between works, audiences, and contexts. My project aims to activate similar mechanisms by designing a space where light, sound, and projected images form an unstable environment that evolves with each visitor's movements.

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## Spatial Pre-setting: Building a Cinematic Atmosphere

In order to immerse visitors immediately into a "cinematic world", I structured the exhibition space with several strategies:

- **Unified Visual Language:** High-contrast lighting, narrow spotlights, and dark zones replicate a filmic

atmosphere. Projections use actual cinematic footage rather than abstract animations to reinforce narrative realism.

- **Cold Start Fragment:** Upon entry, spectators encounter a fragmented video sequence suggesting an unfinished narrative—broken shots of landscapes, distant figures, or drifting objects—prompting the sense of entering the middle of an ongoing story.
- **Cinematic Soundscape:** Ambient sounds (distant traffic, whispers, gusts of wind) create an enveloping sound environment. Interactive video fragments are tightly synchronised with corresponding sound effects, reinforcing emotional immediacy.

Through this multisensory setup, the space itself communicates the curatorial premise without verbal explanation: **You are now inside a film, but your role and story remain unknown.**

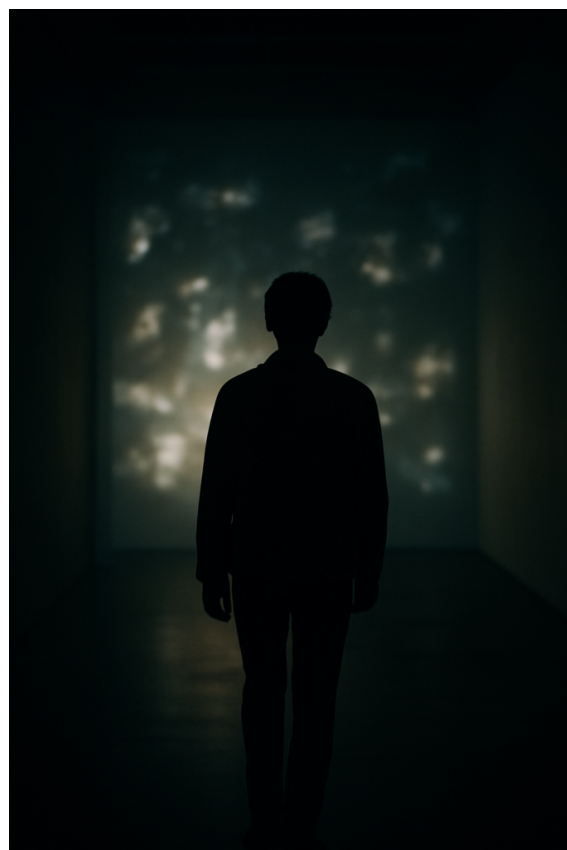


Figure 1. Example of

cinematic fragmented  
imagery used as 'cold  
start' ambient projection  
(Generated Image, 2025).



Figure 2. Reference for  
high-contrast lighting  
design in immersive  
cinematic space (Generated  
Image, 2025).

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## From Actions to Narrative: Avoiding Simple Action Mapping

To deepen the experience, I focused on designing action triggers that generate **cinematic fragments**, not mere animations:

- Each interaction—gesture, movement, pause—activates a pre-recorded cinematic sequence following filmic grammar: zoom-in for close-up intimacy, pull-back for expansive distance, fast cuts for conflict, slow-motion for emotional resonance.
- Triggers are organised into **scene fragments** rather than discrete effects. For example, waving might trigger the beginning of a chase scene; turning around might open a dream sequence.

This approach aligns with **Gilbert's** argument that publishing today shifts from presenting artefacts to orchestrating **processes and practices** (Gilbert, 2016). Similarly, my project foregrounds spectators' bodily processes as the medium through which narrative emerges.

<b>Audience Action</b>	<b>Triggered Camera Movement</b>	<b>Cinematic Effect</b>	<b>Narrative Intention</b>
Step Forward	Push-in (camera moves closer)	Builds intimacy and focus	Introduces a crucial detail or emotional shift
Step Backward	Pull-out (camera moves away)	Expands space and context	Reveals broader environment, creates distance
Quick Turn / Spin	Rapid Cuts / Swish Pan	Generates tension and urgency	Simulates pursuit, chaos, or disorientation
Slow Arm Movement	Slow-motion tracking	Deepens emotional resonance	Highlights nostalgia, contemplation, or melancholy

Audience Action	Triggered Camera Movement	Cinematic Effect	Narrative Intention
Jump or Sudden Motion	Smash Cut or Jittered Frame	Disrupts rhythm sharply	Evokes shock, surprise, or escape reflex
Pause (No Movement)	Static Long Shot	Accumulates tension quietly	Suspends action, invites introspection

Table 1. Mapping Audience Actions to Cinematic Techniques

*The table summarises how specific audience actions are mapped to cinematic camera movements and editing techniques within the Expanded Cinema project, reinforcing narrative immersion through filmic language rather than game-based interaction.*

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# Theorising the Space: Simulacra, Reality, and the Constructed Experience

In expanding the conceptual framework, I revisited **Jean Baudrillard’s** theory of simulacra (1981). Baudrillard argues that in contemporary media culture, images and representations no longer reference a stable reality; instead, they constitute a **hyperreality**, where the distinction between original and copy dissolves.

Applying this to my project, I recognise that:

1. The cinematic fragments triggered by audience actions do not refer to a fixed “real world”; they construct a **new reality within the space**.

2. Visitors are not decoding prewritten stories but **co-producing layers of experience** through their interactions.
3. The exhibition becomes a **fourth-order simulacrum**: a system of signs generating its own internal logic of meaning, independent of external referents.

Thus, the Expanded Cinema space operates as an ephemeral publication: an ever-changing script authored by the visitors' gestures, within an environment where simulation replaces representation.

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## Reflecting on Tutor Feedback: Enhancing Feasibility, Research Breadth, and Thematic Coherence

This week's developments are also shaped by my tutor's feedback from earlier blog entries:

- **Feasibility and Budget:** *Recognising concerns about the project's realism within a £10,000 budget, I have scaled the technical ambition. The system focuses on pre-edited video fragments with simple motion-sensor triggers, avoiding expensive live rendering or complex AI systems.*
- **Expanding References:** *In response to advice to diversify my readings, I incorporated new sources beyond earlier references, including *Publishing as Artistic Practice* (Gilbert, 2016), *Give Birth to Me Tomorrow* (Benmakhlouf and Taal, 2021), *How We Hold* (Khalaf et al., 2022), and Baudrillard's *Simulacra and Simulation* (1981).*

- *Linking to Weekly Themes: I made conscious efforts to connect this week's thinking not only to the Publishing lecture but also back to earlier themes around space, embodiment, and curatorial ethics, ensuring thematic continuity across blog posts.*

This reflection process reinforces my commitment to developing an **achievable, critically grounded, and theoretically informed** final project.

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## Conclusion

Through integrating this week's publishing frameworks and Baudrillard's notions of simulation, I have refined my understanding of the Expanded Cinema project.

Rather than presenting a curated filmic experience, the exhibition operates as a live publication—a participatory, unstable, and ephemeral work authored collectively by audience bodies and movements.

In doing so, it aspires to transcend traditional spectatorship and invite visitors to inhabit, co-create, and momentarily rewrite a cinematic reality that exists only in their lived experience.

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## References

Ahmed, S. (2006) *Queer Phenomenology: Orientations, Objects, Others*. Durham: Duke University Press.

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Benmakhlouf, A. and Taal, T. (2021) *Give Birth to Me Tomorrow*. Glasgow: LUX Scotland.

Gilbert, A. (ed.) (2016) *Publishing as Artistic Practice*. Berlin: Sternberg Press.

Khalaf, A., Thorp, A., Graham, E., Gatens, L. and Egan, J. (2022) *How We Hold: Rehearsals for Art and Social Change*. London: Serpentine Galleries.

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# Blog Week 8 From Expanded Cinema to Generative Narrative Spaces: Curating Audience, Movement, and Moving Images

## Project Background and Curatorial Motivation

*what if the audience does not merely choose a story, but generates narrative through movement itself?*

Through my ongoing research into the theory of Expanded Cinema, I have increasingly realised that a truly immersive moving image experience does not lie in offering audiences more choices, but in fundamentally dissolving the boundaries between viewer and image. Inspired by Claire Bishop's writings on participatory art (Bishop, 2012) and practices such as

teamLab's spatial installations, I posed a fundamental question: what if the audience does not merely choose a story, but generates narrative through movement itself?

This line of thought led to the development of my current curatorial project: a generative installation where audiences actively edit and activate moving images through bodily gestures in real time.

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## From Theory to Practice: Embodying the Logic of Expanded Cinema

In developing the curatorial framework, I intentionally rejected button-based interactivity – like that of *Bandersnatch* – which merely shifts control while maintaining a centralised narrative logic. Instead, I proposed a model where *the audience's body movements* become the initiating force of cinematic language.

In this installation, Expanded Cinema is not simply about technological expansion but becomes a methodology:

- **Decentralised** storytelling;
- **De-structured** viewing processes;
- **Open-ended** narrative experiences.

The space becomes an editing suite, and the audience becomes the real-time director, using their bodies as tools of cinematic language.

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Project Concept and Installation Design

Theoretical Dimension	Practical Realisation
Expanded Cinema	Space as cinema, body as editing suite, movement as cinematic syntax
Audience Agency	Audiences dynamically control and collage moving image flows
AI Interaction	Kinect or OpenPose captures and maps gestures into narrative triggers
Curator-Audience Relationship	Curator designs a language system; audience generates personal narrative versions
Non-verbal Interaction	Interaction based on intuitive movement, not verbal instruction
Decentralised Narrative	Each audience encounter generates a unique, non-linear experience

In summary:

*Here, you do not merely watch the film – you become the film.*

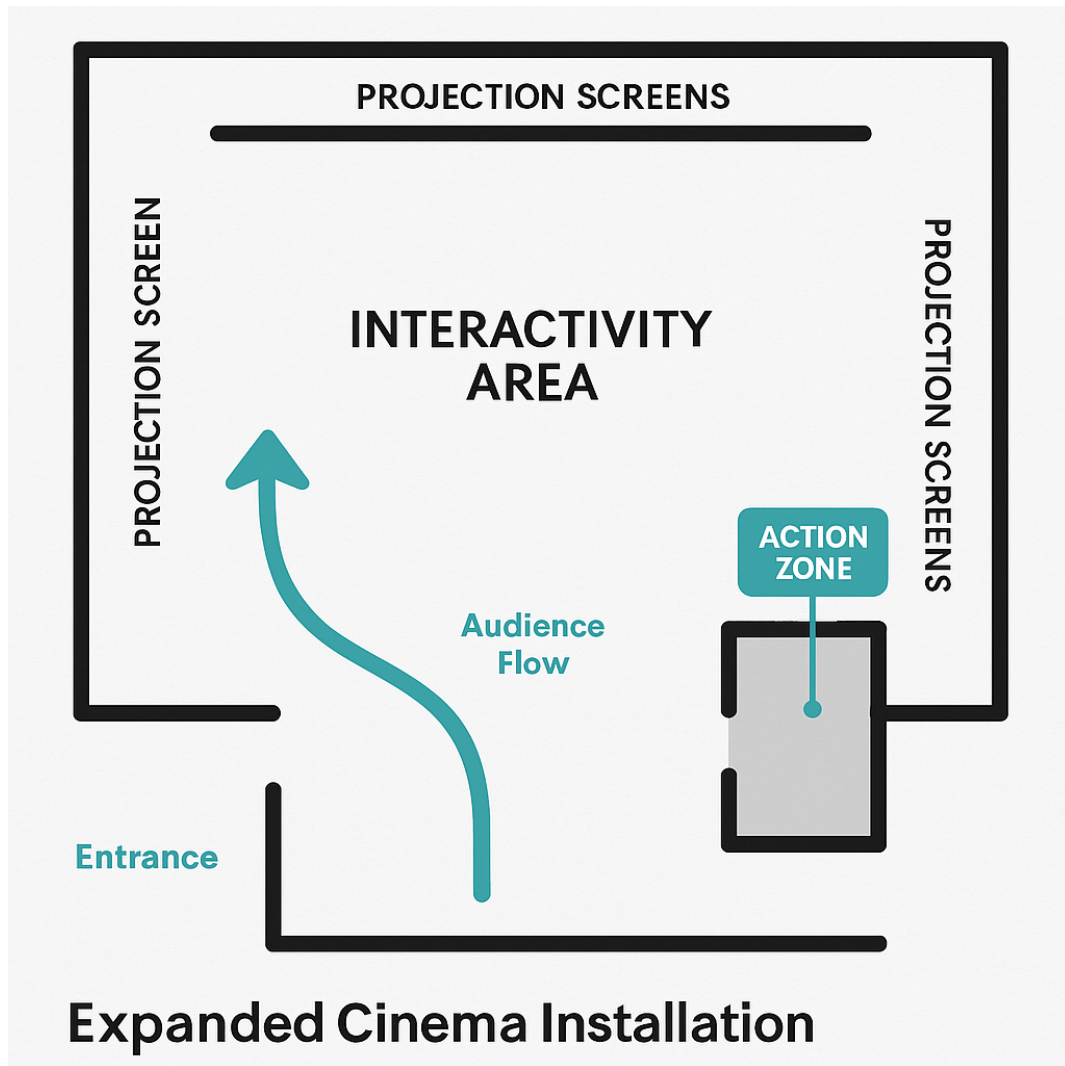


Figure 2. Floor plan concept, simulated by the author, 2025.

## Technical Implementation

Technical Layer	Practical Details
Motion Capture	Kinect or OpenPose to detect gestures like walking, turning, squatting
Trigger Mechanism	Gestures mapped to specific cinematic fragments (e.g., turning = flashback)
Real-Time Editing	TouchDesigner or Unity stitches sequences dynamically with overlays and sound
Sound Feedback	Surround and directional speakers adapt soundscape to audience movements

Technical Layer	Practical Details
Immersive Projection	Floor, wall, and sheer screens creating a 360-degree environment

## Real-World Inspiration: Encountering *The Banality of Evil*

During the **MA CAT CURATING & MA SITES Workshop** in March 2025, I encountered Xudong's interactive installation *The Banality of Evil*. This piece used TouchDesigner to track facial recognition data and generated a dynamic 'evil flower' that opened and closed in response to the number of viewers present.

What profoundly impressed me was the realisation – through conversations with Xudong – that the project was created under a **zero-budget condition**.

This encounter solidified two key insights:

- Powerful narrative experiences do not necessarily require expensive technology;
- Curatorial success hinges more on narrative precision and experiential design than on technological sophistication.

This real-world example greatly encouraged me to pursue a lightweight, minimalist technical solution for my Expanded Cinema project while maintaining conceptual complexity.



Figure 1. The Banality of Evil by Xudong Jia, Royal Botanic Garden Edinburgh, 2025. Promotional image.

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## Theoretical Connection: This Week's Lecture and Contemporary Curatorial Thought

In **Marcus Jack's** lecture *Media and Time* this week, we explored how Expanded Cinema differs fundamentally from traditional screen-based narratives. Expanded Cinema, as discussed, introduces spatial narrative and demands the activation of the spectator within a dynamic environment (Jack, 2025).

This directly resonates with my curatorial model:

- Audiences do not passively sit within a cinematic black box;
- Instead, through bodily movement, pauses, and gestures, they edit their own moving image experience in real

time.

Thus, the role of the curator shifts – from being the storyteller to becoming the architect of a narrative language environment.

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## This Week's Extended Theoretical Reflection: Spectacle and Simulacra

Additionally, through this week's independent research, I engaged with **Guy Debord's** *The Society of the Spectacle* (Debord, 1967) and **Jean Baudrillard's** writings on simulacra (Baudrillard, 1981).

Debord argues that modern society is saturated with “spectacles” where mediated images replace genuine social relations. Baudrillard extends this by proposing that reality itself becomes layered with simulations, leaving us only able to interact with hyperreal “copies” rather than any authentic real.

In reflecting upon my project:

□ Although the installation generates new spectacles through audience movement, these spectacles are **not passively consumed** but **actively generated**.

□ The moving images are transient, fluid, and incomplete – they form **personalised simulacra** created through individual bodily presence.

As I describe in the project statement:

*“Facing the layered realities described by Debord and Baudrillard, this project seeks to break the traditional one-way relationship between image and viewer, allowing the*

*‘spectacle’ to emerge through action, and remain permanently unfinished and in flux.”*

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## Conclusion

By combining Expanded Cinema theory, spatial narrative strategies, bodily activation, and critical reflections on spectacle and simulacra, this project aims to create a truly generative moving image environment.

Curation, here, is no longer about constructing a finished story but about building a living language system – one where audiences themselves become the authors of their moving image experiences.

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## References

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  - Berger, J. (1972) *Ways of Seeing*. London: BBC and Penguin Books.
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# My published Peer Review Comment

Peer review is a valuable process that benefits me in both giving and receiving feedback. When I review my peers' work, it helps me develop critical thinking skills, articulate my thoughts clearly, and engage with different perspectives. Providing constructive feedback allows me to analyze and reflect on ideas, which in turn helps me improve my own writing and curatorial thinking.

At the same time, receiving feedback from my peers is just as important. It gives me insight into how others interpret my work, highlights areas I may have overlooked, and encourages me to refine my approach. Seeing my work through someone else's perspective often challenges my assumptions and pushes me to think more critically.

***Here are two comments I wrote for Emily Geary's blog:***

- The title of the first blog post is: "A Change of Heart continued...", [A Change of Heart continued... – Emily Geary / Curating \(2024-2025\)\[SEM2\]](#)
- Here is my comment:

*Your project presents a compelling and deeply rooted exploration of Irish mythology, indigenous wisdom, and environmental concerns, particularly in relation to Ash Dieback. The intertwining of folklore with contemporary ecological issues adds a profound layer of meaning, making it not only relevant but also culturally significant.*

*One of the strongest aspects of your proposal is the use of site-specificity. Positioning the project in Athlone—considered the heart of Ireland—adds symbolic depth, reinforcing the sacred role of Ash trees in Irish tradition. Additionally, referencing Queen Meadhbh as the land's*

protector enhances the connection between mythology and environmental conservation.

The inclusion of workshops and storytelling sessions through Seanachoiche is an excellent addition, fostering public engagement and reviving oral traditions. However, it might be worth considering whether these workshops could extend beyond storytelling—perhaps including guided walks, ritualistic planting of new Ash trees, or even interactive art sessions where participants could respond creatively to the themes of loss and renewal.

One area that might benefit from further exploration is the role of digital engagement. While you mention an online archive, expanding on how it will function (e.g., including audio recordings of folklore, interactive maps, or a digital forum for shared stories) could make the exhibition's reach more enduring.

- The title of the second blog post is: Seating arrangements, [Seating arrangements – Emily Geary / Curating \(2024-2025\)\[SEM2\]](#)
- Here is my comment:

Your reflections on Claire Jackson's talk at Tramway provide a compelling insight into the interplay between curators, estates, and exhibition layouts—something that is often overlooked. It's particularly interesting that you challenge the assumption that curators have full autonomy over the final arrangement. The negotiation process you mention adds an important dimension to curatorial practice, highlighting how multiple stakeholders shape an exhibition.

Your reference to Fran Cottell's Pentagon Petal adds another layer to this discussion. The idea of a modular, multi-functional structure that accommodates simultaneous conversations is particularly relevant to your project. It suggests that seating is not just functional but can be

*conceptually and socially significant, shaping the way people interact within an exhibition.*

*As you explore seating arrangements for your installation of ash sculptures, you might consider how form affects function. Should the seating be strictly circular to reflect Irish storytelling traditions? Or should it be more open-ended, like the continuous bench or Cottell's Pentagon Petal, to encourage a broader range of interactions?*

*I would like to say that your post is thoughtful and well-connected to both curatorial practice and your own project. I look forward to seeing how your exploration of seating design shapes the final concept of your installation!*

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***Here are two comments I wrote for Zihan Fu's blog:***

- The title of the first blog post is: "Spells, Wild Spaces, and the Reconstruction of Intimacy—From Anne Hardy's Survival Spells to Curating Intimacy in the Globalized Era", [Spells, Wild Spaces, and the Reconstruction of Intimacy—From Anne Hardy's Survival Spells to Curating Intimacy in the Globalized Era – Zihan Fu / Curating \(2024-2025\)\[SEM2\]](#)
- Here is my comment:

*Your post presents a deeply engaging and intellectually rich exploration of intimacy, power structures, and curatorial intervention, weaving together theories from Anne Hardy, Homi Bhabha, and Claire Bishop to reframe exhibition-making as a dynamic, participatory process. Your concept of "critical intimacy"—where emotional experience serves as a means of exposing structural conditions—is particularly compelling, as it challenges traditional, sentimentalized notions of intimacy and instead positions it as an unstable, contested space.*

he proposed shift in “Open or Closed?” from static relationship mapping to an interactive, spell-based engagement is an exciting development. Using sensor-based installations and material interactions (glowing threads, ambient noise, and sculptural elements) to materialize the fragility and tensions of intimacy makes for a much more immersive, sensorial experience. Your reference to cross-cultural acoustic compression—where the plastic-bag sculpture triggers the sound of Scottish bagpipes—is a particularly striking idea. This unexpected juxtaposition forces visitors to confront the weight of care, the friction of expectations, and the persistence of cultural memory, making intangible emotional labor physically and sonically present.

Your reflections demonstrate a refined shift from critiquing intimacy’s structure to an experimental, ritualistic curatorial approach. This transition—from observation to participatory “spellcasting”—reimagines exhibitions as sites that create, not just display, intimacy. I look forward to seeing how this evolves in your final framework.

- The title of the second blog post is: Curating Intimacy: Experimental Models and Critical Reflections, [Week 3 Post – Zihan Fu / Curating \(2024-2025\)\[SEM2\]](#)
- Here is my comment:

Your post thoughtfully explores the evolving concept of intimacy in your curatorial research. Initially focused on romantic relationships, your shift toward a broader understanding—including familial bonds, friendships, and even brief encounters between strangers—adds layers of complexity to your approach. Your recognition that intimacy is not just a personal experience but also shaped by social, cultural, and institutional frameworks strengthens your curatorial perspective, making it more expansive and critically engaged.

“Time Capsule of Intimacy” invites participants to contribute

objects representing significant relationships, alongside letters to their future selves. This project cleverly explores the temporality of intimacy—which emotions endure, and which fade over time? Your reference to Sophie Calle’s *Take Care of Yourself* is relevant, as it similarly transforms personal experiences into public artifacts, raising the question: Does exhibiting intimacy strip it of its private essence?

“*Silent Dialogues*” borrows from Marina Abramović’s *The Artist Is Present* but reframes it within the context of non-verbal communication as a foundation of intimacy. Your questions—Can intimacy exist without language? Does presence alone establish a connection?—are compelling, as they challenge conventional ideas about how relationships are formed. This experiment could evoke a range of emotions in participants, from deep connection to discomfort, highlighting the tension between mutual engagement and the potential unease of forced emotional participation.

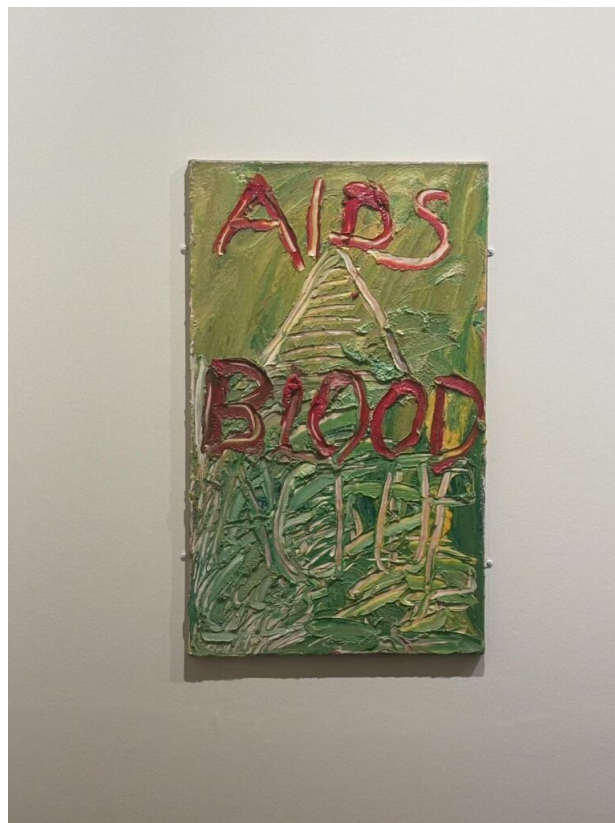
One possible avenue for further exploration is the cultural variability of intimacy. Western societies often emphasize individualized expressions of intimacy, while many Asian cultures prioritize collective and familial bonds. Could your exhibition introduce a cross-cultural perspective, encouraging audiences to reflect on the diverse ways intimacy is experienced across different societies?

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## Week 7 Blog 2 Thoughts After

# the Exhibition: Exploring Curation, Identity, and Representation

*Reflecting on our field trip, it becomes clear that exhibition curation is not merely about the selection and arrangement of artworks but also about the underlying narratives, power structures, and institutional intentions that shape audience engagement. While each institution we visited employed distinct curatorial methodologies, they also revealed broader issues related to representation, accessibility, and the politics of display.*



The picture was taken during the exhibition.

## A Powerful Tool or the Risk of Aestheticizing Trauma?

Walking through The Hunterian's exhibition on Jarman, I was struck by the way archival materials—newspaper clippings, photographs, and personal writings—were used to frame his work. The display was undeniably powerful; the juxtaposition of media sensationalism with deeply personal narratives created an emotional and intellectual tension that made me reflect on how history is told and whose voices are amplified. The choice to present Jarman's activism through an archival lens gave the exhibition a strong historical grounding, reinforcing his political fight against AIDS stigma and LGBTQ+ marginalization. However, it also raised a more complex question for me: does presenting trauma through carefully curated archives risk making suffering an aesthetic experience for audiences removed from that reality?

Hal Foster (2015) describes archival curation as “a form of counter-memory,” challenging dominant narratives by foregrounding marginalized perspectives. This was evident in how the exhibition placed Jarman's work in direct conversation with the media's representation of AIDS in the late 20th century. Yet, as I moved through the space, I couldn't help but question whether the very act of exhibiting these materials—placing deeply personal pain within a gallery setting—could distance audiences from the urgency of the issues they represent. Bennett (2022) warns that while such presentations can be deeply moving, they can also risk turning political struggles into consumable, academic objects rather than calls to action.

This tension between historical documentation and emotional engagement left me reflecting on the role of archival curation in contemporary exhibitions. While it is a powerful tool for reclaiming suppressed histories, it also requires careful consideration to avoid aestheticizing trauma.





This wall of newspaper clippings at The Hunterian Art Gallery is both a historical record and a curatorial statement. While it powerfully exposes the media's role in shaping public perception of the AIDS crisis, it also raises a critical question: does presenting trauma in an archival format risk transforming activism into an aestheticized artifact?

## Curatorial Reflections on Ethnography and



## Artistic Representation

This semester, in addition to my curatorial studies, I have been taking an Anthropology course, where we explored ethnography as a way of studying and representing different cultures. This made me think more deeply about how exhibitions like Maud Sulter's are framed in institutional spaces. Sulter's work celebrates Black female identity through powerful visual and textual storytelling, making it a strong example of cultural resistance. However, as Nash (2020) points out, museums and galleries often present Black artists in ways that focus mainly on their identity rather than their artistic style or concepts.

In anthropology, we discussed how ethnography has historically been used by Western researchers to study other cultures, sometimes reinforcing stereotypes or treating communities as "subjects" rather than equals (Clifford & Marcus, 2010). This connects to curatorial practice because exhibitions can sometimes unintentionally create the same effect—positioning artists like Sulter in a way that highlights their racial or cultural background more than their artistic innovation. This made me question: does curating work about race and identity in an institutional space risk making it seem like a cultural study rather than appreciating it as an artistic statement?

This reflection made me realize that representation in museums is not just about including diverse voices, but also about how those voices are framed. As Butler and Athanasiou (2013) suggest, identity is not a fixed category but is shaped by the way it is positioned within institutional and social structures. This highlights an important curatorial responsibility: to create a space where identity is acknowledged but not reduced to a singular narrative, allowing for more layered and complex engagements with the work.



The picture was taken during the exhibition.

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*This field trip deepened my awareness that curation is not merely about displaying art but rather a form of narrative construction embedded with ideological and historical dimensions. The spatial organization of exhibitions, the logic of presentation, and audience engagement are all shaped by broader institutional frameworks, cultural histories, and societal expectations. As I develop my own project, these reflections prompt me to consider how to balance visual and interactive experiences, how to maintain curatorial intent while allowing room for audience interpretation, and, most importantly, how to avoid unconscious biases in the curatorial process to create a truly multidimensional and open platform for dialogue.*

## References

1. Foster, H. (2015) *Bad new days : art, criticism, emergency*. London ; Verso.
  2. Bennett, J. (2022) *Empathic vision : affect, trauma, and contemporary art*. Stanford, California: Stanford University Press.
  3. Nash, D. (2020). 'The Ethics of Representation in Contemporary Curating: Institutional Framings and the Politics of Display', *Journal of Curatorial Studies*, 9(1), pp. 45–61.
  4. Clifford, J. et al. (1986) '*Writing culture : the poetics and politics of ethnography ; a School of American Research advanced seminar*', in James Clifford & George E. Marcus (eds.) 1986 Berkeley, Calif. ; University of California Press. p.
  5. Butler, J. & Athanasiou, A. (2013) *Dispossession the performative in the political : conversations with Athena Athanasiou*. Cambridge, UK: Polity.
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## Week 6 Blog 2 When Art Moves: The Intersection of Technology, Curation, and Immersion

In this week's curatorial research, I explored the cutting-edge practices of **Immersive Projection Exhibitions**. These exhibitions have fundamentally transformed the way audiences engage with art, shifting the experience from passive viewing to full interactivity and multi-sensory immersion. By integrating large-scale projections, interactive sensors, and AI-driven systems, they create dynamic environments where

visitors become an integral part of the artwork. Below are five pioneering immersive exhibitions that utilize innovative technologies to redefine curatorial strategies and audience participation.

## 1. teamLab Borderless

### Concept:

teamLab Borderless is a digital art museum without physical boundaries, utilizing **360° projection, interactive sensors, and AI technology** to create immersive visuals that change dynamically based on visitor movement.

### Features:

**Real-time adaptive visuals** – The projections respond to visitors' positions and movements.

**No fixed boundaries** – The artworks blend seamlessly, making the exhibition space ever-changing.

**Audience participation** – Visitors are not just observers but become part of the artwork itself.

☐ **Official Website:** [teamLab Borderless](https://teamlabborderless.com)

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## 2. Van Gogh: The Immersive Experience

### Concept:

This exhibition transforms Van Gogh's paintings into **large-scale immersive projections**, allowing visitors to "step into" his world. **360° visuals and soundscapes** enhance the emotional experience of his work.

### Features:

**Wall and floor projections** – Creates an immersive environment where visitors are surrounded by Van Gogh's artwork.

**VR integration** – Visitors can “walk through” Van Gogh’s paintings in a virtual experience.

**Narrative-driven storytelling** – Guides visitors through the artist’s life and creative process.

☐ **Official Website:** [Van Gogh: The Immersive Experience](#)

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### 3. Ars Electronica Deep Space 8K

#### **Concept:**

Deep Space 8K at **Ars Electronica Center** combines **high-resolution 8K projections, laser scanning, and interactive systems**, creating hyper-realistic digital experiences that blend art, science, and technology.

#### **Features:**

**8K ultra-HD projection** – Ensures extreme clarity and lifelike visuals.

**Multi-surface immersion** – Projections extend beyond walls to include floors, enhancing spatial depth.

**Data visualization** – Used for exhibitions on astronomy, medical imaging, and digital storytelling.

☐ **Official Website:** [Ars Electronica Deep Space 8K](#)

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### 4. L’Atelier des Lumières

#### **Concept:**

L’Atelier des Lumières is an **immersive digital art center** that transforms classical paintings into moving images. **Large-scale projections synchronized with music** create a dynamic and

multisensory experience.

### Features:

**360° animated projections** – Classical artworks move and evolve dynamically.

**Music and light synchronization** – Enhances the emotional depth of the experience.

**Famous artist showcases** – Includes exhibitions featuring Monet, Klimt, and Dalí.

☐ **Official Website:** [L'Atelier des Lumières](#)

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## 5. Frameless London

### Concept:

Frameless is the **largest immersive digital art exhibition in the UK**, featuring **ultra-high-definition laser projections** and interactive elements that adapt based on visitor movement.

### Features:

**High-definition laser projections** – Creates ultra-clear, interactive digital artworks.

**Motion-responsive visuals** – Visitors' movements influence the artwork's appearance.

**Multiple themed galleries** – Each section showcases different artistic styles in a digital format.

☐ **Official Website:** [Frameless London](#)

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***How Do Immersive Exhibitions Break***

## ***Traditional Curatorial Models?***

Traditional exhibitions emphasize static presentation of physical artworks, while immersive exhibitions redefine the artistic experience through projection technology, interactive systems, and audience participation. From teamLab Borderless to Van Gogh: The Immersive Experience, these projects explore how visitors can “step into” the artwork rather than merely observing it. Key changes introduced by this model include:

□ **Breaking Spatial Boundaries** – teamLab Borderless eliminates fixed borders between artworks, allowing visuals to flow and adapt to visitor movement, creating a “seamless” immersive experience.

□ **From Static Viewing to Dynamic Experience** – Van Gogh: The Immersive Experience enables visitors not just to observe but to “step into” paintings, engaging in a sensory dialogue with the artwork.

□ **Integration of Technology and Art** – Ars Electronica’s 8K projection system provides extreme visual precision, turning art into both a visual and data-driven scientific exploration.

These exhibitions demonstrate that curation is not just about displaying artworks but about creating experiential spaces, where audiences interact with art through their body, senses, and emotions.

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## ***How Do Immersive Exhibitions Influence Future Curators?***

As curators, we must consider: **If audiences are no longer passive viewers, how does the role of the curator evolve?**

□ **Curators as “Experience Designers”**

Traditional curation emphasizes art history, thematic narratives, and textual interpretation, whereas immersive exhibitions require curators to design a perceptual space using light, sound, and interactive installations. For instance, in L'Atelier des Lumières, curators must consider not only the meaning of the artwork itself but also how projections blend across walls, floors, and sound rhythms.

### □ **Redefining Exhibition Spaces**

Frameless London divides its space into multiple themed galleries, each digitally reinterpreting different artistic styles. This means the exhibition space itself becomes an editable canvas, allowing curators to “program” new thematic narratives. The challenge for curators is how to use immersive spaces to tell new curatorial stories.

### □ **Interactivity and Personalized Storytelling**

At teamLab Borderless, the exhibition is not just immersive but also personalized and fluid—every visitor has a unique experience.

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## ***The Future of Immersive Curation: Beyond Visual Experience***

The innovation in these exhibitions lies not just in projection technology, but in **how they redefine curatorial possibilities**. Here are key directions for the future of curatorial practice:

### □ **Integration of Multi-Sensory Experiences**

Future immersive exhibitions will go beyond visual engagement, incorporating **touch, sound, and scent** to create a truly embodied experience. Could curators implement **haptic feedback systems** that allow visitors to physically “feel” the texture of projected images?



## □ **Merging Physical and Digital Exhibitions**

With technological advancements, immersive exhibitions are no longer confined to physical spaces—they can extend into **VR or online interactive experiences**. How can curators bridge physical and digital exhibitions, ensuring remote audiences also have immersive experiences?

## □ **AI-Driven Audience Interaction**

At teamLab Borderless, visuals change in real-time based on visitor behavior. This prompts the question: Can curators use AI to analyze audience engagement and dynamically adjust exhibition content? This could lead to an entirely new model of adaptive curation.

*Immersive exhibitions are reshaping curatorial strategies, audience engagement, and exhibition design. As curators, our challenge is to integrate technology, interactivity, and narrative design to create the next generation of immersive art experiences.*

## **Conclusion: The Future of Curatorial Innovation in Immersive Art**

Immersive projection exhibitions are redefining the boundaries of art and audience engagement, transforming static viewing into interactive, multisensory experiences. Through advanced projection technologies, AI-driven interactivity, and dynamic storytelling, these exhibitions challenge traditional curatorial models and demand a new approach to exhibition design. As curators, we must shift from being mere presenters of artworks to experience designers, crafting environments that encourage exploration, participation, and personalized narratives. Looking ahead, the integration of multi-sensory elements, AI-driven interactions, and hybrid digital-physical exhibitions will shape the next generation of curatorial practice. The challenge now lies in how we, as curators, can harness these innovations to create exhibitions that are engaging, inclusive, and ever-evolving.