

# 11 Feedback for peers in week 5

written by Aobing Wang

**To Zhouyuan Wu**

Your blog to date has developed a series of reflections around the curatorial practice of non-colonialism. I was very interested in your discussion of traditional archival records versus oral history in Week 2 of your blog. As official records in the conventional sense, the historical objects, books, archives and other records collected in museums provide curatorial practice with an objective perspective to tell the content to be displayed, but this objectivity is also influenced by Western hegemony to some extent, as you said: some artists or histories have been erased from the mainstream art history by the force holding the historical narrative power. I think this kind of erasure may create certain logical holes in the existing mainstream narrative, and perhaps you can try to find some meeting points between official records and personal oral history through these logical holes, and provide a multi-perspective narrative for the curation of the theme of “revisiting history”.

**To Puxian Wang**

In a series of blogs, you have analyzed the curatorial strategies of four different regional museums/galleries from the perspective of contemporary art theory. In the second week of the blog, the comparison of curatorial approaches between the Louvre and the Pompidou Center is a special entry point for research. I think the difference in curatorial form between the two is probably due to the difference in the main collections: the Louvre has a more historical collection, while the Pompidou Center has a lot of modern and contemporary art. The two institutions chose curatorial methods that were more in line with objective conditions according to their own

collections. In your blog, you also consider the inadequacies of the curatorial strategies of art institutions, which I find very nuanced. Taking well-known art institutions as reference cases for analysis, taking the essence and discarding the dross, can constantly improve their curatorial projects. In addition to this, the artist collective cooking sections that you mentioned in your blog post in Week 3 are also very interesting. The concept of sustainable eating in an artistic way seems to me to be a unique one. Sustainable eating touches on issues of food production, ecology, geopolitics and business dynamics. I think the curatorial strategy of Reina Sofia Museum is more suitable for this theme. Or a more comprehensive approach. The following blog can try to think about how to combine the personal curatorial practice project with the previous weeks of research on the curatorial form of large art institutions.