

17 How to arrange time in an exhibition

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This week's lecture focuses on "Time-Based Media" (such as experimental film, video art, installation, immersive experience, performance video, etc.), in which Marcus analyzes how artists use these mediums to structure their exhibitions and shape their unique viewing mechanisms. "Time" is a realistic factor that cannot be ignored in curating exhibitions. How to control the rhythm of time and let the audience experience some transformation in the passage of time is one of the core issues that need to be considered in curating exhibitions.

Images, sounds, performances and other fluid works are not a single object, but more like an event, and these works may not have a clear beginning and end point, which requires the curator to no longer just arrange static objects, but to arrange the dynamic rhythm of time. In *Thoughts About Curating Moving Images*, Erika Balsom proposes that images are not suitable for frames; they are like a fluid that needs to be shaped by curators. I can't agree more with that. What a curator needs to do when arranging "Time-Based Media" in an exhibition is not only to display the content, but also to design the audience's viewing experience.