

# 18 Sleepwalker Archives

## Vol.1: Artists Who Make Reality

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First Group Meeting (4 March 2025)



In order to initially define the theme of the collective Curatorial Programme, we unfolded the first short session. Based on the discussion of “Kaleidoscope” and “zoetrope” in the previous class, we decided to further extend the theme on this basis and decide the intention of the exhibition. Due to the limitation of the venue, we decided to collect and vote online again after an agreed time.

My theme is “Who defines’ real ‘?” This theme is an extension of my personal curated project. With the concept of “reality” as the central point of the exhibition, it discusses how people deconstruction and reproduction of reality through visual technology tools from the appearance of kaleidows to the present digital age, and how art as a carrier guides the audience to think about how the definition of “reality” is constantly transferred with the iteration of visual media. The topics raised by other students are also very interesting. For example, Yubing Hu proposed “Shifting Memories: How Is History Edited? . Using “Kaleidoscope” as a metaphor, she hopes to explore how historical narratives change with position, power and time through the exhibition. I think this theme and my

theme have similarities and differences, can be used together as the exhibition discussion content. "As you step into this exhibition, you are no longer just a passive observer. You are placed in the position of different narrators, witnessing the same historical event from multiple perspectives. "I think the idea is interesting. Giving the audience a special identity in the exhibition can bring the audience a more immersive audience experience and attract them to actively participate in the exhibition. Puxian Wang's opinion is also worth mentioning. In the exhibition, she plans to let the audience piece together the meaning of the exhibits by peering into different Windows, so as to imply the limitations of the act of "watching" itself, which I think can also constitute an interactive installation.

After voting within the group, my theme was finally selected as the theme of the collective Curatorial Programme. Further framing We decided to discuss further after entering summerhall.

### **Second Group Meeting (11 March 2025)**



While waiting for The other groups to visit summerhall, The Sleepwalker conducted a second group session. The topic of discussion in this session was to select works of art that fit the theme for the collective Curatorial Programme. We first confirmed the main direction of the exhibition, and then according to this direction, we began to search for art and artists, aiming to find at least one work of art in line with

the theme. The work I found was Lynn Hershman Leeson's transmedia art *Infinity Engine*. The work's interactive art installation shows the viewer a replica lab with samples of 3D bioprinters, microscopes and genetically modified organisms, while the viewer steps into the installation to listen to recordings of geneticist interviews. Once viewers enter the device's "scanning booth," a computer program inside the device reversed-calculates their genes based on their facial and body features. This work is intended to discuss the controversial nature of DNA programming. Of the works found by others, I was most interested in Ye Din's *mAcHiNe E.L.F.* Author Tony Oursler reveals the process of the gradual mythification of science under the trend of the gradual alienation of the public from academic science through digital cuts and collages and crystal installation, which not only criticizes the mystification of technology, but also recognizes the charm of the unknown world. I think the visuals are very good. Next is *Event Horizon*, found by Shiming Wang. The work is a multi-channel installation that generates high-definition audio and video, in which the image changes when the viewer stands at different angles. I think the central idea of this work coincides with the theme of our collective Curatorial Programme.