

20 My Peer Review of Zhouyuan WU

written by Aobing Wang

Individual Curatorial Project

Your blog posts so far have featured a series of discussions around the theme “Exhibitions that challenge traditional curatorial models”, showing your critical thinking about your personal curatorial projects, particularly in questioning traditional exhibition models and exploring alternative curatorial strategies, as you try to integrate approaches to decolonization, site specialization and audience interaction into your curatorial thinking. You have a solid theoretical foundation, but how to translate these theories into actionable practice for your personal curatorial projects is a question worth thinking about. In exploring exhibition Spaces, you look for many modes that break the limits of traditional exhibitions, such as family Spaces, nomadic exhibitions, and participatory installations. But how do you deal with the logistical constraints of using these non-traditional exhibition Spaces? How do you ensure that audience interaction is effective and not superficial? Perhaps you can further clarify the way the audience interacts, specifically explaining how different groups of viewers can participate and understand the content of the exhibition, especially those who lack artistic foundation.

Some exhibitions for reference:

The exhibition “*Living as Form*” (*Creative Time, 2011*), curated by Nato Thompson, offers valuable insights into socially engaged art and alternative exhibition formats.

“*The People’s Biennale*” (2014) – This biennale focused on alternative ways of exhibiting and audience accessibility,

which might inspire strategies for engaging diverse audiences.

Collective Curatorial Programme

The blog about The Sleepwalkers shows your ability to collaborate, negotiate, and adapt in a team. In the discussion of the collective curatorial programme, you continue to focus on the mobility and decolonisation of exhibitions. The Sleepwalkers' collective curatorial programme is also ready to break with the traditional exhibition model, emphasizing decentralized and diversified viewing perspectives. However, there are still limitations to the research that can be seen on the collective curatorial programme: decentralized exhibitions may suffer from a lack of thematic coherence. Without a clear structural narrative, the exhibition as a whole may appear fragmented and lacking thematic cohesion. Secondly, the arrangement of exhibition personnel coordination remains to be discussed. The flexibility of exhibitions is a strength, but it is important to ensure that the work of artists, curators and institutions is coordinated, and further discussion is needed about the transportation of works, the distribution of exhibitions and the accessibility of audiences. In addition, diverse viewing perspectives create conditions for audience participation and open interpretation, but at the same time may pose barriers to certain audiences, such as those who are unfamiliar with conceptual or participatory art. In subsequent discussions, we should focus on the balance between decentralization, exhibition coherence, and accessibility of audience interaction, while reconciling concept promotion and practical implementation.

references

Independent Curators International. *Living as Form (The Nomadic Version)*. Accessed March 21, 2025. <https://curatorsintl.org/exhibitions/9475-living-as-form-the-nomadic-version>.

Biennial Foundation. *People's Biennial (USA)*. Accessed March 21, 2025.
<https://www.biennialfoundation.org/biennials/peoples-biennial-usa/>.

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.