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/.

---

19 Further planning for personal exhibition projects

written by Aobing Wang

After the presentation in week6, I received many suggestions from teachers and classmates about my personal curatorial project. Therefore, I have started to think deeply about several aspects of the exhibition that are lacking at present. The first is the exhibits. Although this project does not need to be realized, I still have to consider everything as an emerging curator during the planning, so some works by well-known artists that I envisioned at the beginning need to be excluded from consideration (such as some works by Dali and Yayoi Kusama). I need to find some emerging artists who are waiting for exhibition opportunities to fill my exhibition. Secondly, the exhibition is mainly for the group. Since the exhibition could not be directed by very well-known artists, I needed to focus on the groups who were more easily attracted by the publicity information, such as local students and art lovers. There is also the issue of venue and funding allocation. As an emerging curator, I do not have a large exhibition budget, so I should pay more attention to cost performance and fit with exhibitions when choosing venues, rather than blindly pursuing some well-known venues. I will go

into more detail about all aspects of the exhibition planning in the following blog posts.

---

18 Sleepwalker Archives Vol.1: Artists Who Make Reality

written by Aobing Wang

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.

17 How to arrange time in an exhibition

written by Aobing Wang

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.

16 One day fieldwork trip in Glasgow

written by Aobing Wang

On March 5, all of us went to Glasgow for a field trip with the purpose of studying and observing some practical curatorial methods and discourse. Since my exhibition project is still in the process of thinking about the ideal site and exhibition layout, I focused more on observing the site characteristics and exhibition layout planning of the museum during the field trip.

HunTErian Art Gallery

As part of the University of Glasgow, Hunterian Art Gallery has a strong academic atmosphere. The exhibition hall on the first floor of the venue is a very classic way of traditional academic exhibition, which may be related to the fact that most of the exhibits are oil paintings, prints and other paintings.

One of the galleries on the first floor of the Hunterian Art Gallery

The arrangement of these two landscapes is very interesting. The painting on the left is bright and full of the light of the day, depicting the harbor scene; The painting on the right shows the night atmosphere, with deep colors and an orange sun

or moon. This contrast enhances the narrative of the exhibition and makes it easier for the audience to notice the differences in light, color and atmosphere between the two paintings. The two works complement each other, forming a visual comparison and dialogue. In my opinion, this kind of arrangement of comparing works of similar themes can lead the audience to think about different expressions of the same theme, such as how to express time and emotion through color and composition.

One of the galleries on the first floor of the Hunterian Art Gallery

In the exhibition hall on the first floor, this arrangement of many paintings of different sizes can also be seen everywhere. This way of display breaks the strict sense of symmetry and makes the arrangement of the exhibition more dynamic. During the tour, Kristeen asked us a question: Why are some of the frames on the walls empty and there are no paintings? Most of the students thought it was a painting being lent out or maintained, and I was no exception. But in retrospect, if this was the curator's intention, what was it for? I think this may be a way for curators to try to increase the audience's participation in the exhibition. The empty frame itself, as part of the artwork, allows the audience to imagine what it should show. This open way of display can encourage the audience to actively think about the connotation of the work, rather than passively accept the information.

Tramway

Tramway is a former tram garage that has since been converted into a contemporary art center. The architectural style and spatial character of the venue itself retains many of the original structural and industrial features of a streetcar garage, such as soaring metal columns, exposed ceilings and wide-span open Spaces.

The naked deconstruction of the venue

The ceiling's heavily exposed walls, black metal beams and pipes echo Tramway's past as a tram garage. This unadorned design preserves the building's original appearance to the greatest extent possible, allowing visitors to experience the venue's past while visiting contemporary art exhibitions on Tramway. Tramway's curatorial concept of displaying avant-garde and experimental art works in historical space is in line with the design language of preserving historical features, which can make the audience feel the sense of dialogue in time.

Exhibition space on the first floor of Tramway

A small white box space in the exhibition

Tramway's historic predecessor gave this exhibition space a very high height and wide open area, allowing the curators to arrange large-scale installations in this space. There is no fixed wall structure in the exhibition hall except for the four sides, so the curator can adjust the layout according to different curatorial needs. In the exhibition we visited, the curators did not use many fixed partition walls, but used the original metal columns, scattered small white box Spaces and hanging translucent screens to divide the space between the exhibits. I think this has something to do with the fact that the exhibition is mostly video art and immersive

installations. The multiple layers of walls and cloth add a sense of atmosphere to the display of video works. When the audience moves freely through the space, their shadows may also appear on the curtain or the wall, which also adds to the interactive nature of the exhibition.
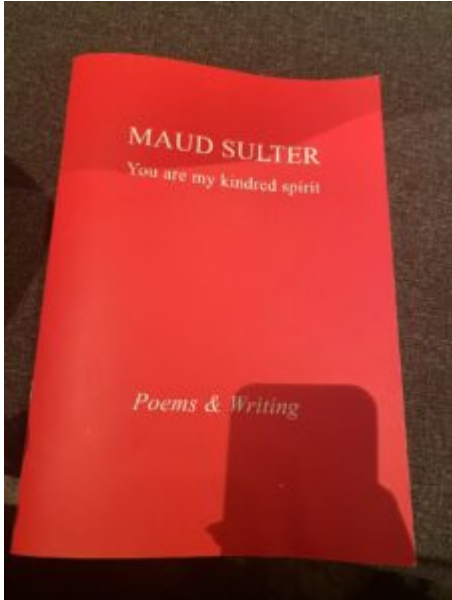
A collection of texts from the exhibition

As part of an immersive audiovisual installation, Maud Sulter loops recordings of herself reading her poems throughout the exhibition and organizes the texts into volumes for the audience to read. The extensive exhibition space on Tramway's ground floor makes the sound installation a more immersive experience for visitors.

Gallery of Modern Art（GoMA）

Banners hanging from the ceiling in the museum

An interactive area in the exhibition

As the building is a former merchant residence, the interior
structure of GoMA does not have a very large exhibition hall
like Tramway, but a very clear zoning for the exhibition.
GoMA's moving line planning is more clear, and most of the
visitors are guided by circular or linear paths to get a
complete viewing experience. In addition, due to the limited
indoor lighting, GoMA's lighting arrangement is very flexible.
For example, in an audio work on the fourth floor of the
exhibition hall, GoMA uses lights to frame the area where the

sound can be heard on both sides. GoMA's exhibition has a lot of interactive areas, basically using a piece of art as a sample, allowing the audience to imitate the content of the creation. There is also a desk in the center of the exhibition hall on the fourth floor, where visitors can read some books related to the exhibition.

Summary

After visiting three galleries of different styles in Glasgow, I understand the influence of different exhibition Spaces on the presentation of art works, as well as the considerations of curators in the layout of exhibition Spaces, the use of lighting and the audience experience. After comparing the exhibition strategies of the three galleries, I came up with several questions about the exhibition. The first is how does the exhibition space affect the way the audience sees it? The traditional academic exhibition hall of Hunter Gallery can present works intuitively, but it may limit the active exploration of the audience. The open space of Tramway gives the audience a flexible way of viewing the exhibition, but it is slightly weak in the aspect of structured narrative. GoMA encourages the viewer to follow the logic of a linear narrative, but some installations may be restrained by the constraints of the site. The form of the exhibition space should not become the constraint of the content, but should guide the audience to find a balance between immersion and logic through flexible curation to obtain the best viewing experience. Secondly, how does the lighting arrangement affect the shaping of the exhibition atmosphere? The light of Hunter Gallery is uniform and direct, which can show the details of the works to the greatest extent, but it is slightly boring. The exhibition hall of Tramway uses a local light source to create a dim environment, which enhances the immersive feeling of the exhibition, but may cause inconvenience for the audience to read the text and some details of the works. GoMA's lighting system is flexible and able to balance the needs of different exhibition contents. Exhibition lighting is

not only an auxiliary tool, but also a part of the narrative means of the exhibition. When designing lighting, curators should carefully analyze the characteristics of works, rather than simply apply standardized programs. Thirdly, how to balance the academic and interactive nature of the exhibition? The Hunter Gallery is undoubtedly the most academic of the three, but hardly interactive; Tramway's exhibitions are interactive but lack the academic framework in the traditional sense. GoMA tries to balance the two, but still prefers static viewing in the exhibition. The exhibition should not be just a static display board of works, but a field where academic knowledge and interactive experience of the audience can be blended. Finally, whether it is a traditional academic art museum or an experimental art space transformed by abandoned factories, stations and other buildings, it is necessary to consider how to make the audience participate in the exhibition more actively, break the single static viewing, and make the exhibition truly become a communication bridge between the audience and the work, the author and the space.

---

15 SOME THOUGHTS ON THE ABOVE THEORIES part 4

written by Aobing Wang
As art theories with far-reaching influence in modern and contemporary times, relational aesthetics theory and surrealism respectively focus on social interaction and subconscious liberation, attempting to subvert traditional art paradigms. However, these two theories still expose many limitations in the new contemporary cultural context.

In the theory of relational aesthetics, Boucheux argues that

art should construct "social gap" through temporary communities, but this vision is too idealistic and ignores the hidden authority behind participatory art. Even if the audience is invited to "co-create" the work, the curators and artists still control the space rules and the allocation of resources; Some participatory art may be commercially funded, which makes the emotional sharing in its connotation a marketable commodity; Some marginalized groups are often excluded from participatory art because of technical barriers or cultural barriers (for example, people with disabilities may not be able to experience some participatory art that requires vision). The trend towards commodification also appears in surrealism. With the rise of consumerism, the subversive aesthetic presented by surrealism was labeled a "niche aesthetic," and the melting clock in Dali's painting was printed on handbags by luxury brands. Surrealism, on the other hand, pursued irrational beauty. But when modern academic institutions included surrealism in the classic school of art history, the rebellious spirit contained in it was domesticated by the "white box" space of the museum, and it became an empty and seemingly empty avant-garde art.

Do we still dream when our dreams are data, goods, weapons, or other things? There is no standard answer to this question. But through this exhibition, I want to lead the audience to think about this question and give their own answers. By stripping away the romanticized illusion of the "dream" created by power and capital, we can approach the true dream self.

14 SOME THOUGHTS ON THE ABOVE THEORIES part 3

written by Aobing Wang

Similarly, Lacan's mirror stage theory exposes a limitation similar to Jung's collective unconscious theory, that is, it ignores the subjectivity of non-Western cultures. Lacan emphasized the discipline of language on individuals in his theory, which regarded language as a neutral system and ignored the cultural discourse power represented by language itself. In non-Western contexts, native languages are forcibly replaced with colonial languages, such as African Frenchification and Indian Anglicization, and the universality of this symbol is actually the result of colonial violence. On the other hand, the Western patriarchal family structure presupposes in Lacan's theory does not actually apply to the symbolic order of matriarchal societies in some regions. In addition to the continuation of colonial violence mentioned above, Lacan's theory overemphasized the role of external symbols such as language and words, and ignored the possibility of body resistance field. For example, some chronic pain patients often use language to describe their pain experience. Lacan's mirror stage theory reveals the underlying logic of an individual disciplined by a symbolic order, but in today's digitally permeated life, this discipline has become more secretive. Therefore, we need to deconstruct the basic framework of his theory in the new cultural context. Only after realizing the limitations of Lacan's theory can we open up the path to resist the symbolic hegemony.

13 SOME THOUGHTS ON THE ABOVE THEORIES part 2

written by Aobing Wang

Limitations also exist in Jung's theory. Jung tried to give cross-cultural universality to the meaning of dreams, but his archetypal system was still essentially based on Eurocentric cognition. In the process of understanding the collective unconscious theory, I gradually feel that some aspects of Jung's collective unconscious theory are actually a reproduction of cultural hegemony. It is undeniable that his theory provides a larger narrative dimension for understanding the deep structure of human psychology, but the problems of cultural hegemony, gender essentialism and scientific legitimacy hidden in the core of the theory become more and more obvious in the new cultural context of modern and contemporary multicultural integration and the development of science and technology. The first is its roots in Eurocentrism. On the pretext of "collective unconsciousness", Jung stripped the cultural symbols of Asia, Africa, America and other non-European regions from their original cultural context and forcibly incorporated them into the European system centered on Greek mythology and Christianity. For example, the power of destruction and rebirth of the goddess Kali in Hinduism was classified by Jung as the prototype of the "Great Mother". Dispelling the connotation of its original radical resistance to patriarchal oppression. Second, Jung often engaged in "academic picking" when constructing his theories, perfecting them by analyzing the dreams and art forms of non-European patients without realizing the subjectivity of these cultures. This is, in effect, a continuation of the intellectual looting of the colonial era, in which indigenous peoples' experiences are transformed into European academic capital, while indigenous peoples remain excluded from the discourse. It seems to me that Jung's theory

is like a fine, old map of the world, on which Jung tried to condense the vast expanse of the human spirit into a finite island. However, this set is obviously not applicable in the modern and contemporary society with cultural integration, gender flow and technological breakthrough. What we need is not a new map, but a subversion of the old map and the right to draw. The individual unconscious should not be colonized by theory, we need to decolonize Jung's theory and reconstruct it so that the collective unconscious becomes a spiritual Commons shared by multicultural subjects, rather than a cognitive tower standing in the European theoretical system.

---

12 Some thoughts on the above theories part 1

written by Aobing Wang
As Breton says, "Beauty must be shocking, or it will be nothing." I think surrealism is not only an artistic movement, but also a spiritual revolution, whose core idea inspires us to keep thinking: when reason rules the world, have we become prisoners of order? Are there more real possibilities beyond the edge of human dreams and irrationality? Based on this, I have a new idea about the core topic of the exhibition.

In the initial conception, I planned to capture and reproduce dreams through the effect of the five senses presented to the audience by art works, answering the question "What is a dream?" However, it ignores that the essence of dreams is ineffable that cannot be symbolized, and the deconstruction and reconstruction of dreams is like capturing ethereal ghosts with a large net of image symbols. Hence the paradox at the heart of the original exhibition discussion: the more we try

to interpret dreams, the more we misinterpret their origin. In the theoretical system of dreams and the unconscious mind, the aforementioned theories and other theories in the system together form a complex cognitive matrix. However, due to the historical background and social form, the continuous development of digital technology and the cultural context that advocates rationality, all the above-mentioned theories have limitations in various aspects.

In his theory, Freud defined human dreams as "the disguise and satisfaction of repressed desires," a definition itself rooted in the complex social environment of Vienna at the end of the 19th century. Politically, at that time, the liberal political forces in Austria were suppressed by conservatives, and the social control over individual internalized morality and the suppression of individual desires were strengthened. Economically, the Industrial revolution not only accelerated the urbanization of Vienna, but also led to the instability of the economic situation. The ensuing changes in the family structure (men's authority in the family was strengthened, but women were confined to the family field) affected the competition and fear of the father's authority in Freud's theory. Culturally, in 19th century Europe, strict sexual repression (especially for women) prevailed, and the theories of scientific rationality, such as Darwinian evolution and the physics revolution, shook the original religious worldview. In summary, I think Freud tried to study the subconscious with the "scientific" method representing rationality at that time, trying to reveal the hidden surge of irrational power under the trend of advocating rationality at that time and the spiritual tearing of people due to a series of changes at that time. However, in a society where gender fluidity is enhanced and individual desires are infinitely amplified by the prevalent consumerism, the form of "repression" has changed, people's "libido" is transformed into user preferences by algorithms, and the platform predicts individual desires by tracking the number of clicks, externalizing the subconscious

into the label and slide matching of data flow. In addition, Freud presupposes a continuous individual self in his theory, but the modern identity split (social media personality, game role, workplace personality, etc.) makes the dream no longer belong to a single individual, but a tangle of multiple identities. When a person's dream identity is also a delivery rider, a virtual idol, and a bank teller, it is obvious that the individual psychological framework of Freudian psychoanalysis cannot be applied directly, which also reflects the paradox mentioned earlier: the more we try to interpret dreams, the more we misinterpret the origin of dreams.

---

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.