

Fugitive Frames:

Transitory Power, Dissolving Intimacy

The Tap Music Lounge

Common Room

"Artist talks on July 25, 27, and 29" or
"Interactive workshops daily at 9 PM."

"July 25—July 31, 2025"

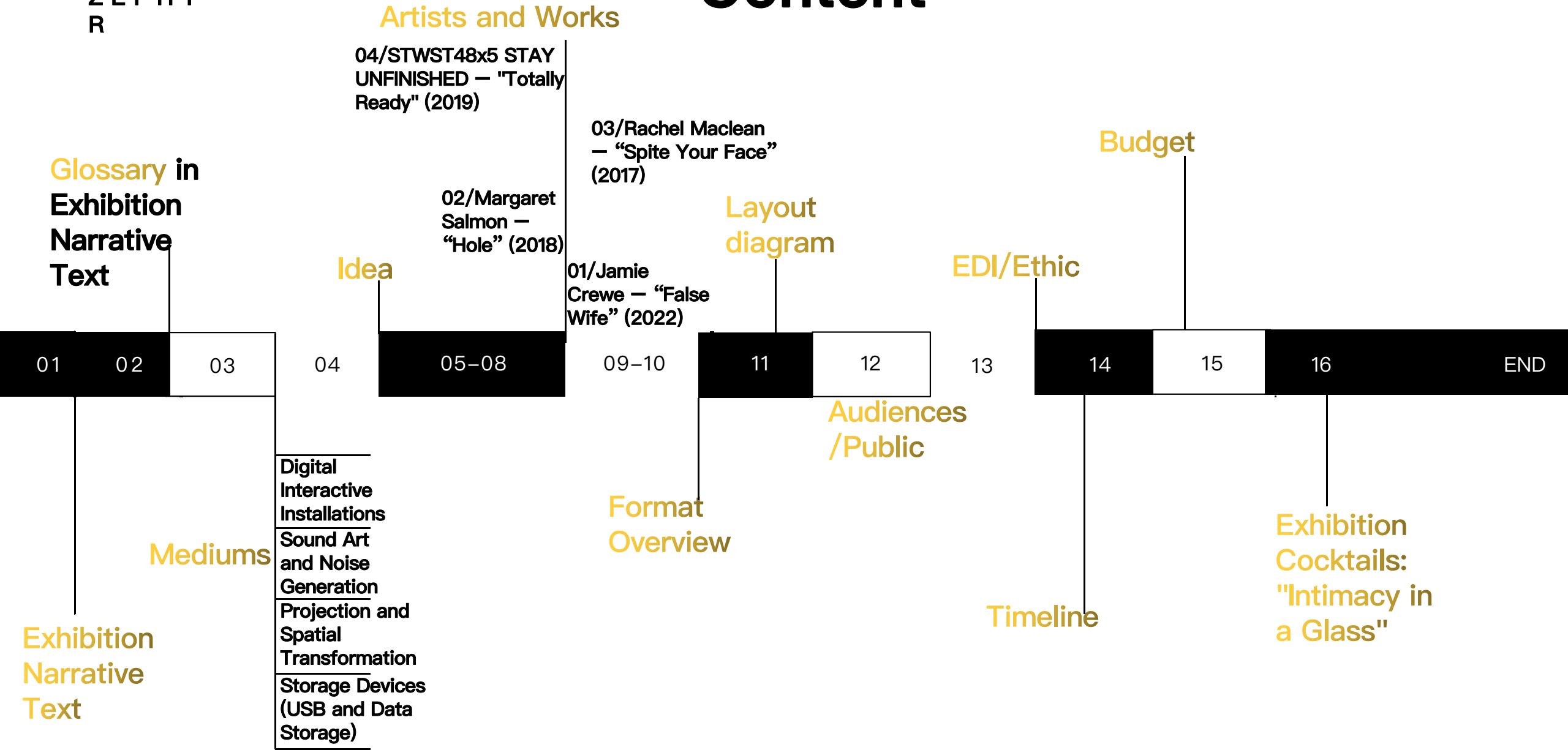
Open-to-all

EH3
9DE &
EH3
9DH

—Jamie Crewe
—Margaret Salmon
—Rachel Maclean
—STWST48x5

Zihan Fu

s2721851



Artists and Works

04/STWST48x5 STAY
UNFINISHED – "Totally
Ready" (2019)

02/Margaret
Salmon –
“Hole” (2018)

03/Rachel Maclean
– “Spite Your Face”
(2017)

01/Jamie
Crewe – “False
Wife” (2022)

Idea

Layout
diagram

Budget

EDI/Ethic

Glossary in
Exhibition
Narrative
Text

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02

03

04

05–08

09–10

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END

Digital
Interactive
Installations

Sound Art
and Noise
Generation

Projection and
Spatial
Transformation

Storage Devices
(USB and Data
Storage)

Mediums

Format
Overview

Audiences
/Public

Timeline

Exhibition
Cocktails:
"Intimacy in
a Glass"

Exhibition
Narrative
Text

Exhibition Narrative: "Fugitive Frames"

Fugitive Frames invites you into a world where the delicate architectures of memory, emotion, and power are reshaped by digital technologies. In an age where our identities and relationships are increasingly stored and filtered within invisible networks, this exhibition reflects on the nature of intimacy, remembrance, and feeling in a time when even the most private moments risk becoming fragmented traces.

The works in this exhibition explore the loss of emotional immediacy and the politics of digital memory, posing the question: in a world of fragmented data, how is the definition of intimacy transformed by technology? How do we reclaim what gets lost as memories dissolve and data erases the personal? Through interactive installations, video works, and soundscapes, *Fugitive Frames* challenges visitors to reconsider the interplay between individual histories, collective memory, and the emotional crisis created by data-driven culture.

This is an exhibition that demands participation, not just observation. It asks: Who decides what gets remembered—and what is allowed to disappear? As you move through shifting environments where memory burns and data dissolves, each encounter invites you to reflect on how we document our lives and, perhaps, how we might reclaim what gets lost in the process. Through this immersive experience, the exhibition offers no fixed answers, but rather holds space for doubt, disintegration, and fleeting clarity—echoing the digital landscape it critiques.

Glossary

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**01.Digital
Memory:**

Refers to the way in which memories, emotions, and identities are stored, processed, and retrieved in the digital realm. With the advent of digital technologies, personal and collective memories are increasingly managed by algorithms and data systems, making the process of remembering and forgetting more complex and mediated by technology.

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**02.Emotional
Immediacy:**

This term refers to the direct and authentic emotional experiences that individuals have in real-time, without the interference or mediation of technology. In the context of this exhibition, it reflects the idea that digital technologies, such as social media and data storage, can affect how we experience and express emotions by making them more mediated or fragmented.

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**03.Individual
Histories:**

The personal and unique life experiences that shape each individual’s identity. In the context of this exhibition, it refers to the ways that these personal stories are affected or altered by digital systems that track, store, and sometimes distort personal information and memories.

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**04.Collective
Memory:**

The shared pool of memories, experiences, and narratives held by a group or society. This concept is important when discussing how digital systems and technologies affect the way societies remember and forget certain events, identities, or emotions.

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**05.Emotional
Crisis:**

In this context, the term refers to the sense of loss or disintegration that occurs when personal or collective emotions are mediated or manipulated by digital technologies. As data and digital memory systems take over, human experiences of intimacy, emotional connection, and identity might become fragmented or distorted.

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**06.Data–
Driven Culture:**

Refers to the societal shift in which much of human activity, including emotions, relationships, and identity, is increasingly quantified, tracked, and analyzed through data. In such a culture, personal experiences may be reduced to measurable patterns, thus reshaping how we understand and experience ourselves and others.

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**07.Fragmented
Traces:**

Refers to the scattered remnants or partial records of experiences, emotions, or identities that are left behind in digital systems. As data and digital memory systems grow, individual and collective experiences can become broken down into incomplete, disjointed pieces rather than whole, coherent narratives.

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**08.Doubt,
Disintegration,
and Fleeting
Clarity:**

Doubt questions technology’s impact on our emotions and authenticity. Disintegration refers to the loss of genuine emotional connections in a digital world. Fleeting Clarity captures brief moments of insight into the complexities of digital memory, where truth is momentarily revealed.

Mediums

Digital Interactive Installations

Digital interactive installations are central to the exhibition, allowing viewers to actively participate rather than passively consume information. Through biometric technologies and real-time data transformation, the exhibition explores the digitization of intimacy and the fluidity of power, transforming emotional and physical data into public displays, reflecting how intimacy is often rendered invisible and datafied in the digital age.

Projection and Spatial Transformation

Projection technology dissolves the boundary between the audience and artwork, blending digital content with physical space. Shifting projections simulate the dynamic changes in virtual power and the dissolution of intimacy, reinforcing the exhibition's exploration of the instability and transience of relationships and power in the digital age.

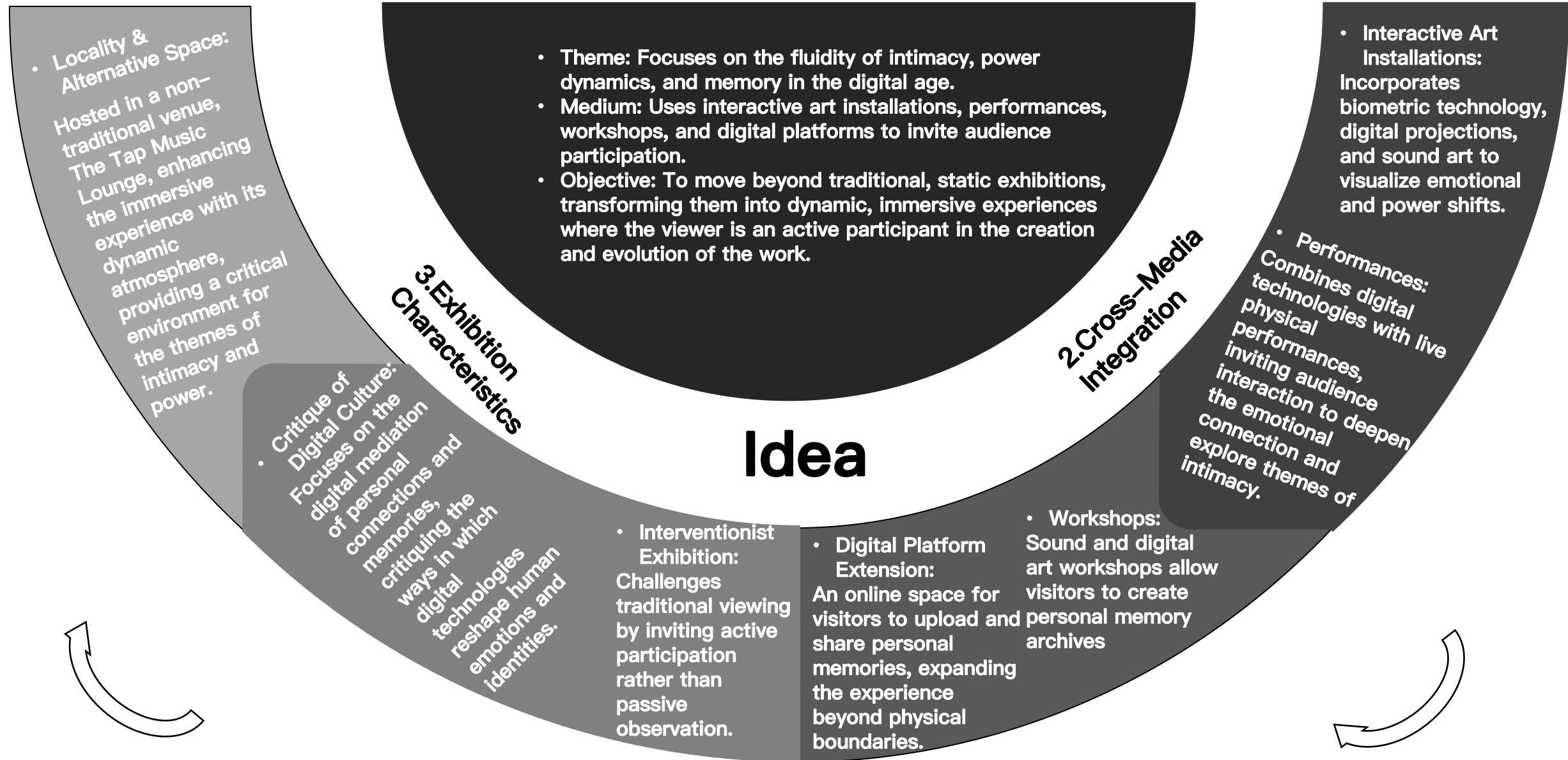
Sound Art and Noise Generation

Sound art and noise generation express the decay and fragmentation of emotions and data in digital spaces. Through distortion and interference, sound archives represent the dissolution of individual emotions, creating a deeper, sensory connection for the audience and emphasizing themes of anonymity and fragmentation in the digital world.

Storage Devices (USB and Data Storage)

USB drives symbolize the temporary nature of memory storage in the digital age. In the exhibition, personal memories stored on USB devices will be gradually corrupted or erased, reflecting the ephemeral nature of data in modern society and exploring the loss of memory and identity in the digital age.

1. Concept-Driven Group Exhibition



Artists and Works

The selection of artists for this exhibition is deeply intertwined with the exhibition's central themes of intimacy, memory, and power dynamics in the digital age. Each artist's practice explores these concepts from a different yet complementary perspective, providing a multifaceted lens through which to examine the fragmented and shifting nature of human experiences in the digital realm. The combination of these artists allows for a nuanced dialogue between identity, technology, and emotional depth, creating a dynamic narrative that challenges both the viewers' and artists' roles in the exhibition space. Below is an overview of each artist's practice, as well as the reasoning behind their inclusion.

01/Jamie Crewe — “False Wife” (2022)

Biography:

Jamie Crewe (b. 1986, UK) works across a range of media, including video, sound, performance, and interactive installation. Their work often explores themes of gender fluidity, identity, and power within the context of intimate relationships. Crewe's work has been shown in numerous solo and group exhibitions, including at the Serpentine Galleries (London), Institute of Contemporary Arts (London), and The Glasgow International Festival. Crewe's work actively engages with the audience, pushing the boundaries of participation and inviting viewers to challenge the ways in which identity and intimacy are constructed in the digital age.



False Wife is an interactive work by Jamie Crewe that reimagines the form of a poppers training video, a type of user-generated video commonly found in online spaces. In Crewe's version, this format is combined with elements from folk tales about transformation and relationships. The video, hosted on a local website that must be downloaded to be viewed, leads the viewer through an immersive experience where themes of desire, shame, and transgression are explored.

The work uses fragmented footage, hypnotic sound, and visual distortion to challenge traditional ideas of intimacy and emotional connections, reflecting on how digital technologies reshape our identities and relationships in the modern world. It engages viewers not just as passive observers but as active participants, making them part of the unfolding narrative.

The following images are screenshots taken from Jamie Crewe's video work *False Wife*. To view the full video, please click the link provided here: <http://www.jamiecrewe.co.uk/false-wife-press-release.html>

02/Margaret Salmon – “Hole” (2018)

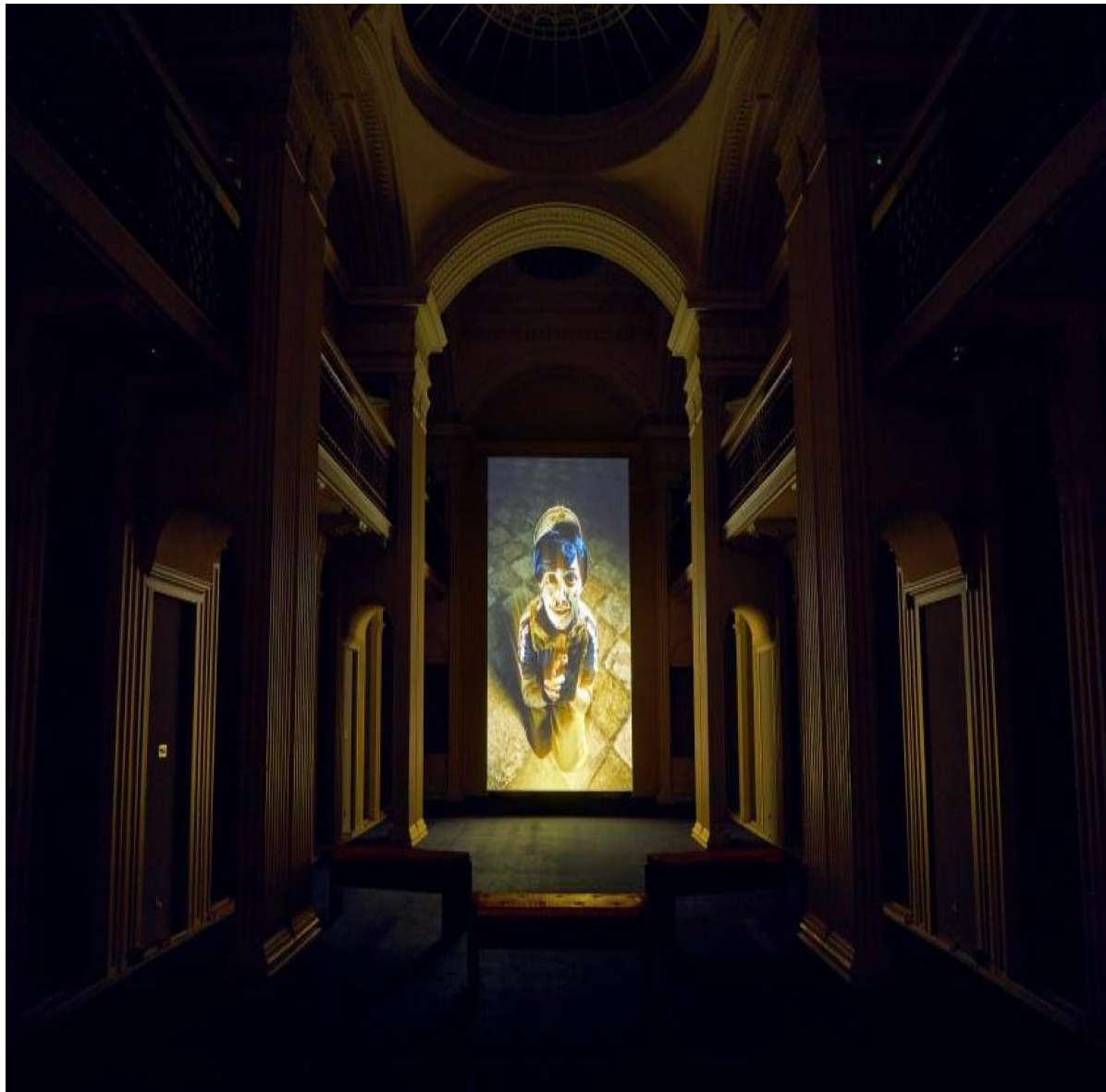
Biography:

Margaret Salmon (b. 1975, New York) lives and works in Glasgow. She studied at the School of Visual Arts, New York, and later graduated from the Royal College of Art, London. Salmon's work delves into emotional intimacy, dependence, and the complexities of human relationships. Her installations and video works have been featured in solo exhibitions at institutions like Staatsgalerie Stuttgart (2015) and the Contemporary Art Museum St. Louis (2011). Salmon won the inaugural MaxMara Art Prize for Women in 2006. Her practice often intertwines sound and image, creating immersive environments that evoke emotional resonance and vulnerability.

Margaret Salmon's *Hole* is an immersive installation that explores the complexities of intimate human connections. The work uses a combination of light, color, heat, and sound to envelop the viewer in a warm, comforting environment, evoking a sense of radiance and intimacy, particularly fitting for the cold winter months. At the heart of this piece is a new 16mm film that employs a female erotic gaze to explore where love can be found in contemporary life and what supportive, loving relationships might look like today. This piece brings forth the notion of emotional "burning", an idea central to the exhibition, as it explores how intimate connections can become fragmented or erased.



Exhibition site pictures. From the official website: <https://www.dca.org.uk/exhibition-archive/margaret-salmon/>



Exhibition site pictures. Rachel Maclean, 'Spite Your Face', 2017. Installation view, 2018. Image courtesy Talbot Rice Gallery, The University of Edinburgh. From the official website: <https://www.trg.ed.ac.uk/exhibition/rachel-maclean-spite-your-face>

03/ Rachel Maclean — “Spite Your Face” (2017)

Biography:

Rachel Maclean (b. 1987, UK) is known for her bold digital video works that use satire and visual spectacle to address identity politics and the power structures of contemporary culture. Maclean's work often combines bright colors, CGI animation, and hyper-stylized characters to critique issues surrounding gender, race, and political authority. She has exhibited internationally at major venues including the Venice Biennale (2007) and the Berlin Biennale (2010). Maclean's works have also been shown at The Whitechapel Gallery (London) and The Art Institute of Chicago.

Spite Your Face is a video work that critiques contemporary society, inspired by the folk tale *The Adventures of Pinocchio*. The piece contrasts a materialistic upper world with a poverty-stricken lower world, exploring the temptation of wealth and the dangers of fame and exploitation. Through CGI animation, Maclean addresses issues of capitalism, patriarchal power, and identity, particularly in the context of political events like Brexit and Donald Trump's campaign.

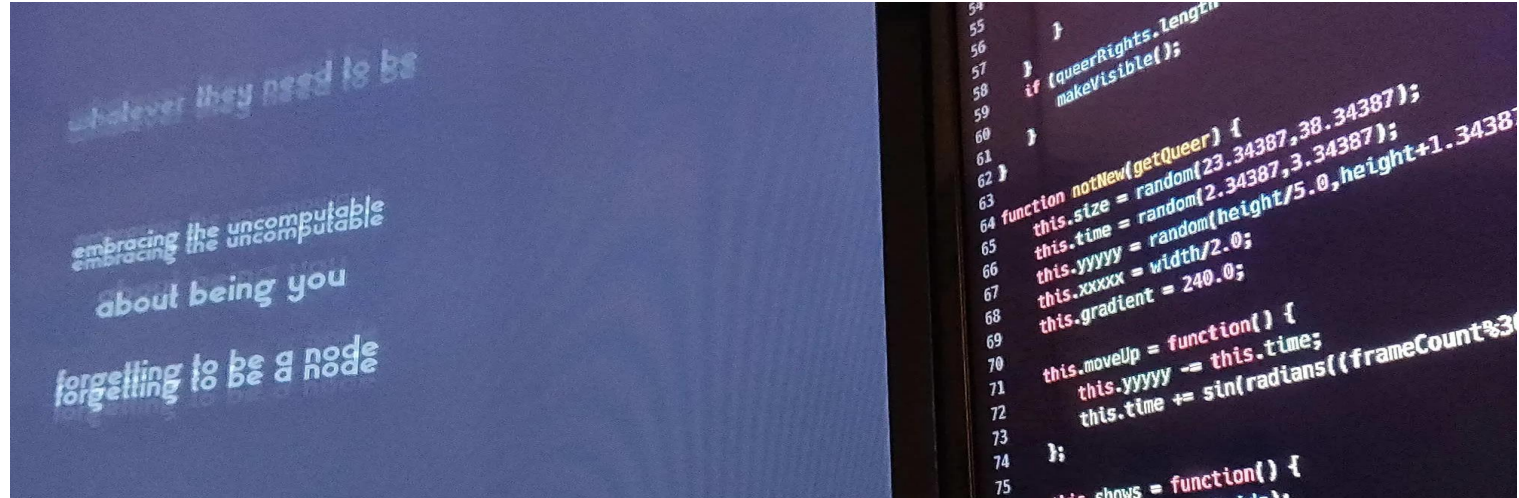
Presented in a 37-minute loop, the work immerses viewers in a reflective, interactive environment. The exhibition space at Talbot Rice, designed with luxurious materials like navy carpets and gold fabric, mirrors the themes of the upper world depicted in the video.

04/STWST48x5 STAY UNFINISHED — "Totally Ready" (2019)

Biography of the Organization and Event:

Stadtwerkstatt (STWST), founded in 1979 in Linz, Austria, is an important cultural organization that supports innovative and experimental art practices. The event STWST48x5 STAY UNFINISHED, held in 2019, is part of their 48-hour showcase series. The event, titled *Totally Ready*, brings together artists to explore the concept of unfinishedness, addressing themes of ephemeral creation, collaborative failure, and the deconstruction of artistic forms.

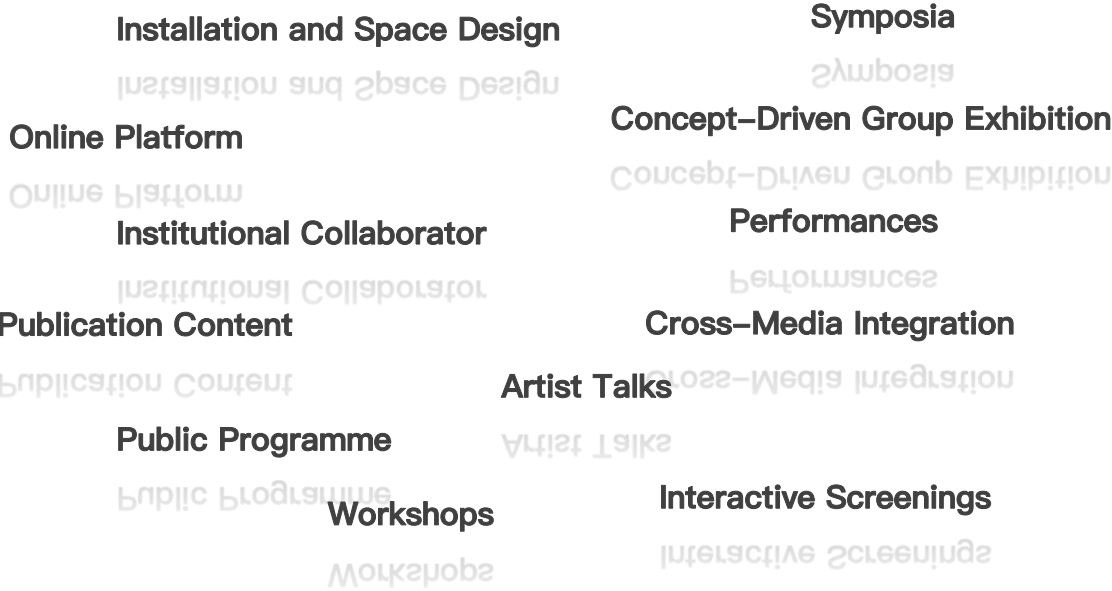
The concept of unfinishedness directly resonates with the exhibition's exploration of the fluidity and transience of modern identities and emotional connections. The event's focus on processual creation mirrors the fragmentation and instability of intimacy in the digital age, making it an ideal fit for the exhibition's themes. The ongoing nature of the work reflects how memory and power in the digital age are constantly evolving and never fully completed, reinforcing the exhibition's core ideas.



One of the Unfinished event programme – Coding by Winnie Soon. The image are taken from STWST48x5 STAY UNFINISHED/Stadtwerkstatt(AT). To review the full information, please click the link provided here: <https://ars.electronica.art/outofthebox/en/stwst48/>

This exhibition is not merely a simple display of artworks; the four artists featured each bring unique qualities in terms of visually, medium, and expression. However, their works are highly aligned with the exhibition's core themes—digital intimacy, power dynamics, and the dissolution of memory. Each artist (or organization) offers a unique entry point into this complex subject through their distinctive mediums and approaches. The reason for selecting these artists is not based on mere formal compatibility, but rather on the profound intellectual depth in their works and their critical engagement with contemporary digital culture, which will help the exhibition present a multidimensional, impactful artistic space. Each piece creates an interactive bridge between the audience and the artwork, while The Tap Music Lounge's space and atmosphere intensify the audience's sense of immersion, reinforcing the core themes of the exhibition and providing a thought-provoking and emotionally resonant experience.

Format Overview



Institutional Collaborator: Talbot Rice Gallery

Contact Details:

Email: info.talbotrice@ed.ac.uk

Website: Talbot Rice Gallery <https://www.ed.ac.uk/visit/museums-galleries/talbot>

Reason for Selecting Talbot Rice Gallery:

Talbot Rice Gallery is a renowned venue for contemporary art and is particularly relevant to this exhibition, having previously hosted Rachel Maclean’s “Spite Your Face” (2017), which aligns with the exhibition’s themes of digital culture, power dynamics, and identity.

"Fugitive Frames" Publication Content:

The publication will serve as a comprehensive companion to the exhibition, containing:

1. Artist Interviews:

Insights from Crewe, Salmon, Maclean, and STWST about their work.

2. Interactive Content:

Personal intimacy definitions and manifestos created by visitors, documented in the book.

3. Essays and Critiques:

Scholarly articles discussing digital intimacy, memory fluidity, and power dynamics.

4. Documentation:

Photographs of the installation setup, performances, and audience interaction.

5. Online Archive:

A section documenting the digital intimacy archive created by visitors.

Exhibition Delivery Format Outline

1. Concept–Driven Group Exhibition with Public Programme
The exhibition will function primarily as a concept–driven group exhibition that includes a strong public programme to actively engage audiences beyond traditional art viewing. This format emphasizes the interactive and immersive nature of the works, allowing the audience to not only view but also participate in the creation and interpretation of the works.

Key Elements:

Exhibition Practices: The exhibition will feature a combination of artworks, process, and artifacts (e.g., installation pieces, performance documentation, digital archives).
Interactive Experiences: The exhibition will offer media art experiences, including interactive installations (e.g., Jamie Crewe’s False Wife), where visitors contribute their definitions of intimacy or interact with biometric data. These installations will create an immersive and participatory environment.

2. Cross–Media Integration

Artworks:
Jamie Crewe — "False Wife" (2022): Interactive digital installation.
Margaret Salmon — "Hole" (2018): Immersive sound and visual installation.
Rachel Maclean — "Spite Your Face" (2017): Projection–based video work with audience participation.
STWST48x5 STAY UNFINISHED — "STAY UNFINISHED" (2019): Unfinished artistic practices with ongoing digital archives and live performance.

3. Public Programme
The exhibition will feature a multi–sensory, participatory experience, including performances, workshops, talks, and a digital platform.

A. Performances and Interactive Sessions:
Live Performances: Combining digital technology and physical interaction, inviting visitor participation to blur the boundary between art and audience.
Interactive Screenings: Rachel Maclean’s “Spite Your Face” will use QR code interactions for visitors to create their own manifestos, engaging directly with themes of identity and power.

B. Workshops:
Sound Creation and Digital Art: Visitors will create personal intimacy archives and digital declarations, reflecting the exhibition’s themes.

C. Online Platform:
A virtual extension allowing visitors to upload personal intimacy memories, creating an evolving digital intimacy archive.

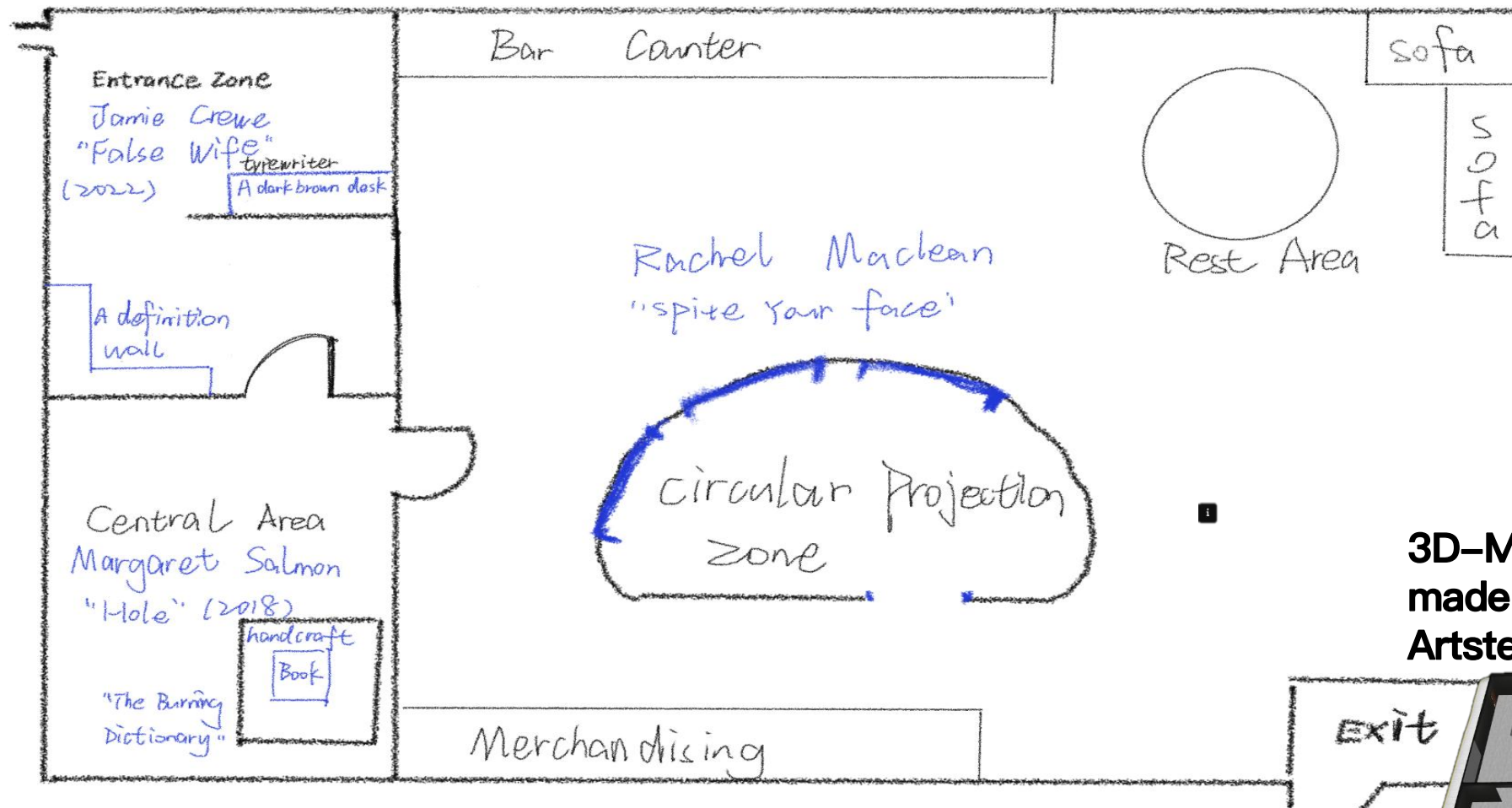
D. Artist Talks and Symposia:
Discussions by artists and experts exploring the intersection of digital culture, intimacy, and memory.

4. Installation and Space Design
The Tap Music Lounge

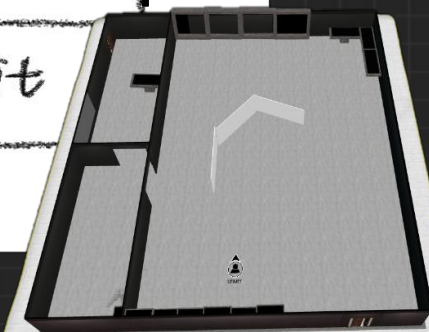
Entrance Zone (Jamie Crewe – "False Wife"): Interactive typewriter and QR code to engage visitors with themes of data–driven intimacy.
Central Bar Area (Margaret Salmon – "Hole"): Handcrafted book and projected text for an immersive experience of emotional vulnerability.
Circular Projection Zone (Rachel Maclean – "Spite Your Face"): Interactive projections to create minimalist manifestos.
Common Room (EH3 9DH)

Basement Archive (STWST48x5 STAY UNFINISHED): Live performance spaces and digital archives for evolving unresolved art and memory.

Layout diagram



3D-Model
made in
Artsteps

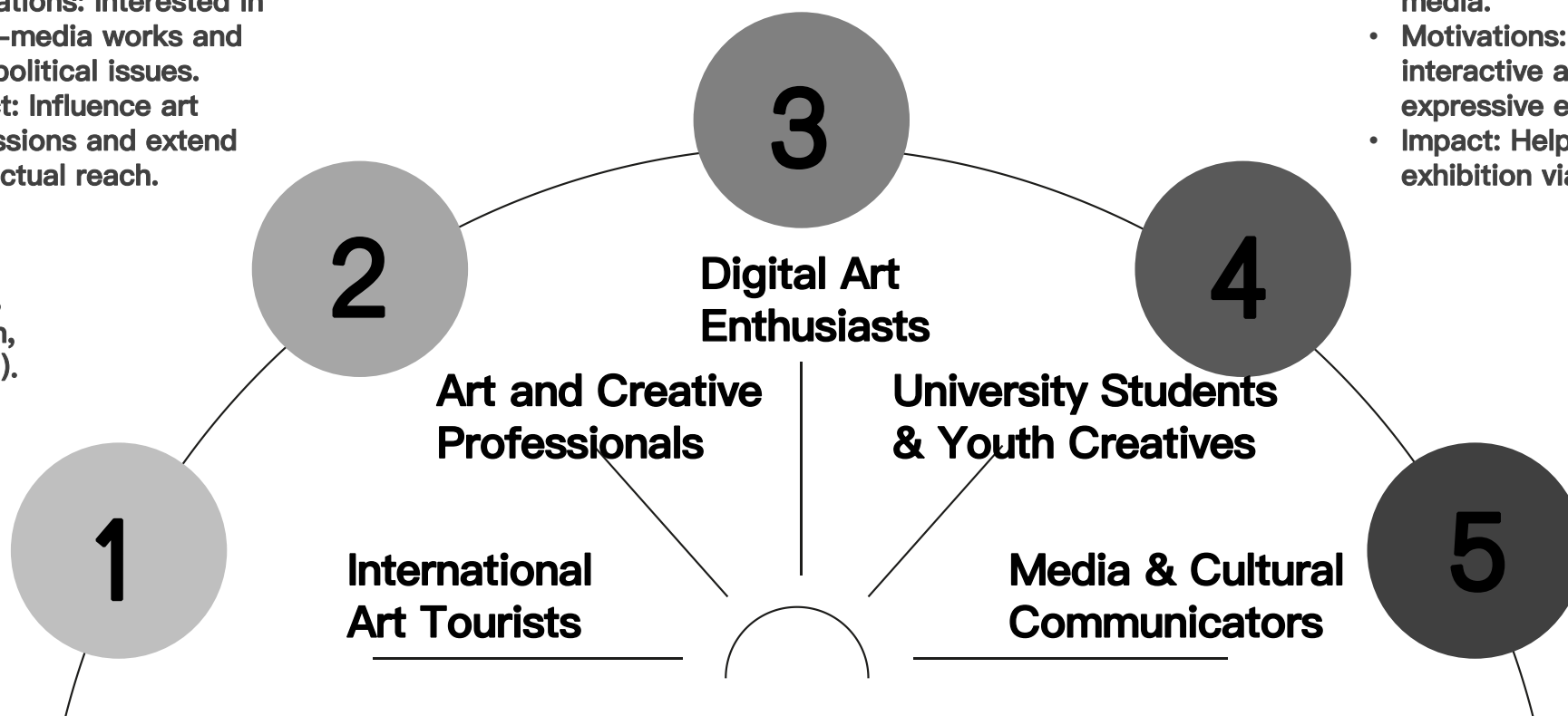


- Ages 30+, curators, artists, critics, and academics.
- Well-trained in art or culture, often in Edinburgh for short or long stays.
- Motivations: Interested in cross-media works and sociopolitical issues.
- Impact: Influence art discussions and extend intellectual reach.

- Ages 18–45, tech-savvy individuals passionate about digital art.
- Programmers, digital creators, and tech art lovers.
- Motivations: Seek immersive, technology-driven art experiences.
- Impact: Contribute to online visibility and digital art discussions.

- Ages 18–30, students and young artists in Edinburgh.
- Future creative professionals, active in experimental art and digital media.
- Motivations: Seek interactive and self-expressive experiences.
- Impact: Help spread the exhibition via social media.

- Ages 28–45, journalists, editors, and content creators.
- Influential in public media, reporting on art and culture.
- Motivations: Interested in digital culture, artistic critique, and social issues.
- Impact: Amplify global media attention and cultural dialogue.



Audiences/Public

- Ages 25–60, cultured, from art hubs (London, New York, Tokyo, etc.).
- Mid-to-high income, interested in contemporary, immersive art.
- Motivations: Seek avant-garde art blending global and local culture.
- Impact: Drive international visibility and social media promotion.

EDI Commitment in Artist Selection and Representation	<p>This exhibition emphasizes diversity and inclusion, showcasing artists whose works challenge power structures. Featuring gender fluidity, LGBTQ+ identities, and racial diversity, it offers perspectives on intimacy, power, and memory. By highlighting marginalized voices, the exhibition addresses their historical exclusion in the art world.</p>	Collaboration and Community Involvement	<p>The exhibition fosters community collaboration, with programs like workshops, lectures, and panel discussions that engage local organizations and groups. Events will prioritize inclusivity, inviting diverse voices—especially artists of color, LGBTQ+ activists, and feminist scholars—to facilitate dialogue.</p>
Fair Treatment of Artists	<p>The exhibition ensures fair compensation for all artists, honoring their creative autonomy. Artists are actively involved in the curatorial process, and transparent agreements ensure their rights and contributions are respected. This commitment ensures that artists are valued both intellectually and financially.</p>	Accountability in Curatorial Decisions	<p>The curatorial process will be transparent with clear communication regarding artist selection, exhibition goals, and logistics. Feedback mechanisms will allow for ongoing evaluation to address any concerns about representation, accessibility, or ethical practices.</p>
Audience Engagement and Accessibility	<p>The exhibition prioritizes physical, intellectual, and technological accessibility:</p> <p>Physical: Wheelchair access and signage.</p> <p>Intellectual: Educational resources like tours and materials.</p> <p>Technological: A digital platform extends the exhibition to virtual spaces, ensuring accessibility.</p>	Ethical Impact on the Art Community	<p>The exhibition critiques institutions that have perpetuated inequality, challenging Eurocentric and heteronormative narratives. It will also reflect on the ethical implications of sponsorship and funding, ensuring that all partnerships align with the exhibition’s values of fairness and inclusivity.</p>

1. Exhibition Planning & Coordination (June 1 – June 30)
- Finalize artists and venue agreements (The Tap Music Lounge, Common Room).
 - Arrange equipment rental, whiskey sponsorship, and promotions.
 - Trial runs of exhibition drinks at The Tap Music Lounge.
 - Plan promotions: flyers, social media, and outreach to local media.
 - Order print materials (posters, brochures).

2. Set Up & Technical Testing (July 1 – July 24)
- Install artwork, set up lighting and sound systems.
 - Test interactive elements and finalize public program rehearsals.
 - Decorate the venue and set up the bar area.

3. Exhibition Dates (July 25 – July 31)
- Exhibition open daily from 10:00 AM – 8:00 PM.
 - Public Program:
 - Nighttime Seminars at 8:00 PM:
 - Declaration Night: Daily reading of manifestos with digital burning ritual.
 - Noise Archaeology Workshop at 9:00 PM:
 - Participants create sound loops using tape recorders, blending personal stories with urban soundscapes.

4. Public Events:
- Q&A sessions following each talk for deeper engagement with the works.
 - Artist Talks: July 25, July 27, July 29

Preparation Phase 1–2
(June 1 – July 24, 2025)

Exhibition Phase 3–4
(July 25 – July 31, 2025)

Post-Exhibition Wrap-Up 5–6
(August 1 – August 15, 2025)

Publication Work 7–8 (August 1 – September 30, 2025)

Timeline

5. Post-Exhibition Activities (July 31 – August 15)
- Dismantle the Exhibition: Remove artworks and technical equipment. Preserve materials for documentation and future use.
 - Final Evaluation: Gather feedback from artists, audiences, and staff.
6. Online Platform & Digital Archive (August 1 – August 15)
- Launch digital intimacy archive with visitor contributions.
 - Maintain platform updates with post-event content, including interactive data and visitor-created manifestos.
 - Finalize an online summary of exhibition highlights, feedback, and engagement metrics.
7. Publication Content Preparation (August 1 – August 30)
- Compile artist interviews, critical essays, exhibition documentation, and visitor contributions.
 - Prepare content for Fugitive Frames publication.
8. Book Production and Launch (September 1 – September 30)
- Finalize editing, design, and printing of the Fugitive Frames book.
 - Launch the book and begin online sales and distribution to key art institutions and retailers.

Budget

Item	Amount(£)
Grant Funding	£3,500
Cocktail Sales	£1,400
Merchandise Sales	£2,450
Public Programs (Seminars & Workshops)	£2,100
Sponsorship	£2,000
Crowdfunding & Donations	£1,500
Total	12,950£

Item	Amount(£)
Artist Fees	£6,000
Venue Costs	£2,000
Materials and Equipment	£1,100
Catalogue Production & Printing	£950
Documentation	£750
Opening Night Costs	£900
Travel Costs	£250
Installation Assistance	£500
Miscellaneous Costs	£500
Total	12,950£

Exhibition Cocktails: "Intimacy in a Glass"

1. Art and Experience Integration

Each cocktail is inspired by the core themes of the exhibition, such as identity, power dynamics, and emotional transformation, allowing visitors to experience art beyond the visual.

"False Wife Martini"

Inspired by Jamie Crewe's False Wife



3. Revenue Generation

With 6 cocktails sold daily at £10 each, the drinks serve as a significant income source, contributing approximately £1,400 over the exhibition's 7 days, in addition to enhancing visitor experience.

"Power Punch" Inspired by Rachel Maclean's Spite Your Face



2. Immersive Engagement

The cocktails transform the exhibition into a multisensory experience, encouraging visitors to taste and reflect on the artworks in a more personal and interactive way.

"Hole in the Heart" Inspired by Margaret Salmon's Hole



4. Exhibition Promotion

The unique cocktail menu not only engages the audience but also acts as a marketing tool, helping to generate buzz for the exhibition through its artistic connection and local cultural appeal (featuring Scotland's whiskey in the drinks).

"Echo of Memory" Inspired by STWST48x5 STAY UNFINISHED's Concept



Designed by zephyr(zihan fu). More information is available at the blog link here: https://blogs.ed.ac.uk/s2721851_curating-2024-2025sem2/2025/04/02/a-wine-list-exclusively-for-the-exhibition/