

# Week 11 | Post-Exhibition: From Collective Belonging to Spatial Relations

Category: Uncategorized

written by Siqi Xue | 7 April 2026

## 1. Reflecting on Ji Ju: Flawed Cohesion

After the exhibition at Summerhall, my understanding of the curator's role shifted from a controller to a mediator. *Our Shell* is not a perfect white box exhibition. It is full of friction and understanding between different sounds. However, this flawed cohesion gave the exhibition its vitality. I realized that curating is not about erasing differences but about building a temporary community through dialogue. This experience convinced me that the value of curation lies in the process of maintaining these interactions, not just showing the final result.

As scholar Boris Groys argues:

*" The artworks presented in these exhibitions/ installations take on the role of documentation of a curatorial project. Yet such curatorial projects are in no way iconophilic; they do not aim to glorify the image's autonomous value. "*

## **2. Fieldwork at ECA: The Active Spectator**

During my visit to the ECA Sculpture Court, the work "Please Leave a Title" caught my attention. The audience was invited to participate in the naming of the work, and this transfer of interactive power changed the nature of the field. It shows me that the field of contemporary exhibition is not a fixed container, but an open system completed by the participation of the audience. Scott R. argues:

*Thus, the properties of a painting are open to many interpretations, but it is hard to see how one interpretation is conclusively true. One must provide a standard with which to adjudicate such interpretations, and I would argue that such standards are themselves open to reevaluation. The basic fact of determinable properties still remains-art always allows for levels of interpretation.*

## **3. Refining Awareness: Towards a Relational Logic**

The ECA experience provided fresh perspectives for my project. The sculpture courtyard itself is a heavy space full of historical authority, but the contemporary art intervention breaks this stillness. I realized that to make audiences perceive material resistance, I must introduce a tensional participation rather than relying on

static display. This led me to consider how I might use similar non-linear narratives at Custom Lane to pull viewers away from habitual gazing.



Figure 1.  
Installation view  
exploring the raw  
materiality and  
tactile friction of  
everyday fibers, ECA  
Sculpture Court,  
Edinburgh, 2026.  
Photograph by the  
author.



Figure 2. Detail of the interactive installation Please Leave A Title, demonstrating direct audience agency and curatorial participation, ECA Sculpture Court, Edinburgh, 2026. Photograph by the author.



Figure 3.

Installation view  
showing the contrast  
between contemporary  
exhibition and  
classical  
institutional  
structure, ECA  
Sculpture Court,  
Edinburgh, 2026.  
Photograph by the  
author.

## **Note:**

**1. Groiř, Boris. *Art Power*. Cambridge, Mass. ; MIT Press, 2008, 53-54.**

**2. Stroud, Scott R. "How To Do Things with Art." *The Southern Journal of Philosophy* (Oxford, UK) 44, no. 2 (June 2006): 341-64. <https://doi.org/10.1111/j.2041-6962.2006.tb00105.x>**

.