

Week 2 – The Early Formation of a Non-Linear Viewing Structure

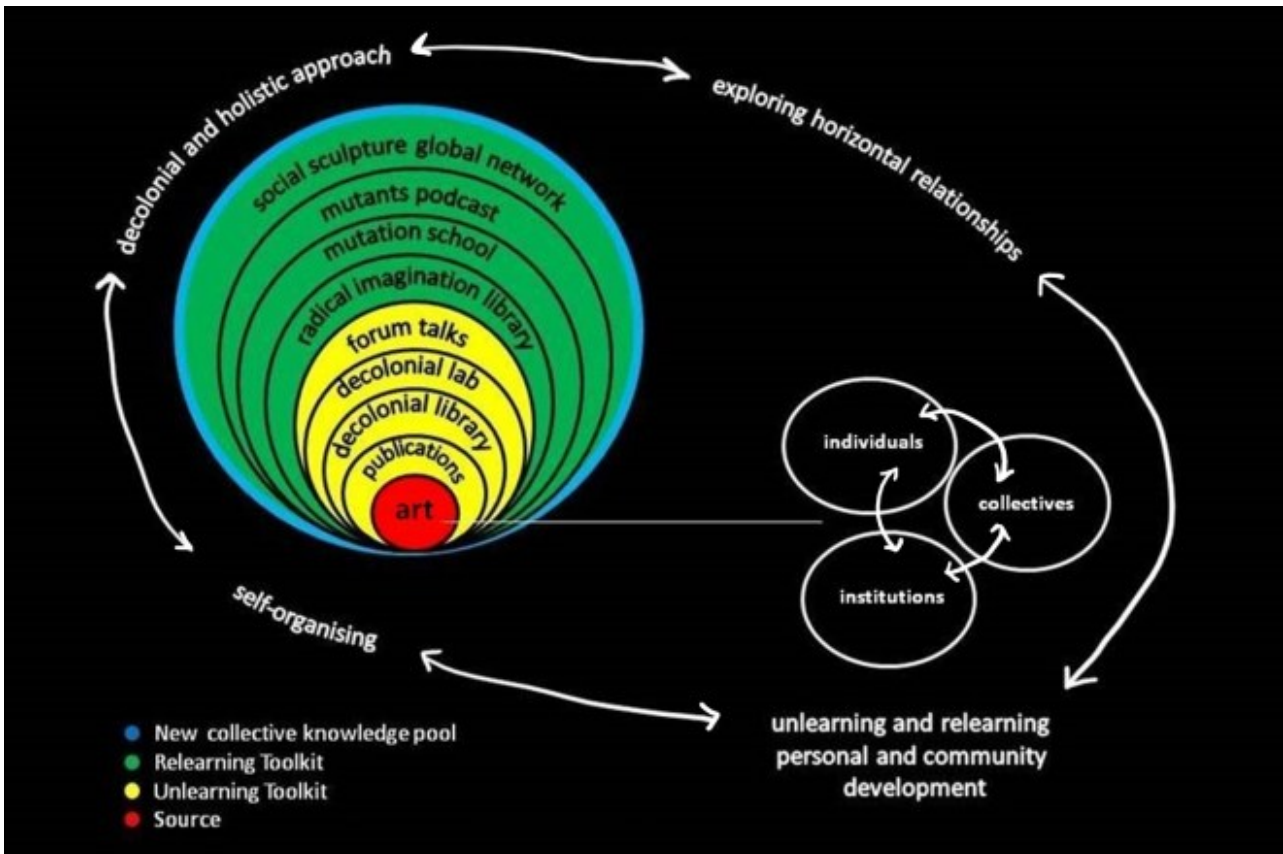
Category: Uncategorized

written by s2814160 | 26 January 2026



This week, I reconsidered the meaning of curating. Curating is far more than placing works in a space. It is, in fact, a practice of reshaping narrative and actively guiding how audiences understand what they see. The classroom discussion of dematerialisation, contemporaneity, decolonisation, and intersectionality made me realise that curating takes place within a reality structured by inequality. For that reason, it cannot pretend to be neutral or entirely objective.

The case that affected me most directly this week was Counterspace. What interested me was its clear attempt to build an ongoing structure of interaction and exchange between individuals, groups, and institutions. This led me to rethink curating as a continuous process of building relationships rather than a simple act of display. More importantly, the case also brought out a contradiction worth taking seriously: once critical curatorial methods enter a large institutional framework, how can they avoid being absorbed by that system, or even repackaged as a consumable form of “difference”? Documenta 15 exposed this problem further and pushed me to think seriously about whether critical curating can still retain any real power to challenge structures of authority once it enters an institution.



Counterspace diagram, Cultural Strategy, London, 2021. Commissioned by Cristina Morales. Source: Counterspace website.

Because this contradiction had a real effect on my own project, I began to think more systematically about whether modes of viewing are themselves already arranged in advance by institutional logic. Does institutional power not only shape space and organisation, but also determine the order in which audiences encounter works and the ways in which those works are understood? I began to see clearly that route design is itself part of how narrative authority is distributed. I discussed this further with my tutor and group members during our collective discussion. This then led me to the question that increasingly concerns me: how do audiences move within an exhibition, and can that movement itself become an organic part of the exhibition's structure?

My initial idea was to connect several outdoor sites through a map, offering a suggested route while also allowing audiences to choose their own path. But I quickly realised that the real

issue was not simply to provide one more route option. What mattered was whether route design itself could change how audiences enter the works. If a fixed route often corresponds to a relatively fixed interpretive logic, then multiple routes and audience choice leave more room for participation, judgment, and understanding. I therefore developed a strong and lasting interest in a non-linear viewing structure. Such a structure does not require the audience to move in a single sequence, but instead treats the act of viewing itself as part of the exhibition narrative.

References

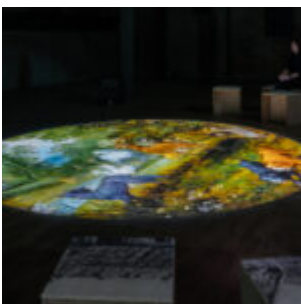
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Week 1 – From Description to Structure

Category: Uncategorized

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The Anthropocene, the Capitalocene, and A Billion Black Anthropocenes together provided a layered critical framework

for the ecological crisis I am concerned with this week. The Anthropocene shows that human activity has shaped a global crisis. The Capitalocene challenges the idea of “humanity as a whole” and instead treats capitalism itself as a major historical structure of ecological destruction. Yusoff then powerfully connects geological extraction, colonialism, and racial violence. A clear and important insight follows from this: curating cannot operate on only one level.

Because of this line of thinking, my way of viewing Sarah Wood’s Project Paradise changed. What now seemed especially important to me was not only the content of the work, but also its mode of presentation. The work takes the form of a floor projection, and viewers enter it from an overhead angle into a space composed of archival images, drone footage, history, and memory. From this, I drew the conclusion that exhibition form is not simply a support for content. It actively shapes how content is experienced and understood.



Installation view of Sarah Wood, Project Paradise, Fruitmarket, Edinburgh, 2023–24. Source: Fruitmarket website.

Using these three concepts, I was also able to reread the

exhibition more critically. Fruitmarket introduces Project Paradise mainly through ecology, landscape, memory, and extraction. This is a useful point of entry, but it also naturally leads to more fundamental questions: which histories are made visible, and which structural or racialised dimensions remain underdeveloped? This was the first time I understood very clearly that the same curatorial work can open into different layers of meaning depending on the theoretical lens through which it is read. From this, I gradually began to understand that curating is not only about displaying material, but also about organising how that material is read.



Figure 2. Film still from Sarah Wood, Project Paradise, Fruitmarket, Edinburgh, 2023–24. Source: Fruitmarket website.

During the first collective discussion, everyone introduced their own background and areas of strength. I could see that group members had different kinds of experience in installation, editing, communication, and modeling, and many of these were areas in which I am not yet strong. This helped me understand the purpose of the collective. Learning in this course will not develop through theory alone, but also through collaboration. For me, the collective is therefore an

excellent site for building practical experience.

References

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