

# Analyze the Construction of Curatorial Space for Participatory Exhibitions at Home and Abroad

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## Abstract:

Immersive exhibition is the most representative type of participatory art exhibition. It mainly explores visual art, plastic art, digital art and other aspects, and studies from the perspective of visual culture, and combines the audience's subjective feelings, identity changes, artistic experience and other actual viewing perspectives. Therefore, the immersive art exhibition is not only an exhibition loaded with digital technology, but also has strong aesthetic characteristics and artistry.

## Keywords:

Curation, Participatory Exhibition, Contemporary Jewelry, Jewelry Exhibition

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## 1. Introduction

The ways in which exhibition Spaces are constructed are extremely diverse, and “participation” is particularly focused on the understanding that visitors bring to the exhibits and the exhibition as a whole through their experience. Based on this, the author distinguishes the nonlinear exhibition mode compared with the traditional linear exhibition mode, and believes that the exhibition space with nonlinear design is the typical construction mode of participatory exhibition space, and the nonlinear space is flexible and open because it gives the audience a very large freedom of activity. Starting from the case, the author further discusses the characteristics of this “participatory” space.

Masks around the world are very different in shape, but their inherent symbolic meaning is similar no matter in which cultural area and time period. Therefore, if a mask exhibition is designed, it can be organized according to the aesthetic laws of its appearance, such as some ferocious, some clever, some bright, some dim and other characteristics. There is no time line for such an exhibition. Rather, it is “pictorial,” in which viewers can make their own connections across cultures, time, and race.

## 2. The Experience of “Participatory” Space

Working directly with Australian Aboriginal communities, Grace Lillian Lee uses straight cotton and white coral as materials to incorporate traditional Torres Strait beaded weaving techniques into contemporary jewellery, seeking to explore issues of identity, power, gender, cultural identity and fashion.

Co-creative projects arise from collaboration with participants and are not based solely on the goals of cultural institutions. When a community group comes to the museum, it may be hoping that the museum can help them with a project, or it may be inviting outside participants and staff to brainstorm a project that benefits both parties. So, instead of saying, “We currently want to make an exhibit about ‘old potato farmers’, so please help us,” the museum will send staff to kindly ask Uncle, “Your potatoes are very good, do you have any good ideas that you would like to cooperate with us?” Or, the potato farmer himself would come to the museum. Although collaborative and co-creative are very similar in steps, co-creative takes into account the dual needs of the community and the museum.

City of Souls (also known as The Orange Pyramid) from 1967, was on display at the Tate Museum for about two weeks. The pyramid consists of about 5,800 fresh, thick-skinned oranges stacked in a pyramid shape inside a square wooden frame designed to limit the range of oranges on the gray plastic floor. Each member of the audience entering the gallery is invited to pick up an orange, and they can all take one from the pile if they wish. As the number of invitees increased, the pyramid structure gradually shrank and changed shape. Fresh oranges are used every time the work is displayed. Although it is an exhibit, it cannot be sold to any collector, so the Tate piece is practically unique.

The curator described the intention of the work: One aspect of the sculpture is to use “intended” materials to create a situation. The other is that the production of the final product is related to a specific place and the people who go there. The visitor is invited to take an orange, and as a result the work disappears, changed from the visitor’s participation, taking into account the ephemeral nature of the moment, time-time and the problem of decay.

## 3. Jewelry Puts Forward New Requirements for Participatory Exhibitions

### 3.1. *Diversity of spatial forms*

Jewelry requires the wearer, and the free movement of the wearer itself provides the possibility of intervening in different Spaces. Therefore, the participatory exhibition of jewelry may not need the “white box” type space of the classic art exhibition, but is more likely to face the public area of communication and intervention between people. Along with the life things that individuals participate in, jewelry is also brought into a variety of practical and vivid Spaces. It exists and is displayed in the political election scene, the vegetable market, the bedroom, the classroom, between two people arguing constantly, between couples accompanying day and night, the scene of awards and honours, separation and reunion, etc. These are the display scenes of jewelry. They also belong to the jewelry display space.

Some viewers use cultural institutions as social experiences or places of self-expression. These educational experiences are mostly positive for the audience, and

they also serve to promote cultural institutions. However, the behavior of viewers may also infringe copyright or cause embarrassment to other viewers and staff. Like seeing a priest at the Museum of Natural History lead the faithful on a tour and then re-interpret the exhibition in terms of the Creator, the staff is likely to be troubled by it. Therefore, we have to return to the balance between the needs of participants and the needs of the pavilion. Participants who use cultural institutions for their own purposes think about how to benefit themselves and their camp, while the interests of the museum and other visitors can only take a back seat. There are significant differences in the way the host and the museum treat the audience, and these differences can be harmful (if the participant alienates the audience or causes problems for the audience) or beneficial (if the participant and the audience do not get along).

### ***3.2. The personal experience of the viewer***

The material of jewelry is directly linked to craftsmanship and price value, and it is valuable to study jewelry as an economic factor in non-Western countries with our forward-looking perspective of contemporary jewelry as an art and giving it artistic value, where jewelry is more embodied as a means of exchange, emphasizing its importance in social groups and cultures. There are also excesses, such as child Labour, poor working conditions in gold mines and the corruption and violence of war that pervades the trade in blood diamonds.

Jewelry as a touchable object, the quality of the material should not only be linked to the economic value of the materials it uses, but should be integrated into the meaning and power that all creators and wearers give to these materials. One need not believe in magic and the soul, to admit that the whole nation does give the material and the symbol spiritual power or protective influence, but one may not appreciate the subtle variety of sensory pleasures that the jewelry material brings to him in all its aspects. The value given to the material of the jewelry ranges from pure magic to subtle forms of sensory enjoyment. All tactile qualities are the most real judgments. Jewelry needs the wearer, so the display of jewelry may also have performance, which can have the characteristics of dynamic art and static art. Wearing requires the viewer to personally experience, and wearing is also an indispensable link for jewelry works to be displayed.

In order to further explore the viewer's viewing psychology, some scholars have explored the application of the five senses in contemporary jewelry design from the perspective of the five senses. In the open environment of contemporary art, more and more artists begin to look for the four non-visual senses that appear as auxiliary, and explore the potential connection between physical sensory feelings and artistic metaphors. It will be a new field to think about the participatory contemporary jewelry exhibition from the perspective of the way of jewelry contact with people. Contemporary jewelry is inclusive both in the way of wearing and in the connotation of the work. In terms of materials, all materials, physical or non-physical, can be used by artists to experiment. Similarly, contemporary jewelry differs from traditional jewelry in the way it is worn. Such as contemporary jewelry artist Gerd. Gerd Rothman began to create body casting and skin texture jewelry in 1976, introducing the method of body casting into the field of contemporary jewelry design. The metal accessories he created seem to be softened by heat on the wearer's body so that they completely fit the wearer's body, interpreting traditional precious metals in a new way. In addition, there are subversive attempts to wear traditional pieces of jewelry such as Otto Kunzeri's "Handmirror," a piece of jewelry that can be worn in the palm. In

addition, Work for the hand is a piece of jewelry that attempts to explore the gap between the fingers. Zhang Yixuan. The application of Five Senses in contemporary jewelry design .

There is also a precedent for the use of smell in jewelry design. For example, a series of works by the artist Eva van Kempen, through the strong sensory experience brought by sight and smell, make the viewer think about the problem of health and medical supplies. Through his work, the artist hopes to influence at least one person's perception and experience of medical materials. The work conveys health issues through jewelry. Through wearing and "smelling" the smell of jewelry works, viewers can associate with illness and a member. The work combines medical supplies syringes, needles, pearls, precious metals and other materials to make people think about the precious meaning of medicine to people in pain.

Artists have long tried to intervene in jewelry design from the perspective of touch. Back in 1988, Lute. In Ruudt Peters' "Dedicated to" series of works, he tries to create jewelry in accordance with the concept of "itself is all" in Greek culture, by using three different materials: copper, brass, steel, three materials are processed to show two different looks and feels. The presentation of different forms and different textures of the material itself can bring different tactile sensations to the audience during the wearing process, thus triggering different psychological reactions.

The artist Renee Zettle-Sterling's "Objects of mourning" series makes jewelry from the clothes left behind by grandparents after their deaths, but it is worn in a way that is different from normal jewelry, causing pain while wearing it, You can also leave a mark when you remove your jewelry. By deepening the tactile experience between the wearer and the jewelry, the artist concretizes the pain of losing loved ones and transfers it to the jewelry, showing the extremely strong interaction between people and jewelry, and showing a strong metaphorical color through the pain of the body.

## **4. The Significance of Participatory Exhibition in Contemporary Jewelry**

### ***4.1. Break the boundary between people and space***

When planning participatory exhibitions, we often encounter several problems: First, some experts despise participatory experiences, and think that it is just a flash in the pan, or even as vulgar entertainment or hype. Second, participatory exhibitions pose a threat to the museum to some extent, because the museum needs to delegate power to the audience to some extent. Third, the participatory exhibition may fundamentally change the relationship between the viewer and the museum. Fourth, the new experience brought by participatory exhibitions can not only be evaluated by traditional methods. Fifth, participatory exhibitions require more money and time in the operation phase than in the development phase.

In the design of the space environment, the exhibition shows how to provide a memorable experience and impress visitors. This is a big problem in the design of exhibition space. From the initial design in which visitors passively receive information, to the design in which they participate in spatial interaction and actively obtain information, an emotional space is needed for visitors to communicate and dialogue. Experiential design is a particularly important part of the exhibition space. That is, with audience experience as the core, based on multi-perspective information dissemination, through the organization of spatial structure, construction of spatial

context, interactive guidance, etc., to provide audiences with space to display emotional experience. Use appropriate ways to convey display information to the audience more effectively, so that the audience can communicate with the display space in a natural and peaceful state, and deepen the understanding and memory of the display information.

#### ***4.2. Increase the interoperability between people and jewelry***

The problem with many contemporary jewelry shows is that they diminish the artist's feelings. This is also the background and purpose of this paper. Even though we experience our own world all the time, it is worthless to experience it unconsciously and unguided. Therefore, if designers want to create experience value, they must take into account the experience and needs of the audience.

Chaumet jewelry exhibition "Tiara Dream Crown Fairy Dream" will be held at Taikoo Li Red Hall in Sanlitun, Beijing in 2021. Under the theme of the company's trademark "Crown," Shangmei presents representative works from the 18th century to the present. To convey the lovely charm of each crown in the depths of its spirit, this exhibition combines Shamai's precious archives and ancient manuscripts with holographic projection and interactive technology. Over the course of two and a half centuries, more than 3,500 crowns were made, which were symbols of power and often richly decorated. The exhibition is composed of six parts: "Symbol of Power", "Eternal Road", "Kagri", "Coronation of love", "Epic inheritance" and "Creativity", highlighting Shangmei's continuous creative vitality.

The highlight of the exhibition is the 1919 "Bell Crown", a wedding gift from the Prince of Bourbon Palma, a member of the Bourbon Palma family. Chammet's works are in the collections of the Louvre, Fontainebleau Palace, the V&A and other top museums in France. Based on the idea of cultural and artistic exchange, Chammet has held exhibitions in France, Japan, Monaco and many other countries around the world. Unlike the Palace Museum exhibition four years ago, which focused on the historical precipitation of beauty, the current "Diaqi dream" is located in Taikoo Li Sanlitun, which is known as a landmark of fashion trends in Beijing and even the whole country. Through contemporary and digital means, it creates an immersive art experience, which echoes the Sanlitun concept store of Taikoo Li, also located here. In order to enrich the visitors' overall experience of Shangmei, Shangmei showcases another side of the modern brand.

With the development of contemporary art, art jewelry continues to integrate with other art fields. It is not only a symbol of value, but also abstracted as an artistic discipline that is more independent and autonomous than traditional jewelry, and transformed into an experimental conceptual carrier for discussing the value of people, the relationship between people or the relationship between people and things. The artists believe that jewelry is not only a passive object, but can activate the wearer and make the wearer feel more colorful. It is a being that leads to a different behavior or change of identity.

Contemporary jewelry has the unified characteristics of jewelry, both decorative and used for wearing. From the perspective of the production method of contemporary jewelry, it often uses less expensive raw materials and is manufactured with the help of traditional processes. The value of contemporary jewelry does not lie in the precious material, but in the designer's own thoughts and feelings, design concepts into it. Jewelry endowed with soul is not a simple decoration, it also has a high artistic

value, not only contains the designer's attitude to life, but also implies the profound meaning of promoting personality, criticizing reality, and exposing society.

### ***4.3. Increase audience and audience interaction***

Human experience is diverse. Schmidt, an American scholar, divides experience into five forms: sensory experience, emotional experience, thinking experience, action experience and association experience. To create an impressive display space experience, designers need to have an understanding of the inner needs of visitors and adopt a targeted experiential design strategy. Most people are particularly sensitive to "sight," "hearing," "smell," "taste," and "touch," five senses that can bring about unusual experiences by stimulating one's senses. The sensory feelings in the exhibition space are mainly reflected in whether the overall and partial design is consistent with the needs and aesthetic feelings of the audience. Therefore, it is theoretically and practically feasible to incorporate sensory experience into the display space of experience dimension. Among the five forms of experience, sensory experience and emotional experience are the unity of opposites, and emotional experience is the experience process in which the senses are stimulated by something, thus causing some psychological changes. Designers can use the means of display to transform abstract emotions into forms that people can easily accept, and trigger the sensory stimulation of the audience, so that the audience can have a certain feeling of the display space.

Thinking experience is an experience of the information received by the senses in the way of thinking or imagining. For example, in the exhibition activities, how to make the visitors' hearts and exhibits have a correlation between the thinking, when receiving information, this is the focus. Action experience refers to the opportunity to create various experiences for the audience, including the experiential behavior of interacting with people. The experience of movement is sometimes not recognized by the senses and emotions, and very private things can happen.

Relative to the above four kinds of experiences, connected experience is a deeper experience, which not only includes "feeling, feeling, thinking, and action", but more importantly, it is a kind of self-improvement of demand desire. Linking experiences to a person's own consciousness and behavior, and ultimately being able to have an impact on their social system.

## **5. Conclusions**

This paper discusses the unique significance of the concept of "participation" in contemporary jewelry exhibition by analyzing the theory of participatory art exhibition. In view of the fact that there are still few related researches, this study hopes to be a preliminary study in this aspect and sketch out the unique aspects of contemporary jewelry as an art to be displayed. And this unique art style also echoes a new art exhibition way, which brings revelatory significance to the combination of the two.

## **Conflicts of Interest**

The author declares that there is no conflict of interest regarding the publication of this article.

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