

Analysis of the Development and Direction of Contemporary Exhibitions

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Abstract: With the advancement of civilization and the passage of time, art has steadily merged into everyday life. The quantity and variety of art exhibitions held have significantly expanded, becoming a daily activity for the majority of the public as the social process and the pace of people's lives continue to quicken. The public is given a strong sense of connection to the art institution and the exhibition space as a result of the modern exhibition's progressive evolution and subsequent innovation and improvement. This paper looks at the potential and direction of contemporary art exhibitions, analyzes the shortcomings of contemporary art exhibitions, and looks at the current situation and development prospects of contemporary art exhibitions as well as the background of academic research at home and abroad. It examines and provides examples from four perspectives, including participatory exhibition, interactive art, and high technology, Nicholas Berriod's relational aesthetic theory, and online exhibition. It also examines and thinks from the perspective of traditional Chinese context theory, reflecting various methods of presenting contemporary exhibitions and new ideas in the hopes of assisting artists and curators.

Keywords: curation, art exhibition, Chinese traditional "artistic conception", immersive exhibition

1. Introduction

With the advancement of civilization and the passage of time, art has steadily merged into everyday life. As a result, art management, cross-border art collaboration, art design exhibitions, and cross-border art management have all come to be seen as fundamental elements of contemporary life. The quantity and variety of art exhibitions held have significantly expanded, becoming a daily activity for the majority of the public as the social process and the pace of people's lives continue to quicken. With the continual development and regular occurrence of exhibitions, new ideas are brought about. The evolution of art exhibitions to this day has taken many changed forms when paired with the demands of society and the general audience. This study must conduct a study on art exhibitions, whether from the perspective of art and culture education or the demand of the economic industry, and constantly push out new ideas to achieve diversified and innovative development. Art exhibitions are a crucial mechanism of art production.

The institutionalization and systematization of the curatorial profession, as well as the ongoing enrichment and innovation of curatorial design, have all been fueled this year by the continued development of the world's technology, economy, and other factors. However, these advancements

cannot be realized without the advancement of curatorial research both domestically and internationally at the present time.

Chinese contemporary art is becoming more and more popular, and as a result, there is an increasing amount of literature on contemporary art curation and increased interest in Chinese contemporary art shows. Most of the research *Exhibition Changes Art - Curatorial Possibilities* showcases ten exhibitions and three related exhibition projects that highlight contemporary art trends and curatorial ideas. From a painting to an image and from a conceptual level to an “extra-art” level. *The Narrative Turn in Contemporary Museum Exhibitions* by Zhang Wanzhen demonstrates how narrative may be used by museums to take their subject matter and institutional growth in new directions. Works on many art museums’ ethics and morals, curation, management and operation, communication aesthetics, and educational communication are included in the foreign literature.

In the form of an interview, Obrist’s *A Brief History of Curatorship* enables the reader to comprehend the often-unpredictable depth and breadth of what it means to be a curator and that it is because of them that they are curators that they are able to do what they do. The reason audiences may view the art exhibitions of today is that they have influenced the format and subject matter of exhibitions, the museum’s physical space, and the curatorial ethos. For students majoring in curatorial and fine arts, Beauregard’s *Relational Aesthetics* is acknowledged as one of the necessary readings.

Exhibitions have a significant role in the creation of contemporary art and have a significant impact on the economic industry’s structure as well as the teaching of art and culture. The number of independent curators has gradually expanded along with the quick development of art museums and other institutions. However, there are corresponding challenges. For example, how to make an exhibition closer to the public, develop exhibition plans suitable for different audiences, improve the exhibition experience with modern technology, and change people’s views on contemporary art through continuous research in the art world. In addition, what resources and suggestions can help curators provide first-class arts and cultural services to the public are topics worth exploring.

The author’s significant ways of thinking and methodologies are used to give research techniques and research ideas. This study places more emphasis on applying historical curatorial techniques to cultural context research and summarizing the true significance of the era for curatorial art through practice and curatorial methodology. It is crucial to assess the existing condition of modern curation and foresee the countless potential directions in which it may go. First of all, this study will conduct a documentary approach. In order to build the groundwork, the author grasps the dynamics of current research by looking through pertinent literature both domestically and internationally so as to provide the framework for the topic’s investigation. Additionally, it examines essential records of current curatorial case studies and historical documents. Moreover, a case study approach will also be applied. This topic has a unique perspective of art curation, and it continually aims to integrate multiple points of view through case studies for analysis, providing instances of various modes of presentation and significance in the exhibition.

The unique aspect of this article is the methodical analysis of the theoretical underpinnings and significance of how contemporary art exhibitions are formed from the enlightenment and the history of aesthetics and curation. This analysis is done using traditional Chinese contextual theory, giving readers more food for thought and curators new and innovative curatorial ideas. While changing the public’s prior, deeply held perception of traditional art forms, the contextual analysis in the article also reveals the primary development of contemporary art exhibitions and their pathways, offers readers and researchers good reference values, provides theoretical background material, research materials, and interpretations of the value of contemporary art exhibitions in the modernization of cross-border cooperation firms or individuals. It offers theoretical background knowledge and research texts for cross-border cooperation enterprises or individuals and interprets the significance

of contemporary art exhibitions in the modernization process and their close relationship with the general public. It also offers readers and researchers good reference value.

2. Literature Review

2.1. Concept of Curation

A curator is someone who is in charge of organizing exhibition works for a certain audience or person. From the time the exhibition is planned until it is opened to the public, they are essential to its success. The Latin word “curador”—the source of the English expression “curator”—means “to take care of something,” and it is from this root that the term “curator” is derived. In this context, the word is used to refer to the care of works of art explicitly. The current definition of the profession covers curation as a specific task that includes at least four ideas: maintaining creative heritage through preservation, becoming a new career option, showing or organizing works, and creating a link to art history. The message through curation is more important than just the art itself.

2.2. The History of the Art Exhibition

The salon is the most significant form of French art exhibition. It serves as the exhibition’s prototype and origin. The Salon des Beaux-Arts was established in the West in 1667 under the reign of Louis XIV. Before 1900, the Salon des Beaux-Arts was once quite closed and only open to students of the French Royal Academy and the Faculty of Sculpture. As the event’s scope grew, the rulers worried more and more about the significance of the Salon des Beaux-Arts, which was organized by the Royal Academy of Painting and Sculpture and became the Société des Artistes Français (French artists association) in 1881 and later renamed the Palais Royale and later the Louvre in 1699.

The Salon des Beaux-Arts in the West was the pinnacle and enlightenment of modern exhibits, and as the exhibitions progressively became more open and inclusive, new exhibitions advanced on the foundation of the Beaux-Arts.

The World Fairs first was the Great Exhibition of 1851 in England. It glorifies the exchange value of goods, creates a framework in which their use value recedes, Artistic value, historical value, and academic value rise, and opens up phantasmagoria, into which the human being enters for the purpose of distraction.

Frédéric Kiesler organized the “International Exhibition of New Theatre Techniques” in 1924 in an architectural space in Vienna, breaking the two-dimensional effect of earlier wall displays and enabling the audience to view the artworks from various angles as well as try to experience and interact in the space—a remarkable advancement in the history of exhibitions.

The International Biennale of Art, which was sponsored by the government and ran from April 30 to October 22, 1895, in Venice, Italy, gave rise to a new type of exhibition known as the “Biennale.” The Hannover Museum in Germany hosted the exhibition “Ambient Space” from 1938 to 1941, which was arranged by Alexander Dorno. The first Surrealist show was staged at 451 Madison Avenue in New York in 1942 by Marcel Duchamp, who is regarded as the “founder of modern art [1].

2.3. The Deficiency and Development Space of Modern Art Exhibitions

The creative works of artists evolved from the two-dimensional flat observation of salon art exhibition to the gradually evolving modern art exhibition, exploring more about the extension of the exhibition architectural space, paying more attention to the relationship between the artworks themselves and the space, using slides, mobile panels, wall paint, lighting, and other materials to explore the display space in a new way, enhancing the audience’s experience. The public is given a strong sense of

connection to the art institution and the exhibition space as a result of the modern exhibition's progressive evolution and subsequent innovation and improvement.

As in the case of the Palace Museum of History in Beijing, different scenes of spring, summer, autumn, and winter are simulated using virtual reality technology, combining the strengths and characteristics of the Palace Museum to create various scenes of the four seasons, so that the beauty is no longer constrained by time. The viewer will then be able to switch to snow mode and experience various vistas, from the Forbidden City's Taihe Hall to the Imperial Garden, without having to be in the thick of winter [2].

With the development of society and the accumulation of new ideas, concepts, knowledge, and technology, interactions between people, regions, and countries are becoming increasingly frequent. People are eager to find a medium to provide an effective platform for increasingly widespread communication, and today's exhibition events have proven to be an ideal form of medium. Theme exhibitions are also paying more attention to and highlighting visitors' participation, communication, and experience at the event, as well as the subsequent feedback from the audience [3].

2.4. Current Situation of Contemporary Art Exhibitions

More subtle design and selection of works, more accessible exhibition access, a more immersive viewing experience, More proactive artistic engagement, and Multi-dimensional sharing and feedback are needed.

Contemporary art exhibitions are still constrained by the limitations of the physical exhibition, so it is still necessary to enrich and improve the content, find new exhibition techniques and innovation points, avoid boring the audience by not making them walk through the exhibition, increase interactive communication between the viewer and the exhibits, increase the memory point, and improve the selectivity of the audience's interest. Time and space constraints still exist for art exhibits today; thus, it is essential to research ways to overcome these constraints in order to boost attendance rates, publicity, and exhibition impact. We must examine and investigate the historical context and creative movements in order to increase the target audience, control the audience experience, and update and advance curatorial ideas and art forms.

3. Diverse Forms of Participation in the Exhibition

3.1. The Participation of the Exhibition

In *The Participatory Museum: Moving into the Museum 2.0 Era*, American museologist Nina Simon builds a comprehensive system of participatory museums by drawing on museological, popular science, and communication theories. She defines a participatory museum as “a place where visitors can create, share, and communicate with others around its content [4]. Her concept of “participatory” focuses on encouraging the public to participate in the creation of museum content and activities through sharing and contributing their own self-expression and creativity, and ultimately gaining independent creative learning experiences. At the same time, she believes that museums should be audience-centered, truly respecting the ideas of the audience and designing activities at different levels of participation to meet the diverse needs of the audience so that museums can become places of learning and public platforms for all to share and build. Duchamp once said, “The process of creation is not done by the artist alone [5].” This statement suggests that a work of art requires the participation of the viewer, who interprets the work of art from their own perspective, opinion, and understanding, emphasizing the interactive involvement of the audience [5]. The most significant technological revolution in the information society is the transformation of human reception of information from passive to active. Participatory exhibitions are more profound than previous forms

of artistic expression in terms of communication and exchange between the object of art creation and the object.

The participatory exhibition, which is an exhibition format that really fits the conceptual essence of contemporary art, sharpens the audience's focus and uses them as the show's main body. The universal principles that all people share serve as the spiritual compass of contemporary art, which is a universalist form of expression. Participatory exhibits fully express the ideals of contemporary art and serve as a significant example of how contemporary art is incorporated into daily life, society, and practice.

In a video exhibition called One Day held by the Dutch Museum of Media Art, for example, the organizers encouraged each visitor to screen the collection during the preparatory stage of the exhibition, an act that replaced part of the curator's duties, and at the same time, the exhibition gained a high level of participation and visibility. Although the incarnation of visitors as curators can effectively increase the participatory nature of the exhibition, the final refinement by curators with academic backgrounds or specific organizations is still needed to achieve the desired effect of the exhibition.

3.2. Interactive Art and High-tech Applications

Interactive art is a kind of new media art that has interactive technology and concepts at its core. Immersion is the goal of interactive art. Csikszentmihalyi initially used the word "immersion" in 1975; it was previously known as "Flow" in English [6]. Immersion is a frequent mode of experience when the user is dragged into a minimal range of consciousness, losing all autonomy and filtering out any extraneous impressions and thoughts while only responding to defined objectives and feedback. Interactive art is not a single art form; it is formed from traditional art forms on the one hand by giving traditional art interactive features by adding interactive concepts and interactive technology into traditional art. meantime.

It is a computer-generated interactive digital art genre. Interactive advertising, interactive film and television, interactive games, interactive music, mobile multimedia, three-dimensional virtual space interactive art, interactive video art, interactive multimedia art, human-computer interactive interface design, and interactive installation art are the general categories of interactive art forms.

Take Austria Linz Electronic Art Festival, one of the most prestigious new media art festivals in the world, as an example. Its main uses of AI programming, human-computer community, image data collection, and program back-end development, cross-border forms of integration and use, its new form of cross-border cooperation in art and visual language of high-level multi-sensory experience, and its deep sense of public participation are all examples of this. This new type of art festival not only greatly encourages audience participation in contemporary art exhibitions and multimedia exhibitions but also achieves outstanding results in cross-border art collaboration combines art exhibitions with art marketing, plays an exemplary role, and further expands the traditional art boundaries and art cooperation methods, as well as spatial presentation techniques.

3.3. Relational Aesthetics

In the 1990s, Nicholas Berriod proposed the idea of relational aesthetics, which is a characterization of the relationship between the environment in which the artwork is presented and the relationship between the artwork and the person, and to a certain extent, the interaction between the artwork and the viewer through the expression of different environments [7]. The artist is the maker of the artwork and expresses the creation of the artwork in relation to his own artistic experience. The curator is the coordinator of the exhibition, linking the different art environments with the different works and

interacting with the works through the way the audience visits the exhibition, forming the coordination and reflection of the revitalization of the artwork.

The “Energy Adventure” themed pavilion, created by Triad Berlin for Gazprom in 2010, was located in Europa-Park Rust, the biggest amusement park in Germany. The three rotundas formed by the screens of the GAZPROM energy experience pavilion cleverly divide the pavilion from the waiting area by encircling the entire pavilion like a ribbon. The ambiance of the pavilion is driven by a massive 360-degree multimedia screen. Digital animations and significant energy-related data are displayed on the screen. Visitors to the pavilion will get a sensory-rich experience thanks to the animations, surround sound, and special effects.

3.4. Online Exhibition

The new exhibiting mode of exhibits on the Internet based on Internet information technology is referred to as a cloud exhibition, also known as an online exhibition. The show’s content is richer, going beyond the scope of conventional offline exhibiting techniques, and the format is more varied, breaking out from the conventional exhibition-viewing paradigm to create a variety of new exhibition formats. The audience’s perspective changed during the visit, giving them a different exhibition experience as a result of the increasing number of visitors, which has raised the exhibition hall’s effect and impact level. When it comes to business models, cloud exhibition makes history museums’ admissions process more convenient and increases the efficiency of their whole operation. The “cloud exhibition” also boosts the internet market for historical education, making the exhibition more effectively play the role of popularizing science [8].

From this perspective, the London-based Tate Modern is a leading museum. Tate Modern In terms of the quality of its holdings and its “cloud-based” approach to museums in the early 21st century. On the one hand, the Tate Modern has achieved the best visual impact because of its extensive aesthetic and architectural knowledge, providing viewers with a strong sense of authenticity even in its online exhibitions. On the other hand, It is still innovating its own aesthetic works by depending on a contemporary network technology to develop the manner of presentation, completely employing exhibition, explanation, and interaction, merging visual effects, and offering the audience a sensation of novelty that is unmatched.

4. Analysis of the Chinese Traditional “Artistic Conception” Theory’s Inspiration for Curating Immersive Exhibitions

“Artistic Conception” represents the rule of traditional art development and profound aesthetic notions. It is a significant category of classical Chinese aesthetics, founded on the ground of traditional Chinese philosophy and thought [8]. The theory of artistic conception has the following enlightenment for curating immersive exhibitions.

4.1. The Application of New Technology: Combining of Nihilism and Reality

In ancient Chinese philosophy, the idea of “realism” is a dialectical unity of thought [9]. Traditional Chinese art, such as painting, calligraphy, and architecture, has been greatly influenced by it. The dynamic process of “phase generation” is crucial in the process of creating moods. The cycle of the real becoming the imagined, the imaginary becoming the real, and so on creates the mood. “An art museum without a map” is how the Shanghai team Lab Boundless Art Museum describes themselves [10]. Without bounds, works are occasionally combined and occasionally affected by one another here.

The use of high-tech applications and interactive art allows the viewer to play and interact while being completely enveloped in the atmosphere of nature, blending realism and nihilism and breaking the boundaries of time and space.

4.2. The Spatial Expression of the Exhibition: Expand Time and Space

The most significant degree of the conventional Chinese conception of “mood” is “Taoist nature.” It adheres to nature and sees nature as the domain of the Great Tao[11]. This concept requires an expansion of time and space, and modern science and high technology provide conditions for its realization. The art market of today requires more practical ways to participate in order to reach a larger audience and more powerful artistic expression, like the aforementioned online exhibition, which can be realized without leaving home and enjoying the interaction between the artwork between the square and the inch, as well as using high-tech technology to achieve spatial and temporal expansion, like using AR, VR, projection, and other ways to give the audience an immersive experience.

4.3. Emotional Infection in Curation: Feelings Mingle with Artworks

The “scenes” and “feelings” in “scenario integration” can be combined to generate non-specific images, with a greater emphasis on interaction and the immersion notion. For instance, virtual technology might use 3D software to produce an unrealistic “virtual world” [12]. VR painting is one of the technics to achieve this. Using VR glasses, turn the environment into a “canvas” and the objects in your hands into magic wands. In this virtual world, you may converse with elves, and experience unexpected circumstances. A work’s emotional expression depends not only on the creator but also on the curator’s sense of humor. The aforementioned participatory exhibition can deepen the bond between the viewer and the art by igniting in them a special interest and emotion in the selection and placement of the artwork, creating an emotional connection with the work, and actively activating the viewer’s subjective initiative through the experience of “I chose you, so you placed it here.” The historical context of the artwork might further enhance the viewer’s emotional connection to it. The audience may better understand the emotional expression of the artwork by experiencing historical events or artworks in the exhibition space through immersive interactive art techniques. The installation of various interactive features can also increase the exhibition’s interaction by fostering a stronger emotional bond between the audience and the piece of art or writer.

5. Conclusion

In conclusion, this paper looks at the potential and direction of contemporary art exhibitions, analyzes the shortcomings of contemporary art exhibitions, and looks at the current situation and development prospects of contemporary art exhibitions as well as the background of academic research at home and abroad. It examines and provides examples from four perspectives: participatory exhibition, interactive art, high technology, Nicholas Berriod’s relational aesthetic theory, and online exhibition. It also examines and thinks from the perspective of traditional Chinese context theory, reflecting various methods of presenting contemporary exhibitions and new ideas in the hopes of assisting artists and curators. In order to effectively portray modern art concepts in the development of works and exhibition planning, we seek to assist artists and curators in conceptualizing the viewing challenge, clarifying their own aesthetic goals, and offering clear ideas and approaches for curatorial practice.

Through presentation and viewing, the exhibition hall can develop into a representation of the cultural achievements of a nation. The emergence of a time of popular cultural democracy is the underlying sociological explanation for this emphasis on exhibition watching. This paper’s length and material presentation still have some irregularities, and there is still considerable space for

improvement in terms of completeness and rigor. The author will keep learning and researching, developing his skills, and doing more hands-on research in areas like curatorial viewing design and other areas.

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