Portfolio

Exhibition

Game

Education Resource

Artwork
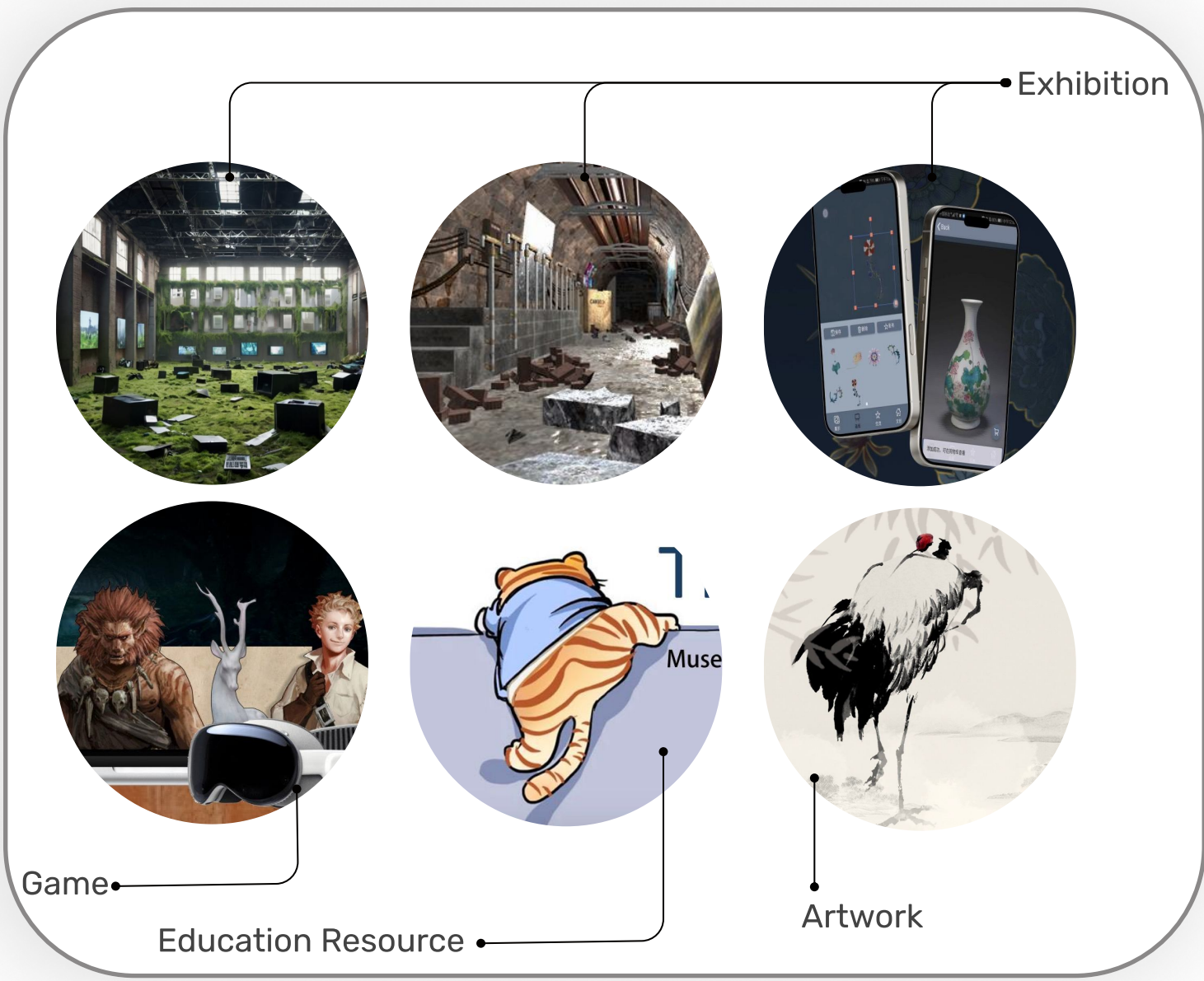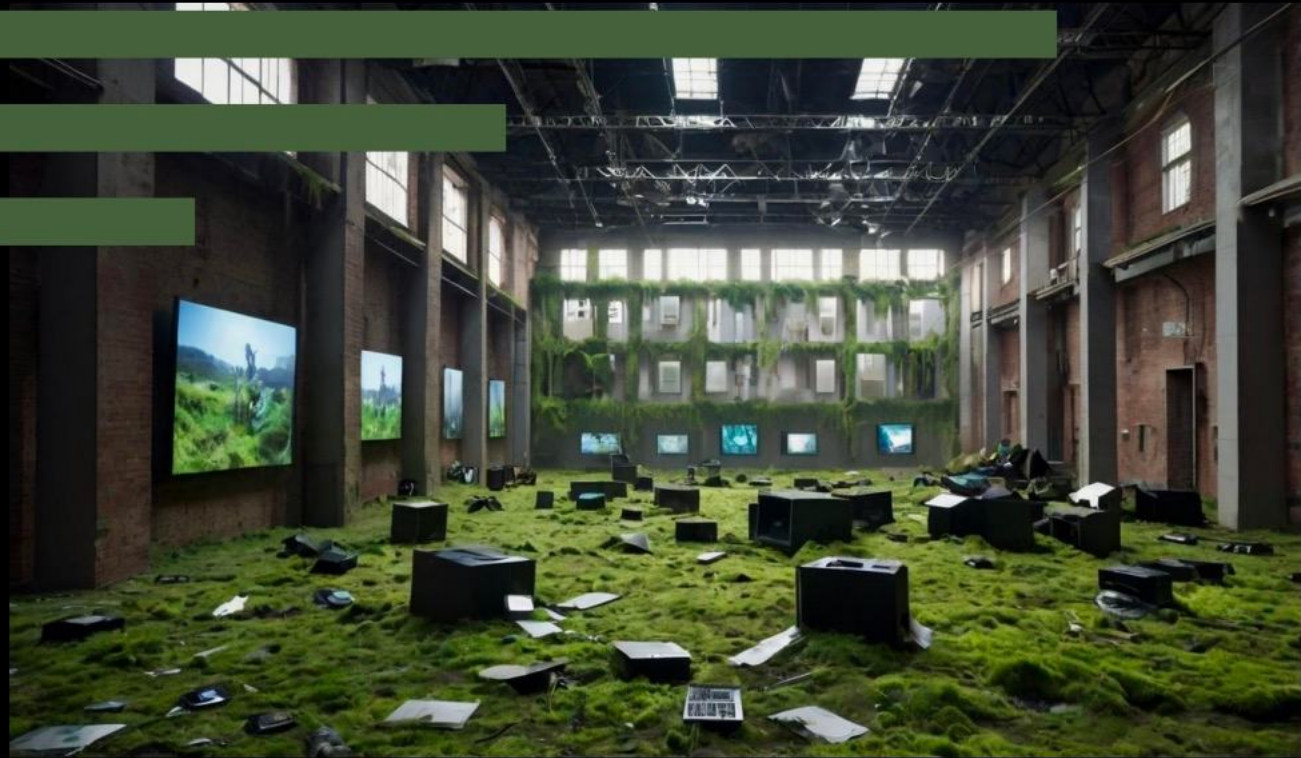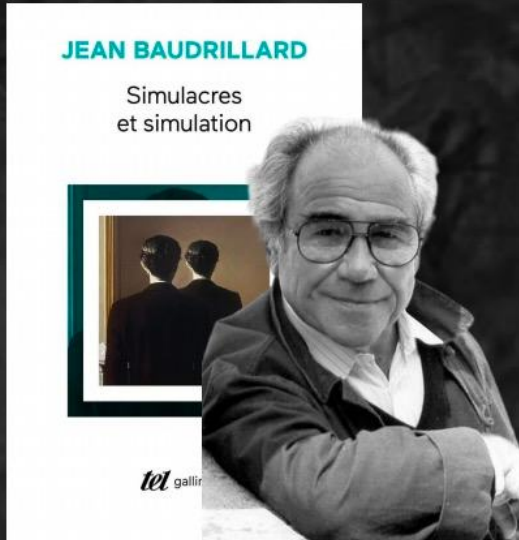
Ripples on Ruins:
Nature, Computation, and Sensory Experience

This curatorial project has been shortlisted for 2024 Young Curators Project organized by ENNOVA ART MUSEUM.

JEAN BAUDRILLARD

Simulacres
et simulation

tel gallir

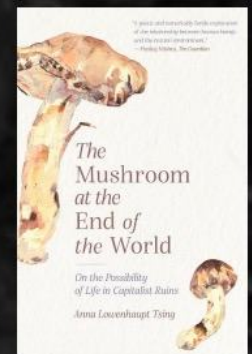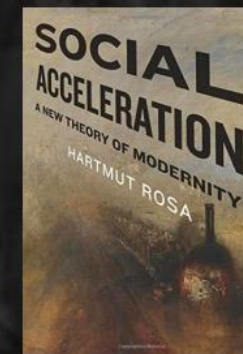Jean Baudrillard. *Simulacra and Simulation*

ASSASSIN'S CREED ORIGINS

Assassin's Creed: Origins' Egyptian town with Cyberpunk 2077 Trash Mountain (gameplay screenshots)

Man-made "hyper-real" natural environments have become symbols and images that can be used for communication. The boundaries of nature are expanding endlessly along with the boundaries of capital

Q: A series of keywords associated with life in modern society or extended from it - such as globalization, postmodernity, digital wave, information society - what do they really mean?

How are they related to the nature?

SOCIAL ACCELERATION
A NEW THEORY OF MODERNITY
HARTMUT ROSA

The Mushroom at the End of the World
On the Possibility of Life in Capitalist Ruins
Anna Lowenhaupt Tsing

Hartmut Rosa. *Social Acceleration: A New Theory of Modernity*

Anna Lowenhaupt Tsing. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*

Exhibition Overview

The exhibition "Ripples on Ruins" delves into the intricate relationship between nature, technology and the human sensory experience in contemporary society. In this era driven by technology and the pursuit of capital efficiency, people have increasingly experienced nature through digital mediums such as short videos, video games and travel advertisements. The emergence of this virtual nature experience is a introspection on the reality that humans have become increasingly estranged from the natural environment. By indiscriminately obliterating all the time, space, and uncertainties inherent in human exploration of nature, these digital mediums has consolidated and compressed what was originally a multidimensional experience of exploration into a flattened, spectacle-like picture of memory or a symbol of cultural consumer goods.

On the other hand, the proliferation of global capitalization and accelerationism has propelled the speedy development of computer technology. This has brought the digital representation of natural landscapes from digital imitation to a high degree of realism, and even to the "surreal" level predicted by Baudrillard in "Simulacra". Nevertheless, this technological advancement has also entailed an enormous cost. A substantial number of obsolete physical carriers, including old electronic devices and hardware, cannot be decomposed and processed naturally and efficiently, unlike most consumer goods. In this regard, these discarded devices and materials have resulted in the technological wastelands of modern society. They have emerged as boulders in the natural cycle, symbolizing the concerns and future challenges posed by the accelerated pace of technological iteration and overproduction.

Accordingly, this exhibition probes the intrusion of digital media in our real life through the metaphor of "ripples", which expand like radiation, with certain scenes progressively blurring the boundaries between the real and the virtual. Presently, they are "rewriting" the memories, perceptions, and spiritual connection to nature for our and future generations. Meanwhile, various obsolete technological "physical" carriers are undermining the appearance of nature with their ruinous abandonment.

Even though we are well aware of the power of life to branch out from the cracks, the question we must solemnly address is whether mankind can withstand the price it will have to pay. Given this overwhelming question mark, is it possible that the myth of financial, digital and arithmetic growth can take us away from the cycle of nature and life and into a future in which there is no physical presence ......
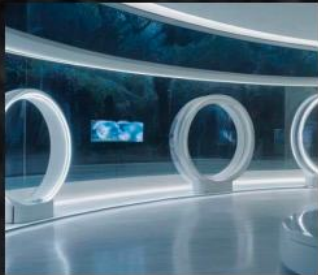
Space Design: Ripples

Space Design Modelling

Space Design Draft

The spatial layout of the exhibition takes the shape of a "ripple", divided into three concentric circles. With the metaphor of "transmission of information" in today's digital media, the content of the exhibition is organized into three layers: **the emitting layer, the encoding layer, and the receiving layer**, spreading from the inside out. Nevertheless, from the standpoint of the viewer, they first encounter the receiving layer, followed by the encoding layer, and finally to the emitting layer. This seemingly inverted order of viewing is a deliberate attempt to encourage the viewer to contemplate and criticize the "alienated" relationship between technology, perception and the reality of nature in the present time.

Receiving Layer

Encoding Layer

Emitting Layer

* Guides the viewer up to a raised platform

Overlooking the shape of the entire rippling space

Bright and modern showroom ➜ Plant invasions and industrial waste ruins

At the same time, the visual contrast between each level can be seen.

Unit 1
Receiving Layer: Mimetic Dreams of Digital Nature

Unit 2
Encoding Layer: Compressed Sensory Experience

Unit 3
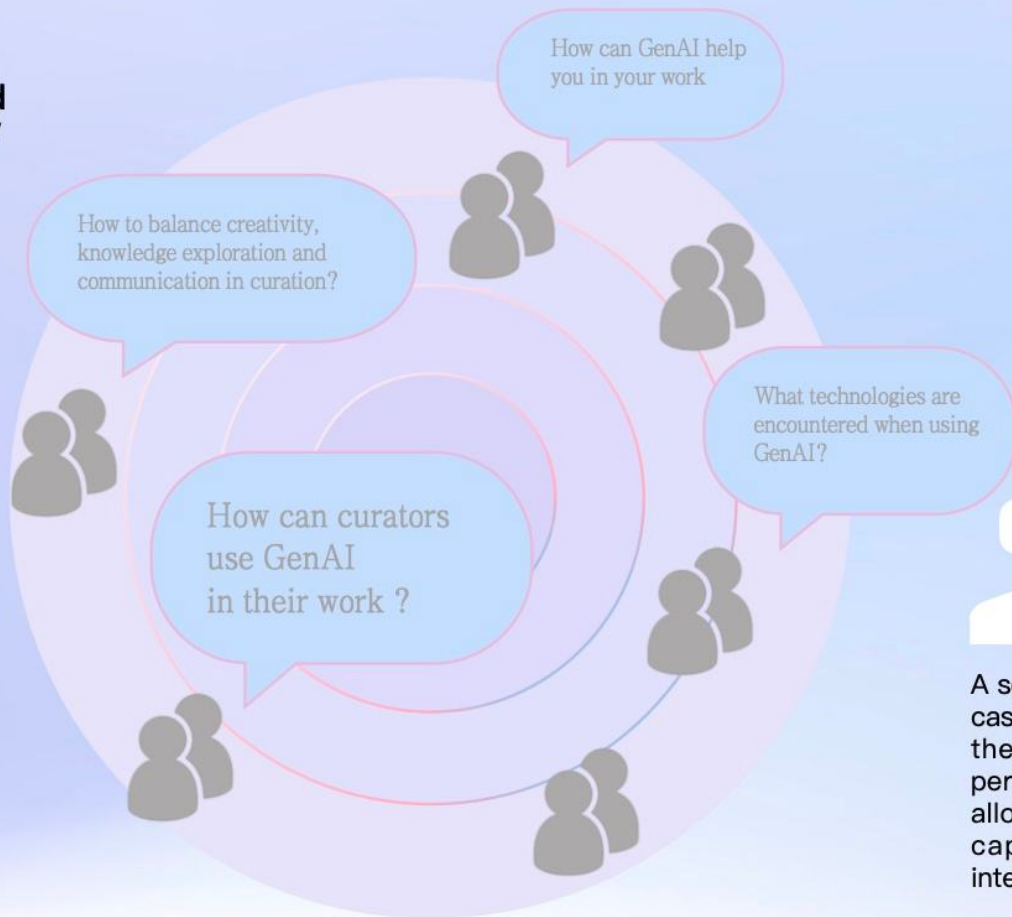## Emitting Layer: Nature's Garbage Patch

GenAI in Curatorial Work

Research Background /

Curators are key in exhibitions, selecting and presenting works to create new value. They balance creative production, knowledge exploration, and stakeholder communication, each requiring unique skills. Generative AI (GenAI) boosts creativity and knowledge sharing, used by museums like Nasher for curation. However, research on GenAI's impact on curators, distinct from direct creators, is limited.

Semi-structured interview/

How to balance creativity, knowledge exploration and communication in curation?

How can GenAI help you in your work

What technologies are encountered when using GenAI?

How can curators use GenAI in their work ?

Activity form/

Activity plan

Semi-structured interview

Case Study

Virtual exhibition

Semi-structured interviews were conducted with 13 curators

Invite three curators to create a virtual exhibition in VRChat using the AIGC tool

constructing within a virtual space

a broad theme: 'the future.'

Not specified GenAI tool

A semi-structured interview with 13 curators was first conducted, followed by a case study inviting three curators to create a virtual exhibition in VRChat using the AIGC tool. The interview method allows me to do this by gathering perspectives from a larger group of individuals, and the case study method allows me to gather detailed insights, understand complex relationships, and capture the nuances of situations that might not be fully revealed by interviewing alone.

Case study /

The final exhibition of case study was presented in VRChat.

The Application of GenAI in Curatorial Work /
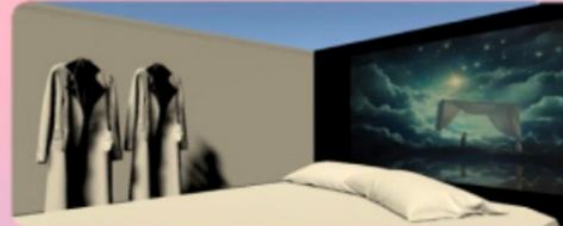
Preliminary stage

01

- **Tasks:** Select theme
- **Benefits:** Improve creative ability
- **Challenges:** Prevent critical thinking

Preparatory stage

02

- **Tasks:** Topic research; Design space
- **Benefits:** Explore knowledge; Help communication; Improve creative ability
- **Challenges:** Lack practical feasibility

Finalizing stage

03

- **Tasks:** Finalize artworks list
- **Benefits:** Explore knowledge; Improve creative ability
- **Challenges:** Lack practical feasibility

Production stage

04

- **Tasks:** Fabrication of elements
- **Benefits:** Help communication

GenAI supports workflows in theme selection, space design, topic research, artwork selection, and element production. GenAI tools can enhance creativity, facilitate communication, and expand knowledge, however, they also pose challenges. These challenges include potentially stifling critical thinking, managing inaccuracies, addressing practical feasibility, integrating multiple GenAI tools, and navigating ethical concerns. The effectiveness of GenAI tools often depends on the curator's understanding of their role and limitations.

ART EXHIBITION APP

A few study trips and an epidemic

I am from Jingdezhen, Jiangxi Province, renowned as the porcelain capital. Famille rose porcelain, a low-temperature overglaze decorative style, originated here during the late Kangxi period of the Qing Dynasty.

Last May, retracing the Silk Road with my teacher, I explored remarkable ceramic collections, particularly in the Forbidden City, which deepened my passion for ceramic culture.

During the COVID-19 pandemic, the Internet played a vital role in crisis management, livelihood support, and economic sustainability. Digital technology has since transformed sectors like art museums, driving discussions on enhancing visitor experiences. For me, museum digitization goes beyond online exhibitions, intersecting with sustainability, education, entertainment, behavioral economics, and communication. Inspired, I aspire to curate an online exhibition.

POSITIONING AND EXHIBITION

Purpose

To explore an APP model for the online display of Forbidden City famille rose porcelain.

Exhibition Structure-

A blend of cultural creativity and exhibition design.

Using the APP as a platform, the exhibition integrates online display, cultural innovation, interactive engagement, and product sales.

Exhibition >>>>> Combining pictures and texts to introduce exhibits and related cultural knowledge

Creation >>>>> Audiences can use the materials collected earlier to recreate on this page

Communication >>>>> Audiences can display their own works in this area and communicate with others
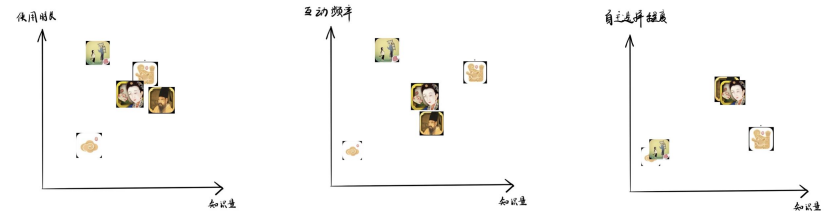
Cultural and creative sales >>>>> Using the patterns created by the audiences to make cultural and creative products

MARKET RESEARCH

Analysis of Similar Products

We analyzed the relationship between knowledge levels, independent choice, usage duration, and interaction frequency across various apps to design a more efficient app.


I find *Night Banquet* and *Yinzhen Beauty Picture* align well with my vision for a museum app and offer valuable insights. However, it's essential to emphasize the unique features of my app to ensure it stands out.

User analysis

After reviewing survey data from museums, I found that young and middle-aged audiences dominate, while minors and the elderly are fewer. Most visitors cite art appreciation as their primary purpose. Therefore, my app should cater to diverse needs, age groups, and intentions.

Purpose of coming to the exhibition
- 15% Researching
- 60% Appreciating
- 25% Learning

Gender ratio
- Young people
- Minors
- Old people
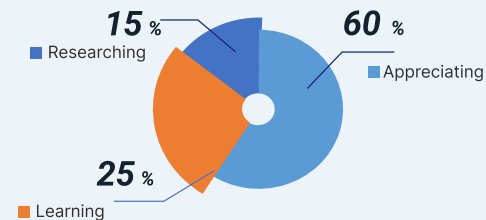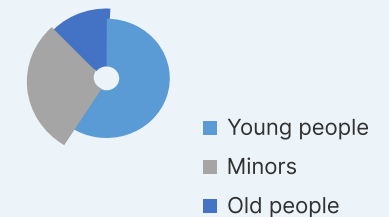
CHALLENGE

Learning
Entertainment

If audiences passively receive too much information, they may feel overwhelmed and lose interest.

Fatigue
Fragmentation

If the app demands too much time, audiences may feel fatigued; if it requires too little, the knowledge conveyed will be fragmented.

Sensibility
Rationality

If cultural and creative products lack educational value, they fail to satisfy users' perceptual needs.

THOUGHTS

Museum Education
Museum education includes teacher-student, scholastic, and Socratic approaches. Combining the latter two provides both standardized knowledge and personalized learning.

Content Duration
Attention spans vary: children average 15 minutes, teenagers about 50. App content should remain concise and engaging.

Cultural Commodities
Commodities are classified as "economic" or "perceptual." Cultural industries belong to the latter, emphasizing the need to enhance relics' value while preserving their purpose, making cultural creation more impactful.

Conclusion

Balance standardization and individualization, simplify content, and enhance the cultural and creative value of cultural products.

FEATURE DESIGN APP
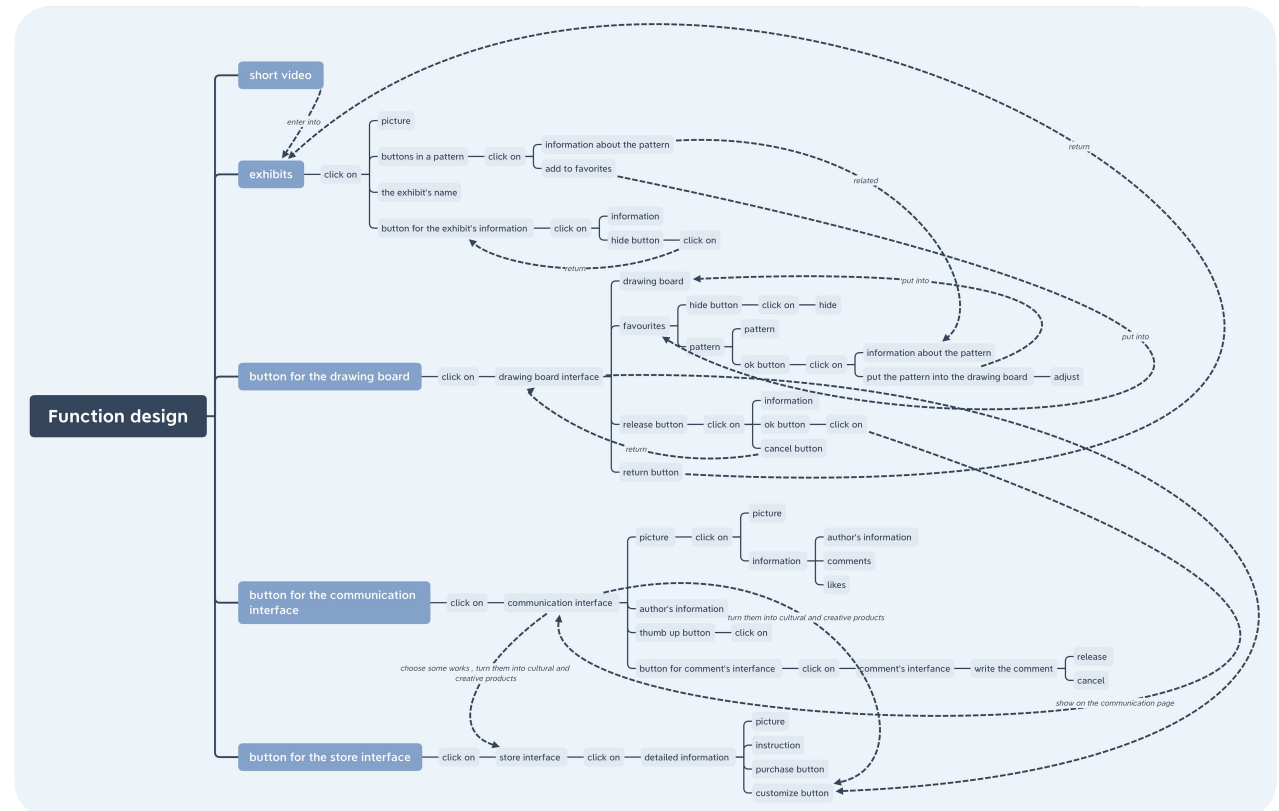
INTERFACE DESIGN

ELEMENTS AND BACKGROUND

LOGO DESIGN

NARRATING——TAKE THE LOTUS PATTERN AS AN EXAMPLE

When narrating, I aim to go beyond merely presenting basic exhibit information. Drawing on Alois Riegl's idea from *Stilfragen* that new patterns often evolve from original ones, I intend to incorporate this concept into the exhibition. Each pattern will feature one or two concise sentences, initially hidden and revealed only when the user clicks on the pattern. For instance: *The moiré on this ceramic evolved from a double comma and a corolla in a tangled lotus pattern. Derived from plants, it was once considered Ganoderma lucidum.

OUTCOME
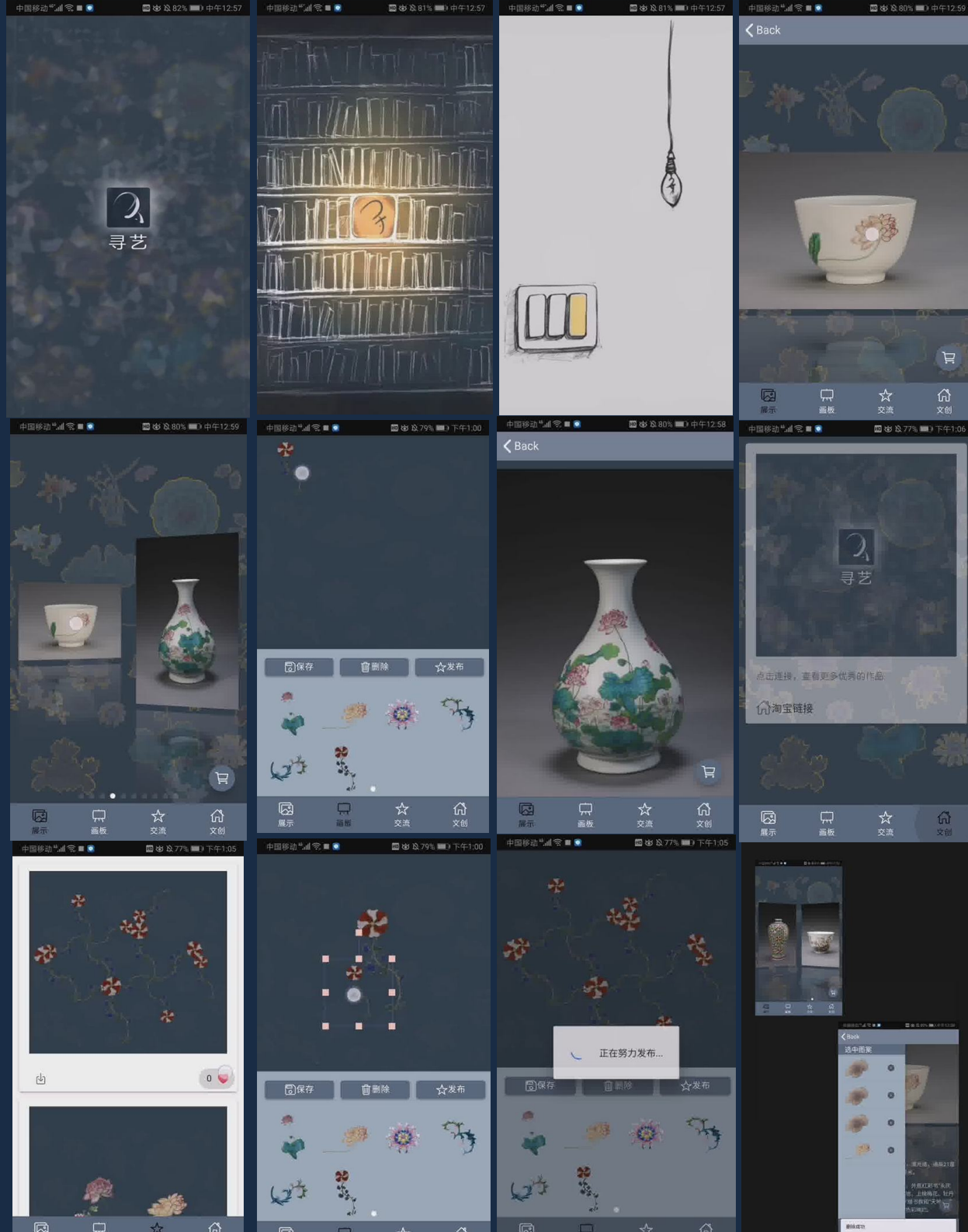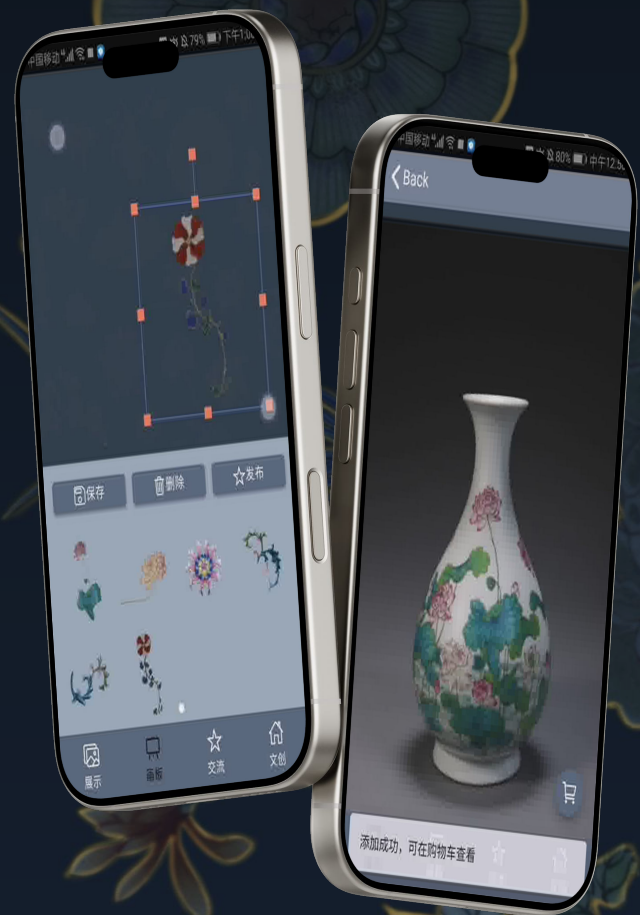
壁画迷途

中式解密冒险游戏

Murals in Disarray

Chinese-style puzzle adventure game

Core Gameplay

Story Progression

The game follows a narrative, with a voiced dialogue system allowing visually impaired players to immerse in the story.

Level Puzzle Solve

The game features puzzle-based levels tied to the story, offering diverse interactions and the thrill of solving mysteries.

Chase Sequences

Chase sequences, with simple interactions and responsive feedback, enhance immersion and enrich the players' emotional journey.

Won the second prize in the 2023 CCF Technology Hackathon for the public good.
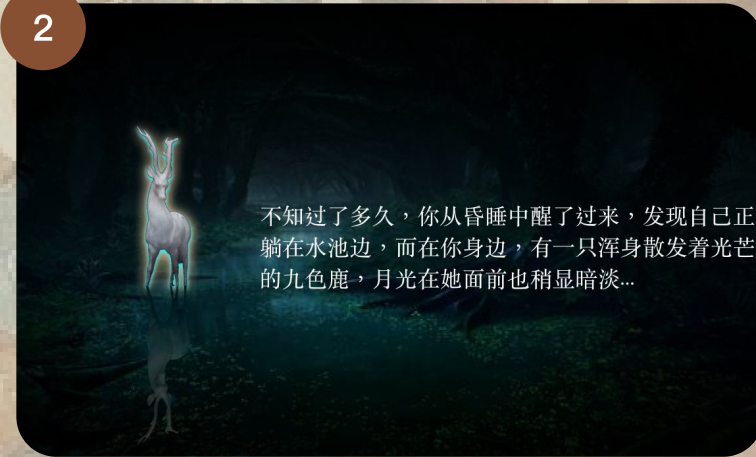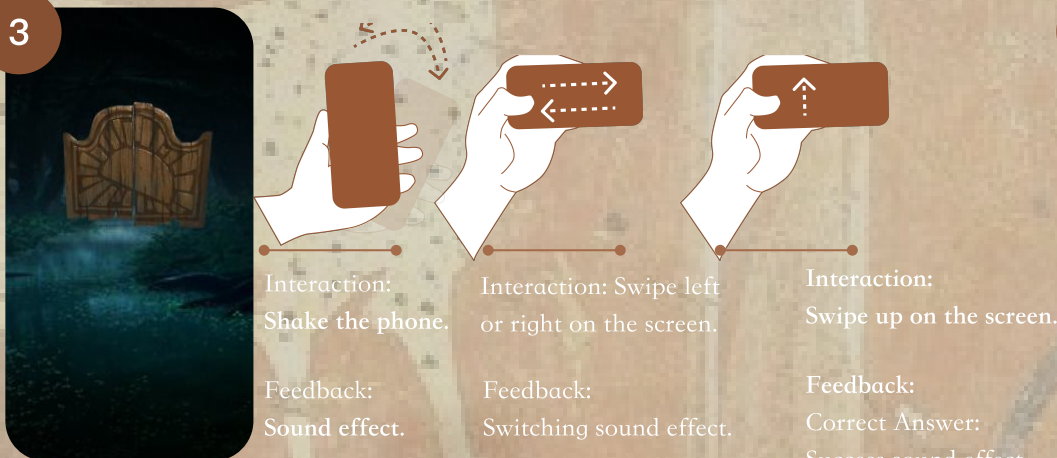
Partial Level Interaction Design

1

导游男青年

"哈喽大家好，今天很荣幸能够作为导游在博物馆中为大家介绍敦煌莫高窟，现在你所看到的是第257窟，该窟建于北魏统一河西后..."

点击屏幕继续 >

The protagonist is drawn into a Dunhuang mural, disturbing a guardian beast that begins a relentless chase.

2

不知过了多久，你从昏睡中醒了过来，发现自己正躺在水池边，而在你身边，有一只浑身散发着光芒的九色鹿，月光在她面前也稍显暗淡...

While escaping, the protagonist falls into water but is rescued by the Nine-Colored Deer, who reveals how to escape the mural and return home.

3

Interaction: **Shake the phone.**

Feedback: **Sound effect.**

Interaction: Swipe left or right on the screen.

Feedback: Switching sound effect.

Interaction: Swipe up on the screen.

Feedback: Correct Answer: Success sound effect. Incorrect Answer: **Error sound effect.**

The path is lined with guardian beast challenges, requiring the protagonist to solve puzzles with intelligence and skill.

4

壁画怪物

"怕了？怕就对了，几千年了，都没来个人给我玩玩，我不会放过你的，你就尽情的逃吧，也逃不出这里的关卡。只有拥有智慧和勇气的人才能逃脱这些设置的关卡，就凭你？一个破坏壁画而掉进来的人类？"

点击屏幕继续 >

Interaction: Double-tap with both hands.

Feedback: Vibration and running sound effects.

The guardian beast's proximity is signaled by footsteps, with headphones enhancing spatial sound perception.
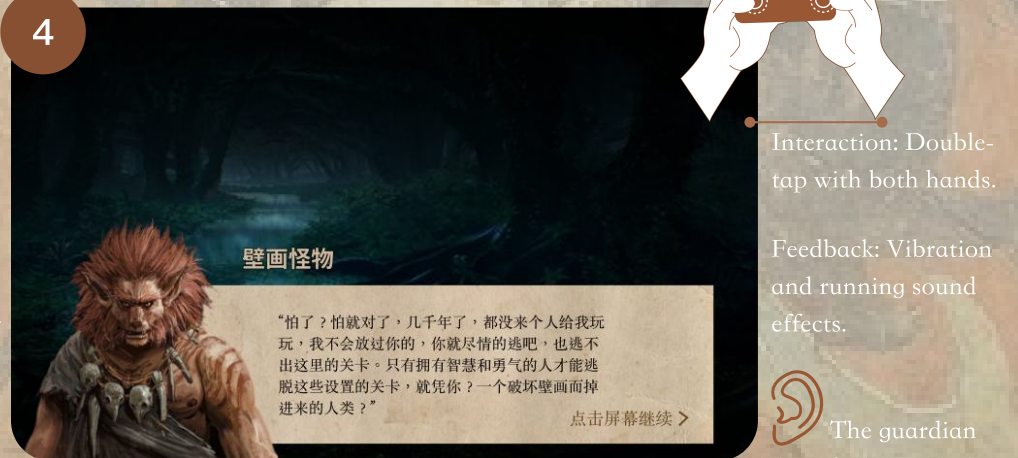
Solving puzzles often alerts the guardian beasts, requiring players to skillfully evade their pursuit.

Tiger is Coming

Museum Education Resource

There are six subspecies of tigers in existence: the Northeast tiger, Bengal tiger, Indochina tiger, Malayan tiger, South China tiger and Sumatran tiger. Leeds Tiger is a Bengal tiger, which is the national animal of Bangladesh and India. This resource provides a range of activities which focus on the Leeds tiger, their living environment, how they adapt to living, and how people's activities affect their life.

Curriculum links:

Upper Key Stage 2 Science:

- Identify how animals and plants are adapted to suit their environment in different ways and that adaptation may lead to evolution.
- Recognise that environments can change and that this can sometimes pose dangers to living things.

Key Stage 2 Art and Design:

- To create sketch books to record their observations and use them to review and revisit ideas.
- To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials [for example, pencil, charcoal, paint, clay].

Key Stage 2 History:

- A study of an aspect or theme in British history that extends pupils' chronological knowledge beyond 1066.

Leeds tiger

Activity 1: Brief history of the Leeds tiger and hunting in India

The Leeds Tiger is one of many tigers that were killed by the British during tours of India, the Tiger was shot by Charles Reid in 1860 and in 1862 its skin was put on display at the imperial exhibition. The skin was mounted by Edward Henry Ward after the exhibition was over, bringing the tiger to the state it is in at present. A prevalent myth about the Leeds tiger is that it was killing humans before Reid shot it, however there is little evidence to back this claim up, it was likely concocted to justify the hunting of Tigers by the British.

The tiger was originally identified as an Indian tiger, however the name of the species was changed by the calcutta press in 1875 to the Royal Bengal Tiger in order to honour Edward Vii who enjoyed hunting them. This would popularise the sport of hunting, or shikar as it would come to be known, for British nobles.

Hunting Tigers was seen as a way for a man to prove his masculinity and power over nature. The practice of hunting animals such as tigers was culturally important during the Mughal empire, when they were deposed by the British East India trading company in 1858 the British adopted the sport as a way to show their power over the native population. They would use guns and traps to kill the tigers. When Tipu sultan (also known as the tiger of Mysore) was defeated by British forces in 1799, the Seringapatam Medal awarded to British soldiers depicted a lion defeating a tiger. The lion representing Britain and the Tiger representing India respectively. Another work that uses a tiger as a representation of India is 'the retribution', a painting by Charles Armitage depicting Britannia killing a tiger to protect a family that it attacked. The painting was produced in 1858 as a response to the Sepoy rebellion in 1857, during which Indian soldiers unsuccessfully attempted to rise against British rule and secure India's independence. The obsession with tiger hunting therefore could be seen as symbolic of Britain's power over India as a whole. Big game hunters killed and injured many tigers and would have their remains shipped home to be displayed or stuffed as is the case with the Leeds tiger. Tiger hunting was eventually banned in 1972 but the damage was already done, the popularity of tiger hunting as a sport led to the tiger population decreasing rapidly, where there were once estimated to be over 10,000 tigers in India; at present less than 2000 are estimated to still be living in the wild.

Questions for students:

Considering what tigers symbolised to the British empire, why do you think the tiger skin was put on display at the world's exhibition in 1862?

Why do you think that people claimed the tiger attacked people before it was killed? Do you think this is fair to the tiger?

Do you think the British empire is mostly responsible for Bengal tigers' status as endangered in the present day?

Do you think that the Leeds Tiger should be called a Bengal tiger or an Indian Tiger? Why do you think this?

Why do you think it took so long for tiger hunting to be banned in India?

Activities for students:

Have students produce posters featuring a timeline focusing on the history of the Leeds tiger.

Have students research the world fair to better understand why the tiger might have been put on display, have them present their findings to the class.

Have students write about the tigers journey from India to Leeds Museum from the point of view of the tiger.

Have students produce a play about the leeds tiger and tiger hunting that they can present to the rest of the class, this could relate directly to the writing task above.

Have students debate about the ethics of tiger hunting in India and its negative impact on the modern tiger population.

Have students analyse the art piece, 'the retribution' by Edward Armitage, have them discuss how the painting uses the tiger to symbolise India and what it may suggest about how the British viewed the country.

Activity 2: Tiger's adaptations

Food and shelter are two important things tigers need to survive. Tigers live mainly in forests and grasslands and feed on a variety of large and small mammals, such as sika deer, wild boar and bison. Follow these steps to learn how tigers adapt:

Step 1: Look closely at the tiger to see what characteristics they have.

Step 2: Look at the things the tiger needs to adapt to and imagine what features will help the tiger adapt to those situations.

Step 3: Use the table below to draw these features in the first column and write down a description of them in the second column.

Step 4: After you finish your observation notes, show it to others and discuss these features.

Some tips on drawing the characteristics:

1. Draw a general shape with a pencil.

2. Look at the details on the tiger and add them to your own drawings.

3. Repeatedly compare your drawing to its original appearance

4. Start thinking about colouring when you're happy with the details. Look at what colours the tiger has and choose the colour of the marker.
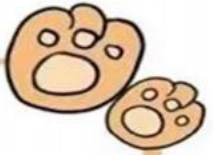
Beyond the Blank: Reimagining Liubai with GenAI

"Liubai " is a fundamental technique in Chinese artistic creation, particularly in painting. It involves deliberately leaving parts of the composition empty, creating a sense of balance and offering space for the viewer's imagination. This practice is rooted in traditional Chinese philosophy, especially Daoist and Confucian thought, which emphasizes the dialectical relationship between presence (you) and absence (wu). This project uses generative AI to fill the "Liubai " in Chinese painting, allowing viewers to describe and visualize their interpretations of these "Liubai ".

Beyond the Blank: Reimagining Liubai with GenAI

Key technologies :

Human language understanding
Develop an audio-to-text conversion process that enables human language understanding.

Liubai detection
The objective is to identify all Liubar areas within the image that require augmentation. The following candidate algorithms and models have been identified: Pre-defined methods (with a determined image set, we manually determine those Liubai areas in those images), Detection model training

Image augmentation
In response to the input prompt, we enhance the original image while maintaining its stylistic characteristics. The following candidate algorithms/models have been identified: We propose the use of the following algorithms/models: DALL·E (OpenAI), Stable Diffusion Inpainting (Stability AI), Inpainting with LaMa (Large Mask Inpainting), and Runway ML (Inpainting).

Audience Imagines:
Viewers describe what they envision in the blank space

Visual Generation:
Based on these descriptions, visuals are generated to fill the blank areas.

Display Interpretations: Different interpretations of the same blank space are showcased.

Mountain

Clustering generates content

Bamboo grove

Jingling

David Gor just now
Place your text here

Gradual Dissolution:
The filled portions slowly fade away.