

Choreography & Performance
Temporary Spaces
Physicality, Temporality, Relationality
The Challenge of Disobedience

Curatorial



Fold

Material

Optical
(visible design)

Temporal

Spatial
(Viewing field)

Discursive
(Intertwined context)

folding as a curatorial method: a way of arranging entry, delay, juxtaposition, and movement within the viewing of images.

Lens:
Curatorial

Chisel:
Fold/unfold

Aim:
Deframe
frame /
Expose
frame

STATEMENT
NOT ENQUIRY!

How fold / unfold operate as graphic and curatorial acts that deframe the frame—making the time-based, embodied, and spatial conditions of viewing visible rather than transparent. Curatorial thinking does not replace my material practice; it expands fold / unfold from a hand-scale operation into a broader concept for designing how viewing is constructed.

Fold /
unfold

Exactly do
what in
physical
world?

Tools or
research
targets?

Deframe /
expose the
frame

What else
can be
exposed
when frame
is known?

Time-
based,
embodied,
spatial

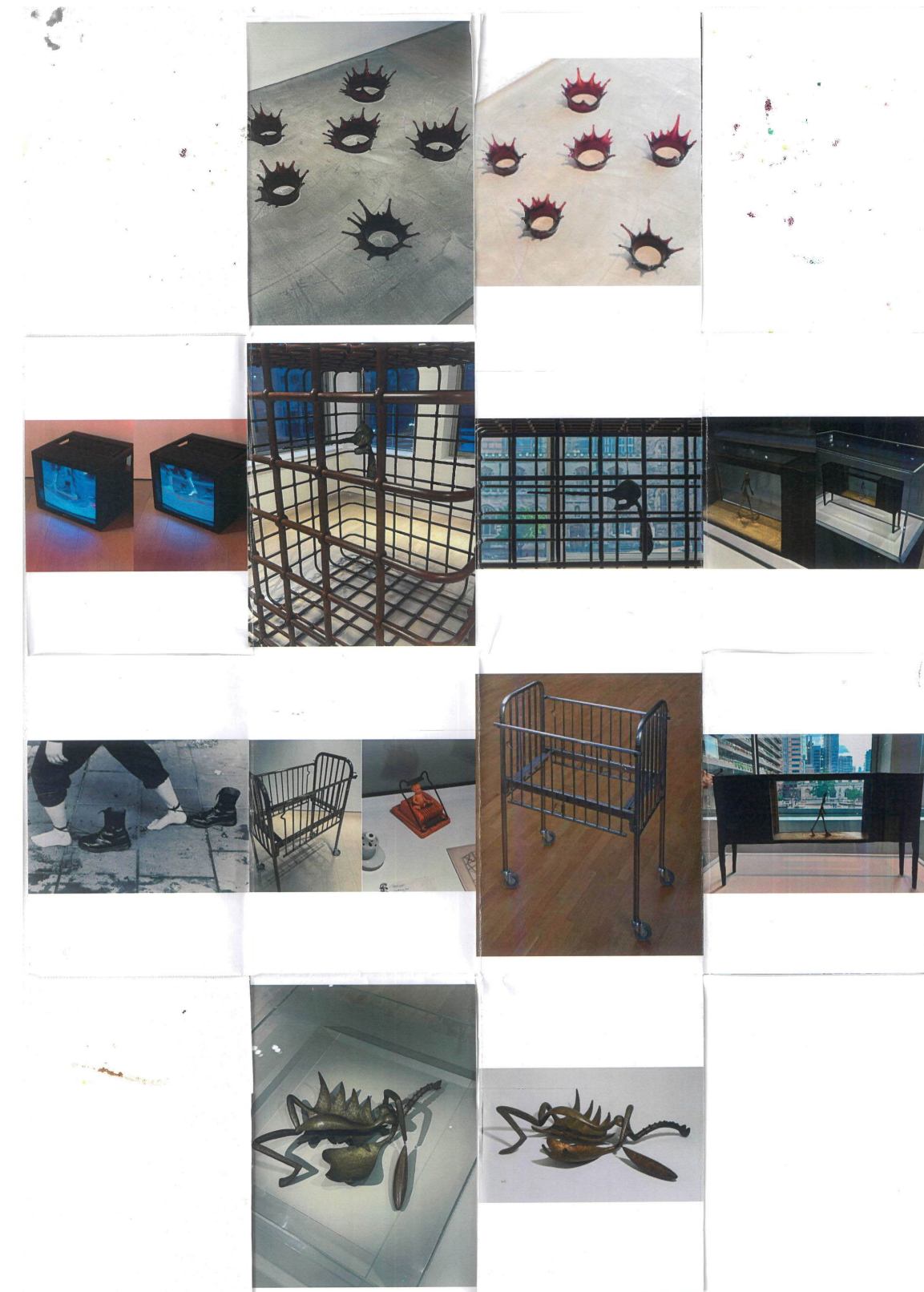
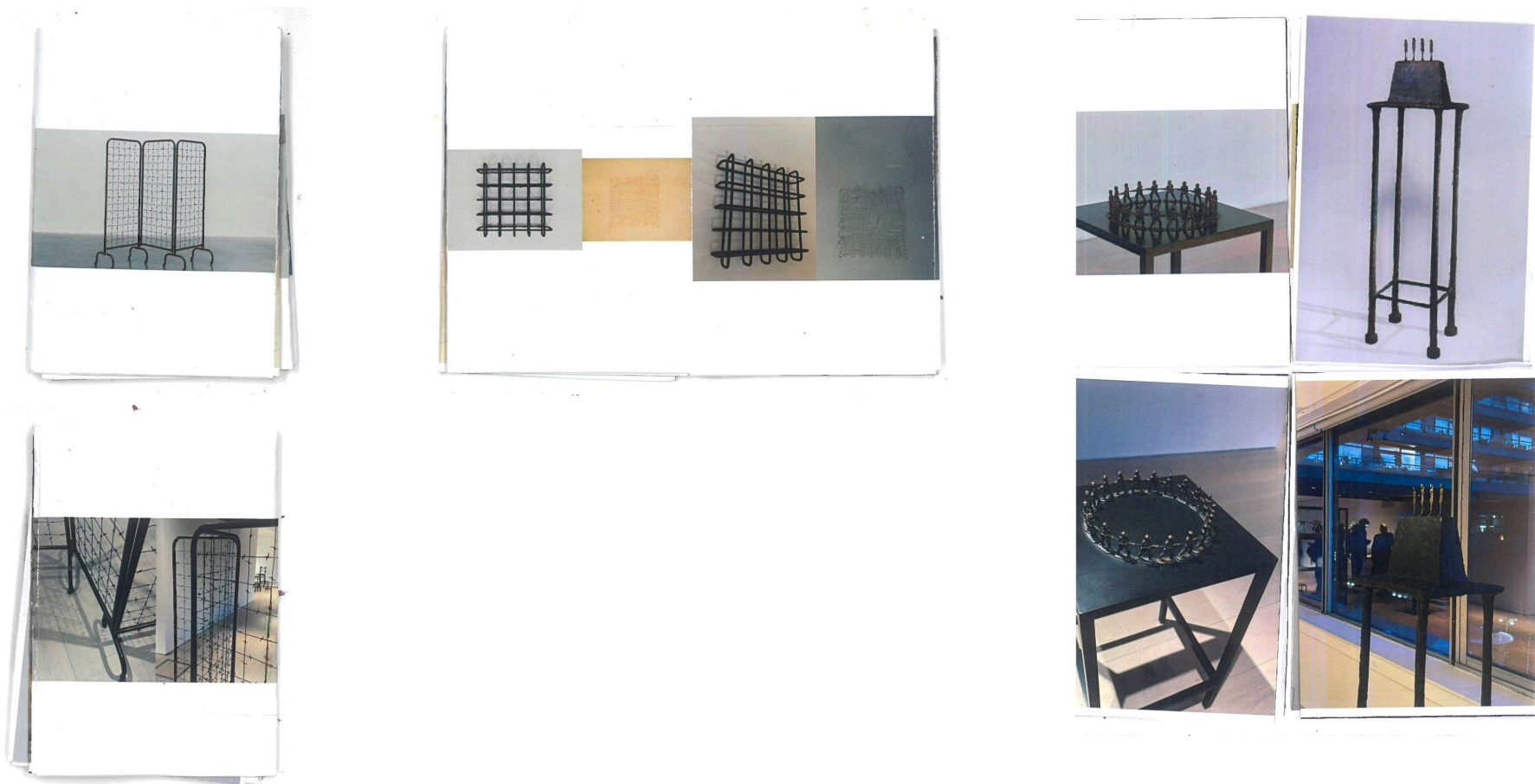
Focus on
what?

Viewing
conditions

organised
by who and
where?

OFFICIAL X PERSONAL PHOTOGRAPH JUXTAPOSITION
INTUITIVE FOLDING
DISPLAY VS BACKSTAGE AS STARTING FRAMEWORK

WEEK 1 STUDIO RESPONSE



UNFOLDING

DISPLAY & BACKSTAGE

DISPLAY: BE PRESENTED
(VISIBLE STANDARD)

BACKSTAGE: PARTS THAT BE
DELIBERATELY CONCEALED YET
SUSTAIN THE WHOLE OPERATION
(IDEOLOGY, VOYEURISTIC PERSPECTIVE)

perspective" (Richter, 2014) — **the more successful the display, the more invisible its frame.** This observation precisely names what my fold/unfold operations attempt to reverse: fold is not a way of removing the frame, **but a way of making the frame surface and be felt by the viewer.** The moment Richter describes in Darren Almond's Live Sentence (2004), where "the projection looks back at the viewers" (Richter, 2014), gives me a specific reference point — unfold can be understood as an event of reversed sightline, where the viewer, while making a small action, becomes aware of having been **organised** by a structure all along. In this sense, the display / backstage pair lets me see **fold not only as a graphic operation but as a strategy of pushing backstage back to the surface of display.**

Richter, D. (2014) 'Revisiting Display: Display and Backstage', OnCurating, Issue 22: Politics of Display. Available at: <https://www.on-curating.org/issue-22-43/revisiting-display-display-and-backstage.html> (Accessed: 30 April 2026).

ONCURATING

Issue 22 / April 2014

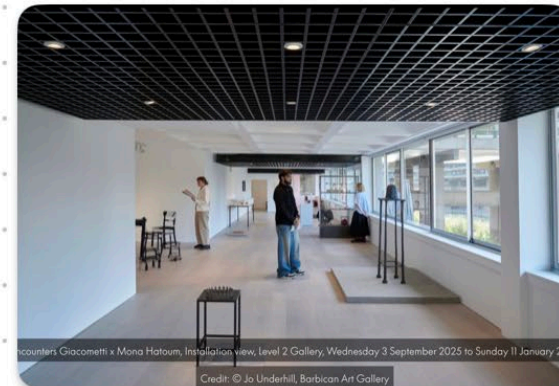
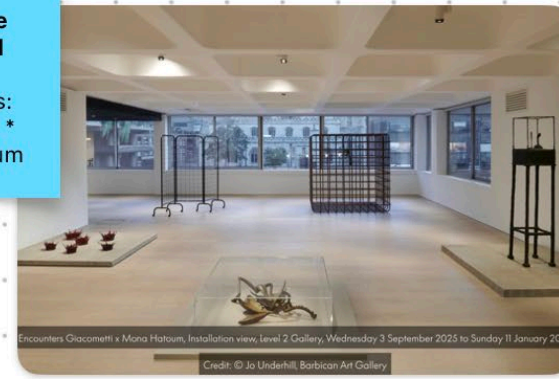
Politics of Display



EXHIBITION GUIDEBOOK

Cross-age curatorial

Encounters:
Giacometti *
Mona Hatoum



Fold: time & body
Intertextuality of eras
Walk to build meaning (unfold)

- GUIDEBOOK AS HELD OBJECT
- BACKSTAGE IN THE VIEWER'S HAND
- DISPLAY & BACKSTAGE OCCUPIED BY THE SAME PHYSICAL OBJECT (RELATIONAL POSITIONS, NOT FIXED PROPERTIES)



INTUITIVE FOLD WAS
TO SEPARATE DISPLAY
& BACKSTAGE (CREATES
DIALOGUE)

BUT MIGHT CONVERSELY,
'FOLD' TO REVEAL
DISPLAY & BACKSTAGE AS
1 BODY 2 SIDES

- FOLD AS EXPOSING
CO-OCCUPATION, NOT
SEPARATION

WHAT HAPPENS TO THE HIERARCHY
BETWEEN AN EXHIBITION'S OFFICIAL
AND PERSONAL ENCOUNTERS WHEN
THEY ARE FOLDED INTO THE SAME
EXHIBITION GUIDEBOOK?

- HOW CAN FOLD / UNFOLD CHANGE
THE RELATIONSHIP BETWEEN DISPLAY
& BACKSTAGE?

* FOLD UNDERMINES THE
AUTHORITY OF THE OFFICIAL,
GRANTING THE PERSONAL
ENCOUNTER EQUAL VISIBILITY.

OR THE OFFICIAL WILL
SWALLOW UP THE PERSONAL...

OR BOTH WILL FAIL...



BACKSTAGE CAN BE...

OR DISPLAY...

PRESS-RELEASE SELECTIONS,

barbican

Pre-installation press image form
 Encounters: Giacometti x Mona Hatoum
 Barbican Level 2
 3 Sept 2025 – 11 Jan 2026

PLEASE [CONTACT THE PRESS TEAM](#) (DETAILS BELOW) FOR HIGH-RES COPIES



Mona Hatoum
Cube, 2006
 Mild steel
 174 x 174 x 174 cm

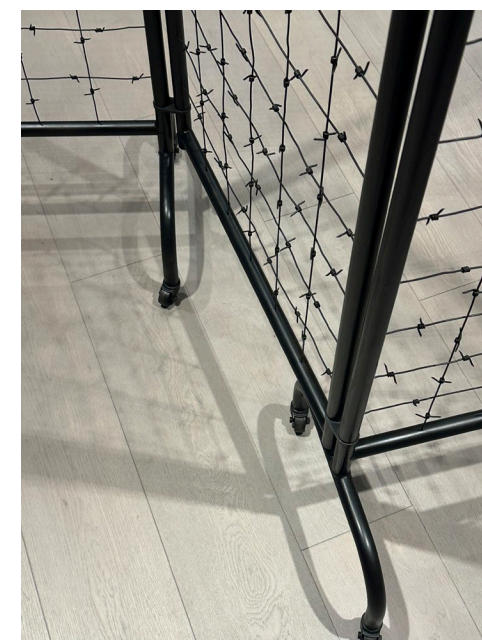
© Mona Hatoum. Courtesy Rennie Collection, Vancouver
 (Photo: Site Photography)



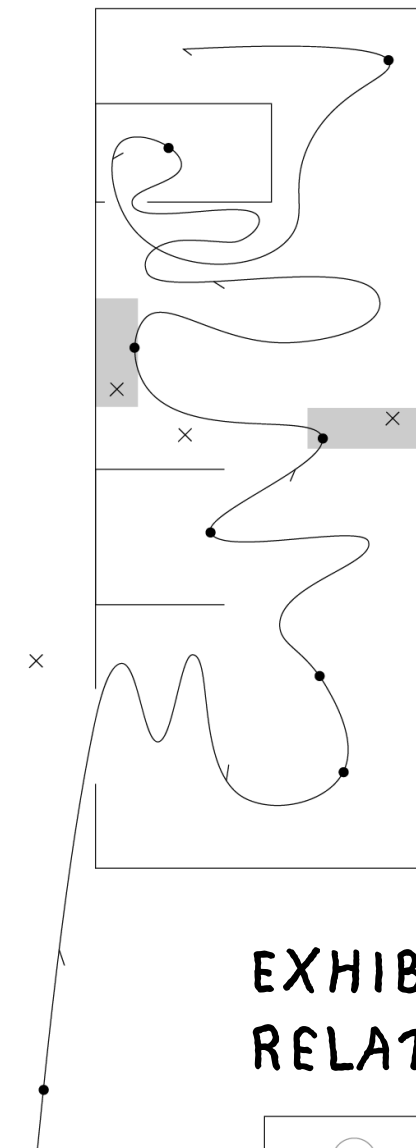
Mona Hatoum
Mirror, 2025
 Steel reinforcement bars
 51.5 x 51.5 x 11 cm

© Mona Hatoum. Photo © White Cube (Theo Christelis)

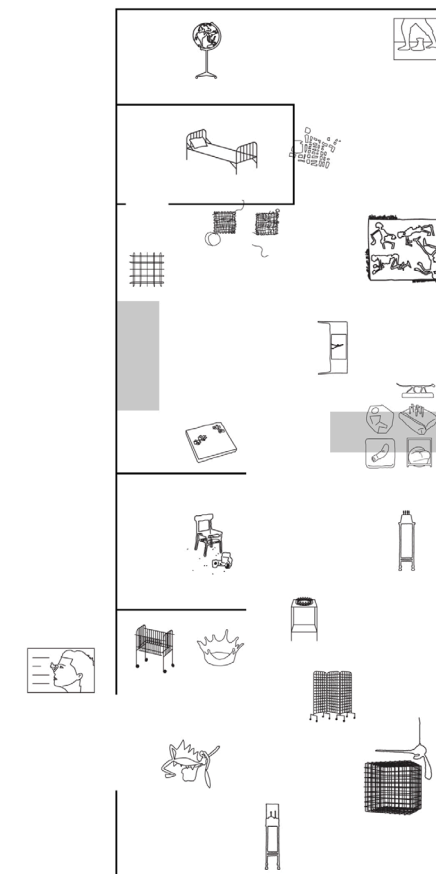
PERSONAL ATTENTION,



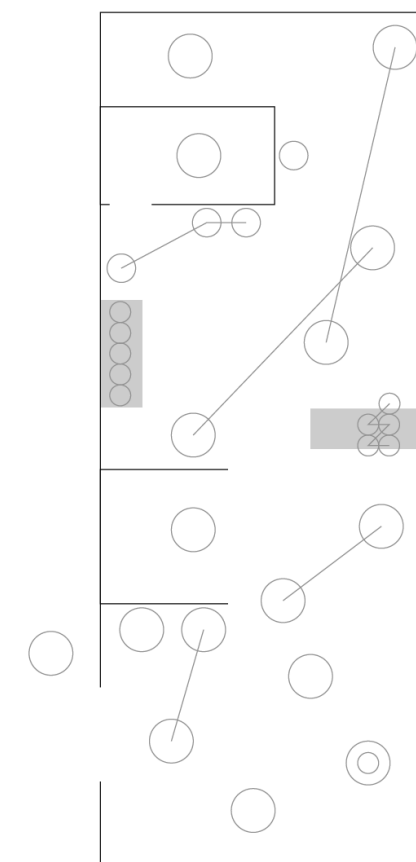
ROUTES,



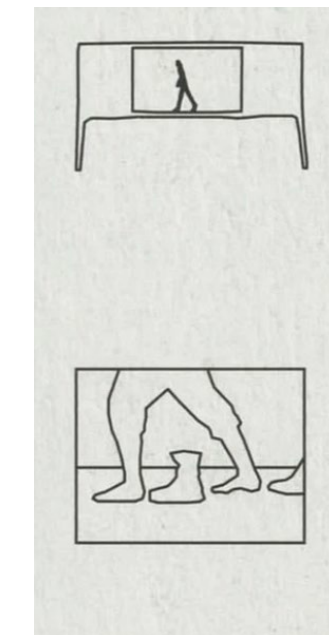
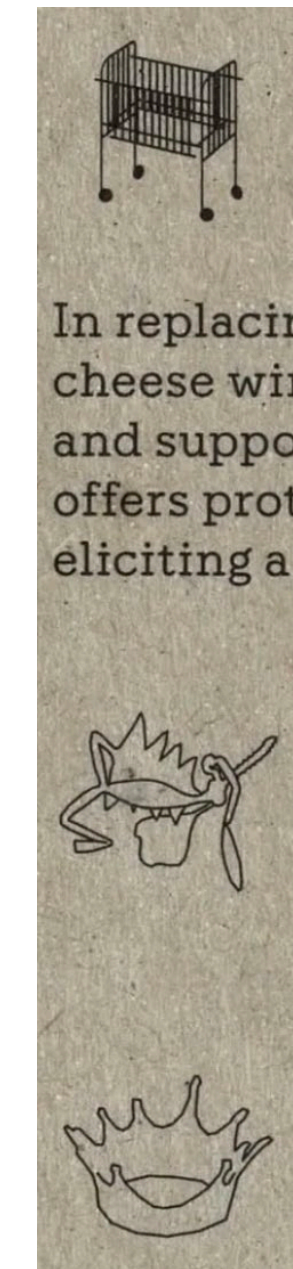
MAP



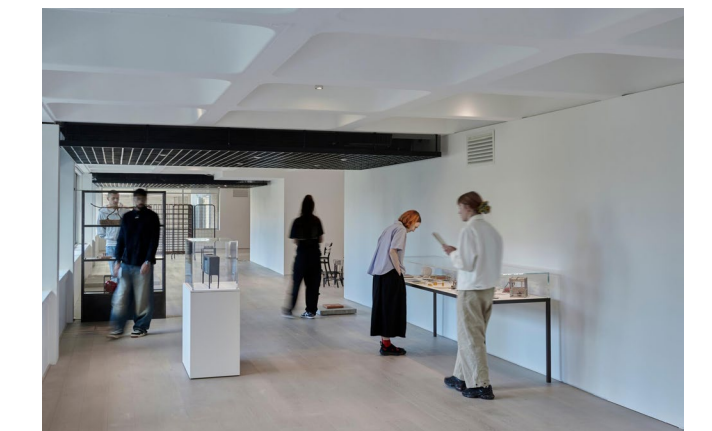
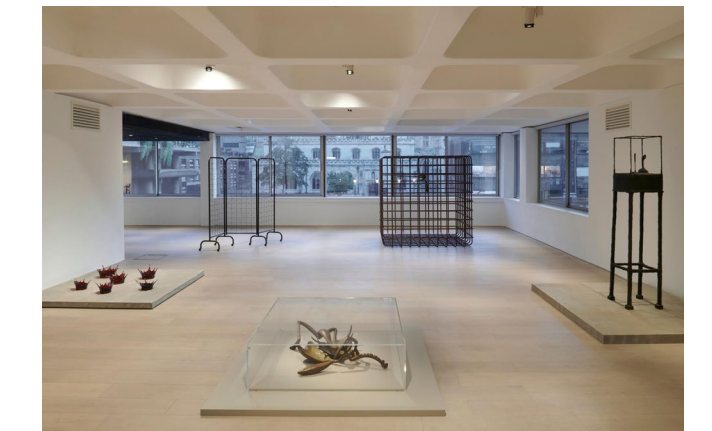
EXHIBITS RELATIONSHIP,



ICON (INDEX),



OFFICIAL SHOW



OTHER EXHIBITIONS,



EXHIBITIONS AND CONFERENCES
ALBERTO GIACOMETTI, THE NOSE
 From 07 Oct 2023 To 14 Jan 2024
 Paris
<https://www.fondation-giacometti.fr/en/event/283/alberto-giacometti-the-nose>



Mona Hatoum
Remains of the Day

7 September – 17 November 2018
 Hong Kong

CAPTIONS,

Alberto Giacometti
The Nose, 1947
 Bronze

Mona Hatoum
Cube, 2006
 Mild steel

Alberto Giacometti
Figure Between Two Houses, 1950
 Bronze, oil paint and glass
 Private collection

Mona Hatoum
Roadworks, 1985
 Documentation of performance,
 Brixton, London
 Colour video with sound, 6 min 45 sec

TEST STRUCTURE:
REDESIGN GUIDEBOOK AS LAYERED FOLD

I.
OFFICIAL DISPLAY

II.
PERSONAL
ATTENTION

III.
SPATIAL
MEMORY

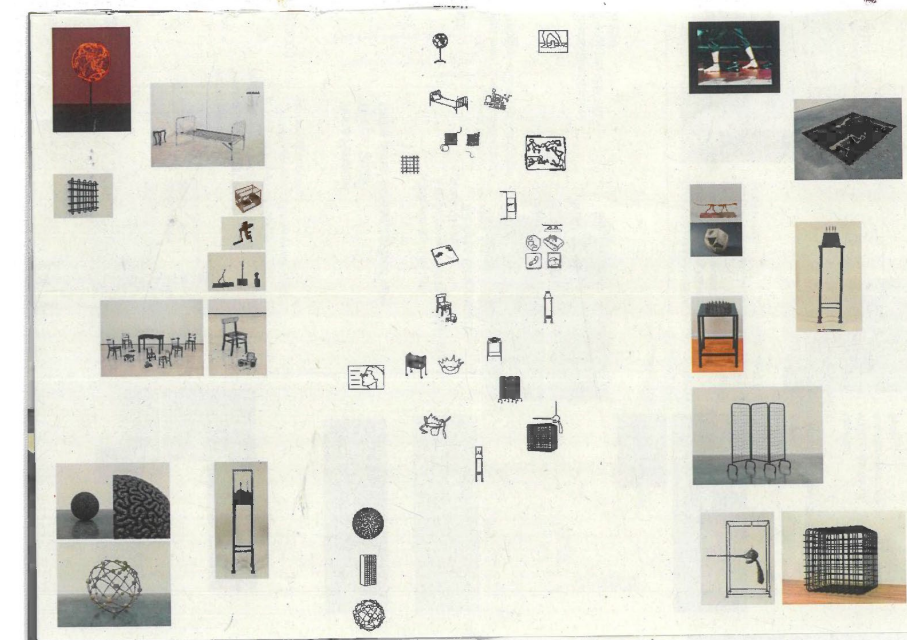
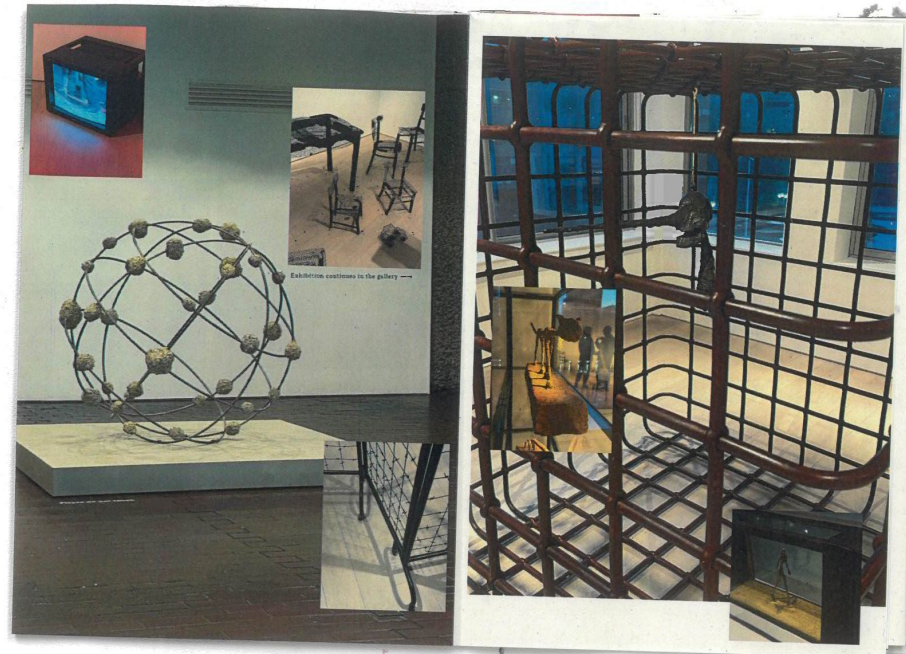
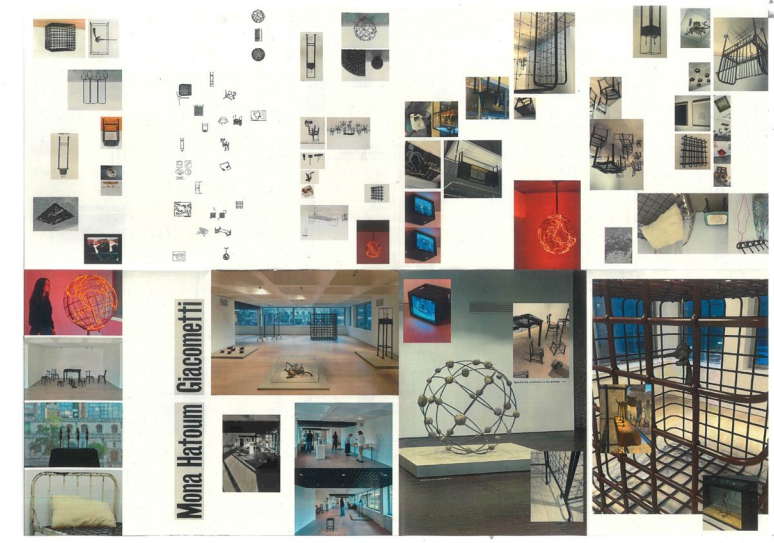
IV.
PARTIAL OFFICIAL
BACKSTAGE
(ICON + PRESS
RELEASE)

V.
DEEP BACKSTAGE
(DOCUMENTED
NAME + EXHIBITS
RELATIONSHIP +
ROUTE + OTHER
EXHIBITIONS)

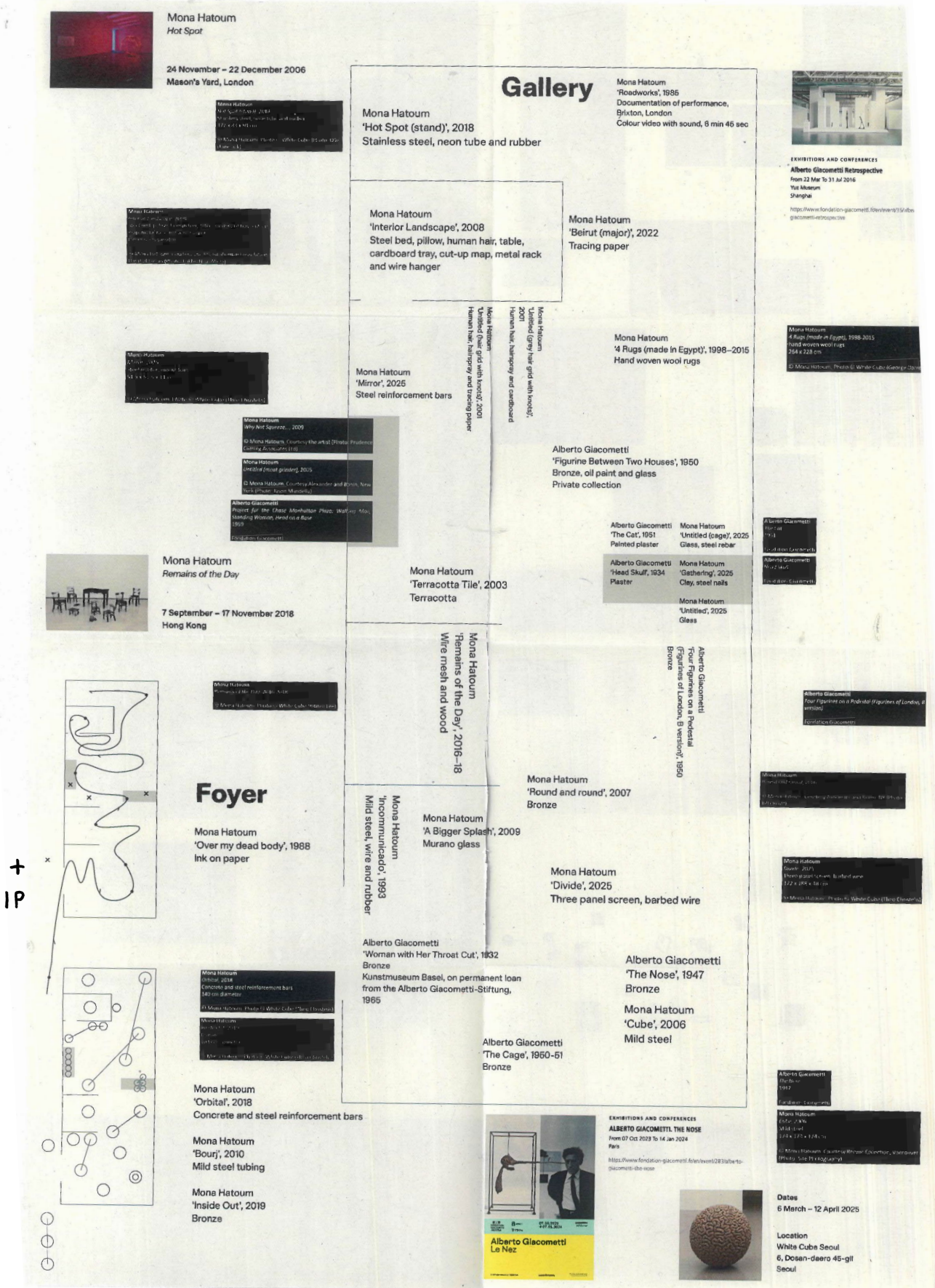
3 FOLDING WAYS

DOES EVERY `UNFOLD` OPERATION
ACTUALLY ALTER THE HIERARCHY VISIBLE
TO THE VIEWER, OR DOES IT INSTEAD
GENERATE A NEW HIERARCHY?

WEEK 2 EXPERIMENTS



(ICON + PRESS RELEASE)



(DOCUMENTED NAME +
EXHIBITS RELATIONSHIP
+ ROUTE + OTHER
EXHIBITIONS)

I.
OFFICIAL
DISPLAY

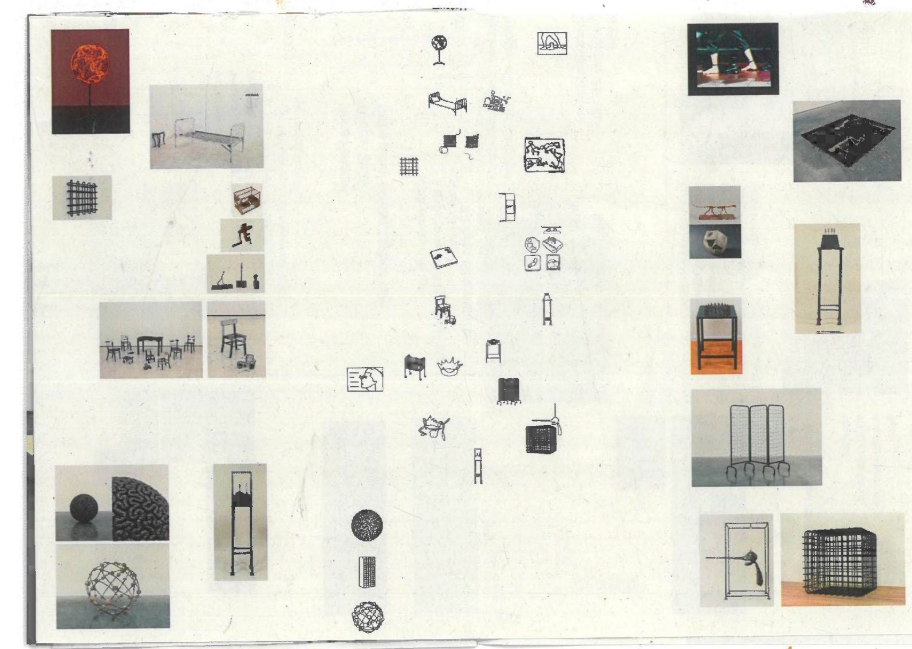
II.
PERSONAL
ATTENTION

III.
SPATIAL
MEMORY

IV.
PARTIAL OFFICIAL
BACKSTAGE

UNFOLDING

V.
DEEP BACKSTAGE



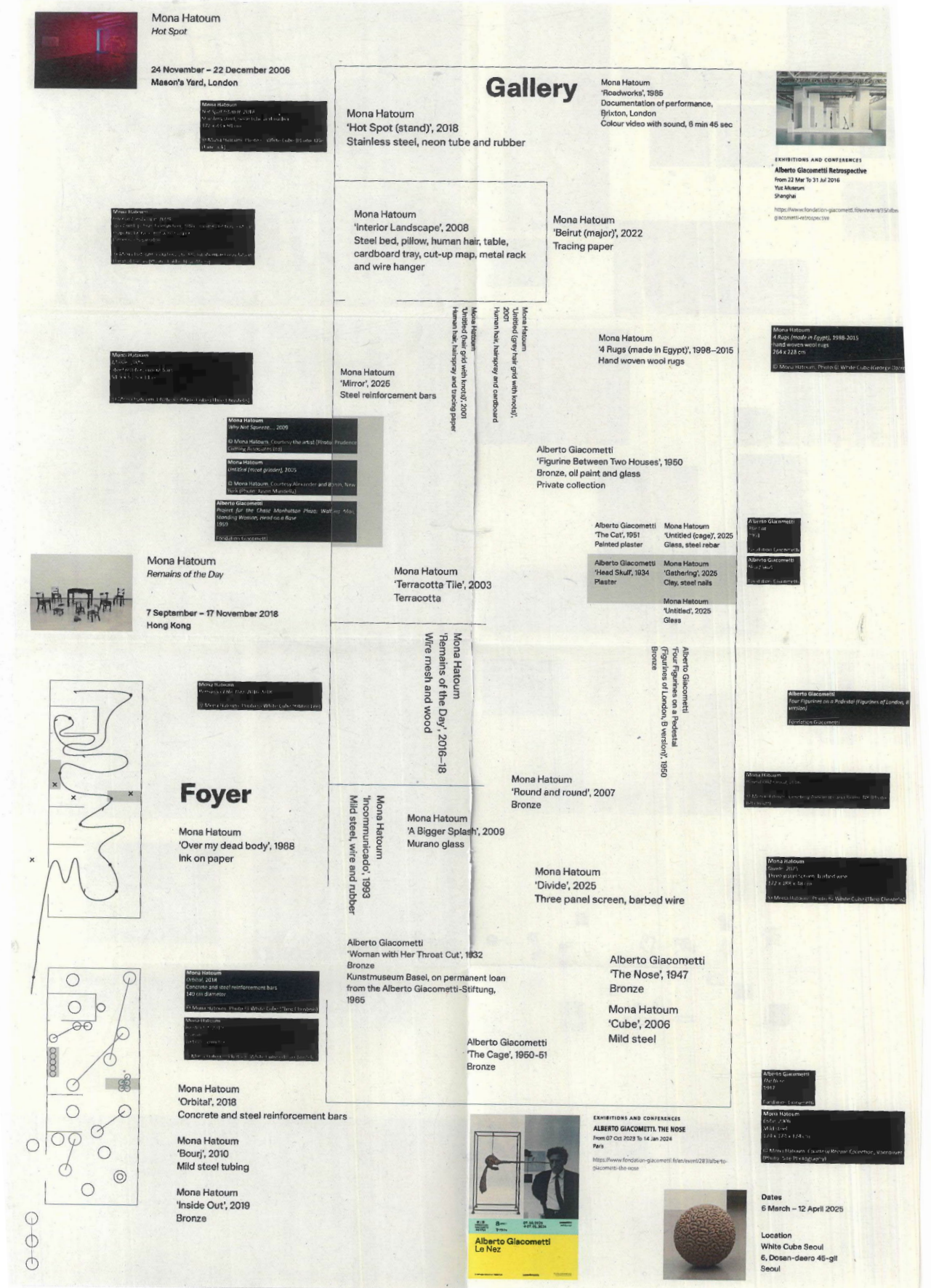
FRAME: MATRIX-LIKE THROUGHOUT, WITH INFORMATION DISTRIBUTED IN EVEN, EQUAL-SIZED BLOCKS.

SAME FRAME BUT MORE INFO, READABILITY DECREASES: PASSIVE RECEPTION

THE FIRST 4 LAYERS MOVE AT A FLAT, PREDICTABLE RHYTHM; LAYER 5 THEN REVEALS THE ENTIRE REVERSE SIDE AS AN ABRUPT RUPTURE — THE BACKSTAGE APPEARS SUDDENLY RATHER THAN A GRADUAL SURFACING

HIERARCHY: NEITHER STRENGTHEN NOR DISRUPT, IT FLATTENS ALL LEVELS.

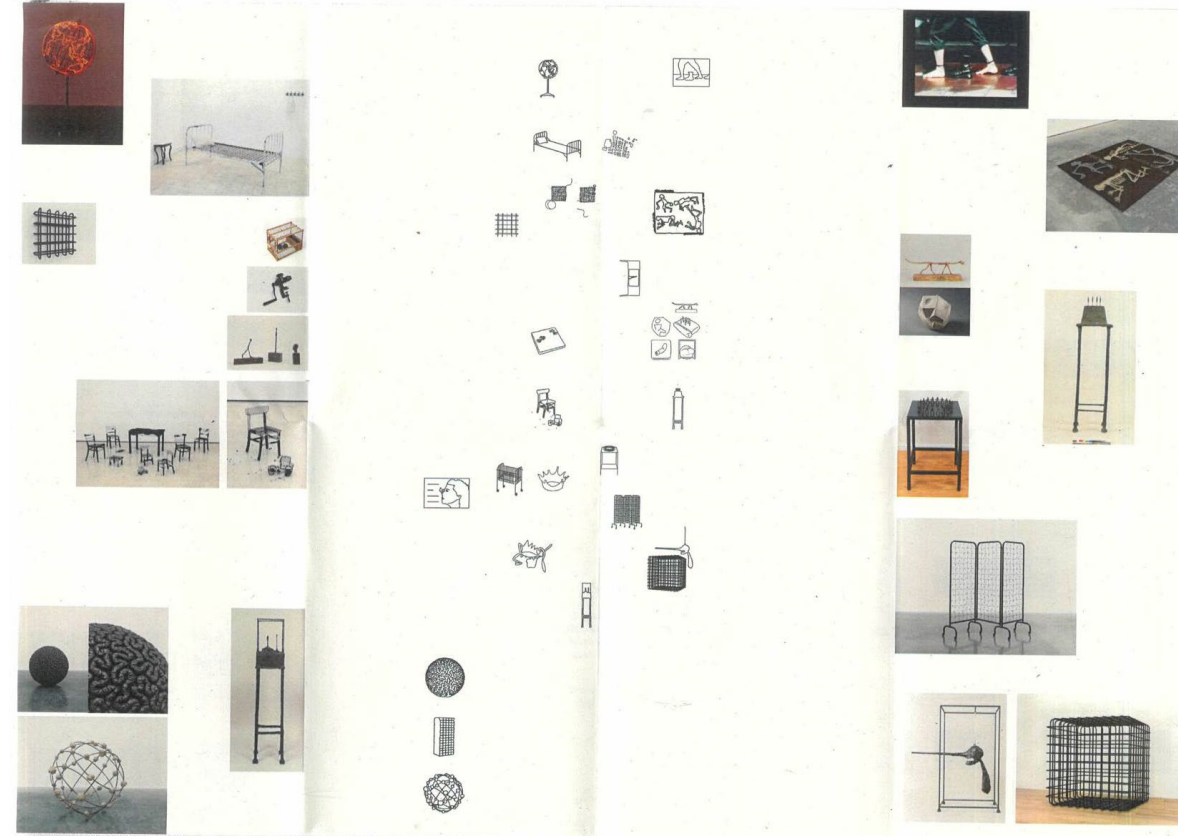
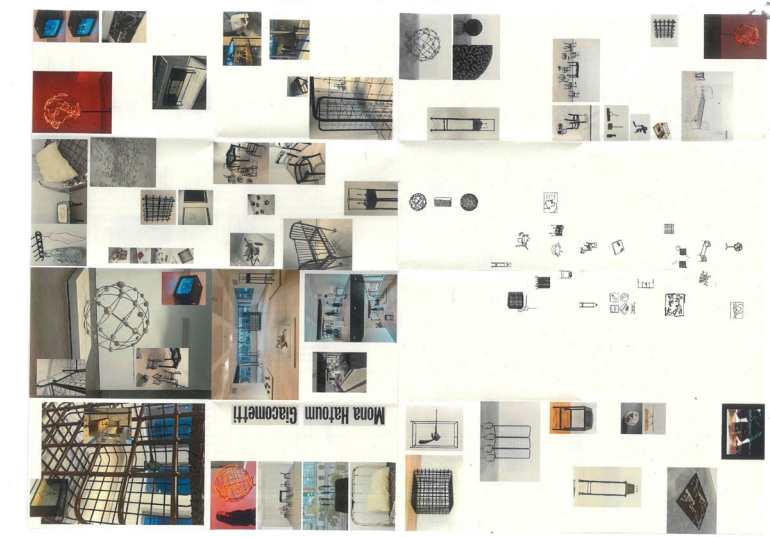
*ERASES VISIBILITY ACROSS ALL LEVELS.
*BACKSTAGE PARADOX: ACCIDENTALLY BE SHOWN IN LAYER 5.



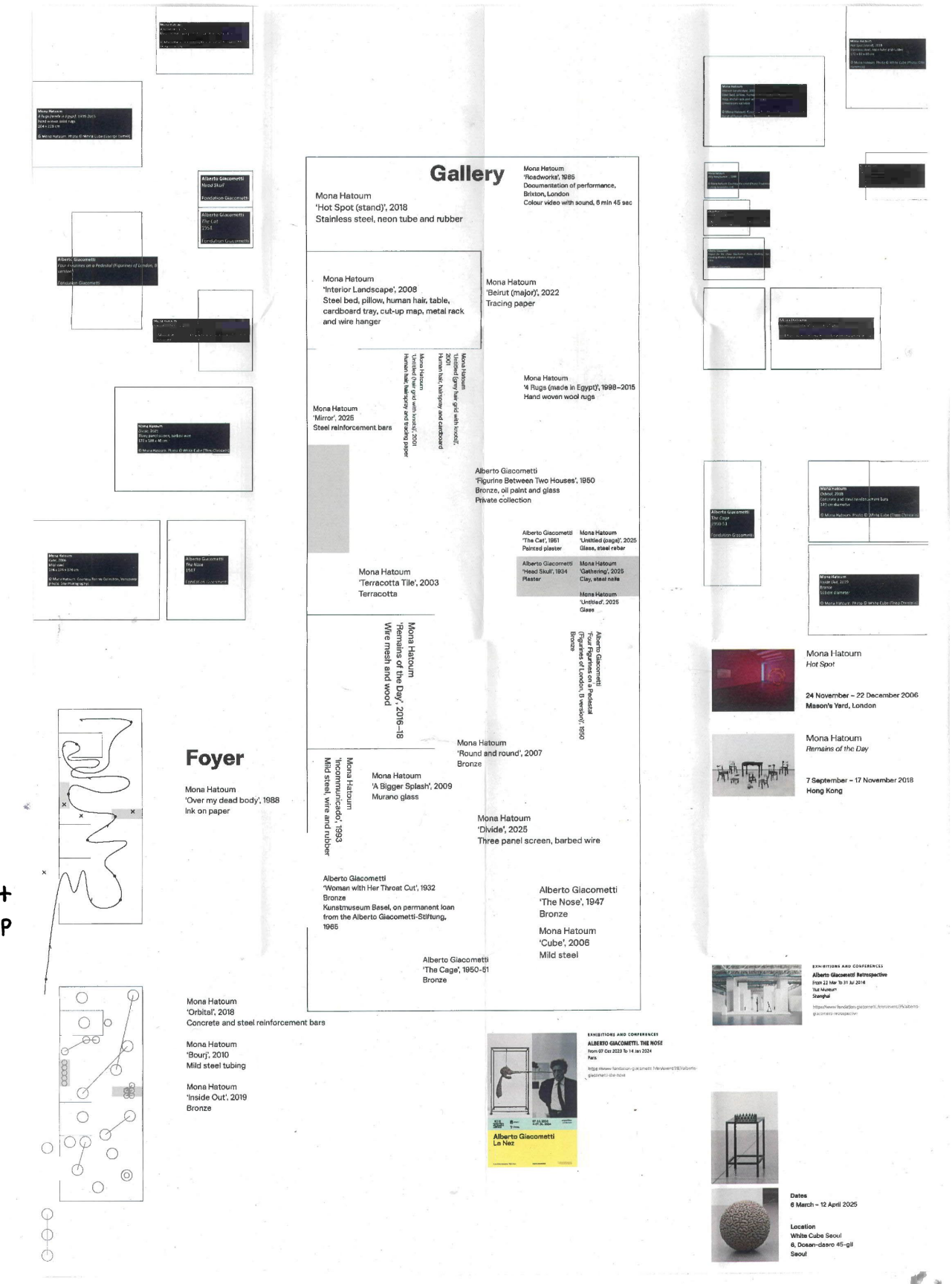
FINDING

GENERAL FOLD

WEEK 2
EXPERIMENTS



(ICON + PRESS RELEASE)



I. OFFICIAL DISPLAY

II. PERSONAL ATTENTION

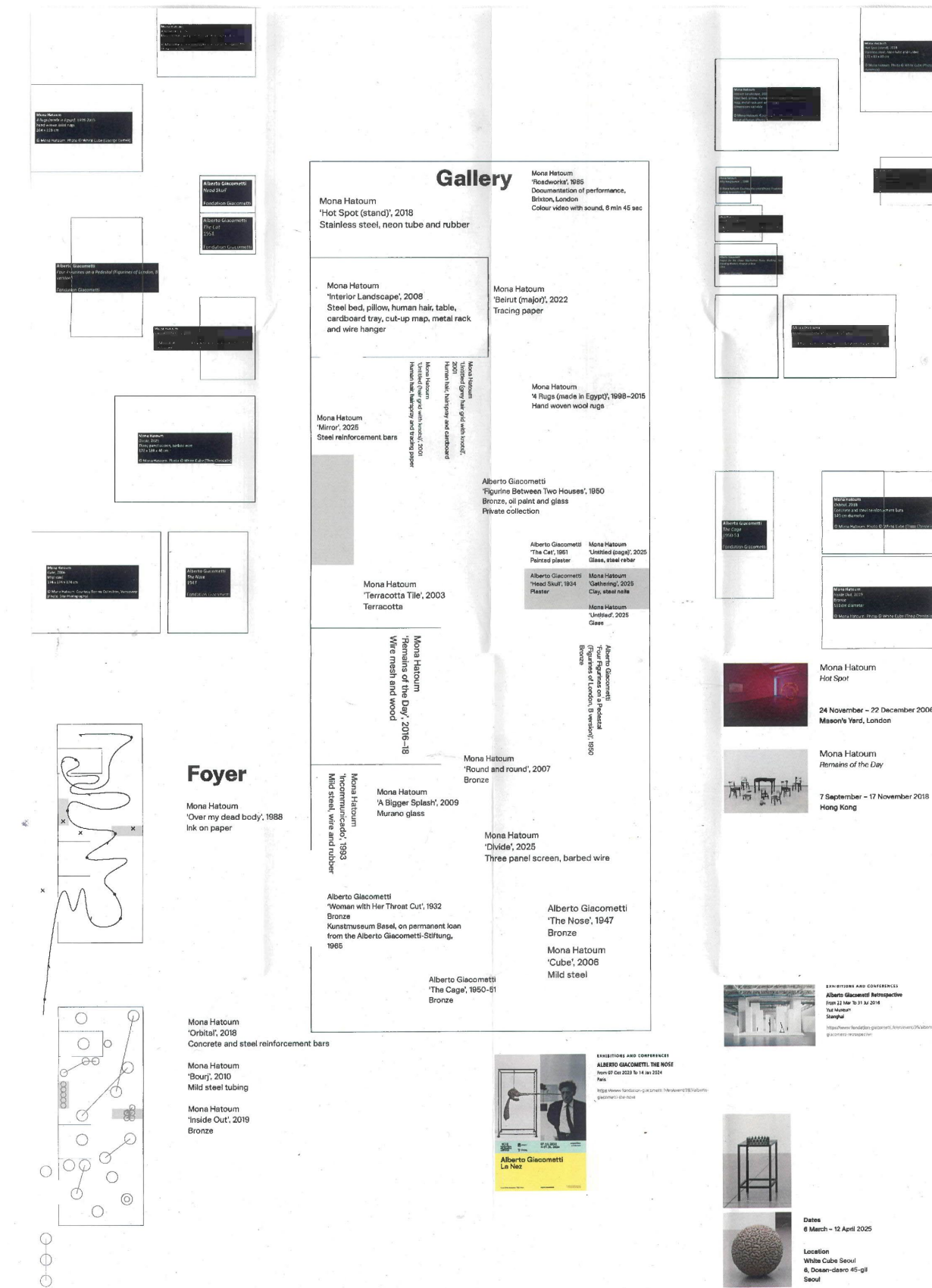
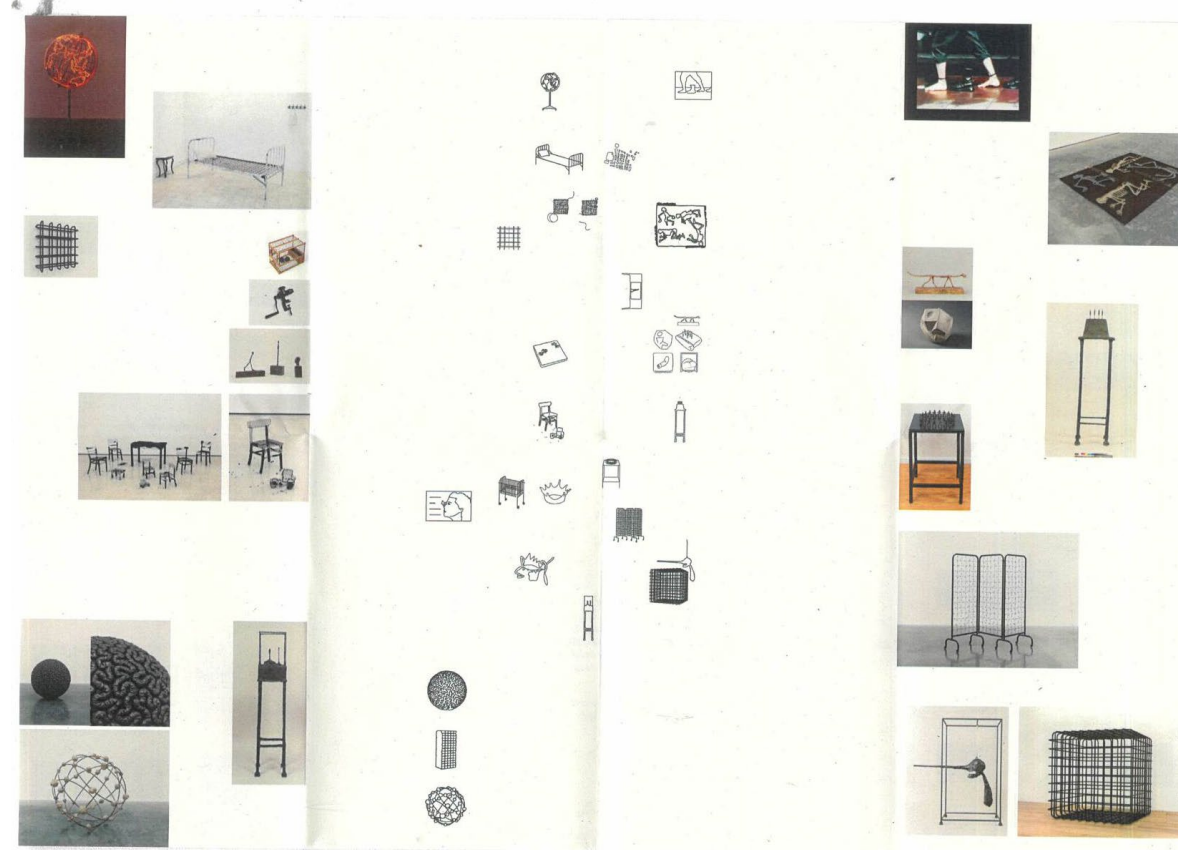
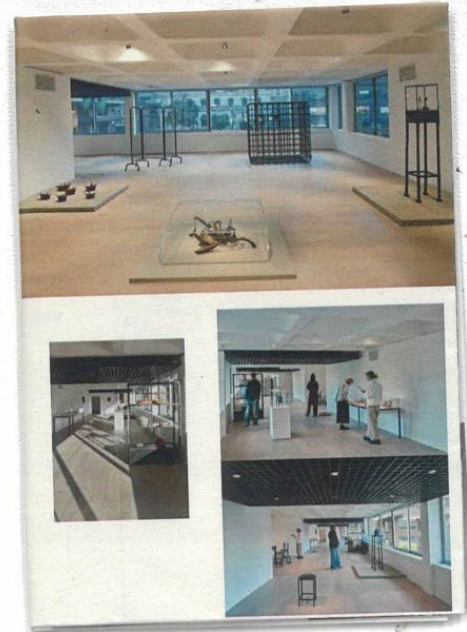
III. SPATIAL MEMORY

IV. PARTIAL OFFICIAL BACKSTAGE

UNFOLDING

V. DEEP BACKSTAGE

(DOCUMENTED NAME + EXHIBITS RELATIONSHIP + ROUTE + OTHER EXHIBITIONS)



FRAME: GRADUALLY EXPANDS, EACH UNFOLD REVEALS PERVIOUS WRAPPING.

- STEADY RYTHM
- LAYER 4&5 PRODUCE THE CORRESPONDENCE EFFECT, AND BRING GRADUAL UNDERSTANDING.
- FOLD SIMULATES A STANDARD REVEALING NARRATIVE — PACED LIKE A GUIDED TOUR.

HIERARCHY: STRENGTHEN. UNFOLD ORDER = UNDERSTAND ORDER

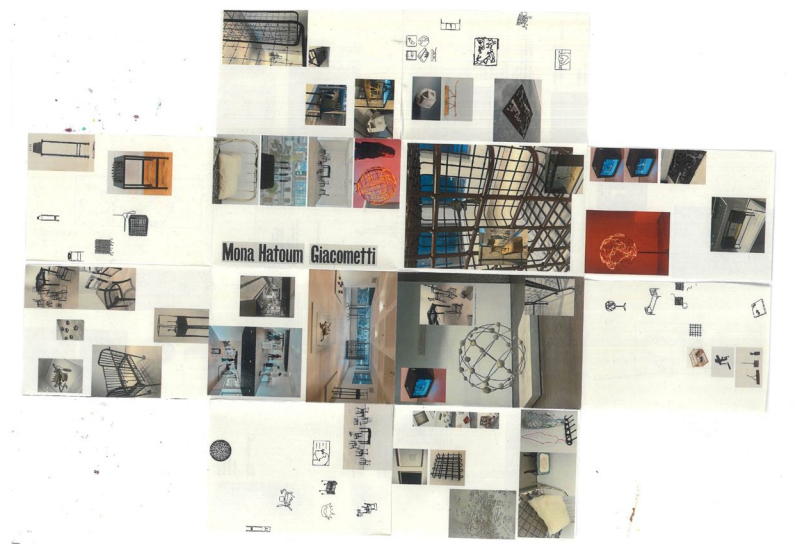
PRESUPPOSED SEQUENCE IS FAITHFULLY REPRODUCED BY THE GEOMETRIC EXPANSION

- *COMPLY WITH VIEWER EXPECTATION
- *WHILE THE LEAST CRITICAL: PASSIVELY CLARIFY THE RELATION NOT CHALLENGE

FINDING

INTUITIVE FOLD

WEEK 2
EXPERIMENTS



0.
OFFICIAL
DISORDERLY



(ICON + PRESS RELEASE)

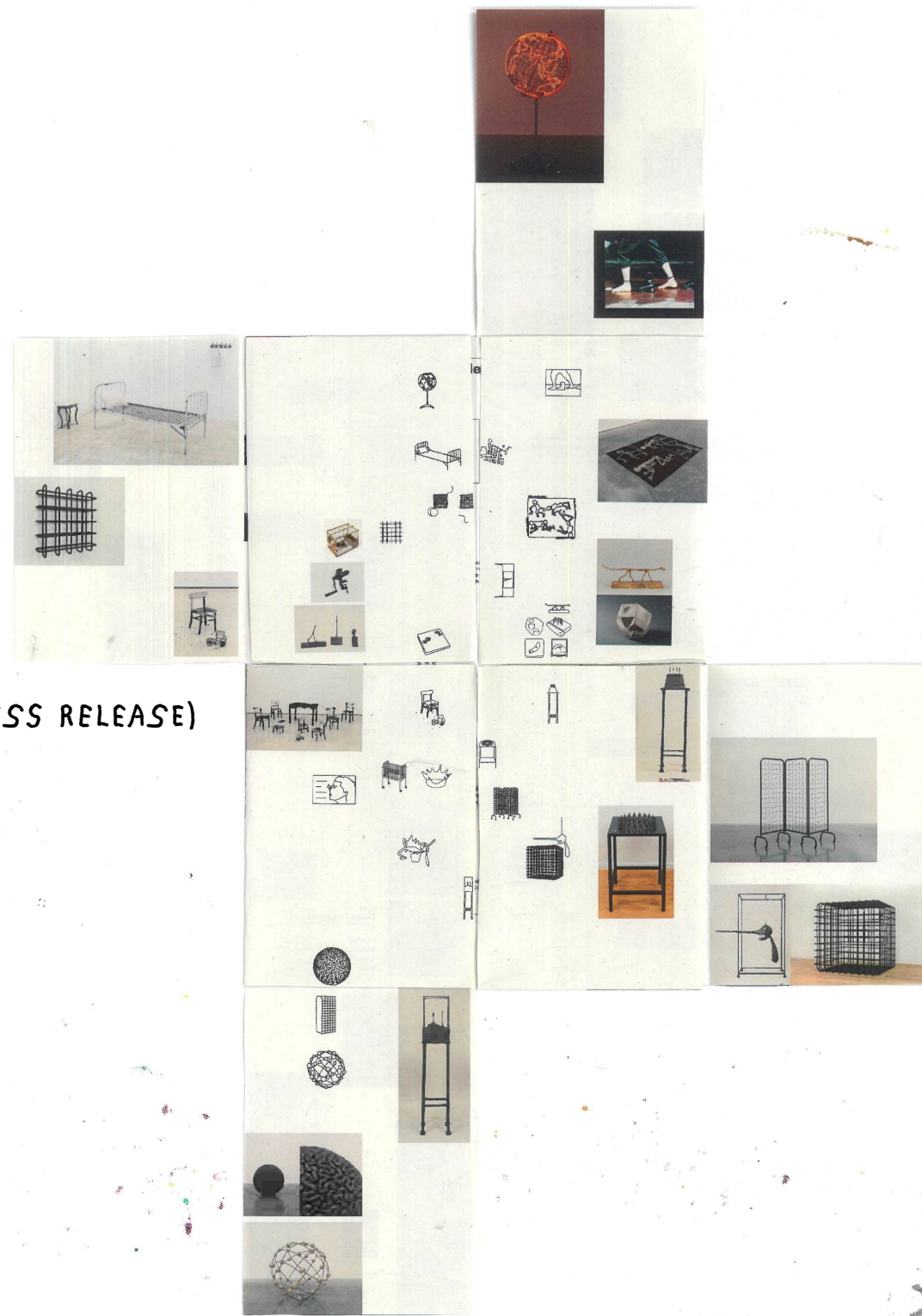


00.
PERSONAL
ATTENTION

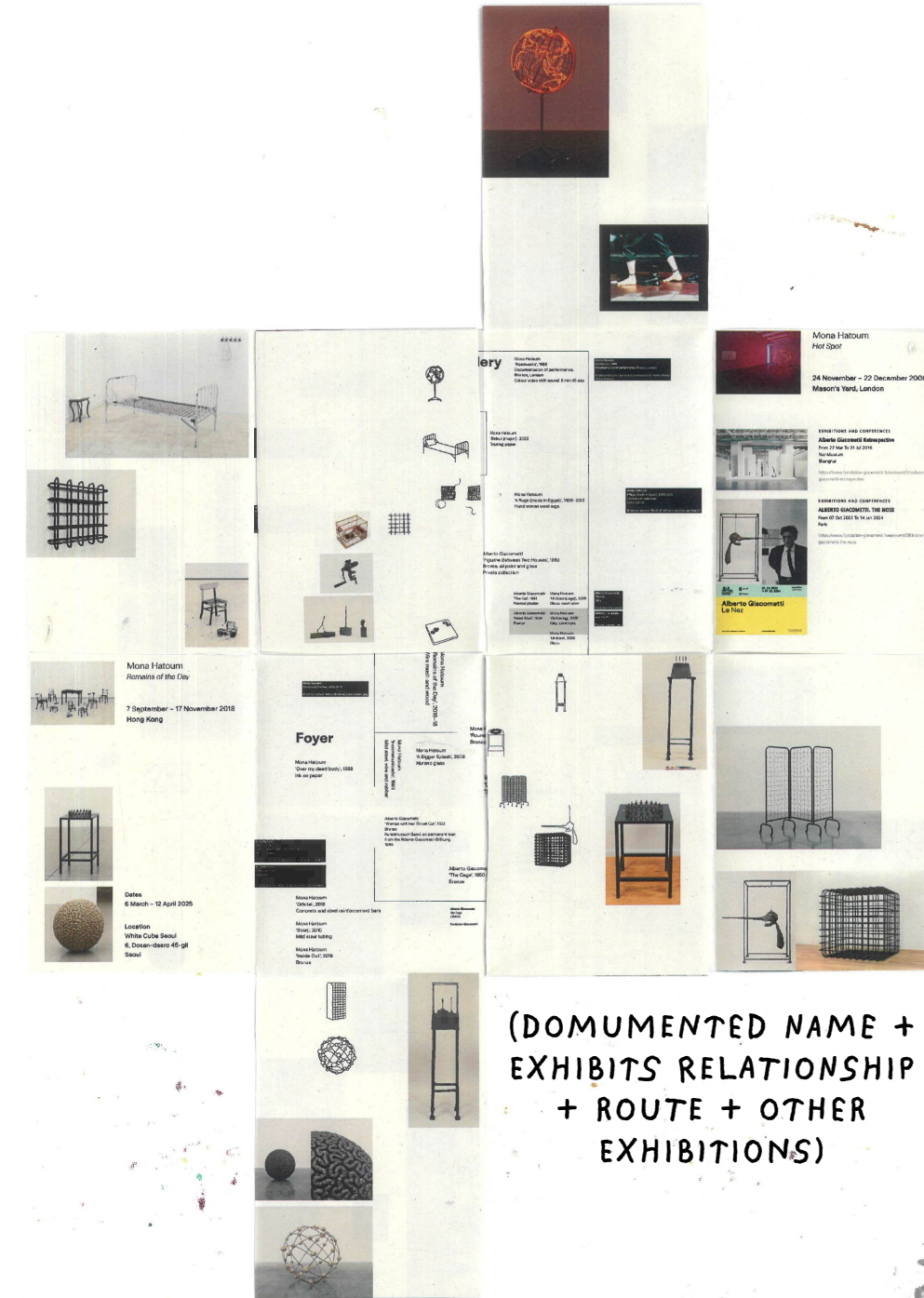


000.
SPATIAL
MEMORY

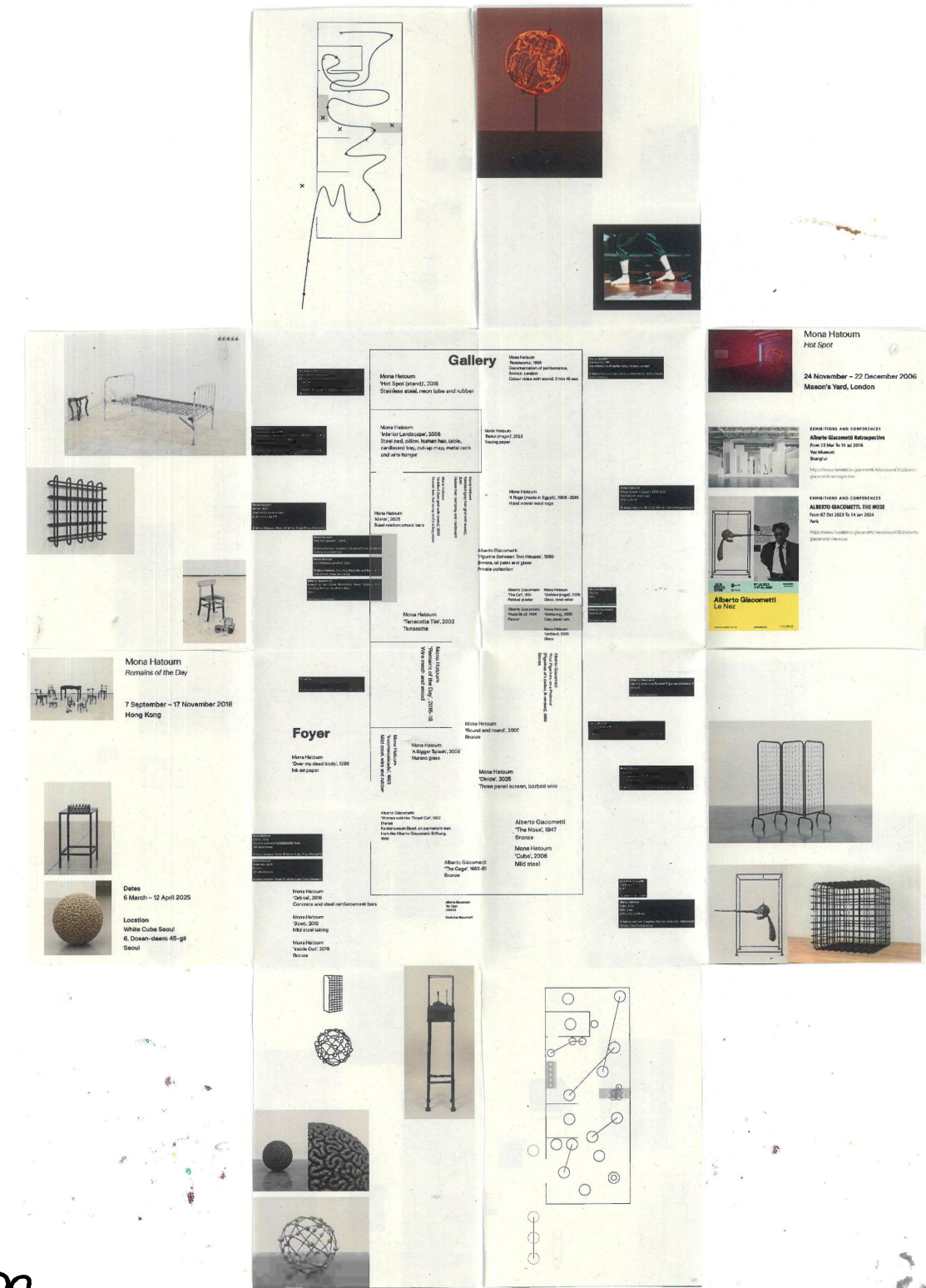
IV.
PARTIAL OFFICIAL
BACKSTAGE



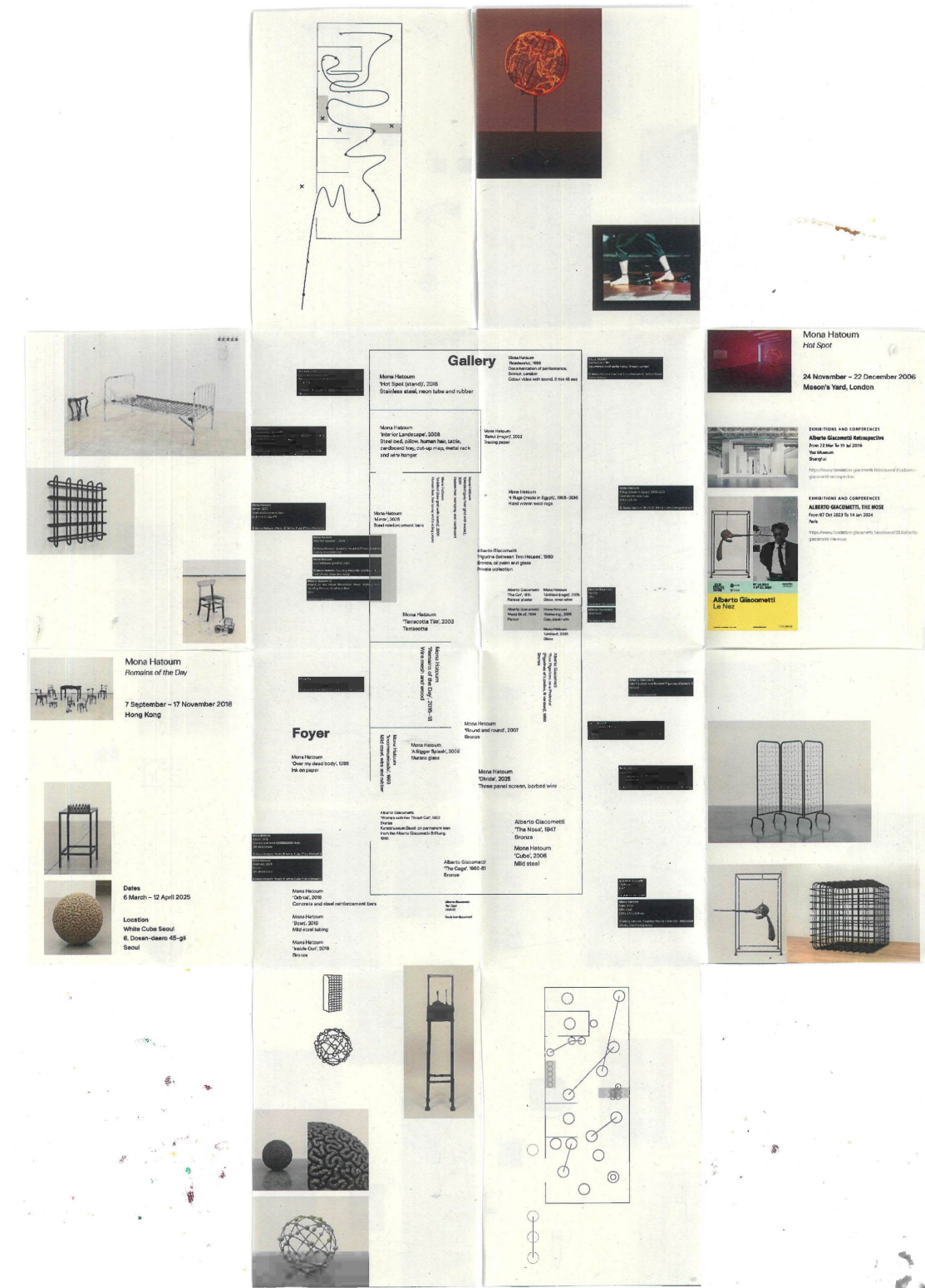
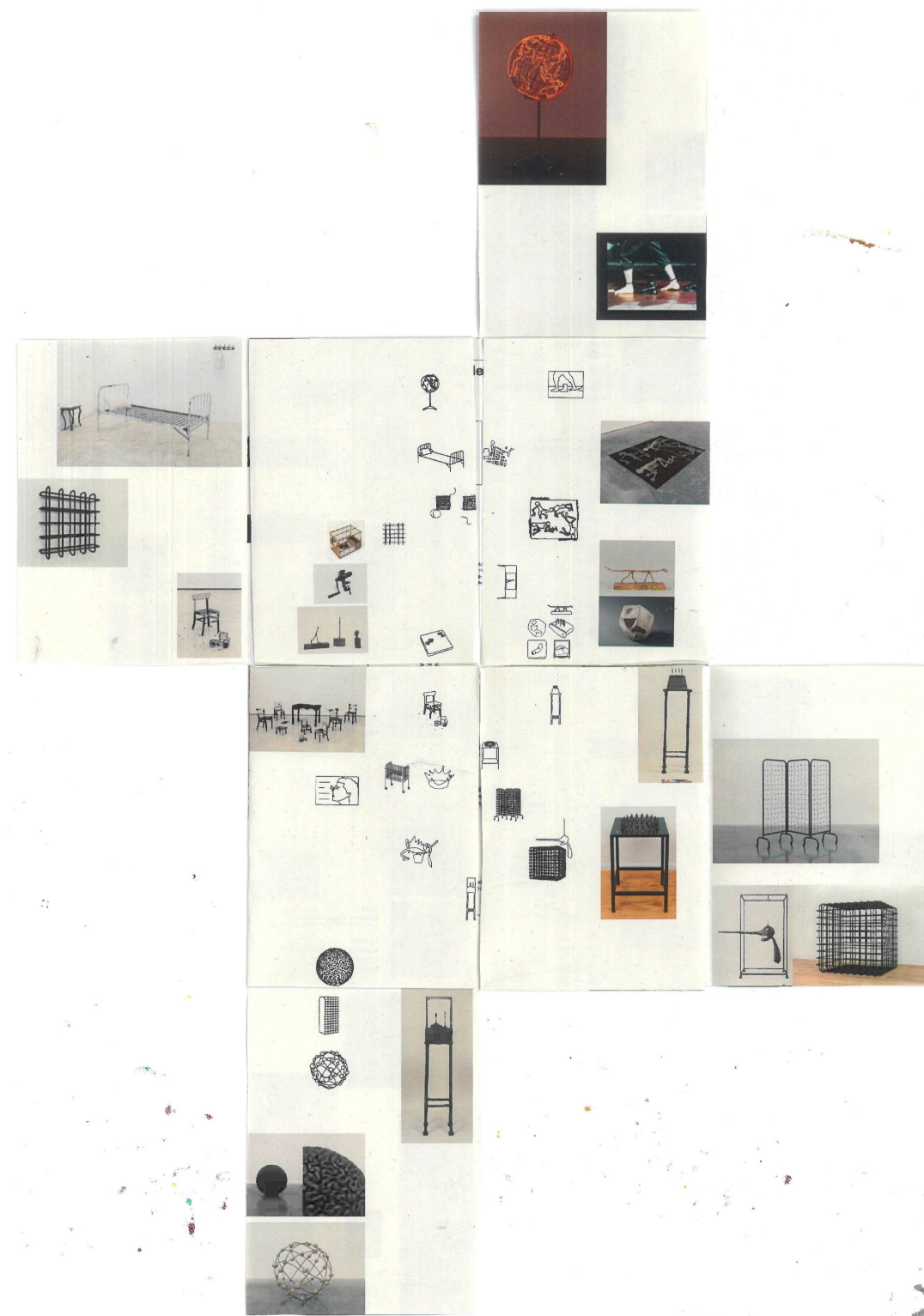
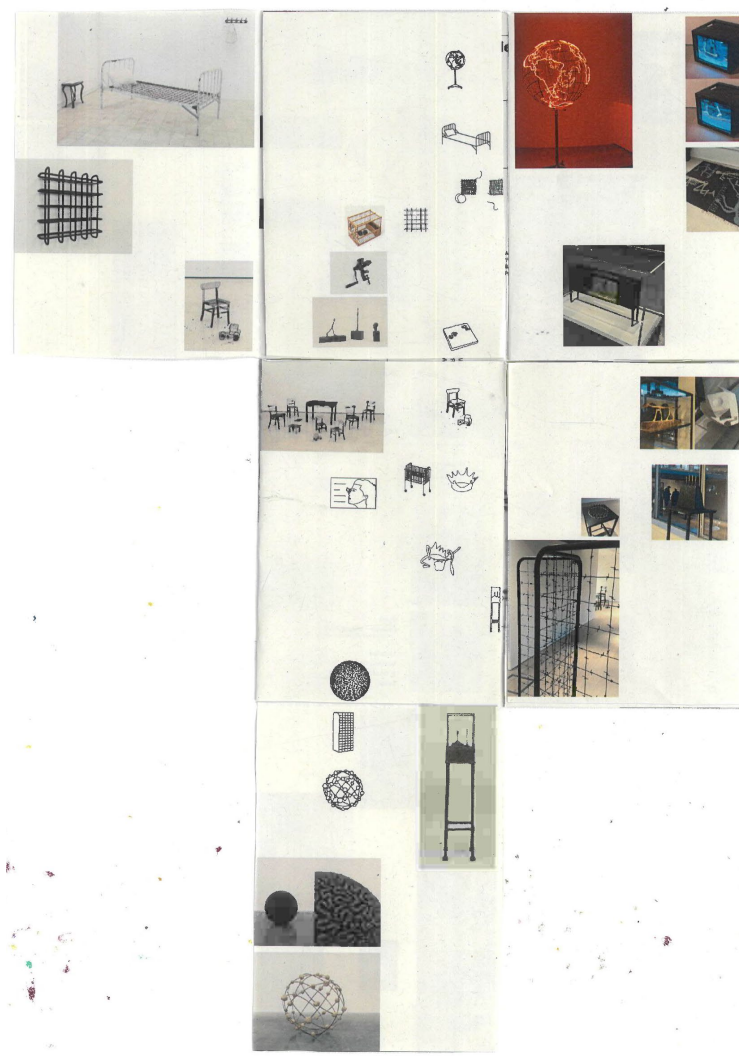
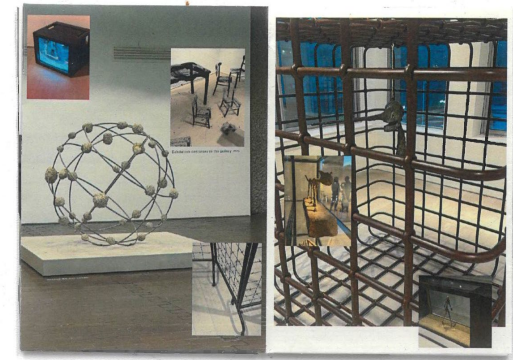
(DOCUMENTED NAME +
EXHIBITS RELATIONSHIP
+ ROUTE + OTHER
EXHIBITIONS)



V.
DEEP BACKSTAGE



UNFOLDING



FRAME: IRREGULAR,
WITH STRONG SCALE
SHIFTS. NON-LINEAR
SEQUENCE.

- VIEWER GAINS AGENCY IN
LAYER 4 DUE TO SEVERAL
WAYS OF UNFOLDING AND
REFOLDING.
- AS GAME-MAP
EXPLORATION, FROM EDGES
TO INNERMOST.
- UNCONTROLLED RANDOM
JUXTAPOSITIONS TRIGGER
NEW READINGS BUT RISKS

HIERARCHY: GENERATE NEW!
SURFACE VS. DEPTH

BE PARTIALLY HANDED OVER TO THE
READER DUE TO UNFOLDING PATH.

*AS VISITING EXHIBITION ITSELF.
INSTEAD OF ELIMINATING HIERARCHY,
IT MAKES HIERARCHY NEGOTIABLE.

*FOLD CHANGES NOT "WHO IS MORE
AUTHORITATIVE", BUT WHO HAS
THE RIGHT TO ASSIGN AUTHORITY —
PARTIALLY TRANSFERRING IT FROM THE
DESIGNER TO THE READER.

FINDING

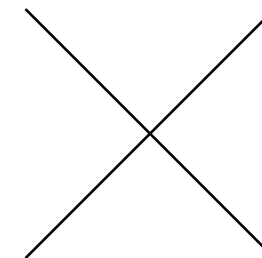
WHAT HAPPENS TO THE HIERARCHY
BETWEEN AN EXHIBITION'S OFFICIAL
AND PERSONAL ENCOUNTERS WHEN
THEY ARE FOLDED INTO THE SAME
EXHIBITION GUIDEBOOK?

- HOW CAN FOLD / UNFOLD CHANGE
THE RELATIONSHIP BETWEEN DISPLAY
& BACKSTAGE?

* FOLD UNDERMINES THE
AUTHORITY OF THE OFFICIAL,
GRANTING THE PERSONAL
ENCOUNTER EQUAL VISIBILITY.

OR THE OFFICIAL WILL
SWALLOW UP THE PERSONAL...

OR BOTH WILL FAIL...



FOLD IS NOT A SIMPLE
TOOL FOR "EXPOSING THE
BACKSTAGE". EACH FOLD
GENERATES A DIFFERENT
HIERARCHY-ORGANISING
PRINCIPLE.

IT IMPLIES THAT THE PROPERTIES
OF VIEWING—SUCH AS DELAY,
CORPOREALITY AND ORGANISATION—
ARE, IN ESSENCE, DIFFERENT
MANIFESTATIONS OF HIERARCHY
WITHIN DIFFERENT SYSTEMS OF
FOLDS.

- ZINE FOLD: FLATTENS &
NEUTRALISES

- GENERAL FOLD: REINFORCES
THE PRESUPPOSED SEQUENCE,
FAITHFULLY REPRODUCING THE
LOGIC

- INTUITIVE FOLD: GENERATES A
NEW OPPOSITION, AND DEVOLVES
PART OF THE HIERARCHY DECISION
TO THE READER

WHAT KIND OF HIERARCHY DOES FOLD
GENERATE WHEN REORGANISING
INFORMATION LEVELS?