

HOW DOES VIEWING BECOME AN ACT OF UNFOLDING?

HOW DOES FOLD/UNFOLD ORGANISE THE VIEWING OF AN IMAGE AND CHANGE THE VIEWING CONDITION?

(STATE DISTRIBUTE VISIBILITY & SHAPE INTERPRETATION)

- versioned archive (fold, unfold, refold, prefold): constantly replace the **AUTHORITY**

+ image is not content, but the matter state part that be allowed to see.

+ viewing is a delayed, physical and **ORGANISED PROCESS**

~~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 expands fold / unfold from a hand-scale operation into a broader concept for designing how viewing is constructed.)

- display & backstage prototype, unfold to expose backstage

+ abstract statement XXX

=

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

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

- 3 folding structure, guidebook

+ fold can **GENERATE** diverse **HIERARCHY** principle

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

- folding structure control group, user testing

+ fold itself can generate viewing mode and narrative meaning

+ repetition, labelling, sequence affect hierarchy

=

HOW DOES CAN FOLDING SHAPE THE WAY EXHIBITION INFORMATION IS READ WITHIN A GUIDEBOOK?

- experimental reflective reading device: fold as exhibition explore

+ folding is not an info container but a **STAGING** of how info is approached, encountered, and re-read.

+ **VIEWING CONDITION** is shaped by fold sequence, labelling and repetition, as the constantly **REWRITTEN HIERARCHY**

+ unfold is reveal and concealment

ENQUIRY SHIFT



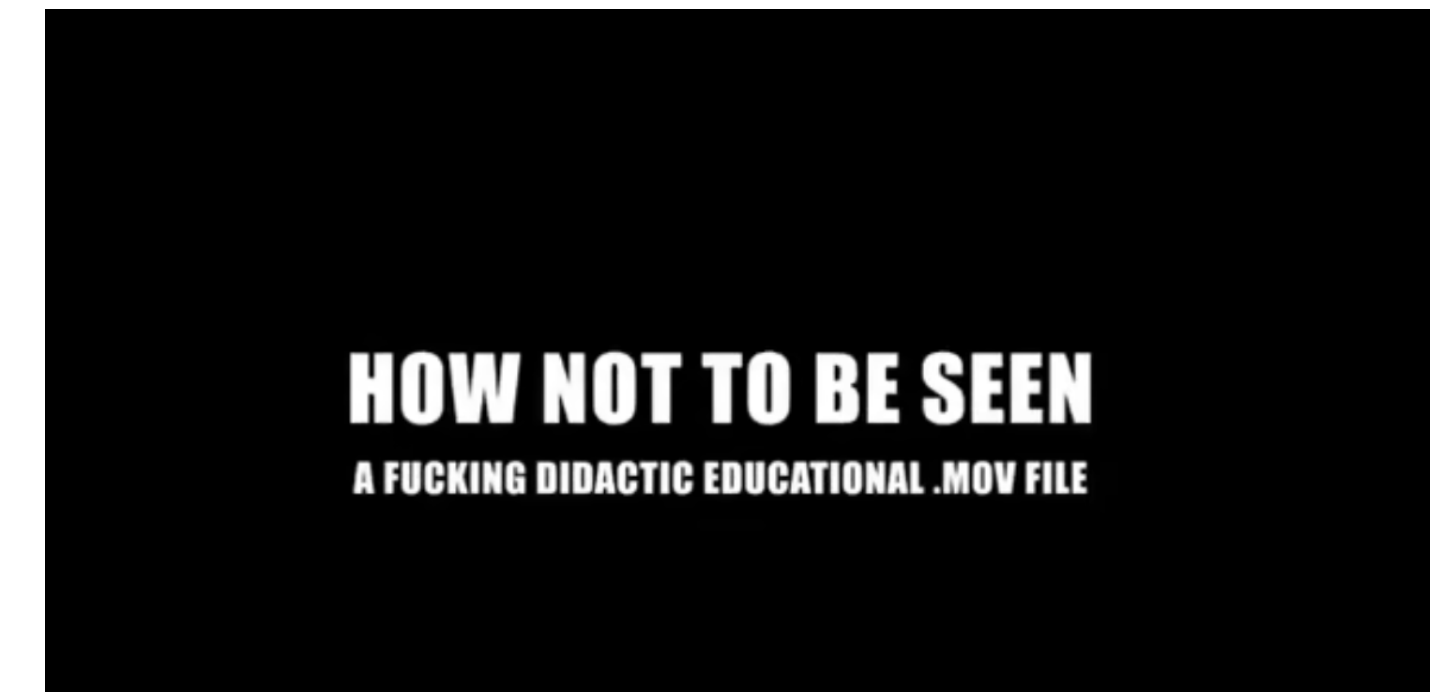
performing thinking in public:

- video as "staged thinking"
- unfolding makes the backstage of viewing temporarily visible.

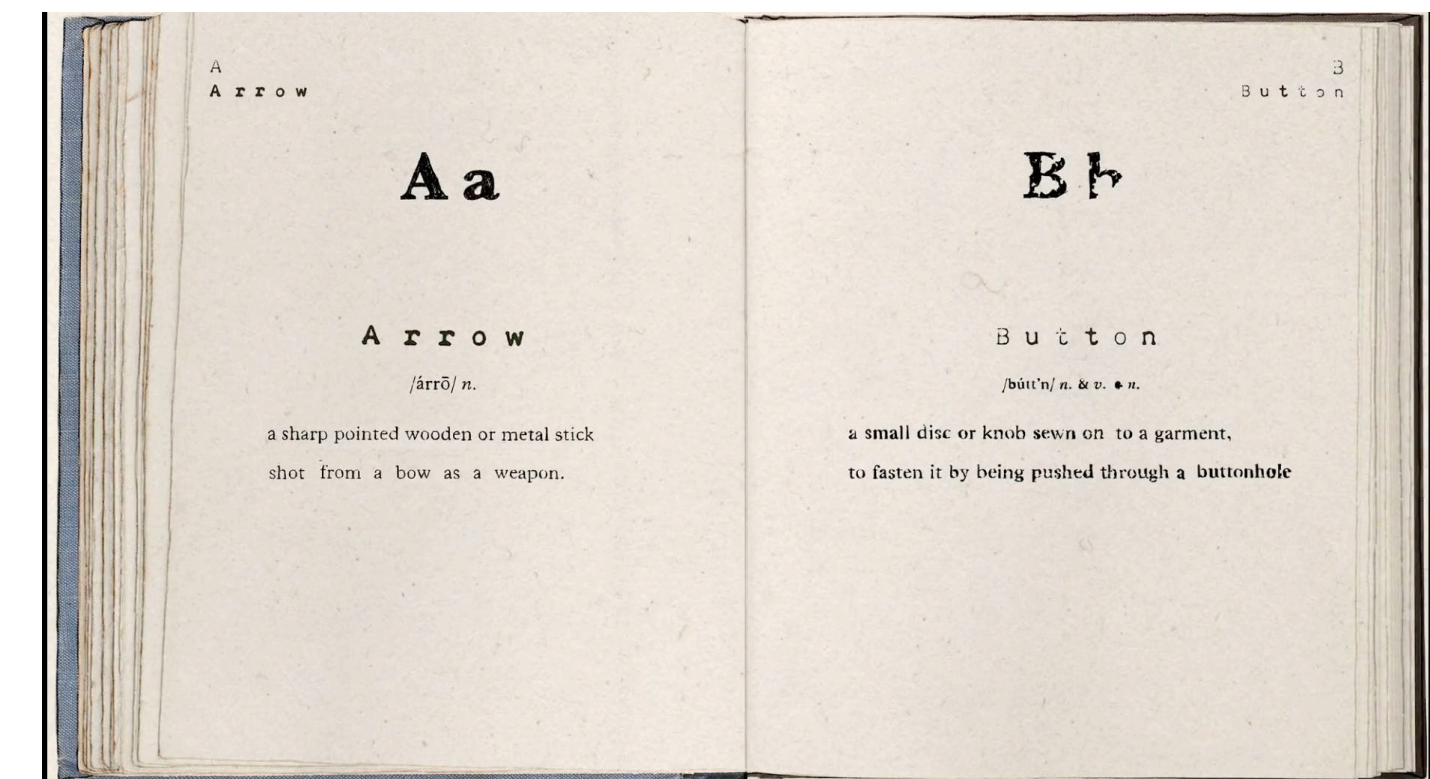
device / dispositif to produce knowledge:

- video works as viewing device

(repetition)



(labelling)



SITUATION (CONTEXT)

- Sustained material investigation of folded paper as an exhibition reading system
- An exhibition with cross-temporal dialogue (guidebook)

ENQUIRY (PROBLEM)

- How does folding shape the way exhibition information is read within a guidebook?

POSITION (RESPOND)

- Fold is not an info container but the staging of how info is performed.
- Fold tests the Backstage of a viewing system (fold sequence, labelling, repetition) and turns that backstage into a Display the reader physically enacts—every unfolding generates new hierarchy and meaning.
- Display & Backstage are not opposed but relational positions.

METHOD (EVALUATION)

- 3 folding structure (linear, nested, non-linear) with diverse content + user test
- Practice + reading complement each other

VIDEO BACKSTAGE

visibility order	CUT ORDER	fold sequence
classification	SUBTITLES/NARRATION/ AUDIO TRACK TAGS	labelling
hierarchy	REPETITION/PLAYBACK	repetition
viewer agency	(NON)PAUSABLE, (NON)LINEAR	binding
pace	SPEED	unfolding speed
frame given to viewer	WINDOW POSITION	unit frame



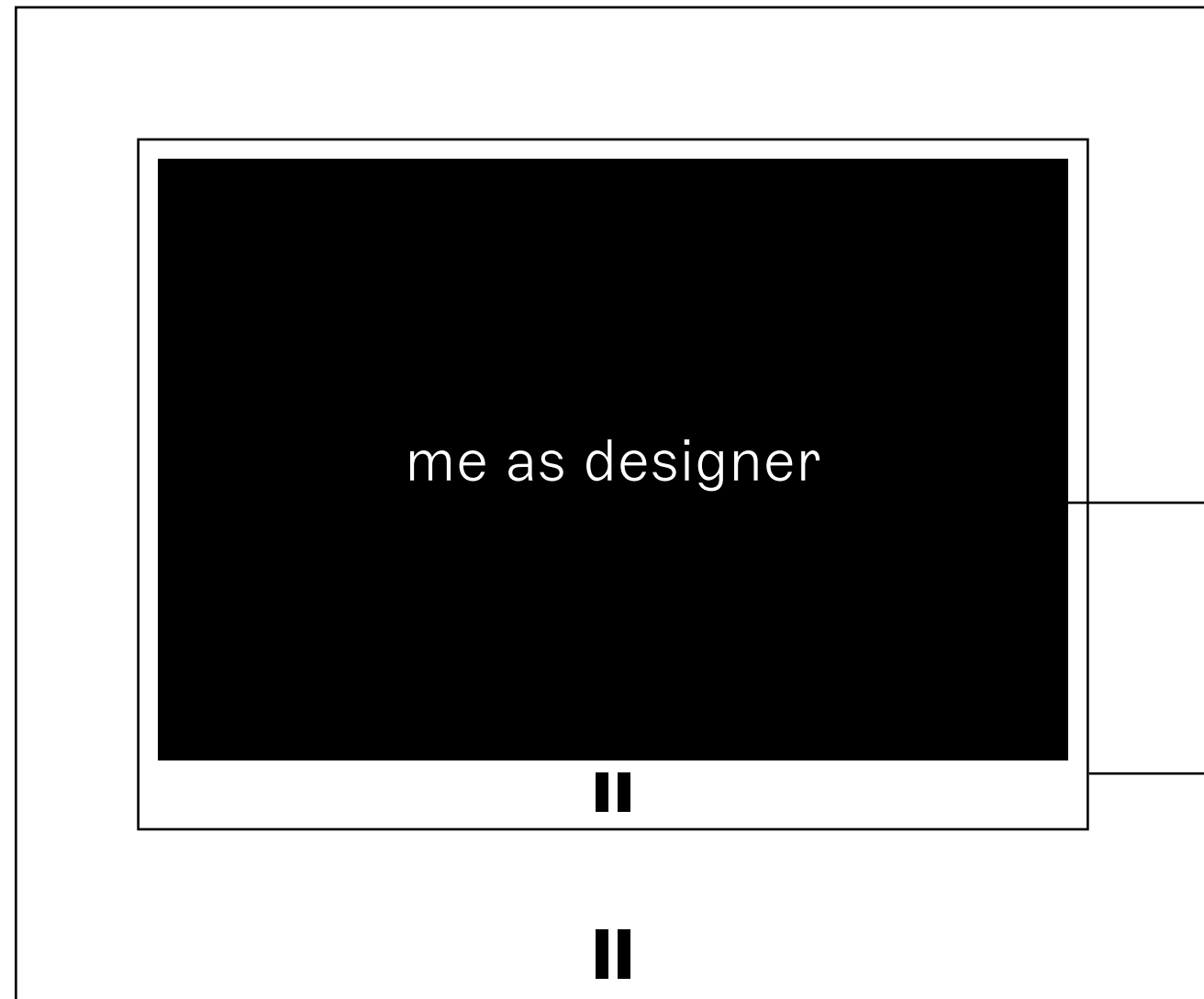
expose

REFRAME TO DEFRAME

Fold, as a paper medium, controls viewer by a forced sequence, while permits partial exploration.

Video, in turn, gives absolute non-linear freedom (dragging, pausing, and doubling speed).

Both present two sides of the same thing - viewing agency is never given by the designer, but rather a constraint carried by the medium itself.



me as designer

3 fold-stimulated narrative

me as curator, control playback
(screenshot)

real audience agency

PAUSE, SPEED, JUMP,
BACK, ANNOTATED



CURATORIAL TERMINOLOGY

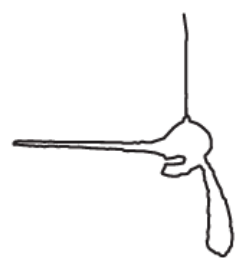
SIGHTLINE	viewline
ADJACENCY	juxtaposition
THRESHOLD	transit
PACING	speed
VITRINE	cube
WAYFINDING	timeline
DWELL TIME	pause
REFRAME	jump back

CUBE & WALK (4 WORKS)

Alberto Giacometti
'The Nose', 1947
Bronze



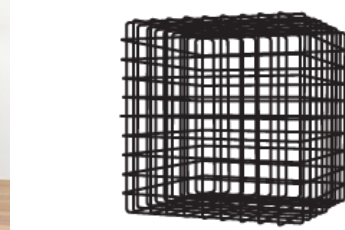
Alberto Giacometti
The Nose
1947



Fondation Giacometti



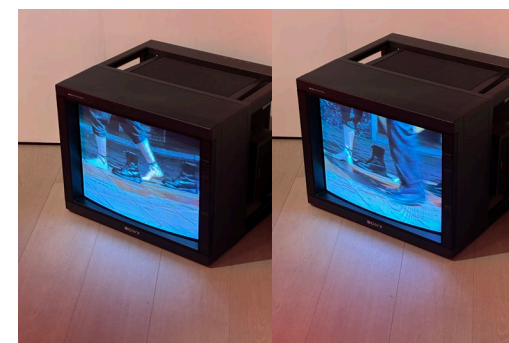
Mona Hatoum
'Cube', 2006
Mild steel



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

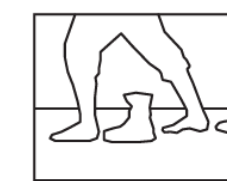
© Mona Hatoum. Courtesy Rennie Collection, Vancouver
(Photo: Site Photography)

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



Mona Hatoum
Roadworks, 1985
Documentation of performance, Brixton, London

© Mona Hatoum. Courtesy Kunstmuseum St. Gallen (Photo: Stefan Rohner)



Alberto Giacometti
Project for the Chase Manhattan Plaza: Walking Man, Standing Woman, Head on a Base
1959

Fondation Giacometti

