

# Cross-cultural Art Curation and Urban Space Revitalization

## -- Insights and Strategies of Hainan Cultural and Creative Week 2024 Forum

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### ABSTRACT

In the complex environment of globalization and digitalization in the 21st century, Bourriaud's "Relational Aesthetics" provides a theoretical basis for us, emphasizing that the value of works of art as a medium of social interaction lies in building relationships between audiences. Taking this as a starting point, the concept of generalized curation transcends the material boundaries of traditional curation. focus on the Lefebvre's triadic concept of space production, which intergreate realities of landscapes and urban forms, and the conceptual, planned representation through designs. Additionally, it encompasses the symbolic dimensions that influence social identities together to illustrate the dynamic nature of spatial existence (Lefebvre, 2012, p81-84). These theoretical frameworks provide a solid theoretical basis for understanding how art curation promotes cross-cultural communication in the context of globalization and how it integrates with urban spatial revitalization. The parallel forum of "Broad Curation and Urban Public Art Power" under the theme of "Resonance · Breaking the waves" of the 2024 Hainan International Cultural and Creative Week, as a dialogue media platform that brings together global wisdom, provides a frontier exploration for the creative transformation of art curation concepts and urban public space. This paper aims to share the perception of the participants and explore the impact of the results of this forum on the field of news communication, especially the urban cultural narrative and public art communication strategy.

### KEYWORDS

Art; Curation; City; Public Art; Communication; Culture; Audience.

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## 1. INTRODUCTION

Hainan International Cultural and Creative Week (formerly known as Bobie Cultural Expo and Cultural and Creative Forum) was launched in 2019 and has been held for four consecutive years. In 2024, the fifth Hainan International Cultural and Creative Week, with the theme of Resonance · Breaking waves, aims to set off the wave of "resonance" of industrial ecology and continue to help the industry in the field of pan-cultural and creative cultural tourism. The activities of Hainan Cultural and Creative Week include a main forum attended by more than 3,000 people, more than 30 pan-cultural tourism industry ecological forum, and more than 100 co-creation activities, which has become the largest, most extensive and most cutting-edge pan-cultural and creative industry event in China.

As one of the parallel forums of the Hainan International Cultural and Creative Week, Generalized curation and urban public Art, a total of nine senior guest representatives from the fields of art, design, curation and other fields were invited to give speeches and share. Through the most cutting-edge case analysis, the potential development trend and solution of future generalized curation concept and

urban public art were explored. It emphasizes the use of the broad curatorial thinking mode as a medium to closely connect the diverse fields of the city, how to enhance the cohesion of local cultural scenes through well-planned exhibitions and colorful cultural and artistic events, so as to deepen the touch point of cultural and tourism integration, and enhance the artistic participation and experience value of the public. Promote the development of urban art and literature with creativity and create a new form of urban aesthetics.

## **2. HIGHLIGHTS OF THE FORUM**

### **2.1. General Curation and Urban Art Ecology**

In the forum, "Broad curatorial thinking: Connecting Urban Cultural ties" became the central topic, revealing how curatorial concepts transcend the scope of traditional curatorial exhibitions, integrate into urban planning, community construction and daily life, activate public space with art, and form a unique urban cultural ecosystem. This not only expands the definition of curation, but also acts as an innovative cultural and communication production, introducing a new dimension to the narrative of urban stories.

Ann-Marie Richard, Dean of the Sotheby's Institute of Art in the United States, gives insight into the field of broad curation and the power of urban public art. She emphasized that public art not only serves as a decoration for physical space, They are guides to guide the viewer to experience the external world intuitively. The spiritual layers contained in the work touch the viewer's inner perception through textures, brushstrokes and colors, triggering personal and healing emotions. In this interaction, participants encounter the symbols of the work, constructing links to our perceptual world and evoking our deep concern for self, nature, and life. Ann-Marie further explores the symbiotic relationship between art, ecology and public space with her international art practice. The Gates, a public artwork for temporary exhibition in the New York, bright orange flag installation in Central Park in the winter, wrapped in snowmelt. It is not only the placement of physical entities in an organic environment, but also a witness to the dialogue between nature and human culture, showing the integration of inorganic materials and organic ecology. Artist Christo claims that they aim to bring The Gates into people's daily life. The artwork obstruct all views other than the sky above, thereby, pedestrians walk between the construction of colors and lines, interweaving with space, zephyr, light and shadow to grow emotions. This project is not only a public art installation, but also breaks the physical boundaries of the installation and realizes the integration of art and urban texture, art and public awareness. The project not only resets the viewer's perception of fast-paced life, allowing them to re-examine and focus on the beauty of nature that surrounds us, but also deepens our understanding of how intimately connected we are to the world. A number of international practitioners have jointly demonstrated how generalized curation transcends national boundaries and becomes a common language for the construction of global urban cultural ecosystems. Ann-Marie Richard emphasized that in this era of cross-border integration, curators should play the role of cultural translators, not only to build Bridges between diverse fields, but also to activate public awareness of participation, so that art can connect the past and future, local and global, individual and collective, so as to realize the social function and cultural value of art on a broader level.

### **2.2. Beyond Boundaries: The aesthetics of the Relationship between Art and Community**

You Yang, former deputy director of UCCA and current director and curator of X Art Museum, elaborated the relationship between art and community development through careful cases, and proposed a delicate but important tension balance in the interface of cooperation between art museums and communities. He believes that in today's society, the residential environment community has gone beyond the simple physical boundaries and transformed into a complex code of

value identification and cultural diversity. Therefore, the art museum, as a public cultural facility and a response to urban culture, should promote a deeper exchange of emotions and ideas. Relational aesthetics will be pushed to the core of practice. Under this framework, artworks transcend the perceptual thresholds defined by traditional painting and independent sculpture and interact with the viewing subject, physical space and community ecology. Further, geographical creation and community constitute a rebellion against general homogenization, highlighting the uniqueness of specific socio-cultural attributes, environment and individual fit. Narcissus Garden is a collection of 1,500 plastic silver balls created by artist Kusama Yayoi. When exhibited on Naoshima Island in the Seto Inland Sea, the work was placed in the Vally Gallery, where natural light was projected through the building's open air openings, and the space designed by Ando reflected Japan's unique Zen aesthetic. Additionally, it also extends an invitation for the audience to participate physically, optically, and reflectively. In the countless repetitions of their own narcissistic reflections on each of shimmering silver mirror balls, the viewer's presence is visually apparent everywhere (Bell, 2010, p84). At the same time, the audience thinks about the relationship between self and reality through the distorted reflection, which is in line with the delicate and introspective nature of Japanese culture. At the same time, this interactive design makes the projection of space to the viewer make the image become the co-creator of the work, promote the dynamic relationship between the audience and the work, and emphasize how the existence of the audience affects and is affected by the artistic environment, reflecting the core of relational aesthetics -- art as a social behavior practice of communication and sharing. Audience participation and experience complement each other, creating a dynamic artistic ecology.

### **2.3. The Transformation of Cultural Travel and the Deepening of Artistic Experience**

The forum emphasized the key role of curatorial and public art in promoting the transformation of cultural tourism, and proposed a new mode of guiding tourists to experience urban culture through curatorial thinking, so as to deepen the cognition of urban art and cultural value. This practice involves multi-dimensional interaction, including spatial reconstruction, interactive installation, digital art and other forms, to enhance visitors' immersive experience and trigger deep cognitive resonance. Take CAI Guo-qiang's work Sleepwalking in the Forbidden City as an example, which combines visual reality and miniature model to create an immersive experience space and reproduce the architecture of the Forbidden City. Festival celebrations, and historical scenes of palace life. Visitors wear VR glasses to witness the fireworks in the Forbidden City. The artistic expression of the combination of technology and cultural communication makes the historical heritages present in a modern way, and gives the history fresh vitality. This experience not only deepens the audience's understanding of the historical context and promotes the construction and identification of cultural identity, but also constitutes a warm memory.

## **3. THE ENLIGHTENMENT OF COUNTERMEASURE EXHIBITION AND NEWS COMMUNICATION**

### **3.1. The Construction of Interdisciplinary Knowledge System**

In the future media field, art museums break the traditional cognition of static platforms for art display and are regarded as dynamic and creative entities, whose own operation mode and curatorial practice will influence and shape the trends of the art world, and even the broader cultural cognition and social discourse (Groys, B. 2008). As a result, the role of the curator is given a whole new dimension, becoming not just a collector of information and a transmitter of memories, but a producer of knowledge and an enabler of dialogue, building new meanings and connections through exhibitions and other cultural activities. In this context, in order to cope with the changing art scene and social environment, curators need to equip themselves with interdisciplinary knowledge, especially in the

fields of art management, urban planning, and digital media technology. This understanding enables them to effectively interpret and disseminate the core values and deep meanings of urban public art and curation.

### **3.2. Application of Innovative Communication Technology**

With the development and rise of digital technology, the field of art communication has ushered in innovative opportunities and shown unlimited possibilities. People in the field of journalism and communication should actively explore how to use AR/VR, big data analysis, social media and other cutting-edge technological means to promote the interaction between art works and the public in innovative ways, broaden communication channels, and enhance the interaction and participation in the communication process. By integrating AR and VR technology, media workers can build an immersive experience environment to enhance the audience's sensory enjoyment. The application of big data analytics allows them to conduct in-depth audience research, tailor content to specific group ethnicities, and measure project effectiveness with greater precision. The modern and contemporary Internet, as the main medium of public narrative, provides a powerful platform for the dissemination and expansion of the influence of art, and promotes the sense of community participation through user-generated content and interactive activities. Therefore, the art communication of art museums should actively turn to the sharing behavior of social media to establish a close relationship with the public.

## **4. INFLUENCE ON URBAN CULTURAL NARRATIVE AND PUBLIC ART COMMUNICATION STRATEGY**

### **4.1. The Expansion of Narrative Dimension**

In the context of the deep integration of art and urban space, the role of art galleries and galleries in knowledge production, construction of knowledge, and historical response, curators and news communicators in a broad sense should regard art as a part of the construction of the overall cultural identity of the city, present and explore the inner connection between art and urban texture, historical context, and public emotion, and capture the collision of ideas hidden under the visual impact. Therefore, when reporting urban public art and curatorial activities, it is particularly important to dig out the humanistic stories behind them and build emotional resonance to improve the communication effect. For example, architect Ma Yansong's installation 'Lighthouse of Time' at the 2022 Guangdong Nanhai Earth Art Festival is located in an old market rich in historical memory - a once dazzling landmark that is now being ignored. The colorful fishing nets and lighthouse navigation symbols evoke the historical memory of the Tanka people's fishing industry and water life in the region. This new space of light, sound and mirror materials is filled with the influence of urbanization and the imagination of the future. This kind of symbiosis between the old and the new and the interweaving of time and space requires news communicators not only to have keen observation power, but also to have excellent storytelling ability, adopt more comprehensive communication strategies, create compelling story lines, and let the public deepen cultural identity and social reflection in emotional resonance.

### **4.2. The Strengthening of Public Participation**

As a part of social democracy, contemporary art museums need to eliminate boundaries, embrace the masses, and have closer micro-social connections, making art communication no longer one-way output, but two-way or even multi-directional communication. According to Habermas(1991), the ideal state of public space is one in which all citizens can engage equally, regardless of their social class, economic background, or political connections. Citizens play a role that goes beyond merely being passive information consumers to include active opinion-expressing. public participation is

essential to the public sphere, so the new form should focus on building connections with the public and forming a positive climate for sociocultural discussion. In addition, the concept of "museum without walls" also plays an important role in breaking the boundary between the public and art. As a place that can stimulate people's thinking, exploration and discovery, art galleries should promote social participation more, break away from a single form (Malraux,1952), and then get rid of special centralized concentration, and expand to every corner of the city, so as to balance the allocation of art resources and make art more popular. Therefore, in practice, a variety of art forms, including public art, street art, and community art, are more important than the physical significance of the museum itself, which can emphasize the interaction and participation of the public and deepen their role as the subject of cultural communication.

### **4.3. Cross-border Integration**

At the forum, Liu Chen, general manager of Beijing 798 Art Community, regarded innovation and diversified expression as the key to enhance the effectiveness of public art communication. In her view, this is not only the expansion of artistic boundaries, but also the stimulation of people's awareness of the aesthetic spirit world. At the same time, this echoes the view of curator Irit Rogoff, that the ambiguity and uncertainty of art are seen as opportunities for discovery to construct new meanings and artistic scenes. Curators and other artists need to embrace uncertainty with A wider range of modes of thinking, expression and behavior, especially in the context of globalization and digitalization (Green, A. (2018). Supported by the crossover concept, 798 Art District has partnered with music label 88rising to explore and showcase the diversity and depth of Asian youth culture through the collaboration of contemporary artists and musicians, such as the visual installation of music performances in the Art District. This co-creation program attracts more attention from the audience and enriches the artistic power of the community.

### **4.4. The Introduction of Sustainable Development Perspective**

The forum also highlighted the integration of public art projects with urban sustainable development goals, such as the use of environmentally friendly materials and the integration of urban greening, which add a new dimension to the urban cultural narrative. In this process, news communication should pay attention to the environmental protection concept and social responsibility behind the art projects, and promote the public's awareness of sustainable development and willingness to participate through the dissemination of these positive cases. Thomas Jackson's art project provides a living example of this by creating spectacular installations in natural and urban environments, using recycled and environmentally friendly materials such as discarded streamers, plastic bags and construction waste to create works that integrate into the urban landscape, demonstrating a visual expression of harmonious coexistence between man and nature. News communication plays an indispensable role in this process. By focusing on environmental art projects by Jackson and similar artists, we explain the environmental logic behind this choice and how the installation complements urban greening plans. Finally, the media can not only reflect the beauty of art, but also help to build a connection between the public and environmental art and promote the popularization of sustainable development methods.

## **5. CONCLUSION**

To sum up, the forum of "Broad Curation and Urban Public Art Power" of Hainan International Cultural and Creative Week not only provides an innovative example for local practice, but also contributes Chinese wisdom to the research of urban cultural narrative and public art communication strategy on the international stage. In the future, through dialogue and comparison with international cases such as the public project of Tate Modern in the UK and the community participation strategy of Setouchi International Art Festival in Japan, cross-national and cross-cultural curatorial practice

and communication strategy can be further explored to promote the mutual learning and symbiosis of global urban culture. As a seeker for further study in the field of international communication, I regard this learning experience as a channel to build knowledge and practice theoretical basis, and build a multi-dimensional communication platform. Among them, I deepened my understanding and appreciation of multi-culture through cross-international artistic expression and urban planning cases. I firmly believe that in the future, through the power of the field of communication, we can effectively promote the deep interaction between art, urban space and the public, and contribute to the construction of a more open, inclusive and innovative art ecology.

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