

ART

Management

Selected Topics

Editor
Assist. Prof.Derya Aydoğan

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Preface

At the outset, art management was largely regarded as a field focused on the exhibition and presentation of artworks to audiences. However, in a relatively short time, it developed both theoretically and practically, moving beyond being merely a practice of “presentation.” Today, art management has reached a strategic position that establishes strong connections with diverse fields such as representation, communication, identity formation, and promotional activities, while fostering creative relationships thorough its interdisciplinary structure.

Art management is no longer confined to aesthetic arrangements; it now stands out as a field that opens debates on presentation, sharing and interaction, while fostering awareness and critical consciousness. This transformation has also reshaped the role of the art manager. Today, art managers are expected not only to possess technical knowledge and organizational skills, but also to demonstrate multidimensional competencies such as critical thinking, intercultural communication, strategic planning and technological adaptability.

In this context, *Art Management / Selected Topics* aims to initiate discussions on art management through themes that are rarely addressed in the literature. The book focuses on subjects such as the global dimensions of curatorial practices, new perspectives on the relationships between time and form, the aesthetic strategies of fashion brands, experience-oriented approaches in window display and spatial design, the transformative effects of digital technologies on museology and curatorial practice, hybrid aesthetics developed for sustainability and translation policies for multilingual and multicultural context. This diversity reveals that art management is not limited to the “art world” alone but is closely intertwined with cultural industries, design, communication and technology.

The objectives of the book can be summarized under three headings:

- To provide a current and in-depth perspective on the discipline; moving beyond general frameworks to combine both applied and theoretical analyses.
- To address the applications of the discipline in different sectors, making visible the flexible and adaptable nature of art management.

- To contribute to sustainable art management strategies that take into account local and global contexts, technological innovations and cultural diversity.

In conclusion, this volume seeks to serve not only academics and reserchers but also curators, designers, brans strategist and students as a rich resource of both theoretical and practical insights.

I hope that Art Management / Selected Topics will provide readers with new perspectives and inspire further studies in the field of art management.

Introduction

Art management has emerged in recent years as a rapidly developing field, interacting with various disciplines both theoretically and practically. Although it initially appeared to be limited to the exhibition of artworks and their presentation to audiences, it has quickly evolved into a multilayered domain connected with representation, communication, identity formation, promotional activities and cultural strategies. Today, art management is recognized as a strategic field that intersects with cultural industries, the creative economy, design, communication and technology, extending far beyond mere aesthetic arrangements.

This transformation has profoundly impacted the role of the art manager. Beyond technical knowledge and organizational skills, art managers are now expected to possess multidimensional competencies such as critical thinking, intercultural communication, strategic planning, technological adaptation and sustainability awareness. Consequently, art management is not only an academic discipline but also a dynamic practical field that develops new methods and tools for applied contexts.

Art Management / Selected Topics aims to make a unique contribution to the discipline by examining underexplored or rarely discussed topics in the literature. The studies included in this volume reveal how art management is redefined in different contexts and what unique perspectives each context contributes to the field.

Ayşegül Aracı's study "Hybrid Aesthetics and Cultural Sustainability in the Context of Glocalization: Reshaping Strategies in Art", focuses on the interaction between local culture and globalization. Within the framework of glocalization, Aracı discusses how cultural sustainability can be achieved through art, examining the role of hybrid aesthetics and the transmission of cultural representations from an art management perspective.

Simge Taş, in her chapter "Temporality and Variability of Form in Curatorship", explores the historical evolution of curatorial practice and the effects of technological tools, particularly artificial intelligence, on the field. Taş demonstrates that the curator is not merely a selector of artworks but an active agent who constructs narratives, designs, spaces, develops multilayered interactions with audiences and supports artists throughout their creative processes. AI tools serve as accelerators and facilitators while the curator's creative and interpretative capacities remain central.

Another chapter, İlkem Tek's "The Magic of Digital Art: A New Experience with Virtual Reality", examines how digital technologies reshape art experiences. Tek, highlights that virtual and augmented reality applications allow audiences to take on a more active role, creating individualized and multisensory experiences and demonstrates how digital museology transforms both audience engagement and the transmission of cultural heritage.

Ata Kağan Kaya's "Managing Photography: Curatorial Practices, Narrative Frameworks, and Critical Perspectives" investigates the evolution of photography from a documentary medium to an art object. Kaya, shows how curatorial strategies shape the meaning of photography, influencing collective memory and cultural representation through thematic organization, spatial design and audience interaction.

Furkan Ayyıldız, in "Not Vanishing, but Evolving: Art Direction in Fashion Brands in the Digital Age", discusses how art direction in fashion brands has transformed in the digital era. Through an analysis of social media strategies employed by leading brands, Ayyıldız demonstrates that art direction is no longer confined to visual aesthetics but has become a multifaceted practice integrating brand identity, digital storytelling and cultural engagement.

İrem Beril Metin's "Cultural Thinking in Interior Architecture: An Analysis of Store and Window Display Designs from an Arts Management Perspective" merges interior architecture with art management through curatorial thinking. The study examines how international brands' storefront and space designs transform commercial spaces into cultural and artistic experiences, while local examples from Turkey illustrate similar approaches within the national context.

Finally, Melek Şeyma Şeker's "A Critical Overview of Translation and Its Policies in Arts Management in Türkiye" addresses the importance of translation processes and policies in art management for institutional recognition and prestige. The chapter discusses accessibility, diversity and customization in multilingual and multicultural contexts, offering comparative examples from museum in Türkiye and worldwide.

Collectively, these seven studies offer a comprehensive perspective on the interdisciplinary nature of art management and its applications across different contexts. From the interaction of global and local cultures to digital art experiences from fashion and interior design to translation policies, this volume demonstrates that art management is not confined to the art world alone but develops sustainable strategies in interaction with communication, design, technology and cultural industries.

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Melek Şeyma Şeker

Hybrid Aesthetics and Cultural Sustainability in the Context of Glocalization: Reshaping Strategies in Art

Ayşegül Aracı¹

Abstract

This study focuses on the processes through which local culture asserts itself within the global context via the concept of globalization, and examines the effects of intercultural interaction, which emerge from these processes, on local culture and its reflections in art. The spread of globalization has sparked fears of cultural homogenization, causing local cultures to retreat within their own boundaries. However, the concept of glocalization explains that in the interactions between cultures, no single culture can truly dominate. The synthesis of local culture with global elements and its presence on a global scale, along with the mutual interaction of cultures reshaping themselves through local cultural elements, demonstrates that cultural sustainability is possible through art. In this process, the position of the arts manager and the curatorial processes are addressed from multiple perspectives. Using a qualitative research approach, the works of Alper Aydın, Murat Palta, and Hakan Yılmaz are analyzed from an arts manager's perspective focusing on glocalization and cultural sustainability. Hybrid aesthetics that emerge through the transmission and interaction of cultural values also contribute to the formation of cultural representations. The accurate transmission of a culture additionally influences its ability to establish representation. Therefore, during the production process, the artist must consider details such as the transmission of meaning, the choice of exhibition platform, and the contextual framework of the artwork. The focus of the study is on the transfer of cultural representations, ensuring sustainability and managing curatorial processes. Studies that treat glocalization as a bridge between the global and the local examine how artworks represent their own cultures, how global and local elements are used, and how sustainability is achieved.

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1. Introduction

With the acceleration of globalization and the blurring of the boundaries between the global and the local, it has become difficult to describe something as solely global or local. By the late 20th century, the fading distinctions between the global and the local increased cultural interactions; however, this also raised concerns about the potential disappearance of the local in the face of the global, drawing attention to the homogenizing effects of globalization. Instead of the notion that cultural homogenization leads to the dominance of a single culture and the emergence of similar cultures, globalization fosters the development of societies that mutually enrich one another and facilitate cultural exchange. Intercultural homogenization has led to the resistance of the local against globalization; however, as globalization speeds up, the local inevitably becomes visible worldwide. In this process, cultural identities have reshaped themselves through universal norms while preserving their locality; they have become similar to different cultures yet strived to maintain their own local characteristics. The new global cultural economy has to be seen as a complex, overlapping, disjunctive order that cannot any longer be understood in terms of existing center-periphery models (Appadurai, 1996). Based on this, it can be said that cultural identities are not homogeneous or singular structures; rather, they are multilayered. The complex nature of cultural flow makes it difficult to make a clear distinction between the global and the local.

The blurring of boundaries enables the local to present itself on a global scale, or conversely, allows the global to establish its presence locally. Roland Robertson provides an opportunity to understand this relationship by using the concept of glocalization (Robertson, 1995). According to the Oxford Dictionary of New Words (1991: 134), the term “glocal” and the process called “glocalization” were created through the intertwining and blending of the global and the local. This concept originally refers to the adaptation of modern farming techniques to local conditions and has been used in business marketing strategies, where it continues to be applied today. The intertwined relationship between the global and the local characterizes glocalization as a process where the global does not dominate the local, but rather the local reshapes itself in response to the global. The fact that this reshaping is an externally driven process and that the local culture transforms into a new form of representation under global influences enables the transmission of culture. Thus, glocalization becomes a tool for achieving cultural sustainability. In this context, culture is not fixed but rather a hybridizing structure. Mutually changing and transforming environments offer opportunities for

reproduction in terms of cultural sustainability. One of the most notable examples of these transformative processes is glocalization.

Within this scope, the artwork titled “Source of Life” featured in Alper Aydın’s *Fata Morgana* exhibition will be interpreted as a case study through the concept of glocalization, focusing on the role of the arts manager. The relationship between cultural sustainability and art management will be interpreted not only in terms of the local being transferred or preserved globally, but also regarding its reframing through hybrid aesthetics. In the process of representing and transforming culture, the role of the arts manager will be examined through the identities of curator, strategist, ethically responsible actor, and decision-maker.

2. Hybrid Aesthetics: Reproduction of Cultural Codes

Glocalization, rather than being a one-way movement, refers not only to the transmission of a local element belonging to a culture but also to how this element is represented, within what kind of visual narrative aesthetics it is presented, and through which medium or platform it is circulated globally — emphasizing how the global is reshaped within the local. At this point, arts management is at the center of the process. While ensuring the preservation and sustainability of the cultural element, the arts manager also makes aesthetic and strategic decisions regarding how the cultural element will appear on a global scale. Curators, as key actors in art management, focus on the success of this cultural transmission process while simultaneously serving as the interface between the artist, institution, and audience (Vargün, 2015). The increase in intercultural interaction due to modernization and globalization has paved the way for cultural hybridization.

These influences manifest themselves in art as well as in many other fields. Hybridization in art is directly connected to the process of modernization (industrialization). Hybrid (heterogeneous) approaches that emerge with the combination of different techniques, materials and disciplines in the contemporary art environment have enabled the formation of new works of art. Culturally hybrid experiences have accelerated and become easier through mutual exchanges and interactions. This situation is naturally reflected in the works of the artists (Akyol, 2011). As a direct result of these reflections closely linked to glocalization, hybrid aesthetics arise. The reflection of cultural hybridization in art can be seen in Alper Aydın’s sculpture “Source of Life” in Figure 1.

Figure 1. Alper Aydın's artwork "The Source of Life." (Semercioglu, 2023)



The sculpture "The Source of Life", featured in Alper Aydın's exhibition *Fata Morgana*, is a three-dimensional interpretation of the fountain located at the center of the paradise depiction in the first triptych of Hieronymus Bosch's "The Garden of Earthly Delights." By researching the geography he inhabits and producing works adapted to its characteristics, Aydın has also sought to address ecological issues through his art. The fountain positioned at the center of the paradise depiction in Bosch's painting is designed as a life-giving form for ecology. When we look at Sülü in Cape Jason, Ordu, it bears a resemblance to the location of the fountain depicted in the painting. Therefore, the sculpture was requested to be reinstalled at Cape Sülü.

Aydın reproduced the fountain in its original dimensions, remaining faithful to the original design. During the construction process, plastic waste dragged from the sea to Cape Jason was ground into powder using machines, mixed with resin, and used in the making of the sculpture. In this way, Aydın's reinterpretation of the sculpture deepened its narrative by incorporating elements from the site in which it was exhibited.

Figure 2. "The Garden of Earthly Delights" by Hieronymus Bosch. (Museo Del Prado, n.d.)



Hieronymus Bosch's work (Figure 2) is named after the scene shown in the central panel. This triptych, known for its depictions of heaven and hell, is rich in terms of its recognition, its reflection of Flemish culture, and its incorporation of the religious teachings of the period. The painting contains numerous details, each offering different insights into the period and its culture. The work conveys various cultural elements, including the era's perception of sin, the story of Adam and Eve, the forbidden fruit, and fantastical creatures inspired by religious and folk narratives. The "Source of Life" sculpture (Figure 1) allows for a three-dimensional view of Bosch's fountain, while also enabling indirect access to all the information available from the painting. In his work, Aydın synthesizes the global with the local, incorporating elements from his local environment to both address the ecological issues of his region and present us with a contemporary example of glocalization. When looking at the exhibition of the work from an arts management perspective, the transformation of content and cultural strategy stand out. Aydın stayed faithful to the sculpture's original design maintained its representation and redefined it by integrating elements from the local environment.

3. The Strategic Role of the Arts Manager in Preserving Local Memory

In the process of the local expressing itself globally, or conversely, the global being reshaped locally, the planning of transmission is a crucial step. The arts manager plays an active role in this process, making decisions to ensure the accurate representation of memory. The decisions made aim to eliminate the notion that memory will be erased due to globalization, rather than merely focusing on its preservation.

Glocalization alleviates the fears of those concerned that globalization will erase all differences. Numerous books and articles about globalization suggest that it is a force that produces a homogenized world, breaks down barriers, and leads to a chaotic blending of cultures worldwide. Tensions between cultures are nothing but problems of the transition process. Ironically, this transition process has been going on for quite some time. Although we are well into the third millennium, conflicts between cultures and religions persist (Khondker & Tükel, 2013). The increasing pace of intercultural interaction facilitates the transmission and sustainability of local memory. For effective transmission and sustainability, the fidelity of representation holds great significance. The arts manager enables both hybrid and direct forms of transmission, and in Alper Aydın's work (Figure 1), the transmission appears to be partially direct. As shown in Figure 2,

Aydin stays faithful to Bosch's overall design while including local elements in the reinterpretation of the work.

Showcasing cultural representations that are redefined in the local context is part of the curatorial process—an essential element of art management. In this process, determining the context, medium, and platform through which the representation will be conveyed is a critical decision. The resemblance between the site where "The Source of Life" (Figure 1) is exhibited and the setting depicted in Bosch's painting (Figure 2) is an important factor influencing the artist's choice of location. The creation of the triptych's atmosphere through the fountain depicted in the painting contributes to the success of the transmission. Details such as the location of the exhibition space, the ability of visitors to interact with the work, and the specific problem of the exhibited space are the points that are taken into consideration for transfer during the curatorial process. In curatorial terms, details such as presenting the artist's work within the appropriate context, the manner of its exhibition, and the narrative constructed around it directly influence cultural transmission. Artists often take on a curatorial role themselves by envisioning and constructing all of these details during the creative process.

4. The Convergence of Artist and Curator Roles

Curators, who are involved in every stage of exhibition development in today's art field, occupy a central position as a branch of arts management in this process. Until the 18th and 19th centuries, the connection between curators and art differed from that of today. Originally it was a term used for those who took care of minors or lunatics (George, akt. Hansson, 2016). Over time, curators became associated with museums. During the 18th and the 19th century huge collections of objects arose in the museums of the western world and the different roles of the museum director, the keeper and the curator were blurred and interwoven. From that time on, the term "curator" has been connected to the management of art in some form (George, akt. Hansson, 2016). At the core of this relationship are various factors such as selecting the artist's work, establishing its context, and choosing the exhibition venue.

The fact that the artist only produces the work and the work is exhibited through the curator, and that the curator is the party that handles all these factors has also become blurred over time. While creating their works, artists have begun to engage with curatorial strategies such as considering the context, making decisions about the exhibition venue, and determining the manner of presentation. Today, many artists adopt a curatorial mindset

and take charge of presenting their own work, giving rise to the term “artist-curator.” The term “artist-curator”, which one simply referred to exhibitions curated by artists, is applied by Wade to those practitioners using exhibition design, architectural structures, and curatorial strategies as a way of presenting themselves, alongside other artists, to create composite public outcomes. In this way, the work of the artist-curator may include the display of autonomous objects, the exhibition design, or the provision of an overall curatorial structure as part of his or her expanded artistic practice. Exhibitions by artist-curators are now a distinctive model of curating, with the group exhibition being employed as the main mode of artistic production (O’neill, 2012). The term artist-curator has also changed and developed over time. Artists, who previously focused solely on producing their work and relied on curators for its exhibition, have gradually begun to organize exhibitions themselves. Today, many artists not only incorporate curatorial strategies into the creation of their work but also take on responsibilities such as constructing the entire exhibition framework and even selecting other participating artists. Similarly, Alper Aydın, with his sculpture *The Source of Life*, has considered numerous factors from the production phase onward, including the work’s context, mode of display, and selection of the exhibition venue. The use of elements from the exhibition site in the creation of the work, along with its placement and context within the space, has been designed from a curatorial perspective.

5. Sustaining Local Culture in Contemporary Art Through Glocalization: Examples from Turkey

The inclusion of local culture in art has become a significant source of inspiration for many artists. Interpreting images that reflect culture, artists’ works and certain styles and integrating them into other works can be a source of inspiration for artists. The circulation of these works solely within the local culture, without reaching a global audience, can hinder the transmission of culture. Contemporary artists, while drawing inspiration from local culture and adapting to contemporary trends, have enabled the transmission of local culture to a global context. This, in turn, has increased intercultural interaction. This process can be executed in a variety of ways, including the transfer of traditional elements into digital formats, the integration of contemporary technologies with the artistic work, or the incorporation of contemporary themes into the artistic expression. Rather than transferring local culture to the global stage, artists like Alper Aydın adopt an alternative approach to glocalization by integrating global elements into the local context and reshaping them with influences from the local.

The bidirectional nature of glocalization enhances intercultural interaction and ensures sustainability. This is exemplified by Hakan Yılmaz's Levni's Dream collection and Murat Palta's artwork Smurfs.

5.1. Hakan Yılmaz "Levni's Dream"

Art historian and digital artist Hakan Yılmaz produces original works by integrating traditional Ottoman art with contemporary technologies. Remixing the colorful works of Ottoman miniaturist Levni with digital tools, Yılmaz first separates and enlarges static paintings from their location using artificial intelligence and then animates them within a scene. In this way, Levni's dancing female figures become truly dynamic figures. By bridging the traditional and the contemporary, these works exemplify a modern form of globalization while simultaneously recontextualizing Ottoman miniature painters and Ottoman art through a renewed visual language.

Figure 3. Hakan Yılmaz's "Levni's Dream". (Kreaktivist, 2024)



Thanks to the tools employed, Levni's female figures (Figure 3) gain movement and dimension, transforming into a new form. Yılmaz particularly expands boundaries in this collection by integrating digital art with traditional Ottoman art. The fear that globalization may lead to cultural homogenization and intercultural uniformity can be reconsidered through a new perspective offered by Yılmaz's works.

The accurate transmission of the selected cultural representation is also one of the key points here. The figures' original structure and Levni's stylistic integrity have been preserved throughout the process of creating movement.

The artwork representing traditional Ottoman art has been preserved in contemporary art without compromising its representation, through the artist's interpretation and the use of digital tools.

5.2. Murat Palta “Barbie I”

Although Murat Palta, who specializes in miniature and illumination art, produces works resembling Ottoman period miniaturists in style, the content and subject matter of his works are fundamentally different. He creates works in the miniature style by tackling contemporary subjects with a humorous approach. In his subjects, he draws upon literature, cinema, and popular culture, using them as tools to depict his work through miniature and illumination art. At first glance, the works appear to have been created by an Ottoman miniaturist and stylistically represent Ottoman art. Ottoman period art directly conveys many details such as its craftsmanship, fine workmanship, and use of colors; upon careful examination, it also attains a global dimension by embodying themes recognized worldwide.

Figure 4. Murat Palta's “Barbie I”. (Artxist, n.d.)



The work, which is the first piece in the six-part Barbie series focusing on the figure of Barbie as an icon of popular culture (Figure 4), at first glance, evokes miniatures belonging to classical Ottoman art. Though it appears like a miniature due to its fine craftsmanship, gold leaf details, and style of expression, it features a figure that is not characteristic of the period in terms

of subject matter. Barbie, the most iconic figure of Western popular culture, is merged with Eastern aesthetics. With his work, Palta not only synthesizes Eastern and Western cultures to create a hybrid figure but also reveals the differences between the depiction of women in the East, alongside Barbie's representation as the ideal woman. Through his works, Palta produces cultural hybrid aesthetics, reflecting the bidirectional dynamics of globalization.

It also highlights the accuracy of representation and the significance of the mode of transmission. Producing works as if created by a miniaturist inspires the same impression in viewers, owing to the meticulous care taken in expressing Ottoman art. Upon close examination of the work initially considered an Ottoman piece, it incorporates elements from Western culture, thereby generating a figure recognized globally while simultaneously being perceived as a locally familiar style. In addition to combining the traditional with the global, he produces his works digitally and consistently selects subjects from contemporary popular topics, literature, and cinema, expressing them through a humorous language. In this respect, it serves as a contemporary example of globalization.

6. Conclusion

As technologies change and advance, it becomes inevitable for cultures to adapt to these technological developments, leading to the blurring of boundaries between cultures. The constant emergence of new digital tools encountered daily is eliminating access barriers. As a result, concerns arise about cultural homogenization and the potential loss of distinct cultural identities. In contrast to the idea of a single dominant culture, the increasing pace of intercultural interaction has given rise to the notion that it can ensure cultural sustainability and lead to the emergence of cultural hybrids. Roland Robertson explains this phenomenon through the concept of glocalization.

Studies examined within the context of globalization indicate that the accelerated pace of globalization has increased cultural diversity rather than creating homogenization. Cultural representations that have remained confined locally or failed to extend beyond their local context gain the opportunity to reach wider audiences and become globally visible through the tools and platforms employed by artists. Similarly, in works that demonstrate the dual nature of globalization, it is possible to observe global cultural images within the local context. Drawing from the analyzed works, in addition to the tools used and exhibition spaces, the subjects addressed also play a significant role. Cultural hybrids that emerge through globalization's bridge between the local and the global contain elements belonging to both

cultures. This condition, which lays the foundation for cultural sustainability, has ensured the transmission of existing culture, as observed in the works examined. For the accuracy of this transmission and the success of the process, the art curator must make strategic decisions regarding numerous details such as the accurate representation of the cultural element, its context, venue selection, and the mode of exhibition. In conclusion, globalization has been shown to support cultural sustainability, and as demonstrated in the examples, intercultural interaction reinforces this process, highlighting the significance of globalization for cultural transmission.

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Extended Abstract

This study examines the representation of local culture within the global context through the lens of globalization and investigates the impact of intercultural interaction on local culture and its artistic manifestations. The expansion of globalization has generated concerns about cultural homogenization, leading local cultures to retreat within their own boundaries. However, the concept of “glocalization” explains that within such interactions, the dominance of a single culture is unlikely. The interwoven relationship between the global and the local illustrates that glocalization does not entail the global’s domination over the local, but rather the local’s adaptation and transformation in response to global influences. This reshaping is an external process whereby local culture transforms into new forms of representation through global influences, thereby facilitating cultural transmission. In this regard, glocalization serves as a mechanism for cultural sustainability. Therefore, culture is not static but hybrid in nature. These continuously evolving and transforming environments offer opportunities for cultural reproduction and sustainability. Glocalization stands as one of the most prominent examples of these transformation processes.

The interaction between cultures demonstrates that cultural sustainability can be effectively fostered through art. Within this process, the role of the art manager and curatorial practices are examined from multiple perspectives. From a curatorial standpoint, the accurate presentation of artworks, their modes of exhibition, and the narratives they construct directly impact cultural transmission. Hybrid aesthetics arising from cultural interactions and the transmission of cultural values play a significant role in shaping cultural representations. The precise transmission of a culture significantly influences its representation. Therefore, artists must take into account the transmission process, the exhibition platform, and the contextual framework of the work during the production stage. When artists engage in these processes, they also acquire a curatorial identity. Today, many artists adopt a curatorial mindset and manage their own art, giving rise to the term “artist-curator.” Whereas artists traditionally depended on curators to exhibit their works, over time they have increasingly taken on the responsibility of organizing exhibitions themselves. They now incorporate curatorial strategies into their creative process and actively participate in selecting other artists for exhibitions.

Examining the works of Alper Aydın, Murat Palta, and Hakan Yılmaz within the framework of glocalization reveals that these locally recognized artists draw upon local culture while adapting to contemporary trends, thereby promoting the transmission of local culture to the global sphere. The success

of this transmission and the reciprocal interaction of cultures underscore the significance of glocalization, not only for local culture but also for fostering global understanding. Today, rapid technological advancements have accelerated and simplified interactions. To counteract cultural uniformity, the concept of glocalization has assumed greater significance. A society that shields itself from uniformity yet fails to transmit its local culture beyond its borders risks experiencing a decline in cultural sustainability and recognition. Murat Palta, whose works resemble those of Ottoman miniature artists, integrates elements of Western popular culture into his art. By promoting Ottoman miniature art on a global scale, he contributes to its continued recognition among wider audiences today, exemplifying the positive effects of glocalization. Similarly, Alper Aydın's work, which reinterprets a globally recognized statue within a local context, demonstrates the reciprocal nature of this process. Therefore, adapting to new technologies and projecting one's own culture on a global scale encourages cultural sustainability rather than resulting in cultural homogenization.

Temporality and Variability of Form in Curatorship

Simge Taş¹

Abstract

Curatorial practice is a field that has morphologically evolved in line with changing aesthetic paradigms and cultural transformations throughout art history, shaped by temporal sensitivity. It has acquired different meanings depending on the social and technological conditions of each era and has evolved today into a practice that not only selects works but also constructs narratives, designs spaces, establishes multilayered interactions with the audience, and accompanies artists throughout their creative processes. With the technological tools ushered in by the digital age, artificial intelligence systems have been integrated into curatorial practice; they are regarded as functional elements that support processes in areas such as data analysis, thematic grouping and filtering, visual recommendation development, and experience-focused content production. These technologies stand out as tools that accelerate and diversify the curatorial process and offer thematic pre-configurations, without eliminating the curator's intellectual and intuitive decision-making mechanisms. However, the fact that creative and contextual interpretative power remains with the human curator necessitates viewing artificial intelligence in this field solely as a supportive instrument. Therefore, this study examines how curatorial practice has transformed along the axes of temporality and variability of form, discussing the evolving roles of the contemporary curator within the context of technological advancements.

1. Introduction

Art has been defined and interpreted in various forms throughout history, depending on the intellectual, cultural, and social dynamics of each era. Similarly, curatorial practices and forms, which are inseparable from art today, have continuously evolved in accordance with the aesthetic and technological conditions of the era. This transformation is centered around

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temporality, yet remains connected to its essence, embodying a structure that adapts to the era in terms of form. Curatorship possesses a dynamic structure and adapts in terms of form to the aesthetic demands of the era, making it inseparable from art itself. It directly shapes the relationship between the artwork and the viewer in terms of spatial arrangements, narrative constructions, and the creation of a holistic experience. In this context, the curator, who contributes to the expressive dimension of art on an aesthetic level, goes beyond being merely an organizing actor by becoming an integral part of the work and taking on the role of a creative partner who accompanies the artist's process of creation. At the core of this approach lies not solely the role of an authority controlling tools or dividing tasks within the art management process, but rather artistic concerns that transcend technical expertise and deliberate curatorial decisions guided by critical awareness. Rather than arguing that artificial intelligence will replace the curator, this study emphasizes the need to redefine curatorial practice by transcending its historically assigned boundaries. In this context, the curator should be regarded as both a meaning-maker and a director of art. In line with these ideas, the curator's use of artificial intelligence as a medium of artistic transmission in the communication between the artwork and the audience presents a functional and transformative approach within the scope of contemporary curatorial practices. This study reinterprets the creative process through the lens of technological advancements, integrating curatorial modes of intervention shaped by AI-driven tools. The necessity of redefining curatorship, when considered from a historical perspective, is closely linked to the role of technology as one of the most effective mediators in conveying and communicating art to the audience.

In its most modern definition, the practice of art curatorship involves the knowledgeable presentation of an art collection. On the other hand, machine processes are characterized by their ability to manage and analyze large volumes of data (Schaerf et al., 2023). It has been defined in different ways at different periods. A retrospective examination of these definitions reveals that, in earlier periods, the function of art management was carried out by merchants who assumed an intermediary role between artists and buyers. Although Renaissance artists such as William Shakespeare and Pieter Paul Rubens managed the organization of their artistic production themselves, this was regarded as a natural part of the cultural and artistic world of the time. Nevertheless, over time, a model emerged in which merchants assumed the intermediary role between artists and patrons (Vargün, 2015). At this stage, it is evident that the art management process had not yet come under the control of individuals possessing the knowledge and expertise to oversee

artistic processes. Therefore, it is essential to first examine the definition of curatorship and trace its evolution since its inception. When a deeper analysis is undertaken and a historical perspective is adopted toward the art field of the twentieth century, it becomes apparent that the concept of curatorship—which has played a transformative role in art—began to gain prominence particularly after the 1990s and emerged as a new actor in artistic production (Tezcan & Özdemir, 2019). Throughout this transformation process, it is observed that art management has progressed by adapting to the conditions of the time. Indeed, as with the definition of art itself, it has only been possible—distinct from Ancient Greek thought—to define art after it broke away from its purely functional role during the Renaissance. As Kristeller (1951) noted, the fundamental idea that the five major arts formed a distinct field of their own, separated from crafts, sciences, and other human activities by shared characteristics, has been accepted unquestioningly by most writers on aesthetics from Kant to the present day. Even critics of art and literature who claim not to believe in the concept of ‘aesthetics’ freely make use of this distinction. Among the general public, the idea of ‘Art’—written with a capital ‘A’—which refers to a narrowing domain of life outside science, religion, or practical activities, has been embraced as a natural reality (Kristeller, 1951). As in the historical development of art, a similar process can also be observed in curatorial practice. Although its theoretical foundations remain subject to debate, curatorial practice has gradually assumed a more visible and influential role over time and continues to develop along this trajectory today. Initially regarded as outside the dominant understanding of art, this approach gradually gained legitimacy over time and became an integral part of the evolving structures of both art and art management. At this point, it is clear that curatorial practice has undergone an evolutionary development, adapting to the needs of each period without adhering to a fixed model. These curatorial practices, ranging from the exhibition process to the technical aspects of narrative methods and the interactions established with the audience, show varying forms of change across different periods. In this context, temporality and variability of form are fundamental components of art management that cannot be considered independently from one another.

Today’s active artificial intelligence, like in the historical phases of curatorial processes, positions itself as an effective actor in art production and is capable of performing certain curatorial practices. Within the scope of this study, the differences between AI curators—who, through large data sets and their algorithmic structure, can exhibit knowledgeable and audience-appropriate curatorial practices—and human curators are examined based on the literature. In addition, the necessity of re-evaluating not only curatorial

applications but also the role and definition of the human curator in light of current technological conditions is emphasized. This study investigates the evolution of art and curatorship through artificial intelligence by considering its relationship with the emotional and intellectual nature of humans.

2. Evolutionary Processes in the Relationship Between Artificial Intelligence and Art

Traditionally, the exhibition of artworks has been shaped by a curator's aesthetic and ideological perspective; however, with the influence of current technology, the nature of this role has begun to change. This shift, thanks to the algorithm structure, has led to completely non-human guidance and interpretation in the following processes. While the techniques and tools through which the artists express their work remain essential to the essence of art, the role of the curator is equally important. The curator is not merely an organizer but also a creator of meaning. With today's technology, the meaning attributed by the human curator offers new opportunities to redefine curatorial practice—previously bound by established boundaries—through collaboration between humans and machines. This transformation is not solely a technical change but represents an aesthetic, intellectual, and conceptual revolution.

Artificial intelligence's abilities to interpret artworks and perform curatorial interventions are opening new avenues that challenge aesthetic and conceptual boundaries. With its current level of technological development, artificial intelligence's capacity to engage aesthetically and conceptually is limited to data-driven imitations. Within this framework, it can be argued that there is a similarity between the production methods of artificial intelligence and human production based on imitation of nature, and this similarity can be evaluated within the context of the human relationship of imitation with nature. Since Plato's philosophy, art and literature have been regarded as "imitations of nature," and with many thinkers who have shaped contemporary thought sharing this view, it is broadly understood that humans and artificial intelligence produce in similar ways. The primary reason for this analogy is, of course, that artificial intelligence was also developed based on a similar conceptual foundation. Roland Barthes's (2012) treatment of the concept of originality as a myth challenges the concept itself, transforming the production of meaning in interpretative approaches and opening the way for broader possibilities of interpretation in this field. Based on this idea, questioning a production process that involves artificial intelligence and is built upon existing foundations is equivalent to questioning all the initial decisions made.

The human mind is intrinsically connected to the heritage of its culture, its language, past texts, and imagery. Everything it creates bears the traces of these constantly interacting structures. At this point, it can be argued that the human creative process shares similarities with today's algorithmic operations. Difference can be seen as a condition closely linked to determinism itself... Lightning distinguishes itself from the dark sky yet simultaneously drags the sky along with it (Deleuze et al., 2017). The technical roles of the curator include organizing the exhibition space, assembling artworks according to predetermined themes to create a meaningful narrative for the audience, selecting works by artists, designing the exhibition concept, ensuring appropriate placement of artworks within the venue, and preparing the exhibition catalogue. Recent advances in artificial intelligence models have reached a level where many of these roles can be undertaken, albeit contentiously, within the realm of creativity. Accordingly, it can be argued that the curator's role extends beyond spatial organization to touch the audience with a unique perspective and human depth through storytelling.

When approached through the depth of human experience—something artificial intelligence cannot attain—the role of the curator becomes more clearly defined in relation to time. At the point where the evaluation must proceed in light of this information, what becomes significant is that the human curator's accumulation of data—shaped by cultural and societal heritage—bears a resemblance to that of artificial intelligence. Exploring the similarities between the human curator's process of interpreting art and transmitting accumulated knowledge across generations, and artificial intelligence's use of machine learning and controlled application of big data, can contribute to redefining the role and value of the human curator.

3. The Ability of AI Systems to Understand Art and Perform Thematic Curation

Today's artificial intelligence models have reached the capacity to perform core curatorial functions such as classification, grouping, and thematic presentation. These AI models engage in a form of curatorship that could be described as thematic, by interpreting both visual and conceptual content and building bridges between meanings; they also provide examples of identifying aesthetic and cultural structures.

Figure 1. The visual-text matching interface of OpenAI’s CLIP model (Open AI, 2021).



The AI model CLIP shown in Figure 1 has the capacity to match an artwork with a corresponding text. This AI model, which makes it possible to provide information about the content expressed by the artwork, enables the delegation of some fundamental tasks of the human curator to technology by providing semantic framing—such as contextual references, thematic associations, and the communication of meaning to the viewer. The difference that sets the CLIP model apart from other AI curator models is its minimal requirement for technical coding knowledge, making it accessible for use through a web interface.

Table 1. Code-based AI models².

Model	Interpretative Capabilities	Thematic Curation Capabilities
BERT	Capable of conducting contextual analysis within texts.	Can cluster artworks based on textual themes.
Autoencoder	Can identify visual and content-related similarities.	Capable of grouping similar artworks.
GAN	-	Can generate artworks aligned with specific themes.
Reinforcement Learning	-	Can develop suggestions based on user preferences and feedback.
Multimodal Learning	Can interpret visual, textual, and other modalities together.	Able to conduct in-depth and layered thematic analyses.

One common feature of the AI models listed in Table 1 is their reliance on coding. The BERT model, being text-based, is compatible with programming languages such as Python, yet its interface is quite limited. The

2 Constructed based on data collected by the author.

Autoencoder model also requires coding when working with specific data sets. GANs, by their very nature, operate through a training-based system that is fundamentally code-dependent. The Reinforcement Learning model, compared to other AI models, demands a more advanced level of coding knowledge to be implemented effectively. Multimodal Learning requires coding, particularly in the integration of various data types. Additionally, while CLIP can be used through a simple interface, it still requires coding knowledge for more extensive customization.

Aside from managing big data, coding—an expected competency for curators—can now be achieved through simple interfaces and user-friendly platforms. These platforms are not limited to curators or professionals dealing with big data; rather, they are AI-powered systems capable of performing a wide range of tasks.

Table 2. User-Friendly Artificial Intelligence Models³.

Model	Capabilities	Potential Uses in Curatorial Processes
DALL-E and GPT 3.5, 4.0	Enables generative production of visuals and texts; contributes to creativity through extrapolated parameters on a given subject.	Can be used to ensure a shared language between text and visual elements. Capable of generating curatorial narratives based on specific commands and input. May assist in the creation of themes.
Deepseek	Open-source, generative, and general-purpose AI model. Can interpret commands and generate text-based content. Able to produce short texts.	Can provide commentary on exhibition texts and assist in constructing curatorial narratives. Capable of generating work descriptions aligned with the given data.
Claude (Anthropic)	A responsive dialogue model.	Can contribute to the transformation of textual content into contextually ethical narratives.
Gemini (Google)	A multimodal AI model developed by Google; capable of presenting information supported by both text and visuals.	May enhance curatorial content by providing both textual and visual input. Still in development compared to other models.
Perplexity AI	A data-driven question–answer model that provides real-time, source-backed responses.	Unlike other models, it is not suitable for artwork selection, text generation, or meaning-making. However, it can assist with curatorial processes by extracting references, offering knowledge, and enabling connections

3 Constructed based on data collected by the author.

Stable Diffusion	Can generate visuals based on textual commands. Able to stylize existing visuals and complete missing parts.	It can be used for a formal interface. It can provide context-appropriate support during promotional processes such as exhibition catalogues. Can generate visuals aligned with a theme and support concept development for exhibition posters or campaigns.
MidJourney, Firefly (Adobe), Leonardo	Visual generative AI models. Capable of artistic and visual production.	
Canva AI	AI-powered design assistant. Can modify user-created visuals by adding new elements or adjusting according to specific parameters.	Can generate visuals based on prompts. Able to create thematic scene imagery.

In the ever-evolving age of technology, artificial intelligence models are rapidly proliferating and advancing. The models presented in Table 2 have shown significant development since their emergence. The implication of this rapid progress for curatorial practices is that artificial intelligence can now be regarded as a functional tool within artistic narrative processes. Just as a pencil or paint serves the artist in the act of creation, these AI models—each with their own distinct capabilities and grounded in vast datasets—can similarly be employed by curators as purposeful instruments.

4. Human–Machine Collaboration: Prospective Hybrid Curatorial Models

Within the scope of human–machine collaboration, the human curator may utilize artificial intelligence as a filtering tool in processes such as selection, categorization, and thematic arrangement. For instance, a specific AI model may propose artworks aligned with a particular theme and possess the capacity to scan similar works from pre-structured data sets. In such cases, the human curator provides contextualization and makes the final selection. Models such as CLIP, BERT, and Autoencoder are among the AI tools that can potentially be employed for these purposes.

In interface-based interactive curatorial approaches, human and artificial intelligence remain in mutual interaction through a shared platform, co-developing suggestions. Based on these suggestions, AI may propose works, form groupings, and offer feedback both visually and verbally to guide curatorial decisions. The most suitable AI supports in this context include Multimodal Learning and UI/UX-supported AI systems, especially those grounded in coding-based frameworks. AI types that can sustain dialogue

throughout the interaction process are often more user-friendly. Compared to code-dependent AI models, these systems offer greater ease of use — particularly through their ability to manage data without requiring coding knowledge and to make inferences using parameters informed by machine learning tailored to specific situations and users. Although not all AI types possess such capabilities, Table 2 addresses the potential contributions of user-friendly AI models within curatorial practice.

Figure 2. Open-source, generative, and general-purpose AI model (DeepSeek, 2024).



Although the artificial intelligence model Deepseek shown in Figure 2 was developed for general-purpose use, it can, much like the GPT model, contribute to multiple stages of the curatorial process. Before listing these capabilities, it is essential to clarify why Deepseek is elaborated on specifically among the AI models listed in Table 2. Even though Deepseek may not equal GPT's advanced capabilities in every respect, it similarly integrates within a single framework the functions that are otherwise distributed across the various models listed in the tables—particularly when tailored to a specific topic.

In order to assess the kind of support a curator might receive from the Deepseek AI model during the development of an exhibition, it is necessary to consider the capabilities offered by such models. At the conceptual development stage of an exhibition, general-purpose generative language models such as GPT, Deepseek, and Claude AI can be employed for tasks such as data extraction, identity formation, offering alternative examples, and drafting preliminary texts. Additionally, real-time information engines like Perplexity AI can be utilized to conduct topic research and access up-to-date information related to the themes of the works included in the exhibition. This current data provides a foundation for shaping various strategic processes. In terms of visual material production, tools such as MidJourney,

DALL-E, and Adobe Firefly can be used to create theme-appropriate catalogues and virtual placements. Promotional ideas that align with the concept envisioned by the curator can also be generated through these tools, particularly to serve as a basis for poster design, and then shared with the designers involved in the exhibition. For promotional activities on social media, Canva AI can be employed to prepare social media posts, information boards, and presentation files. When it comes to thematic selections within large datasets, AI models can be particularly successful at highlighting previously overlooked works by calculating possibilities relevant to potential curatorial deadlocks and generating alternative paths for selection. AI-driven curating aims to offer new perspectives on digital cultural artifacts. It becomes possible to propose personalized journeys through collections and encourage creative approaches to their presentation (Schærf et al., 2023). When these contributions are examined in greater depth, it becomes clear that open source and general-purpose AI models, especially those capable of maintaining conversational interaction, can inform the curator of various possibilities and thereby enhance their freedom of choice. One of the most crucial distinctions between AI and humans today lies in this very point: humans, unlike AI, possess the ability to make autonomous decisions based on personal desires and intentions, independent of command-based systems.

When it comes to the human curator, who remains the ultimate decision-maker, artificial intelligence must be regarded only as a tool. While AI can detect emotions through thematic selections and organize content based on emotional similarities, it cannot independently produce such emotional depth. In this context, AI can be seen as an assistant that supports the curator's creative process within the bounds of current technological capabilities. According to Dartanto (2024), the role of AI in curatorial practice has recently been defined as a transformative instrument that enhances curators' analytical abilities. By processing vast amounts of data, AI facilitates the categorization and organization of comprehensive art collections at a speed beyond human capability (Dartanto, 2024). When combined with human intuition and contextual knowledge, the computational and thematic associative power of AI can offer significant advantages—enabling faster prediction of possible outcomes, the development of broader thematic perspectives, and the opportunity to pursue more experimental approaches through enhanced technological support and time efficiency.

In order for machine creativity to be appreciated and valued, we must consider how such outputs can be related to aesthetics and how they can evoke emotions. Even in contemporary art, where aesthetics and emotional responses may be deliberately or unintentionally overlooked, it is the

temporal and social contexts that render such works compelling. These contexts encompass, but are not limited to, histories, traditions, heritages, technological advancements, as well as subconscious and personal associations (Chung, 2021). At present, the aesthetic evaluation and creative processes of algorithmically generated works remain highly contested and open to debate. One notable development in this area is the Creative Adversarial Network (CAN) model. The CAN study has raised a number of concerns about AI as a threat or competitor to human-made art. It focuses on questions surrounding the creative process in art and the nature and mechanics of creativity. However, artificial intelligence not only seeks to imitate human production but also aims to develop a machine-specific creative process and a distinct form of machine creativity (Mazzone & Elgammal, 2019). At this stage, the evolving CAN model has yet to produce a sufficiently impactful effect. The exhibition of artworks produced through artificial intelligence and algorithms has sparked a reconsideration of the roles of the contemporary curator, making it necessary to redefine those roles. Within the domain of new media art, curators are now responsible for acquiring solid expertise in algorithmic knowledge, technical and spatial technologies, and the digital curation of data in order to effectively exhibit digital artists' works. Provided that the exhibition space possesses the required technological infrastructure, it is incumbent upon the curator—or, more precisely, the digital curator—to be proficient in utilizing such technologies and technical systems (Kalyoncu Özge, 2022). This represents one of the additional responsibilities now associated with curatorial practice. Amid these changes, curatorship is no longer limited to the act of exhibiting; it has transformed into a multilayered field of expertise that integrates digital technologies and demands technical knowledge. Selection processes now encompass a broad range of domains, including data analysis, software literacy, AI-assisted production processes, and interactive narratives. This shift indicates that curatorial practice cannot be reduced to a singular function. On the contrary, it has become a structurally evolving field shaped by technological innovations and cultural transformations. Consequently, the role of the contemporary curator must be redefined to include not only the traditional aesthetic dimensions of art but also the new competencies required by the digital age.

5. Conclusion

Curatorial practice has undergone various transformations throughout art history, evolving in response to the intellectual, cultural, and aesthetic dynamics of each era. When approached through the lens of temporality and variability of form, it becomes clear that curating is not a fixed or

monolithic practice. Rather, it is a flexible and adaptive field that reshapes itself according to the demands of its time. Today, this flexibility reveals that curating is no longer confined to the act of exhibition alone; it has evolved into a production-oriented process encompassing narrative construction, spatial design, experience curation, and even direct collaboration in artistic creation. The curator is no longer merely a selector and organizer but is increasingly becoming an agent capable of transforming the space itself, recontextualizing others' works, or becoming the subject of artistic intervention. This transformation is not limited to the human curator; with the technological advancements introduced by the digital age, AI-supported systems have also become part of the curatorial process. Especially those systems that operate on large datasets now serve as functional tools in areas such as visual production, narrative structuring, thematic pairing, and preliminary curation.

AI models can help a curator generate ideas at the initial stages of the exhibition design process; they can classify large collections thematically, perform rapid pre-selections, and present an intellectual draft by suggesting theme-appropriate groupings. Models such as BERT and CLIP are employed during this process. Though they do not act as direct decision-makers in the creative process, they are regarded as supportive tools that assist the workflow. However, the fundamental distinction lies in the fact that the ability to make decisions and perform contextual interpretation still resides with the human. AI technologies remain limited in terms of creativity, meaning they cannot substitute the intuitive and critical thinking skills of the human curator. Nevertheless, in the context of the accelerating pace and production pressures of the modern era, the speed and diversity offered by AI tools have become factors that support the formal transformation of the curatorial process.

When evaluated along the axes of variability of form and temporality, curatorial practice transcends being solely an exhibition-focused activity and emerges as a multilayered field of expertise reshaped by the aesthetic and technological structures of the era. With digital technologies, artificial intelligence has become an integral part of this framework, transforming into a tool that supports processes such as data analysis, visual production, and thematic classification. While the intuitive and contextual decision-making role of the human curator is preserved, AI-supported systems function as assistants that accelerate and diversify this process. Thus, curatorship is being redefined across a broad spectrum extending from aesthetics to technology and, despite transformations in form, continues to exist as a field that maintains its essential function.

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Extended Abstract

Curatorial practice, having evolved alongside art throughout history, is currently being transformed by the influence of digital technologies. Similar to how the definition of art has shifted in relation to the intellectual, cultural, and aesthetic dynamics of each period, curatorship has also developed as a practice that adapts to temporal and form-related demands. In this sense, the contemporary curator assumes roles that extend beyond selecting and organizing artworks. Their responsibilities now encompass constructing narratives, designing spatial experiences, engaging audiences, and orchestrating interactions with artworks. With the advent of the digital age, curatorial practice has evolved into a complex, multi-layered discipline that demands not only aesthetic insight but also technical expertise and proficiency with digital tools. The emergence of new media art, interactive installations, and online exhibition platforms has transformed the role and definition of the curator. Alongside their traditional responsibilities, curators are now required to possess digital literacy and a comprehensive understanding of software environments. This transformation has turned curatorship into a creative collaboration, involving curators in the shaping of themes and the artistic production process.

One of the most significant developments in this transformation is the integration of artificial intelligence tools into curatorial workflows. These systems, capable of processing large datasets, suggesting visual content, and identifying thematic relationships, support tasks such as preliminary selection, data organization, and narrative outline creation. Rather than replacing the human element, they provide new methods to structure and accelerate the decision-making process through the generation of thematic patterns. Human intuition and contextual understanding remain indispensable. AI tools do not make creative decisions. Rather, they serve as assistants, offering suggestions and carrying out analytical work. The final authority remains with the curator, who interprets data and constructs meaning. As AI has yet to reach the level of fully replicating human creativity, these systems are regarded as supportive instruments that expand possibilities without supplanting the core of curatorial thought.

This situation reflects a broader transformation in the nature of curatorial practice. It no longer conforms to a single, fixed definition; instead, it has become a flexible and evolving structure shaped by the aesthetic and technological demands of the time. Modern curators are not only organizers but active participants who transform exhibition spaces, shape audience

experiences, and collaborate closely with artists. Supported by digital tools, their roles continue to expand and diversify.

AI-supported systems contribute by generating thematic clusters, developing narrative strategies, and proposing new directions for exhibition planning. These outputs are subsequently assessed by the curator, who selects and refines them in accordance with the project's objectives. Thus, artificial intelligence becomes part of the intellectual process, augmenting curatorial imagination rather than replacing it. These developments necessitate a rethinking of curatorship itself. It is no longer confined to the act of displaying artworks; instead, it involves creating meaningful experiences through the integration of aesthetic vision and technological innovation. Today, curatorship represents a dynamic, adaptive, and interdisciplinary field. It responds to contemporary demands while preserving its fundamental connection to art. Curators maintain a central role by shaping how audiences perceive and engage with art in an increasingly digital and rapidly evolving world. To summarize, curatorship is emerging as a creative and flexible practice, shaped by both its historical roots and new digital possibilities. It is not exclusively concerned with what is exhibited, but with how it is presented, interpreted, and experienced. Artificial intelligence is not a replacement for curatorial thinking, but rather a tool that strengthens and expands it. As the field continues to evolve, curatorship is likely to become even more collaborative, experimental, and technologically integrated—while retaining the human insight that remains at its core.

The Magic of Digital Art: A New Experience With Virtual Reality

İlkem Tek¹

Abstract

The interaction between art and technology has significantly transformed the modes of artistic production, presentation, and perception with the advancement of digital technologies. The incorporation of tools such as Virtual Reality (VR), Augmented Reality (AR), and interactive interfaces into artistic practices has redefined the relationship between the artwork and the viewer, enabling the audience to take on a more active role in the experiential process. Due to its multisensory and interactive nature, digital art distinguishes itself from traditional exhibition methods, with experiences evolving into more individualized and participant-centered forms. These changes have influenced not only the presentation of artworks but also the fields of art management and curatorial practices. This study examines the impact of this transformation brought about by digital technologies on exhibition methods, art management, and curatorial approaches. The evolving roles of art managers and curators in the processes of preparing and presenting artworks in digital environments are becoming increasingly inclusive and technologically integrated, thanks to the advantages provided by digital tools. The analysis of the Sanxingdui Museum, located in China's Sichuan province, serves as a concrete example demonstrating the influence of digital museology on contemporary art management practices. The museum's virtual reality-supported excavation experience enables visitors to engage directly and physically with the past. As a result of this interaction, users gain more lasting and impactful experiences by individualizing their learning processes. Additionally, the development of new and creative methods for the transmission of cultural heritage has enhanced the ways in which visitors connect with historical content. In this context, the Sanxingdui Museum is evaluated as a case that redefines both user experience and the understanding of art management through the implementation of digital museology. This study aims to explore the transformations within curatorship and art management brought about by the opportunities offered by digital art and to reveal how these transformations are reflected in digital applications.

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1. Introduction

The rapid development and proliferation of digital technologies have brought upon profound changes in the world of art. This process made it possible for the art management practices to transform and leap further. The global events of the last few years have accelerated the evolution of digitalization and now, the art organizations benefit from the use of technology. Similarly, the art organizations, which lie at the core of cultural tourism, must interact and communicate with the visitors in a way that is compatible with the digital world we live in. Technological transformations as such allowed the digital art to rise in the field of art management. For Christiane Paul (2020), the digital art in its simplest definition is ‘the form of art, which was predominantly created in the digital realm, can be computed, stored and distributed and uses all these technologies as a tool (p. 2.04).’ The genre of digital art, despite its ‘super materialistic’ quality, leaves an impression as strong as the extent of physical experience with the way it interacts with the viewer (Paul, 2020). In this regard, in the context of today’s art management, both the methods of display and the viewer interaction of the digital art has led to various discourses.

Having evolved through time and technology, the methods of display have transformed the viewer’s role as a passive observer into a more hands-on and interactive one in how the digital art is experienced, by utilizing the virtual, augmented or karma reality technologies (Tanrıku & Karagöl, 2021). Specifically, Virtual Reality (VR) allows the viewer to move to a digital setting and share a more sensory-based and personal experience with the artifact. This technology enables the viewers to have visual, auditory and even tactual interactions on the digital medium, thus having a much more realistic experience. VR experiences help the viewer not only observe the artifact, but actively interact with it, as it eliminates the conventional distance between the viewer and the artifact, specifically in the field of art. In the light of this transformation, the modern art organizations and the museums now take into consideration the technological opportunities and reshape their display methods. They aim to put out a more profound and specialized art experience for their viewers with the VR-aided displays (Akçaoğlu & Köse Doğan, 2020).

While the conventional museum studies prescribe the artifact to be preserved in a display window, the digital display methods highlight the importance of the visitors’ direct interaction with the artifact and even reshaping them. The assistance of various technological devices such as touchscreens, digital settings, VR headsets and holograms is benefitted

to help the viewers connect with the work. As a result of utilization these agents, the role of the art manager is no longer solely to organize the place, but to effectively control the digital interfaces, co-operate with the technical team and plan the digital artifacts' curatorship presentation, and more such multi-layered tasks. In today's world, many art organizations utilize the VR technology in acts such as collection display and digital exhibition design. As these technologies activate the 'cycle of experiential learning', especially regarding the introduction of cultural legacy, it is made possible for the information to have a more permanent effect on the viewer (Moorhouse et al., 2017). Thus, the digital artifacts are viewed not only for their aesthetic value, but for their properties as cognitive and educational contents.

The digital art and virtual reality technologies rebuild the theoretical frame and the fields of execution of the art management discipline. The artifacts are now re-interpreted by way of not only seeing, but feeling, living and being present. This study examines the impact of the digital art on modern art methods, specifically the alterations caused by the VR technology on displaying methods. The fundamental goal is to reveal the way that the digital technologies change how the artifacts are presented and perceived, and how this change is reflected on art management and curatorship practices. In this regard, the experiential, educational and cultural impacts of this technological transformation is reviewed through the example of Sanxingdui Museum.

In an era where the relationship between the art organizations and the viewer is being reshaped in a rapidly digitalized world, a new understanding has developed regarding the roles of curators and art managers who work for these organizations. This study, which is intended to benefit this demand, utilized a qualitative method based on the chosen sample and analysed the example of digital transformation implemented by the Sanxingdui Museum. Through a series of analytics carried on with virtual excavation experiences, interactive exhibition tools and digital curatorship practices, the occurring changes both for the viewers and the backstage of the art organizations are analysed.

2. The Evolution of the Curatorship Practices in the Light of Digital Transformation

For a long time, curatorship has been viewed as a specialty that encompasses multi-dimensional responsibilities such as the selection of artifacts in the, establishing the thematic framework for the exhibitions, organizing the collections and navigating the relationships between artists. Curator in the

conventional sense, is the agent that is not in direct contact with the viewer but acts as the building block behind the exhibition experience. They ensure the integrity of the exhibition by taking into consideration the aesthetic value of the artifacts, along with their historical, cultural and academical aspects. Curators have taken onto technical jobs such as organizing the exhibition, collection policies and the preservation of artifacts, as well as the intangible jobs of creating conceptual integrity and building a narrative compatible with the identity of the art organizations.

Conventional forms of exhibitions, in a wider lens, see the viewer as an observer. Exhibition halls are generally known as a quiet and controlled setting housing “untouchable” artifacts. On the other hand, the viewers can only study the artifacts from a distance and follow the line of narration established by the curator. Information transference is carried out by the textual descriptions, catalogues and labels designed for the display, and this form of communication has caused the viewers’ emotional or physical participation to recede. This approach has caused the contact between the curator and the viewer to remain one-dimensional, and the viewer, instead of being the subject that recontextualizes the exhibition, is reduced to a receiver of information. In this aspect, although the curator is a central figure that determines the exhibit’s intellectual and artistic direction, the individuality aspect of the exhibition experience is largely dependent on the curator’s seniority, narrative set-up and spatial organizations.

The development of technology and integration of digital tools into cultural layouts led to both technical and conceptual transformations of this conventional structure. The integration of digital platforms into the medium of art not only helped the viewer to become an active subject who directly participates in this experience but also helped the curator to become the director of the interaction who designs this experience and sets up the narrative (An, 2024). With the help of their part in the digital exhibition setting, instead of solely creating content, the curator conducts how this content will be received. In this regard, beyond the agent of physical space organization, the curator takes on the role of the creator of digital narrative field. Paul’s (2020) concept of neomateriality regarding digital art puts forward a strong framework to understand the transformation of the curator. Neomateriality is a concept that does not confine materiality inside the box of mere physical and tangible beings, and instead encompasses materialistic processes such as digital data, algorithms and viewer interactions. He states that, although the digital artifacts are not created in a tangible setting, the interactions and experiences with the viewer give the digital artifacts both a

tangible and intangible reality. Thus, despite taking place in virtual settings, digital art obtains a material presence.

Digital curatorship helped differentiate the viewer's interaction from the conventional one. The curator is a constructor that determines "the viewer's experience", in addition to "what" is being displayed and "how". Therefore, being a curator has become a matter of analyzing, navigating and interpreting the user behavior, instead of an agent of solely giving information. As a result, the curator has become a specialist who is both able to command the technological foundation and to remain faithful to the essence of art.

In today's world of art, the curator takes on the role of establishing a bond between the social and cultural sense. In this respect, the task of the digital curator is not only to be a "techno-cultural" figure, but also to take on an ethical liability. Among the hardships of being a digital curator is to put out a structure that navigates the user's personal experience, digitalizes the artifact without corrupting or manipulating its message and expand that message with the help of technology.

3. The Digital Transformation of Sanxingdui Museum: From Custom to Technology

The preservation of cultural heritage by means of digital tools provides effective methods for physical preservation and access to a wider audience, in particular. In this respect, apart from being an institution housing China's outstanding archeological heritage, Sanxingdui Museum is also exemplary in that it successfully integrated digital technologies into museum practices. Transferring its historical abundance to the virtual platforms, the museum offers a multi-layered cultural experience, in addition to going beyond the physical limitations. This study examines the museum's digital transformation process, the experience of virtual excavation being the main point of the study. Virtual excavation practice is a significant indicator of transformation in the field of modern museology, as it offers a user-based, experiential and interactive learning model.

With a history dating back to 3000 B.C., Sanxingdui civilization's bronze masks, giant statues, gold and jade artifacts are exhibited on both physical and digital media by the museum (Mou et al., 2023). Sanxingdui Museum is celebrated for having adopted the widespread digital transformation. It has become China's first ever thematic digital museum in 2014 and taken the conventional museum to the next level with the 360-degree panoramic virtual exhibitions, 3B laser scanning systems and interaction interfaces (Shi et al., 2023, p.1).

Artifacts of the bigger scale and delicate texture such as bronze masks and giant statues in the collection of Sanxingdui must be carefully preserved with consideration of weather conditions, lighting and security. Given the fragile nature of these objects, many displaying limitations are implemented and the exhibiting flexibility is reduced (Huang et al., 2025). Thus, the experiential bond between the visitors and the artifacts are restricted and the artistic interaction remains confined to the surface level. However, along with digital technologies, come the improvements that hold the possibility of overcoming these restrictions. The transference of the bronze and ceramic artifacts in the museum to the digital setting both make it possible for these artifacts to be studied in greater detail and help the viewer exceed the physical confines of the museum. Along with the physical visitors of the museum, online users all around the world can access the museum's items (Figure 1).

Figure 1 Binocular Stereo Photoshoot of the Artifacts to be Transferred to the VR Setting (Tian et al., 2024)



Among the digital installations in the museum are the touchscreen digital catalogues and 3-dimensional interactive screens. This makes it possible for a “hybrid exhibition” model, utilizing both the physical and digital user experience. Based on the example of Sanxingdui Museum in the case of digital museums, artifacts have become an educational, sensational and narrative tool of transformation, in addition to the technological developments. Therefore, by preserving the physical artifacts, the museum offers the visitors an innovative experience and a field of exploration.

3.1. Technological Base and Interactive Features of the Sanxingdui Museum Virtual Excavation Experience

Digital museum practices have created significant differences in how the visitors can interact with the cultural heritage by improving the online accessibility of the artifacts. Especially through the interactive experiences through virtual reality (VR), the viewer has been elevated from the position

of a passive observer to a subject that is present. Thus, Sanxingdui Museum has been novelly transformed into a museum by combining digital narrative techniques with archeological content.

The virtual excavation experience provided by Sanxingdui Museum is a multi-layered interactive model where modern digital narrative and the various types of sensory learning come together. During the experience, the visitor is an active participant and can learn what it feels like to take part in an ancient archeological process. The system includes VR headsets, motion detectors and an interactive kit integrated into sensory controls. Wearing the technological gears, the visitors can discover seven sacrificial trenches which are modeled from life. Inside these trenches are the digitalized versions of remarkable artifacts excavated from the Sanxingdui excavation field, such as bronze masks, ritual objects with golden leaves and ceremonial trees. During the digital experience, the viewers unearth the artifacts with physical instructions of “excavating” and “brushing” in the digital excavation field (Figure 2). In addition to these archeological excavation experiences, the visitors can also go on boat trips and ride mythical Chinese birds (China Cultural Center, 2024).

Figure 2 A Scene from the Sanxingdui Excavation Field VR Experience (Newsflare, n.d.)



The technical foundation of this technology is not designed solely as a visualization technology, but as a system that can provide a chance of dynamic interaction with the user. The VR device views the user and simultaneously reshapes the direction of movement and contents of the scene in accordance with the user's head and hand movements. For example, as the user does the scraping and brushing movements on the excavation field, the layers and particles of virtual soil move and crumble accordingly. And so, the artifact is unearthed. These movements activate the audio-guide, and the

user receives historical facts about the artifact. Thus, the user is educated on the artifacts and the history simultaneously through their own physical activities. Interaction at such a level improves both the learning and the experience on a positive note.

In conventional museum layouts, the informative plates are on fixed boards, and the viewer is in a passive mode. However, the digital systems help the viewer obtain the information themselves and change all users' experience (Figure 3). This stems from all users experiencing and using technology differently. Interaction with the objects brings along a customized cycle of learning (Shi et al., 2023). This is one of the most significant benefits of VR technology for the methods of informing in museums.

Figure 3 Sanxingdui Museum, Visitors Experiencing the VR Technology (Tian et al., 2024)



Virtual reality experiences contribute to eliminating the concepts of time and place. During the experience, the user acts both as a modern observer and an archeologist exploring the ancient artifacts. This state of “dual-temporality” elevates the historical experiences from mere narratives to a re-livable dimension within the coordinates time-space, which is acquired through physical movements. As a result of these experiences, these artifacts or cultural objects, in addition to being representatives of past times, become re-generatable by the visitor. With the opportunities of Sanxingdui Museum, the art of exhibiting can leave the confines of displaying content and improve in its ability to generate meaning with the courtesy of user participation.

4. Alternating Role of the Art Manager in the Digital Age

Today, with the integration of digitalization into the field of art, various transformations in viewer experiences have taken place and along with these transformations, the conventional sense of museum has also been altered. The art manager has become an agent that manages the digital basis, plays an active role in the process of designing user experience and takes place in the aesthetic constructing step, along with the organizer of the exhibition. Sanxingdui Museum can be considered a field of execution that can be exemplary with its many methods of digital display in the museum in this process of general transformation.

As stated by An (2024), the digital curatorship settings are depicted as interactive compositions where “customized, participant and data based” viewer experiences are generated. In Sanxingdui Museum, this is solidified by a system where the visitors go into the virtual excavation fields and unearth the artifacts with physical motions, all through the utilization of VR headsets. This type of interaction modifies the art manager into a cultural interface designer. With the user motion-activated digital systems, the art manager must ultimately cooperate with the software developers and the designers of the experience. In this respect, the art manager analyzes the user data, interprets the feedback and works on the customization of the user experience. An (2024) describes the new paradigm of the digital curatorship as a post-kustos² structure. This approach transforms the curator from an information provider to an experience builder. An (2024) also points out that digital curatorship is not a specialty that solely requires command of digital tools and platforms, as it brought along new areas of discourse such as the preservation of the digital identities, sustainability of the content and ethical responsibilities. In the case of the VR experience in Sanxingdui Museum, when the visitors interact with the digitalized cultural artifacts, they get to experience them as though it is their own discovery. Thus, the curator and the art managers must preserve the uniqueness of the historical narrative and provide the user with an experience that is customized but not misleading.

5. Conclusion

The development of digital art and the integration of new technologies into art has necessitated a new approach in the field of art management. As the relationship between the artifact and the viewer evolved, the role of the art manager has come to be redefined. Apart from the physical layouts and

2 Defines the curatorial paradigm shift that arised post-digitalization.

selection of the artifacts, art management has become directly associated with the design of the digital platforms, interfaces and interactive settings. In this respect, digitalization, as an instrumental improvement, also brought upon a change of structural paradigm in the discipline of art management.

The example of Sanxingdui Museum displays various ways of exhibiting digital technologies and the profound change in the relationship between the users. In this museum, the visitor has stepped up from the position of observer to a participant and even went as far as to being included in the re-production process of the art, wearing the archeologist's hat. The viewers can experience historic procedures with the use of VR headsets, motion detectors and sensory controls. These technologies have behavioral, cognitive and emotional influences on the persons' perception towards the exhibit. Therefore, the experience with the artifacts is both deepened and personalized. This experience is personalized through the visitor's physical movements and preferences, and so a new learning and discovery process for every individual is generated. Every interaction of the user is reflected on the system with the offer of new information. This way, an interaction-based, dynamic learning process is achieved, which is different from the one-way information labels. Thus, digital art displays have educational properties.

Due to digital art's independence from physical material, it has become an experiential tool. Artifacts are redefined by their field of interaction. As this new definition transforms the artifacts, the curatorial practices went from context organizer to experience builder. Digital media curators are tasked with building how the user will participate in the exhibit and through which sensory and cognitive processes. Therefore, the digital curator has now evolved into a title that can be described as experience engineering. The art manager with this new role is now responsible with managing the digital base, participating in the designing process of interactive interfaces and analyzing users behaviorally. With this transformation, art managers advanced to an interdisciplinary position and into authorities who develop user-focused strategies. Digitalization combined the roles of the curator and the manager together. The viewer experience has become an educational, present and sustainable process. In this respect, digital art creates a field of interaction that is shaped with its user and learned in experiences. As a result, digital art has now become an entity that is living and transforming together with the viewer.

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Extended Abstract

The intersection of art and technology has generated a paradigmatic shift in how art is created, exhibited, and perceived. The integration of digital tools, particularly Virtual Reality (VR), Augmented Reality (AR), and interactive interfaces have redefined traditional exhibition models by placing audiences at the center of immersive, multisensory, and participatory experiences. As a result, digital art no longer simply exists as an object to be observed but functions as an evolving system shaped by viewer interaction, digital environments, and data-based storytelling. This transformation has deeply influenced the domains of art management and curatorial practice, requiring professionals to acquire interdisciplinary competencies that merge technological fluency with artistic and cultural sensitivity.

This study explores the conceptual and practical implications of digital transformation in contemporary art presentation through a case analysis of the Sanxingdui Museum in Sichuan, China. The museum represents a pioneering institution that bridges archaeological heritage with digital innovation. By incorporating VR based virtual excavation experiences, Sanxingdui allows visitors not only to observe cultural artifacts but to interact with them in simulated, archaeologically accurate digital environments. Using motion sensors, VR headsets, and tactile controls, users are encouraged to engage in excavation, cleaning, and discovery processes transforming static viewing into dynamic learning. These interactive digital installations offer a personalized cognitive experience that engages the viewer's physical, emotional, and intellectual faculties. Unlike traditional museum setups, where information is passively consumed, digital platforms like those at Sanxingdui allow users to co-construct meaning through movement, decision-making, and real-time feedback. Such environments reflect a broader shift in museology where the boundaries between educator, curator, and technologist increasingly blur.

The role of the curator in this digital context evolves from being a content selector and interpreter to an experienced architect. Digital curators are responsible not only for presenting artwork but also for designing the frameworks through which users interact with cultural content. Concepts such as “neomateriality,” as introduced by Christiane Paul (2020), are central to understanding this shift acknowledging that digital data, algorithms, and audience participation contribute to the materiality of the digital artwork. Thus, curatorship becomes an act of structuring interfaces, sensory cues, and narrative trajectories in ways that resonate with individual users while preserving the integrity of the cultural content.

Similarly, art managers are now tasked with overseeing hybrid exhibition infrastructures that blend physical and digital components. Their responsibilities include coordination with technical teams, audience behavior analysis, user experience optimization, and ensuring accessibility and inclusivity in digital environments. In the Sanxingdui Museum, for instance, this has involved the design of immersive exhibitions that make culturally and historically sensitive objects such as fragile bronze masks or ritual items accessible to global audiences without compromising preservation. Moreover, the museum's implementation of virtual excavation narratives facilitates the "dual temporality" of cultural heritage allowing users to inhabit both historical and contemporary roles simultaneously. They become both archaeologists and modern observers, activating deeper empathetic and intellectual engagement. The experience not only educates but also transforms the visitor's relationship with cultural history, reframing heritage as a living, participatory process.

In conclusion, the Sanxingdui Museum illustrates how digital technologies can enrich the scope of art management and curatorial practices by fostering experiential, educational, and interpretive depth. Digital art, when supported by immersive tools, generates an expanded curatorial field in which content delivery is replaced by experience facilitation. As such, both curators and art managers are redefined as multidisciplinary agents who craft meaningful, interactive, and ethical encounters between audiences and cultural artifacts. This extended analysis emphasizes the urgent need for a theoretical and practical reorientation of art institutions in alignment with digital realities, advocating for a holistic approach to user centered, technologically informed cultural presentation.

Managing Photography: Curatorial Practices, Narrative Frameworks, and Critical Perspectives

Ata Kağan Kaya¹

Abstract

Initially emerging as a documentary tool, photography has evolved into a significant artistic medium that conveys aesthetic, cultural, and political meanings. This study examines the transformation of photography into an art object, with a particular focus on curatorial practices and art management frameworks. It explores how meaning is constructed through modes of exhibition, thematic organization, spatial design, and viewer interaction. Within this process, curators are considered not merely as technical arrangers but as intellectual agents shaping visual narratives. While Barthes' concepts of *studium* and *punctum* reveal the individual and cultural layers of viewer experience, the theoretical approaches of Foucault's mechanisms of surveillance, Butler's theory of gender performativity, and Baudrillard's notion of simulation provide a critical basis for understanding photography's relationship with ideology and social structures. Case studies including Ara Güler's exhibition *Two Archives, One Selection* and Henri Cartier-Bresson's *Le Grand Jeu* illustrate how curatorial strategies can profoundly influence photographic meaning. These examples demonstrate that photography's exhibition is not merely a matter of aesthetic presentation but functions as an apparatus for constructing visual culture, reshaping collective memory, and fostering critical reflection.

1. Introduction

Throughout its historical journey, which began in the 19th century with its function as a means of documentation, photography has transcended its role as a mere technical recording device and has gradually become one of the most important forms of artistic expression. Initially used to reflect reality in an objective manner, this medium has gained a unique place in the

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visual arts with technological developments and transformations in aesthetic approaches. This transformation has elevated photography from a mere visual document to a tool that produces intellectual and cultural meanings.

The process of photography's evolution into an art object is directly related to changes in both production and presentation forms. Artists began to use photography not merely as a tool for recording what is visible, but as a means of expression to convey their intellectual worlds, emotions, and critical perspectives. Thus, photography has been repositioned within an aesthetic discourse and has become an active component of artistic creation. With the rise of conceptual art, the function of photography has gone beyond its documentary nature; the meaning of the image has begun to be understood as a reality that is constantly reconstructed within its context.

Especially since the mid-20th century, the experimental aspect of photography has become more pronounced; artists have seen photography as an effective tool for addressing social, political, and cultural issues. Within this framework, photography has gained a narrative form that not only shows what is but also questions and transforms it. These developments have enabled photography to go beyond its function of merely reflecting reality, allowing it to present the viewer with a reality that is interpreted and reimaged. Photography has thus become a field of production open to interdisciplinary approaches that carry critical thinking within modern and contemporary art.

Today, photography is recognized as one of the leading forms of visual art; it has found a wide place for itself in exhibitions shaped by curatorial strategies, especially in the context of contemporary art. This transformation also brings with it a redefinition of the relationship established with the viewer. The transformation of photography into a work of art requires a redefinition of the relationship it establishes with the viewer and the role of the viewer in the process of meaning production (Barrett, 2020). In this context, the viewer ceases to be a passive consumer of images and becomes one of the constituent elements of the narrative. In this transformation, art management and curatorial practices are accepted as fundamental tools that shape the meaning of photography and present it as a form of cultural expression (Crary, 1990). Curators and art managers play a decisive role in determining how photography will be exhibited, what themes it will be associated with, and in what contextual framework it will be presented to the viewer. These decisions reflect not only aesthetic or technical preferences but also artistic and cultural perspectives. Within the scope of this study, the forementioned transformation will be examined in terms of its conceptual

and practical aspects; the functioning of art management and curatorial processes within the framework of photography exhibition practices, their effects on meaning, and the ways in which they are presented to the audience will be investigated.

2. The Transformation of Photography into An Art Object

When photography was invented in the 19th century, it was primarily used as a means of documentation. Believed to reflect reality directly and objectively, photography gradually evolved from a mere recording technique into an aesthetic, conceptual, and cultural art form. Especially since the early 20th century, artists have begun to use photography not only to record what is visible, but also as a tool for intellectual and emotional expression (Berger, 1972). This transformation has redefined photography's place in art and positioned it as a unique language of expression. Thus, photography has become a multi-layered communication tool that not only reflects reality but also mirrors the artist's worldview, social critiques, and personal expressions. The emergence of photography as an art object has led to profound changes in the art world, not only in production practices but also in exhibition methods. Art photography has gained aesthetic value through original compositions, experimental techniques, and conceptual frameworks, and has thus begun to be perceived as a work of art (Cotton, 2020). In this process, the meanings conveyed by photography in terms of both content and form have diversified, shaping it into a form of communication that encourages the viewer to go beyond simply looking at an image and instead analyze and interpret it. This new role of photography has enabled it to interact with different disciplines of art and expand boundaries. In this context, curatorial strategies also play a critical role in presenting photography as an art object and in the relationship, it establishes with the viewer (Groys, 2008). Curators act as mediators who reveal the meaning of the work by deciding in which context, with what narrative, and around which themes to exhibit the photograph. Thus, the exhibition space and presentation form directly influence the meaning production process of the photograph while also strengthening the viewer's interaction with it.

Elements such as the selection of photographs, the form of exhibition, the design of the exhibition space, and the creation of contextual frameworks deepen the layers of meaning in photography. Contemporary photography exhibitions, in particular, reveal how photography is structured as a narrative medium and how it is presented to the viewer (Obrist, 2008). The role played by curators and art managers in this structuring process is not merely technical or logistical, but also interpretive and directive. Exhibition strategies

guide the viewer's perception, highlighting the photograph's open-ended nature. Thus, photography has become not only an aesthetic object, but also a vehicle for social, cultural, and political narratives. One of the most important examples of this transformation can be seen in the work of Cindy Sherman. Sherman, particularly in her *Untitled Film Stills* (1977–1980) series, created staged scenes that question issues of identity, gender, and representation, using photography not merely as a recording device but as a performative form of expression. The performative aspect seen in Sherman's works removes the viewer from the role of a passive observer and places them in the position of an active interpreter of the visual narrative. Similarly, Andreas Gursky's large-scale photographs offer a critical perspective on globalization, consumer culture, and the concept of space, combining technical mastery with aesthetic and conceptual depth. Gursky's works reflect the transformative power of contemporary photography by using it not only as a representation but also as a tool for questioning and exposing. Bernd and Hilla Becher, on the other hand, have systematically documented industrial structures through their typological photography, transforming an objective and analytical approach into an aesthetic form and revealing the artistic potential of photography. Their works have been influential in the development of the Düsseldorf School and have proven that photography can carry both documentary and artistic value. This approach highlights the blurred boundaries between photography's documentary function and its aesthetic presentation. Important exhibitions in the field of contemporary art have also made visible the transformation of photography into an art object. For example, the exhibition *Cruel and Tender: The Real in the Twentieth-Century Photograph*, which opened at Tate Modern in 2003, emphasized both photography's relationship with reality and its aesthetic and conceptual narrative power. Such exhibitions do not merely confront the viewer with an image; they also engage them in a process of critical thinking, questioning, and discovery of multiple layers of meaning. Structured through curatorial strategies, this experience reveals the expressive power of photography while also establishing its place within contemporary art practice on a more solid ground.

3. Curatorial Practices and the Presentation of Photography

Curatorial practices are strategic interventions that go beyond presenting photography as merely an aesthetic object, reinterpreting it within specific conceptual, cultural, and sociopolitical contexts (Akengin, 2014). These interventions are based on the idea that exhibition designs are not just presentations but also create a conceptual framework. Within this framework, photography becomes a tool that poses questions and

opens areas for discussion rather than directly presenting information to the viewer. In this context, art management processes transform the ways in which photographs are perceived and interpreted through multi-layered dynamics such as spatial organization, thematic structuring, and contextual placement, which determine the relationship between photographs and viewers (Paul, 2012) . These multifaceted dynamics are not limited to the visual arrangements of photographs; they also consist of a series of curatorial elements such as spatial design, use of light, movement routes, thematic divisions, and textual contexts that guide the viewer's relationship with the exhibition space. From the moment the viewer enters the exhibition, these elements shape not only visual perception but also intellectual and emotional interaction. In this context, curatorial strategies present photography not merely as an object to be viewed but as an experiential narrative containing guiding structures (Bruce W. Ferguson, 1996) . The viewer is no longer merely a passive observer consuming images throughout the exhibition; instead, they become an active subject who constructs meaning through constructed contexts, conceptual frameworks, and spatial directions. Thus, the ways in which photographs are perceived are reconstructed not only at the level of content but also through the form of presentation. This deepens and directs the meaning-making processes that the viewer develops through their visual experience.

The way a photograph is displayed directly influences how it is perceived by the viewer. This perception process is not limited to a visual experience; it also creates a multi-layered field of interpretation that encompasses historical, cultural, and individual layers. As Roland Barthes noted in his work *Camera Lucida* (1980), photography addresses both cultural codes and individual emotional responses through the concepts of *studium* and *punctum* (Barthes, 1980) . *Studium* enables the viewer to interpret the photograph in a cultural, sociological, or historical context, while *punctum* refers to an inexplicable emotional contact that suddenly affects the viewer on a personal level. In this context, the way the photograph is exhibited becomes one of the fundamental factors that activate Barthes' two levels. Curatorial presentations are designed to direct the impact of photography on these two levels; factors such as the architectural structure of the exhibition space, the physical scale of the photograph, the viewing distance, and the order of presentation strategically influence the dual perception defined by Barthes. For example, presenting a large black-and-white photograph alone in a spacious and empty exhibition hall intensifies the viewer's experience of the *punctum* effect, while in a narrow and crowded exhibition space, groups of photographs arranged in chronological or thematic order may initiate a more analytical reading process on the *studium* plane. Presenting a

single photograph as an independent work of art emphasizes its individual meaning, while photographic series construct more comprehensive narratives by establishing relational connections between images. In this context, when the viewer focuses on a single frame, the emotional or aesthetic elements it contains are directly perceived, while comparisons between images within a series can highlight the multifaceted and layered structure of the narrative. On the other hand, Susan Sontag, in her work *On Photography* (1973), questions the representational capacity of photography in relation to reality and points out how the forms of exhibition transform the meaning of photography (Sontag, 1973). According to Sontag, presenting photographs in a specific order directs the viewer's perception of reality and sometimes manipulates the visual experience. This statement reveals that curators' exhibition choices are not only aesthetic but also ethical and political. For example, presenting war photographs in a gallery setting as decorative objects may cause the viewer to perceive the violence or suffering contained in the images from an aesthetic distance. Conversely, placing these images in a disturbing manner close to the viewer or presenting them sequentially at eye level may aim to emotionally unsettle the viewer. In this context, curatorial strategies can be interpreted not only as aesthetic preferences but also as conscious mechanisms of construction that produce ideological effects on the viewer. Exhibition practices expand, limit, or completely reconstruct the meaning of a photograph because they create a space where the viewer not only sees but also thinks, questions, and feels. In addition, spatial arrangements and thematic frameworks can influence the emotional and intellectual responses that photographs evoke in viewers. Elements such as how the exhibition route guides the viewer, where the lighting is concentrated, or which photographs are placed next to each other can consciously direct the viewer's perception. As Rosalind Krauss argues in *The Optical Unconscious* (1993), with the transition from modernist to postmodernist approaches to photography, the direct representational power of photography has been replaced by conceptual and contextual readings (Krauss, 1994). Krauss argues that the emphasis on formal purity in modernist aesthetics excludes unconscious visual codes. According to her, this "optical unconscious" does not appear on the surface of representation but in its structural cracks and distortions. In this context, photography is no longer merely a documentation of a moment but also raises questions about how that moment is perceived, what it serves, and the context in which it is presented. In postmodernist approaches, photography is not treated as a representation of reality but as a text through which reality is constructed, and both the production process and the form of exhibition are evaluated within a critical framework. This transition can also be clearly observed in curatorial presentations, as photography is now used as a tool

that involves the viewer in a thought process, rather than simply presenting them with a visual object. Curatorial arrangements can be designed to reveal the historical, psychoanalytic, or ideological layers that are not immediately apparent on the surface of the photograph, as Krauss emphasizes. The exhibition space is not only intended to display photographs but also to provoke thought, thereby transforming the viewer from a consumer into an active subject participating in the process of meaning production. In this context, the curatorial language of photography exhibitions redefines not only the aesthetic boundaries of art but also the relationship it establishes with the viewer.

4. Photography in The Context of Critical Perspectives

Although photography initially emerged as a mere documentation tool, it has evolved over time into an important art form with social, cultural, and ideological dimensions. This transformation has been further deepened by its association with critical theories, and the role of art management has been vital in this transformation. The meaning of photography is shaped not only by visual elements but also by the influence of art management and curatorial strategies (Soutter, 2018) . In this context, Michel Foucault's concepts of "visual control" and "power based on observation" offer a critical perspective on how photography has become a means of control in a social context and how it is incorporated into art management processes (Foucault, 1975) . Foucault's concepts of power relations and observation reveal how a control mechanism is established in the processes of exhibiting and presenting photographs to the audience, thereby demonstrating how the meaning of photographs is directed. Photographs are not merely art objects, but also tools that reveal social structures. On the other hand, Jean Baudrillard, in his work *Simulacra and Simulation* (1981), emphasizes that photography has the function of reproducing and simulating reality beyond its function of "representing reality" (Baudrillard, 1981) . When the presentation and exhibition of photography in art management are evaluated in light of this theoretical approach, the viewer's perception of reality is reconstructed in the environment where the photograph is presented. Photography does not merely reflect what is visible; it also manipulates the viewer's perceptions of reality, which is directly related to the curatorial strategies of art managers (Sassoon, 2007) . For example, in a photography exhibition, how photographs are placed, what lighting is used, and what theme is used to create a context determine how the viewer perceives the meaning of the photograph. In this context, the meaning of the photograph is shaped not only by visual elements but also by the organization of the space and thematic frameworks.

Relating photography to critical theories plays an important role in understanding how art management and curatorial practices use photography as an ideological tool. Judith Butler's theories of gender can be used in the context of art management to understand the role of photography in the construction of social identity (Butler, 1990). Butler's concept of "gender performance" allows us to examine how photography represents social categories such as gender, race, and class, and how these representations create ideological effects on the viewer. The exhibition of photography in the context of art management enables the reinforcement or questioning of these performative representations. For example, a photograph can reinforce stereotypical representations of a gender or race, or it can subvert these representations. In other words, it reveals that photography is not only a visual but also an ideological form of expression. These critical perspectives demonstrate how art management can transform the meaning of photography as a tool and offer the viewer different perspectives.

The presentation of photography is not merely an aesthetic choice, but also an important element in understanding social structures and ideologies. These presentation forms play an active role in directing visual culture by determining how a work of art will be perceived, in what context it will be evaluated, and what impact it will have on the viewer. Curatorial strategies in the exhibition of photography and art shape the meaning of photography in a multi-layered way and deepen the viewer's visual experience (Manovich, 2002). As Manovich emphasizes, with the digitization of visual media, the viewer's experience is now linked not only to physical space but also to conceptual frameworks and technological interfaces, thereby increasing the impact of curatorial decisions. For this reason, the management of photography enables art managers to develop exhibition practices by understanding social and cultural power relations. Art management ensures that photography is used not only as an aesthetic but also as a cultural and social means of expression. Art managers not only introduce works of art but also have the power to shape the viewer's perception of the work by positioning it within a specific discourse. In this context, art management can be regarded not only as an organizational process but also as a form of political and cultural intervention. The themes used in exhibiting photographs, the spatial arrangements, and the interaction established with the audience reconstruct the meaning of the photograph. When these elements come together, the audience is not only presented with a visual experience; a narrative is also created that directs them toward certain intellectual positions. Critical theories provide a fundamental framework for understanding how these meaning changes within the context of art

management and how the viewer relates to this meaning. In particular, structuralist and post-structuralist approaches highlight the ideological dimension of curatorial decisions by revealing that the meaning of an artwork is not fixed but rather constantly re-produced according to context, the viewer, and the form of exhibition.

5. Exhibition Examples and Analysis

Contemporary photography exhibitions reveal how curatorial approaches transform the meaning of photography and redefine its relationship with the viewer. In this context, exhibitions selected from both Turkey and Western Europe demonstrate how curators construct unique narratives through aesthetic, conceptual, and spatial strategies. Exhibition practices emerge as important tools that not only shape the way photography is displayed but also influence the viewer's perception processes.

The exhibition *Two Archives, One Selection: Istanbul in the Footsteps of Ara Güler* (Modern, 2019) held at Istanbul Modern in 2019 not only made the master photographer's rich archive visible but also created new layers of meaning through the way this archive was constructed within the exhibition space (Image 1).

Image 1 View from the exhibition “Two Archives, One Selection” (Two Archives, One Selection: In the Footsteps of Ara Güler, Istanbul, 2019)



The exhibition structure, divided into thematic sections, facilitates the viewer's connection with Istanbul's past on both a personal and collective level (Image 2, Image 3). The harmony between the exhibition texts, the spatial design, and the visual selections ensures that viewers are not merely presented with a retrospective but are also included in a narrative that can

be experienced temporally and spatially. This approach reveals the active role that the curators played in shaping the narrative and how photography transcends its documentary nature to become a form of evocative expression.

Image 2 A Street Wedding in Istanbul in the Late 1950s (Two Archives, One Selection: Following Ara Güler in Istanbul, 2019)

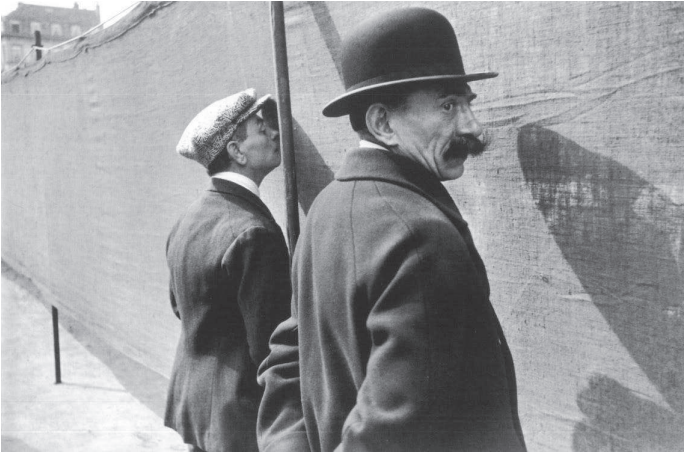


Image 3 A Sip of Time (Two Archives, One Selection: In the Footsteps of Ara Güler, Istanbul, 2019)



An important example of an approach to reinterpreting photographs in a curatorial context is the exhibition “Henri Cartier-Bresson: Le Grand Jeu,” organized in Paris in 2020 by the Fondation Henri Cartier-Bresson and the Bibliothèque Nationale de France (Cartier-Bresson, 2020).

Image 4 A Scene from Street Life (Le Grand Jeu, 2020)



In this exhibition, Cartier-Bresson's 385 photographs, referred to as the "Master Collection," were restructured through the selections of five different curators. Drawing from the same visual pool, the curators constructed their own narratives, demonstrating to the audience the multiple interpretive possibilities of photography. This multi-layered structure clearly shows that the curator is not only a selector but also a writer who constructs the narrative. The exhibition highlights the decisive power of curatorial decisions, from visual selection to sequencing, thematic headings, and explanatory texts, on the viewer's experience (Image 4, Image 5).

Image 5 Childhood in Ruins (Le Grund Jeu, 2020)



These examples show that the decisions made by curators - such as which photographs to select, how to sequence them, under which themes to present them, and with which explanatory texts to support them - directly influence how viewers perceive the photographs and what meanings they derive from the exhibition. This situation reveals that the curatorial process is not merely a technical arrangement, but also a creative intervention that determines how photographs are positioned in social, political, and aesthetic contexts. From the perspective of art management, these processes highlight the importance of managerial and conceptual strategies in the construction of visual narratives. In conclusion, it can be said that curatorial approaches in photography exhibitions not only shape the viewer's experience but also function as a powerful tool contributing to the transformation of visual culture.

6. Conclusion

Photography has transcended its role as a mere documentary tool to become an active component of contemporary art; this transformation has acquired a multi-layered structure under the influence of art management and curatorial practices. In this study, the evolution of visual material into an art object has been examined within a historical and theoretical framework, with particular emphasis on the decisive influence of exhibition formats on meaning construction. Curators are positioned not only as selective agents but also as subjective actors who construct narratives, indicating that the relationship between the viewer and the artwork is being redefined. The placement of photographs in space and their contextual presentation point to aesthetic, ideological, and intellectual preferences that directly guide the reception process. The approaches of thinkers such as Barthes, Sontag, Foucault, Butler, and Baudrillard have revealed the role of photography beyond visual representation in reproducing social structures and developing critical discourses. From this perspective, curatorial interventions are not merely presentation techniques but also expressions of specific cultural and critical positions. As can be seen in the exhibitions of Ara Güler and Henri Cartier-Bresson, presenting the same images in different contexts allows for the emergence of distinct narratives, demonstrating that the meaning of photography is not fixed but rather a constantly reconstituted structure. Therefore, in today's art environment, the management of photography is not merely the display of an object; it has become an active field of intervention that contributes to the transformation of visual culture, the shaping of collective memory, and the development of critical thinking. The conscious choices of actors such as artists, curators, and managers who guide

the production and exhibition processes determine the dynamic nature of this field. In this process, the viewer moves from a passive position to take on an interpretive and meaning-making role; thus, the arrangement of the photography becomes not only an aesthetic but also a construction of political and cultural discourse.

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Extended Abstract

The position of photography within the field of art has undergone a significant transformation throughout history. Once regarded merely as a tool for documentation, photography has evolved into one of the critical and conceptual modes of expression in contemporary art. This study aims to explore the theoretical foundations and contemporary implications of photography's evolution into an art object, focusing on the perspectives of art management and curatorial practices. As context, modes of presentation, and the relationship with the viewer have become central to meaning-making in photography, curators and art managers are no longer mere technical executors but are positioned as intellectual agents who produce cultural narratives. Within this framework, the study provides a multilayered analysis at both theoretical and practical levels. Drawing on the conceptual frameworks of thinkers such as Roland Barthes, Susan Sontag, Michel Foucault, Jean Baudrillard, and Judith Butler, the study emphasizes that photography is not merely a visual object, but a form of representation shaped by ideological, cultural, and social contexts. Photography has shifted from being a record of objective reality to a medium through which the perception, representation, and reconstruction of reality are critically examined. In line with this approach, the study contextualizes the role of photography in the production of meaning through contemporary exhibition examples. Two exhibitions are examined as key examples to understand the curatorial reflections of this transformation: *"Two Archives, One Selection: Tracing Istanbul through Ara Güler,"* held at Istanbul Modern in 2019, and *"Henri Cartier-Bresson: Le Grand Jeu,"* exhibited in Paris in 2020. In the Ara Güler exhibition, the relationship between photography and collective memory, along with themes of nostalgia and place-based narratives, are brought to the forefront. The spatial segmentation of the exhibition offered viewers a temporally and emotionally immersive experience. Conversely, in the Cartier-Bresson exhibition, the reinterpretation of the same visual archive by five different curators through distinct contextual narratives revealed the inherently polysemic nature of photography. These examples illustrate that curatorial choices are not solely aesthetic interventions but also intellectual, ethical, and ideological acts.

The viewer's engagement with photography lies at the heart of this transformation. Barthes' concepts of *studium* and *punctum* elucidate how viewer experience is shaped through both in, cultural codes and personal affect. Exhibition design plays a crucial role in guiding this experience: a large-scale photograph displayed in silence can draw viewers into a deeply personal emotional space, while thematically arranged series accompanied

by textual content facilitate more social and intellectual readings. Foucault's analysis of surveillance and the gaze uncovers photography's ties to power structures, while Baudrillard's theory of simulacra shifts the focus from representation to the reproduction of reality. In Butler's framework of gender theory, photography is understood not only to represent objects but also to construct and perform identities and social roles. Accordingly, the narratives constructed by curators are shaped in ways that invite a rethinking of societal structures such as gender, class, and ethnicity.

The modes of presentation and exhibition of photography play a critical role not only in aesthetic arrangement but also in the construction of collective memory, the production of cultural representations, and the transmission of political narratives. In this regard, the decisions of curators and art managers should be considered as cultural interventions that entail not only visual and technical judgments but also ethical, ideological, and intellectual responsibilities. Elements such as the physical configuration of the exhibition space, the scale of photographs, the viewing distance, and the accompanying textual language all form a complex whole that influences and even directs the viewer experience. The management of photography thus becomes a process that shapes not only the formal but also the content-based and contextual dimensions of meaning-making. Although this study comprehensively addresses the transformation of photography into an art object both theoretically and practically, certain limitations remain. The theoretical framework is largely Western-centric, and the case studies are limited in terms of geographic representation, which has resulted in the exclusion of more diverse cultural practices. Curatorial approaches emerging in non-Western art scenes present a valuable potential for expanding this perspective. Additionally, digital curatorial practices are addressed only in general terms, without an in-depth analysis of online exhibition practices or virtual viewer experiences.

In conclusion, photography today constitutes not only a mode of visual representation but also a cultural, political, and ideological discourse. Through their curatorial decisions, art managers and curators reconstruct visual culture, while viewers emerge not as passive recipients but as active agents in the production of meaning. Therefore, the management of photography should be viewed not merely as a technical task but as a dynamic field wherein critical thought is encouraged, collective memory is shaped, and cultural narratives are produced.

Not Vanishing, But Evolving: Art Direction in Fashion Brands in the Digital Age

Furkan Sadık Ayyıldız¹

Abstract

This study examines how art direction, traditionally employed in disciplines such as cinema, theatre, advertising, and digital media, has recently emerged as a significant tool within the fashion industry. In the context of the digital age, art direction no longer remains confined to visual aesthetics alone; it now encompasses strategic functions such as brand identity formation, digital storytelling, and the construction of cultural engagement. Through an analysis of the Instagram strategies of three leading fashion houses—Jacquemus, Balenciaga, and Louis Vuitton—this study reveals how art direction has acquired new narrative, cultural, and emotional dimensions. Rather than becoming obsolete, art direction has evolved into a more experiential and multilayered practice. Digital platforms do not simply displace art direction as a “decorative visual discipline”; rather, they expand its scope, introducing interdisciplinary frameworks and enabling the creation of multifaceted narratives within contemporary consumer culture. Technologies such as augmented reality (AR), artificial intelligence (AI), and data-driven aesthetic tools have accelerated this transformation. These technologies now play critical roles not only in the production process but also in shaping the emotional connection between the brand and its audience. Ultimately, art direction is redefined as both a form of aesthetic construction and a strategic narrative tool that communicates fluently in the language of digital culture.

Introduction

Although the field of fashion has historically been rooted in visuality, the digital age has transformed this visual culture not only in form but also in function and concept. Aesthetic modes of presentation have evolved beyond physical platforms, becoming fluid and multi-layered structures deeply intertwined with the dynamics of digital culture.

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Digital culture has introduced a wide array of intermediary platforms. Among the most influential of these is social media—particularly Instagram—which has emerged not merely as a space for personal expression, but as a strategic site where fashion brands construct visual narratives, build identity, and establish aesthetic connections with their audiences.

This transformation has shifted the role of art direction from a practice concerned solely with physical campaign settings to a central component of interactive aesthetic communication with the digital user. In the digital realm, art direction functions not merely as a collection of aesthetic choices but as a mode of storytelling. This storytelling manifests, for instance, in Jacquemus' serene and pastoral atmospheres, in Balenciaga's grotesque and critical visual language, and in Louis Vuitton's cinematic and mythological narratives. As Manovich (2017, p. 49) emphasizes, "the aesthetic structure of digital culture is directly related not to what is presented, but to how it is presented." Accordingly, art direction, through these new digital modes of display, is being redefined across platforms, offering brands new avenues for expression. In this context, the role of art direction extends beyond establishing a visually appealing order; it involves crafting multi-layered narratives that integrate with a brand's digital identity and evoke emotional and cultural resonance among viewers. As Villi & Matikainen (2022, p. 112) point out, aesthetic norms in digital platforms are rapidly evolving, and art direction strategies must continuously adapt to these shifts.

To analyze this digital transformation of art direction more concretely, this study focuses on three fashion brands with strong digital presences and distinctive aesthetic strategies: Jacquemus, Balenciaga, and Louis Vuitton. Each of these brands has developed a unique digital narrative style, transforming art direction from a mere visual organization into a practice of cultural representation and identity construction. While Jacquemus emphasizes visual minimalism through a poetic pastoral tone, Balenciaga highlights the grotesque and provocative dimensions of the digital, and Louis Vuitton constructs a cinematic narrative universe that mythologizes the brand. Within this framework, the primary aim of the study is to explore how art direction has evolved in the digital age through the Instagram strategies of these three brands.

1. Aesthetic Strategies in Digital Culture: Jacquemus, Balenciaga, and Louis Vuitton

1.1 Jacquemus: Digital Poetics through a Pastoral Aesthetic

In contrast to the rapid and saturated visuality of the digital age, Jacquemus presents an alternative approach through its Instagram strategy. Rather than using the platform as a mere showcase for products, Jacquemus employs it to cultivate a pastoral atmosphere. The brand's content foregrounds natural landscapes, slow moments of everyday life, and minimalist compositions. Images often feature sun-drenched wheat fields, vast open skies, or barefoot models walking through rural settings. These choices signify an art direction strategy that avoids the exaggerated aesthetics commonly seen in digital spaces, instead evoking a sense of calm and authenticity.

In this poetic and atmosphere-driven approach, the product is frequently placed in the background. Jacquemus favors narrative that prioritizes ambience over commodity, operating within the digital realm with a philosophy of “evoking emotion rather than selling.” As Manovich (2017, p. 53) asserts, “the aesthetic structure of digital culture emphasizes not only the content itself but also the form in which it is presented; visual aesthetics are central to the digital user experience.” This perspective is clearly evident in Jacquemus's Instagram strategy. Particularly during fashion show seasons, the brand's visual narratives extend beyond the confines of traditional fashion presentations. For instance, in a runway show staged in the Provence countryside, the models' walkways intersected with lavender fields, and guests were invited to sit on grass rather than formal seating. The images shared from this event on Instagram offered not only documentation of a fashion show, but a carefully curated aesthetic experience. In this context, art direction becomes not merely a “staging device” but a practice of “poetic narration.”

Ultimately, Jacquemus transforms art direction into a mode of storytelling that fuses digital culture with poetic sensibilities—emotion-driven, minimalist, and deeply atmospheric. This enables the brand to transcend ephemeral content production and instead build a lasting, distinctive aesthetic memory on Instagram.

1.2 Balenciaga: Aesthetic Discomfort through Digital Grotesque

Balenciaga stands as one of the leading fashion brands that radically redefines conventional beauty norms in the luxury fashion sphere through its distinctive aesthetic approach on Instagram. The brand's digital presence

goes far beyond mere product promotion; it offers a form of cultural critique through visual discomfort, irony, and satirical narrative. Balenciaga's content often features models considered "ordinary" or even "ugly" by traditional fashion standards, intentionally awkward compositions, and absurd or dystopian scenarios that unsettle the viewer.

At the heart of this visual strategy lies a deliberate subversion of classical art direction principles. The function of aesthetic organization, typically central to art direction, is replaced by intentional aesthetic disruption in Balenciaga's digital presentations. As Evans (2013, p. 77) states, "fashion imagery does not simply offer visual pleasure; it can also provoke thought." In line with this idea, Balenciaga positions its audience not as passive receivers, but as active participants in the production of meaning.

The brand's Instagram art direction is infused with an ironic tone. Campaigns launched in 2021, featuring "everyday" influencer figures of varying ages and body types, resist conventional beauty ideals and operate not only as product showcases but also as acts of aesthetic rebellion. Moreover, Balenciaga frequently challenges digital aesthetics through CGI-generated characters, fashion presentations rendered in video-game aesthetics, and deliberately uncanny architectural backdrops. These elements elevate the brand's digital art direction into the realm of experimental art. Here, art direction assumes a function not of "arrangement" in the classical sense, but of "disruption." The brand's Instagram aesthetic seeks to create emotional discomfort, thereby fostering a heightened awareness of the brand's visual identity.

As Evans (2013, p. 85) argues, "one way to transform luxury consumption culture is to overturn aesthetic expectations and foster a new kind of visual literacy." Balenciaga's Instagram strategy effectively translates this principle into the language of digital platforms.

1.3 Louis Vuitton: Cinematic Luxury in the Digital Sphere

Louis Vuitton stands as one of the few luxury fashion houses that have managed to preserve and rearticulate the principles of classical art direction in the digital era with remarkable finesse. On Instagram, the brand consistently foregrounds high-production visuals, historical references, and cinematic storytelling structures. These collection presentations are constructed not merely as showcases of fashion items, but as comprehensive visual narratives. As a result, the viewer is not simply introduced to products, but rather immersed in scenes reminiscent of cinematic tableaux or historical vignettes.

Under the creative direction of Nicolas Ghesquière, the brand's Instagram aesthetic is enriched by the interplay of monumental architecture, museum interiors, and carefully orchestrated lighting schemes. As Jobling (1999) argues, the art direction strategies deployed in fashion visual narratives function not only to frame the product but also to facilitate the transmission of cultural value. Louis Vuitton extends this logic into the digital realm, seamlessly embedding its artistic vision within contemporary visual culture. A salient example is the brand's Spring/Summer 2023 runway presentation, held in the courtyard of the Louvre Museum and presented on Instagram with the stylization of a cinematic short film. These posts construct not only a visual experience but a historical atmosphere that simultaneously evokes the brand's heritage and reinforces its ongoing cultural relevance. In this respect, Louis Vuitton employs digital aesthetics not merely as tools of immediacy but as vehicles for crafting a sense of timelessness.

Here, art direction transcends the notion of staging and functions instead as a mechanism for myth-making. This mythology is embedded in detail: the architectural backdrops, transitions in lighting, costume construction, and character-based visual storytelling are all strategically selected to enrich and reinforce the brand's visual memory. As noted by Jobling (1999), art direction in fashion is not limited to aesthetic decisions—it plays a vital role in articulating a brand's cultural narrative. Louis Vuitton continues to deepen this approach by harnessing the affordances of digital media, thus positioning its Instagram presence as an evolving site of cinematic and symbolic storytelling.

2. A Comparative Reading: Three Interpretations of Digital Aesthetics

Jacquemus, Balenciaga, and Louis Vuitton represent three distinctive approaches to interpreting the concept of art direction in the digital age. The differences among these brands reveal not only how art direction has evolved within digital environments but also how central its role remains in shaping brand narratives and experiences.

Jacquemus's pastoral and minimalist visual language evokes a sensory calm in the viewer, while Balenciaga's grotesque aesthetic intentionally unsettles the audience, prompting critical reflection. Positioned between these two poles, Louis Vuitton blends classical aesthetic values with contemporary digital narratives to construct a sense of timeless brand storytelling. Each of these approaches demonstrates that art direction has not been displaced by digital media; rather, it has transformed into a more

strategic, multilayered, and experimental practice. As suggested by Villi and Matikainen (2022), digital aesthetics are not merely functional requirements of online platforms, but instead form the structural foundation through which the transformation of art direction becomes possible. The brands examined here utilize this foundation not only through aesthetic choices but also through their respective cultural positioning strategies.

2.1 New Paradigms of Art Direction in Digital Culture: Technology, Narrative, and Collective Production

The future of art direction will no longer be confined to stylized visual arrangements alone. Technologies such as augmented reality (AR), virtual reality (VR), and artificial intelligence (AI) have become primary tools transforming art direction not only in physical spaces but also within digital realms. Platforms like Instagram no longer merely showcase aesthetic images; they encompass how these images are produced, disseminated, and interact with users—extending the scope of art direction itself.

According to Kozinets and Gretzel (2020), art direction in the digital era must respond not only to human aesthetic sensibilities but also to the preference logics of algorithmic systems. This statement functions not merely as a technological alert but also as a call for an expanded aesthetic vision. Aesthetic strategies are now shaped not only to satisfy users but also to align content with the algorithmic priorities of digital platforms. Brands like Louis Vuitton maintain the aesthetic power of cinematic language while employing augmented reality to carry their collections into virtual fashion shows, effectively shaping the future of art direction today. Jacquemus' pastoral digital lyricism aligns with algorithmically favored "minimal" trends that generate higher engagement, whereas Balenciaga's digital grotesquery may construct a novel dystopian fashion aesthetic through AI-generated characters.

This transformation is not simply an evolution of visual narrative; it represents a method for establishing deeper, more interactive connections with digital users. Art direction is no longer solely about storytelling but has evolved into experience construction. Viewers transition from passive content consumers to active participants in content creation. This shift redefines the role of the art director. In the future, the art director will not be merely an aesthetic decision-maker but also a data-literate experience designer and digital narrative strategist. Fashion brands in this new era will present their aesthetic values not only through photographs or videos but also via interactive filters, user experience scenarios, AI collaborations, and digital

characters. From this perspective, digital art direction is gaining strength, deepening, and expanding by carving out new domains. Art direction now occupies the very center of digital culture, positioned at the intersection of technology, aesthetics, and storytelling.

Historically, the concept of art direction in fashion primarily referred to visual coherence, aesthetic arrangement, and creative governance. However, under the influence of digitalization, this concept has acquired a far broader, more layered, and dynamic meaning. Art direction is no longer merely the realm where collections meet aesthetics but has become a strategic language through which brand identity is crafted, integrated with PR activities, and steered by social media algorithms. One of the most striking aspects of this transformation is that art direction transcends visual decision-making to become a communication strategy. Particularly on digital platforms like Instagram, these spaces no longer function solely as venues for product presentation but as sites for constructing brand identity, forging emotional bonds with consumers, and facilitating cultural positioning. Another notable element here is that visual storytelling is no longer the sole responsibility of creative directors; rather, it emerges from a multi-actor ecosystem that includes PR teams, data analysts, social media strategists, and content creators. This development renders art direction a collective production field.

In the case of Jacquemus, art direction facilitates an aesthetic vision woven with digital lyricism and pastoral simplicity, presenting naturalness, modesty, and tranquility as a lifestyle. Accordingly, the brand sells not only products but a state of feeling. Its PR strategy is founded on offering consumers “the life they dream of” through aesthetic imagery. Jacquemus’ content focuses on emotional themes resonant with digital users, as well as compatibility with Instagram’s algorithm. Thus, art direction functions as a tool for emotional marketing that influences consumer behavior.

Balenciaga, on the other hand, occupies the opposite pole. Its digital narrative, constructed through aesthetic discomfort, grotesque presentations, ironic *mise-en-scènes*, and dystopian references, aims not merely to attract attention but to articulate cultural critique. The art direction here overturns classic luxury codes and transforms viewers from passive recipients into active interpreters. By disrupting visual comfort zones, the brand seeks to provoke intellectual engagement in digital audiences. In this respect, art direction transcends mere aesthetic design to become a stage for ideological stance.

Louis Vuitton reproduces the brand’s historical depth and cultural positioning through its digital content using aesthetic imagery. Here, art direction operates through the cultural representation of timelessness

and luxury. Fashion shows organized in historical venues like the Louvre are transposed into Instagram in a cinematic manner, constituting not only collection presentations but also updates to the brand's foundational narrative. Louis Vuitton employs a strategy that integrates brand mythology with digital culture. Architectural settings, lighting, costume, and music choices are laden with cultural codes as much as they are aesthetic decisions. Consequently, art direction positions itself both as a visual arranger and a constructor of historical narratives. Thus, it emerges as not only the brand's showcase but also a strategic map revealing how the brand communicates to the world, the cultural stance it adopts, and the emotional frequency through which it connects with its audience.

In conclusion, art direction today is no longer merely a practice of “creative management” as in the past, but has evolved into a narrative architecture capable of interpreting the spirit of the digital age and its aesthetic algorithms. The role of the art director is no longer held by a single figure but is shared among data-driven teams, social media strategists, content curators, and public relations experts. Visuality can no longer be conceived independently from aesthetics, and content has transformed from mere storytelling into a data-based cultural construct.

3. Art Direction as an Emotional Experience: Meaning, Narrative, and Connection

Digitalization has transformed the user from a mere recipient into an active subject—one who interacts with content, assigns meaning to it, and establishes a sense of identity through the brand. At the center of this transformation lies art direction, not only as an aesthetic practice but as a production of emotional experience. For fashion brands, this entails more than the visual presentation of products—it signifies the creation of affective atmospheres.

In defining the concept of emotional branding, Marc Gobé (2001) emphasizes that brands must establish not only rational but also emotional connections with users. When a brand appeals to emotions, it forges a deeper and more lasting bond with the consumer. In this context, art direction is not merely an aesthetic composition; it is a strategic framework that constructs the emotional and narrative resonance of a brand.

This becomes particularly evident in the case of Jacquemus, where serene landscapes, natural lighting, and modestly dressed models evoke a sense of everyday tranquility. Each image functions as a fragment of the lifestyle the brand seeks to convey. Instagram posts go beyond product display to

embody values such as “slow living” and “elegance through simplicity.” This aesthetic approach aligns with what Manovich (2017) describes as a new visual paradigm in which the meaning of content is shaped by its mode of presentation.

In contrast, Balenciaga inverts this emotional strategy through unsettling imagery and presentations that disrupt conventional beauty codes, thereby disturbing the viewer’s visual comfort zone. This not only ensures viral visibility across digital platforms but also enables the brand to articulate cultural critique through aesthetics. As York (2016) points out, ironic aesthetics are not merely humorous but also constitute a critical form of interpretation. Balenciaga integrates this ironic aesthetic within the fast-paced visual logic of digital culture, securing its place in the attention economy.

Louis Vuitton, on the other hand, constructs emotional experience by fusing historical depth with cultural status. The brand’s Instagram visuals are often set in iconic locations such as the Louvre or Versailles, blending dramatic visual staging with historical context. Here, art direction moves beyond luxury display to become a vehicle for cultural transmission. As noted by Jobling (1999), art direction in fashion photography not only represents the brand in the present but also narrates a cultural continuity rooted in the past. Louis Vuitton thus acts as a curator of visual memory. These three cases reveal that within digital culture, art direction has evolved from a mere aesthetic function into a form of narrative engineering and emotional design. Visual decisions now aim not only to generate likes but also to cultivate identity, instill a sense of belonging, and stimulate the desire to participate in the brand narrative. Consequently, art direction becomes more than a tool of advertising or style—it emerges as a foundational mechanism for shaping the brand-user relationship.

4. The Future of Art Direction: Aesthetic Intelligence and Narrative Ecosystems

Envisioning the future of art direction requires not only an examination of evolving aesthetic preferences but also a critical reassessment of the semantic worlds in which aesthetics are produced, shared, and perceived. Aesthetics is no longer merely concerned with what is “beautiful”; it is intrinsically linked to how meaning is constructed, how emotional connections are formed with the viewer, and what type of cultural resonance these connections create. In this sense, art direction is repositioned as more than a visual arrangement—it becomes a multi-layered narrative architecture and a method of constructing

cultural memory. At the heart of this transformation lies aesthetic intelligence: a form of intellectual capability that operates through the synchronized vibration of vision and emotion, designing the relationship between form and content on both sensory and conceptual levels. The future role of art direction will rely on a sense of wholeness that transcends formal aesthetics. This sense of unity involves not only the composition of visual elements but the creation of an aesthetic totality that contains story, context, emotional depth, and cultural meaning. At this point, the art director is no longer merely a “visual decision-maker” but a narrative constructor who resonates with the viewer’s world.

Meaning production lies at the core of aesthetic intelligence. In contemporary digital culture, meaning is not a by-product of fast-consumed images, but rather emerges through experiences that leave an imprint and deepen over time. Art direction, in this context, transforms into a “strategy of meaning-making.” For fashion brands, this does not only entail presenting collections, but establishing complex systems capable of visually representing their world, values, identity, and imagination. These systems are no longer composed solely of visual compositions; they are interwoven with rhythm and silence, architecture and time, cultural references and individual memory.

Narrative ecosystems offer a sense of coherence in response to today’s fragmented attention economy. Just as a novel connects its characters through meaningful relationships, a brand’s Instagram feed binds its visuals through aesthetic and thematic continuity. These connections may be built through color, texture, or narrative silence. The viewer, as a wanderer through this ecosystem, engages not only with the content itself but with its soul and memory. For fashion brands, art direction is the key to enabling this engagement—redefining the consumer not as a buyer, but as a protagonist within a narrative.

The future of art direction also entails a cultural responsibility. Visual storytelling is not limited to generating aesthetic experience; it also impacts collective memory, cultural diversity, and emotional climate. Aesthetic intelligence, then, is not merely the ability to create what is “beautiful,” but the capacity to choose what is meaningful, to build emotional connections, and to foster empathy. In this regard, art direction is not just a design practice—it is an ethical stance, a cultural orientation, and an aesthetic worldview. In conclusion, the future of art direction is being built not on a single medium or aesthetic framework, but through a pluralistic, layered, and relational aesthetic paradigm. This evolution transforms not only the brands but also the aesthetic perception of their audiences. Narrative ecosystems represent

a brand's aesthetic and narrative response to time—a response that delivers not only visual gratification, but a meaningful experience, a felt connection, and a remembered story. Art direction, therefore, is not merely a decorative feature of the digital age—it is its deepest narrative instrument.

5. Conclusion

Throughout this study, the transformation of art direction in the digital age has been examined through three fashion brands—Jacquemus, Balenciaga, and Louis Vuitton—each representing vastly different aesthetic orientations. The resulting picture reveals that art direction is not a disappearing practice, but rather an evolving narrative form that is deepening in complexity and empowered by new media and tools.

Jacquemus's pastoral minimalism, Balenciaga's digital grotesque, and Louis Vuitton's cinematic luxury each regenerate their own aesthetic codes in ways that align with the structural dynamics of digital culture. These brands do not merely promote products through platforms like Instagram; they construct lifestyles, cultural positions, and even ideological stances. This positions art direction as more than a “visual design process,” recasting it as a practice intertwined with narrative engineering, emotional marketing, and algorithmic strategy. Today, art direction is no longer just a stage where collections meet aesthetics—it has become a hybrid field at the intersection of public relations, data analytics, cultural strategy, and digital media management.

Brands are now defined not only by what they communicate, but also by how they communicate it, with whom, and within which digital architectures. As Evans (2013) argues, “Visual culture is no longer at the periphery of brand strategy; it is at its very core.” In the fashion world, an aesthetic decision is evaluated not solely by its visual appeal, but by the experience it generates, the emotions it evokes, and the type of engagement it fosters on digital platforms.

In short, art direction today is a concept in transformation—one shaped not only by technological advancements, but also by cultural, aesthetic, and social dynamics. In the digital age, art direction is positioned at the intersection of emotion, data, and experience, offering brands not only visual power but also the capacity to build meaning and forge emotional connection.

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Extended Abstract

In the contemporary fashion landscape, art direction is undergoing a paradigmatic transformation catalyzed by the omnipresence of digital media. Platforms such as Instagram are no longer passive stages for aesthetic display but have evolved into immersive ecosystems where brands construct, distribute, and narrate their visual identities. This article explores the evolving role of art direction within this context by analyzing how Jacquemus, Balenciaga, and Louis Vuitton strategically negotiate aesthetic expression, emotional resonance, and cultural storytelling in the digital age.

Jacquemus adopts a visual language rooted in natural minimalism and poetic stillness, positioning itself in contrast to the hyper-saturated imagery of the digital world. Through sunlit wheat fields, bare feet, and vast skies, the brand conjures a serene and slow-paced imaginary that transcends commercial display. In this sense, the brand sells not only garments, but also a lifestyle imbued with emotional simplicity and nostalgic resonance. By engaging directly with digital aesthetics, Jacquemus' strategy aligns with platform-specific trends such as minimalism and softness, amplifying its visibility through algorithmic compatibility.

In contrast, Balenciaga subverts traditional luxury aesthetics by embracing discomfort, distortion, and irony. From low-resolution visuals to CGI-generated characters, Balenciaga constructs a grotesque digital realm that destabilizes the visual comfort zones of its audience. This calculated disruption functions not only as a branding tool but also as a form of cultural critique. Balenciaga's strategy redefines the function of fashion imagery—not as idealized beauty but as reflective and often confrontational storytelling within the visual culture of digital platforms.

Louis Vuitton, on the other hand, synthesizes its historical legacy with contemporary digital narratives. Through fashion shows staged at iconic cultural sites such as the Louvre, transformed into cinematic Instagram experiences, the brand constructs a visual continuity between heritage and innovation. Louis Vuitton does not merely present products but curates a mythological narrative of timelessness, elegance, and cultural capital, using cinematic language to frame fashion as a narrative of intellectual and artistic value.

The article argues that these distinct aesthetic strategies mark a fundamental shift in how visual content functions within fashion communication. Art direction is no longer a backdrop for showcasing collections; it becomes the narrative infrastructure through which brands communicate emotion,

identity, and cultural meaning. The transition from object-focused imagery to experience-centered storytelling reflects a broader cultural evolution in which digital audiences seek not only visual pleasure but affective immersion and symbolic connection.

Moreover, visual storytelling on platforms like Instagram is no longer the exclusive domain of creative directors. It has become a distributed process involving public relations experts, social media analysts, and content strategists, resulting in an aesthetic that is collaboratively produced and dynamically iterated. The convergence of aesthetics and data has generated a hybrid logic where emotional appeal must coincide with algorithmic performance. Brands that succeed in the digital landscape are those that construct narratives that resonate both affectively and structurally within the platform's logic.

Ultimately, this article contends that art direction, in its contemporary form, occupies a central role in shaping not only how fashion is seen but how it is felt, interpreted, and shared. The visual becomes a carrier of emotion, ideology, and cultural identity, transforming fashion imagery into a complex narrative architecture. The study invites a rethinking of visual culture in fashion not as static representation but as a living, responsive, and relational mode of storytelling—one in which brands and audiences co-create meaning within the layered dynamics of digital media.

Curatorial Thinking in Interior Architecture: An Analysis of Store and Window Display Designs From an Arts Management Perspective

İrem Beril Metin¹

Abstract

The intersection of interior architecture and art management through curatorial thinking is analyzed with a focus on thematic narratives, target audience analysis, and creative collaborations. Spaces evolve beyond mere aesthetic physical structures to become meaningful and experiential environments. Contemporary retail and storefront designs increasingly function as public narrative platforms, fostering emotional and aesthetic connections with users. International case studies, including COS, Hermès, and Louis Vuitton, reveal strategies transforming commercial spaces into cultural and artistic experiences. Local examples such as Vakko Fashion Center, Beymen Zorlu, and Vitra Innovation Center illustrate curatorial practices within the Turkish context. Emphasis is placed on interior architecture not only as physical arrangement but also as a discipline constructing cultural narratives and generating experiential value. This approach has a transformative effect on brand identity and user perception, providing a multidisciplinary and experiential perspective to spatial design. Ultimately, the integration of interior architecture and art management uncovers social, cultural, and emotional dimensions of space, laying the groundwork for emerging narrative-driven approaches in design practice.

1. Introduction

Today, interior architecture has evolved beyond the confines of aesthetics and functional spatial design to become a medium of expression through which cultural narratives and experience-oriented constructs are conveyed. Within this transformation, arts management and curatorial thinking are assuming increasingly prominent roles. Interior architectural practice is

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transitioning into a multi-layered strategy of representation, aiming to imbue space with meaning and establish emotional and intellectual connections with the viewer. In particular, store and window display design—domains that constitute the aesthetic face of consumer culture—employ curatorial narrative strategies to both construct brand identity and transform space into an experiential interface. In this context, the interior architect is not merely a designer, but also a spatial storyteller and cultural mediator.

Arts management is a multidisciplinary field that encompasses not only the production and exhibition of art but also the conceptual, administrative, and aesthetic planning of its representation in the public sphere. Curatorship, positioned at the heart of this representational process, involves narrative construction, contextual association, and the shaping of audience experience. Today, these two disciplines extend far beyond the traditional confines of museums, galleries, biennials, and art fairs, making their presence increasingly visible in creative industries such as fashion, performing arts, event design, and interior architecture.

As a field that aims to engage viewers and visitors through spatial narratives and experiential design, interior architecture has become a vehicle for curatorial thinking. In this context, interior architects operate not only as designers of the physical environment but also as curators who build narratives, establish conceptual frameworks, and strive to form emotional and intellectual connections with the audience.

This study approaches store and window display designs as both aesthetic and communicative interfaces, examining how these visual narrative spaces of consumer culture are shaped by curatorial approaches. Within this scope, the research analyzes case studies to investigate how interior architects, by adopting a curatorial mindset, structure the relationship between space, object, and viewer. In doing so, the study explores the relationship between interior architecture and arts management within the framework of contemporary design practices and curatorial strategies.

The most pronounced manifestation of arts management in store and window display design is the construction of narrative—a key element that highlights the role of the interior architect within curatorial spatial design. The interior architect does not merely arrange objects; they infuse space with rhythm, direction, and atmosphere. As a result, the viewer (or customer) does not simply observe the space but engages with it. This approach echoes Jacques Rancière's notion of the "aesthetic regime," wherein aesthetics is defined as the distribution of the sensible (Rancière, 2004). In this sense, the interior architect acts as the physical agent of this distribution. Curatorial

thinking contributes to interior architecture in three key dimensions: narrative construction, temporality, and interaction.

In narrative construction, the interior architect designs spatial experiences around a specific theme or concept. In terms of temporality, the space—much like an exhibition—is presented within a dynamic between continuity and transience. On the level of interaction, the aim is to establish an emotional connection between the viewer or user and the space. In this regard, the interior architect is not merely a designer concerned with physical arrangements, but a “spatial curator” responsible for shaping the narrative of space.

The primary objective of this study is to explore spatial design practices situated at the intersection of interior architecture and arts management, with a specific focus on analyzing how curatorial thinking functions within store and window display designs. Within this framework, the research examines how arts management competencies are reflected in interior design practices, and how these competencies transform spaces into meaningful and experiential narrative platforms beyond their aesthetic functions. Furthermore, the study investigates how user-oriented and thematic spatial configurations are integrated with experiential design strategies.

The research encompasses contemporary examples of store and window display designs from both international and Turkish contexts. Through an analysis of prominent projects by global brands such as COS, Hermès, and Louis Vuitton—alongside selected Turkish examples including Vakko, Beymen, Souq Karaköy, and Vitra—the study focuses on points of intersection between interior architecture and arts management. These include the construction of spatial narratives, the shaping of user experience, and the use of sensory and interactive design elements.

With the rise of the experience economy, the transformation of spatial design into a medium that establishes emotional and intellectual connections with users—beyond merely serving functional and aesthetic purposes—has become increasingly significant. By systematically revealing the role of curatorial thinking and the arts management perspective in this transformation, the study offers an interdisciplinary approach to spatial design. As such, it emphasizes that stores and displays function not only as platforms for product presentation but also as carriers of cultural identity and narrative.

Although the study is enriched by case analyses, the number and variety of these examples remain limited. The lack of quantitative analysis

concerning user experience and commercial performance is among the research's limitations. Moreover, no in-depth fieldwork has been conducted regarding the spatial and emotional impact of temporary and permanent display applications. Future research is recommended to address these gaps and examine the concrete effects of spatial design on user perception and brand success.

The interdisciplinary integration of interior architecture and arts management brings new meaning and functionality to spatial design, particularly within today's consumer culture, where digitalization and experience are foregrounded. Spaces are no longer passive visual environments; instead, they are transforming into sensory, cultural, and intellectual experience platforms—critical in shaping brand identity and fostering customer loyalty. This shift not only expands the aesthetic and functional boundaries of interior architecture but also necessitates the internalization of arts management strategies.

In conclusion, adopting curatorial approaches enables spatial designers to transform spaces into platforms of narrative—offering a forward-looking and sustainable strategy in both design and brand communication. In this context, collaboration and interdisciplinary perspectives between interior architects and arts managers will enrich spatial experiences and enhance the socio-cultural value of design.

This study will examine the development of curatorial thinking within the discipline of interior architecture and its relationship with the principles of arts management. Focusing particularly on the use of art and curatorial narratives in store and window display design, the research will discuss the roles of interior architects within arts management processes. Through case studies, the curatorial potential of interior architecture will be evaluated in relation to brand identity, experience design, and cultural narrative, within the broader framework of the relationship between design, presentation, and perception.

2. Curating Space: Arts Management and Narrative Design in Interior Architecture

Today, space is no longer conceived merely as a void defined by physical boundaries; rather, it is reimagined as a dynamic surface where multilayered meanings, sensory experiences, and cultural narratives converge. This reconceptualization pushes the boundaries of interior architecture beyond aesthetic arrangement and functional problem-solving, prompting questions about how space is narrated, inhabited, and felt. At this juncture, curatorial

thinking becomes a powerful narrative tool integrated into the creative processes of interior design. Once associated exclusively with museums and galleries, curatorship now intersects with a wide range of creative disciplines—including fashion, architecture, graphic design, and, notably, interior architecture—through an interdisciplinary approach.

Today's interior architect is no longer merely a designer who arranges objects; they are also a curator of emotions, memory, and intellectual engagement—crafting spatial narratives that guide and transform the user experience. In this sense, spaces become storyscapes, and users are not passive observers but active participants within these narratives. Arts management offers a strategic framework that supports this mindset, as it is a discipline that not only organizes cultural production but also contextualizes it within society, manages layers of meaning, and shapes audience engagement. Branded environments, exhibition spaces, and thematic interior setups are among the most concrete manifestations of this conceptual convergence.

Curatorial thinking is not limited to the selection and display of artworks; it also encompasses practices of meaning-making, contextualization, and the creation of interactive experiences with the audience (O'Neill, 2012). Accordingly, interior architectural practice is increasingly recognized as a form of curatorial activity. Since the mid-20th century, curatorial thought has extended beyond the confines of museum and gallery practices to intersect with creative fields such as architecture, fashion, graphic design, and interior architecture (Smith, 2015). As a result of this expansion, the curator has transformed into a narrative constructor and a director of spatial meaning. According to Paul O'Neill, curatorship is a method of generating multilayered public experiences, focusing on the relationship between exhibition and narrative. In this context, the “curatorial narrative” should not be interpreted as a written text but as a spatial organization—a choreography of experience. Within interior architecture, curatorial strategies similarly regard the user as an active participant, not a passive viewer.

Arts management is an interdisciplinary field that strategically and conceptually organizes the processes of artistic production and presentation. Today, its applications extend across various domains, from cultural institutions and public art projects to brand identity development and experiential marketing (Kwon, 2002). In this framework, interior architecture is not limited to creating physical comfort and visual aesthetics; it also takes on roles in meaning-making, cultural narrative building, and sensory/emotional experience design. Brand spaces and display windows are among the most visible examples of this intersection. Here, the interior architect utilizes the

conceptual tools of arts management to translate brand value and identity into an experiential form. The logic of display aims not merely to present a product but to evoke an emotion, a lifestyle, or an ideology.

Interior architectural practice has thus evolved into a narrative discipline—one that tells stories, constructs cultural meanings, and establishes sensory contexts through spatial design. The influence of curatorial thinking in this transformation is undeniable. Today, the role of the interior architect merges the vision of an arts manager and the narrative power of a curator, aiming to offer audiences a multidimensional experience rather than a purely spatial environment. When integrated with arts management, this design of narrative and experience becomes even more strategic, goal-oriented, and attuned to cultural contexts. Therefore, the concept of “curating space” should be understood in interior architecture as both a creative process and a form of communication—requiring interdisciplinary redefinition.

In this regard, the creative practices that emerge at the intersection of interior architecture and curatorial thinking redefine space not merely as something to be seen but as something to be felt, experienced, and narrated. Supported by the conceptual framework of arts management, this perspective transforms the role of the interior architect and repositions space as a narrative object. As a result, spatial design becomes a multilayered field of expression where art, culture, strategy, and experience converge, and interior architecture, endowed with the capacity for storytelling, is reestablished at the heart of contemporary creative industries.

3. The Conceptual Dimension of Interior Architecture: Curatorial Spatial Construction

The theoretical framework of this research is grounded in thinkers who approach space not merely as a physical environment but as a site of social, cultural, and ideological production. Central to this framework are Henri Lefebvre’s theory of the social production of space, Jacques Rancière’s concept of the aesthetic regime, Nicholas Mirzoeff’s definition of visual culture, Michel de Certeau’s perspectives on spatial practices, and Paul O’Neill’s approaches to curatorial positions. These thinkers demonstrate that curatorial spatial constructs in interior architecture offer not only formal but also political, aesthetic, and social narrative frameworks.

Henri Lefebvre, alongside political philosophy and visual culture theorists, provides critical insights into space. Lefebvre defines space as a social product, emphasizing that it is not a passive backdrop but a dynamic process continuously shaped by social and economic forces. Jacques Rancière,

with his notion of the distribution of the sensible, highlights how aesthetic arrangements determine who perceives and experiences what. According to Rancière, design and architecture shape how people perceive the world and thus mediate the reproduction of existing power relations; breaking this cycle requires redistributing the sensible. Nicholas Mirzoeff describes visual culture as an activist practice, a process of “making visible” that involves both doing and seeing. Finally, as Paul O’Neill stresses, while art curatorship historically focused on collection preservation, contemporary curators act as agents who produce cultural context and meaning. In this respect, architects and interior architects also demonstrate a curatorial sensitivity in spatial design by planning and narratively structuring the viewer’s experience.

Jacques Rancière’s aesthetic regime serves as a fundamental theoretical reference for translating curatorial content into interior design. According to Rancière, aesthetics involves not only the creation of beauty but also the political organization of perception, attention, and meaning production (Rancière, 2004). Similarly, window and store designs function as temporary stage settings within everyday life that attract attention, guide it, and attempt to produce meaning alongside consumption. Therefore, the interior architect functions not only as a creator of visual aesthetics but also as a curator who generates emotional orientation, narrative, and ritual.

Henri Lefebvre’s theory of the social production of space underscores that space is not just a physical structure but an ideological and cultural mode of production (Lefebvre, 1974). This perspective clarifies why curatorial thinking is crucial in interior architecture: window and store interior designs are not merely sales areas but stages that contain social representations, cultural identities, and symbolic discourses. Michel de Certeau’s approach to spatial practices centers the user experience. Curatorial thinking in interior architecture positions the user not as a passive consumer but as an agent who establishes meaningful relationships with space. This becomes particularly evident in temporary spatial narratives such as window displays. According to Nicholas Mirzoeff, visual culture is concerned not only with what is seen but also with how seeing is organized. This perspective reveals that window displays offer not just product presentation but a mode of seeing (Mirzoeff, 1999). Curatorial thinking provides a strategic narrative framework that plans and manages this mode of seeing. In interior architecture, these strategies are realized through material selection, lighting design, spatial rhythm, visual hierarchy, and color theory.

For many years, the interior architecture discourse has centered around the duality of aesthetics and functionality; however, a new concept has

quietly taken root in today's creative industries: curatorial thinking. This approach is no longer confined to museum or gallery walls but transforms a broad range of fields—from store and window design to brand identity. When looking at a store window today, one does not simply see a product arrangement; instead, one encounters a carefully curated story—a staged experience that captivates the viewer. This is precisely where the interior architect's emerging curatorial role comes into play. Interior architects have evolved from mere space designers into narrative creators who build contexts and aim to establish emotional connections with the viewer.

In the past, arts management and curatorship were primarily associated with the presentation and exhibition of artworks. Today, these concepts have firmly established themselves in fields such as fashion, performing arts, event design, and especially interior architecture. This is because spaces, like exhibitions, have the potential to immerse viewers in a story.

Curatorial thinking in interior architecture manifests itself on three fundamental levels:

- Narrative Construction — Building a spatial story around a specific theme or concept
- Temporality — Designing space within a relationship of continuity and transience
- Interaction — Establishing not only a visual but also an emotional and intellectual connection with the visitor

Store windows are typical examples of how narrative construction through arts management is reflected in space. The goal here is not merely to display products but to present a lifestyle, a mood, or even a cultural identity. The interior architect arranges this scene like a curator: every element—from material choice and lighting setup to spatial rhythm and visual hierarchy—is part of the narrative.

Jacques Rancière's concept of the aesthetic regime provides a powerful key at this point. According to Rancière, aesthetics is not only about creating beauty but about organizing perception and meaning production (Rancière, 2004). The interior architect establishes this aesthetic regime by giving space rhythm, atmosphere, and direction. The viewer no longer merely looks at the space but forms a relationship with it. Interior architects, through these scenes, reconstruct the visual narrative of consumer culture with curatorial strategies. What is presented is less a product and more a lifestyle, mood, or ideology. All this indicates that interior architecture is no longer just about "designing" but about curating. Interior architecture is redefined as a

curatorial practice that goes beyond formal spatial arrangements to include meaning-making and narrative construction. Spaces become “works,” and visitors become active participants in these works. This demonstrates that interior architecture has evolved from a design practice into a multifaceted discipline encompassing curatorial approaches. Today, interior architecture is considered not only an aesthetic production but also a curatorial practice that manages narrative and experience design and establishes emotional and intellectual bonds with the viewer. In the new era, interior architecture is positioned not only as an aesthetic creative process but also as a curatorial practice of narrative and experience design. The physical shaping of space is simultaneously regarded as an act that directs the emotional and intellectual interaction with the viewer.

4.Perception and Strategy: Practices of Art Management in Interior Architecture

Art management is an interdisciplinary field that encompasses the conceptual, organizational, and strategic planning of creative projects. At the intersection of this field with interior architecture, the adaptation of curatorial thinking to space can be seen as a direct reflection of art management skills. In particular, thematic storytelling, target audience analysis, and creative collaborations demonstrate the use of an art management perspective within interior architecture practice.

Thematic storytelling in interior architecture refers to the spatial design being organized around a specific brand message or narrative, much like an exhibition design. In this context, narrative structures that guide user experience are created; moving beyond aesthetic elements, spaces are designed to be meaningful and layered. Target audience analysis reveals the user-centered aspect of interior design. For example, when designing a retail space, experiential scenarios suited to the visitor profile are developed to establish an emotional and perceptual connection with the user.

In recent years, storytelling has become an important means of expression not only in traditional narrative disciplines such as literature and cinema but also in visual arts, design, and architecture. Walter Benjamin (1968) emphasized the need to comprehend the fragmented nature of modern experience through a holistic story, while contemporary art theorist Nicolas Bourriaud (2002) redefined the relationship between contemporary art and the audience in a social context; Claire Bishop (2012) highlighted the political and social dimensions of participatory art practices. Accordingly, storytelling is increasingly significant in interior architecture, facilitating

the transformation of spaces from mere physical structures into narrative environments that produce meaning and engage users interactively.

In this context, the storytelling process is shaped around a theme determined by the space's historical background, cultural context, or function. The interior architect aims to offer a sequential experience within the space based on this theme. Similar to a museum gallery, users follow a thematic or chronological route through the space, with each area conveying a coherent meaning in succession. To support this narrative structure, sensory cues such as lighting, sound, texture, and scent are employed to deepen the atmosphere. Moreover, interactive elements like digital screens, projections, or kinetic installations aim to transform the visitor from a passive observer into an active participant. Thus, the space becomes a multi-layered narrative experience that leaves a more lasting impression on users.

These strategies are products of a deliberate design approach intended to evoke certain emotions or perceptions in the user. As noted by ArchDaily (2022), immersive spaces create intense sensory atmospheres that engage users by harmonizing architectural elements with lighting, sound, and visual components. Such spatial designs particularly respond to the needs of the digital age, aiming to transform shopping from a mere act of consumption into a social and cultural experience.

In conclusion, the relationship between art management and interior architecture enables a multidisciplinary and holistic design approach, allowing spaces to be designed not only physically but also intellectually and emotionally. In this regard, interior architecture is seen not merely as a field of aesthetic intervention but as a platform where narrative, cultural production, and experience are staged.

Today, many brands adopt a curatorial approach in their in-store and window designs, positioning these spaces not only as product display areas but also as interactive platforms that present narratives within the public realm. This approach reflects the interdisciplinary intersection between interior architecture and art management.

5.Window and Store Design: A Curatorial Interface in the Public Sphere

Window and store design today goes beyond merely displaying products within commercial and cultural contexts. This new approach, which embraces design with a curatorial understanding aimed at offering the viewer an aesthetic, emotional, and cultural experience, allows the space to be shaped within a broader narrative framework. Under this heading, selected examples

of international window and store designs will be examined to explore the cultural and aesthetic functions of interior design and window displays in the public realm.

5.1 Case Study Analyses of International Window and Store Examples

COS's Chicago Oak Street store (Figure 1) is a significant example reflecting the brand's architectural heritage. The use of natural materials such as concrete and marble in a simple atmosphere is deeply integrated into both the aesthetic and environmental context of the space. The staircase gallery positioned at the center of the store functions almost like an exhibition area, creating a dynamic circulation within the space. COS's design approach frames the store not only as a commercial space but also as a cultural and inspiring experience. This design, with its minimalist interior structure, engages the viewer not only with the products but also with the brand's cultural identity.



Figure 1: COS Chicago Oak Street Store, (ArchDaily, 2018)

As seen in Figure 2, Hermès' flagship store in Amsterdam is an important example where contextual design is emphasized. In the interior of the store, region-specific bricks are used to highlight the transparency between inside and outside, and the space is designed to establish a direct visual dialogue with the street. The preference for local colors and materials is balanced harmoniously with Hermès' iconic motifs; elements such as horse harness

details and mosaic floors complete the aesthetic unity of the space. In this project, the display windows are considered a continuation of the interior; transparency and openness principles provide a holistic experience. The window functions not only as a space for showcasing products but also as a narrative platform where the brand's cultural values are shared with the viewer (Retail Design Blog).



Figure 2: Exterior View of Hermès Amsterdam Store, (Frameweb, 2025)



Figure 3: Selfridges London Louis Vuitton Store Installation, (Anothermag, 2025)

The window display of the Lululemon store designed by StudioXAG (Figure 4) stands out with three vibrant orange backdrops created for the performance-focused men's collection. Product features are emphasized through texts such as "Stretch," "Comfort," and "Resistant." The graphics and compositions in the display are intended to capture attention and guide the viewer into the space. This design has been approached with a curatorial mindset, with each element in the display carefully positioned to strengthen the narrative structure of the space (StudioXAG).



Figure 4: The ABC Collection Store Window Display, (Studio XAG, 2025)

As seen in the examples above, window and store design serves not only the purpose of product presentation but also aims to construct a spatial narrative and establish emotional and aesthetic engagement with the viewer. This holistic approach between interior and display design allows the space to be experienced like an art gallery, while simultaneously revealing the brand's cultural identity and history. COS's *New Spring* installation, created in collaboration with Studio Swine during the 2017 Milan Design Week, is a compelling example of curatorial interior design. Centered around a tree-like structure that produces mist-filled bubbles, the installation invited direct interaction from visitors, transforming the retail space into a temporary art gallery. Such projects exemplify how stores evolve from purely commercial venues into cultural and artistic experience environments.

In the earlier examples, window and store design were discussed in the context of permanent physical space strategies that reflect a brand's corporate identity and cultural values. These examples largely focus on influencing the user through a carefully curated balance of aesthetics and functionality. However, in contemporary practice, some brands are moving beyond this traditional framework by designing experiential spaces that incorporate temporary artistic interventions, aiming for more direct and sensorial interaction with the audience. In such projects, the window and store become not just product display zones but multilayered stages of experience where art, performance, and narrative converge.

Within this context, certain brands distinguish themselves by positioning not only as commercial entities but as lifestyle and cultural actors—developing more curatorial forms of expression through artistic collaborations. This approach clearly illustrates that interior design is not merely about spatial arrangement but about engaging the audience and constructing narrative. COS's *New Spring* installation (Figure 5), created in collaboration with Studio Swine during the 2017 Milan Design Week, stands as a notable example of this narrative and experiential shift. By temporarily transforming the retail space into an art gallery, the project enabled the brand to communicate its cultural posture not only through its products but through spatial experience itself.



Figure 5: “New Spring” Installation, Milan Design Week 2017, (Dezeen, 2017)

Peter Marino's projects for luxury brands such as Chanel, Dior, and Louis Vuitton have created spaces that combine contemporary art elements with references to the brands' histories. These types of projects demonstrate that interior design is not merely about spatial arrangement, but also a discipline that constructs narrative. Storefronts present a curatorial narrative that merges art and design, offering viewers a unique experience. Such displays should be considered significant cultural tools that bring art and design into the public realm.

5.2 Storefront and Retail Examples in Turkey

Today, store and window displays have gone beyond being mere product exhibition areas; they have transformed into stagings that convey the values, identities, and stories of brands. This transformation is directly linked to the adoption of curatorial approaches that treat the store as an experiential space. The shift from traditional display concepts to thematic and narrative setups has especially strengthened the emotional and intellectual connection between brands and their visitors. In Turkey, there are also various interior design projects that adopt and implement these approaches in accordance with international standards.

One of the most striking examples among these projects is the Vakko Fashion Center (Figure 7). Designed through a collaboration between Powerhouse Company and TEGET, this building is not merely a store; it also features an interior layout that references a fashion archive and a cultural memory. The architectural language of the space is blended with the core components of the brand identity, creating a "spatial narrative" that goes beyond shopping. The transparent display window at the building's entrance façade is not just a surface for showcasing products, but functions as a permeable membrane that opens the interior to the exterior and draws the viewer into the space. This design choice removes the visitor from the position of a passive observer and transforms them into an active participant in the spatial experience. The circulation ramp designed within the interior is more than a route that carries users upward; with its runway-like form, it alludes to the theatrical nature of fashion. All these elements form a powerful example of how architecture can transform content into narrative.

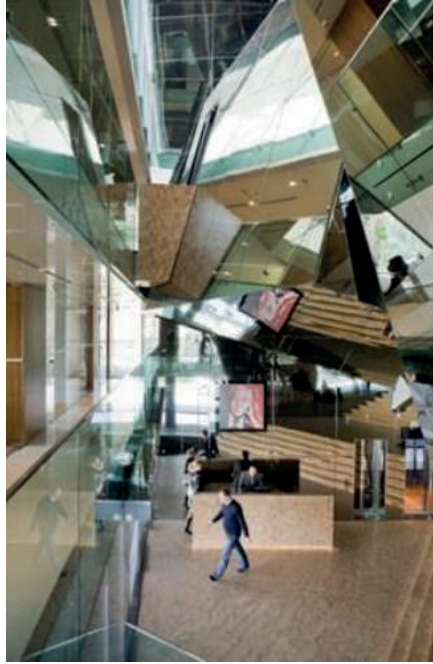


Figure 6: Vakko Fashion and Power Media Center, (Arkitektuel, 2019)

A similar narrative intensity can be observed in the Beymen Zorlu store. Designed by Zeynep Fadilloğlu Design (Figure 8), this interior aims to present luxury consumption not merely as an aesthetic perception but as a sensory experience. The lighting scenarios and material palette create a cinematic atmosphere within the space, transforming the shopping experience into a dramatic staging. This project emphasizes that retail is not solely about the transaction of goods but also a process of conveying emotions and narratives. Each brand section within the store is designed as an independent “gallery” unit with its own unique theme. This approach offers visitors not only access to products but also the opportunity to establish a personal connection with each brand and encounter a distinct narrative in every section. As a result, users become spectators of multiple curatorial narratives as they move through the store.



Figure 7: Beymen Zorlu Center Store, (L'Officiel Turkey, 2022)

Another reflection of the curatorial approach to retail in Turkey can be seen in concept stores such as Souq Karaköy. These types of temporary or seasonal spaces go beyond traditional retail models and are designed as experiential environments. Especially featuring products by independent designers, these spaces transform the act of shopping into a practice of discovery. Through thematically categorized product displays, exhibition-like layouts supported by architectural details, and layered narratives, the user is positioned not merely as a customer but also as a visitor or explorer. This approach, while making the store a temporary yet memorable experiential space, also invites a rethinking of window display design through the principles of curatorial arrangement.

One of the most striking projects where interior architecture and curatorial approach intertwine is the Innovation Center designed by Autoban for Vitra (Figure 9). This center redefines the bathroom not simply as a space for hygiene, but as an art object that merges aesthetic and mechanical elements. Rather than merely showcasing products, the entire space is designed to offer an intellectual experience through a narrative exhibition format. The material diversity that creates a tactile richness, the dramatic lighting language, and the sculptural positioning of objects give the visitor the impression of moving through a contemporary art gallery. In this context, the project reveals that curatorial practice does not belong solely to the field of art, but can also be powerfully expressed through interior architecture.



Figure 8: Vitra Innovation Center, (Yapi.com.tr, 2025)

In conclusion, these recent showcase and store projects in Turkey highlight the experiential and narrative-driven aspects of interior design. From the Vakko Fashion Center to Beymen Zorlu, and from Souq Karaköy to the Vitra Innovation Center, these examples reveal that space is not merely a functional area, but also an environment that carries a narrative, evokes emotions, and transforms the visitor. This creative domain, where interior design intersects with curatorial thinking, offers strong insights into the spatial constructions of the future.

6.Conclusion and Evaluation

Curatorial thinking in interior design goes beyond mere aesthetics, approaching space as more than just a visual arrangement. This mindset not only shapes the viewer's perception through spatial compositions but also contributes to the process of meaning-making within cultural and social contexts. The influence of art direction in interior design becomes particularly evident in store and window display designs. These spaces offer not only commercial but also aesthetic and cultural expressions, inviting the viewer into a narrative.

In store windows, interior designers act like curators, presenting not just products but also stories or cultural narratives. In this context, interior design transforms into a practice of art direction that seeks to build an emotional

connection with the consumer beyond spatial design. In-store designs create visual stories that reflect a brand's identity and values, allowing visitors to engage not merely as physical presences in a space, but as participants in an experience.

The fusion of curatorial thinking with interior design transforms space beyond aesthetics and functionality into a field of cultural narrative. Interior designers craft the space as an “experience choreography,” where every detail—light, color, material, and form—carries meaning and conveys a message to the viewer. In this design approach, the viewer is expected not only to look at the space but also to touch, feel, and experience it. Curatorial thinking establishes a balance between the continuity and temporality of the space. Elements such as changing window displays, seasonal collections, or themes create the dynamic nature of the space. Interior designers manage these elements with the aim of continually refreshing the visual identity of the space and offering the viewer a new experience.

In conclusion, curatorial thinking in interior design ensures that space becomes not just a place but also a narrative, a culture, and an experiential environment. Store and window designs incorporate the aesthetic and strategic aspects of art direction, inviting the viewer to form an emotional and intellectual connection. This understanding demonstrates that interior design, merged with art direction, has become a creative and cultural force.

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Extended Abstract

The interdisciplinary convergence of interior architecture and arts management facilitates the emergence of new and enriched narrative practices within spatial design. In particular, the incorporation of curatorial thinking into interior architectural practice transforms spaces from being mere aesthetic compositions into multilayered narrative platforms that establish meaningful and experiential connections with users. Within this framework, the core components of arts management—such as thematic curation, audience analysis, and creative collaboration—are strategically integrated into the design process of interior architecture.

The notion of storytelling in space has gained increasing significance beyond the realms of traditional literature and cinema, extending its relevance to the fields of visual arts, design, and architecture. Walter Benjamin's concept of the need for a holistic narrative in response to the fragmented nature of modern experience underscores this shift, encouraging spaces to transcend their purely physical functions and to evolve into experiential environments that generate emotional and cultural meaning. This narrative transformation enables interior spaces to guide users through sequential and thematic pathways, shaping their movements and experiences much like a museum gallery.

In spatial design, the deliberate use of sensory elements—such as light, sound, texture, and scent—enables users to transition from passive observers to active participants. Through interactive technologies, including digital screens, projections, and kinetic installations, spaces evolve into multilayered and multisensory environments, thereby enhancing user engagement. As highlighted by ArchDaily (2022), experiential spaces produce immersive atmospheres by holistically integrating architectural, visual, and auditory components.

This study explores the implementation of curatorial thinking and arts management strategies within interior architecture, with a particular focus on store and window display design. It analyzes how this interdisciplinary approach materializes through selected international and Turkish case studies. On the international level, the study examines the store and display designs of COS, Hermès, and Louis Vuitton. The COS Chicago store, with its use of natural materials and minimalist design, transforms a commercial setting into a cultural and artistic experience. Hermès' Amsterdam store employs local materials and the principle of transparency to establish a strong relationship between the space and its urban context, reinforcing its cultural narrative. Similarly, Louis Vuitton's London window, created

in collaboration with artist Yayoi Kusama, invites visitors into a surreal, visually and emotionally immersive environment.

Turkish examples demonstrate how curatorial approaches are employed at varying scales and design typologies. The Vakko Fashion Center, developed in collaboration with Powerhouse Company and TEGET, represents a prominent example of how brand identity can be seamlessly integrated with architectural language through spatial storytelling. The Beymen Zorlu store, designed by Zeynep Fadilloğlu Design, delivers a luxurious, cinematic experience that extends beyond commerce to evoke emotional engagement. Concept stores such as Souq Karaköy reframe shopping as a process of exploration and participation, transforming the user from a passive consumer into an active participant. Moreover, Autoban's design for the Vitra Innovation Center reinterprets the bathroom as an aesthetic and mechanical art object, merging it with the experiential qualities of a contemporary art gallery.

The significance of this study lies in redefining interior architecture not solely as spatial organization but as a field encompassing cultural narrative, experience, and interaction design. By embedding cultural and emotional dimensions into spatial practice, it enables brand identities to be expressed in multidimensional and sustainable ways while fostering deeper relationships between consumers and their environments.

However, the scope of this research is limited to theoretical and visual analyses based on selected examples, without extensive fieldwork or user experience assessments. Future studies could adopt both quantitative and qualitative methodologies to examine user perception, spatial performance, and commercial outcomes, thereby offering more concrete insights into the practical implications of the theoretical framework.

The integration of arts management and curatorial strategies within interior architecture is considered crucial for achieving competitive advantage and user engagement in the contemporary experience economy. Designs that embrace the emotional and cultural dimensions of space not only enrich consumer experience but also strengthen brands' roles as social and cultural agents. Therefore, fostering interdisciplinary collaboration between interior architects and arts managers is essential for generating innovative narrative strategies in spatial design.

In conclusion, approaching interior architecture and arts management as complementary disciplines enables spaces to transcend their functional and aesthetic boundaries, evolving into socially, culturally, and experientially

enriched narrative platforms. This interdisciplinary integration provides a robust foundation for developing new theoretical perspectives and practical methodologies within contemporary design practice.

A Critical Overview of Translation and its Policies in Arts Management in Türkiye

Melek Şeyma Şeker¹

Abstract

This study explains building a translation policy for the successful operation of the translation process in arts management and the positive impact this policy can have on institutions' recognition and prestige. It argues that establishing order in the translation process will strengthen communication, enabling a wider audience to be reached. While there are not many academic studies on the role of translation in arts management, existing studies have focused on specific cases. This study aims to provide a comprehensive perspective. The materials undergoing the translation process in arts management are described. It is emphasized that the translation process itself changes depending on the characteristics of these materials. The status of the translator as an artist in literary translation is discussed. The positive impact of incorporating translation theories into translation policies is argued via case studies. It is outlined how Türkiye's multilingual and multicultural structure should be addressed in translation policy. The concepts of accessibility, customization, and diversity are correlated to the translation process, and potential improvements within these frameworks are discussed. The importance of institutions' presence in online media for international recognition is emphasized while underlining the importance of implementing the translation policy in online media as well. The websites of various world-renowned museums were examined in terms of language access, and the services they offer in terms of translation were discussed. The language services offered on the websites of some renowned museums in Türkiye were also comparatively criticized. The steps to be taken when building a written translation policy, the concepts to be considered, and the current situation are brought together to discuss the place of translation in arts management from a broad perspective and to reveal the positive impact of this policy on international recognition.

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1. Introduction

Arts management is a valuable discipline for establishing the best possible connection between art and people. Even the smallest project involves a wide range of steps, and each step must be meticulously planned to ensure high-quality communication, interaction, and promotion. Indeed, there are a variety of discussion topics in this discipline. Ensuring accurate and high-quality communication between the parties is crucial for the smooth operation of arts management. Global communication is a key concept in this field, particularly in the context of international public image and interaction. It is crucial for art institutions and artists to present art to a broad audience to build a strong public image. When speaking of a broad audience, it is inevitable to come across audiences from diverse cultures. In this case, the importance of translation becomes evident due to the fact that different languages are spoken in different countries, and some countries are even multilingual (various nations coexist with their own cultures, countries with more than one official language, etc.).

To present art to a broad audience, both translation and its appropriate and systematic implementation are crucial points. One of the first things that can be said about translation is that it is a key factor in ensuring fluent and accurate communication. Many people report that communicating in their native language is easier, it allows them to express themselves better, to understand others more clearly, and allows them to connect more easily with other people emotionally (CSA Research, 2020; LangWit, 2018; Vacalares, 2023; RWS, 2023). Specifically, considering art, as it appeals to the emotions (Nummenmaa & Hari, 2023), it is understandable for people to approach art in their native language, connect with it, and internalize it. There is a wide range of research and studies on the role of translation in the field of arts management. Globally, studies combining arts management and translation studies have generally been published by journals specializing in translation studies, philology, literature, and so on. There is also research published in journals focused on museum studies, museum education, and curation though not common. While most research focuses on “museums,” there are studies under other subheadings. Studies that offer a perspective on arts management from the field of translation studies explore a wide range of topics, addressing issues such as appropriate translation theories, compliance with quality standards, the form of translated material, strategy changes based on translated materials, and the use of different theories based on culture or user needs (Manfredi & Bartolini, 2023). Studies examining translation from an arts management perspective, however, explore a different spectrum, addressing issues such as the translator’s working conditions as a

third party, the budget allocated for translation within institutions, and the placement of translated texts in institutions like museums (Ghazi, 2022; Kim, 2020).

While academic research in Türkiye that addresses the fields of arts management and translation together is relatively scarce, it contributes significantly to the field in terms of the topics it addresses. However, there is no resource specifically for Türkiye that approaches these two fields holistically and comprehensively explains the role of translation within the field. This study aims to explore both perspectives, creating a comprehensive midpoint and examining the role of translation in arts management in Türkiye from various perspectives. A general framework is to be established by addressing the places, situations, and materials where translation is made, the type of translation, the discussion topics related to translation, translation theories and their applicability in arts management, the importance of Türkiye's multicultural and multilingual nature in this context, its role as a tourism country, and building a systematic translation policy in arts management within the framework of international public image and accessibility. One of the primary objectives of this study is to create a holistic reference source for future research.

2. Translations in the Art World

There is a widely-used fundamental distinction in translation studies. Kade distinguishes between “translation” for written source materials and “interpreting (interpretation)” for oral materials (1968). This distinction is fundamental to the translation process. In the context of arts management, after a review of art institutions' websites, their virtual media channels, printed biennial catalogs, museums, festivals, and literary works, it is possible to summarize the translation materials produced in this field as follows.

Written Translations: The titles, posters, descriptions, brochures, instructions such as “entrance and exit” for works in museums and galleries, posters, banners and booklets promoting events and works, other writings on walls, websites and social media posts of institutions, organizations, departments and biennials in charge of publishing and distributing art and presenting it to the public in all forms, artists' biographical websites, (c) catalogues of artists and biennials, and all written documents written for art events, and all other texts legally considered as literary works such as poems, novels, song lyrics, TV series and film subtitles are subject to written translation (DEM, 2025; İKSV, 2022; Polka Galerie, 2025; Staatliche Museen zu Berlin, 2025; Tuna, 2016).

Grouping translation materials and processes using this binary system will help determine the methods, people, and needs required for these tasks. There are many elements that require planning within the context of arts management during the translation process. These elements can range from determining the location of the translated material on the wall to creating a complete website. In interpreting, due to the nature of interpreting, the identity of the translator, the moment of translation, and the mode of translation (consecutive, simultaneous, etc.) are key elements to consider.

3. A Discussion on Literary Translation in Arts Management

A general analysis of translated materials reveals that most materials are used within the framework of institutions that present art to the public in various artistic fields. However, literary translations are actually outside this framework. According to Article 6 of the *Law on Intellectual and Artistic Works* (Kültür ve Turizm Bakanlığı, 1951) the translation of literary works is considered an adaptation. In this case, the author, namely the translator, can be considered an artist and expected to be treated as an author. For example, J.K. Rowling, author of the Harry Potter series, which is widely known internationally, is a well acknowledged author worldwide, while its translators, Ülkü Tamer, Sevin Okyay, and Kutlukhan Kutlu, are primarily known by those involved in the field of translation. Furthermore, the most significant step taken for translators of literary works to gain recognition is the inclusion of a biographical paragraph within the book. Ece, in her work discussing the translator's identity as an author, explains that the translator creates an independent work with multiple identities, including authorship (2016). It is a matter that needs to be discussed whether literary translators, who are considered artists within the framework of the law in Türkiye should be referred to as writers and should be promoted like other writers.

4. Applying Translation Theories in Arts Management

Because translation is a tool that enables communication between people, it is impossible to consider it as a single concept independent from context. To connect with the audience, understanding how they perceive artwork, and then tailoring a translation strategy accordingly will ensure successful communication. Various examples will help clarify this. Many artists tend to reflect some kind of pain they experienced in their art in various ways (Gerevich, 2017). For example, in a promotion event of an artist who somehow reflects a trauma from their past in their colors and lines, the words used to describe that experience vary depending on the language being translated. Instead of saying “painful” in that language, it

is important to consider “How would someone in that culture who felt similar immense pain describe it?” Because without this critique, the artist may fail in their aim to truly reach the masses with their art. The institution presenting the artwork to the public should take this into consideration as it is a crucial factor in the delivery of information. Additionally, various cultures may refrain from using certain words due to some events they faced before as a nation. For example, while some words in German have simple and casual meanings, they are out of use in daily language because they refer to things that reminds the tragic and traumatic events that occurred in Nazi rule in Germany. The word “selektion” in German means selection, but in Nazi rule, it referred to being chosen for execution from among those sent to concentration camps (Smith, 2008). Being considerate of ensuring that such words and expressions do not overwhelm audiences and negatively impact their experience falls upon people working in arts management.

One of the fundamental theories in translation studies is the “localization/foreignization” binary concept. Localization involves translating by replacing the cultural elements of a source text with the most closely corresponding elements of the target, while foreignization involves preserving words representing the source culture in the source text in a way that makes them easier to read in the target culture (Venuti, 1995). For example, Korean, like Turkish, contains honorific indicating kinship, closeness, eldership, and youth (e.g., “ağabey (elder brother),” “abla (elder sister)” “oppa,” and “noona²”). When localization is adopted in a translation from Korean to Turkish, contexts where the word “oppa” is used can be translated as “ağabey.” However, it is important to consider the context in which the word “oppa” is used in one’s own culture. This word can be used between a romantically involved woman and a (relatively older) man when addressing each other and is simply a sign of respect. However, in Turkish, as well as in English neither “ağabey” nor elder brother has such a cultural use. The example here is that the cultural meaning of some words cannot be conveyed through localization. Global communication has increased for many reasons today, and people want to interact with the other party’s cultural elements in communication. There is significant research on interaction with foreign cultures. For example, according to a survey conducted by the Pew Research Center, 50% of participants say they feel very or somewhat close to people from around the world (Wike, Fetterolf, Fagan, & Gubbala, 2023). Another study examined international interaction of posts shared in platform X, specifically in Europe. The results show that monolingual users with

2 These two words are romanized. Their original versions are as followed:

multilingual neighbors are 16 times more likely to share foreign domain names and 4 times more likely to share foreign-language hashtags (#) (Mendelsohn, Ghosh, Jurgens, & Budak, 2023). Because the blending of foreign cultures is getting more accepted, foreignization is also a frequently used approach.

A case study was conducted using materials presented at the War and Women's Human Rights Museum in Seoul to demonstrate the effectiveness of the foreignization strategy in terms of arts management (Kim, 2020). This memory museum conveys the trauma and sexual slavery endured by Korean women at the hands of the Japanese army during wartime. The study explains, through examples, how translation can be done depending on the diverse user base. It is noted that the term "comfort women" was used in English translations to describe women subjected to sexual slavery. This term was considered derogatory in Korea. It was decided that the Korean word "halmoni"³ would be used verbatim in English to convey the trauma experienced by the women in the most comprehensible and culture-specific way. The study states that such translation adjustments will both increase international awareness of the issue presented in accordance with the museum's mission and enable museum visitors to engage more deeply with the subject presented (Kim, 2020). This research actually shows how effective the method used within the translation policy of various art institutions, including museums, in conveying their vision and mission to an international audience is in terms of the public image they will create in the eyes of the audience.

In the field of translation studies, there are many approaches based on ensuring that the target audience of the translation process comprehends the given material as clearly as possible. Choosing the most appropriate approach for each situation is crucial for reaching a broad audience. The strategy for a descriptive text for a modern art museum exhibition differs from the translation service provided to a foreign artist attending a cultural festival for several reasons. Because translation is an iterative service, systematic progress prevents inaccurate and problematic communication. A translation policy that provides standards primarily ensures linguistic uniformity across translation and interpreting services for the same institution or organization, reducing the difficulty of repeating the same extensive process from beginning to end in subsequent translations, and preventing the emergence of different terminology on the same topic, object, phenomenon, etc. Reaching as many

3 The word *halmoni* corresponds to *mother*, *grandmother*, and is also used as an honorific for an older lady.

audiences as possible in their native language contributes to their desire to revisit the same experiences. Addressing the audience in their native language provides a customized experience, increasing their motivation to return.

5. The Importance Translation Regarding Türkiye's Multilingual Structure and Tourism in Arts Management

The Anatolian peninsula where Türkiye is located has hosted numerous civilizations over the course of history and today Türkiye has a multicultural and multilingual structure. Türkiye has approximately 35 different languages actively spoken, including minority and foreign languages. Due to its multinational structure, many languages such as Kurdish, Zazaki, Circassian, Laz, and Gagauz are spoken in Türkiye (Ghuaze, 2025; Haznedar, 2018; Rudaw, 2025). Due to shared history, migrations, and neighborly relations, many other languages such as Arabic, Russian, Greek, German, and French are also actively used in communication (Estukyan, 2024; T.C. Aile ve Sosyal Hizmetler Bakanlığı, 2025; TRT, 2025). Because Anatolia has long been accepted as a place of divine and historic significance by Abrahamic religions, languages such as Italian and Hebrew, in which religious sources are written, are also widely used (Komisyon, 2025; Şalom, 2025). Due to globalization, the use of European languages such as English and Spanish is quite widespread. In such a diverse country, the visitor profiles of the institutions must be equally diverse. Furthermore, Türkiye, a popular destination for tourists due to its location, history, and climate, creates a multilingual communication environment through the convergence of tourist activities and art.

In a country where multiple languages are actively used, translations will open doors to many opportunities. First, reaching audiences in their native language can be incorporated into institutions and organizations' services of accessibility. Accessibility refers to the ability to use all types of spaces, products, information, and so on, by everyone, without any segregation (Türkiye Cumhuriyeti Aile ve Sosyal Hizmetler Bakanlığı, 2025). While organizations such as WHO and UN use the phrase "for individuals with disabilities" (Birleşmiş Milletler Ekonomi ve Sosyal Konseyi, 2013) when defining accessibility, it is important to consider that language barrier might create an accessibility issue. For example, a Russian tourist who speaks neither Turkish nor English and wants to visit an exhibition at an institution that uses Turkish and English as its languages of communication and won't experience the same level of interaction as a Turkish or English-speaking individual. They may even experience difficulties such as not being aware of what to look for or finding their way around the institution. This results in

such an experience that contradicts the principle of accessibility. Providing visitors with services that don't create language barriers, but instead are linguistically accessible, is crucial for the recognition of individuals, institutions, and organizations that present art and for their reach to a wider audience. Making every institution and organization linguistically accessible requires different steps, because the needs of each institution's visitors vary in terms of language, and many factors, such as the institution's physical location, the type of art it presents to its audience and for what purpose, the tourist profile of the location, its history, etc., influence the languages that visitors need for communication and the extent and location of translation. Most institutions carry out their activities on accessibility by targeting access for individuals with physical or mental disabilities. A potential malfunction in multilingual communication is not considered an accessibility issue. Recognizing the language barrier as an accessibility issue and implementing translation policies accordingly will increase the potential of arts institutions to reach their target audiences.

Today, many interactions are designed with the goal of providing a "customized" experience. According to a global survey conducted in 2025, 64% of consumers prefer to shop from companies that tailor their experiences to their wishes and needs (Green, Scutt, & Quaadgras, 2025). Customization is rapidly trending in numerous sectors and its integration into the arts management will strengthen the relationship between institutions and their visitors. Addressing visitors in their native language, rather than a global language, is an opportunity that institutions should consider as a customization method.

Diversity is also a concept that deserves significant attention in this context. Within the context of arts management, diversity is addressed in various perspectives. When discussing the steps institutions take for providing diversity, it is generally observed that diversity in hiring is focused on factors such as race, gender, sexual orientation, and religion for employees and artists (Creativity and Free Expression, 2021; The Alice Walton Team, 2023; The Clay Studio, 2021). Considering foreign languages and visitors, it would be beneficial for institutions to try to connect with visitors in their native languages in order to demonstrate that they are institutions that can provide visitor diversity and that diversity is pursued as a policy.

6. Examples of Translation in the Virtual World related to the Field of Arts Management and Discussions

The virtual world is undeniably a part of everyday life, and today, many art management activities take place in the virtual world. Just as many commercial brands use virtual media for advertising, promotion, and other activities to reach a broad audience, arts institutions and organizations largely conduct their projects of public relations through virtual media. The important point in carrying out these projects in virtual media is not only to reach a wide audience but also to be able to connect with the audience reached. Nowadays, most people get their first impression on general topics through virtual media. Weinschenk states that most decisions are made instantly and unconsciously, driven by intuitive and emotional processing, and therefore, people decide to interact with what is most familiar to them first. Based on this, it can be inferred that an individual is less likely to browse a post or website in a language they don't understand (2015). Taking steps towards accessibility, customization, and diversity through work presented in virtual media will benefit art institutions in terms of branding and recognition. The policies adopted by art institutions in terms of international communication in the virtual world are abundant.

Examining the language policies of some established, globally recognized institutions will reveal the extent of this abundance. When visiting the website of the Louvre Museum in Paris, France, the site is initially opened in English because it originates from a different country. In the upper left corner, language options are available. These include English, French, Spanish, and Chinese. Considering this site layout and language selection, it appears that the primary audience is considered likely to come from largely populated, geographically close areas and that the focus is on universal language communication. Placing language options at the top of the page provides accessibility without creating confusion or delays in the experience (Louvre, 2025). MoMA, one of the world's most renowned modern art museums, has no language options on its website (MoMA, 2025). The Chicago Museum of Modern Art, on the other hand, only offers Spanish, with the language options listed at the bottom of the page (MCA, 2025). Like the Louvre, the Seoul National Museum of Modern and Contemporary Art's website prioritizes user language options by placing language options menu over other menus. By putting English, Chinese, and Japanese for language options, the museum, like the Louvre, appears to prioritize globalization and geographical proximity (MMCA, 2025). The Van Gogh Museum in Amsterdam offers its users language options both on the main menu and with a "plan your visit" menu in eight languages: German, Italian,

Spanish, French, Portuguese, Chinese, Japanese, and Korean (Van Gogh Museum, 2025). Via both a wide range of languages and a visitor invitation, the Van Gogh Museum demonstrates a more welcoming approach to its visitors. The website of the Queen Sofia National Museum of Art in Madrid, Spain, differs slightly from previous examples in terms of language policy. The language selection menu is again located at the top, offering Spanish, English, Catalan, Basque, and Galician as options. The Queen Sofia Museum has taken steps to increase accessibility and diversity by reaching out to the Catalan, Basque, and Galician communities living in Spain and considered minorities (Museo Nacional Centro de Arte Reina Sofia, 2025). All of the museums mentioned offer services such as headset translation in various languages and private tour guides during visits.

However, when deciding to visit these museums, an online search can only be done using the search engines' own translation service to understand the exhibition content of the institutions. While the translation services provided by search engines are improving, there is no way to immediately prevent misunderstandings because the final output is not human-reviewed, and translations are done without prioritizing specific terminology. In sum, it's clear that there is more to be done to improve interlingual communication beyond current translation practices. Most museums prioritize population density, global reach, geographical proximity, and touristic objectives when choosing their language options.

In Türkiye, institutions exhibit varying approaches with varying motivations. Some of Türkiye's most renowned museums, the Istanbul Museum of Modern Art, Arter, and Pera Museum, offer only English language option on their websites (Arter, 2025; İstanbul Modern, 2025; Pera Müzesi, 2025). These museums, located in places with high tourism density, would benefit from a language other than English and use it on their websites, analyzing the majority of tourists visiting their locations. Numerous museums in Türkiye are affiliated with the Ministry of Culture and Tourism. While these museums don't exclusively represent their own websites, they are also featured on the website "müze.gov" (T.C Kültür ve Turizm Bakanlığı, 2025). "Müze.gov", however, only offers an English language option. The website "Müze İstanbul" (İstanbul Büyükşehir Belediyesi, 2025), which promotes museums affiliated with the Istanbul provincial administration, primarily operates in English. Examples from around the world demonstrate that institutions choose languages based on multiple criteria, while in Türkiye, English, the global language, is used solely to reach a wider audience. From this perspective, in a multinational country that receives many visitors in terms of tourism, there are many steps

that institutions can take to reach large audiences in the context of language and translation.

7. Towards Building an Institutional Translation Policy

A systematic translation process is essential for healthy interlingual communication and interaction. The first step in implementing a translation policy within the arts management process is to identify the visitor. Institutions responsible for arts and cultural management can conduct field research on language and translation to better understand visitor profiles, present art more effectively, and expand the visitor profile and increase the number of visitors. In this research, after a target audience is created by gathering the general ethnographic profile of the population living in the location where the institutions are located, a profile considering the history of the location, the profile of the visitors, and the profile of the tourists who visit the location, it can be discussed how many more people can be reached and in what way. The results of this research will determine which language options will be provided. The next step is to determine a translation method within the framework of the institution's vision and mission. As mentioned in previous sections, using a translation method will ensure the accurate conveying of the art. There is no single translation method; in fact, multiple methods can and must be used for multiple situations. The important thing is that the translations follow a well-established and consistent system. The next step is to develop terminology within the framework of the art the institutions' presenting. Creating a terminology not only provides everyone with the same information but also allows individuals and institutions the freedom to reflect their vision, social, and political approaches in other languages. Because translation services, whether written or spoken, are often provided by third-party companies, institutions should share their written translation policies with their translators and request that they arrange their translations, accordingly, resulting in uniformity in the tone of voice of the translation.

8. Conclusion

Translation, as a process within communication, requires solid planning. There are several points to consider regarding translation in the field of arts management. The role of translation in the process of communicating and presenting all forms of art to an audience is undeniable. A well-planned translation policy will ensure greater reach. Furthermore, a translation that ensures accurate communication positively impacts the international

recognition and prestige of institutions and organizations working in arts management.

In Türkiye, emphasizing Türkiye's multicultural and multilingual structure in the context of translation in arts management and incorporating it into translation process planning will increase the quality of translation and thus the number of visitors. Translation is also important for accessibility. Language barriers can be considered as an accessibility issue when engaging in art. Various studies have shown that individuals interact more and feel more emotionally connected with materials in their native language. From this perspective, presenting art to individuals in their native language will also have positive benefits for institutions. Furthermore, the smooth functioning of translation policies is also crucial for providing a customized experience to the visitor where art is presented. The translation process is also related to the institutions' diversity policies. Developing a translation policy to ensure the most efficient translation process and executing translations within this policy framework will significantly benefit institutions in terms of effective communication and international recognition.

In order to build a translation policy, field research should be conducted to determine the languages required for translation. Then, terminology should be developed that describes the art the institution presents. Separate terminology is then created for terms that institutions prefer (not) to use in their texts due to their social/political/ humanitarian etc. stances. Which translation theories align with the art they present should be determined and which of these will be utilized should be specified. Creating such a framework will ensure a continuous, consistent, and sustainable translation process for institutions, strengthening their communication skills.

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Extended Abstract

Global communication is a topic that deserves attention in the field of arts management, in terms of public image and interaction. It is stated that it is easier for most people to communicate in their native language, that they express themselves better, that they understand the other party more clearly, and that they can establish an emotional bond with the other party more easily (CSA Research, 2020; LangWit, 2018; Vacalares, 2023; RWS, 2023). To bring art to a wider audience, both translation and the appropriate and systematic implementation of this translation are crucial points. This study explains building a translation policy for the successful operation of the translation process in arts management and the positive impact this policy can have on institutions' recognition and prestige. It argues that establishing order in the translation process will strengthen communication, enabling a wider audience to be reached. While there are not many academic studies on the role of translation in arts management, existing studies have focused on specific cases. Research examining the field of arts management from the perspective of translation studies covers a wide range of topics, addressing issues such as appropriate translation theories, compliance with quality standards, the form of translated material, strategy changes depending on the translated material, and the use of different theories based on culture or user needs (Manfredi & Bartolini, 2023). Studies examining translation from the perspective of arts management explore a different spectrum, addressing issues such as the translator's working conditions as a third party, the budget allocated for translation in institutions, and the placement of translated texts in institutions such as museums (Ghazi, 2022; Kim, 2020). This study aims to provide a comprehensive perspective by giving a two-way perspective into the topic. The materials undergoing the translation process in arts management are categorized according to the difference between translation and interpreting. It is emphasized that the translation process itself changes depending on the characteristics of these materials. The status of the translator as an artist in literary translation is discussed. The positive impact of incorporating translation theories into translation policies is argued via case studies. It is suggested that applying certain translation strategies will hinder miscommunication, help the audience form connections with the art presented, and allow organizations to express their values regarding what is presented to an international audience. It is outlined how Turkey's multilingual and multicultural structure should be addressed in translation policy. There are nearly 35 languages that are often used in communication in Turkey and considering the variance in audience while building a policy is important to achieve a wider audience and strong communication. The

concepts of accessibility, customization, and diversity are correlated to the translation process, and potential improvements within these frameworks are discussed. The language barrier is suggested as an accessibility issue and a well-planned translation and interpretation policy is suggested as solution. Trending in customization in user experience is also correlated with translation process, and it is suggested that providing translation is included in customization. The importance of institutions' presence in online media for international recognition is emphasized while underlining the importance of implementing the translation policy in online media as well. The websites of various world-renowned museums were examined in terms of language access, and the services they offer in terms of translation were discussed. Population density, globality, geographical proximity and touristic purposes have been prioritized in the language selection of most museums. It is suggested that there are numerous other criteria that can be included in this decision. The language services offered on the websites of some renowned museums in Turkey were also comparatively criticized. The steps to be taken when building a written translation policy, the concepts to be considered, and the current situation are brought together to discuss the place of translation in arts management from a broad perspective and to reveal the positive impact of this policy on international recognition.