Curated individual project proposal outline

1. Project title: Echoes in Blue: A Dialogue Across Generations.
Core concepts, curation methods, and project objectives

This exhibition will explore the new manifestations of blue print cloth art in contemporary art and life, combining traditional craftsmanship and modern design to promote cross-cultural and cross-generational dialogue, focusing on identity, heritage and innovation. It is committed to revealing the cultural symbol of blue printing cloth art as the intersection of tradition and modernity, East and West, nature and science and technology. With the global environment and human health, the use of natural blue prints has regained attention worldwide. Studies have shown that natural blue prints show better respect for ecological and cultural heritage than synthetic dyes (Li et al., 2019) 。 In addition, blue printing is often seen as a symbol of independence and individual expression in different cultures (Błyskal, 2016).

The exhibition employs multiple curation approaches, including participatory curation, digital curation as well as critical curation. The audience will be a part of the exhibition content (Schwartz, 2016). The exhibition will combine both physical and digital exhibition platforms to provide an immersive exhibition experience, allowing for the display of the historical and technological process of blue print cloth art through a multisensory experience (Harding, Liggett, & Lochrie, 2019). The approach, critical curation, helps to explore how to maintain the vitality and relevance of traditional crafts in globalization and technological progress, that is, how blue Yin serves as a medium for cultural identity and inheritance to enrich cross-cultural dialogue (Braso, 2021). Guide the audience to appreciate the aesthetic value of blue seal as an art form and feel its significance as a bridge of cultural exchange. In addition, the exhibition presents the traditional blue print production process and its innovative application in contemporary art through artist interviews, public art projects and interactive experiences, and social media involvement in depth, thus driving the modern transformation of this technology.

In the modern transformation and cultural expression under the background of globalization and technological progress, I pay special attention to how the blue printing cloth art maintains the vitality of its traditional crafts while blooming its unique cultural and ecological consciousness. Show the indispensable role of art in understanding and connecting people's lives in different cultural backgrounds (Letts, 2015). In addition, McMahon (2019) has demonstrated the ancient controversy between art and philosophy, especially how works of art influence us without thinking about the understanding of art. This curation approach not only challenges the traditional perception, but also strengthens the importance of encouraging audiences to think critically through creative artistic presentation. Spasova (2018) further emphasizes the importance of visual culture, explores the reality and myth of "visual turn" in contemporary culture, and emphasizes the role of visual elements in the expression and influence of cultural identity.

Finally, "Echoes in Blue" focuses on the presentation of blue print cloth art as an eco-friendly art form. The exhibition embodies the responsibility of art in ecological conservation and cultural sustainability by showing how blue print cloth art conveys the message of sustainable development by minimizing environmental impact. This not only shows the aesthetic value of blue printing and

cloth art, but also emphasizes its role in the cultural, social and environmental dialogue, and explores the multi-level interaction between art and social reality.

References：

Li, S.et al.(2019) Identity blues: the ethnobotany of the indigo dyeing by Landian Yao (Iu Mien) in Yunnan, Southwest China (Retracted Article).Journal of ethnobiology and ethnomedicine .[Online] 15.

Blyskal, B.(2016) Indigo dyeing and microorganism–polymer interaction.Journal of cultural heritage .[Online] 22974–983.

Schwartz, C.P.(2016) Kritisk kuratering: udstillingsprakis udviklet i perspektiv af 1960og 1970'ernes institutionskritik.Nordisk museologi (trykt utg.).(2), .

Harding, C.et al.(2019) Digital Engagement in a Contemporary Art Gallery: Transforming Audiences.Arts (Basel).[Online] 8 (3), 90-.

Braso, E.(2021) Exhibiting Parafictional Artists: Curatorial Approaches to Fiction and Authorship.Journal of curatorial studies .[Online] 10 (1), 50–71.

Letts, M.J.(2015) Cross-Cultural Issues in Art: Frames for Understanding.Studies in Art Education 56 (2) p.187–190.

McMahon, J.A.(2019) The Ancient Quarrel Between Art and Philosophy in Contemporary Exhibitions of Visual Art.Curator (New York, N.Y.).[Online] 62 (1), 7–17.

Spasova, P.(2018) The so Called Visual Turn of Contemporary Culture – Myth or Reality?Visual Studies .[Online] 2 (1), .

2. Artists, focused on works of art or a medium

The exhibition aims to reinterpret blue calico and explore its new forms of expression in contemporary art through cross-cultural artist collaboration. The exhibition puts a special emphasis on the dialogue between the tradition and modernity of blue calico, which is achieved through the cooperation and contribution of the following artists:

Wu Yuanxin -Technical guidance and inheritor of traditional craft

Media: Traditional blue calico craftsmanship

As the inheritor of the national intangible cultural heritage, Wu Yuanxin not only shows the process of making blue printed prints, but also provides in-depth guidance on how to maintain and inherit this traditional skill. His involvement ensured that the exhibition retained respect for its cultural and technical roots while exploring the modern application of blue calico.

Creative practice: Wu Yuanxin's artistic practice is deeply rooted in the traditional craft of blue printed cloth. He is committed to exploring the modern expression of blue printed cloth through the protection and innovation of traditional skills. His work covers all stages from raw material collection, cloth pretreatment, pattern design to final dyeing and finished product processing. By combining traditional crafts with modern design elements, Wu Yuanxin constantly promotes the art of blue calico cloth to a broader vision, while maintaining the essence and purity of its culture.

His innovations in craftsmanship included improving dye recipes to enhance color persistence and brightness, and developing new patterns that had both traditional aesthetic features and absorb the influence of modern art. In addition, Wu Yuanxin also actively participates in various cultural exchange projects, introducing the art and technology of blue calico to a wider audience through exhibitions and seminars

resume

Career: inheritor of blue calico skills, protector of intangible cultural heritage
Location: China, Guizhou Province

Individual Resume
Vice chairman of Chinese Folk Literature and Art Association, President of Intangible Cultural Heritage Research Institute of Nantong University, curator of Nantong Blue calico Museum, and the first representative inheritors of Nantong blue calico printing and dyeing skills of national intangible cultural heritage.

Education and training

From the traditional cloth dyeing artist, proficient in all relevant skills. To participate in the protection and dissemination of intangible cultural heritage training organized by the state.

career

Responsible for teaching and guiding the new generation of artists and artisans, popularizing blue calico culture through workshops, exhibitions and lectures, and participating in cultural and art exhibitions at home and abroad.

Representative achievement

It has won the national Intangible Cultural Heritage Inheritance Award, participated in international handicraft exhibitions and forums, and enhanced the international popularity of blue calico cloth.

Skills and expertise

Proficient in the production process of blue calico cloth, including design, dyeing and cloth processing. In-depth understanding of the cultural background and historical evolution of blue calico, with strong public communication and education skills.

Individual works:

Wu Yuan Xinfei sky blue printed cloth wall hanging 75175 cm 1991

Wu Yuan Xinfeng play peony, blue calico 202202 cm 2005

Wu Yuanxin Ping an Fugui blue printed cloth wall hanging 16075 cm 2010

Wu Yuan new Kirin send son (white background) blue calico tea table towel 5395 cm 1992

Ai Weiwei -specially invited curator consultant and public art project leader

Media: installation art and public participation projects

Through the leadership of Ai Weiwei, the exhibition will integrate the perspective of traditional culture and modern art innovation, explore the cultural transmission and change of blue calico in the era of globalization, and promote audience participation and cultural exchange through public art projects.

Creative practice

Cross-media art practice

Ai did not use sculpture, installation art, photography, film and architecture to express his artistic views. His works often blend traditional Chinese craft and modern Western artistic techniques of expression to create unique visual and conceptual art works.

Social and political criticism

His artwork often involves criticism of Chinese and global social and political issues, including human rights, freedom of speech, and civic activities. Ai Weiwei conveyed his insights into the structure of power and human conditions to the world through art as a tool of expression and protest.

Participation and interactivity

Many of Ai Weiwei's projects include public participation and interactive components, such as his installation, Sunflower Seed, which invites the audience to walk through the work and experience the relationship between the work and the individual. His artistic practice encourages the audience to reflect on their own connection with the society.

Use everyday items

Many of his famous works are recombined and presented using everyday objects, such as old bicycles, porcelain fragments or furniture. The reuse of these materials not only shows the possibility of artistic creation, but also reflects the criticism of consumer culture.

Digital media and technology

Ai Weiwei was also active in digital media and social networks, using these platforms to spread his artistic and political messages, which also became part of his artistic practice. His digital art project explores the artistic expression and social interaction in the information age.

resume

Occupation: artist, architect, curator, social activist

Ai Weiwei (born in Beijing in 1957, now working and living in Cambridge), graduated from Parson College of Design in New York in 1993. He is an artist and social activist, working in sculpture, installation, photography, film, architecture, curation, and social commentary.

Individual works:

Ai Weiwei (2023).Cockroach.[image] Available at: https://www.aiweiwei.com/cockroach [Accessed 10 Apr.2023]

Ai Weiwei .(2017).Porcelain Vase (Demonstrations).[image] Lisson Gallery.Available at: https://www.lissongallery.com/artists/ai-weiwei [Accessed 10 Apr.2023].

Ai Weiwei (2017).Plate with Flowers.[image] Lisson Gallery.Available at: https://www.lissongallery.com/artists/ai-weiwei [Accessed 10 Apr.2023].

Kate Colin-Modern designer

Media: origami lamps and interior decoration

Using her talents in origami lamps and interior decorations, Kate will show how to integrate blue calico into modern design to provide new life and application scenarios for traditional materials.

resume

Career: designer, artist

Kate Colin (Born in Glasgow, now working and living in Glasgow), graduated from Glasgow College of Art. She is a designer and artist focusing on handmade origami technology, and works covering lighting and interior decoration. Her designs blend geometric forms with dynamic light and shadow to explore the interaction between light and form.
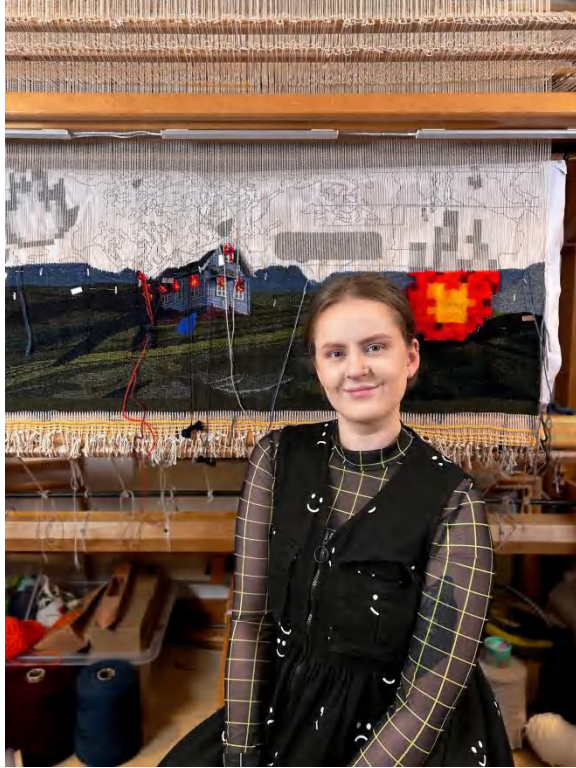
Individual works:

Katie Colin.(2024).[Image of artwork].[image] Craftworks Show.Available at: https://craftworks.show/exhibitors/katie-colin/ [Accessed 15 Apr.2023].

Colin, K.(n.d.).Artwork by Kate Colin.[image] QEST.Available at: https://www.qest.org.uk/alumni/kate-colin/ [Accessed 15 Apr.2023].

Molly Kent-Digital textile artist

Media: digital embroidery and textile design

Molly will use her expertise in digital embroidery technology to transform blue printed prints into a modern work of textile art, demonstrating its diversity and adaptability in contemporary art.

resume

Occupation: Digital textile artist

Molly Kent (Born in Edinburgh, now working and living in Edinburgh), graduated from Edinburgh School of Art. She is an artist focusing on combining digital technology with traditional textile techniques, with works covering digital embroidery, textile design and visual art.

Individual works

Kent, M.H.(n.d.).Doubt in the Digital Age.[image] Molly H.Kent.Available at: https://mollyhkent.com/portfolio/doubt-in-the-digital-age [Accessed 15 Apr.2023].
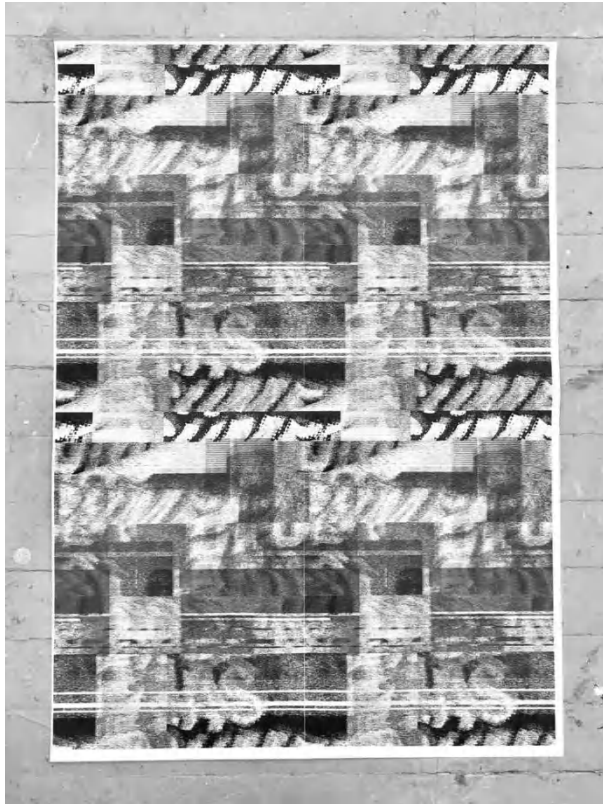
Kent, M.H.(n.d.).Printmaking 2018/2019. [image] Molly H.Kent.Available at: https://mollyhkent.com/portfolio/printmaking-20182019 [Accessed 15 Apr.2023].

Refik Anadol-Emerging digital artists

Media: Augmented reality (AR) and virtual reality (VR) digital art

Refik Anadol Through the use of data-driven digital art installations, the use of AR and VR technology to transform the cultural and historical data of blue calico into an immersive art experience, and explore the integration of technology and tradition.

resume

Occupation: Visual artist, digital artist

Refik Anadol (Born in Istanbul in 1985, now working and living in Los Angeles), graduated from the California Institute of the Arts. He is an artist focusing on data-driven digital installations and augmented reality, and works exploring artificial intelligence, data visualization, dynamic environments, and architecture.

Individual works:

Refik Anadol's "Machine Hallucinations: Sphere," on the surface of the Sphere in Las Vegas.The

work debuted Sept.1.
(Sphere Entertainment)
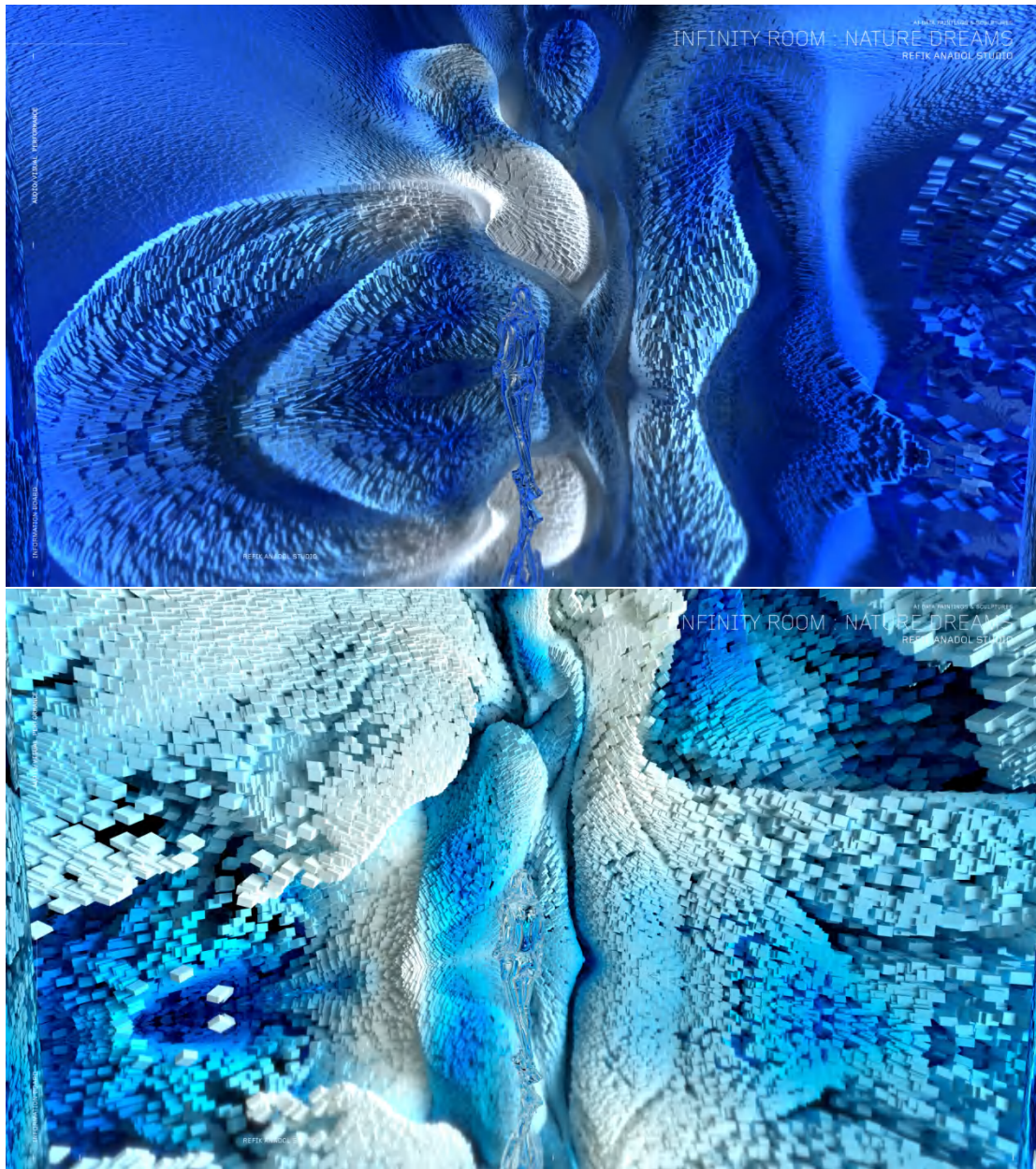
Anadol, R.(n.d.).Infinity Room: Nature Dreams.[image] Categories: Exhibition, Installation, Public Art.Location: Los Angeles, CA.Available at: https://refikanadol.com/works/infinity-room-nature-dreams/ [Accessed 15 Apr.2023].

3.   Why combine the artists / participants like this?

The exhibition discusses the cultural inheritance of blue calico cloth and its translation in modern society. This combination emphasizes the integration of tradition and modern technology, and embodies the role of art in cultural criticism and education. Wu Yuanxin's participation ensures that the project takes place on the basis of respecting the tradition, and his existence symbolizes the root

and depth of the culture. Ai Weiwei introduced a global perspective and social criticism through his works, challenging and expanding the cultural implications of traditional blue prints (Finkelpearl, 2014). Refik Anadol Using data art to translate traditional patterns shows how technology can redefine cultural expression (Paul, 2016). The addition of Kate Colin and Molly Kent pushes traditional processes to new creative boundaries through modern design and digital textile technology. Their work not only adds to the visual appeal of the exhibition, but also provides an educational perspective on how traditional crafts can adapt to modern needs (Bourriaud, 2002). This artist portfolio strategy, by presenting diverse artistic practices from serious socio-political commentary to technological innovation, effectively promotes cross-cultural dialogue and deepens the public's understanding of the survival and development of traditional crafts in the era of globalization.

References
Finkelpearl, T.(2014).Curatorial Studies: Future Directions.
Paul, C.(2016).Digital Art.Thames & Hudson.
Bourriaud, N.(2002).Postproduction.Lukas & Sternberg.

4. Exhibition form and delivery method

Exhibition form: Exhibition "Echoes in Blue: A Dialogue Across Generations" is designed as a group exhibition with public programs. This includes multiple forms of activities, including artist interviews, interactive workshops, public art projects, and digital virtual reality experiences, designed to promote audience engagement and cultural exchange. The audience can not only watch the exhibition, but also experience and deeply understand the cultural and artistic value of blue calico. The exhibition adopts modular design to guide the audience to experience the transition from tradition to modern through spatial layout. Each area can focus on different themes or media, such as traditional craft area, modern integration area and interactive experience area. In addition, dedicated social media events, such as online challenges, live streaming of artists' creative processes, and interactive projects with audience participation, will be designed to increase their online visibility and engagement.

Artist interviews and workshops

Location: Meeting Room

The space is suitable for quiet discussion and presentation, can accommodate medium-sized listeners and provides good audio-visual equipment support.

theme

To explore the reshaping of traditional culture in contemporary art, and how artists maintain and develop personal artistic practices in the context of globalization.

content

Wu Yuanxin: Share his experience as the inheritor of intangible cultural heritage, and discuss how to combine traditional craft with modern design, as well as the challenges and opportunities faced in this process.

Ai Weiwei: Discuss how he expresses his views on social politics through artistic works, and how he uses traditional elements to convey profound cultural criticism in art.

interaction

A question and answer session is set to allow the audience to ask questions from the artist and increase the interactivity of the activity.

Through the webcast, the global audience who cannot come to the scene will participate.

Public art projects and performances

Location: Weaving Floor

This is an open space, suitable for large-scale interactive art projects and performances, and the space is enough to support Wu Yuanxin to guide the audience to create art together.

Digital and virtual reality experience

Location: Ladies Baths

It can be set as a virtual reality experience area, with Refik Anadol responsible. This area is relatively independent and suitable for the installation of high-tech equipment.

Interactive workshop

Location: Viewing Balcony

Led by Kate Colin and Molly Kent, this location provides good natural light and illuminating perspectives for interactive workshops for creation and design.

5. Exhibition venues and cooperative institutions

Site: Dovecot Studios

	Theatre	Reception	Banquet	Dinner Dance	Boardroom	Cabaret	Classroom
Weaving Floor	250	250	180	180	*50	*144	
Viewing Balcony		250	180				
Ladies Bath	150	150	96	80	18	72	81
Meeting Room	40	50	30		18	24	26

*Our Weaving Floor is a working Tapestry and Rug tufting Studio, so exclusive week-day hire is very limited

Dovecot Studios.(2024).Venue Capacity [Online].Available at: https://dovecotstudios.com/venue-hire [Accessed 14 April 2024].

The exhibition will be held on the actual site and virtual platform of Dovecot Studios. Physical

exhibitions include Meeting Room, Weaving Floor, Ladies Baths, etc., and each space is carefully laid out according to its function and display content. The virtual platform will expand audience participation through online exhibitions and digital interactive experiences, regardless of geographical location. In terms of social media interaction, combined with Dovecot Studios's art network and community influence, we can increase the participation and visibility of the exhibition through strategic online activities (such as live artist creation, interactive audience voting, etc.).

Site characteristics

Multi-functional exhibition space: Dovecot Studios The multi-functional space provided by each has its own characteristics. For example, as an open space, Weaving Floor is suitable for hosting public art projects and large-scale performances, while Ladies Baths is more suitable for setting up as an interactive virtual reality experience area. Conference rooms and other major exhibition areas are equipped with advanced audio-visual equipment to support digital art displays and artist interviews to ensure that technical needs are met. Considering the layout of the venue, the exhibition design optimizes the audience streamline, avoid crowding, and ensure that each exhibition area can balance the audience access pressure. For example, through the reasonable arrangement of entrances and exits, guide the audience to naturally flow to each exhibition area. In addition, the historical background of Dovecot Studios combined with modern transformation provides a unique narrative environment for the display of traditional blue calico. The exhibition design will consider how to enhance the exhibition theme through this environment, such as enhancing the level and thickness of the exhibition through the dialogue between modern art works and the historical site.

Institutional collaborators

Combined with Dovecot Studios's online resources, the potential partners mentioned in the exhibition program, such as the Edinburgh Chinese New Year Festival Organization, the Chinese Culture and Arts Society, and the Chinese Embassy in the UK, are all important supporters. These institutions can provide financial support, cultural resources and publicity platforms to help the exhibition reach a wider audience and a higher artistic influence.

6. Target audience and public participation

Audience positioning

The exhibition aims to attract the public, including art lovers, academic researchers, supporters of cultural diversity, and those interested in traditional crafts. Studies have shown that these groups have a high interest in cultural exhibitions and tend to seek more educational and interactive experiences (Smith, 2018).

Accessibility and engagement strategies

According to Kirby and Kent (2020), the provision of multilingual information and accessibility is a key factor in enhancing the inclusiveness and accessibility of the exhibition. The exhibition will provide explanations in English and Chinese, as well as perfect accessibility support facilities to meet the needs of audiences in different language and physical conditions.

To increase the participation of young audiences, we design educational programs and interactive workshops working with schools that can enhance their awareness of traditional culture (Williams, 2019).

<u>The extension of the virtual participation</u>

Given the digital trend, virtual exhibitions and online interactive events can appeal to global audiences, especially those unable. Zhao and Yezhova (2023) point out that virtual reality and online platforms can significantly expand the audience base and engagement in art projects. The application of this technology not only improves exhibition accessibility, but also provides viewers with a more interactive and immersive experience.

References：

Zhao, J.& Yezhova, O.(2023).Impact of digital art on design of online museum: User-centered design, narrative design, and integration of technology.Art and Design.

Kirby, J., & Kent, A.(2020).Inclusive strategies in cultural exhibitions.Journal of Cultural Management, 34(2), 112-130.

Smith, L.(2018).Audience development for cultural exhibitions.Arts Engagement Review, 29(1), 45-59.

Williams, D.(2019).Engaging young audiences with cultural heritage.Education and Culture Journal, 25(3), 234-248.

7. Equality, Diversity and inclusiveness (EDI) reflection

The exhibition emphasizes cross-cultural communication and social interaction of art, which directly echoes the relationship aesthetic theory proposed by Bourriaud (2002) in Relational Aesthetics, emphasizing the social interaction between art works and the audience.

<u>Respect and equality in cross-cultural displays:</u>

The exhibition is designed to respect the expression of each culture and avoid cultural appropriation, and ensure that all cultures and works of art displayed are recognized by the original artist or cultural representative (Marstine, 2011).
Working with local and international artists to ensure that their voices and perspectives are presented equally reflects respect and inclusion for the individual artists and their cultural context.

<u>To improve accessibility and participation:</u>

The exhibition will use digital technologies, such as AR or VR, to provide an immersive experience that can enjoy art equally (Kurin, 2007). At the same time, the interaction between social media and digital platforms allows global audiences to participate, regardless of their geographical location.

Ethical considerations

When dealing with the intangible cultural heritage, the exhibition faces the ethical considerations between protection and innovation, especially how to carry out artistic innovation and cultural interpretation on the premise of without damaging the authenticity of culture.

The ethics of protecting the intangible cultural Heritage:

We should attach importance to the protection and inheritance of traditional crafts, and explore their innovative application in contemporary art. This is a sensitive issue: how to balance protecting tradition and encouraging innovation (Zhang & Sun, 2014).

During the planning and implementation of the exhibition, work closely with cultural inheritors to ensure that their skills and cultural knowledge are correctly and respected (Smith, 2006).

Environmental Ethics and Sustainability:

During the design and implementation of the exhibition, we consider the environmental impacts and use sustainable materials and technologies to minimize the negative environmental impact (Hesmondhalgh & Saha, 2013).

Reflecting on cultural centrism:

In exhibition planning, we need to critically reflect on and avoid the tendency of cultural centrism and ensure equal display of multicultural perspectives. This means that the exhibition is not just about displaying the "other" culture, but really about achieving cross-cultural dialogue and communication (Kurin, 2007).

Fair and transparent partnership:

When working with artists and craftsmen, ensure the partnership of justice and transparency, especially in the sharing of financial and intellectual property rights. Partners should feel that their contributions are treated fairly and appropriately rewarded, which also meets the requirements of art ethics (Hesmondhalgh & Saha, 2013).

Cultural adaptability and flexibility:

Considering the rapid changes in the cultural and social environment, the exhibition design should be adaptive and flexible to respond to and reflect these changes. This may include temporary exhibition updates, new artist involvement, or an immediate interpretation of the exhibition theme (Smith, 2006).

8. Timeline

Research and design phase: started 4 months before the project launch, including the determination of artistic direction and curation concept.

Exhibition preparation: 2-4 months ago to plan the layout of the exhibition space.

Promotion and implementation: Implement the audience participation strategy 1-2 months before the implementation to ensure that the technical support is in place.

9. Budget and sources of funding

<u>starting-load cost</u>

  Research fee: preliminary market research.

Logistics and staff salary: exhibition supervisor, volunteers, technical personnel.

<u>executory costs</u>

  Artist expenses: including artist creation expenses, travel expenses.

  Transportation and logistics: transport and customs clearance fees, transportation fees and equipment transportation fees in China and the UK.

  Installation and disassembly: installation and disassembly, bubble plastic packaging carton foam plastic, etc.

  Exhibition design and layout: site design, layout planning, and 3D visualization.

  Exhibition venue fee: venue rental, insurance, security.

  Materials and printing: Exhibition guide, posters, invitations, etc.

  Technical support and equipment: virtual exhibition platform, rental audio and lighting equipment, venue WIFI.

Audience interaction and activities: interactive exhibition elements, public art projects, and lecture workshops.

  <u>Marketing costs</u>

  Publicity and promotion: invitation letter design fee, brochure printing fee, publicity poster (pvc material), social media KOL advertising fee, social media reporting fee, bulk email marketing fee.

  Photographer: work photography, opening ceremony and other workshop activities photography.

Accidental cost: additional costs such as unforeseen work damage.

funds provided:

  Edinburgh Chinese New Year Festival Organization: related to the celebration and promotion of Chinese cultural activities.

  Chinese Society of Culture and Art (CCAI): Promote Chinese culture and art.

  The Chinese Embassy in the UK: Promote cultural exchanges between China and the UK.

  Private sponsorship and crowdfunding platforms: such as Kickstarter, Indiegogo.

  The British Council: Support for international cultural exchange programs.

  The University of Edinburgh: A possible venue and financial support for the project.

Creative Scotland: Supported by the National Arts and Creative Agency in Scotland.