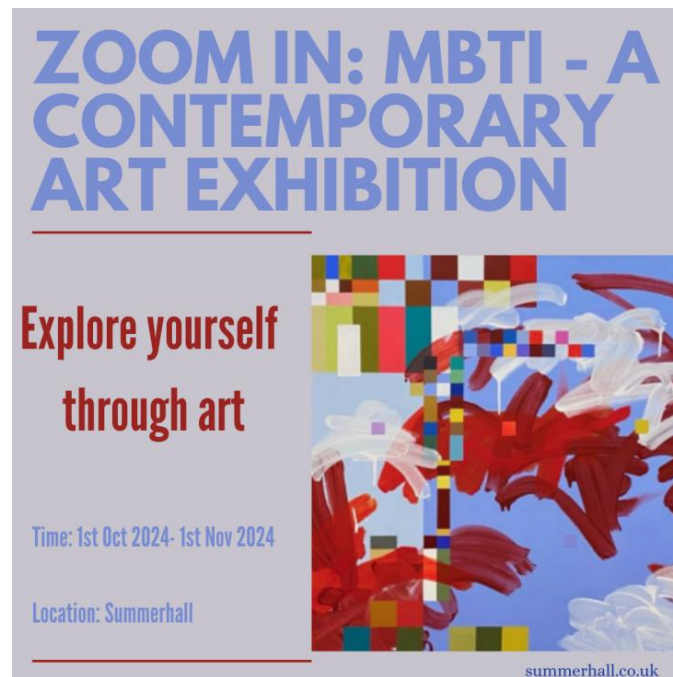


## Individual Curatorial Project proposal



**Project title:** ZOOM IN: IN MBTI LENS

### Curatorial narrative text

Art is perceptual and has its roots in the interpretation of observations and occurrences. Artistic activity may be given a feeling that ideas like soul, art, love, beauty, relationships, justice, perfection, and freedom have unique significance in every aspect of life through the interplay between psychology and the arts. Thus, the active fluctuation from purely material life to spiritual life through art and the material body of man has to do with how much art is inspired by spiritual principles. These principles will have a wide range of human realities. In terms of the psychology behind contemporary art, contemporary art encourages a sense of self and ontological sensibility while experimenting with possible worlds and selves and engaging with a rich narrative self-concept. The notion of self expressed in contemporary artworks is a desire for an irreducible "plurality" of experiences and an acceptance of the notion of "self". Each viewer has his or her own understanding of the work of art and seeks the self in works of equal individuality (Nader and Moosa, 2012).

The MBTI is a psychometric tool used to assess an individual's personality type and has sparked the interest of many young Asians. Many people have addictively used MBTI in all

aspects of their lives, constantly labelling objects, animals, people, etc. with MBTI. In this MBTI themed exhibition, you will see 16 pairs of paintings representing different MBTI, an interactive street game installation about MBTI and an installation projection art. These artefacts are a guide that I have created for the audience. I hope that through this MBTI themed exhibition, we can explore ourselves more diversely, break down some external or internal closed barriers, learn more about ourselves, express ourselves honestly, have our own stance, and don't let the outside world define who we are and what we should be doing, because we ourselves are the answer to the question. In terms of methodologies, I referred Persohn (2020) 's curating steps in my curatorial process. Firstly, I start with a theme or concept that guides the selection and organization of the exhibition. Secondly, about selection of artworks, I was looking for as much student work as possible given the cost, then I selected 16 paintings that convey the theme, one digital art, 2 installations, grouping and sorting works and texts to create thematic ideas. Finally, I review artifacts and texts to further develop thematic ideas for sharing.

The curatorial objectives are as follows, firstly, promote viewers' self-discovery and awareness. Secondly, enhance viewers engagement. providing the audience with an emotional link to the artworks Thirdly, create a platform for dialogue. In order to achieve the goals, there are potential problems in the curatorial process. Can art be used as a medium to better understand oneself and others? Can viewers empathize differently with the paintings representing each MBTI personality type? Can interactive art installations provide insight into MBTI personality types?

## **Mediums**

### *Painting*

According to Riffe (2023), One of the main reasons for choosing paintings in curation is to make a narrative or theme that resonates with the intended message of the exhibition. By arranging paintings and other artefacts, curators can guide visitors through a storyline or thematic exploration, providing context and meaning to each piece. This storytelling aspect is fundamental to making an exhibition memorable and engaging. For this reason I will select 16 artworks and combine them with the theme of MBTI.

Secondly, I would place the paintings in the White Cube. Because, Bruederlin (2013) suggests that the space in which contemporary artworks can usually be seen - the white cube -

this secularised space allows modern artists to develop their autonomous ideas and show their artistic identity.

### *Game*

Play is an artistic medium that offers visitors alternative ways of looking at the world through the communicative potential of play and the art of imagination (García, 2019). The world of gaming has had an undeniable impact on society, culture and technology. Games have transcended the boundaries between art and technology and have become part of popular culture (Moran, 2023).

I refer to the exhibition "Game On," which was conceptualised and organised by Barbican Immersive, explores the artistic and technical developments that have given rise to a new media and art form.

The medium of gaming is one that is going to be popular in Scotland, and next summer, Game On, an exhibition, will be held from 29 June to 3 November 2024 at the National Museum of Scotland. I think the exhibition could be associated with Game On in the meantime as a way of attracting a wider audience and gaining more exposure, creating a synergistic effect.




### *Installation art*

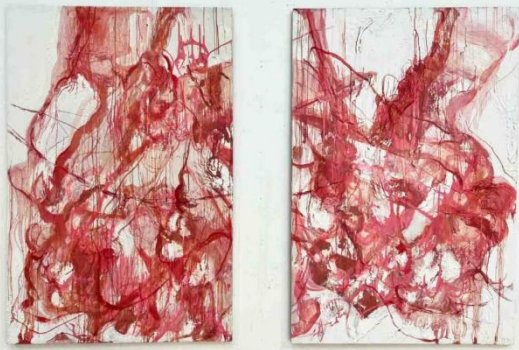
According to Bishop (2005), installation art is a modern form of cultural expression that uses specially processed artworks to interact with an audience at a specific time and place.

Watkins (2021) mentioned that Curated Installations enhance artistic practice by turning viewers into participants. Installation art in curation involves spatial, temporal and discursive aspects that affect the audience and cultural context. It has developed into a widely used art form that incorporates visual and performative elements (Petersen, 2015). Installations play an important role in curation by integrating art into the exhibition space, fusing curatorial and artistic roles, and challenging traditional values of visibility, universality and autonomy (Kozberg, 2013).

**Artists/participants:**

*Painting:*

Artworks	Description/Biographies
 <p data-bbox="188 801 762 875">Kate Scheibli, Grass Land, 2023, Acrylic on canvas, 80 x 120 cm</p>	<p data-bbox="783 394 1409 757">This painting is characterised by a vivid blend of abstract and geometric elements. One half of the background displays a grid of colourful squares evoking a digital pixel pattern, while the other half is a serene blue, suggesting an open sky or calm sea. Against this structured background, red and white strokes of gesture are dynamically superimposed, adding a layer of emotion and spontaneity, like an ENTP, creative and abstract concept.</p>
 <p data-bbox="188 1232 762 1294">Coleena Collins, Mountains and Rivers, 2023</p>	<p data-bbox="783 916 1409 1279">INFJs are known for their depth of insight and complexity. They often have a rich inner life, and like the contrast between darkness and light in the painting, they can navigate between the depths of human experience and visions of a brighter future. The waterfall or source of light in the darkness may symbolise the hope and guidance that INFJs often provide, and their tendency to find meaning and purpose even in the darkest of times.</p>
 <p data-bbox="188 1814 762 1888">Megan Owen, Trapezoid 2, 2023, Acrylic on wooden board, 44 x 43 x 28 cm,</p>	<p data-bbox="783 1308 1409 1709">The painting presents a striking geometric composition of bold, flat areas of colour and sharp lines that create a sense of space and structure. The use of simple geometric shapes and bold colours suggests the clarity and directness of ESTJ's identity. In addition, the orderly arrangement of shapes and defined spaces reflect ESTJ's preference for structure and its ability to organise itself. The open doors symbolise ESTJ's openness to new experiences.</p>



Kathleen McVey, *Bead Rattler*, 2022, Oil, Acrylic, Woodfiller and Pencil on Board, 180X180cm

This artwork consists of two side-by-side canvases, each covered in a vibrant, expansive red hue. The abstract nature of the brushstrokes may suggest a raw expression of emotion, unfiltered and spontaneous, as they dance across the white background.

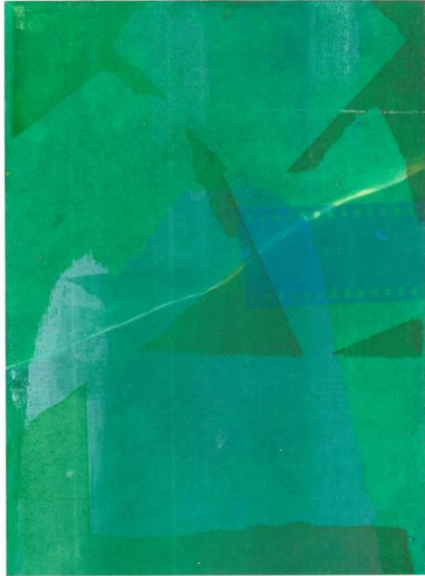
The fluid, organic nature of the lines reflects the open and imaginative minds of INFPs, who tend to pour out their innermost thoughts and feelings in a creative, sometimes chaotic, but honest way. The use of red could symbolise the passion and intensity of their inner emotional world. Together the two canvases may symbolise the duality of their nature - introspective but expressive, individualistic but seeking connection and harmony.



Kathleen McVey, *Rammy*, 2022, Oil, acrylic, woodfiller and pencil on board, 135x135cm

This painting depicts a dense and chaotic interweaving of black lines and shapes on a contrasting white background. Heavy in composition, with thick, bold strokes of black paint, splatters and drips suggesting a vibrancy, this artwork conveys an intense turbulence.

The complexity and depth of this painting reflects the intricate inner workings of the INTJ mind, where thoughts and ideas are intertwined. The predominant black colour may represent the INTJ's preference for critical insight over superficial appearances, and the stark contrast with the white colour may signify their dichotomous view of the logical and the illogical.



Julia Johnstone, Green Film, 2023, Oil paint and screen print on linseed paper 14 x 21cm

This painting features translucent layering of greens and blues, creating a soothing monochromatic colour scheme. These layers overlap in various opacities to create an abstract pattern that may suggest a mood of tranquillity and contemplation. There is a gentle play between shapes and forms that blend into each other with no apparent boundaries

The soft mix of colours and subtle interplay of shapes in this painting may symbolise the flexibility and spontaneity of ISFP. The cool, calm tones reflect their gentle nature and preference for harmony in their surroundings. The abstract quality of this painting resonates with the ISFP's tendency towards individualism, often communicated through metaphor and emotion rather than direct language.



Julia Johnstone, Untitled (Swirl series), 2023, Oil paint on linseed paper 12 x 17cm

This artwork features organic curved shapes in earthy tones such as browns and rusts with a cooler turquoise background. There is a sense of layering and depth. The warm central spiral represents the inner warmth of the ENFJ, while the surrounding layers may signify their depth of understanding and their tendency to nurture and support those around them. The calm blue background complements the usually serene demeanour of the ENFJ and the overall organic shape suggests their natural tendency to adapt and harmonise with their environment. The image balances introspection with outward expansion, reflecting the ENFJ's ability to connect deeply with others while maintaining a strong sense of self.



Julia Johnstone ,Washing up liquid,  
2023,Oil paint on canvas,140 x 180cm

This painting is a vivid explosion of colour and abstract shapes. The palette is bright and playful with splashes of yellow, orange, green and purple all seeming to dance across the canvas with energy. The forms are free-flowing and dynamic, suggesting movement and spontaneity, and the layers of paint create rich textures that add depth to the work.

The way the colours blend and contrast with each other reflects ENFP's ability to connect ideas and concepts in innovative ways. The unstructured, free-form style of the artwork resonates with ENFP's aversion to convention and love of possibility. The painting's happy expression can symbolise ENFP's optimistic outlook and their passion for inspiring others.



Rachel Stanley, Look (Under, Over,  
Through, In-between) I,2022, Oil on calico,  
40x50cm,

This painting is a delicate composition of soft brushstrokes and muted tones. It has a dreamy quality to it, with pinks, blues and a touch of yellow meandering across the canvas, creating a sense of calm and subtlety.

INTP has an abstract mind and a rich heart, symbolize by the soft, blended brushstrokes and subtle interplay of colours in this painting. The composition does not impose a definite form, which may be paralleled by INTP's openness, curiosity, always searching for possibilities and contemplating the mysteries of the universe. The quiet complexity of this painting reflects INTP's love of deep thinking and their tendency to avoid the spotlight, preferring instead their own expansive thoughts.



Rachel Stanley, Look (Under, Over,  
Through, In-between) IV, 2022,oil and

The painting contrasts between the pale, soft blue of the sky and the deep, grounded earth tones below, creating a horizon line that evokes a sense of expansiveness and openness. The strokes are fluid and harmonious, suggesting a serene and reflective scene .

The ISTJs are grounded and reliable, as are the solid dark tones of the earth in the paintings. They also have a methodical approach to life, in keeping with the structured and ordered gradations of colour. The silent and expansive sky may represent the inner life of the ISTJ - a space for contemplation and dutiful reflection, often kept secret, but always part of a larger

marble dust on calico, 30x30cm

picture of who they are. The painting's balance of earth and sky parallels the ISTJ's balance between reality and their inner sense of duty and responsibility.



Julia Johnstone, Breath, 2023, Oil paint on canvas 140 x 180cm

This painting shows a dreamy mix of soft colours, with broad strokes of pink, purple and blue floating across the canvas, gently blending into each other. The edges of the colours blur into each other creating a serene and ethereal effect. There is an overall calm and soothing quality to this work, with the colours suggesting a quiet introspection or a serene landscape seen through a mist.

ISFJs have a warm, reliable and caring nature and the subtle transitions between tones and the soft overlay of colours in this painting represent the goodwill of ISFJs and their support. The serene composition is in keeping with the ISFJ's desire for harmony and their tendency to create a peaceful atmosphere around them. The understated elegance of the painting reflects the ISFJ's typical modesty and depth of character, suggesting a depth of emotion beneath the calm surface.



Julia Johnstone, Blue film #1', 2023, Oil paint on linseed paper 12 x 17cm




A contrasting dark green abstract shape on a bold, vivid yellow background. At the top, a film-like detail adds a graphic element to the composition. The overall effect is one of stark contrast and strong visual elements.

The strong yellow and green colours reflect the energy and determination of ENTJ and their willingness to stand out and take bold action. The confident colours and shapes of this painting can echo the imposing presence of the ENTJ and their often direct and decisive nature.



This artwork presents a minimalist landscape with the top half of the canvas dominated by an expansive yellow colour. At the bottom is a stripe of neutral colours reminiscent of a beach or an empty road. Sparse tiny figures or objects can be seen in the distance, giving a sense of scale and solitude. ISTPs are often independent and self-sufficient, enjoying moments of solitude and introspection, much like the solitary figures in the landscape. The wide yellow space symbolises the often contemplative inner world of the ISTP.



<p>Felix Butterwick,Untitled (Beach house),2023,Oil on Canvas, 30 x 30 cm,</p>	
 <p>Jay Darling, RBMK Blues, 2023, Oil on Canvas. 150 x 200 cm</p>	<p>This striking work of art features a dominant red hue that is vibrant and intense, evoking a sense of energy and passion. The dynamic nature of the dripping paint suggests movement and transformation. ESTPs are often dynamic, spontaneous and persuasive in character, in keeping with the confident red colour of the painting and the fluidity of the forms. ESTPs often stand out in a crowd, drawing attention to themselves with their energy and confidence. The overall effect of the painting is bold and impactful just like the unforgettable impression ESTPs make on the people they meet.</p>
 <p>Lucy-Jane Allen,I'm in whole foods, for six months I've dreamt about chocolate covered pretzels, but all they have is all this f**king fruit, 2023. Oil on canvas, 40 x 40cm,</p>	<p>This artwork is characterised by its vibrant palette and dynamic brushstrokes, creating a sense of energy and spontaneity. The variety of colours splashed across the canvas without clear structure or pattern evokes a sense of playfulness and enthusiasm for life. It has an atmosphere of exuberance that seems to celebrate the moment rather than convey a premeditated design or message. The lack of clear, organised structure in the artwork is in keeping with ESFP's flexibility and adaptability, and the cheerful and varied use of colour may also reflect ESFP's varied interests and ability to find joy in the simple pleasures of life, much like the joy one derives from the simple yet bold use of colour in painting</p>
 <p>Molly Best, Embrace,2023,Watercolour on</p>	<p>This is a vibrant watercolour with a human figure in the centre, arms open as if embracing the world around them. The use of colour is both bold and harmonious, suggesting energy and movement. ESFJ is passionate, keen to help others and bring people together - just like the figure in the painting with open arms. The colour arrays can represent the diversity of people and experiences ESFJs often surround themselves with, as well as their ability to harmonise different personalities. The warmth of the colour palette complements ESFJ's warm and caring nature. The centrepiece of the figure</p>

paper, 25x15 cm

with open arms can indicate the welcoming attitude of ESFJs and their willingness to offer support and love.

## *Game*



Materials/Technology, Windows, Street arcade game machine

So I will refer to the interactive game "ZKM Gameplay: Start New Game", where the audience answers some interesting MBTI test questions and comes up with a personality. This personality will then complete the next tasks of the game according to its personality, but in the process the personality will be limited by its own personality attributes. This limitation is something the audience does not want to see. The audience can then be provoked to think about whether they are limited in their thinking and actions in their daily lives because of their MBTI labels.

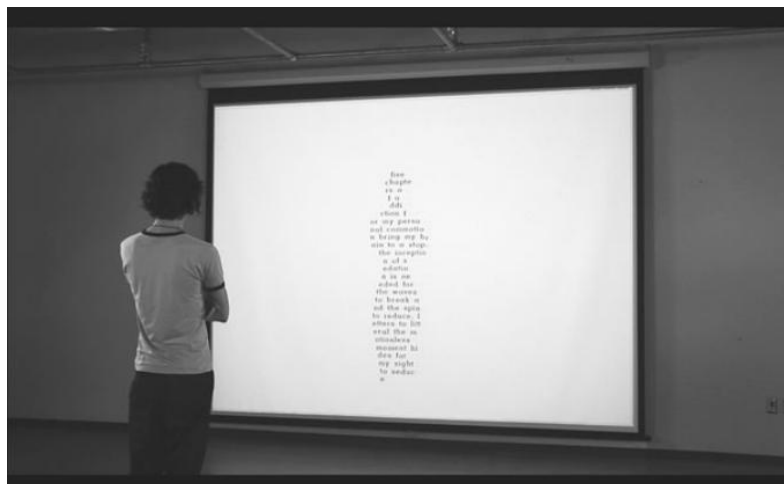
## *Installation Art*



Shen Linghao, Green Curtain: Theater of Time - I am your shadow and you, 2022, special light source device, photosensitive resin material, CNC programme

Also standing between the projector and the wall, the light source and the shadow are dislocated through the time-delayed nature of the light-sensitive material; you leave the wall and the shadow is still there.

‘About yourself’ is a lifelong proposition that we are always looking for our own shadow in others, and to understand others is actually to understand yourself. Goffman has conducted a comprehensive and detailed analysis of [human performance], the so-called performance also happens in a private stage, not to mention the openness of the Internet, and the optimistic expectations of the testers for themselves, which means that the performance, the persona, and the expectations have actually invisibly infiltrated the process of the test to the extent that the final result obtained is 50% of the real self and 50% of the ideal self. So this shadow, is it the real you?



Bruno Nadeau and Jason E. Lewis, Still Standing (2005)

Still Standing (2005) requires that the participants' bodies (or rather, their silhouettes) be fixed as a condition for reading and thinking about their linguistic content, rather than using movement to organise the text. The symbolism of the text-filled silhouettes may convey a deeper sense that the self is made up of the texts it perceives. The underlying theme is the self-referential relationship between the two symbolic systems of text and visual art or interactive installation - replacing text with images, but also transforming it into images, sounds, or movements, or depriving the text of its linguistic value (Simanowski, 2011).

I wanted to utilize this to present the adjective, declarative text of the MBTI, and the audiences could enjoy a moment of stillness as the textual content became clearer and clearer. When the user finishes and decides to start moving again, the text returns to the floor and waits for a new interaction.

## **Format for its delivery**

### *MBTI-Themed Art Workshops*

I will carry out art workshops designed around the preferences and strengths of different MBTI personality types. Workshops, for example, can be open-ended ideas for audience members of different personality types to share their experiences of viewing exhibitions with each other, or they can be invited to draw artworks that represent their own personalities. Allowing participants to explore and express their personalities through art promotes self-discovery and creativity.

## **Site**

The site will take place at IRL. I will be collaborating with Summerhall. The gallery space within Summerhall offers a diverse visual arts programme showcasing the work of established and emerging artists. Exhibitions cover a wide range of media including painting, sculpture, photography and installation art, making it ideal for young artists and curators to practice their art here.

In addition to this, the venue offers educational seminars and lectures, ideal for exhibition workshops.



Summerhall



Summerhall art gallery

## **Audiences/Public**

1. General Public & Art Enthusiasts: Edinburgh loves art residents, international students, tourists
2. Special Interest Groups: Social and psychological organizations, cultural and creative people
3. Academic community: Psychology, Art, Sociology, Anthropology students

## **Ethics**

In the UK, the 'international' remains largely a space of interaction between North America and Europe, often as a result of artists moving to influential 'centres' in order to develop their careers (Harrington, 2009). In today's global art environment, which is based on a Euro-American cultural perspective, non-Western artists are bound by the established rules of the Western world. The so-called "global" art market is not global at all, and its privileged centre is always the West. In Asia, MBTI has become an obsession, especially among the younger generation.(Rincón and Cerón, 2023). Asian interest in the MBTI is so apparent that it has begun to influence areas such as recruitment practices. This reflects a broader cultural phenomenon (Global times, 2022).

Therefore, as a curator, I can pursue the goal of organising 'global' exhibitions by positioning myself as an 'agent of cultural exchange' (Reilly, 2019), bringing popular concepts from Asia into European and American art spaces.

## Timeline

Date	Activities
16/01/2014-31/01/2024	Ideas Gathering Phase
	Sites visit & Museum research & Exhibition research
	Concept and Planning Phase
	Define Exhibition Theme and Objectives
	Artist and Artwork Selection
	Location Selection
	Budget Planning
01/02/2024-26/02/2024	Concept and Planning Phase & Development Phase Ethics research
	Catalogue and Promotional Material
	Opening Phase
01/10/2024	Opening day
01/10/2024-01/11/2024	Maintenance Phase (Exhibition duration time)

## Budget and funding/sponsors/support

<b>Income</b>	
Sponsorship(University of Edinburgh)	N/A
Donations	N/A
Other	N/A

<b>Expenditure</b>	
Venue Rental	£5400
Artworks Rental	£0
Art Transportation and insurance	£1000
Marketing and Promotion	Included in Venue Rental
Utilities (electricity)	Included in Venue Rental
Technology (Rental audio-visual equipment)	Included in Venue Rental
Miscellaneous Expenses	£200
Installation Costs	£200 / day

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