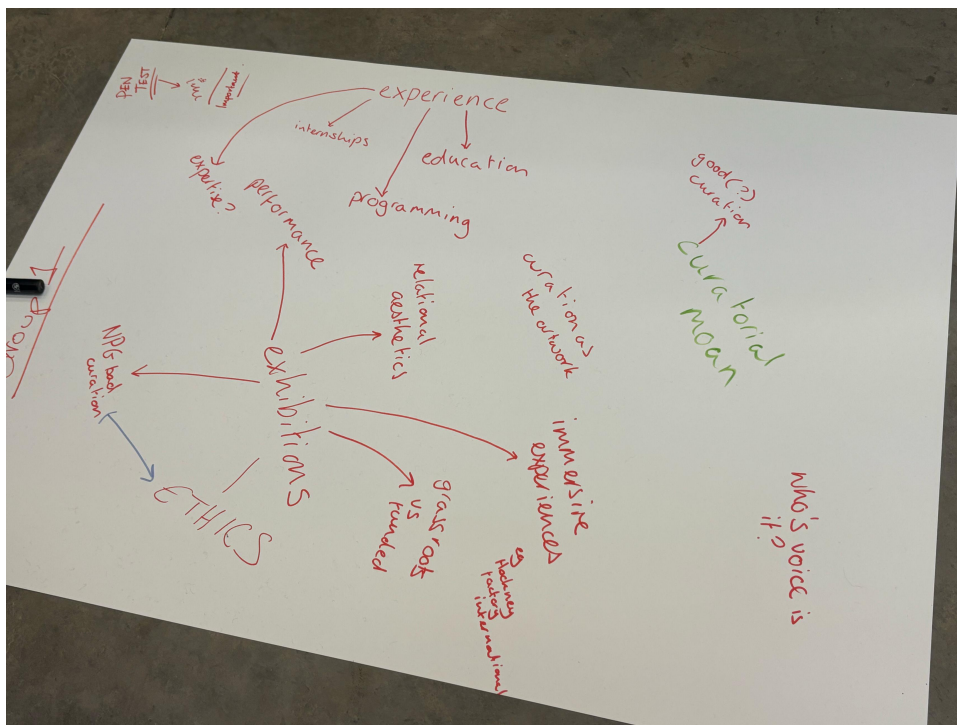


Interesting Classroom Discussion

During the class discussion, Kate raised the issue of the general applicability of curating, criticizing certain exhibitions at the National Portrait Gallery (NPG), arguing that their content appears outdated and fails to meet the diverse needs of contemporary audiences. She also pointed out problems of over-exaggeration and commercialization in some curatorial practices, where exhibitions focus excessively on visual impact or marketing, neglecting the depth of the curatorial themes and the actual experience of the audience. Finally, she referenced the phenomenon of "curation moan," describing the dissatisfaction of both industry professionals and visitors with curating, often related to curatorial texts being overly obscure, unclear in narrative, or lacking logical connections between the works. These critiques reflect the ongoing challenge in the curatorial field of balancing tradition with innovation, and visuals with content.



Personal Project Outlook and Reflection

For the final assessment of this course, my curatorial goal is to design an interactive exhibition centered around minority groups.

The curatorial methods I will focus on include:

On-site Interaction: Direct face-to-face communication can provide the audience with a strong emotional impact, which is more immersive than static exhibitions.

Spatial Interaction: The exhibition area can include enclosed spaces, providing opportunities for those who find direct communication challenging.

Extension of Social Action: The exhibition can incorporate on-site questionnaires or audience feedback, allowing anthropologists to observe and carry these voices beyond the exhibition space, influencing broader discussions.

This Week's Extended Reading

I need to gain some general knowledge, and here are a few books I' ve found:

O'Neill, Paul. The Culture of Curating and the Curating of Culture(s). Cambridge, MA: MIT Press, 2012.

Rogoff, Irit. "Smuggling: An Embodied Criticality." In Curating Research, edited by Paul O'Neill and Mick Wilson, 132 – 140. London: Open Editions, 2013.

Bishop, Claire. Artificial Hells: Participatory Art and the Politics of Spectatorship. London: Verso, 2012.

Reckitt, Helena. How to Work Together: Curating as a Social Practice. London: Open Editions, 2013.

McLean, Fiona. Marketing the Museum. London: Routledge, 1997.

Message, Kylie. "New Museums and the Making of Culture." Journal of Material Culture 11, no. 1-2 (2006): 57 – 72.

Martinon, Jean-Paul, ed. The Curatorial: A Philosophy of Curating. London: Bloomsbury, 2013.

Balzer, David. Curationism: How Curating Took Over the Art World and Everything Else. London: Pluto Press, 2015.

Green, Charles, and Anthony Gardner. Biennials, Triennials, and Documenta: The Exhibitions That Created Contemporary Art. Chichester: Wiley-Blackwell, 2016.

Filipovic, Elena, Marieke Van Hal, and Solveig Øvstebø, eds. The Biennial Reader: Anthology on Large-Scale Perennial Exhibitions of Contemporary Art. Ostfildern: Hatje Cantz, 2010.