

# Week 3 Blog Post: The Artist-Curator & Speculative Curatorial Thinking

## *Introduction:*

*This week's exploration of the **artist-curator** challenged the traditional boundaries between art-making and exhibition-making. **Fran Cottell's House Projects** was particularly inspiring, as it redefined exhibition spaces by integrating them into lived environments, showing that curation can be fluid, personal, and embedded in everyday life. Similarly, the speculative curatorial projects we discussed in the workshop—especially those that engaged with **audience participation, social perception, and unconventional spaces**—made me think about how I want to structure my own curatorial project.*

*Moving forward, I am particularly interested in **curating as an immersive, participatory process rather than a passive viewing experience**. My project will focus on creating a **situational exhibition** where audience interaction is central, using space, performance, and dialogue as key curatorial tools.*

---

## The Artist-Curator: Rethinking Curatorial Methods

The artist-curator does not separate artistic practice

from curatorial practice but instead integrates the two. This approach resonated with me because it treats curation itself as a creative medium rather than a neutral framework for displaying artworks. Fran Cottell's House Projects inspired me to think beyond the typical exhibition model—she transformed her home into an exhibition site, making the audience reconsider their relationship with space, objects, and art.

This challenges the assumption that exhibitions need to exist in formal institutional spaces. Instead, it opens up possibilities for curating in unconventional locations—public spaces, domestic settings, or even transient, mobile spaces. This is a key influence on my own curatorial project, as I want to design an exhibition where the space itself plays a role in shaping audience experience, rather than merely functioning as a backdrop for artworks.

---

## Speculative Curatorial Projects: Experimental Approaches & Practical Applications

Our workshop discussions introduced speculative curatorial projects that emphasized risk, trust, and audience participation. Two projects in particular—Sarah Percival's Open Studio and Beichen Huang's Situational Exhibition—inspired me to think about how curation can be structured as an interaction rather than just a display.

Key reflections from these projects that apply to my own curatorial approach:

1. *The exhibition as an evolving process* – Percival's idea of an open studio format made me think about how an

exhibition can allow audiences to witness creation rather than just its final result. This aligns with my interest in making the **curatorial process itself visible**, incorporating elements of live production, conversation, and change over time.

2. **Situational curation and social dynamics** – Huang's project, where visitors enter a space knowing they might share it with someone they perceive as "risky," highlights how curation can **construct social experiments**. This made me consider how **creating controlled yet open-ended situations** could be a powerful tool in my own project.

## Applying These Ideas to My Own Exhibition Plan

Taking inspiration from these speculative curatorial experiments, my exhibition will be:

- **Situational & Interactive** – The audience's participation will influence the outcome, making them co-creators rather than passive spectators.
- **Multi-Sensory & Immersive** – I want to incorporate elements of sound, movement, and dialogue to create a layered experience rather than a static one.
- **Non-traditional in Space** – The exhibition will take place in an unconventional setting that **challenges traditional notions of where art should be experienced**.

One of my main challenges moving forward is **finding the balance between structured curation and open-ended audience**

engagement. The next step in my project development will be identifying artists and performers who work with interaction and immersive storytelling, as well as researching locations that support fluid, participatory exhibitions.

---

## Conclusion: My Curatorial Plan Moving Forward

Based on this week's reflections, my curatorial project will focus on:

- *Situational Curating* – Designing an exhibition that encourages spontaneous audience interaction.
- *Immersive & Experimental Formats* – Moving beyond static presentations by integrating performance, sound, and spatial design.
- *Alternative Exhibition Spaces* – Exploring unconventional venues that allow for an evolving, interactive experience.
- *Audience Agency & Unpredictability* – Allowing participants to shape their own experience within the exhibition, making it a dynamic and unpredictable space.

This week reinforced my belief that curation is not just about arranging artworks—it is about creating environments that provoke thought, invite participation, and challenge norms. My next steps will be refining my concept, identifying collaborators, and mapping out potential spaces to bring this vision to life.

