

# Week 11 | From Exhibition Space to Public Engagement

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Following the reflections on last week's curatorial practice, I began to reconsider the exhibition not only as a spatial and visual structure, but as a public-oriented platform shaped by its audience. While previous research focused on narrative, media, and spatial control, this week shifts attention toward who the exhibition is for, and how engagement can be extended beyond viewing.

## Defining the Target Audience

Reflecting on the experience of JIJU Collective, I realised that without clear outreach strategies, the audience may remain limited to existing social networks. Therefore, audience is not a passive category but something that must be actively constructed through curatorial planning.

Given that the exhibition focuses on mythical animals, cultural narratives, and power structures, the audience is divided into children and adults. Children are included because myths shape early cultural understanding and they are naturally drawn to mythical animals. Adult audiences include students, researchers, and visitors interested in contemporary art, cross-cultural narratives, and immersive experiences.

## Public Programme as an Extension of Curation

Based on this, I began to consider public programmes as an extension of the exhibition rather than a supplementary component. Proposed activities include the following:

First, an artist talk with Eryao, focusing on the transformation of

traditional narratives in contemporary practice. This event targets adult audiences, including students, researchers, and visitors interested in contemporary art. It is planned as a 60–90 minute session, combining an artist presentation with a moderated discussion and Q&A. Scheduled during evenings or weekends, it accommodates working audiences, with a capacity of 20–30 participants to support focused interaction. Light refreshments may be provided to encourage sustained engagement. [summerhall](#)

Secondly, a shadow puppetry workshop, engaging participants with both material and performative aspects of the medium. Aimed particularly at children and families, but open to all, the workshop lasts around 2 hours, including introduction, making simple figures, and a short performance. It is scheduled during weekends or daytime, with 15–20 participants per session to ensure guidance and access to materials. [summerhall](#)

Third, reading or discussion sessions on myth and contemporary culture, creating a reflective space for engagement. These 60 minutes sessions target adult audiences interested in theory and curatorial practice, with 10–15 participants to support in-depth discussion. Short texts are provided to enable accessible yet critical participation. [summerhall](#)

Together, these programmes extend the exhibition from a visual encounter into a temporal and social platform.