

week12 draft

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2. Archiving and Exhibition Souvenirs

According to my research, Summerhall provides display cabinets that can be used to present process documentation, research materials and sketches, texts, and publication fragments

In addition, literary materials related to mythological animal such as folktales, poems, or cultural texts. They can also be included to expand the interpretive framework of the exhibition.

In this sense, the archive is not only a record but becomes part of the exhibition narrative itself. It makes the curatorial process visible and allows the audience to understand how the project is constructed.

This also connects to the idea of **exhibition souvenirs like** exhibition booklets, postcards or printed image fragments and small craft-based objects derived from the artworks (For example: glass-based objects inspired by Kiki Smith's work, shadow-puppet-style objects inspired by Eryao's work, ceramic-based objects inspired by Song Weiran's work.)

In the budget planning, the production of these materials is estimated to cost approximately £XXX, with booklets provided for free, while selected items are sold as merchandise.

3. Accessibility as Curatorial Responsibility

Given the use of dark space, projection, and immersive environments, accessibility must be carefully addressed. This includes:

- providing clear wall texts and contextual information
- offering printed materials (such as booklets) for easier reading
- carefully designing lighting to balance atmosphere and visibility

- developing alternative formats for visually impaired audiences, such as Braille, tactile text, or audio descriptions
- ensuring safe navigation in low-light environments, including wheelchair access
- providing interpretive materials for audiences without specific cultural backgrounds

This reflects the ethical dimension discussed in previous weeks: curating is not only about what is presented, but also about **who is able to access and understand it.**

Accessibility, therefore, is not an additional feature, but a fundamental condition of the exhibition as a public space.