

# week11draft

written by Luosijie Ding

summerhall  
summerhallboutique

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## Peer review

written by Luosijie Ding

Yande, I am very happy to enjoy your blog.

The exhibition "A Certain Absent" designed in your blog makes the audience unable to see clearly and incompletely through blurred, delayed and fragmented images, thus slowing down the viewing pace and rethinking "how do we see and understand images".

Your concept was not like this at very beginning, but was reconstructed through continuous revision, which showed the progressiveness and consistency of your curatorial thinking when you read your blog step by step.

2 " " 4 "I-We-They" 7 Hito Steyerl " " 8 A Certain Absence " " "

Your blog concept develops clearly and continuously, not fragmented records. There is real critical reflection.

You have a strong research orientation.

1 Ana Bilbao " " Carolee Thea " " 5 Amelia Jones " " "

Your quotations have become the cornerstone of the evolving curatorial concept, showing the depth of continuous research.

Although the theory has a high degree of participation, its transformation into curatorial practice is still limited. This shows that the theory exists more as a conceptual framework than as a specific curatorial methodology.

5 Jones “ ” 7 Steyerl “ ” 8 A  
Certain Absence “ ”

However, how these concepts specifically affect art selection, spatial arrangement or audience experience has not been fully explained. Suggestions are further clarified: how the theory guides the selection of works of art, space design and audience path. For example, you can refer to the cases in “Curatorial Activism” or “Curating Research” as discussed in Reilly (2018) and O’Neill and Wilson (2015) about how the theory is transformed into a curatorial strategy, so as to strengthen the operability of the theory.

10 Leith Makers  
Tate Modern Serpentine

Blog keeps a continuous record of the collective process of JIJU collective.

3 “hermit crab” 9 “frictions”

But in the whole, these contents mainly stay at the descriptive level, and the connection between collective curation and your personal curation is weak. Maybe you can find the connection with your own projects in the process of collective curation, whether it is the

process of conceptual conception or the process of arranging exhibitions, and see what can be turned into personal curation experience. For example, emphasizing temporality and dependent environment from “hermit crab metaphor”, can this cause you to think about the “visibility condition” in your exhibition “A Certain Absent”? It can be further developed into: how the works “reside” in space and how to exist depending on light, position and viewing angle?

I hope my comments and suggestions can help you.

## **Bibliography**

Reilly, Maura. Curatorial Activism: Towards an Ethics of Curating. London: Thames & Hudson, 2018.

O’Neill, Paul, and Mick Wilson, eds. Curating Research. London: Open Editions, 2015.

1. [\[link\]](#)
2. [\[HYD\]blog\[toolkit\]](#)

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# **week10 Starting from “Our Shell”: Practice Record of JIJU Collective Exhibition**

written by Luosijie Ding

[link]

## **Curatorial Practice and Identity Transformation with “Shell” as the Core**

This week’s study and practice revolve around the exhibition “Our Shell” of JIJU Collective, which is not only the landing of a curatorial project but also an in-depth exploration of identity, space, and sense of belonging.

In concrete practice, I gave full play to my own design background and was responsible for the visual design of posters and booklets.

At the same time, I also participated in the creative conception of the main work.

In addition, in this exhibition, I am not only a curator but also an artist, exhibiting a series of personal lacquer paintings. This dual identity enables me to reflect and integrate the two dimensions of creation and curation.

### **From execution to reflection: the awareness of problems in the curatorial process**

In this relatively complete group curation practice, I have a more concrete understanding of the complexity of the exhibition work.

Firstly, during installation, I found the process more complex than expected. Two frames cracked due to transport damage, requiring a quick fix. This highlighted that curation involves not only concept and design, but also risk management—anticipating issues and preparing contingency plans (Plan B) to ensure the exhibition runs smoothly.

Secondly, during the exhibition, I applied the learning about “archives” in the classroom to practice and took the initiative to record the scene, including the exhibition space, the display of works, and the image collection of audience interaction. These materials not only provide traceable evidence for the exhibition but also provide an important basis for subsequent summary and dissemination.

