

# Week 5 – Artist Selection, Public Feasibility, and Curatorial Method

Category: Uncategorized

written by s2814160 | 18 February 2026



This week, the development of my individual curatorial project focused on two connected areas: artist selection and public feasibility. As the questions raised over the previous weeks became clearer, I began to define my criteria for selecting artists. Because the whole project is structured around non-linear viewing, I did not begin by asking whether an artist “fits the theme”. Instead, I looked at whether their practice treats space as an experience in its own right, rather than simply as a backdrop for the work. In this project, how audiences move, how they enter a site, and how they form a viewing experience through routes are all direct parts of the exhibition structure.

Secondly, because the project is explicitly concerned with the inequalities in Edinburgh’s public space produced by tourism, movement, and institutional management, I need artistic practices capable of addressing spatial conditions that are not directly visible, yet continue to shape who can remain, who becomes more visible, and whose actions are treated as legitimate. What I am looking for, then, is not simply urban-themed work, but methods that can make hidden structures more perceptible.

From my current position, I also need to confront a practical question: what does it actually mean to curate in public space? This project does not follow the model of a traditional gallery exhibition, so its feasibility within the real city environment must be assessed in advance. Public space is not a stable, open, always-available display site. Different locations have different rhythms of use, and any intervention must be adjusted in relation to risk conditions. This is not an extra technical step. It has to be treated as an inseparable part of the project's method.

<b>Risk Level</b>	<b>Representative Areas</b>	<b>Area Characteristics</b>	<b>Protection Advantages</b>	<b>Risk Tips</b>
High-Risk Areas	Princes Street, Royal Mile	Dense pedestrian flow, complex personnel composition	No special protection	Artworks are prone to being touched or damaged
Low-Risk Areas	Holyrood Park, Community Squares	Relatively small pedestrian flow, mainly local residents	Low risk of damage	No obvious potential safety hazards
Protected Areas	Waverley Station, Shop Windows Along Bus Routes	Fixed venues with management	Equipped with security or glass protection, strong natural protection	Good protection conditions, low risk

Risk-level classification table for potential exhibition sites in Edinburgh. Prepared by Hazel Ren for project development, 2026.

Edinburgh, as a major festival city, constantly reorganises public space through tourist volume, temporary events, and commercial pressure. Spaces that appear open often become subordinated to controlled patterns of movement. Risk assessment therefore, directly affects my curatorial judgement. I need to understand not only how workers enter the city, but also under what conditions public relations can actually be formed. Artist selection helps me determine what

kinds of artistic language the project requires, while risk assessment helps me judge whether that language is truly workable in a real urban environment. Together, these two strands have made me more aware that public space is already a field of uneven use, and that curating within it means reorganising the relationship between viewing and access.

## References

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