

Week 12: Visiting Exhibitions Provides Foundation for Future Curating

This week, I visited the group exhibition *The Dead Don't Go Until We Do* at the Talbot Rice Gallery for a case study [\[1\]](#). I noticed that the accessibility facilities at the entrance were very comprehensive, including audio guides and audio labels, sunglasses, folding chairs, and even fidget toys for children and people with ADHD. I also noticed warning signs at the entrance to the dark exhibition space alerting visitors that they were about to enter a dark area, which is something I should learn from. However, I believe there should be a warning about flashing lights in front of the video installation, otherwise people with epilepsy might feel uncomfortable.

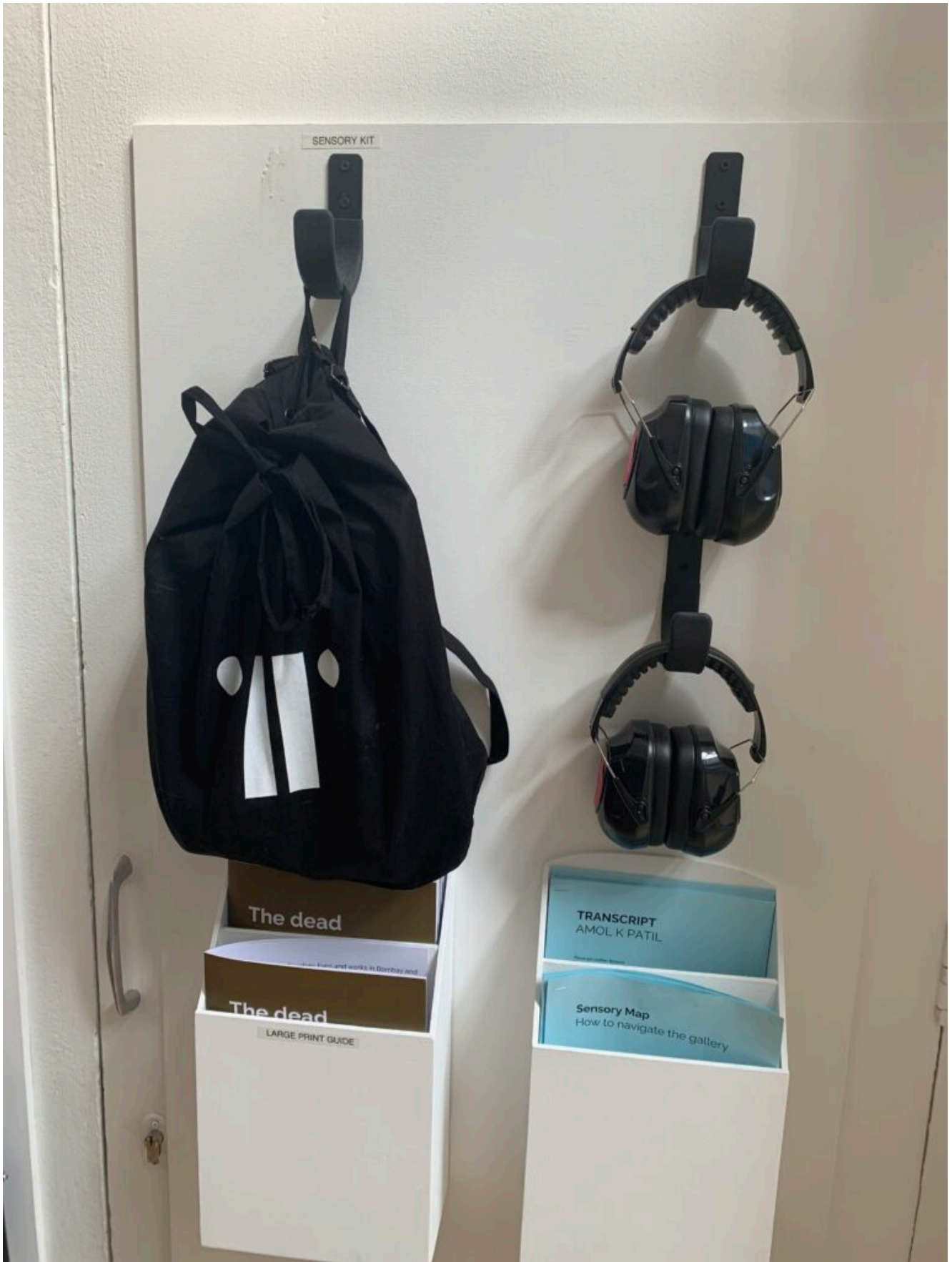


Figure 1: Accessibility facilities at the entrance



Figure 2: Accessibility facilities at the entrance



Figure 3: A sign warning of entering a dark area.

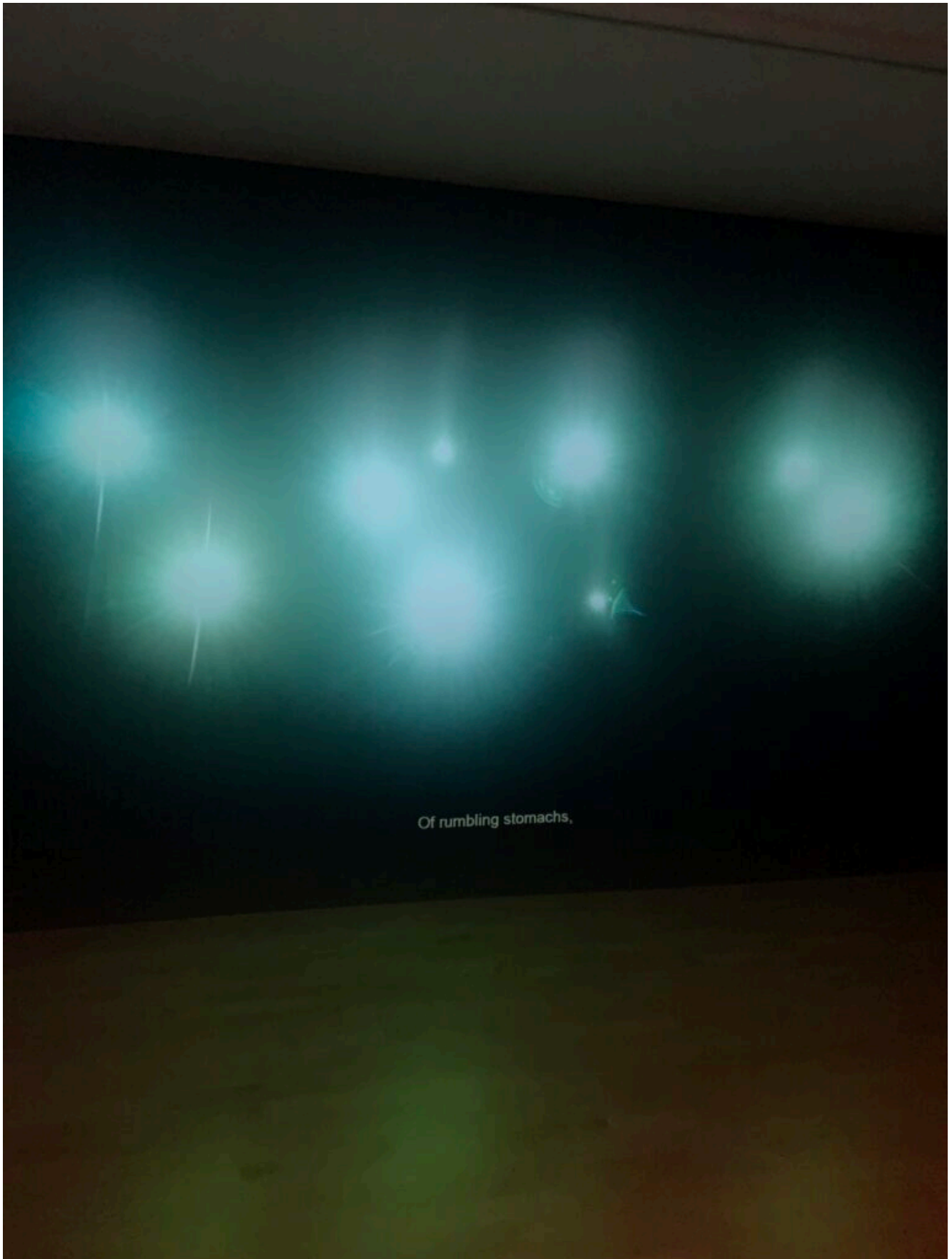


Figure 4: The video contains frequent flashing lights, which may cause discomfort to viewers with epilepsy or light sensitivity. Therefore, I propose adding a warning.

Upon entering the gallery, I noticed that the curator favored writing exhibition labels in the form of poetry; this more dynamic approach provided a deeper explanation of the works than standard labels.

The Bear, 2025

A poem by the artist's uncle Jan Mirga

No matter where they are found,
their lives follow the call of freedom,
all of them seeking only one thing,
to be no different from bears.

Powerful and wild,
deep in unspoiled nature, the bears
In forest caves and grottos
live the life of beasts.

In the eternal cycle of life
they embody the ancient saying,
of all wild creatures
the bears are peerless kings.

full of admiration
for their mythical strength and prowess
we humankind always
wish them near to us.

In faraway India and in nearby Podhale,
let us proclaim a new beginning.
Let the bears be
the link between man and nature.

Figure 5: An exhibition label that explains the artwork in poetic language

The Blacksmith

A poem by the artist's uncle Jan Mirga

At dawn, bellows awaken the old forge,
forcing air from leather lungs.
The bellows smile as the blacksmith's hammer
strikes iron, creating new tools.

From raw ingot
new molds are forged in fire.
Under the master's strong hands
hoe, axe, and horseshoe quicken into life.

Day upon day, the Roma smith hammers out
his misery,
hardened by life over the years,
at some nameless place on the edge
of the forest, far away from people
where only the moon listens to his songs.

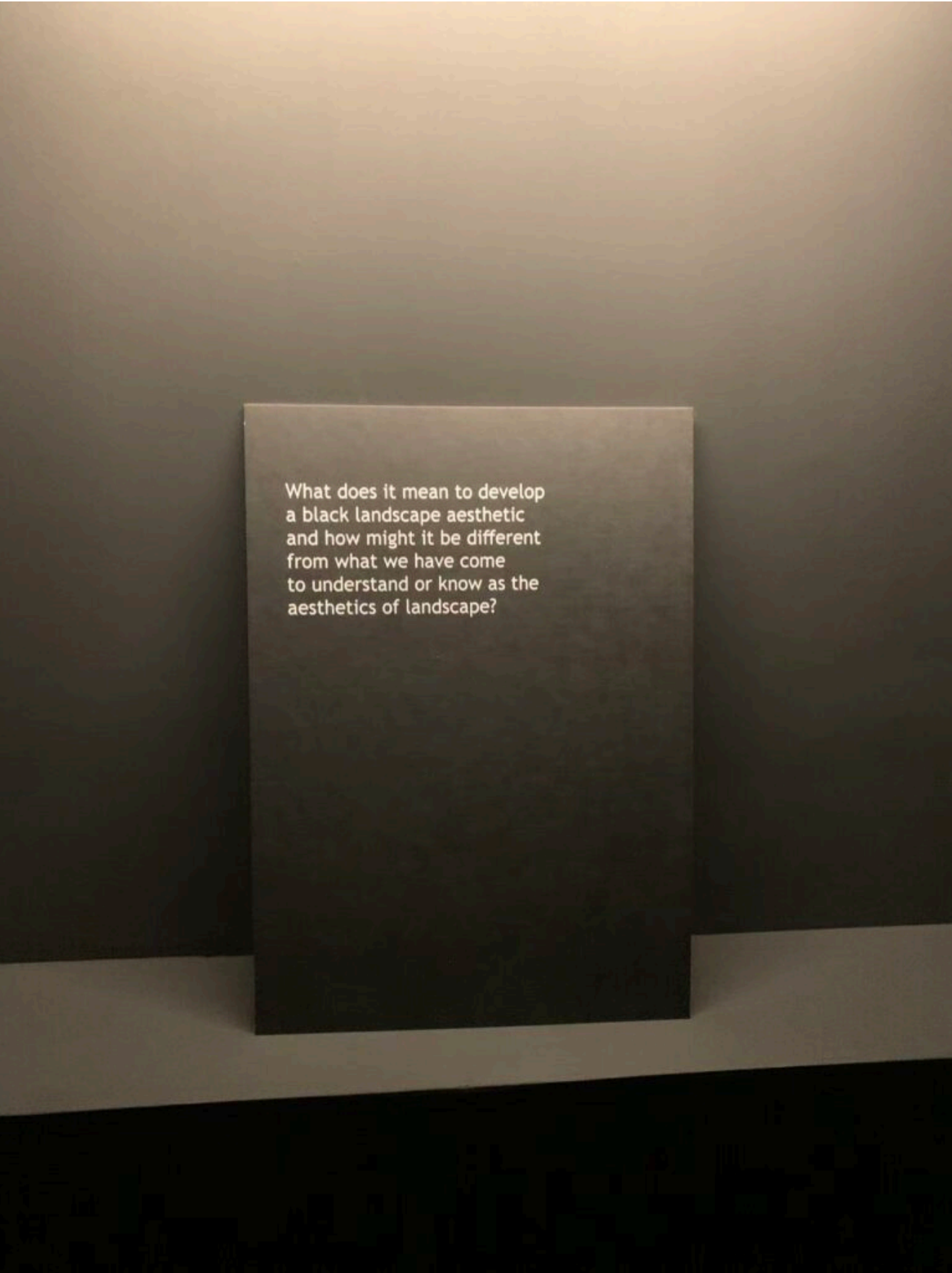
And when lady gloom rises in him,
he drowns her in pálinka*
and dances in circles, like a falcon
rising into the sky.

*A traditional fruit brandy that represents hospitality, welcome and respect

Figure 6: An exhibition label that explains the artwork in poetic language

This group exhibition is divided into four main sections, with the curator arranging works by different artists across floors and spaces. As visitors move into each new section, the atmosphere shifts sharply, and the combination of colored walls and lighting creates a visually stunning experience.

My favorite exhibition design is the final section of the group exhibition, where the curator's design of this area represents an artistic expression that maximizes the use of space. Here, the spatial design is integrated with text provided by the artists. The curator uses the walls of the exhibition's long, narrow corridor to display a series of questions, with increasingly profound inquiries prompting the audience's deeper reflection. As the tone of the questions gradually intensifies, accompanied by surround sound that enhances the immersion, visitors fully engage with both the artwork and the space. Furthermore, the floor design beneath their feet aligns perfectly with the artwork: a map outlined in white lines on a black floor allows European visitors to experience the feeling of occupying another's land.

A dark rectangular panel is mounted on a wall in a gallery. The panel contains white text that reads: "What does it mean to develop a black landscape aesthetic and how might it be different from what we have come to understand or know as the aesthetics of landscape?". The panel is centered on the wall and is illuminated by a light source from above, creating a soft glow around it. The background wall is a dark, neutral color, and the floor is a light, neutral color.

What does it mean to develop
a black landscape aesthetic
and how might it be different
from what we have come
to understand or know as the
aesthetics of landscape?

Figure 7: A series of questions is displayed along the gallery corridor walls; this image is one of them.

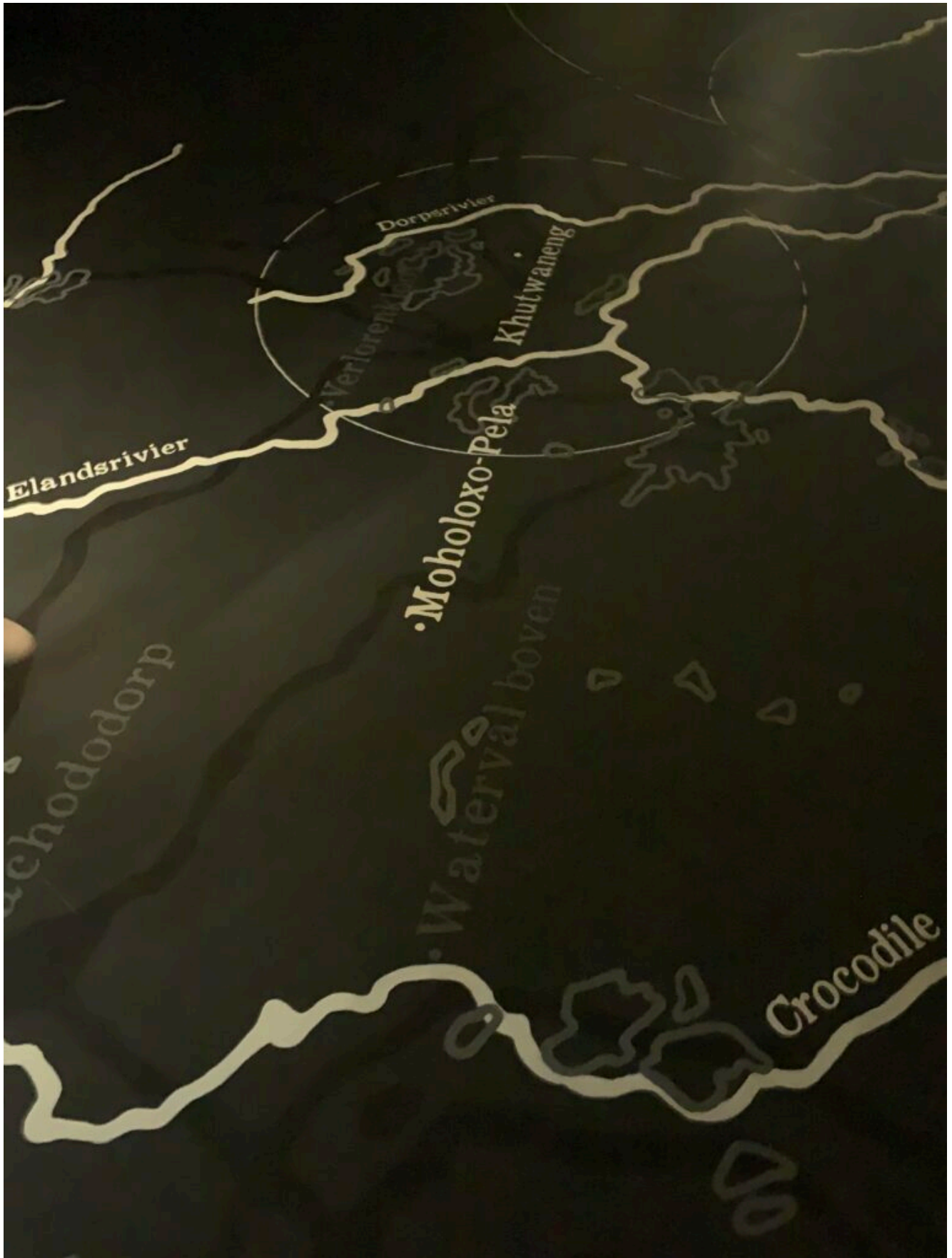


Figure 8: The floor of the exhibition hall is designed as a map, prompting visitors to reflect on the colonizers' occupation of the land. MADEYOULOOK is a collaboration between Molemo Moiloa and Nare Mokgotho. They explore the landscapes

shaped by the frequently displaced Koni people in South Africa. Working from the ancient earthworks left by the Bakoni, they think about alternative relationships to the land.

[\[1\] The dead don't go until we do | Talbot Rice Gallery](#)