

Week 8 : Staged Summary of Curatorial Work and Reflections on Course Content

written by s2837412 | 15 March 2026



Stage Summary and Reflections on This Week's Curatorial Work

The key focus of this week's collective exhibition planning was centered around deepening the content of the group exhibition, determining the artworks to be exhibited, conducting on-site inspections of the exhibition space and planning the layout of the works. At the same time, the preliminary calculation of the exhibition budget and the systematic organization of the artists' information for the exhibition were completed. This stage of work marks the gradual transition of the project from the initial concept planning to the implementation stage, creating a real connection between the curatorial concept and the actual space, and laying the foundation for the subsequent work process. This is a dynamic process that continuously evolves

from concept to practice (O'Neill, 2016).

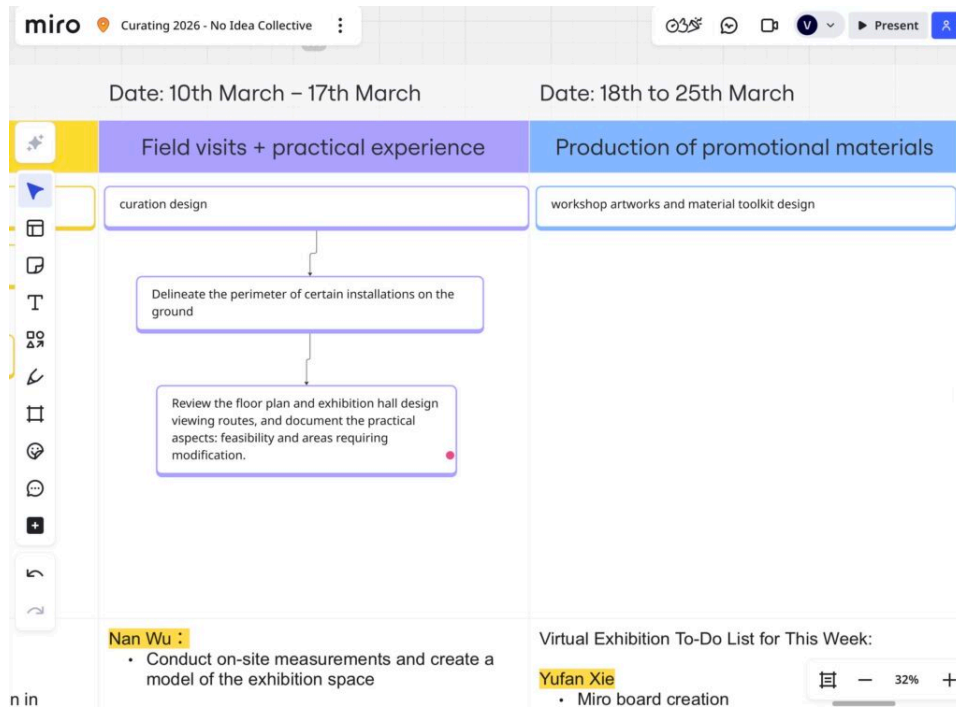


Fig 1: Schedule of Events Related to the Collective Curatorial Project

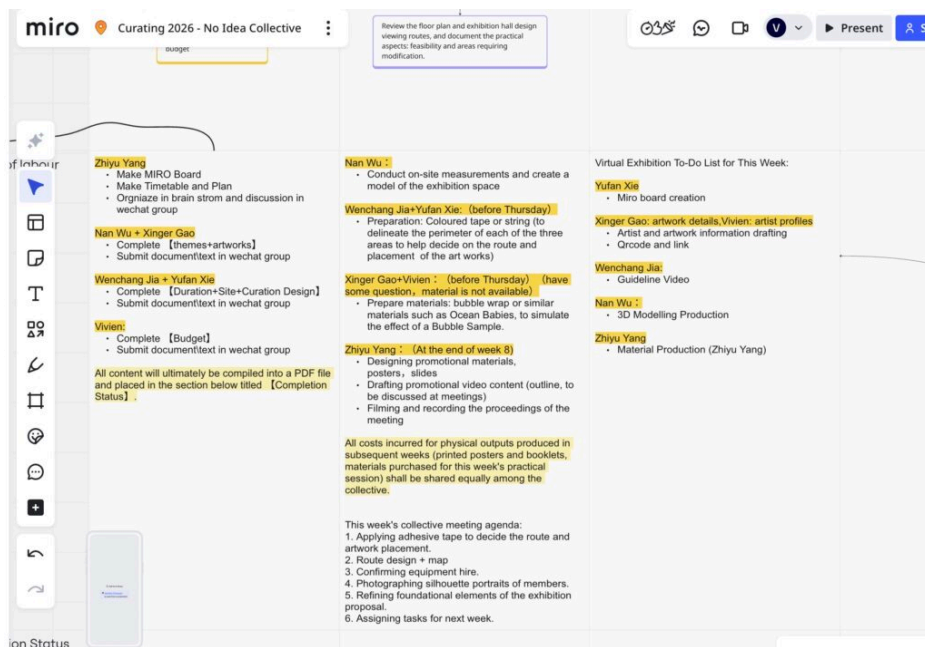


Fig 2 : Division of Tasks for the Collective Curatorial Project

At the level of exhibition content, this week we further refined and improved the overall narrative structure of the

exhibition. The exhibition focuses on the core topic of “Life Force and Natural Systems”, and constructs three progressive exhibition chapters through spatial narration: Rhythm – Entanglement – Renewal. The video and art installations in the entrance area mainly guide the audience to pay attention to the most basic rhythms and changes of life, such as microscopic life activities and changes in the natural environment, thereby establishing a state of perception of the natural system; in the middle section of the exhibition, by emphasizing the symbiotic relationship and ecological interaction among different life forms, the audience is guided to shift from observing nature to understanding the complex ecological network; in the final space of the exhibition, the works mainly focus on time, environmental changes, and the impact of human activities on the natural system, guiding the audience to think about the impact of human activities on nature and the possibility of the future relationship between humans and nature.



Fig 3 :Layout of Artworks at the Exhibition Entrance



Fig 4 :Measurements and placement of related artworks

After the content framework became clearer, the group members went to Summer Hall for a field study on Thursday and made preliminary plans and size measurements for the placement of all the works. By actually entering the exhibition hall environment, they recorded and analyzed the wall dimensions, spatial flow, distances between the works, and the possible viewing paths of the audience. This practical process made me realize that curating is not merely the design of theoretical narrative structures, but rather a highly space-dependent practical work. Many painting works and art installations seem to be arranged reasonably on the floor plan, but in the actual exhibition space, they need to be re-adjusted. For example, larger art installations require a larger viewing distance

visually, and their placement will affect the organization of the overall flow. These details can only be truly understood after the field study.



Fig 5 :Measuring and positioning artworks on-site

This week, my main tasks also included the preliminary calculation of the exhibition budget and the compilation of the background information of the artists, which was used for describing the content of the exhibition signs.

Exhibition Budget

Project: Collective Exhibition – Vitality & Natural Systems

Venue: In Vitro Gallery, Summerhall

Duration: 1 week (5–11 May 2026)

Venue and Technical Costs

Item	Calculation	Cost
Gallery Hire (In Vitro)	£250 × 7 days	£1750
Installation Technician	installation support	£0 (Do it by ourselves)
De-installation	artwork removal	£0 (Do it by ourselves)
Subtotal: £1750		

Exhibition Production

Item	Calculation	Cost
Wall Labels / Vinyl Text	exhibition title + labels	£100
Printing	posters / handouts	£100
Display Equipment	plinth / display supports	£150
Lighting Adjustment (Not sure if the exhibition hall provides this)	gallery lighting	£0
Installation Materials	hooks, tools, fixings	£50
Relevant equipment such as TVs and projectors—see if they can be borrowed from the school.		
Subtotal: £400		

Artwork Transport

Item	Calculation	Cost
Artwork Transport	local transport	£150
Packing Materials	boxes / bubble wrap	£80
Subtotal: £230		
Artist and Staff Fees		

Fig 6 :A partial screenshot of the budget spreadsheet for the collective curatorial project

Kristel Bodensiek
Bogotá, Colombia

Kristel Bodensiek graduated from Edinburgh College of Art with a degree in sculpture. Her creations are centered around material experimentation and repetitive manual construction. Through the transformation processes of mediums such as clay, bronze, and glass, she explores the changes of matter, temporality, and the connection between humans and nature. Her works often interact with repetitive structures and light, creating spatial experiences with a sense of rhythm and meditation. She explores transformation, interconnectedness, and the connection between the material and non-material worlds, while reflecting the transformation of inner emotions and spiritual aspects. Her installation works often adopt layered and modular structures, creating contemplative environments that emphasize process, rhythm, and the subtle energy contained within the materials.

Fig 7 : Screenshot of the artist profiles section from the collective curatorial project

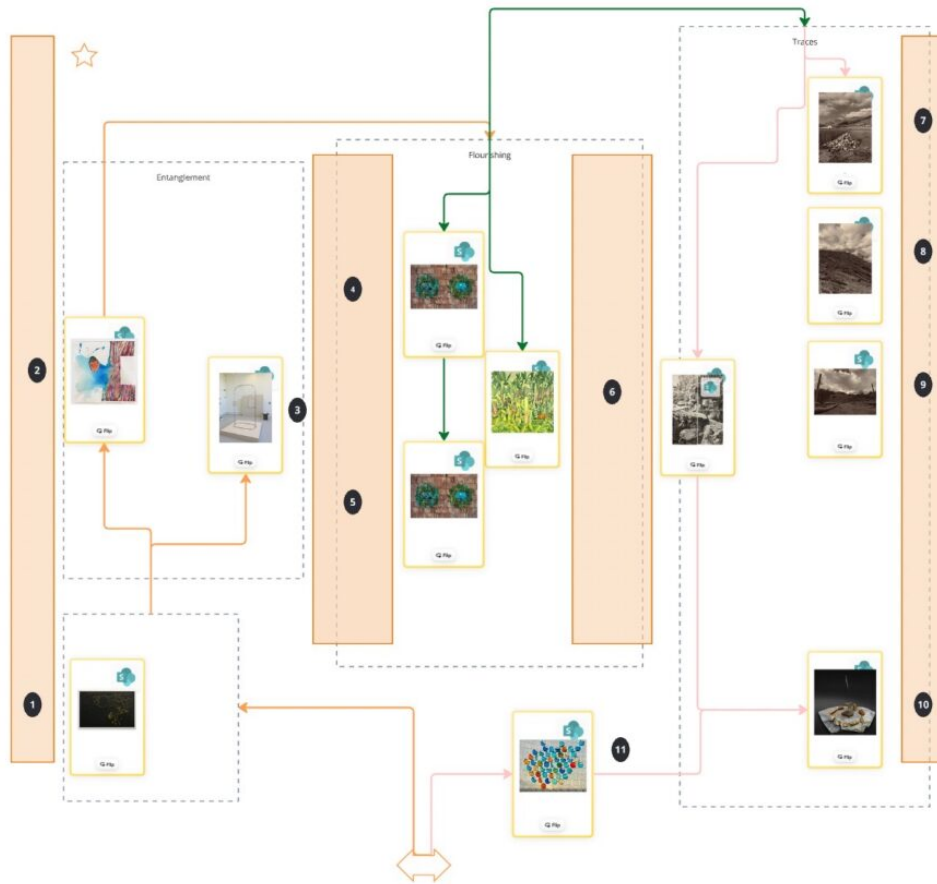


Fig 8 : MIRO BOARD – BREATHE ROUTE



Fig 9 : 3D Exhibition Model of a Group Project, Viewed from Above

Link:

- [Artists' Profiles](#)
- [Exhibition Budget](#)
- [MIRO BOARD – BREATHE ROUTE](#)
- [Guideline Video](#)

Reflections on Course Content

Through the classroom content, the concept of “**archival impulse**” (Foster,2004) was learned. Foster proposed that many contemporary artists exhibit a “archival impulse”, artists will investigate and collect past events and cultural materials, and through a subjective approach, recombine fragmented information and present these historical facts in an artistic form. Foster emphasized that archives are not

neutral; any archival system involves selection and exclusion. Therefore, when artists use archival materials, they are actually challenging the existing historical narratives and attempting to redefine which stories are worthy of being remembered. They restructure the archives.

For my own curatorial project, an exhibition about contemporary female anxiety, the exhibition mainly takes a feminist perspective and presents the continuous pressure that women face under the social structure and cultural expectations through photographic, installation art, video and other artistic works. From the perspective of “archival impulse”, the artist’s works are not recording grand historical events, but capturing the subtle moments in daily life. When these works are placed in the same exhibition space, they give these works new meanings. They form a “visual archive” about female emotions and social structures.

References

O’Neill, Paul. *The Culture of Curating and the Curating of Culture (s)*. Mit Press, 2016.

Foster, Hal. “An archival impulse.” *October* 110 (2004): 3-22.