

Week10-Beyond the Exhibition Space: Rethinking the Role of Events in Curatorial Practice

During a class discussion, I was advised to incorporate activities into my art exhibition.

This led me to reconsider the boundaries of an exhibition. In *Curating and the Educational Turn (2010)*, O'Neill and Wilson point out that contemporary curating is undergoing an "educational turn," in which exhibitions are no longer merely displays of finished works but have become processes of knowledge generation. Public programs, lectures, and discussions can extend the temporal and spatial scope of an exhibition, transforming curation into a structure of ongoing dialogue (O'Neill and Wilson, 2010, p. 12). Such events bring art further into the social context. Therefore, the "exhibition + events" format serves as a means of expanding the boundaries of curation.

However, this combination is not without its problems.

Allen and Gutwill (2004) examine interactive design in museums. They argue that when too many interactive elements are added, visitors may focus on secondary aspects. As a result, the core content can be overlooked. They argue that if multiple elements lack a clear hierarchical structure, visitors are likely to become confused, and their understanding may actually be impaired (Allen & Gutwill, 2004, pp. 207–208). This perspective reminds me of the need to clarify the purpose of the event and the logical connection between the event and the art exhibition.

At the same time, events alter the venue's existing operational structure and create tension between its cultural mission and commercial functions (Antchak & Adams, 2020, pp. 854–857). This reminds me that events are not neutral additions but affect exhibition structure. Therefore, when planning events, I must be vigilant to ensure they do not overshadow the exhibition's core themes.

Taking all of the above into account, I realize that "exhibition + event" is a structural choice rather than a simple combination. Events should revolve around the core issues of the exhibition.

I plan to design a workshop for my witch exhibition, such as creating herbals and incense (women who engaged in these practices were once labeled as witches). While this format appears playful on the surface, its purpose is not entertainment. I hope that through this hands-on experience, participants will reflect on how the identity of a "witch" has been constructed and misunderstood. At the same time, I will collaborate with artists to facilitate sharing and discussion, encouraging participants to engage in critical dialogue.

To avoid undermining the exhibition, I must ensure:

- 1. The workshop remains relevant to the exhibition.**
- 2. The exhibition remains the central focus.**
- 3. The workshop does not impose a predefined stance on the audience but rather provides a space for discussion.**

Bibliography

Allen, S. & Gutwill, J. (2004) Designing With Multiple Interactives: Five Common Pitfalls. *Curator (New York, N.Y.)*. [Online] 47 (2), 199–212.

Antchak, V. & Adams, E. (2020) Unusual venues for business events: key quality attributes of museums and art galleries. *International journal of tourism cities*. [Online] 6 (4), 847–862.

O'Neill, P. & Wilson, M. (2010) *Curating and the educational turn*. London: Open Editions.