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My curated exhibition is going to be called “The Unknown Inside.” This is because it will be set in a dark maze in a city centre location. The maze will not have any physical pieces of art to look at as it will use augmented reality technology to create a new way of viewing art through a mobile app or virtual reality headset and will have the added ability to touch samples to give them an idea of the kind of textures on the actual piece they are looking at, giving a more sensory-friendly experience not just for the eyes. The maze layout for the exhibition is inspired by the “Labyrinth: Knossos, myth and Reality” exhibition at the Ashmolean Museum in 2023 (Fig. 1). As discussed in ‘Non-places’ by Marc Auge, we live in a time that is characterized by changes of scale when taking into consideration that there will be no physical art piece in this exhibition, the scale can be changed to individual preferences to get a full view of the piece in detail. As we move forward in the way that art is produced, there are now artists creating a virtual form of art, such as Ultravioletto in Fig. 2. This could mean the future of exhibitions could be moving towards a more virtual way of viewing, and this exhibition could bridge the gap between the real world and a virtual creation. Hans Ulrich Obrist mentions reducing visual cues to create a space known as the “white cube” in his book “Ways of Curating” (2014). This has inspired my idea to use a dark maze with less sensory distraction so people are more drawn to the pieces than their surroundings and can fully immerse themselves in the experience.



Fig. 1: *Ashmolean museum (2023)*



Fig. 2: *Ultravioletto* (2023)

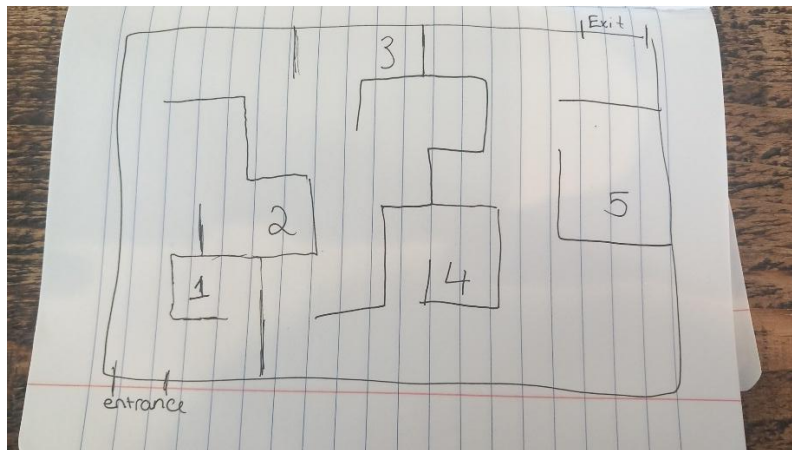


Fig. 3: *Exhibition Map*

The first piece in my exhibition is *The Horse Head* by Aldo Londi (1959). This piece is part of the Rimini Blue collection and is visually and texturally appealing. The piece was originally designed by Aldo Londi and was hand-made by artisans working for Bitossi Ceramiche. The designer Aldo Londi was born in Montelupo Fiorentino, Italy in 1911. Londi collaborated with Bitossi for over fifty years first, as an artistic director and later as a long-term partner. The Rimini Blue collection has been in production since 1959 and stands out due to its interesting surface texture. The piece uses an interesting pattern of geometric shapes and a beautiful blue glaze that “evokes the play of light on the surface of the sea” (Bitossi Ceramiche, 2025). This piece is going in position one because of its unique texture. It will allow the audience to engage and feel more comfortable with the new approach to art exhibitions and give them a lot to explore as a starting point to help them understand the concept.



Fig. 4: *The Horse Head* (1959) H26xW28cm

Moving on to the second piece in the exhibition, I have chosen “Ripple March 2025” by David Roberts. This piece is a modern coil-built ceramic pot that has been fired using a traditional Japanese Raku firing technique. I picked this piece due to its unique opening and the fascinating design of the pot. The uneven lines within the pattern create a wave-like pattern that creates a false illusion of texture, which can be explored within this unique setting. David Roberts is an English potter who has built himself a reputation as one of the top raku-specialising ceramic artists worldwide. The Raku firing technique started off being used on small-scale ceramic pots used for tea ceremonies in sixteenth-century Japan but has now grown to be a more popular firing method that allows a lot of experimentation within a ceramic-based practice. As stated on his website, David Roberts Ceramics, he is "responsible for the introducing and promoting modern, large-scale Raku in Europe." Roberts has created a more vibrant and contemporary version of Raku pieces and has had his work featured worldwide. "Roberts is an honorary Fellow of the Craft Potters Association of Great Britain for services to both British and international ceramics, an exhibiting member of Contemporary Applied Arts, and an artist member of the International Academy of Ceramics." (Roberts. D, 2020) This means that he is widely recognised and valued for his work.



Fig. 5: *"Ripple March 2025"* 24 x 30cm

The third piece of the exhibition is "Vessel 19-G" from the seen/unseen exhibition by Kitamura Junko (北村 純子). The piece has a fascinating surface texture, which would be a great feature to explore with the new concept of exhibitions I am looking into. According to the Mirviss website (2024), "Kitamura Junko studied under two extremely influential figures in the world of Japanese ceramics: Suzuki Osamu (1926-2001), a co-founder of the avant-garde Sodeisha group, and Kondō Yutaka (1932-1983), a professor at Kyoto City University of Art." Kitamura also studied at the Kyoto City University of Art and completed her MFA there. The 15th-century Korean traditional punch'ong ware inspires this artist with slip-inlay techniques. Kitamura creates thick-walled, wheel-thrown vessels with intricately designed patterns pressed into the clay to create textures that make designs look like they are joining together. The "Vessel 19-G" piece is a very unique shape. It has an even more unique texture, creating an excellent sensory experience for people at the exhibition, as they can fully explore it using a "sensory sample" of the piece and the virtual image. This piece has so much to explore that it is an excellent piece for the mid-point of the exhibition.



Fig. 6: Vessel 19-G – Kitamura Junko

In the fourth location of the exhibition, I have chosen “Apple” by Li Lihong. This piece was created in 2011 and was sold in 2023. The piece represents the company Apple Inc. with the “flowers representing the ‘one hundred flowers’ motif which was popular with the Qianlong Emperor (1711–1799) and symbolised a wish for the Qing empire (1644-1912) to last as long as flowers bloom in the world” (NGV international, no date). Li Lihong’s work represents present-day globalisation and mass production. Choosing a large company such as Apple to represent mass production shows how large scale this business is and that it has a large impact on society as its logo is so recognisable. Born in Jingdezhen, Jiangxi Province, 1974, Li Lihong is a ceramicist that works on subtly including the Chinese history of porcelain exportation and global trade within his work which represents the area in which he was raised as it was one of the main locations for porcelain production in China for centuries. In 2005, Li got his master’s degree from Jingdezhen Ceramic Institute. Since then, according to the NGV international website, Li has created works that reference multinational corporations that have become household names across China in his lifetime.



Fig. 7: *The Apple* 48 x 38 x 38cm

The final piece of this exhibition is the “Van Gogh Almond Flower Teapot” by Franz Ceramics (Fig. 8). The vase was inspired by the “Almond Blossom, 1890” painting by Van Gogh (Fig. 9). This piece has a lot of interesting textures that are a lot different from the ones seen previously in the exhibition, as they are created by the extra 3D details of the pot rather than an engraved pattern. The Franz brand was founded in China in 2001 by Mr Franz Chen (Chen Li-Heng). Franz Chen was the chairman of the seagull group. He spent many decades gaining experience with ODM (original design manufacturing) and OEM (original equipment manufacturing) before starting up his brand. The piece I have chosen was created in 2011 and was displayed in the Van Gogh Museum in Amsterdam. The blues on this teapot are incredibly vibrant, which will stand out a lot more within the dark environment of the maze, allowing the piece to be seen in a spotlight kind of way. The design has a mix of 2D and 3D patterns on the piece's surface, which will be interesting for people to follow using the sample version.



Fig. 8: *Van Gogh Almond Flower Teapot* 20.6 x 14.3 x 21 cm

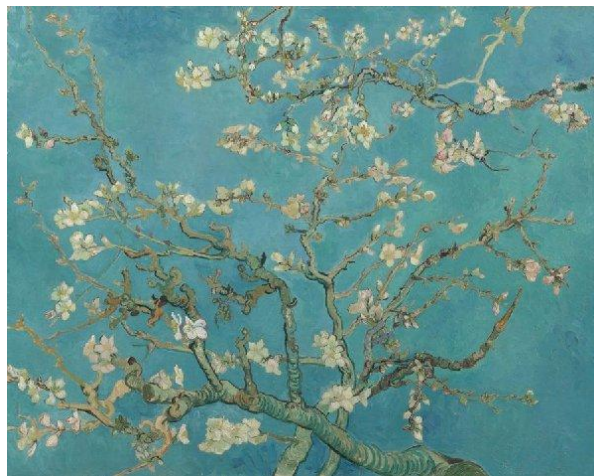


Fig. 9: *Almond Blossom Painting*

This exhibition includes a range of different ceramic artists from different countries. I have picked work inspired by techniques from or created in Italy, Japan, and China, some of the world's top ceramics countries. I have always liked the cultures of these countries, so they have a personal connection to me as the curator. The reason I chose to do an augmented reality exhibition is so that it is more accessible, especially to those with extra needs, and would benefit from the extra aspects of being able to understand more about the pieces and their textures. I chose the maze design for the exhibition because life is like a giant maze; you do not know what paths are going to work out, and sometimes you will find yourself back-tracking to get to the right destination, but no matter which path you take, you will always gain valuable experiences that will stay with you forever. Just like this, the maze will have an art piece at every dead end of the maze, and it will be a memorable experience as you get to explore more than just the visual of the piece due to having samples for texture to explore too. I also came up with the idea of turning the exhibition into an escape game where people must find a five-digit code to get out of the maze at the end. Each piece in the exhibition would have a number,

giving them the code, meaning that people would have to find all five pieces to get out. This would also create a more fun way to view artwork.

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