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Task: Curate an exhibition = 1389 words

The theme of the exhibition is: Listen to your inner voice

The core theme of this exhibition is self-awareness and growth, awakening people's true inner voice. The diverse works of art allow viewers to reflect in a relaxed and pleasant atmosphere, understand themselves better, and also a way to vent and relax their inner world. Because the contemporary Internet world is too developed, many people accept too many opinions and ways of thinking from others, blurring their own feelings and finally unable to face their inner selves.



Figure 1, (Natto, 2024, Cloud Childhood Dream) and ideal placement

The art installation with the theme of "cloud" presents clouds in soft white and colorful patterns. The clouds are fixed on the ground but suspended in the air, symbolizing a dream and hope that is "within reach", as if telling the viewer that the dream is within reach as long as you try to tiptoe and touch it. "When adult visitors tiptoe to touch the floating clouds, they are actually practicing the aesthetic mode of existence described by Kierkegaard (1845/1988) - 'grasping truth through sensory purity rather than rational abstraction' (p.115). This design strategy directly responds to the book's criticism of modernity: 'over-rationalization has led to the loss of the ability to experience poetic reality' (p.128).

As the first exhibit to be displayed. The significance of this installation is to remind the audience that no matter what stage of life they are in, the innocence and pursuit of freedom deep in their hearts should not be forgotten. It encourages viewers to re-embrace the state of mind of "chasing clouds", dare to imagine, dare to dream, and even under the constraints of reality, still maintain the innocence and never-give-up heart in their hearts.

This exhibit is made of metal and fiberglass. Since it is not large in size, it can be lifted from the exhibition hall into the car and placed and installed by one person or two people at most after arriving at the destination.



Figure 2 (Joana Vasconcelos, 2024, Spot Me) and ideal placement

In this exhibit, the mirror is not only a tool for physical reflection, but also has a deeper meaning. First of all, mirrors are usually used for self-observation and cognition. In this work, there are so many mirrors that viewers will definitely look back and forth at various mirrors to find themselves, but in fact, the angles of the mirrors make it impossible for visitors to see a clear reflection, which also metaphorically means that many people now have a blurred understanding of themselves. "As Geyh et al. (1998) pointed out, in contemporary culture, 'the disappearance of boundaries not only brings freedom, but also leads to the loss of cognitive coordinates' (p.141), which just explains why the audience shows a complex reaction of anxiety and exploration in front of the mirror installation."

Many mirrors bring multiple perspectives. The different angles of the mirrors metaphorically represent the multifaceted nature of things. You can think about the problem from multiple perspectives, just like the truth that everyone thinks is different from different perspectives. I think that while thinking about the problem, I am also understanding myself. "When the audience hesitates in front of the distorted mirror installation, this behavior actually reflects the process of 'visualizing cognitive

dissonance' proposed by McKay et al. (2022) - the art installation 'exposes the individual's automatic mode of irrational self-evaluation' through physical deformation (McKay et al., 2022: 87). "Finding your own "mirror image" in many mirrors is also equivalent to the theme of this exhibit, "finding yourself", that is, the subject's self-cognition. Mirrors arranged in different ways such as dislocation, overlap, and suspension attract viewers to observe from different dimensions, and can also remind viewers of the popular herd mentality today. Everyone is an independent individual, allowing himself to have different thoughts and opinions from others, and allowing others to conflict with his own thoughts.

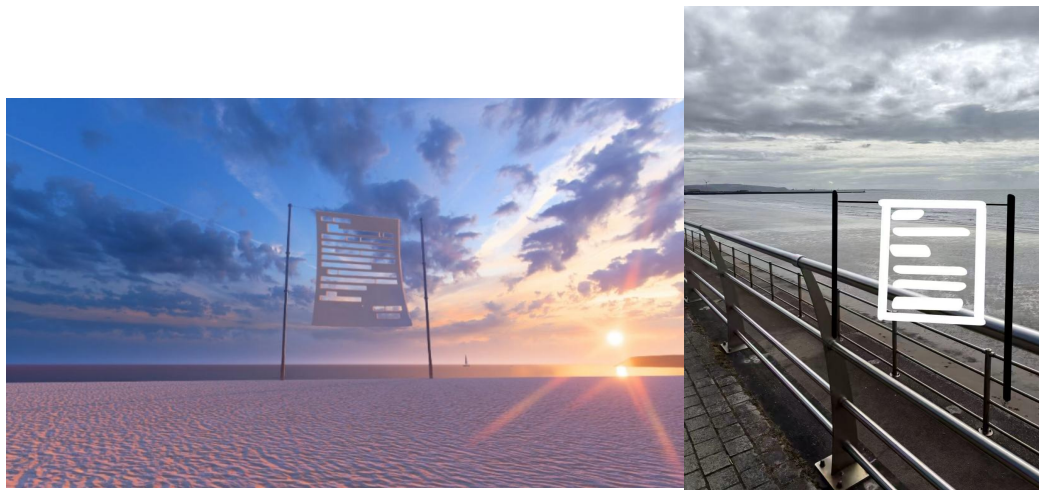


Figure 3 (xiansen Long, 2024, See Letters as Meetings) and ideal placement

The huge letter paper standing on the beach, with the corresponding text position and format on it, reminds people of the format of writing letters. The design of the letter installation in the exhibition is essentially a response to the proposition of "communication poverty in the digital age" in the book *Blurred Boundaries* (Geyh et al., 1998: 203). "The sky and the sea are carved out by the quiet blank, and the viewer and nature are invisible. Let the viewer imagine, as if any kind of confession or dream on this piece of letter paper can be given comfort and realization. Whether it is the daily tedious thoughts, or the hope and beautiful vision of the future when seeing the first exhibit, or perhaps the longing buried deep in the heart, you can vent it on this piece of white paper where "the sea and the sky meet".

In today's era, as mobile phones are becoming more and more developed, many people are becoming more and more dependent on mobile phones, and writing letters has become a very small and even gradually forgotten way of communication. In my opinion, writing letters can bring more energy to people. "The letter installation deliberately provides pencils instead of electronic input devices because, as Izadi and Patrick (2020) confirmed, 'the tactile participation of the handwriting process can significantly enhance the depth and authenticity of self-expression' (p.1087). ", without being disturbed by various external information, people can be more focused and better express their thoughts.

It is also relatively easy to install. Only two long poles are needed to be inserted deep into the beach to fix it well and prevent it from being blown down by strong winds. The letter paper part of the exhibit is made of Chevron, a very light but very strong material, and a few ropes can complete this exhibit.



Figure 4 (Hou de Sousa, 2025, Star Bright Star Light) and ideal placement

Web Links:

<https://www.designboom.com/architecture/fluorescent-wish-ribbons-hou-de-sousa-interactive-pavilion-new-york-star-bright-star-light-01-07-2025/>

The grand finale of our exhibition: a giant shining star, shining at night, carrying everyone's wishes. We put the trash can next to it, because let's be honest - no one can perfectly fulfill their deepest wishes at once. I believe that after watching the first three exhibits, the viewer must have a strong "desire to write". At this time, this exhibit plays a crucial role. At the end of the path along the seaside is a large exhibit in the shape of a five-pointed star, with thousands of fluorescent chains on it, and there are many ribbons next to it, which is like a wishing star. "Contemporary art often embraces digital media, but psychological empirical research (Mueller & Oppenheimer, 2014) reminds us: 'The physicality of touch has irreplaceable value in cognitive processing' (p.1167)."

This is the best time for them to write down their wishes and their future prospects. When viewers write down their wishes and tie them to the chain, when night falls, the fluorescent chains and ribbons shine brightly, illuminating the originally dim seaside

path, just like the seeds of hope planted by people are shining.

The five-pointed star-shaped support of the exhibit is a light-carrying stainless steel rod, which hangs the chain above, and hangs the ribbon and marker pen next to it, and hangs some ribbons with words already written on them. In addition, I think it is necessary to place this exhibit near a trash can, because viewers will inevitably make mistakes. At this time, there is a trash can next to it, which not only reduces the risk of viewers carrying the wrong ribbon with them and looking for a trash can nearby to discard it, but also avoids the harm of the ribbon being thrown on the ground and polluting the environment. It is not very time-consuming and laborious to install. The chain and stainless steel pipe may be large but very light and only need to be placed on the grass.

This exhibition will be exhibited on the beach in Swansea. Along the beach, there is a wide and beautiful road with beautiful scenery that is very suitable for running, walking, and walking the dog. Every weekend, it is a very busy road whether it is day or night, so there is no need to worry about the problem of passenger flow. Most people in Swansea will; choose this road for a walk, and those who relax on the beach usually have enough free time to enjoy time and life. "This curatorial strategy responds to Konecki's (2023) core argument: 'Walking is not only moving, but also a continuous dialogue between the body and the environment' (p.182). ". In addition, there is no need to worry about the installation. The works on display have been appropriately optimized. While retaining the authors' ideas, they have been replaced with lighter materials. This ensures that pedestrians' normal running and walking are not affected at any time, and it also provides many conveniences for the installers, giving them enough time to install.



The entrance to the exhibition is an important traffic road with three forks so there is no need to worry about the flow of people, so I want to put a wooden sign here to give a general overview of the theme of the exhibition and the author's general ideas, as well as thumbnails of the locations of the four exhibits.

For this assessment, I confirm that I have not used Generative AI to support me in structuring my submission, including creating a draft argument structure, identifying parts and headings. I confirm that I have not used Generative AI to create text for my submission. I confirm that I have not used Generative AI for creative materials, such as images.

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