

# Curatorial Activism Towards An Ethics Of Curating

**Janet Kraynak**

*Curatorial Activism* Maura Reilly, 2018-04-17 A handbook of new curatorial strategies based on pioneering examples of curators working to offset racial and gender disparities in the art world Current art world statistics demonstrate that the fight for gender and race equality in the art world is far from over: only sixteen percent of this year's Venice Biennale artists were female; only fourteen percent of the work displayed at MoMA in 2016 was by nonwhite artists; only a third of artists represented by U.S. galleries are female, but over two-thirds of students enrolled in art and art-history programs are young women. Arranged in thematic sections focusing on feminism, race, and sexuality, *Curatorial Activism* examines and illustrates pioneering examples of exhibitions that have broken down boundaries and demonstrated that new approaches are possible, from Linda Nochlin's "Women Artists" at LACMA in the mid-1970s to Jean-Hubert Martin's "Carambolages" in 2016 at the Grand Palais in Paris. Profiles key exhibitions by pioneering curators including Okwui Enwezor, Linda Nochlin, Jean-Hubert Martin and Nan Goldin, with a foreword by Lucy Lippard, internationally known art critic, activist and curator, and early champion of feminist art, this volume is both an invaluable source of practical information for those who understand that institutions must be a driving force in this area and a vital source of inspiration for today's expanding new generation of curators.

**Curatorial Activism** Maura Reilly, 2018

*Curating Transcultural Spaces* Sarah Hegenbart, 2024-01-11 *Curating Transcultural Spaces* asks what a museum which enables the presentation of multiple perspectives might look like. Can identity be global and local at the same time? How may one curate dual identity? More broadly, what is the link between the arts and processes of identity construction? This volume, an indispensable source for the process of engaging with colonial history in Germany and beyond, takes its starting point from the 'scandal' of the Humboldt Forum. The transfer of German state collections from the Ethnological Museum and the Museum for Asian Art, located at the margins of Berlin in Dahlem, into the centre of Germany's capital indicates the nation's aspiration of purported multiculturalism and cosmopolitanism; yet the project's resurrection of the site's former Prussian city palace, which was demolished during the GDR, stands in opposition to its very mission, given that the Prussian rulers benefited from colonial exploitation. By examining the contrasting successes of other projects, such as the National Museum of African American History and Culture in Washington DC, *Curating Transcultural Spaces* compellingly argues for

the necessity of taking post-colonial thinking on board in the construction of museum spaces in order to generate genuine exchange between multiple perspectives.

*Caring Infrastructures* Sascia Bailer, 2024-11-22 Care has become a trend in the art field, but much of the recent curatorial focus seems to be limited to symbolic gestures through exhibitions and public programming. These efforts, however, have led to few (infra)structural changes. The need remains for bringing about fair working conditions, gender equity, and support structures for caregivers and care-receivers. In response, Sascia Bailer redefines »curatorial care« as an infrastructural practice grounded in feminist care ethics that provides »care for presence« for diverse audiences. Drawing from socially engaged curatorial and artistic practices, she offers hands-on propositions for constructing caring infrastructures and provides a micro-political roadmap for curating with care.

*Curating with Care* Elke Krasny, Lara Perry, 2023-03-15 This book presents over 20 authors' reflections on 'curating care' - and presents a call to give curatorial attention to the primacy of care for all life and for more 'caring curating' that responds to the social, ecological and political analysis of curatorial caregiving. Social and ecological struggles for a different planetary culture based on care and respect for the dignity of life are reflected in contemporary curatorial practices that explore human and non-human interdependence. The prevalence of themes of care in curating is a response to a dual crisis: the crisis of social and ecological care that characterizes global politics and the professional crisis of curating under the pressures of the increasingly commercialized cultural landscape. Foregrounding that all beings depend on each other for life and survival, this book collects theoretical essays, methodological challenges and case studies from curators working in different global geographies to explore the range of ways in which curatorial labour is rendered as care. Practising curators, activists and theorists situate curatorial labour in the context of today's general care crisis. This volume answers to the call to more fully understand how their transformative work allows for imagining the future of bodily, social and environmental care and the ethics of interdependency differently.

*The Rise of the Therapeutic Museum* Janet Kraynak, 2025-09-30 This book considers how and why respite rooms, emotional support brochures, well-being guides, psychological consultants, and care days are becoming common features in the museum of art. Kraynak poses and answers this question, arguing that under its rightful ambition to decolonize--i.e., to rectify past and present inequalities-- the museum of the Global North is gradually replacing a commitment to knowledge, teaching, and learning with a focus upon care, healing, and well-being (the "therapeutic"). While this transformation might appear, on the surface, benign, culturally familiar, and politically desirable, the author counters these presumptions, probing the history and implications of "the therapeutic museum." Here, curatorial attention shifts away from the art on view and onto the spectator, whom the museum imagines as a precarious psychological subject, and primary source of meaning. External forces-- new forms of knowledge, encounters with difficulty, even an engagement with art--are treated as a

potential threat. As a result, the therapeutic museum not only encourages the beholder to turn inward, but in so doing deflects attention from or scrutiny of its own practices and systems that perpetuate inequality. Among these are the ongoing legacies colonialism's epistemic violence, which elevated the knowledge and aesthetic traditions of the Global North while suppressing those of the Global South. In contrast, the book proposes a "pluriversal" (versus universal) museum that maintains the political necessity of knowledge and views pedagogy as a path to emancipation. Emphasizing epistemic justice and the moral right to learn during a time when such freedoms are increasingly under attack, the book makes a powerful case for questioning rather than romanticizing the therapeutic museum, which it ultimately reveals to reinforce rather than challenge dominant power. This is an important intervention that is essential reading for researchers and scholars in Art History, Visual Studies, Museum Studies, and Cultural Studies.

**The Hydrocene** Bronwyn Bailey-Charteris, 2024-05-09 This book challenges conventional notions of the Anthropocene and champions the Hydrocene: the Age of Water. It presents the Hydrocene as a disruptive, conceptual epoch and curatorial theory, emphasising water's pivotal role in the climate crisis and contemporary art. The Hydrocene is a wet ontological shift in eco-aesthetics which redefines our approach to water, transcending anthropocentric, neo-colonial and environmentally destructive ways of relating to water. As the most fundamental of elements, water has become increasingly politicised, threatened and challenged by the climate crisis. In response, The Hydrocene articulates and embodies the distinctive ways contemporary artists relate and engage with water, offering valuable lessons towards climate action. Through five compelling case studies across swamp, river, ocean, fog and ice, this book binds feminist environmental humanities theories with the practices of eco-visionary artists. Focusing on Nordic and Oceanic water-based artworks, it demonstrates how art can disrupt established human-water dynamics. By engaging hydrofeminist, care-based and planetary thinking, The Hydrocene learns from the knowledge and agency of water itself within the tide of art going into the blue. The Hydrocene urgently highlights the transformative power of eco-visionary artists in reshaping human-water relations. At the confluence of contemporary art, curatorial theory, climate concerns and environmental humanities, this book is essential reading for researchers, curators, artists, students and those seeking to reconsider their connection with water and advocate for climate justice amid the ongoing natural-cultural water crisis. The Open Access version of this book, available at <http://www.taylorfrancis.com>, has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives (CC-BY-NC-ND) 4.0 license.

**Folds of Past, Present and Future** Sarah Van Ruyskensvelde, Geert Thyssen, Frederik Herman, Angelo Van Gorp, Pieter Verstraete, 2021-09-07 This volume brings together important theoretical and methodological issues currently being debated in the field of history of education. The contributions shed insightful and critical light on the historiography of education, on issues of de-/colonization, on the historical development of the educational sciences and on the potentiality attached to the use of new and challenging source material.

**The PD Curator** Lauren Porosoff, 2021-03-25 One of the best ways to learn how to be a better teacher is by watching, listening to, and experimenting with the practices of great teachers, including those in your own school. The PD Curator is about how professional learning experiences can become more inclusive, participatory, cohesive, and effective—and about the role teachers and leaders can play in creating those experiences. That role isn't so much administrative as it is curatorial. Just as art curators can legitimize artists by including their work in a gallery or exhibit, PD curators have the power to legitimize the work of an array of teachers. They help create immersive intellectual, emotional, and social experiences—all while caring for the professionals and the profession. In this book, Lauren Porosoff explains how PD curators \* Structure teachers' schedules to make time for in-house professional learning. \* Select content and create a process for how people interact with it. \* Fit the often disparate pieces together into a meaningful whole. \* Discover whether the event has been successful. The practical tools and protocols in each chapter will help you plan professional learning that taps into the expertise and interests of a diverse staff. Canned sessions that don't connect with teachers' actual needs will be a thing of the past. Instead, you'll discover ways to support teachers in sharing ideas and trying out new practices that advance student learning. In doing so, you'll empower teachers and students alike.

Museums and Social Justice Maura Reilly, 2025-09-09 The influential art critic, curator, and museum director Maura Reilly examines the future of museums when acquisitions policies, permanent collections, and exhibitions become increasingly important battlegrounds for social justice.

*The Art of Feminism* Lucinda Gosling, Hilary Robinson, Amy Tobin, 2019 Dedicated to the entire history of feminist artworks on an international scale, this comprehensive survey traces the ways in which feminists have shaped art and visual culture from the mid nineteenth to the twenty-first century. The Art of Feminism charts the birth of the feminist aesthetic and its development over two centuries that have seen profound and fast-paced change in women's lives across the globe. Including over 350 remarkable artworks, ranging from political posters and graphics to stunning and provocative pieces of painting, sculpture, textiles, craft, performance, digital and installation art, the book begins with poster images produced by the Suffrage Atelier in the nineteenth century, moving on to developments of both World Wars before arriving at the 'birth' of feminist art in the 1960s. More recent artworks describe the development of feminism from the fall of the Berlin Wall to the present day, including examples by Zanele Muholi, Paula Rego, Lenka Clayton, Sethembile Msezane, Andrea Bowers, Tanja Ostojic, Aliaa Magda Elmahdy and Zoe Leonard. Other featured artists include Valie Export, Ketty La Rocca, Ewa Partum, Carolee Schneemann, Sanja Ivekovic, Senga Nengudi, Eva Hesse, Lynda Benglis, Suzy Lake, Barbara Kruger, Sophie Calle, Nancy Spero, Marina Abramovic, Mary Kelly, Judy Chicago, Faith Ringgold and Sonia Boyce. Edited by Helena Reckitt, with texts by Lucinda Gosling, Hilary Robinson and Amy Tobin, The Art of Feminism also includes a preface by Maria Balshaw, Director, Tate, and a foreword by Xabier Arakistain, former director of del Centro Cultural Montehermoso

Kulturunea, Spain.

*Curating As Ethics* Jean-Paul Martinon, 2020-01-28 A new ethics for the global practice of curating Today, everyone is a curator. What was once considered a hallowed expertise is now a commonplace and global activity. Can this new worldwide activity be ethical and, if yes, how? This book argues that curating can be more than just selecting, organizing, and presenting information in galleries or online. Curating can also constitute an ethics, one of acquiring, arranging, and distributing an always conjectural knowledge about the world. Curating as Ethics is primarily philosophical in scope, evading normative approaches to ethics in favor of an intuitive ethics that operates at the threshold of thought and action. It explores the work of authors as diverse as Heidegger, Spinoza, Meillassoux, Mudimbe, Chalier, and Kofman. Jean-Paul Martinon begins with the fabric of these ethics: how it stems from matter, how it addresses death, how it apprehends interhuman relationships. In the second part he establishes the ground on which the ethics is based, the things that make up the curatorial—for example, the textual and visual evidence or the digital medium. The final part focuses on the activity of curating as such—sharing, caring, preparing, dispensing, and so on. With its invigorating new approach to curatorial studies, *Curating as Ethics* moves beyond the field of museum and exhibition studies to provide an ethics for anyone engaged in this highly visible activity, including those using social media as a curatorial endeavor, and shows how philosophy and curating can work together to articulate the world today.

**Curatorial Intervention** Brett M. Levine, 2021-05-18 Curatorial Intervention: History and Current Practice, is a critical analysis of the dynamic roles curators play in shaping, mediating and, at times, redefining the artist-audience exchange. Focusing on contemporary curatorial practice, this work critically examines the ways in which curators impact artists' intentionality, and how this alters audiences' experiences of reception. Through discussions with leading artists, curators, and arts administrators, Brett Levine posits a new paradigm for defining and contextualizing curatorial practice, while exploring how the former dialectic of intention and reception is today defined by the triad intention-intervention-reception. After situating the more traditional artist-audience relationship, he explores how extant theories of the art experience fail to either provide for curatorial practice or contextualize its operations while also overlooking questions of transparency, agency, and power. Offering a new professional and operational model, Curatorial Intervention highlights how the artist-curator and curator-audience relations displace and, at times redefine, the experience of works of art. In response to the disenfranchisement of curatorial practice, and the emergence of every act of discernment being transformed into curating—as little more than a fashionable pastime—the author reasserts the dynamic roles that exist between artist, curator, and audience, and between object, operation, and experience.

Heritages of Change [Revised Edition] Kisha G. Tracy, 2024-09-10 Maura Reilly defines curatorial activism as the practice of organizing art exhibitions with the principle aim of ensuring that certain constituencies of artists are no longer ghettoized

or excluded from the master narratives of art. We can expand that definition to include not only art but also cultural heritage more broadly. When first-year writing students engage in curatorial activism, they directly address marginalization and related issues, giving them an opportunity to explore not only the heritage of these issues but their own stances, experiences, and beliefs while also delving into curation and exhibit-making. More importantly, this approach emphasizes how writing can address those issues and seek to rectify exclusions from cultural heritage spaces. Students can begin to understand the impact that their writing can have on others and what they can convey when they write both effectively and passionately. This textbook, *Heritages of Change: Curatorial Activism and First-Year Writing*, includes principles of writing and information literacy through the lenses of curatorial activism, cultural heritage, and curation/exhibition. Heritage topics that students are introduced to include (but are not limited to): anti-racism, #MeToo, indigenous peoples, women/gender/LGBTQIA+, climate change, etc. They gain a broader understanding of cultural heritage and heritages of change, particularly disability heritage, in general in order to apply the concepts through their writing. This textbook presents these topics, but more specifically how to communicate about and research them.

*Curator Conversations* Tim Clark, 2021 *Curator Conversations* is a collection of interviews with leading curators working within contemporary photography today. It offers precious insights into key modes of thinking behind the curatorial practices that have resulted in influential and landmark exhibitions at galleries and museums across the globe, including MoMA, Tate Modern, Pompidou Centre, Fotomuseum Winterthur, Finnish Museum of Photography, Zeitz MOCAA - Museum of Contemporary Art Africa, Instituto Moreira Salles and SCôP: Shanghai Center of Photography, among others. Set against the backdrop of the Covid-19 pandemic, when many institutions were forced to close to the public, these interviews provide wide-ranging discussions and a strong sense of critical self-reflexivity to explore the various ways curating mediates our experience and understanding of the photographic image. Among the fundamental questions engaged in the book are the medium specificity of photography; exhibitions as 'artwork'; critical contexts for imagery; the curator's role; collaboration and community; notions of ethics, responsibility and care; relationships between artists and curators, museums and audiences; as well as propositions for decolonisation through forms of curatorial activism. Ultimately, this volume sheds light on the aesthetic, political and personal concerns of creative individuals involved in exhibition-making, generating new pathways for thinking about the display and dissemination of photography.

**Curating Under Pressure** Janet Marstine, Svetlana Mintcheva, 2020-07-14 *Curating Under Pressure* breaks the silence surrounding curatorial self-censorship and shows that it is both endemic to the practice and ubiquitous. Contributors map the diverse forms such self-censorship takes and offer creative strategies for negotiating curatorial integrity. This is the first book to look at pressures to self-censor and the curatorial responses to these pressures from a wide range of international perspectives. The book offers examples of the many creative strategies that curators deploy to negotiate pressures to self-

ensor and gives evidence of curators' political acumen, ethical sagacity and resilience over the long term. It also challenges the assumption that self-censorship is something to be avoided at all costs and suggests that a decision to self-censor may sometimes be politically and ethically imperative. *Curating Under Pressure* serves as a corrective to the assumption that censorship pressures render practitioners impotent. It demonstrates that curatorial practice under pressure offers inspiring models of agency, ingenuity and empowerment. *Curating Under Pressure* is a highly original and intellectually ambitious volume and as such will be of great interest to students and academics in the areas of museum studies, curatorial and gallery studies, art history, studio art and arts administration. The book will also be an essential tool for museum practitioners.

*The Philosophy of Curatorial Practice* Sue Spaid, 2020-10-15 This book walks us through the process of how artworks eventually get their meaning, showing us how curated exhibitions invite audience members to weave an exhibition's narrative threads, which gives artworks their contents and discursive sense. Arguing that exhibitions avail artworks as candidates for reception, whose meaning, value, and relevance reflect audience responses, it challenges the existing view that exhibitions present "already-validated" candidates for appreciation. Instead, this book stresses the collaborative nature of curatorial practices, debunking the twin myths of autonomous artists and sovereign artistic directors and treating presentation and reception as separate processes. Employing set theory to distinguish curated exhibitions from uncurated exhibitions, installation art and collections, it demonstrates how exhibitions grant spectators access to concepts that aid their capacity to grasp artifacts as artworks. To inform and illuminate current debates in curatorial practice, Spaid draws on a range of case studies from Impressionism, Dada and Surrealism to more contemporary exhibitions such as Maurizio Cattelan "All" (2011) and "Damien Hirst" (2012). In articulating the process that cycles through exploration, interpretation, presentation and reception, curating bears resemblance to artistic direction more generally.

**Curating in a Time of Ecological Crisis** Felicity Fenner, 2022-01-31 *Curating in a Time of Ecological Crisis* reaffirms the relevance and impactful role of art, revealing how contemporary art exhibitions can capture the zeitgeist and advance new and collaborative approaches to a more sustainable inhabitation of Earth. The book is largely focused on biennales, which it argues are the contemporary exhibition models with the greatest capacity to offer new perspectives and propose alternative ways of connecting with our social and natural environments. Felicity Fenner demonstrates this by showing how curators of these high-profile exhibitions are responding in creative and engaging ways to the issues that preoccupy artists and society more broadly, of which the ecological crisis is paramount. Drawing on case studies from different parts of the world, the author reveals how biennales can make a constructive contribution to debates and attitudes around climate change, and how the role of the curator has evolved to re-embrace a duty of care not just to art but to the natural world as well. *Curating in a Time of Ecological Crisis* investigates how large-scale exhibitions of contemporary international art can become agents of change. As such, the book will be essential reading for scholars, students, and practitioners with an

interest in exhibitions, curating, contemporary art, and environmental sustainability.

**Cautionary Tales** Steven Rand, Heather Kouris, 2007 Ten international art related professionals consider the increased influence of independent curators and cultural producers and how the role of the curator has changed over the last ten years. Using examples from past exhibitions and personal experiences, the writers address how working within an institution differs from being independent, the difficulties of balancing artistic vision with expectations of funders and institutions, and the ethical issues of working with artists and collectors, among many other subjects. A resource text for students and others interested in the curatorial field, **Cautionary Tales: Critical Curating** will provide valuable and interesting reading for students considering a curatorial career and others interested in current trends in today's art world.

What about Activism? Steven Henry Madoff, 2019-12-10 Curators and thinkers about contemporary art consider how to engage audiences in creative forms of protest and advocacy. With the global rise of a politics of shock, driven by nationalist and authoritarian regimes, what paths to resistance and sites of sanctuary can cultural institutions offer? In this book, more than twenty of the world's leading curators and thinkers about contemporary art offer powerful case studies from their own work, along with historical and theoretical perspectives, that point the way for cultural producers everywhere to engage audiences in creative forms of protest and advocacy capable of confronting the fierce political challenges of today and tomorrow. Contributors Defne Ayas, Ute Meta Bauer, Nicolas Bourriaud, Carolyn Christov-Bakargiev, Joshua Decker, Clémentine Deliss, Irmgard Emmelhainz, Boris Groys, Hou Hanru, Pi Li, Maria Lind, Steven Henry Madoff, Antonia Majaca, Gabi Ngcobo, Hans Ulrich Obrist, Jack Persekian with Alison Ramer, María Belén Saéz de Ibarra, Terry Smith, Nato Thompson, Mick Wilson, Brian Kuan Wood, Tirdad Zolghadr

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