

# Curating as Healing

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Images from the projects:

"Wer Hat Angst vor dem Museum?" (2015)

"Trenza in Cantina Corazon" (2016)

"Trenza's intervention to a Columbus statue" (2017)

"Back/s Together: Gloria Anzaldúa, her drawings, our connection to her" (2018)

"Condor, Puma, Serpiente" (2018)

"The Ritual. Art as healing practice" (2018)

Credits: the artists and kunstdokumentation



## Curating as Healing



Connecting our own artistic work, also physically, to a wider net of works that we relate to artistically, in content and aesthetics and to make physical encounters possible.

Self-organized interweaving of desires, ideas, needs and experiences marked by a Latinamerican migratory experience.



Recuperar otros caminos posibles. Doing your/our thing.

Afectividad y amor como base o elemento de creación (de conocimiento) para descolonizar la manera cómo producimos, pensamos y generamos esta afectividad.

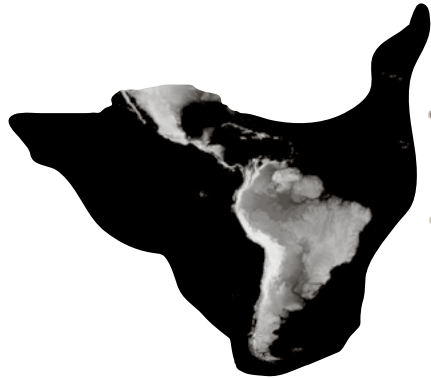


Change and healing as a collective act.

How to visualize knowledge? How and what we want to pay attention to?

# connect struggle to structure

Self-organized collective spaces outside of the institutional frame.



Exchanging strategies joining forces, learning from each other, sharing our weaknesses and by that, becoming stronger.



Other forms of knowledge.

Perspectives, luchas and strategies that have been developed in Abya Yala.



"We don't want to be stars but parts of constellations"  
- Gloria E. Anzaldúa



We do what we know from home as healing and knowledge.



# Spaces

We use space to mourn, to think-feel and to have joy in kinship.



Dancing together in a project is the clearest sign that something worked.



Spaces are not neutral and are charged with the energy of our transgenerational doings.



We ground the works to specific contexts and power structures.

The more the art space is interwoven with daily life, the better.



## Caring is a source of knowledge in itself

Healing colonial wounds,  
is a transformation that  
passes through the  
body and implies the  
reconfiguration of a  
new consciousness.



Healing as an  
indigenous  
and feminist  
tradition.



The ritual is a  
technology of  
survival,  
a remembering  
of our inter-  
connection with  
the planet.



Care and the  
teachings of  
nonhuman beings  
as political cosmic  
wisdom, as a  
practice of  
interconnectedness.



Cómo podemos  
compartir  
nuestro  
conocimiento  
de una manera  
más sana?

**Caring Curatorial Practice in Digital Times**  
**Sophie Lingg**

Fig. 1  
 Sophia Süßmilch's 2019 Facebook post that caused a shitstorm. Screenshot, 2020. Courtesy of Sophia Süßmilch.

**Caretaking as (Is) Curating**  
**Nataša Petrešin-Bachelez**

Fig. 2  
 Saddle Choua, *Lamb Chops Should Not Be Overcooked*, 2019, installation view, Waning Moon Crescent Phase, "Contour Biennale 9: Coltan as Cotton," Mechelen. Photo: Lavinia Wouters.

Fig. 3  
 Bookclub run by Laura Nsengiyumva with Mireille Tsheusi Robert and Eline Mestdagh, 2019. Waning Moon Crescent Phase, "Contour Biennale 9: Coltan as Cotton," Mechelen. Photo: Lavinia Wouters.

**Excavating Care in Print Culture, Biometric Scanning, and Counter-archives**  
**Edna Bonhomme, Vanessa Gravenor, and Nina Prader**

Fig. 4  
 "Scan the Difference: Gender, Surveillance, Bodies," 2019, VBKÖ, exhibition view. Photo: Julia Gaisbacher. Courtesy of VBKÖ and Scan the Difference.

**Crippling the Curatorial**  
**Hana Janečková**

Fig. 5  
 Feminist Health Care Research Group and Jess Ward (F\*oRT), "Would You Support Me? Introduction to Radical Feminist Therapy," workshop during "Multilogues on the Now: On Health, Work and Emotions," Display, Prague, 2018.

**Curating Is One of the Master's Tools: An Open Letter to the Gatekeepers of Space**  
**Ven Paldano**

Fig. 6  
 A zoning image of *SimCity*, 1993, Screenshots. Image: Courtesy of Wiki.

Fig. 7  
 Ven's aunt (Jen) and mother (Stella) working as nurses, Epsom, 1979. Family album photo, courtesy of Ven Paldano.

Fig. 8  
*QTIPoC Narratives Collective Zine*, 2018, cover. Courtesy of Ven Paldano.

Fig. 9  
 Anti-deportations by British Airways, community grassroots fly posting, 2018, Photo courtesy of Ven Paldano.

Fig. 10  
 The collective participating at Brighton Community Democracy Protest, 2019. Photo taken by a community member, courtesy of Ven Paldano.

**Wahkootowin, Beading, and Métis Kitchen Table Talks: Indigenous Knowledge and Strategies for Curating Care**

**Cathy Mattes**

Fig. 11  
 Beading as cultural continuance, 2019. Courtesy of the University of Winnipeg.

Fig. 12  
 Beading as cultural continuance, 2019. Courtesy of the University of Winnipeg.

Fig. 13  
 Métis Kitchen Table Talk, 2020, University of Winnipeg. Courtesy of the University of Winnipeg.

**Moving Plants, Finding Fissures: On Feminist Latencies in Curating Public Art**

**Carlota Mir**

Fig. 14  
 Maider López, *Moving Plants*, 2019, Hammarkullen, Gothenburg. 105 live plants in pots mounted on rails. Photo: Ricard Estay. Courtesy of Public Art Agency Sweden.

Fig. 15  
 Maider López, *Moving Plants*, 2019, Hammarkullen, Gothenburg. 105 live plants in pots mounted on rails. Photo: Ricard Estay. Courtesy of Public Art Agency Sweden.

**Climate Care: A Curriculum for Urban Practice**  
**Gilly Karjevsky and Rosario Talevi (Soft Agency)**

Fig. 16  
 The site of Floating, 2019. Photo: Lena Giovanazzi.

Fig. 17  
 Serving the site, practicing climate care, 2019. Photo: Lena Giovanazzi.

**I KNOW I CARE—How Red Is Vienna Today?  
Curating a Radical *Waschsalon* in Vienna's  
Social Housing System**  
Jelena Micić

Fig. 18  
Swantje Höft, *So leben wir*  
(*Zeitverwendungsstudie 2008/9 Statistik*  
*Austria*), 2019. Drawing. Courtesy of  
Swantje Höft and I KNOW I CARE.  
Fig. 19  
I KNOW I CARE Open Working Group,  
"I KNOW I CARE," *Waschhalle Wienerberg*,  
Wienwoche, Vienna, 2019, exhibition view.  
Photo: Žarko Aleksić and Jelena Micić.  
Courtesy of WIENWOCHE and I KNOW  
I CARE.

**Accessibility at the Intersection of the  
Physical, the Digital, and the Financial**  
**COVEN BERLIN**

Fig. 20  
Logo. Courtesy of COVEN BERLIN.

**Curating Hacking—Caring for Access, Caring  
for Trouble**

**Patricia J. Reis and Stefanie Wuschitz**

Fig. 21  
Mz\* Baltazar's collective, *Massage*,  
exhibition/performance/workshop at  
Forum Alpbach, August 2017. Photo:  
Lale Rodgarkia-Dara.

Fig. 22  
Zosia Hołubowska, "Spell Recognition,"  
Mz\* Baltazar's Laboratory, Vienna, 2018,  
exhibition view. Photo: Sophie Thun.

**The "Year of the Women\*" at the Schwules  
Museum Berlin: Activism, Museum, and  
LGBTQIA+ Memory—Notes on Queer-Feminist  
Curating**

**Birgit Bosold and Vera Hofmann**

Fig. 23  
The curatorial framework of the "Year of  
the Women\*," 2018. Image: Vera Hofmann.

Fig. 24  
Opening night of the dyke bar SPIRITS,  
2018. Photo: Vera Hofmann.

Fig. 25  
Social media advertisement for the 12  
Moons Film Lounge, 2018. Courtesy of  
SMU.

Fig. 26  
The opening ritual, Sadie Lune setting up  
her tools in the exhibition on gay male  
cruising, 2018. Photo: André Wunstorf.

**From "Women See Women" to "Witch  
Courses"—Caring Archivism**  
**Chantal Küng**

Fig. 27  
Group picture of "Frauen sehen Frauen"  
participants, with Doris Stauffer on the far  
right, 1975. Photo: Walter Pfeiffer. Courtesy  
of Bice Curiger.

Fig. 28  
View into one of the peep boxes of  
*Patriarchal Panopticon*, Doris Stauffer's  
contribution to "Women See Women,"  
1975. Photo: Doris Stauffer. Courtesy of  
Prints and Drawings Department of the  
Swiss National Library (SNB), Serge and  
Doris Stauffer Archive.

Fig. 29  
Women from the Frauenwerkstatt (Women's  
Workshop), ca. 1978. Courtesy of Prints  
and Drawings Department of the Swiss  
National Library (SNB), Serge and Doris  
Stauffer Archive.

**Bold Characters: Motherhood and Censorship  
in Chinese Art and Curating**

**Julia Hartmann**

Fig. 30  
Exhibition view, *Bald Girls*, Iberia Art  
Center Beijing, 2012. Photo: Juan Xu.  
Courtesy of Juan Xu.

Fig. 31  
Li Xinmo, *Woman*, 2009–11. Menstrual  
blood and ink on paper. Courtesy of Li  
Xinmo.

Fig. 32  
Xiao Lu, *Sperm*, 2006. Archival photograph  
of performance. Photo: Luan Yang.  
Courtesy of the artist and 10 Chancery  
Lane Gallery, Hong Kong, and Richard  
Saltoun Gallery, London.

**"Gender, Genitor, Genitalia"—Rokudenashiko  
Tribute Exhibition in Hong Kong**

**Hitomi Hasegawa**

Fig. 33  
"Gender, Genitor, Genitalia," 2015, installation  
view. Photo: David Boyce.

Fig. 34  
Phoebe Man, *Rati*, 2000–2001. Video, 8 min.  
Courtesy of the artist.

Fig. 35  
Chan Mei Tung, *Make Me Bigger*, 2014.  
Video documentation of the performance,  
9 min.

**Caring for Decolonial Futures: Listening to  
the Voices of Decolonial Activism in the  
Museum**

**Lena Fritsch**

Fig. 36  
Mathilde ter Heijne, "Woman to Go—  
Presentation and Representation of the  
Personal and Impersonal," Grassi Museum,  
Leipzig, 2019, exhibition view. Photo:  
Tom Dachs. Courtesy of Staatliche  
Kunstsammlungen Dresden.

Fig. 37  
Mathilde ter Heijne, *Woman to Go*, 2019.  
Postcard from the edition of the exhibition  
"Woman to Go—Presentation and  
Representation of the Personal and  
Impersonal." Courtesy of the artist.

Fig. 38  
Mathilde ter Heijne, *Assembling Past and  
Future*, 2019. Video still. Courtesy of the  
artist.

**Radically Invisible: Decolonial Approaches to  
Embodied Learning and Listening Activism**  
**Claudia Lomoschitz**

Fig. 39  
Louise Vind Nielsen, *Radikal Unsichtbar*,  
2020. Image: Louise Vind Nielsen.

Fig. 40  
Louise Vind Nielsen, *Radikal Unsichtbar*,  
*ACT 5: Nomenclature*, 2017. Sound research  
at the library of Hamburg's Anthropological  
Museum. Photo: Louise Vind Nielsen. Courtesy  
of the artist.

**On a Museum of Care (in Rojava)  
Elif Sarican, Nika Dubrovsky, and Elizaveta  
Mhaili**

Fig. 41  
Nika Dubrovsky, *Hiwa K "Chicago Boys:  
While We Were Singing, They Were  
Dreaming," 2010*, 2020. Photo collage.

Fig. 42  
BP or not BP?, *Performance 59, Act III*,  
2020: "We refuse to leave the British  
Museum after our mass action, and 40  
performers stay overnight to create a  
durational artwork called 'Monument,'  
made from plaster casts of the bodies of  
participants. We succeed in occupying the  
museum all night, and then our artwork  
remains in the museum for all of the  
following day, for museum visitors to view.  
8th–9th February 2020." Photo: Ron  
Fassbender.

Fig. 43  
David Graeber and Nika Dubrovsky, *Future  
City: A Visual Assembly*, London, 2020.