

# CURATORIAL PATHOLOGIES / EXHIBITING SYMPTOMS

Harry Clarke Lecture Room, NCAD, Wednesday 16th November 14:00-20:00

Graduate School of Creative Arts and Media, Ireland (GradCAM) + MA Art in the Contemporary World NCAD

**What is the current condition of curating and curatorial debate?**

**In what sense can curating be something more than, or different from, exhibition-making?**

**How do we move critically between specific curatorial practices and larger questions of the role of exhibition?**



**Image:** Performance and other exhibited works comprising the *Re : Public* curatorial platform at Temple Bar Gallery Jan-Mar 2010. This exhibition and discursive programme was realised in collaboration between GradCAM (DIT, NCAD, IADT and Ulster); MA ACW (NCAD); MA Urban Design (UCD); and MA Art in Public (Ulster). Curator: Daniel Jewesbury. Photo: Joe Carr.

This event builds upon work done by researchers across the visual arts in Ireland in developing research and debate on all aspects of contemporary curatorial practice. Participants include: WHW (Sabina Sabolović), Dr. Paul O'Neill, Annie Fletcher, Nuno Sacramento, BROWN&BRÍ (Rachel Brown / Brighdin Farren), Daniel Jewesbury, Declan Long, Dr. Francis Halsall, Georgina Jackson and Dr. Mick Wilson.

If you would like to book an advance place for this event which will take place in Dublin, on the afternoon and evening of Wednesday 16th November please email [aidan.mcelwaine@gradcam.ie](mailto:aidan.mcelwaine@gradcam.ie) with the phrase "curatorial pathologies@ in the title. There is no fee for attending this event.

## Draft Schedule Wednesday 16<sup>th</sup> November 14:00-20:20

14:00-14:20 Introduction

Welcome **Mick Wilson** (GradCAM) and **Declan Long** (NCAD)

14:20-16:20 SESSION ONE: Chair: **Daniel Jewesbury**

14:20-14:50 **WHW (Sabina Sabolović)** - "what, how and for whom of WHW"

15:00-15:30 **Paul O'Neill** "The Exhibition-as-Medium, the Exhibition-as-form: Three Principal Categories of Organisation"

15:40-16:10 **BROWN+BRÍ**

16:10 Break

16:50-19:00 SESSION TWO Chair: **Daniel Jewesbury**

17:00 **Annie Fletcher**

17:40 **Vaari Claffey** "Gracelands' and 'This is going to take more than one night.'

18:20 **Nuno Scaramento**

19:00 Break

19:20-20:20 SESSION THREE

Respondents and Discussion: **Francis Halsall +Georgina Jackson:**

### On "curatorial pathologies" and "exhibiting symptoms"

You are standing in the middle of an opening and you overhear someone say that they're sick and tired of all this *curating palaver*...you laugh at the jokey tone but then you start to think...is there something symptomatic here?

Pathology, as the clinical study of disease in the body, typically examines four key moments:

**(1)** cause (etiology);

**what is happening?**

**(2)** mechanisms of development (pathogenesis);

**how does it happen?**

**(3)** structural alterations of cells (morphologic changes);

**what is the exact nature of the change?**

**(4)** the consequences of changes (clinical manifestations);

**how and why does this change matter?**

To consider "curatorial pathology" is on the one hand to discuss the shift in curatorial practices and debates since the 1990s with references to:

**(1)** the causes;

**(2)** the lines of development;

**(3)** the structural changes; and

**(4)** the implications of these changes for contemporary cultural practice.

On the other hand, to speak of "curatorial pathology" is also to suggest that something has gone awry somewhere – that there is some kind of *dis-ease* emergent in curatorial discourse and the widely acknowledged expansion of the exhibition to become a staple of global cultural consumption.

To "exhibit symptoms" is to show signs of some kind of underlying or otherwise undisclosed disorder. But the very act of exhibiting, of making-a-show, can sometimes be read as a symptom in itself of an underlying problem. Can the impulse to make-a-show be a desire for a dis-ordering of some kind? Is the impulse to exhibit in itself the essential logic of curatorial practice? Can curating be understood as something more than, and indeed different from, exhibition-making?

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during the exhibition the gallery will be closed.