

The Curator as Self-Subverting Authority

Grund 1535

Kwasi Ohene-Ayeh | February 29, 2024

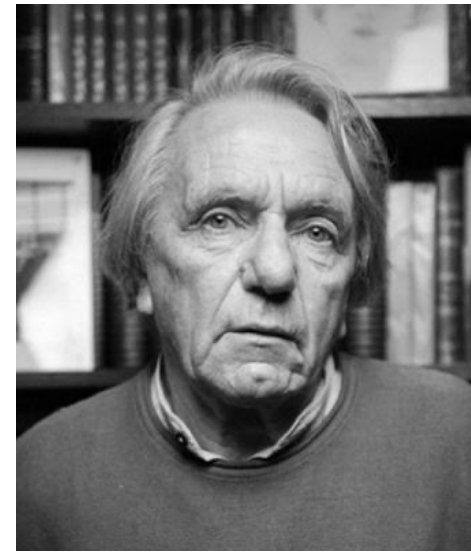
- The exhibition as pedagogical situation
- Models of teaching and learning (stultifying vs. egalitarian)

Traditional Pedagogy

- Human-Centred
- Hierarchical
- Stultifying



“In academia there is a hierarchy, and you are supposed to be scared [...] If you give people complete impunity and power over others, it creates a psychological dynamic which is almost sadomasochistic”. David Graeber



“There is stultification whenever one intelligence is subordinated to another.”
Jacques Rancière

Egalitarian Pedagogy

- “Equality of Intelligences”

Art + Curating

- Post-Human
- Intelligence
- Audiencing/Spectatorship

Curating

- Power vs Domination (“illegitimate authority”)
- Contingency



“The power to do something, pedagogic authority, mastery of an instrument or discipline are not, in themselves, inherently coercive. By contrast, domination is bereft of any constructive resources. It relates unequivocally to subjection and alienation, blurring the line between power and abuse”. Catherine Malabou

The Curator-Centred Explicative Regime of Stultified Curating

“Artworks seem to be genuinely sick and helpless [on their own and] the spectator has to be led to the artwork, as hospital workers might take a visitor to see a bedridden patient” Boris Groys



“The curator can’t but place, contextualise, and narrativise works of art [...]. Thus, modern artists began to condemn curators, because the figure of the curator was perceived as the embodiment of the dark, dangerous, iconoclastic side of the exhibiting practice, as the destructive doppelgänger of the artist who creates art by exhibiting it: the museums were regularly compared to graveyards, and curators to undertakers”

- The curator knows something that nobody else knows...
 - Spectatorship is passive
- (Just like in the classroom)

The Curator as Self-Subverting Authority

Anarchism

“It is not just a matter of exposing the structures of power, but exposing the structures of power in a way that it self-embodies an alternative.”

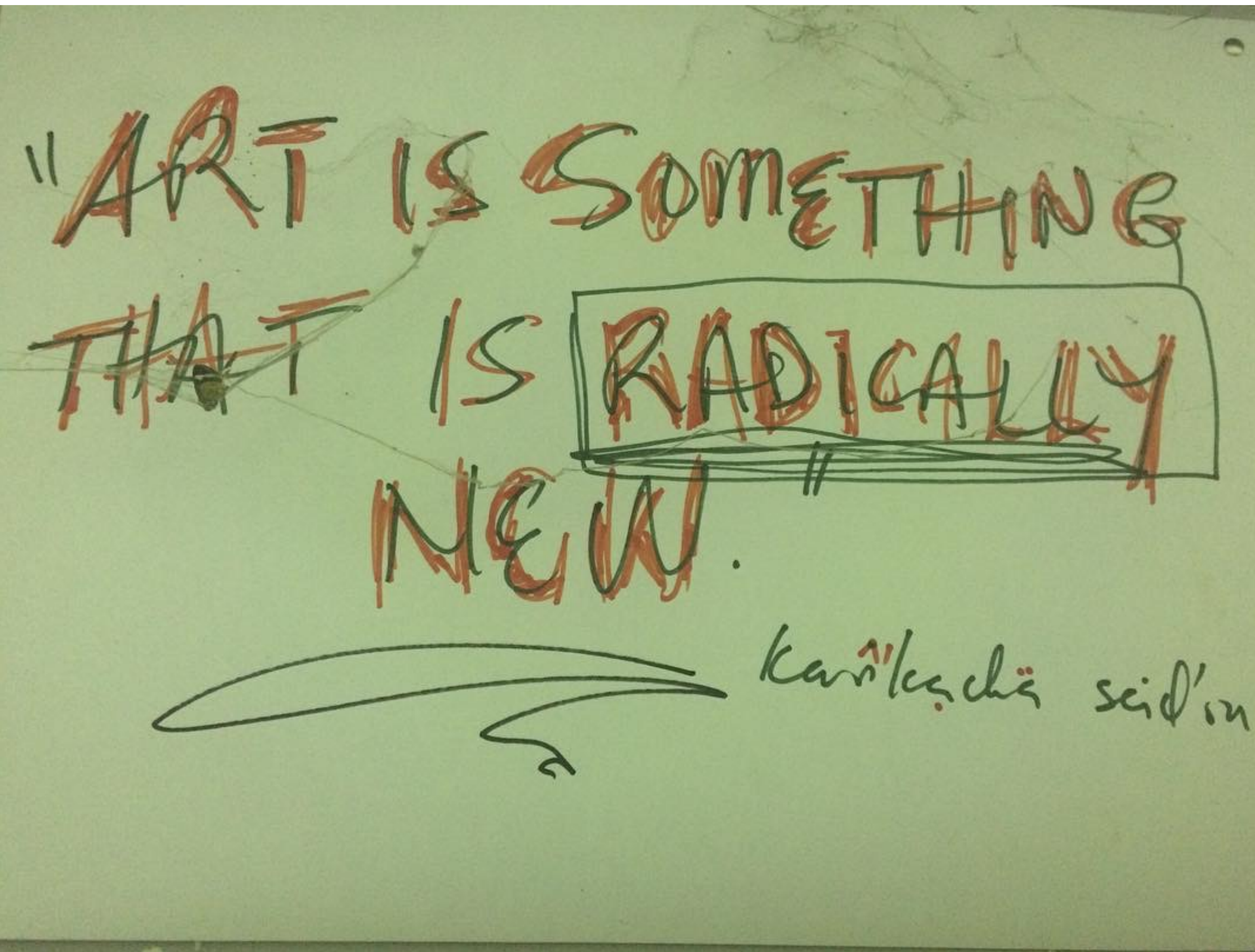
“There are forms of authority that are legitimate but you don't worship authority as a thing in itself. For example, I like the notion of self-subverting authority. I think there are certain types of authority which undermine their own basis and I think those are very good” ”. David Graeber



“VANISHING MEDIATOR”

Egalitarian Curating

- Publicness
- Human agency
- Nonhuman actors such as animals, technological players, substances, microbes, things, and conditions



“If anything can be said to be art today, it must be invented.” —
blaxTARLINES (2017)

Equality (human-nonhuman)

Privileging no center—

The Multiplicity of Art...

Democratic and Inclusive Ethic

blaxTARLINES-inspired Curatorial Models

- Collective curating
- Intergenerational conversations
- Accessibility programming and class-sensitive audiencing
- Showing something to someone and showing someone to something
- Exhibition as experimental site
- Exhibition-as-archipelago
- The exhibition as site of immanent contradictions

Emancipatory Art Teaching Project (2003)

- “[To] stop “making art” symbolically and to inaugurate a practice of “making artists.” *kaŕi’kacha seid’ou*

&

- “Transform art from the status of commodity to gift.” *kaŕi’kacha seid’ou*



Digital drawing by Bright Ackwerh

SCCA Tamale | Red Clay













spec^{les.}ulations.

OPENING

8th February @ 7pm
Ablade-Glover Hall
(blaxTARLINES KUMASI
project space),
KNUST, Kumasi, Ghana

OPEN DAILY: 10am -7pm
CLOSING: 10th March, 2018

#Admission is free

PARTICIPATING ARTISTS:

María Leguizamo, Dzyadzorm, Ibrahim Mahama,
Kelvin Haizel, Aisha Nelson,
Mawunya Amudzi, Men on Black (collective),
Steloolive, Akwasi Afrane Bediako,
Francis Kokoroko, Poku Mensah,
Bright Ackwerh, Edwin Bodjawah,
Kwabena Afriyie Poku

PANELISTS:

Bernard Akoi-Jackson, Dzyadzorm

CURATOR:

Kwasi Ohene-Ayeh

SUPPORTING INSTITUTION:

#blaxTARLINES KUMASI —
project space for contemporary art, KNUST



Untitled... I Can't Draw, 2009,
Kwasi Ohene-Ayeh, BFA solo
exhibition project



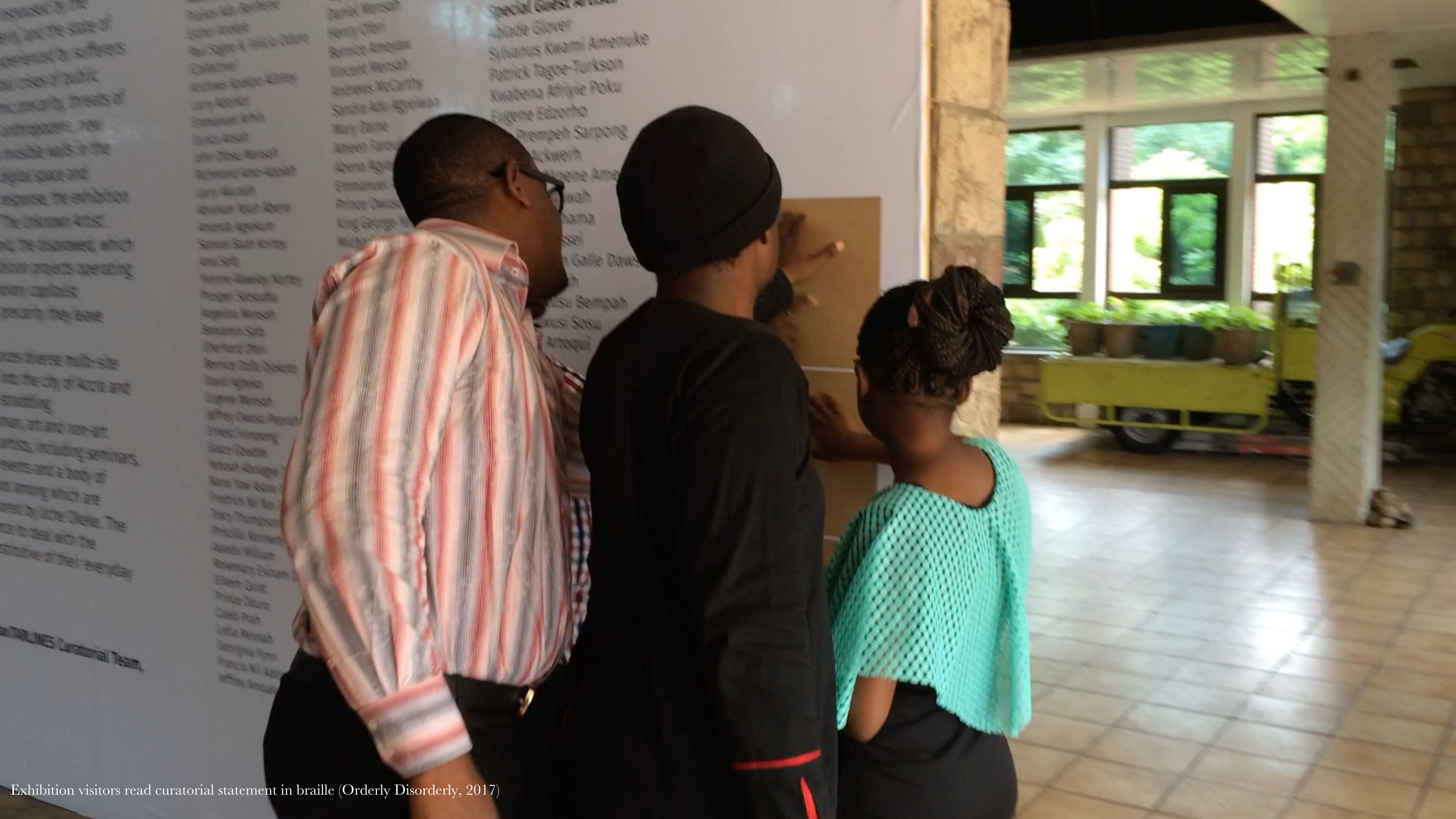
blaxTARLINES
KUMASI



Heartwill Kankam. Performative exhibition project, social practice and filmic documentation, kaŕi'kachä seid'ou's undergraduate drawing class, 2010, Kumasi.







Exhibition visitors read curatorial statement in braille (Orderly Disorderly, 2017)

