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SEMINAR: QUEERING CURATORIAL PRACTICE
10/03/16

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DECEMBER 2016

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PLEASE NOTE: THE DATE OF THIS EVENT HAS CHANGED

*George Wesley Bellows,
Riverfront No. 1, (1915)*

Date: Thursday 10 March
Time: 18:30-21:00

With support from:

FULLY BOOKED to add you name to the waiting list
email: guestlist@delfinafoundation.com

[Brooks Fellowship at
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Curatorial resident [Susana Vargas Cervantes](http://delfinafoundation.com/in-residence/susana-vargas-cervantes/) (Mexico) co-hosts a seminar and workshop with **Helena Reckitt** on the topic of queer curatorship. The tradition of art history provides a theoretical grounding to explore a queer curatorial practice that thinks not only of gender and sexuality but also race/ethnicity and class. The way in which an artwork or exhibition might be queered through contemporary curatorial processes is not clearly defined. Far from seeking a blueprint for a queer curatorial methodology, this event brings together key curators and thinkers to explore the limits, scopes and tensions of such a practice.

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Biography for Helen Reckitt

Helena Reckitt is a curator and Senior Lecturer in Curating at Goldsmiths, University of London. She has held curatorial and programming roles at The Power Plant, Toronto, the Atlanta Contemporary Art Center, Georgia, and the ICA, London, and has been

a commissioning editor at Routledge. She has edited the books *Art and Feminism* (Phaidon, 2001), *Sanja Iveković: Unknown Heroine* (Calvert 22, 2013) and, with Joshua Oppenheimer, *Acting on AIDS* (Serpent's Tail, 1997). Reckitt has curated solo shows with artists including Yael Bartana, Manon de Boer, Keren Cytter, Hew Locke and Ryan Trecartin, and group exhibitions such as 'What Business Are You In?' (2006), 'Not Quite How I Remember It' (2008), and 'Getting Rid of Ourselves' (2014). In December 2015 she co-organized a programme of feminist events across the ICA, The Showroom, Raven Row and SPACE called 'Now You Can Go,' inspired by Italian feminisms of the 1970s and 1980s, exploring consciousness raising, affective withdrawal, and feminist generation.

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