Gender and LGBTQ in museums

Approaches for including gender and LGBTQ identities into the displays and narratives of temporary exhibitions

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Introduction

Denmark was the first country in the world where same-sex couples could legally be in a civil partnership.[1] Approximately twelve years later gay marriage was legalised in the Netherlands (2001) – the first country in the world to do so, followed in subsequent years by Belgium (2003), Spain (2005) and Canada (2005).[2] More than a decade later this list includes South Africa (2006), Argentina (2010), Uruguay (2013), Brazil (2013) and Colombia (2016), New Zealand (2013), England, Wales and Scotland (2014) and the United States (2015).[3] Some other countries, like Italy, while not having legalised gay marriage, do recognise civil partnership and despite the fact that same-sex marriages are forbidden in Asian countries, there are some signs of change in Taiwan and Japan.[4]

While these are promising developments, there are still many countries that are not tolerant towards homosexuals.[5] The acceptance, or merely tolerance, of transgenders is even more problematic, which was made clear in the United States in the past years. It started in 2015, when an ordinance of the municipality of Houston (Texas) – aimed at providing its citizens, including transgenders, with equal rights – was rejected by the local population.[6] Discussions in other towns and states followed and 'transgender' became a hotly debated issue between progressive and conservative Americans and between towns, states and the federal government.[7] This, in turn, led to questions about the situation of transgenders in the Netherlands. Even though transgenders here are free to choose which bathroom to use, the fact that they have to choose still confronts them with the fact that their

[1] Tienkamp 2015; this happened in 1989.
[2] See Tienkamp 2015; see also Huiskamp 2014.
[3] See AP 2005, ANP 2006 and Tienkamp 2015 (legalisation same-sex marriage in South Africa); see Boon 2013, Tienkamp 2015 and AP 2016 (legalisation same-sex marriage in Argentina, Uruguay, Brazil and Colombia); see 'New Zealand legalises same-sex marriage' 2013; see Huiskamp 2014 and 'Gay marriage: 15,000 same-sex couples wed since law change' 2015 (legalisation same-sex marriage in England, Wales and Scotland); see Klumpenaar 2015 and Leijten 2017 (legalisation same-sex marriage in the USA).
[4] See Leijten 2017 (civil partnership in Italy); see http://www.rtlnieuws.nl/nieuws/ laatste-videos-nieuws/homohuwelijk-zorgt-taiwan-voor-doorbraak-in-azie (19 March 2017) (possibility of legalisation same-sex marriage in an Asian country); McCurry 2015 (legalisation of same-sex partnership in Shibuya, Tokyo); Taiwan will likely be the first Asian country to legalise same-sex marriage. Its top court ruled in favour and now Taiwan's parliament is forced to adapt the current laws concerning marriage - see http://www.bbc.com/news/world-asia-40012047 (24 May 2017).
[5] See Leijten 2017 for an overview of countries where homosexuality is a criminal offence.
[6] 'Transgenders op scholen mogen toilet niet meer kiezen na besluit Trump' 2017.
[7] *Ibidem*.

gender identity is not the same as their biological sex.[8] As these examples show, progress has been made in the past decades, but seemingly straightforward matters are still complicated for people who are not heterosexual and for those who do not conform to a typical male or female gender identity. If this is the case in society at large, what can be said about the situation in museums? How do museums approach the social inclusion of a multiplicity of gender and LGBTQ identities into the displays and narratives of their temporary exhibitions?

From the end of the previous century onwards, museums increasingly focused on the experiences of visitors to their institutions rather than concentrating almost exclusively on collecting and preserving objects.[9] More than ever before, visitors, their motivations for visiting and their experiences while in the institution, have become central to the practices of museums. This changing focus, in combination with their often vast collections of objects, makes museums suitable places for presenting the histories and objects of various segments of the population, especially minority groups. Museums nowadays even have an obligation to use this suitability and be socially inclusive. This thesis focuses on gender and LGBTQ identities, which can be included in museums in several ways. Museums can adapt their acquisition policy and set targets for including a certain number of artworks made by female artists or artists with an LGBTQ identity or they can organise special events, lectures, and so forth.

These strategies, however, are not the sort this research focuses on. Here, social inclusion is seen as best achieved through including a variety of gender and LGBTQ identities in the displays and narratives of museum exhibitions. In presenting collections and telling stories, museum displays construct narratives, communicate ideas and create knowledge about the subject on display.[10] This makes them ideal instruments for helping people understand complex notions such as 'gender' and 'LGBTQ'.[11] Including objects and stories of people with a gender variant or LGBTQ identity further allows new voices and narratives to be incorporated into museums, which is pivotal, as there is a link between exclusion from museums and exclusion from society.[12] Finally, the focus lies on temporary exhibitions because they usually generate substantial media attention and therefore potentially attract a wide and diverse audience.

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[8] Voorn 2016.
[9] Falk & Dierking 2013, pp.13-14.
[10] Moser 2010, p.22.
[11] *Ibidem*, pp.22-23.
[12] See Sandell 1998 and Hooper-Greenhill 2000.

In order to answer the question of how museums approach the social inclusion of a multiplicity of gender and LGBTQ identities in the displays and narratives of their temporary exhibitions, this thesis comprises research carried out in the form of literature study and analyses of examples from practice. The literature study contains an examination of how the field of museum studies, specifically the sub-area 'social inclusion', defines and explains different kinds of gender and LGBTQ identities. It further contains reviews of articles that discuss social inclusion – both generally and for gender and LGBTQ identities specifically. From these articles, four approaches for including of a variety of gender and LGBTQ identities are distilled. These strategies are subsequently explained by combining them with case studies – exhibitions that have, and can be said to have, employed them. These shows were found in different ways. Some were found in the literature used to formulate the theoretical framework of the first chapter; others were discovered during museum visits; and one exhibition was included based on the information provided by the museum via email correspondence.[13] All exhibitions are analysed in a similar manner; the content, i.e., the display(s) and narrative(s), presentation and manner of dealing with potential problems are examined.[14] In doing so, insight is offered into the practical implementation of each of the four strategies. Finally, the possible merits and potential problems of these strategies are considered by offering a comparison between them as well as between the exhibitions chosen as case studies.

What makes this research necessary is the fact that a person's gender (identity, role, expression) and sexual orientation are often important parts of who they are, how they see themselves and how others see them. Additionally, there exists a whole range of identities between 'man' and 'woman' and between 'heterosexual' and 'homosexual' – all concepts that themselves can be filled in in different ways. Museums are one of the places that can make people aware of these identities. This fostering of understanding is not just helpful for the population in general, but also for individuals who do not conform to a heterosexual male/female category themselves. The importance of this last part should not be overlooked, because, as will be discussed in more detail in chapter one, people who are for

[13] As the examples found in the literature helped formulate the four strategies, this makes them prime examples to examine when looking into their practical implementation. The information offered on shows visited personally is captured in photographs taken at the time of visiting, which can be found in the appendices and the list of illustrations. Regarding exhibitions that were not discovered in the literature used, a timeframe of three years, 2015-2017, was established.

[14] These potential problems will be discussed in the first chapter.

instance transgender often struggle for years before learning about their condition. Museums, in including minority groups, not only potentially play a part in decreasing misogyny and discrimination, but can also help these groups assert their place in society.

This research is also important because it provides an overview of several approaches museums can use, and have used, to include a variety of gender and LGBTQ identities in the displays and narratives of their temporary exhibitions. While these strategies are partly derived from articles used to formulate the theoretical framework for this thesis, they are primarily a product of this research. Additionally, while other researchers mention one or two possibilities for being socially inclusive, this research distinguishes and analyses four strategies for doing so and combines them with examples from practice. And, lastly, by means of a comparison between the exhibitions used as case studies, it offers a critical overview of the possible merits and potential problems of each approach.

It should further be noted that throughout this research, the term 'display' refers to the objects that are put on show for visitors to see. The term 'narrative' is used to refer to the story or stories told in the exhibition. These terms, displays and objects on the one hand, and narratives and stories on the other, are used interchangeably in this thesis. When discussing 'gender identities', the concepts 'genderqueer' and 'gender variant' are used as synonyms for 'gender identities'. The terms 'approaches' and 'strategies' are used synonymously when discussing the ways in which museums include a multiplicity of gender and LGBTQ identities into the displays and narratives of temporary exhibitions.

Additionally, it is important to note that this research looks into both gender and LGBTQ identities, which are, at times, clearly distinct from each other, but can also be used together.[15] Here, the inclusion of homosexuals and bisexuals falls mainly under 'LGBTQ identities'.[16] The concept transgender is understood as both a 'gender identity' and a 'LGBTQ identity', and, lastly, when talking about ideas conveyed concerning men and women, this falls under gender identities and roles.[17] This research attempts to be as sensitive, objective and inclusive as possible with regard to these identities. It is taken into account that the terms used have positive

[15] These, and related concepts are discussed in more detail in the following chapter; their usage differs per case study, as will become clear in chapters two and three.
[16] Mills 2006, p.257 – here, a distinction is made between desire to be, which falls under 'gender identity' and desire for, which falls under 'sexual orientation'. In this research, the inclusion of homosexuals and bisexuals is mainly understood in the sense of 'desire for'.
[17] Sinfield 2000 and 2004, as referred to in Mills 2006, p.257.

or negative connotations for people, especially the word 'queer'.[18] It is also taken into consideration that there are more types of gender identity and sexual orientation than those mentioned here. However, in order to make this research feasible, not all of these could be incorporated into this research.

This research is divided into three chapters, the first of which consists of four parts. Part one examines texts from the discipline of museum studies in order to establish how the concepts 'gender' and 'LGBTQ' are defined and explained in this particular field. The second part looks into several articles discussing social inclusion, both of minority groups in general and, later on, of gender and LGBTQ identities specifically. In the third part, four approaches for including gender and LGBTQ identities in the displays and narratives of temporary exhibitions are distilled. This fourth part of this chapter provides an outline of the categories used in the analysis of the case studies in the next two chapters and distinguishes several potential problems – and possible solutions – museums need to be aware of when including a variety of gender and LGBTQ identities in their temporary shows.

Chapters two and three delve deeper into the four approaches distilled in the first chapter by combining them with examples from practice, i.e., exhibitions that employed these approaches. Chapter two examines the two approaches that are wholly dedicated to gender and LGBTQ identities. The case studies in this chapter were, with one exception, found in the literature used to formulate the theoretical framework of the first chapter. The other show was found during a visit paid to a museum. Chapter three analyses the two approaches that partly revolve around gender and LGBTQ identities and partly contain elements that are not (directly) related to these identities. One of the case studies in this chapter was found in the literature used in chapter one; another was included based on the information provided by the museum via email correspondence; and two were found by coming across them during visits paid to the institutions.

This research concludes by offering a comparison between the four strategies and the exhibitions chosen as case studies and offers some ideas for further research.

[18] See Lakoff, & Morrissey 2008 and Fraser, & Heimlich 2008, p.7 for additional information on the impact of the word 'queer'.

Chapter 1

Theoretical framework:
Gender and LGBTQ identities in museum studies

Attitudes towards sexuality, sex and gender changed considerably in twentieth-century society but it was not until the 1990s that museums started to display and interpret material concerning sexuality publicly and meaningfully.[19] Around the same time, the emergence of the terms 'social exclusion' and 'social inclusion' began to influence museum practice. This led to museums "(...) being asked to assume new roles and develop new ways of working – in general, to clarify and demonstrate their social purpose and more specifically to reinvent themselves as agents of social inclusion".[20] This research looks into both developments by examining the social inclusion of a multiplicity of gender and LGBTQ identities into the displays and narratives of temporary museum exhibitions.

This chapter does so by drawing on literature from the field of museum studies, specifically articles that deal with social inclusion. Rather than looking into elaborate descriptions of the history and usage of the concepts 'gender' and 'LGBTQ' found in gender and queer studies, this research looks into the more practical definitions and explanations found in texts from the discipline of museum studies. These articles provide concise accounts of the concepts as they are understood and applied by museums, which was considered to be better suited to this research. Secondly, these articles provide information on social inclusion in museums, both for minority groups generally and gender and LGBTQ identities specifically. This, in turn, lead to the distinguishing of four strategies for accomplishing this social inclusion. In the examination of these approaches the focus lies on how this can be achieved through including objects and stories related to the identities under discussion in the displays and narratives of temporary exhibitions.

'Gender' and 'LGBTQ'

In order to be able to discuss gender and sexuality in museums, it is first useful to distinguish between the concepts 'sex' and 'gender'. 'Sex' is commonly defined as "the state of being either male or female".[21] A more inclusive definition is offered in

[19] Frost 2008, pp.29-30, p.32.
[20] Sandell 1998, p.401.
[21] McIntosh 2013, p.1413.

an article in an issue of *Museums & social issues* highly relevant to this research, namely "(...) the biological determinant resulting in male, female, and intersex".[22] This particular definition includes people categorised as 'intersexual', i.e. individuals "(...) whose anatomy is not exclusively male or female".[23] In doing so, it shows that 'sex' is not palpable for all individuals, especially for people who are intersexual or transgender.[24] 'Gender', then, can be defined as "the physical and/or social condition of being male or female".[25] It can also be explained "(...) as the psychological phenomenon referring to learned sex-related behaviors and attitudes (...)".[26] According to Mertens, Fraser and Heimlich, 'gender' "(...) refers to an individual's internal awareness and experience of gender and includes the five accepted categories of heterosexual, homosexual, bisexual, transgendered, and asexual".[27] They also argue that using 'sex' in museum studies – especially when it categorises people as either male or female, results in a narrow understanding of identity as it neglects to include sexual orientation and gender identity – both important aspects of how a person sees himself or herself and how others see them.[28] This research concurs with their definition and explanation of 'gender' and uses 'gender' rather than 'sex'.

Secondly, in order to discuss sexuality and gender in museums several other concepts need to be explored. One of these is 'gender identity', which can be defined as "(...) the gender role one applies to oneself".[29] 'Gender roles', then, refers "(...) to the set of perceived behaviors or behavioral norms that have been traditionally associated with the social stereotypes called male or female, within a given social group or system that has historically attached these behaviors to sex-role functions (...)".[30] Related to gender roles are the concepts of 'feminine', which is defined as "acting, or having qualities that are traditionally considered to be suitable for a woman" and 'masculine', defined as "having characteristics that are traditionally

[22] Diamond 2002, as referred to in Fraser, & Heimlich 2008, p.8.
[23] Schulman 2013.
[24] Fraser, & Heimlich 2008, p.8; see also Mertens, Fraser, & Heimlich 2008.
[25] McIntosh 2013, p.644.
[26] American Psychological Association 2007, as referred to in Mertens, Fraser, & Heimlich 2008, p.85.
[27] Mertens, Fraser, & Heimlich 2008, p.85. John Fraser is an architect and conservation psychologist; Joe Heimlich is a professor in the School of Environment and Natural Resources at Ohio State University; Donna Mertens is a professor of research methodology and program evaluation at Gallaudet University.
[28] *Ibidem*, pp.83-84, pp.87-90.
[29] Fraser, & Heimlich 2008, p.9.
[30] *Ibidem*, p.8.

thought to be typical of or suitable for men".[31] 'Gender expression', lastly, refers to a person's presentation of their gender identity to others.[32] These five concepts help to better understand the gender and LGBTQ identities discussed below.

Thirdly, aside from defining and explaining 'sex', 'gender' and related notions, it is necessary to look deeper into 'LGBTQ'. LGBTQ is an acronym for "lesbian, gay, bisexual, transgender, and queer (or questioning)" and refers to a highly diverse 'group' of individuals.[33] This grouping of disparate individuals can be contested on account of the numerous differences between, for example, lesbians, but also between, on the one hand, people who are lesbian, gay, or bisexual, and, on the other, those who are transgender.[34] It is therefore useful to consider the different terms encompassed within LGBTQ in some more detail.[35] The first three terms – lesbian, gay, bisexual – refer to types of sexual orientation, which indicates "(...) physical attraction to the biological sex of a partner (...)".[36] The term transgender, on the other hand, is used to refer to "(...) individuals who find their gender identity does not match the gender assignment (...)".[37] It is not a type of sexual orientation – individuals who are transgender can be homosexual, bisexual or heterosexual.[38]

A report of the Sociaal en Cultureel Planbureau (SCP) delves deeper into the concept 'transgender'.[39] According to this report, 'transgender' is an umbrella term which includes the concepts 'transsexual', 'gender-ambiguous' and 'transvestite'.[40] 'Transsexuals' are men or women whose biological sex does not correspond (completely) with their gender identity.[41] 'Gender-ambiguous transgenders' refers to a group of individuals, some of whom feel they are both, some feel mainly male or female but not entirely, and others feel they are neither.[42] 'Transvestites', lastly, are people whose "(...) gender identity corresponds with their birth gender but their

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[31] McIntosh 2013, p.563 (feminine), p.949 (masculine).
[32] Keuzenkamp 2012, p.14.
[33] http://dictionary.cambridge.org/dictionary/english/lgbtq?q=LGBTQ (10 November 2016); see also Fraser, & Heimlich 2008, p.7.
[34] See for instance Fraser, & Heimlich 2008, p.9.
[35] Aside from LGBTQ, acronyms such as GLBTQ, LGBTI or LGBTQIA are also used, with 'I' referring to 'intersexual' and 'A' to 'asexual' - or 'ally' (see Romesburg 2014, Fraser, & Heimlich 2008, p.7, https://www.rijksoverheid.nl/onderwerpen/lhbti-emancipatie (24 January 2017) and Schulman 2013; Schulman 2013 further names the concept 'genderqueer', which is "(...) a catchall term for nontraditional gender identities".
[36] Fraser, & Heimlich 2008, p.8.
[37] *Ibidem*, p.9.
[38] *Ibidem*, p.9; Keuzenkamp 2012, p.26.
[39] Keuzenkamp 2012.
[40] *Ibidem*, p.14, p.18, p.98.
[41] *Ibidem*, p.14, p.18, p.98.
[42] *Ibidem*, p.18, p.98.

gender expression (sometimes) deviates from it".[43] As these definitions show, 'transgender' is a concept that encompasses a broad and diverse spectrum of individuals. The same comment holds true for 'queer', which is perhaps the broadest concept in LGBTQ and "(...) is an overarching term that seeks to capture the tremendously wide array of identities and differences related to sex, sexuality, gender, desire, and expression".[44]

These definitions offer some theoretical perspectives on 'gender' and 'LGBTQ'. However, what is missing from these articles are exact numbers of people who identify as LGBTQ. This can be explained by, among other reasons, the fact that not everyone is open about this aspect of their identity and different studies and methods have reached dissimilar conclusions.[45] Therefore, it is virtually impossible to determine how many of the people who visit museums have a gender variant or LGBTQ identity.[46] Nevertheless, they are part of the visiting public and, as such, should not be overlooked by museums.[47] This is especially important, because, despite the legalisation of same-sex marriage in numerous countries and the Gay Prides held in several cities, 'genderqueer' and LGBTQ individuals still deal with lack of understanding and misconceptions.[48] Museums, with their increased attention for visitors and vast collections of objects, are, arguably, highly suitable places for raising awareness and enhancing understanding of the existing diversity of gender and LGBTQ identities.[49]

The importance of doing so is underscored by the SCP report on transgenders in the Netherlands mentioned earlier.[50] Not only among the general population, but also amongst transgenders there is a lack of understanding about what 'being transgender' means. The report includes stories of people who struggled for years to understand themselves before becoming aware of their situation.[51] Had there been more information available, it could have helped them understand their

[43] Keuzenkamp 2012, p.98, see also p.9 and p.14; while this definition says 'birth gender', this thesis would use 'sex' in this regard.
[44] Grace, & Hill 2004, as referred to in Fraser, & Heimlich 2008, p.7.
[45] Kuyper 2016, pp.43-47.
[46] According to Mertens, Fraser, & Heimlich 2008, p.88, LGBTQ individuals are "(...) potentially an overrepresented group of museum visitors (...)", but they give no figures or statistics to prove this assertion.
[47] See for instance Heimlich, & Koke 2008, discussed later on in this chapter.
[48] See for instance http://www.iamsterdam.com/nl/uit-in-amsterdam/uit/festivals /overzicht-culturele-festivals/amsterdam-gay-pride (19 January 2017); https://prideinlondon.org/ (28 July 2017). See the introduction of this research for an overview of countries that have legalised same-sex marriage.
[49] See Falk & Dierking 2013, pp.13-14 about the increased attention for visitors.
[50] Keuzenkamp 2012.
[51] See Keuzenkamp 2012, p.17, p.21, p.37.

condition sooner. Whereas this report does not mention museums as places where awareness and understanding can be increased, this research argues that they are very suitable for doing so, not solely due to their obligation towards being socially inclusive, their attention to visitors and their vast collections, but also because they are accessible to everyone. Museums can introduce a concept like 'transgender' in exhibitions and explain what it means to be transgender.[52] They can decrease misconceptions by, for instance, explaining that 'homosexuality' and 'transgender' are two different things. When museums decide to actively include a multiplicity of gender and LGBTQ identities in their displays and narratives, there are several possible strategies for doing so. These are distilled from the articles discussed in the next two parts of this chapter.

Social inclusion

As stated in the introduction, museums have an obligation to be socially inclusive, which entails including people, communities and groups regardless of skin colour, migration background, gender and/or sexual orientation. The following articles of museologists Richard Sandell and Eilean Hooper-Greenhill discuss several developments related to social inclusion in museums on a broader level, i.e. for minority groups in general. In his article, Sandell examines how their inclusion in and exclusion from museums is related to the position minority groups have in society at large.[53] In doing so, he poses the question of whether museums can play a part in bringing about the social inclusion of marginalised groups in society and consequently mentions the importance of telling the stories of these groups, seeing as not doing so aggravates their exclusion from society.[54] Hooper-Greenhill employs a different approach by discussing the shift in museums from a transmission approach to communication, grounded in a behaviourist education theory – in which the museum is seen as authority and visitors as a generalised mass of passive receivers of the objective knowledge the museum imparts on them, to a cultural approach to communication, grounded in a constructivist learning theory – which acknowledges that audiences are active and comprise many individuals with various levels of prior knowledge and experiences; that knowledge is plural; and

[52] Transgender is used as illustration here, but of course museums can do so for all of the gender and LGBTQ identities discussed in this research.
[53] Sandell 1998.
[54] *Ibidem*, p.401, p.408.

that one event can be interpreted in many ways.[55] This shift has led to the inclusion of new voices and new narratives.[56]

However, this change comes with several challenges to museums, especially art museums, but arguably not exclusively, that need to be taken into account.[57] "The first concerns what is said and who says it, issues of narrative and voice. The second relates to who is listening, and is an issue of interpretation, understanding and the construction of meaning".[58] Regarding what is said and by whom, one important development has been the challenging of the curatorial voice by, among others, feminist art historians.[59] The neglected histories of several marginalised groups are now being incorporated into museums. While Sandell does not talk about the challenging of the curatorial voice, he does mention the importance of museums including the stories of minority groups. In deciding not to tell stories related to these groups, museums essentially exclude them, which, as stated earlier, aggravates their marginalised position in society at large.[60] Conversely, seeing their stories told in museums and otherwise seeing themselves represented in these institutions, might help individuals belonging to marginalised groups feel validated and affirmed in both their personal and community identity.[61]

This challenge of narrative and voice is related to the second challenge mentioned by Hooper-Greenhill, that of who is listening and interpreting the information provided by museums. Museum staff need to be aware of who visits their institutions and make sure that the narratives presented by the museum, especially when displaying objects and histories of a specific group, are in line with the views of that particular group.[62] After all, a display about a minority group is seen by visitors belonging to that group, but also by others who have little or no knowledge of them. Both challenges reveal the power museums hold in legitimising narratives – not only do they decide how to tell and present stories related to minority groups, they also choose which minority group(s) to include in their institution.[63]

While Sandell and Hooper-Greenhill give some examples of minority groups in their articles – people with mental health problems, people from a different

[55] Hooper-Greenhill 2000, pp.15-17, pp.22-25, pp.28-29, see also pp.12-13.
[56] *Ibidem*, pp.18-19.
[57] *Ibidem*, p.18.
[58] *Ibidem*, p.18.
[59] *Ibidem*, p.19.
[60] Sandell 1998, p.408.
[61] *Ibidem*, p.411.
[62] Hooper-Greenhill 2000, p.20.
[63] *Ibidem*, p.19, p.27; see also Sandell 1998, p.414.

cultural background than the dominant one (Maori, for instance) – neither mentions LGBTQs in his or her article respectively.[64] This is not uncommon and Hooper-Greenhill provides a suggestion as to why this might by the case. Thinking in binary pairs, such as male/female and light/dark, is "(...) still in many ways the 'common sense' of our world (...)".[65] However, Hooper-Greenhill's own work appears to engage in this kind of thinking too, by not taking account of the existing variety of gender and LGBTQ identities, a point also made by James Sanders, assistant professor in the Department of Art Education at Ohio State University. He commented on two of Hooper-Greenhill's books by saying that she pays insufficient attention to heteronormativity in museums, meaning that heterosexuality is presented – implicitly or explicitly – as normal, while other types of sexual identity and orientation are rendered invisible.[66]

Another example of thinking in binary pairs is found in Hans Dam Christensen's article, which discusses the balance – or more accurately, the imbalance – between the acquisition of artworks made by male and female artists in several Danish art museums.[67] There is little acknowledgement of the LGBTQ community and its diversity in this particular text. This example as well as Sanders' criticism on some of Hooper-Greenhill's work lead back to the point that, if museums aspire to being inclusive of the many different segments of their audience, they need to do away with this binary split between 'male' and 'female' and change to a framework which takes account of a multiplicity of identities, including gender variant and non-heterosexual ones.[68] However, before delving deeper into this, it is necessary to pay some attention to the notions 'man' and 'woman' without considering sexuality and sexual orientation and briefly discuss an article by Carol Malt, which deals with the question of whether museums can help women's empowerment in Middle East and North African (MENA) countries.[69] Even though Malt discusses museums in MENA countries, her research on the state of affairs in this part of the world raises questions about the situation in the western world. It demonstrates the importance of critically analysing the way museums

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[64] Sandell 1998, p.414; Hooper-Greenhill 2000, p.19.
[65] Hooper-Greenhill 2000, pp.13-14.
[66] Sanders 2008, pp.16-17, p.25 - He refers to *Museums and the shaping of knowledge* (1992) and *Museums, media, message* (1995). However, the analysis of Hooper-Greenhill 2000 has shown that this comment is also applicable to this article.
[67] Dam Christensen 2016. Dam Christensen, professor at the Royal School of Library and Information Science, University of Copenhagen, conducts research in museology, visual culture and cultural communication.
[68] Mertens, Fraser, & Heimlich 2008, pp.82-83, pp.85-86.
[69] Malt 2007; Malt is a museologist, museum consultant and former museum director.

engage with gender, i.e. their presentation of men and women, their views on gender roles, expression and non-conformity.

Aside from looking into gender in museums, this research examines the social inclusion of LGBTQ identities. Especially important in this respect are, on the one hand, whether LGBTQs visit museums and how they experience them and on the other how museums approach including LGBTQ into their displays and narratives. The former issues are central to Heimlich and Koke's article on a pilot study they conducted which aimed to gain insights into homosexuals' visits to cultural and scientific institutions.[70] As stated earlier on in this chapter, it is nearly impossible to say how many LGBTQ individuals visit museums. This holds true for their study – while the respondents do visit cultural and scientific institutions, it is impossible to generalise any results as it concerns a pilot study with a non-representational sample of participants.[71] Regardless of how many LGBTQs visit museums, as public institutions museums have an obligation to incorporate the different communities that make up the population, including people with a gender variant and/or LGBTQ identity. Additionally, in addressing LGBTQ, by for instance including objects and stories with a LGBTQ provenance, museums can "(...) further develop an audience profile that reflects society as a whole more accurately" and potentially attract a wider and more diverse audience.[72]

The participants approached in Heimlich and Koke's pilot study underscore the importance of including LGBTQ in museums. By discussing their own experiences, they provide insights into what museums can (and should) pay attention to when incorporating LGBTQ in their institutions. When asked in what ways their experiences in a cultural or scientific institution differ from those of heterosexuals, they answered that they, being homosexual, feel unable to be as affectionate with their partners and that they do not feel represented in the context and content of these institutions.[73] Especially the fact that they miss this personal connection to the objects on display is addressed as something that should be changed in order to increase feelings of inclusion in these venues.[74] These comments point to identity-based exclusion, which has been a significant problem in museums for quite some time.[75] It shows that not being represented in a

[70] Heimlich, & Koke 2008, p.94. Judy Koke is deputy director, Education and Public Programmes at the Art Gallery of Ontario in Toronto.
[71] *Ibidem*, pp.95-97.
[72] Frost 2008, p.37.
[73] Heimlich, & Koke 2008, pp.98-99.
[74] *Ibidem*, pp.99-100.
[75] Robert 2014, p.24.

museum evokes the sense of not being welcome in the institution.[76] And, as discussed earlier on for minority groups in general, exclusion from museums is related to exclusion from society in general.[77] So, while the diversity of the population makes it difficult to include stories and objects of all communities in the displays and narratives of museums, it is nevertheless vital that museums rise to this challenge and become more inclusive towards minority groups, including people with a 'genderqueer' or LGBTQ identity.[78]

Approaches for including a multiplicity of gender and LGBTQ identities

In the past decades museums have started to be more inclusive towards these groups.[79] The dominant culture is no longer the only one that is presented; objects and histories of previously suppressed minority groups, communities and sub-cultures can now find a place in museums.[80] This thesis distils four strategies for including a multiplicity of gender and LGBTQ identities in the displays and narratives of temporary exhibitions, namely, centring exhibitions around gender and LGBTQ identities; singling out one gender and/or LGBTQ identity; 'queering' everyday objects; and including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter. The first approach is distilled from comments made by both Robert Mills, Senior Lecturer at King's College London and museologist Nicole Robert.[81] In one of his articles, Mills mentions that one approach employed by museums is to increase inclusivity in the museum and reaching out to LGBTQ individuals in the audience, "(...) for instance by staging exhibitions or hosting events centered specifically on LGBT identities, rights, histories, and political struggles".[82]

Robert criticises a strategy frequently adopted by museums, which is, on the one hand, to add to the information presented to include what is missing, and, on the other, to single out one identity.[83] She argues in favour of the critical feminist approach called intersectional theory, which takes into account the fact that identities are layered and complex, i.e. being homosexual is not all a person is, but

[76] Heimlich, & Koke 2008, p.102.
[77] Sandell 1998.
[78] Robert 2014, p.24.
[79] See Frost 2008.
[80] McIntyre 2007, p.49.
[81] Robert Mills is a researcher of medieval literature and visual culture with an emphasis on gender and sexuality.
[82] Mills 2008, p.43.
[83] Robert 2014, p.25.

merely one of many aspects of his or her identity.[84] These comments lead to the distilling of the first approach, namely 'centring shows around gender and LGBTQ identities'. Exhibitions that employ this strategy are focused around matters associated with gender and LGBTQ identities, such as their specific rights and oppressions, histories and events such as Prides. It further entails that the exhibitions chosen as case studies treat identity intersectionally, i.e., that they take into account people's race, migration background, and so on, next to their gender and sexuality.

Robert's comments further lead to the distinguishing of the second approach of this research, namely, 'singling out one gender and/or LGBTQ identity'. Despite Robert's criticism on singling out one identity, this thesis argues that doing so has its merits. Firstly because, as mentioned earlier on in this chapter, both people who are not and people who are transgender often struggle to understand this condition. Museums, in singling out this identity, can help increase people's knowledge about it by explaining what it entails as well as decrease existing misconceptions. Moreover, in singling out one identity, a museum can use all its resources for the exhibition to present a broad account of the identity under discussion. Lastly, coming across an article by Middleton, which provided an example from practice – an exhibition that singled out transgender – further demonstrated that this strategy can be very useful for increasing understanding about gender and LGBTQ identities.[85]

The third approach, 'queering' everyday objects, was distilled from several comments on how years of not addressing sex and sexuality publicly have had an effect on museums.[86] According to Stuart Frost, gallery educator at the Victoria & Albert Museum, the problem is not that there have not been relevant objects and histories to acquire by museums, but rather that these have not been interpreted meaningfully and put on display.[87] Nevertheless, museums that, for whatever reason, lack collections of stories and objects with a gender variant or LGBTQ provenance do exist.[88] It is on these latter museums that this approach is focused. A significant advantage of this approach is that even museums without such collections can still design exhibitions dealing with gender variant and/or non-

[84] Robert 2014, p.25.
[85] See Middleton 2016; this show is discussed elaborately in the next chapter.
[86] Frost 2008, pp.29-31; see also McIntyre 2007, p.49.
[87] Frost 2008, pp.29-31.
[88] See Vanegas 2002, p.105.

heterosexual identities by 'queering' the objects that they do have, or 'queering' everyday objects.[89]

Finally, the last approach distinguished here, 'including gender and/or LGBTQ identities into exhibitions dealing primarily with an unrelated subject matter', is distilled from the comments by Sandell and Hooper-Greenhill on the importance of including stories from marginalised communities and the inclusion of new voices and narratives in museums. Designing exhibitions focussed wholly on gender variant and LGBTQ identities might not reach people with a prejudiced attitude, while incorporating these identities and expressions into another narrative potentially allows museums to reach more people. A brief example mentioned by Frost aided further in distilling this strategy.[90] One of the aims of the exhibition *The road to Byzantium: luxury arts of antiquity* was to demonstrate how Roman art was derived from older Greek art.[91] However, the audio-guide and at least one label included information on the relationship between Antinous and the Emperor Hadrian and offered insights into the meaning of the word 'boyfriend' in this particular era.[92] As such, "(...) through careful layering of interpretation and thoughtful use of audio guides" this show included narratives dealing with homosexuality in the interpretive framework of an exhibition dealing predominantly with luxury antique arts.[93]

Categories of analysis

The approaches distilled above will be combined with examples from practice - i.e., shows that have employed one or several of these strategies - in the following two chapters. Before doing so, it is necessary to look into an article by Stephanie Moser, which is used as an aid for structuring the analysis of each case study included in chapters two and three.[94] In this article, Moser examines several categories central to meaning-making in exhibitions.[95] This research has modified these in order to keep the main focus on examining how museums approach the social inclusion of a multiplicity of gender and LGBTQ identities into the displays and narratives of their temporary exhibitions. As per the research question, this study starts by examining

[89] See Mills 2008, pp.48-50.
[90] Frost 2008, pp.35-36.
[91] *Ibidem*, p.35; this show was held at Somerset House (London) and ran from 30 March to 3 September 2006, see https://www.world-archaeology.com/issues/issue-15/road-to-byzantium-luxury-arts-of-antiquity.htm (30 July 2017).
[92] Frost 2008, pp.35-36.
[93] *Ibidem*, p.36.
[94] Stephanie Moser is a professor of Archaeology at the University of Southampton.
[95] See Moser 2010.

the content of the shows under discussion, i.e. the objects on display and the narrative(s) told. Secondly, this research looks into the presentation of these objects and stories by analysing them using several categories distinguished by Moser, albeit with some modifications to fit the purpose of this research.[96] As such, the examination of the presentation is focused around the exhibition space, its layout, its design and the textual elements used.

The categories used for examining the presentation of the objects and stories in the analysis of the case studies warrants some more attention. While Moser distinguishes several categories and discusses them in isolation, this thesis examines the exhibition space, its layout, its design and the use of textual elements as one category, i.e. 'presentation'. This entails analysing how the elements of the show are arranged, i.e. the distribution of the objects and stories over different rooms; the presentation of the objects as trophies or as illustrations of the narrative told; and how the objects and stories are connected to each other.[97] It also means looking into design aspects, such as the style of decoration and its effect on the objects and stories on display; and the use of colour and lighting and how this affects the display and narrative.[98] Lastly, attention is paid to the use of textual elements – the use of, and information provided in, labels, panels, wall texts, the introductory text and other textual information offered in the exhibition space; the writing style employed in these texts – for instance, academic or journalistic, informative and descriptive, or interpretive with various opinions; and, finally, whether the exhibition is set up chronologically or thematically and, as such, whether it presents a singular narrative or acknowledges a variety of interpretations of one event, story, or object.[99]

In addition to these aspects, the analyses made in this research look into whether museums were aware of several potential problems when including the identities under discussion in exhibitions. Don Romesburg, former GLBT Historical Society board member and archival volunteer, mentions a number of these, i.e.: "(...) the pressure toward grand progressive narratives that reproduce the repressive-hypothesis-to-pride trajectory, emphasis on famous gays, [and] inclusivity that sustains heteronormative master narratives and upholds

[96] Moser 2010.
[97] *Ibidem*, pp.24-25, pp.27-28.
[98] *Ibidem*, pp.25-26.
[99] *Ibidem*, pp.26-27.

homo/hetero binaries of difference (...)".[100] These grand progressive narratives, in combination with the 'repressive hypothesis' – a term coined by Michel Foucault which refers to "(...) the notion that Western cultures are characterized by a stiflingly Victorian attitude to sex that has been progressively unravelling since the 1960s" – essentially entail that stories are presented linearly, starting with repression and gradually moving on to increased visibility.[101]

There are several solutions to these potential problems, for instance, museums can avoid grand progressive narratives by organising display cases thematically instead of chronologically. Secondly, collecting and exhibiting materials from diverse queer people as well as broadening the focus and collecting objects and textiles next to manuscripts and photographs can provide a broader and more diverse picture of people with a 'genderqueer' or LGBTQ identity than concentrating exclusively on famous homosexuals and transgenders and their belongings.[102] Thirdly, museums can challenge the notion of a homosexual/ heterosexual binary and explore a variety of gender identities and sexual orientations. One way of doing so is to reach out to individuals with a gender variant or LGBTQ identity and hire them as advisors who can provide a more accurate picture of the identity or orientation under discussion.[103] This could potentially lead to long-term partnerships.[104] Additionally, these individuals can help interpret objects and stories in museum collections that to this date have not been interpreted meaningfully.

One final point to be made concerns the importance of taking into account the diversity that exists within 'gender' and 'LGBTQ'.[105] This means that if museums and/or exhibitions claim to present a multiplicity of gender and LGBTQ identities, this does not merely stand for addressing homosexuality. As pointed out by Mills, the B and T of LGBT are often fake or suppressed.[106] Examples of this are found in *Queer is here*, a temporary exhibition of the Museum of London, criticised for its "(...) marginalization of transgender as an interpretive lens" and the GLBT

[100] Romesburg 2014, p.132; see also Mills 2006, pp.255-258 and Mills 2008, pp.43-44. Depending on the case studies in the next two chapters, these potential problems are adapted slightly – for instance, instead of emphasising famous gays, it can also mean 'famous institutions', or instead of homo/hetero binaries, it can mean a variety of ideas concerning gender identity, roles and expressions.
[101] Foucault 1978, as referred to in Mills 2006, p.255.
[102] Romesburg 2014, pp.134-135.
[103] See McIntyre 2007, p.50, p.52.
[104] McIntyre 2007, p.50.
[105] See for instance McIntyre 2007, p.50, p.52.
[106] Mills 2006, p.256, p.258.

History Museum, criticized for not paying sufficient attention to bisexuality.[107] The concept 'transgender' is even more complex than 'bisexuality', because, while it is subsumed in the acronym LGBTQ, it does not fit easily among 'lesbian', 'gay' and 'bisexual', which are defined firstly as sexual orientations and only secondly as gender identities.[108] The diversity within gender and LGBTQ further encompasses differences in race and/or migration background, which also have a substantial influence on a person's identity.[109] However, as this thesis is focused on gender and LGBTQ identities, references to race and migration background are only made when relevant to the analysis of a case study. This illustrates the importance of being attentive to what is collected and presented – exhibitions should display the diversity of a community, and the population in general, and not favour one (often already privileged) small segment of it.[110] In other words, presenting 'LGBTQ' as one homogenous community does not do justice to the diversity of gender and sexual expressions contained within the acronym.[111]

Taken together, an analysis of the content and an examination of the presentation of the exhibitions chosen as case studies provides insight into each of the four approaches distilled in this research – centring exhibitions around gender and LGBTQ identities; singling out one gender and/or LGBTQ identity; 'queering' everyday objects; and including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter – and how these can be implemented in practice. The potential problems and how museums tackle them provide further insight into the practical implementation of each approach. While the four strategies are presented here individually, it is possible that one exhibition employs two or more of them. The following chapter looks into two of the approaches distilled in this chapter, namely 'centring exhibitions around gender and LGBTQ identities' and 'singling out one gender and/or LGBTQ identity'.

[107] Quoted from Mills 2006, p.256; Romesburg 2014, p.138; *Queer is here* will be discussed in chapter two.
[108] Sinfield 2000 and 2004, as referred to in Mills 2006, p.257.
[109] See Robert 2014.
[110] Romesburg 2014, p.135.
[111] Mills 2006, p.259.

Chapter 2

Temporary exhibitions centred around or singling out gender and LGBTQ identities

Museums can employ several approaches for including a multiplicity of gender and LGBTQ identities into the displays and narratives of their temporary exhibitions. This chapter examines two of them – shows centred around gender and LGBTQ identities and shows that single out one gender and/or LGBTQ identity. Both strategies are combined with one, or several, example(s) from practice. The analysis of each case study consists of an examination of the content – the objects and stories – and the presentation, i.e., the exhibition space, its layout, its design and the textual elements used. Attention is also paid to how the show dealt with the potential problems discussed in the previous chapter. As such, the analysis of the show offers insight into how the approaches can be implemented in practice.

Before examining the two approaches this chapter focuses on, it needs to be noted that the shows chosen as case studies only provide possible ways of employing these respective strategies - there are likely more, and different, ways of implementing them in practice. Additionally, the information unearthed is not the same for every exhibition as not every author focuses on the same aspects of a show. However, the information provided on the exhibitions was considered to be sufficient enough for analysing them and offering insight into both the approach and how it can be implemented in practice. Lastly, regarding the way the case studies were found, four of the five exhibitions analysed in this chapter were found in the literature used for the theoretical framework established in the previous chapter; the other show was included due to its relevance as a case study, which was established while visiting the show.[112]

Centring exhibitions around gender and LGBTQ identities

The first strategy examined here is 'centring exhibitions around gender and LGBTQ identities'. This approach entails that emphasis is put on matters associated with gender and LGBTQ identities, such as their specific rights, oppressions, histories and significant events.[113] It further entails that the exhibitions chosen as case studies acknowledge that a person's gender and sexuality are merely a part, and

[112] The only show not included in the previous chapter is *Guerrilla Girls 1985-now*.
[113] See Mills 2008, p.43.

not the whole, of their identity. For the case studies examined here, this means that they consider identities to be layered and complex and deal with gender and/or LGBTQ identities on the one hand, and race and migration background on the other.[114] This strategy is examined below by looking into its practical implementation in the four exhibitions chosen as case studies.

Queer is here

Queer is here was a small show held at the Museum of London, an institution dedicated to telling the city's (hi)story.[115] Among the objects on display were: a CD by Will Young, who is a famous homosexual; oral history recordings, which included one 'ordinary' woman talking about her life, as a lesbian, in London; and photographs taken at Gay Prides – i.e., objects associated in one way or another with homosexual identity and activism.[116] The story told in this exhibition was "(…) focused on the shifting fortunes of London's lesbian, gay, bisexual and transgendered communities since the decriminalization of homosexuality in 1967".[117]

Besides mentioning several of the objects and the story told in *Queer is here*, it is important to look at how the displays and narrative were presented. The exhibition was laid out in the foyer of the museum, a place every visitor to the institution passes through.[118] It is likely that this central location encouraged people to take a closer look at the display cases and reached people who, had it been set up in a different location, might not have seen the show. Additionally, this location has the merit of being located at the beginning of a museum visit – when museum fatigue has not set in yet. The longer people are in a museum, the greater the chance that their concentration declines and that they stop engaging with the material on display.[119] By setting up the show near the entrance of the museum, it is more likely that visitors view these objects and stories actively.

Half of the relatively small exhibition space was dedicated to presenting a chronological narrative, beginning "(…) with the decriminalization of male homosexuality in 1967 and [ending] with the launch of the second LGBT History

[114] See Robert 2014, pp.24-25.
[115] https://www.museumoflondon.org.uk/about-us/our-organisation/who-we-are (17 July 2017); see also Mills 2006, p.253.
[116] Mills 2006, p.258; Frost 2008, p.33; *Queer is here* ran from 4 February to 5 March 2006; 'ordinary' in this sentence is used to mean 'not famous'.
[117] Mills 2006 p.253.
[118] See Mills 2006, p.253.
[119] Gilman 1916, as referred to in Falk, & Dierking 2013, p.132.

Month in 2006".[120] The textual elements that told this story were "(...) a series of narrative panels addressing issues such as political activism, health, coming out, the experience of LGBT people in the public eye, bullying in schools, the power of the pink pound, civil partnership legislation and celebrations of Gay Pride".[121] This grand progressive narrative included, on the one hand, tragic and violent events, repression and homophobia, and, on the other, increased visibility, liberation and political advances.[122]

It seems that the chronological set-up and information provided in the textual elements both suggest that the objects – in the display cases of the chronologically set up part at least – were used as illustrations of the narrative told. It further appears that the textual elements did not contain a variety of interpretations, but rather told a singular narrative, one of increasing visibility.[123] The narrative was further placed in the context of a city – London – which likely provided a common ground and made it easier for people who are heterosexual to relate and empathise with the issues faced by people with a gender variant or LGBTQ identity.

When looking at the potential problems discussed in the previous chapter, it appears that these are all perceptible in *Queer is here.* As mentioned earlier, the exhibition told a grand progressive narrative. One way in which this could have been avoided, was by organising the display cases thematically rather than chronologically. It also placed emphasis on famous gays and only rarely included 'ordinary' Londoners.[124] Lastly, regarding the homosexual/heterosexual binary and the diversity within LGBTQ communities, the exhibition is criticised by Mills for not paying sufficient attention to transgender and other gender and sexual expressions that cannot be categorised under 'homosexual identity'.[125] On the other hand, *Queer is here* did include 'queers' of colour – blacks, Asians and Middle Easterners – and, thus paid some attention to racial diversity within LGBTQ communities, albeit only in one display case.[126]

Queer is here was an exhibition that paid attention to matters associated specifically with gender and LGBTQ identities, such as activism, oppression and liberation. It also, albeit to a lesser extent, looked into matters of race and migration

[120] Mills 2006, p.255.
[121] *Ibidem*, p.255.
[122] *Ibidem*, p.255; Mills 2008, p.43.
[123] See Mills 2006, p.255.
[124] Mills 2006, p.258.
[125] *Ibidem*, pp.256-257; Mills 2008, pp.44-45.
[126] Mills 2006, p.258.

background. As such, it can be said to present a practical example of the approach of centring exhibitions around gender and LGBTQ identities. This particular example paid attention to the identities under discussion through the displays and narrative told, rather than through aspects of the presentation. In addition, while it did not tackle the problems distinguished in the previous chapter, it did have several positive elements. In outlining a number of events and issues deemed significant to LGBTQ individuals in London, the exhibition offered insights into matters and events potentially significant in the lives of LGBTQ individuals and LGBTQ history.[127] This can help increase understanding among people who are heterosexual. Thus, overall, this exhibition, despite some faults, showed how the identities under discussion can be incorporated in the displays and narratives of a temporary exhibition.

For love and community and *Legendary*

Two other exhibitions that paid attention to gender and sexuality on the one hand, and race and migration background on the other, were held at the GLBT History Museum, an institution that displays materials contained in the archives of the GLBT Historical Society, both located in San Francisco.[128] *For love and community: queer Asian Pacific Islanders take action, 1960s – 1990s* displayed photographs and audio clips from Asian Pacific Islander queer women and transgenders and as such presented a narrative of family, love, community and activism.[129] *Legendary: African American GLBT past meets present* displayed archival materials, such as artefacts and images related to this community, and combined them with stories told in "(...) a video montage of five contemporary Bay Area queer and trans African American activists and cultural producers".[130] The interviewees discussed a range of issues, including "(...) racial marginalization within white-dominant gay spaces, activism and accountability, the importance of drag and nightlife to black queer vitality (...)" and so on.[131]

As the information presented on both shows is unfortunately rather limited, they are discussed together. Romesburg, whose article provided the information used for the analysis, was involved in setting up both exhibitions, but his article

[127] See Mills 2006, p.255.
[128] Romesburg 2014, p.131.
[129] http://www.glbthistory.org/museum/documents/MuseumBackground_2012-12-14.pdf (17 April 2017); *For love and community* ran from September 2012 to January 2013.
[130] Quoted from Romesburg 2014, p.134, see also p.133; *Legendary* ran from February to July 2013.
[131] Romesburg 2014, p.134.

neglected to delve into the presentation of both shows.[132] Regardless, some comments can be made about the potential problems distinguished in the previous chapter. Firstly, while the exhibitions did not seem to present a grand progressive narrative as such, they did engage with topics such as 'community', 'activism' and 'racial marginalisation'. However, it is not clear whether these were presented in terms of progress made. It is further possible that personal elements were included in the narratives, for instance in the subjects 'family' and 'love', or in the video montage. Secondly, it is not clear whether *For love and community* placed emphasis on famous gays; *Legendary*, however, did include a video montage featuring activists and cultural producers, who are likely to be famous, at least in their communities. Thirdly, the problem of presenting a homosexual/heterosexual binary was avoided by paying attention to gender identities and sexual expressions besides homosexuality – both shows included individuals who are 'transgender' or 'queer'.[133] Finally, the diversity within gender and LGBTQ identities was acknowledged in both exhibitions by paying attention to race and migration background next to gender and sexuality. This allowed the museum to reach an audience it might not have attracted otherwise, which resulted in an enhancement of its existing collections.

Despite the lack of information regarding the presentation, both shows are worth mentioning as practical examples of the approach of 'centring exhibitions around gender and LGBTQ identities', because they demonstrate the importance of focusing wholly on these identities and treating identity intersectionally. Both shows succeeded in attracting new audiences and improving the existing collections due to the donations made by visitors from various backgrounds, age, race and gender.[134] These donations are important for several reasons. People from the Asian and Pacific Islander community and African Americans were sorely underrepresented in the archives, and their donations aided in reducing the existing gaps.[135] Additionally, the donations enrich the stories the museum can tell, increase the amount and diversity of objects that can be included in future exhibitions and might even make it possible for the museum to incorporate a greater variety of gender and sexual expressions than they are able to do now. Lastly, the donations demonstrate that people find it important that their stories

[132] Romesburg 2014, pp.132-134;
http://www.glbthistory.org/museum/documents/MuseumBackground_2012-12-14.pdf (28 July 2017).
[133] Romesburg 2014, pp.133-134.
[134] *Ibidem*, pp.132-134.
[135] *Ibidem*, pp.133-134.

are told and heard – they are willing to donate personal belongings so that new voices and narratives can be incorporated into the museum.

Both *For love and community* and *Legendary* paid attention to issues relevant to people with a gender variant or LGBTQ identity, such as activism, community and oppression. It did so by looking into gender identity and sexual orientation on the one hand, and race and migration background on the other. As the presentation aspects of the exhibitions could not be examined, it is not possible to say whether these practical examples paid attention to the identities under discussion through elements of presentation, but it is clear that gender and LGBTQ identities were central in both the displays and narratives of these two shows. The main positive element of the exhibitions was that they demonstrated that using archival materials, i.e. personal belongings and audio clips containing oral histories, as well as acknowledging race and migration background next to gender variant and LGBTQ identities, led people to donate personal belongings. This, in turn, allows new voices to be heard and new narratives to be told in future exhibitions.

Guerrilla Girls 1985 – now

The last show included as a practical example of the approach of 'centring exhibitions around gender and LGBTQ identities' was found in the Van Abbemuseum, a contemporary art museum located in Eindhoven, the Netherlands, which held an exhibition called *Guerrilla Girls 1985 – now*.[136] Among the objects on display were numerous posters, one television screen and several newspaper articles. The story told in the exhibition is the story "(...) of the activist group of artists Guerrilla Girls and shows their relevance through the years and up to today".[137]

The exhibition was laid out in one, relatively small room.[138] The objects on display – posters – were used as illustrations of the narrative told in the show. It is not clear why the posters were hanged in this particular order – whether this was done chronologically or thematically or randomly. The overall 'look' of the room was rather dark, with three grey walls and one white and no natural lighting. At least half of the posters were printed on white paper and thus stood out better than they would have had the walls been painted white, which might explain the use of grey

[136] See https://vanabbemuseum.nl/en/about-the-museum/organisation/who-we-are/ (4 August 2017); see also https://vanabbemuseum.nl/en/programme/programme/guerrilla-girls-1985-today/ (4 August 2017); the show ran from 9 July 2016 to 2 July 2017.
[137] https://vanabbemuseum.nl/en/programme/programme/guerrilla-girls-1985-today/ (4 August 2017).
[138] See Fig.1 and Fig.2.

paint. The posters were not accompanied by labels, and, as such, visitors were only provided with textual information by the introductory text and one page containing background information on the Guerrilla Girls, offered at the entrance of the room. These textual elements were descriptive and informative rather than interpretive and, as such, offered insight into the themes the Guerrilla Girls tackle in their artworks. They described how the group started out examining the representation of female artists in museums in New York, soon included issues of race and, later on, issues of sexuality and 'queerness'.[139]

Furthermore, as the posters presented comments about misogyny or discrimination against women and artists of colour in the art world, these generally spoke for themselves and did not require the addition of a label. To illustrate, one poster is focused around the Museum of Modern Art in New York and two of its exhibitions, one held in 1984, the other in 1997.[140] For both shows, the Guerrilla Girls counted the percentages of artists who were white men, white women, women of colour and men of colour featured in the exhibition. In both cases white male artists were massively over-represented in comparison to the other groups. While it seems that the Guerrilla Girls are primarily focused on commenting on what is wrong in the art world, there were also several posters that offered statistics on how some museums did pay sufficient attention to female artists. For instance, one poster states that the Bronx Museum is unfair to men as no male artist was featured in one particular show – which implies that female artists were acknowledged in this exhibition.[141] Another poster, while criticising art institutions in Chicago, mentions how several European cities – Paris, London, Madrid and Stockholm – provide good examples of places where art made by female artists is collected and exhibited.[142]

Regarding the potential problems distinguished in the previous chapter, this exhibition both does and does not avoid these issues. The show did not appear to tell a grand progressive narrative as such, but it was focused around big themes – sexism and racism in the art world. However, the claims and figures presented by the Guerrilla Girls are almost always pertaining to specific institutions, such as the Guggenheim, the Metropolitan, the Museums of Modern Art and the Whitney Museum of Art, or to specific events, such as biennales. The same duality is visible in the problem of focusing on famous institutions – as the examples mentioned

[139] See Appendix A, textual element 1.
[140] See Fig.3.
[141] See Fig.4.
[142] See Fig.5.

above already demonstrated, the Guerrilla Girls examine well-known museums. On the other hand, they fight for the inclusion of female artists and artists of colour, people who are likely to be relatively unknown, or at least not included in the institutions criticised by the Guerrilla Girls. Lastly, while the previous problems were both partly avoided and partly not, this artist group does pay attention to diversity. In examining museum collections and displays by looking at the inclusion of women artists and artists of colour, they criticise the lack of diversity in museums.

Guerrilla Girls 1985-now paid attention to matters such as racism and sexism in the art world, issues that female artists and artists of colour are often confronted with. It further treated identity intersectionally by looking into gender as well as race. As such, it was categorised under the approach of centring exhibitions around gender and LGBTQ identities. In this particular example, ideas about gender were primarily conveyed through the objects themselves rather than through their presentation, which means that the attention paid to diversity is done by the Guerrilla Girls, rather than the museum. However, in exhibiting this artists group and selecting these particular works – works that show the variety of issues tackled by the Guerrilla Girls – the museum allowed visitors to gain better understanding of the practices of museums and the areas in which improvements are still necessary.

Singling out one gender and/or LGBTQ identity

Aside from analysing exhibitions centred around issues concerning gender and LGBTQ identities, this chapter looks into the approach of singling out one gender and/or LGBTQ identity. As stated in the previous chapter, when museums employ this strategy, they can use all their resources for the show to provide a broad account of the identity chosen as the subject matter. This strategy was employed by Boston Children's Museum in developing *Mimi's family: photography by Matthew Clowney*, a temporary, travelling exhibition about being transgender and being a family.[143] The objects on display were photographs showing members of a family interacting with each other and, as such, they told the story of 'Mimi', a grandparent and trans woman, and her family.[144]

The presentation of the objects and story was done in a pronounced manner. Visitors entered the exhibition space, which was designed like a home, by crossing

[143] Middleton 2016; *Mimi's family* was on display in Boston Children's Museum from 17 October to 13 December 2015.
[144] *Ibidem*, pp.147, 150-151; a 'trans woman' is a person whose birth sex is/was male, but whose gender identity is female, as explained in Keuzenkamp 2012, p.18, p.98.

a welcome mat and entering through a fake front door and arrived in an area resembling a living room complete with a couch, a mantelpiece over a fake fireplace on which several photographs were placed and above which a family portrait hanged on the wall.[145] In designing the exhibition space like a home, the likely unfamiliar and difficult concept, 'transgender', was placed in the familiarity of the notion 'family'. This normalness of home and family might make it easier for visitors to try to relate and empathise with a transgender individual. While the story told in the exhibition was a very personal one, focused on Mimi and her family, several textual elements offered general information on gender identity and expression as well as on family diversity.[146] This was done by providing books appropriate for children in a book nook and offering a handout containing definitions and explanations of concepts related to the show.[147] The textual elements further asked questions (in English and Spanish) and encouraged visitors to talk about their family and share their stories with others in a specially designed sharing station, thus giving the exhibition several elements of interaction.[148]

While the exhibition used textual elements, photographs were given precedence over (long pieces of) text.[149] The panels used in the show only asked questions, they did not offer interpretations of the photographs on display.[150] As such, the photographs – the objects on display – both illustrated and 'told' the story of this exhibition. The show further gave visitors the opportunity to learn about 'transgender' in various ways, for instance by providing books containing relevant information as well as by allowing them to look into the life of a trans woman and her family. The questions posed in the textual elements invited visitors to engage actively with the material on display. As such, this show paid attention to its visitors and their different levels of intellectual capabilities – which is especially important in a children's museum visited by members of all generations. These visitors, including children, were thus offered a variety of ways of engaging with the subject on display. These elements demonstrate that even difficult subjects can be presented in a way that is appropriate for visitors of all generations.

When looking at the potential problems distinguished in the first chapter, *Mimi's family* is an exhibition that avoided all of these. Rather than providing a grand progressive narrative, this show told a very personal story, focused around

[145] Middleton 2016, pp.148-150.
[146] *Ibidem*, pp.149-151.
[147] *Ibidem*, p.149, pp.151-152.
[148] *Ibidem*, p.149, p.151, see also pp.153-154.
[149] *Ibidem*, p.153.
[150] *Ibidem*, p.153.

one, not famous, family. Homosexual/heterosexual binaries were not relevant in this exhibition, as it looked into one identity, transgender, and kept the narrative personal instead of implying that this particular story is applicable to all transgenders. Additionally, while featuring a white trans woman and her family, non-white people with a 'genderqueer' or trans identity were hired to work behind the scenes – to conduct a staff competence training and to translate the textual elements into Spanish.[151] In doing so, this show paid attention to the diversity within transgender identities, despite focussing on one trans woman and her family. However, while being a difficult concept to understand for both people who are and those who are not transgender, this is not the message that is conveyed in this particular exhibition. Here, the focus lies on home and family, which might make it more relatable and easier for the audience to understand and empathise, but it could also be said to provide an oversimplified account of 'transgender' as it looked into only one woman whose family accepted her transgender identity. The fact that transgenders often deal with discrimination was left out of this particular show.

Mimi's family singled out one gender and LGBTQ identity and did so by telling the story of one trans woman and her family. It is therefore a practical example of the second approach distinguished in this research. This particular exhibition paid attention to one of the identities under discussion – transgender – primarily through the presentation, but also by providing a window into the life of a trans woman through the use of photographs and the story they told. It further tackled all of the potential problems distinguished in the previous chapter. Lastly, it provided concrete ways of engaging with a difficult topic by taking into account the various levels of intellectual capacities of the audience and making the show appropriate for visitors of all ages. As such, it demonstrated a possible way of employing the strategy of singling out one gender and/or LGBTQ identity in a temporary exhibition.

This chapter has examined two approaches for including a multiplicity of gender and LGBTQ identities into the displays and narratives of temporary exhibitions, namely 'centring exhibitions around gender and LGBTQ identities' and 'singling out one gender and/or LGBTQ identity'. Five shows chosen as case studies were analysed by examining their content, presentation and way of dealing with the potential problems distinguished in the previous chapter. The strategies analysed in

[151] Middleton 2016, p.152.

this chapter were focused wholly on gender and LGBTQ identities. However, this research has distinguished two more approaches, which will be are examined in the next chapter.

Chapter 3

Incorporating gender and LGBTQ identities in temporary exhibitions

This chapter examines the strategies of 'queering' everyday objects and including gender and/or LGBTQ identities in shows dealing primarily with an unrelated subject matter. Similar to the previous chapter, these approaches are combined with examples from practice. The analysis of each case study consists of an examination of the content – the objects and stories on display – and the presentation – the exhibition space, its layout, its design and the textual elements included in the show. Again, the manner of dealing with the potential problems distinguished in the first chapter is taken into account. Taken together, the analyses of each of these aspects provides insight into how the strategies can be implemented in practice.

Similar to the previous chapter, the shows chosen as case studies only offer possible ways of employing these strategies – there are likely a variety of ways of implementing them in practice. Additionally, the information unearthed differs slightly per exhibition, as not every show is set-up in exactly the same way. Lastly, of the exhibitions included as case studies in this chapter, one was found in the literature used to establish the theoretical framework of the first chapter, one was included based on the information provided by the museum via email correspondence, and the last two were included due to their relevance as case studies, which was established while visiting the shows.[152]

'Queering' everyday objects

This chapter starts by examining the third strategy distilled in this research, "queering' everyday objects'. This approach entails that objects are 'queered' by the museum with the aim of setting up an exhibition about gender and/or LGBTQ identities. Museums can choose to do so when they lack a collection of items with a clear gender variant or LGBTQ provenance, but that is not a requisite for employing this strategy. This strategy is examined below by looking into its practical implementation in the two exhibitions chosen as case studies.

[152] The case studies are presented in this order.

The gay museum

The gay museum was a show held at the Western Australian Museum, an institution that holds objects and stories related to anthropology, natural science, archaeology and the history of the state Western Australia, and is located in Perth, Australia.[153] A range of objects was put on display, such as cupcake papers, open mussel shells, lists of closed gay clubs and police truncheons.[154] The narrative of this show revolved around the history of homosexual presence in the western part of the country, but rather than telling this story by using objects with a clear homosexual provenance, "(...) the curator created the conditions for a reappropriation and queer recoding of everyday objects, artifacts that initially seemed to have little to do with lesbian and gay lives in Australia's past and present".[155]

Regarding the presentation of the objects and story, the use of textual elements in this show was striking.[156] Instead of having the labels provide the usual objective information, the objects were accompanied by text taken out of articles and interviews, thereby turning the objectivity normally experienced in museums into something a far more subjective and giving visitors the chance to actively engage in meaning-making.[157] One example of this is an electric shock machine accompanied by "(...) a text about changing homosexual orientation through treatment. The remainder of the table case is filled with fragments of used hand soap. The associations of dirt, guilt, the body, and technology collide and linger".[158] Despite the fact that an electric shock machine is not directly related to homosexuality, the label established a connection between the two and led visitors to make associations based on feeling instead of objective information. This tactic was even incorporated into the exhibition catalogue – a glove puppet policeman, a bone die of a wrecked ship and a pair of blue satin shoes were all accompanied by text reappropriating them to homosexuality.[159] Additionally, as this tactic encouraged visitors to make their own assumptions, as illustrated by the example of the electric shock machine, the exhibition allowed for a variety of interpretations.

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[153] Mills 2008, pp.48-50; *The gay museum* ran from 22 January to 31 May 2003 – see http://www.jodarbyshire.com/other-projects/curatorial-work/the-gay-museum-2003 (25 May 2017); see http://museum.wa.gov.au/about/background-mission (12 August 2017).
[154] Wilson 2003.
[155] Mills 2008, p.49, see also p.48.
[156] See Mills 2008 and Wilson 2003.
[157] Mills 2008, pp.49-50.
[158] Wilson 2003.
[159] Mills 2008, p.49.

When looking into the potential problems mentioned in the first chapter, *The gay museum* did not appear to offer a grand progressive narrative. Especially the way the textual elements were used, demonstrates that providing facts and information was not the main goal of this exhibition. Evoking feelings and allowing visitors to engage actively in meaning-making appear to have been more important than offering a factual overview of gay presence in Western Australia based on objects with a clear gender variant or LGBTQ provenance.[160] Not displaying objects owned by famous homosexuals or transgenders further suggests that the emphasis was not placed on well-known individuals. Regarding a homosexual/heterosexual binary, the story of the exhibition was concerned with gay and lesbian presence in Western Australia. However, it can be argued, due to the use of textual elements in this particular show, that it was possible to read gender and sexual expressions that fall outside a homosexual/heterosexual binary – for example, transvestism or bisexuality – into the objects on display. This depended on the viewer and how he or she interpreted the textual elements that accompanied the objects on display. The same holds true for the diversity within gender and LGBTQ identities – people from various ages, race, migration background are all potentially included, depending on the meanings they made from the textual elements.

The gay museum looked into the identities under discussion by 'queering' everyday objects. Instead of using objects clearly associated with homosexuals, the objects included in this show were reappropriated to homosexuality. This practical example of 'queering' everyday objects took account of gender and LGBTQ identities through aspects of presentation, specifically the use of textual elements. It further tackled all of the potential problems distinguished in the first chapter. Additionally, this exhibition demonstrated that one object can tell multiple different stories, depending on how it is interpreted and presented by the museum and how it is understood by the audience. Reappropriating objects not directly associated with gender and LGBTQ identities through innovative use of the textual elements accompanying them, can, therefore, make new voices be heard and new narratives be told.

Transmission

The second case study included under the approach of 'queering' everyday objects, is *Transmission*, a show held at the Amsterdam Museum, an institution located in

[160] See Mills 2008, pp.48-50.

the capital of the Netherlands, dedicated to telling the story of this city.[161] Among the objects on display were a documentary, hormone pills, trans-pride flags, items of clothing, photographs, a bandage and a number of portraits.[162] The narrative of this exhibition was composed of multiple stories, told by transgenders by means of the objects included in the show.[163]

The displays and narratives were distributed over two rooms. The walls of these rooms were painted black and the objects and textual elements were individually lit. Together, these design elements provided a clear contrast with the objects and made them prominently visible.[164] These objects were accompanied by labels and the possibility to listen to an audio-guide, and were used as illustrations of the narratives told in the show.[165] There were several textual elements included in this show, such as the introductory text, several wall texts and the audio-guides. The texts can all be characterised as informative and accessible, but the audio-guides were also interpretive. It was primarily through the audio-guides that individual transgenders had the opportunity to tell their stories and explain why they donated or loaned this particular object to the museum to be a part of this exhibition. As such, this show did not tell a singular narrative, but offered a variety of stories and experiences.

The audio-guides, and the stories they contained, offered insight into the objects on display. Some of these objects were reappropriated to 'transgender' through these stories, while other objects had a clearer 'transgender' provenance, such as hormone pills and trans-pride flags. One example of reappropriating objects to 'transgender' is a bandage, given to the museum – on loan – by Jonathan Sleeboom, a transgender individual. This objects was combined with his personal story, offered to visitors on the audio-guide.[166] Through the means of the audio-guide he tells the audience how this bandage, which he used to hide his breasts several years ago when going to a New Year's Eve party, helped him realise that he

[161] See https://www.amsterdammuseum.nl/over-ons/over-het-museum (7 August 2017); see https://www.amsterdammuseum.nl/tentoonstellingen/transmission (6 August 2017); this show ran from 17 October 2015 to 13 March 2016; The information provided on this case study was obtained via email correspondence with the project leader, Mirjam Sneeuwloper and the links she sent.
[162] See https://www.amsterdammuseum.nl/tentoonstellingen/transmission (7 August 2017); see https://hart.amsterdam/nl/page/51989 (6 August 2017).
[163] See https://www.amsterdammuseum.nl/tentoonstellingen/transmission (6 August 2017).
[164] For photographs, see https://www.flickr.com/photos/ahmamsterdam/sets/72157669798957321 (7 August 2017).
[165] See https://www.flickr.com/photos/ahmamsterdam/sets/72157669798957321 (7 August 2017); see also https://hart.amsterdam/nl/page/51989 (6 August 2017).
[166] https://hart.amsterdam/nl/page/52989 (6 August 2017).

was not a woman, but a man.[167] In a way, this object helped him understand who he was; it helped him take the first step in his transition process. Another example is a pair of boots, offered on loan by Colline.[168] In the audio-guide, he tells visitors that he used to hide his need to be a transvestite, but that these shoes helped him accept this part of himself and not hide it anymore.[169]

When looking at the potential problems distinguished in the first chapter, it is clear that *Transmission* did not tell a grand progressive narrative. The objects on display in combination with the audio-guides told highly personal stories of several transgender individuals. It did not place emphasis on famous transgenders, but instead included stories from 'ordinary' people.[170] However, as transgenders make up a relatively small part of the population, it is possible that the transgenders included in this exhibitions were relatively well-known, like Aaicha Bergamin.[171] The exhibition acknowledged the diversity within the concept 'transgender' in several ways. Firstly, by including a number of transgenders, instead of only one, the show provided various accounts from individuals who have had different experiences. Secondly, the inclusion of objects and stories dealing with transvestism offered visitors insights into the umbrella term 'transgender', which also encompasses 'transvestism'. Finally, despite being a museum dedicated to telling the (his)stories of Amsterdam, not all transgenders included in the show lived in this city. While they did have some connection to it, whether as a former resident or as a student at one of Amsterdam's universities, living in Amsterdam was not a condition for participating in the show, and, as such, a greater diversity of participants was included.

Transmission is categorised under the approach of "queering' everyday objects' due to the inclusion of objects that were reapproppriated to 'transgender'. The attention paid to the identities under discussion, in this case, transgender, was done primarily through aspects of presentation, specifically the utilisation of audio-guides. The exhibition tackled the potential problems distinguished in the first chapter, although the acknowledgement of the diversity within gender and LGBTQ identities was more a recognition of the broadness of the concept 'transgender' as other identities were not part of this particular show. Lastly, it needs to be noted that the museum has made various adjustments to become more trans-friendly

[167] https://hart.amsterdam/nl/page/52989 (6 August 2017).
[168] https://hart.amsterdam/nl/page/53572 (6 August 2017).
[169] https://hart.amsterdam/nl/page/53572 (6 August 2017).
[170] Again, 'ordinary' here is used to refer to individuals who are not famous.
[171] See https://hart.amsterdam/nl/page/52982 (6 August 2017).

since setting up this exhibition, which deserve mentioning. Among other things, the museum's collection has been reviewed and a separate topic, 'queering', has been added to the website.[172] The toilets in the museum are now gender neutral and the institution continues to work together with LGBTI communities.[173] As such, the museum has become more inclusive of people who are not often present in exhibitions and collections.[174]

Including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter

The fourth and last approach examined in this research is the strategy of including gender and/or LGBTQ identities in shows dealing primarily with a subject matter unrelated, or not directly related, to gender and LGBTQ identities. This might entail that objects and stories dealing with gender and LGBTQ identities are included among a variety of other displays and narratives. It is also possible that a variety of gender identities and sexual expressions is incorporated in audio-guides and labels, thus expanding the interpretive framework of a show. This approach is examined below by looking into the following two shows chosen as case studies.

Grayson Perry – hold your beliefs lightly

One of these case studies is a solo exhibition of the British artist Grayson Perry, held at the Bonnefantenmuseum, an art museum located in Maastricht, the Netherlands.[175] Among the objects included in *Grayson Perry – hold your beliefs lightly* were a range of different artworks, such as sculptures, ceramics, dresses, a motorbike, numerous tapestries, photographs and a short film about a building designed by Perry.[176] The narratives told in this show included issues such as "(...)

[172] See http://am.adlibhosting.com/search/simple (6 August 2017).
[173] The information on the collaboration with LGBTI communities was provided by Mirjam Sneeuwloper.
[174] See https://www.amsterdammuseum.nl/tentoonstellingen/transmission (6 August 2017).
[175] See http://www.bonnefanten.nl/nl/over_bonnefanten/organisatie/werken_in_het_museum (30 July 2017).
[176] See http://www.bonnefanten.nl/nl/tentoonstellingen/grayson_perry_solotentoonstelling (2 May 2017); the exhibition ran from 26 February to 5 June 2016. For more information on the building designed by Perry (and FAT Architecture), see http://www.living-architecture.co.uk/the-houses/a-house-for-essex/overview/ (2 May 2017).

religion & mythology, identity & gender, art & art world, class & consumerism, and conflict & war".[177]

The objects and stories were presented to visitors in rooms of various sizes and, as the show took place in a space that already existed, the layout of these rooms was fixed. The rooms were designed based on the white cube principle, as temporary exhibitions of contemporary art often are in this museum.[178] As such, most walls were coloured white, some were gray or light blue and most rooms were spacious and well-lit. The labels accompanying the objects contained only basic information. However, the museum offered cards in a box at the entrance of each room that did provide significant information about the artworks in that particular space.[179] These cards were informative and contained interpretations of the artworks, which is illustrated here with an example. This example concerns two sculptures, *Our father* (2009) and *Our mother* (2007). Both figures carry a range of objects – among the male figure's baggage are religious artefacts and books, a laptop, a weapon and several skulls; among the female's baggage are four children, a tiny house-like construction and a sewing machine.

The card accompanying these sculptures contained an interpretation of them, but the manner of displaying them – a juxtaposition – also invited interpretations. The card suggested that Perry's portrayal of the female, who is carrying more baggage than the male figure, possibly conveys a feminist message.[180] However, this information was included on the cards, which not every visitor has read. The manner of presenting these sculptures – a juxtaposition made possible by the museum, as *Our father* and *Our mother* were lent to the museum by different collectors – invited visitors to compare the two sculptures.[181] It is possible that visitors interpreted these objects in the same way as the museum, but it could also be the case that this presentation evoked in visitors associations with stereotypical female gender identity and roles, i.e. caring for the children and working in the home, due to her carrying several children and a sewing machine. This example thus shows that it was possible to read various and contrasting ideas about men

[177] http://www.bonnefanten.nl/en/exhibitions/hold_your_beliefs_lightly_grayson_perry (2 May 2017); see also https://www.victoria-miro.com/artists/12-grayson-perry/ (2 May 2017).
[178] See, for instance, O'Doherty 1976.
[179] The cards provided at the entrance of each room are from here on referred to simply as 'cards'; the labels only contain the name of the artist and artwork, information regarding materials used and the collection that lent it to the Bonnefantenmuseum for this exhibition.
[180] See appendix B, textual element 1.
[181] These sculptures were made in different years, which further suggests that the comparison is made by the museum.

and women, and gender identity and roles, into the sculptures – at least some of which were included by the museum in the interpretive framework.

Another example of including gender and LGBTQ identities was found in the section of the exhibition that contained several dresses. Here, Perry's identity as a transvestite was clearly visible – each dress was combined with a photograph of Perry wearing them as Claire. The card accompanying the dresses was informative and descriptive and explained Perry's change of style – from ladies' suits to girly dresses and provided information on the occasion on which Claire wore each dress.[182] As these examples demonstrate, this show dealt with both gender and LGBTQ identities through presenting ideas concerning male and female gender identities and roles, as well as on the gender/LGBTQ identity 'transvestism'.

When examining how this exhibition dealt with the potential problems distilled in the first chapter, it becomes clear that it avoided most of them. The show did not present a grand progressive narrative, and despite being a solo exhibition of a well-known transvestite artist, it did not place emphasis on famous gender variant or LGBTQ individuals. In presenting various ideas about men and women and allowing visitors to engage in meaning-making themselves – by including the information on the cards instead of on the labels – it allowed for various interpretations concerning male and female gender identities and roles.

In *Grayson Perry – hold your beliefs lightly*, gender and LGBTQ identities were included next to themes such as 'class and consumerism' and 'religion and mythology'.[183] As such, it is a practical example of the approach 'including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter'. However, a small section of the show, the part displaying several dresses worn by Perry as Claire, can be said to fit within the approach of 'queering' everyday objects. This exhibition paid attention to the identities under discussion, partly through the objects themselves and partly through aspects of presentation. As such, the ideas conveyed about gender identity, roles and expression are in part Perry's and partly the museum's. Some ideas about men and women were be found in the artworks themselves, while others were made visible through the modes of display and the information provided in the textual elements, specifically the cards.[184] Finally, aside from looking into issues of race and migration background

[182] See appendix B, textual element 2.
[183] See http://www.bonnefanten.nl/en/exhibitions/hold_your_beliefs_lightly_grayson_perry (2 May 2017).
[184] Active participation is asked of visitors in this regard, as this information is included in the cards, rather than being immediately visible in the labels next to the artworks. However,

in relation to gender and LGBTQ identities, this exhibition avoided the potential problems distinguished in the first chapter.

Cool Japan

The following exhibition can also be categorised under the approach of 'including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter'. *Cool Japan – worldwide fascination in focus,* a temporary show at the Volkenkunde Museum, a museum of world cultures, located in Leiden, the Netherlands, showcased popular elements of Japanese visual culture, such as warriors, robots, anime, 'kawaii' and 'otaku'.[185] Among the objects on display were posters, woodcuts, prints, drawings, screens playing loops of Japanese films, clothing, merchandise, Pepper the robot, 'mangas', Hello Kitty paraphernalia, a samurai and so on.[186] Through these objects, the exhibition told the story of popular Japanese visual culture, from its roots to contemporary cultural expressions.[187]

The objects and stories in this exhibition were presented in a series of rooms of different sizes, with each containing one or several aspects characteristic of Japanese visual culture. Each room had distinctive design elements, depending on the objects displayed and stories told in that particular room. The 'warrior-room' and 'otaku-room', for example, both had black walls and were dark and rather mysterious, while the 'kawaii-room' was well-lit and had light-coloured walls. The show was arranged thematically rather than chronologically and used the objects as illustrations of the narrative told. The textual elements included in the show were numerous: one general introduction text, introduction texts in each room and several wall texts and labels. These texts were all informative and descriptive.

The textual elements in *Cool Japan* can also be said to be interpretative, as they conveyed ideas about gender identity and roles. Two examples of this were found in the room displaying drawings and prints and in the 'robot-room'. The first acknowledged the role of women in the production of Japanese illustrations and

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this does give visitors the possibility of reading about these ideas, as not everyone will 'read' them in the artworks.

[185] http://cooljapan.volkenkunde.nl/nl/cool-japan (25 April 2017); the show runs from 14 April to 17 September 2017. 'Kawaii' has multiple meanings, including 'cute', 'immaturity' and 'helplessness' - see http://cooljapan.volkenkunde.nl/nl/kawaii-0 (25 April 2017); 'otaku' refers to dedicated fan(s) - see http://cooljapan.volkenkunde.nl/nl/otaku (25 April 2017); see also appendix C, textual element 1.

[186] 'Manga' means 'comic', see appendix C, textual element 1.

[187] http://cooljapan.volkenkunde.nl/nl/cool-japan (25 April 2017).

anime by using the words 'craftsmen' and 'craftswomen' in the introductory text.[188] Instead of using 'craftsmen', which can be used to refer to both men and women, the museum explicitly named both men and women, thus emphasising that both are active in the production of 'manga' and anime.[189] The 'robot-room' included a wall text about robots as weapons and stated in the Dutch description that these hold a fascination for 'boys' of all ages, while the English translation used the more neutral word 'child'.[190] The use of the word 'boy' points to ideas about gender identity and roles, as it implies that liking robots (that fight) is a masculine characteristic.

Another example of conveying ideas about gender identities and roles was found in the presentation, specifically through the connections made between these particular objects. In a row of four posters, two males were depicted in action poses, one man walked threateningly towards the viewer and one female simply stood in a non-intimidating way.[191] This row of posters could be interpreted in several ways.[192] It could be argued that the objects themselves conveyed the image that women warriors are less intimidating than male fighters. However, it is equally possible that the female warrior would have appeared more intimidating had she been displayed separate from the men. It is, after all, through the comparison that the differences in pose became noticeable. The label included some information on the choice of posters - they were used to promote a video game.[193] Nevertheless, it did not state whether these were the only ones available to the museum, or whether they were chosen from a larger collection containing more intimidating depictions of the female warrior.[194]

Concerning the potential problems distinguished in the first chapter, *Cool Japan* did not present a grand progressive narrative. It can be argued that, as the exhibition highlighted aspects of Japanese visual culture which are likely to be well-known, it did place emphasis on the famous aspects of this culture. Regarding a binary between men and women, the examples above illustrate that the show presented a variety of female gender identities and roles – warriors, 'fashionistas',

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[188] See appendix C, textual element 2; both the Dutch and English label did so.
[189] See McIntosh 2013, p.351 - 'craftsman' is defined as "a person who is skilled in a particular craft".
[190] See appendix C, textual elements 3 and 4.
[191] See Fig.6.
[192] There is no mention of the difference in pose between the male and female fighters on the label – see appendix C, textual element 5.
[193] See appendix C, textual element 5.
[194] A quick Google search showed that there are indeed more intimidating depictions of the female warrior (Chun-Li). It is, however, not clear whether those other depictions were also made to promote the video game.

'shōjo's'.[195] Concerning diversity in male and female gender identities and roles, it is again the presentation of women that was noteworthy, especially their inclusion among mystical fighters, as war and fighting are activities arguably more often associated with men, and male gender roles, than with women, and female gender roles.[196] However, the way in which they were presented was not identical.

Cool Japan – worldwide fascination in focus included ideas about gender identity and roles in an exhibition about Japanese visual culture. Therefore it was included as a case study under the approach of including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter. Attention was paid to the identities under discussion, primarily ideas concerning female gender identity and roles, in both the objects themselves and through the museum's presentation of these objects – both in the information provided in the textual elements and the connections made between objects. LGBTQ identities were included in the show, but only in one small part; the section dealing with 'mangas'. Concerning the potential problems distinguished in the first chapter, *Cool Japan* tackled some, but not all of them. Regardless, it provided a practical example of including gender identities and roles in an exhibition dealing primarily with an unrelated subject matter.

This chapter has examined two approaches for including a multiplicity of gender and LGBTQ identities into the displays and narratives of temporary exhibitions, namely "queering' everyday objects' and 'including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter'. Four shows were chosen as case studies and provided practical examples of both strategies. These exhibitions were analysed by examining their content, presentation and way of dealing with the potential problems distinguished in the previous chapter. Together, chapters two and three offered insight into the approaches by combining them with examples from practice. The conclusion of this thesis will consider the possible merits and potential problems of these strategies by offering a comparison between the approaches and the exhibitions chosen as case studies.

[195] 'Shōjo' is explained as a way of portraying girls – with big eyes, childlike physique and cute outfits, see appendix C, textual element 6.
[196] See appendix C, textual elements 7 and 8. The comment on gender roles applies to the Western world – the inclusion of female samurai in Japanese history might mean this does not hold true for Japan. However, an examination of this is outside the scope of this thesis.

Conclusion

This research aimed at providing insight into approaches that can be employed to aid in the social inclusion of a multiplicity of gender and LGBTQ identities in the displays and narratives of temporary exhibitions. This was done theoretically, by examining existing literature and distilling four approaches, as well as practically, by analysing nine exhibitions chosen as case studies.[197]

The first chapter approached this question theoretically and examined texts from the discipline of museum studies – specifically articles dealing with social inclusion in museums – in order to establish how the concepts 'gender', 'LGBTQ' and related notions are defined and explained in that particular field. The texts dealing with either the social inclusion of minority groups in general or of gender and LGBTQ identities specifically, were subsequently reviewed. From these texts, four approaches for including a multiplicity of gender and LGBTQ identities in the displays and narratives of temporary exhibitions were distilled, namely: centring exhibitions around gender and LGBTQ identities; singling out one gender and/or LGBTQ identity; 'queering' everyday objects; and including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter.

This chapter further discussed the tools used in the analyses of the exhibitions chosen as case studies in chapters two and three. It offered an outline of the categories used to examine these practical examples and distinguished several potential problems, as well as possible solutions. Lastly, chapter one paid attention to the diversity inherent in gender and LGBTQ communities, mainly by stating that discussing LGBTQ entails more than solely looking into homosexuality. To a lesser extent – as it is not the main focus of this research – it also entails looking at race and migration background next to gender identity and sexual orientation, but only when relevant.

Chapters two and three examined the four approaches by combining them with a total of nine examples from practice, i.e., nine temporary exhibitions that had, or could be said to have, employed one of these strategies. The four approaches were divided over two chapters based on the fact that the first two were wholly focused on gender and LGBTQ identities, while in the latter two these identities were a part of, rather than the whole, focus of the show. All four of them are compared with each other below in order to uncover their respective advantages

[197] Two of these were discussed together - *For love and community* and *Legendary* - see chapter two.

and disadvantages. This provides a critical overview of the strategies museums can employ to include a multiplicity of gender and LGBTQ identities into the displays and narratives of their temporary exhibitions.

Rather than looking into only one type of museum, this research has chosen to include a variety of museums. The reason behind this was that offering case studies from different kinds of institutions could provide a range of possible practical implementations of the approaches distilled in this research and therefore offer more information on each of the strategies. As such, the exhibitions chosen as case studies were held in museums that focused around social history, art, culture, history, and one children's museum. This variety of institutions did not necessarily lead to a great diversity of displays. While some exhibitions included objects such as cupcake papers, a bandage, sculptures, items of clothing, and even a samurai, the majority of shows displayed photographs, drawings, posters, oral history recordings and audio clips.

This common choice of objects can be explained by the narratives told in the shows – with the exception of the stories told in the exhibitions included under the strategy of 'including gender and/or LGBTQ in exhibitions dealing primarily with an unrelated subject matter', the narratives of all shows chosen as case studies dealt in one way or another with gender and LGBTQ identities. The choice regarding which objects to include in the shows can also be explained by the differences in approach – the exhibitions featured under the approaches of 'queering' everyday objects and including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter displayed different items than the strategies of centring exhibitions around gender and LGBTQ identities and singling out one gender and/or LGBTQ identity. The latter mainly displayed photographs and oral histories, while the former also included objects not necessarily associated with the identities under discussion.

As with the differences in type of museum, and the variety of objects and stories included in the exhibitions, the manner of presenting these displays and narratives, as well as the way of dealing with the potential problems, differed. Regarding the mode of presentation, some of the shows had rather neutral backgrounds – design elements, use of colour and lighting – while others utilised these elements to add to the story told, for instance, painting the walls black to provide a mysterious atmosphere, appropriate to the displays and narratives, as *Cool Japan – worldwide fascination in focus* did. The use of textual elements, including audio-guides, was pivotal in most of the exhibitions chosen as case

studies. Especially in the shows that offered various interpretations and stories in the textual elements, such as the four practical implementations of the strategies of 'queering' everyday objects and including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter, these texts were indispensible.

Before offering a comparison between the approaches, it is necessary to look into how the exhibitions conveyed ideas about gender and LGBTQ identities. This was done in several ways; some exhibitions did so in one, but others through a combination of two or more ways. Firstly, sometimes ideas about gender and/or LGBTQ identities were conveyed through the objects included in the show.[198] This was the case in *Queer is here*, *Guerrilla Girls 19852-now* and probably in both *For love and community* and *Legendary*, but as there was no information provided on the presentation, this remains uncertain. Secondly, ideas about gender and LGBTQ identities were conveyed through the method of presentation. This was the case in *The gay museum,* which incorporated these ideas in the textual elements used. And, finally, some exhibitions conveyed ideas about gender and LGBTQ identities through both the objects and the method of presentation. *Mimi's family* paid attention to transgender through the objects, which provided a window into the live of a trans woman, as well as through the presentation, specifically the textual elements that offered background information into the gender and LGBTQ identity 'transgender'. *Transmission* included several objects with a clear transgender provenance, and here, ideas about gender and LGBTQ are inherent in the objects. However, the show also contained items that did not have a clear gender variant or LGBTQ provenance, and these were reappriated to transgender through methods of presentation, specifically the use of audio-guides. In both *Grayson Perry – hold your beliefs lightly* and *Cool Japan* ideas about men and women and gender identity and roles could be found in the artworks themselves, while other were made visible through the method of presentation – both through the connections made between objects and through the information provided in the textual elements.

As demonstrated above, the exhibitions chosen as case studies differed in the ways they approached the social inclusion of a multiplicity of gender and LGBTQ identities. The analyses have made clear that the approaches can be implemented in practice in a variety of ways. They further provided insight into the possible

[198] Aside from the exhibitions included under the approach 'including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter', all narratives dealt in one way or another with gender and LGBTQ identities.

merits and potential problems of each strategy, which will now be discussed. Centring an exhibition around gender and LGBTQ identities has the advantage that it provides visitors with a broad account of the issues faced by people with a gender variant or LGBTQ identity. It further has the merit of establishing a common ground, as it does not focus solely on gender and sexual orientation, but also on aspects such as racial or migration background. However, a shortcoming of this strategy is that not every one's story is the same – a broad overview is likely to include matters that various 'genderqueer' individuals or people with a LGBTQ identity have not faced, events they have not been part of. Additionally, a potential danger of employing this strategy is perspective – the museum needs to make sure that the narrative(s) of the show matches the perspective of the group on display. While this is a potential danger for practically all exhibitions, it is especially pivotal that the presentation of objects and stories related to minority groups is accurate as these groups are already in a marginalised position.

The second approach included in this research was 'singling out one gender and/or LGBTQ identity'. The major advantage of this strategy is that all the resources for the exhibition can be dedicated to providing a broad account of just one identity. However, this leads to the same shortcoming as the approach of 'centring exhibitions around gender and LGBTQ identities', as there will always be people who have had experiences different from the ones included in the show. It is, after all, impossible to include objects and stories from everyone. This leads to a merit of the approach of 'queering' everyday objects. When employing this strategy, it is possible to include objects from a great variety of individuals with different gender and/or LGBTQ identities. A further advantage of this strategy is that no collection of objects or stories with a clear gender variant or LGBTQ provenance is required to set up the exhibition. However, this approach too has its shortcomings. For instance, it is possible that not including objects with a clear 'genderqueer' or non-heterosexual provenance might make the narratives less personal and more difficult for visitors to empathise with.

The final approach distilled in this research is 'including gender and/or LGBTQ identities in exhibitions dealing primarily with an unrelated subject matter'. A clear advantage of this strategy is that stories concerning gender variant and LGBTQ identities are incorporated in a narrative unrelated, or not directly related, to these identities and expressions. People who would not visit an exhibition that singles out one of the identities under discussion, will come across them in such shows. Nevertheless, this strategy also has its shortcomings. People who come

across gender variant and LGBTQ identities in such exhibitions will not automatically change their prejudiced attitude simply by the fact that these identities are incorporated into an exhibition. Additionally, as these identities and expressions are generally included in the textual elements, including audio-guides, visitors can choose not to acquire this information. Furthermore, this strategy implies that references to these identities and expressions are likely to be made only in passing, thus providing a less comprehensive account than exhibitions that employ one of the other three strategies can offer.

Finally, several tactics employed within the exhibitions chosen as case studies are briefly discussed, as these can aid in setting up future exhibitions, which will become clear below. Firstly, placing the showcases in an area visited by many people, for instance in the foyer of the institution like *Queer is here*, can influence the number of people that visit the exhibition. Secondly, by looking into matters of race and migration background next to gender identity and sexual orientation a wider and more diverse audience can be attracted, as demonstrated by both *For love and community: queer Asian Pacific Islanders take action, 1960s – 1990s* and *Legendary: African American GLBT past meets present*. Thirdly, providing a context, such as the city in which the museum is situated, or a personal context, such as 'family', can help establish a common ground between the people whose identity is the subject matter of the exhibition and people who visit the show. This tactic was employed in three of the shows examined in this research, namely, *Queer is here*, *Mimi's family: photography by Matthew Clowney,* and *Transmission*.

Fourthly, offering a variety of ways to learn about the subject on display helps to include people of all ages and intellectual capabilities. This tactic was employed in *Mimi's family* and thus showed how even a difficult and unfamiliar topic like 'transgender' can be presented in such a way that visitors of all generations can gain knowledge and understanding about it. Finally, posing questions and allowing for multiple interpretations by layering the information offered in the textual elements – including audio-guides – aids in active engagement with the material on display.

Finally, while this thesis has tried to be as comprehensive as possible, it became clear that more research is necessary in several areas. The first suggestion for further research is examining semi-permanent exhibitions next to temporary shows. While this comment was made in several articles used in the theoretical framework of this study, it was unfortunately not possible to include semi-permanent exhibitions among the case studies as these are still small in number.

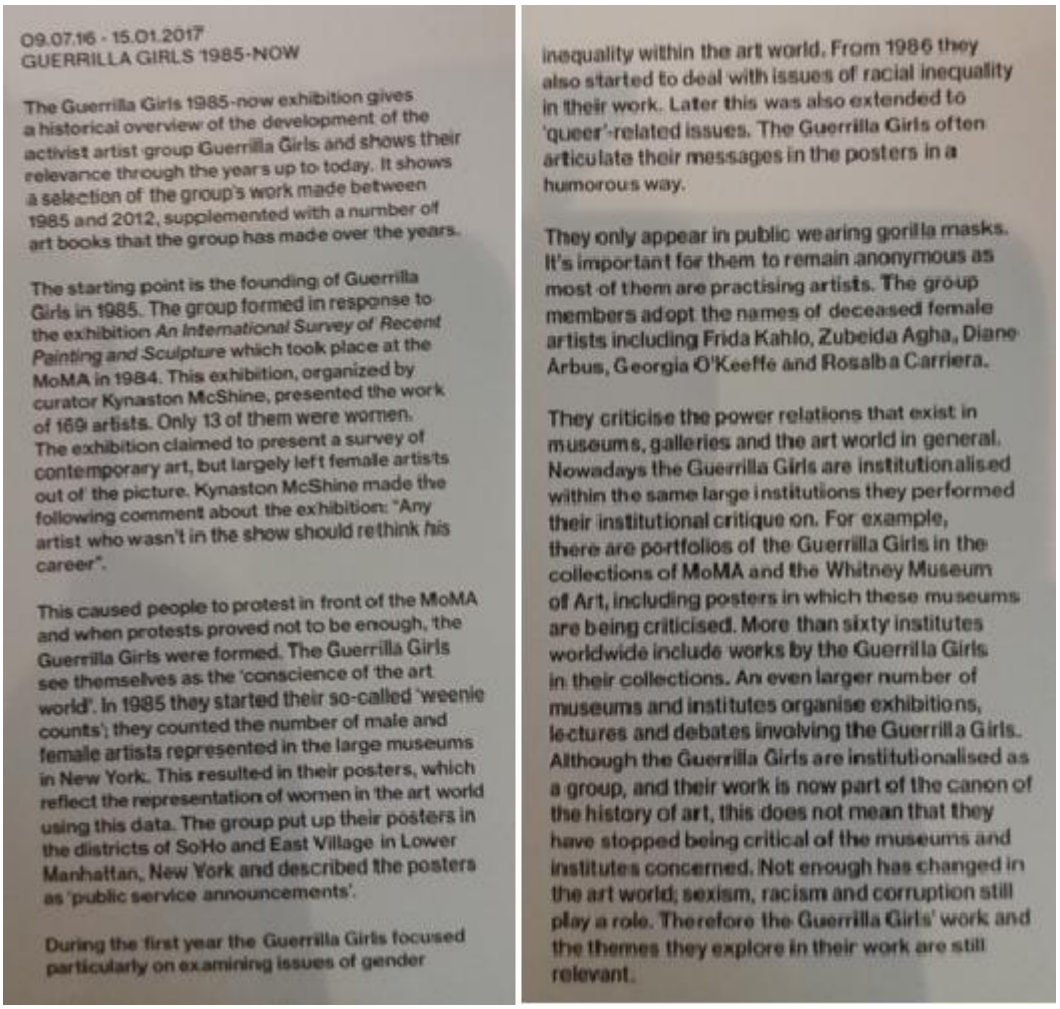
Secondly, the shows chosen as case studies were all held in museums in the United Kingdom, the United States of America, Australia and the Netherlands. Further research is necessary to unearth how museum in other countries, both in Europe and other parts of the world tackle the inclusion of a multiplicity of gender and LGBTQ identities into the displays and narratives of both temporary and semi-permanent shows.

Appendix A

Textual element *Guerrilla Girls 1985 – now*

The following textual element was provided by the Van Abbemuseum in *Guerrilla Girls 1985-now*, photographed by Brenda Truijens.

Textual element 1:



09.07.16 - 15.01.2017
GUERRILLA GIRLS 1985-NOW

The Guerrilla Girls 1985-now exhibition gives a historical overview of the development of the activist artist group Guerrilla Girls and shows their relevance through the years up to today. It shows a selection of the group's work made between 1985 and 2012, supplemented with a number of art books that the group has made over the years.

The starting point is the founding of Guerrilla Girls in 1985. The group formed in response to the exhibition *An International Survey of Recent Painting and Sculpture* which took place at the MoMA in 1984. This exhibition, organized by curator Kynaston McShine, presented the work of 169 artists. Only 13 of them were women. The exhibition claimed to present a survey of contemporary art, but largely left female artists out of the picture. Kynaston McShine made the following comment about the exhibition: "Any artist who wasn't in the show should rethink his career".

This caused people to protest in front of the MoMA and when protests proved not to be enough, the Guerrilla Girls were formed. The Guerrilla Girls see themselves as the 'conscience of the art world'. In 1985 they started their so-called 'weenie counts'; they counted the number of male and female artists represented in the large museums in New York. This resulted in their posters, which reflect the representation of women in the art world using this data. The group put up their posters in the districts of SoHo and East Village in Lower Manhattan, New York and described the posters as 'public service announcements'.

During the first year the Guerrilla Girls focused particularly on examining issues of gender inequality within the art world. From 1986 they also started to deal with issues of racial inequality in their work. Later this was also extended to 'queer'-related issues. The Guerrilla Girls often articulate their messages in the posters in a humorous way.

They only appear in public wearing gorilla masks. It's important for them to remain anonymous as most of them are practising artists. The group members adopt the names of deceased female artists including Frida Kahlo, Zubeida Agha, Diane Arbus, Georgia O'Keeffe and Rosalba Carriera.

They criticise the power relations that exist in museums, galleries and the art world in general. Nowadays the Guerrilla Girls are institutionalised within the same large institutions they performed their institutional critique on. For example, there are portfolios of the Guerrilla Girls in the collections of MoMA and the Whitney Museum of Art, including posters in which these museums are being criticised. More than sixty institutes worldwide include works by the Guerrilla Girls in their collections. An even larger number of museums and institutes organise exhibitions, lectures and debates involving the Guerrilla Girls. Although the Guerrilla Girls are institutionalised as a group, and their work is now part of the canon of the history of art, this does not mean that they have stopped being critical of the museums and institutes concerned. Not enough has changed in the art world; sexism, racism and corruption still play a role. Therefore the Guerrilla Girls' work and the themes they explore in their work are still relevant.

Appendix B

Textual elements *Grayson Perry – hold your beliefs lightly*

The following texts are all directly copied from the cards the Bonnefantenmuseum provided its visitors with upon entering the rooms containing Grayson Perry's artworks.[199]

Textual element 1:

Our Father 2009 and Our Mother 2007

Who are these two figures? Pilgrims on the road of history? Refugees from a past industrial age? Have they escaped from Star Wars? They are not made of the most common traditional material for sculptures, bronze, but of cast iron; a material that refers to industrial archaeology. They bear the weight of countless other cultures and conflicts, as well as that of the familiar and indigenous. They are like each and every one of us, and yet they come from somewhere else. Perry is fascinated by the phenomenon of the pilgrimage, and by the importance of undergoing a physical ritual, so that religious experience is not restricted to spirituality and ideas.

The sculpture *Our Father* appears to represent such a pilgrim, on his way along the path of life. He is carrying a whole host of metaphors, like a literal form of cultural baggage: from an iPod and a Hindustani woodcarving to a few skulls and statues of saints, as well as symbols from various religious traditions. From the chain in his hand dangle a Bible and another book, presumably also a religious work. There is a laptop in the basket on his back and he is carrying a machine gun. The statue thus provides leads for both positive and darker, more negative interpretations.

Whereas *Our Father* gives the strong impression of a pedlar-like figure, *Our Mother* evokes associations of the image of a refugee. She is carrying all her possessions with her, including a chair and a little slum dwelling. She also bears four children in varying states of life and death. In this sculpture, too, Perry combines references to 'alien' cultures with more familiar artefacts from close to home, and with things that refer to stereotypical women's activities, such as a sewing machine. As Perry has deliberately laden the female figure with more baggage than the man, the work has also gained overtones of feminism.

[199] I obtained these via email correspondence with a staff member of the museum;
As stated by the Bonnefantenmuseum on these cards: All images and works © Grayson Perry, courtesy the artist and Victoria Miro, London (unless otherwise stated)

Textual element 2:

Claire's dresses

Claire is the alter ego of Grayson Perry: age 56, height 1 m 80, married and father of one daughter. Dressed in extravagant dresses and outfits, Perry makes regular appearances as Claire at openings and parties on the London art scene. A few examples are on display in this room. Some creations are made by Perry himself and others are designed by fashion students from the art academy. In no case does Perry view his special outfits as art. He sees them rather as a medium that helps him to be himself as an individual.

Skirt Suit, c. 1999
In the eighties and nineties, Claire often appeared with coiffed blonde hair, a scarf and pearls, in ladies' suits somewhere between those of Margaret Thatcher and Camilla Parker Bowles. Claire wore this *Skirt Suit* to a weekend for transvestites in Bournemouth around 1999. In the following years, Perry changed his way of thinking and his transvestite appearance towards a more girlish look.

Claire's Coming Out Dress (bleu), 2000
Perry made this dress for 'A Sense of Occasion', an exhibition of objects with a special ritual function. As a transvestite, Perry found it natural that his contribution to the exhibition should be a dress and, in particular, a classic girl's dress. To Perry, classic girls' dresses with lace and ruffles represent the ultimate in femininity, as the absolute opposite to everything macho. The pictures on the dress are about Perry's childhood. We see Alan Measles as a primitive, vengeful god, a butterfly that is symbolic of the transvestite struggling out of the chrysalis of puberty, and a phallus wearing a bow in an attempt to free the penis of its negative image. Perry wore this dress in 2000, at a coming-out ceremony in the Laurent Delaye Gallery, in London, where he also presented a slide show about his life as a transvestite.

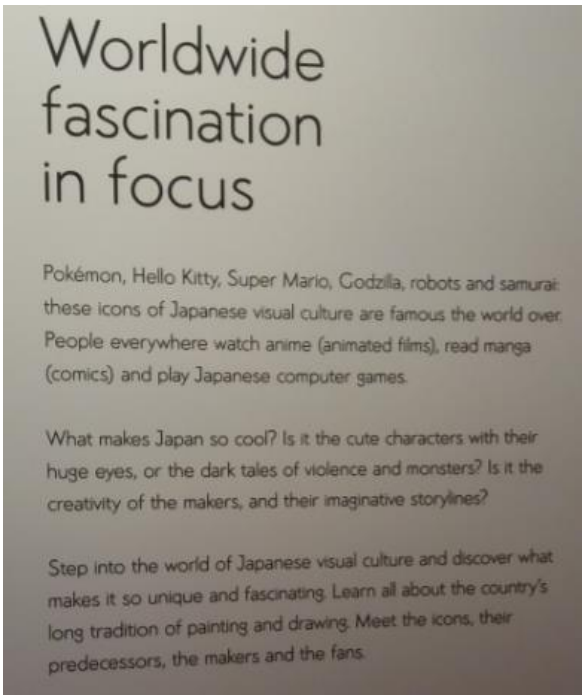
Turner Prize Dress, 2003
In 2003, Grayson Perry won the prestigious Turner Prize. The jury praised his exceptional craftsman-like approach to ceramics, his drawings and his uncompromising engagement with personal and social issues. This dress was worn by Perry alias Claire at the award ceremony.

Appendix C

Textual elements *Cool Japan*

The following texts are all textual elements provided by the Volkenkunde Museum in *Cool Japan*, photographed by Brenda Truijens.

Textual element 1:



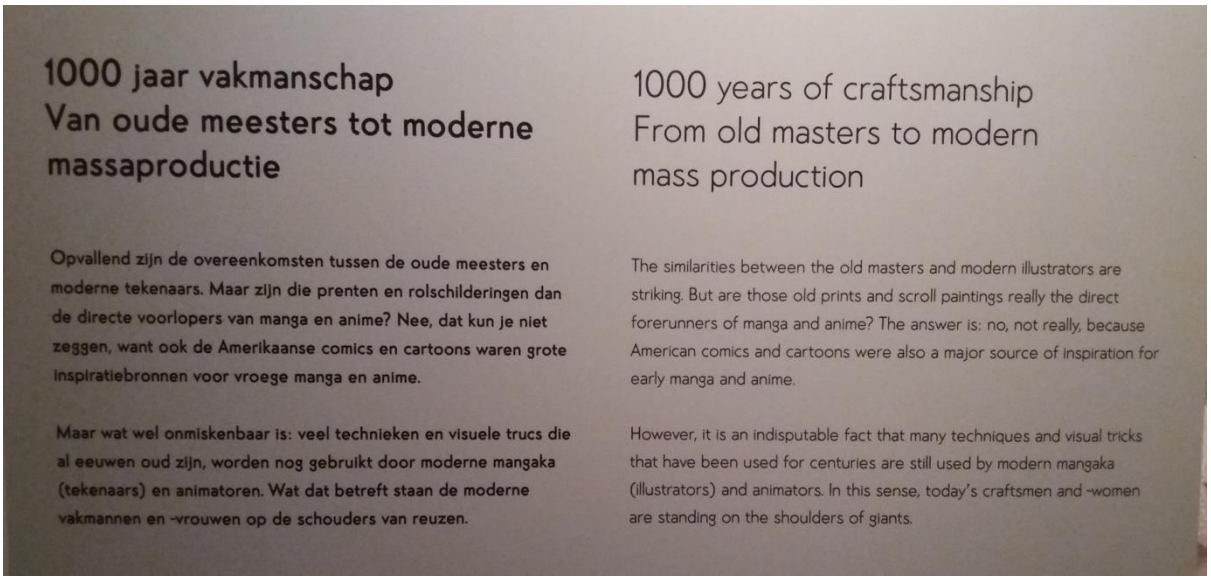
Worldwide fascination in focus

Pokémon, Hello Kitty, Super Mario, Godzilla, robots and samurai: these icons of Japanese visual culture are famous the world over. People everywhere watch anime (animated films), read manga (comics) and play Japanese computer games.

What makes Japan so cool? Is it the cute characters with their huge eyes, or the dark tales of violence and monsters? Is it the creativity of the makers, and their imaginative storylines?

Step into the world of Japanese visual culture and discover what makes it so unique and fascinating. Learn all about the country's long tradition of painting and drawing. Meet the icons, their predecessors, the makers and the fans.

Textual element 2:



1000 jaar vakmanschap Van oude meesters tot moderne massaproductie

Opvallend zijn de overeenkomsten tussen de oude meesters en moderne tekenaars. Maar zijn die prenten en rolschilderingen dan de directe voorlopers van manga en anime? Nee, dat kun je niet zeggen, want ook de Amerikaanse comics en cartoons waren grote inspiratiebronnen voor vroege manga en anime.

Maar wat wel onmiskenbaar is: veel technieken en visuele trucs die al eeuwen oud zijn, worden nog gebruikt door moderne mangaka (tekenaars) en animatoren. Wat dat betreft staan de moderne vakmannen en -vrouwen op de schouders van reuzen.

1000 years of craftsmanship From old masters to modern mass production

The similarities between the old masters and modern illustrators are striking. But are those old prints and scroll paintings really the direct forerunners of manga and anime? The answer is: no, not really, because American comics and cartoons were also a major source of inspiration for early manga and anime.

However, it is an indisputable fact that many techniques and visual tricks that have been used for centuries are still used by modern mangaka (illustrators) and animators. In this sense, today's craftsmen and -women are standing on the shoulders of giants.

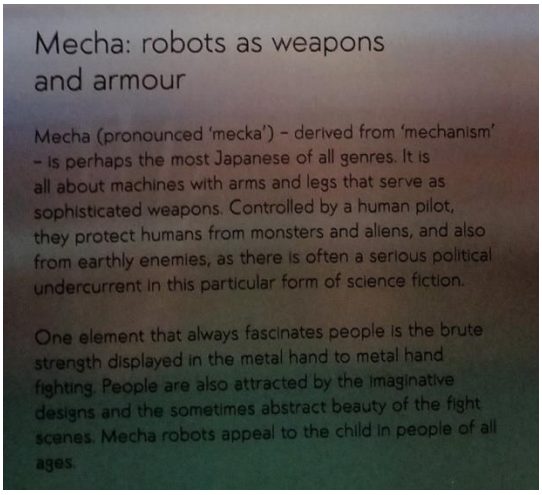
Textual element 3:

Mecha: de robot als wapen en harnas

Misschien wel het meest Japanse van alle genres is mecha - spreek uit méka - afgeleid van het Engelse mechanism. Het draait allemaal om machines met armen en benen die dienen als geavanceerde wapens. Ze worden bestuurd door een menselijke piloot. Ze beschermen tegen monsters en aliens maar ook tegen gewone wereldse vijanden, want vaak zit er een serieuze politieke ondertoon in deze science fiction.

Een kant van de fascinatie ligt bij de brute kracht van de metalen-vuist-op-metalen-vuistgevechten. Aan de andere kant zijn het de fantasierijke ontwerpen en de soms bijna abstracte schoonheid van de vechtscènes die betoveren. Mecha robots spreken het jongetje aan in mensen van alle leeftijden.

Textual element 4:

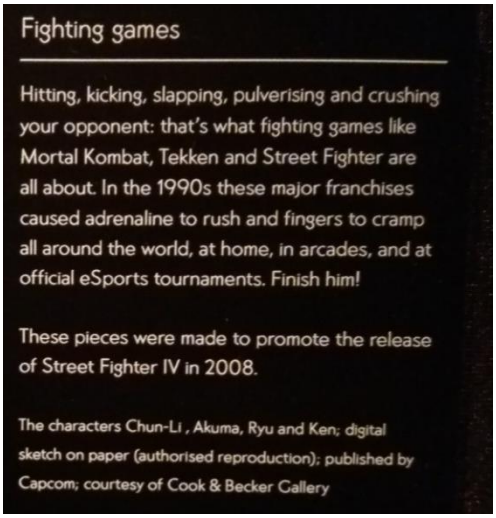


Mecha: robots as weapons and armour

Mecha (pronounced 'mecka') – derived from 'mechanism' – is perhaps the most Japanese of all genres. It is all about machines with arms and legs that serve as sophisticated weapons. Controlled by a human pilot, they protect humans from monsters and aliens, and also from earthly enemies, as there is often a serious political undercurrent in this particular form of science fiction.

One element that always fascinates people is the brute strength displayed in the metal hand to metal hand fighting. People are also attracted by the imaginative designs and the sometimes abstract beauty of the fight scenes. Mecha robots appeal to the child in people of all ages.

Textual element 5:



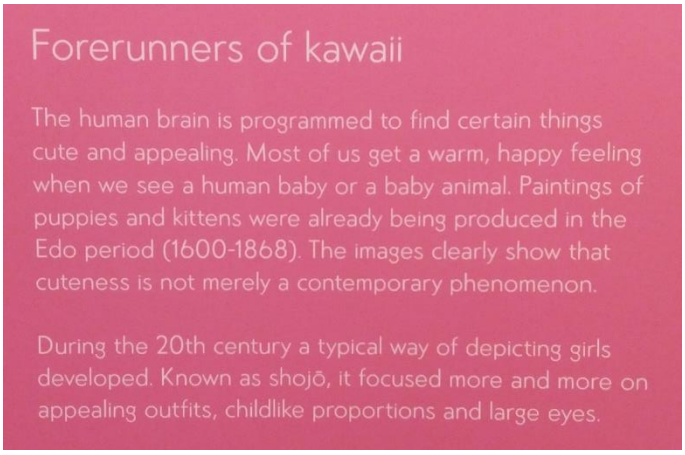
Fighting games

Hitting, kicking, slapping, pulverising and crushing your opponent: that's what fighting games like Mortal Kombat, Tekken and Street Fighter are all about. In the 1990s these major franchises caused adrenaline to rush and fingers to cramp all around the world, at home, in arcades, and at official eSports tournaments. Finish him!

These pieces were made to promote the release of Street Fighter IV in 2008.

The characters Chun-Li , Akuma, Ryu and Ken; digital sketch on paper (authorised reproduction); published by Capcom; courtesy of Cook & Becker Gallery

Textual element 6:

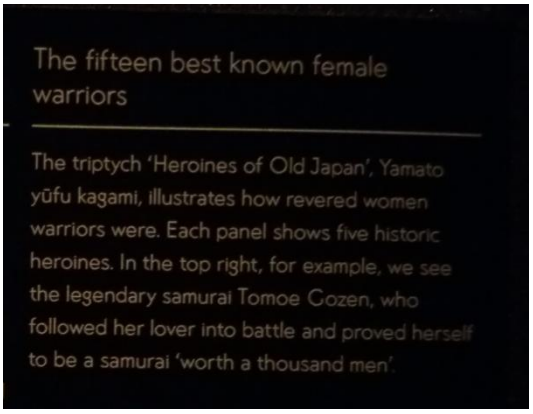


Forerunners of kawaii

The human brain is programmed to find certain things cute and appealing. Most of us get a warm, happy feeling when we see a human baby or a baby animal. Paintings of puppies and kittens were already being produced in the Edo period (1600-1868). The images clearly show that cuteness is not merely a contemporary phenomenon.

During the 20th century a typical way of depicting girls developed. Known as shojō, it focused more and more on appealing outfits, childlike proportions and large eyes.

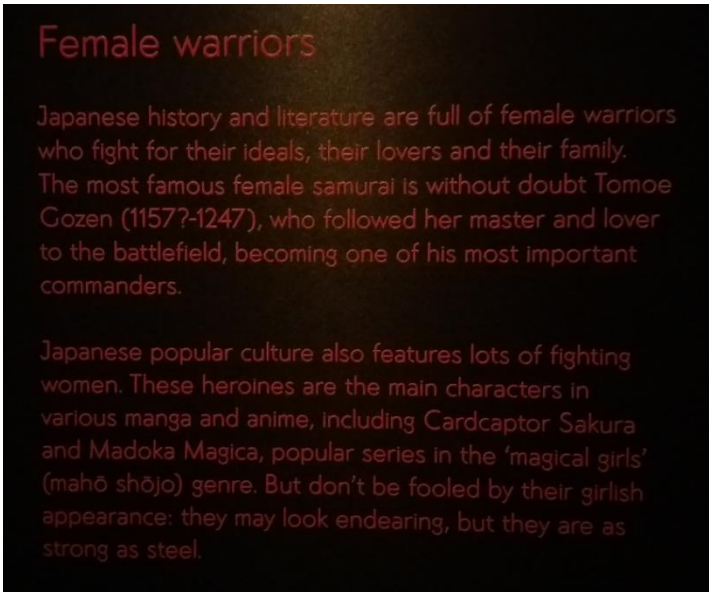
Textual element 7:



The fifteen best known female warriors

The triptych 'Heroines of Old Japan', Yamato yūfu kagami, illustrates how revered women warriors were. Each panel shows five historic heroines. In the top right, for example, we see the legendary samurai Tomoe Gozen, who followed her lover into battle and proved herself to be a samurai 'worth a thousand men'.

Textual element 8:



Female warriors

Japanese history and literature are full of female warriors who fight for their ideals, their lovers and their family. The most famous female samurai is without doubt Tomoe Gozen (1157?-1247), who followed her master and lover to the battlefield, becoming one of his most important commanders.

Japanese popular culture also features lots of fighting women. These heroines are the main characters in various manga and anime, including Cardcaptor Sakura and Madoka Magica, popular series in the 'magical girls' (mahō shōjo) genre. But don't be fooled by their girlish appearance: they may look endearing, but they are as strong as steel.

List of illustrations

The following five photographs were taken by Brenda Truijens during visits paid to *Guerrilla Girls 1985-now* at the Van Abbemuseum in Eindhoven.

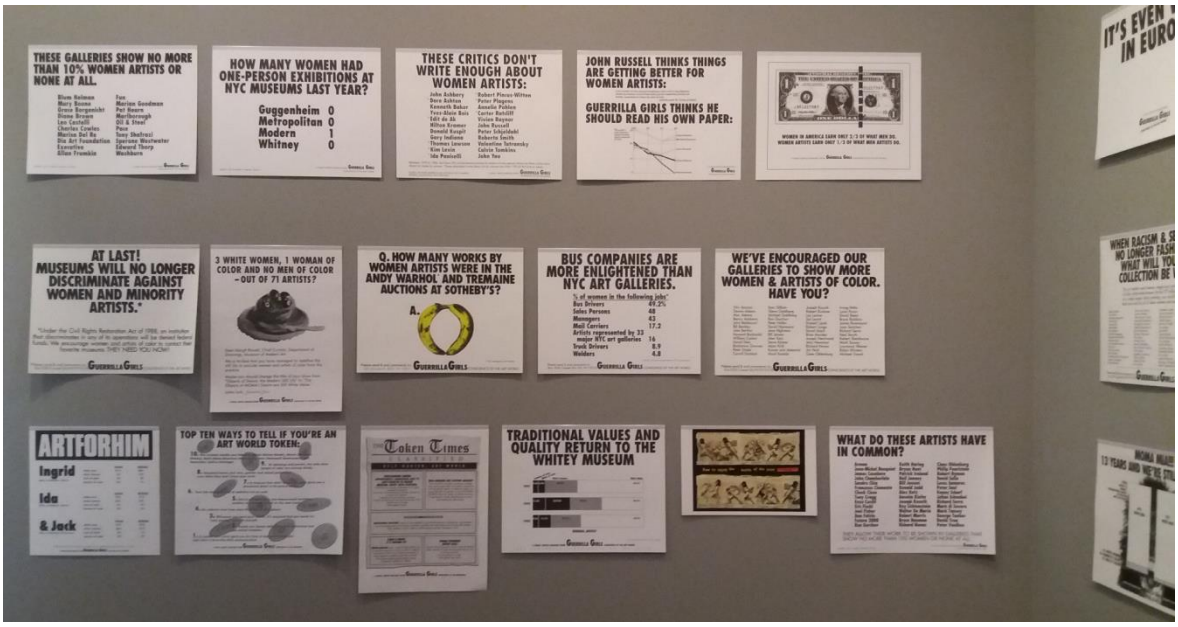


Fig.1. Overview of the *Guerrilla Girls 1985-now* exhibition

Fig.2. Overview of the *Guerrilla Girls 1985-now* exhibition

Fig.3. Guerrilla Girls, *MOMA MIA!!! 13 years and we're still counting, with postcard sent to MoMA*, 1997, silk-screen on paper, collection Van Abbemuseum, Eindhoven, the Netherlands, no.3313.

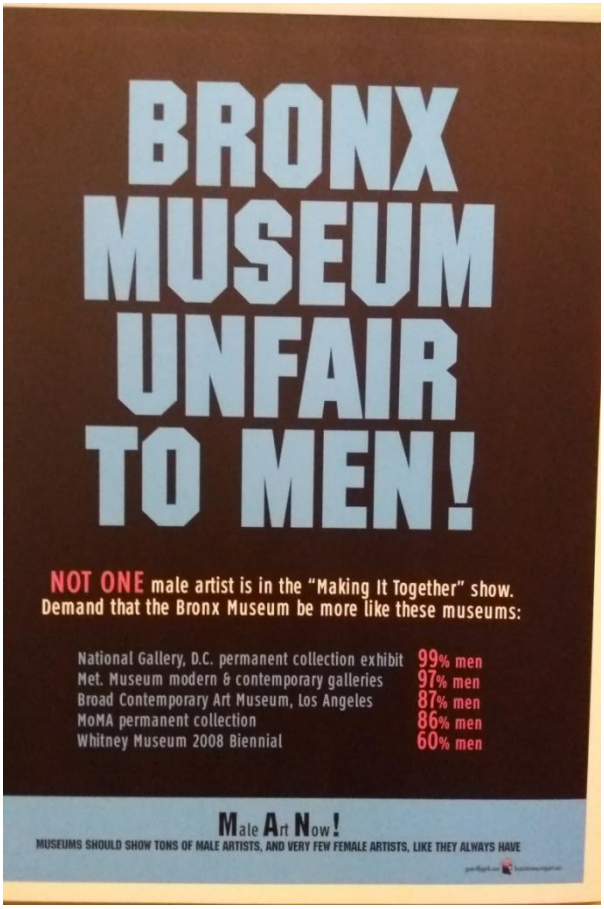


Fig.4. Guerrilla Girls, *Bronx Museum unfair to men*, 2008, silk-screen on paper, collection Van Abbemuseum, Eindhoven, the Netherlands, no.3339.

Fig.5. Guerrilla Girls, *Gender reassignment*, 2012, silk-screen on paper, collection Van Abbemuseum, Eindhoven, the Netherlands, no.3344.

The following photograph was taken by Brenda Truijens during visits paid to *Cool Japan* at the Volkenkunde museum in Leiden.

Fig.6 Characters from the fighting game 'Street fighter IV - Akuma, Ken, Ryu and Chun-Li (from left to right), 2008, digital sketch on paper, authorised reproduction, published by Capcom; courtesy of Cook & Becker Gallery.

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