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Decolonial Curating: Research on methods and approaches towards a plural and intercultural curatorial practice through the analysis of the exhibition *Histórias Feministas: artistas depois de 2000*

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Decolonial Curating:

Research on methods and approaches towards a plural and intercultural curatorial practice
through the analysis of the exhibition *Histórias Feministas: artistas depois de 2000*

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“I feel like in arts you must have both things. You need to be part of something to feel like you belong. To be part of the expression of a people, of a culture. And, at the same time, you always need to have a nomad spirit, the soul ready to be an immigrant, a wanderer - otherwise, you get trapped and is consumed by your own roots”¹

¹ Maiolino. “TUDO COMEÇA PELA BOCA”, 9. [all quotes translated from Portuguese to English in the thesis have been translated by the author]

Original quote: “Sinto que em arte você tem que ter as duas coisas. Tem que pertencer a algo para se sentir pertencente. Fazer parte da expressão de um povo, de uma cultura. E, ao mesmo tempo, tem que estar sempre com o espírito do nômade, a alma pronta para ser um imigrante, um andarilho – senão você fica preso e é consumido pelas suas próprias raízes.”

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This project is of extreme importance to me personally, so I truly thank everyone who told me not to give up when I considered it, who showed interest, but also everyone who made me realise the urgency of talking more about curatorial activisms. For instance, on the occasion of the Documenta XV, a fellow woman told me she could not understand the need of some contemporary artists to take such an offensive approach on their artworks and to make people uncomfortable, she stated that that was the reason for some people's aversion to contemporary art. Regardless of the mixed emotions I felt with that statement, my response was that when one isn't seen or does not have the voice to be heard, they can either choose to be silenced or they can choose to scream. So for every woman before and among me, for all the activists, feminists, Brazilians, expats, for everyone who dares to scream and do not allow themselves to be silenced: thank you.

Obrigada!

Abstract

The Museum of Arts of São Paulo Assis Chateaubriand (MASP) devoted years to exhibiting and representing histories and narratives through its mission of plurality and inclusion. The exhibition *Histórias Feministas: artistas depois de 2000* symbolises the museum's mission not only by dedicating an entire exhibition to feminisms, but also for its curatorial practice. This research analyses the case study through the frameworks of decolonialism, curatorial activism, empathic inclusion and feminisms in order to demonstrate to what extent can a decolonial curatorial practice affect the inclusion of different cultural backgrounds in contemporary curating. Analysing also the best methods of fomenting the development of decolonial curating, as well as disclosing the relevance of a decolonial curatorial practice, this thesis challenges the traditional institution of arts towards a plural and intercultural contemporary curating.

Keywords: Decolonial Curatorial Practices; Curatorial Activism; Empathic Inclusion; Curatorial Practices; Feminisms in Brazil; Feminist Arts in Brazil; Decolonial Feminisms.

Introduction

From 28th August until 17th November 2019 the floors of the Museum of Art of São Paulo Assis Chateaubriand (MASP) were taken by feminist artworks. Having an entire exhibition space dedicated to feminist artists and activist representation in contemporary history and allowing the exchange between feminist artists and arts is an activist form of expression itself.² Having taken place during a turbulent political and social conjuncture, the opportunity of a feminist, political and socially engaged exhibition opened space for discussions on the issues of gender, race, colonial history and oppression in the Brazilian context. Considering the inclusive mission of the museum, In the years of 2018 and 2019, MASP produced a series of seminars and talks on the topics of feminism, art and decolonialism that will be later further discussed in chapter three.

My visit to the exhibition *Histórias Feministas: Artistas depois de 2000*, in November 2019, kindled the urgency of not only talking about feminist arts in Brazil but also understanding of the feminist movements, decolonial approaches and their developments through artistic and curatorial practices. The feminist agendas depicted in the works explored the social spectrum of marginalised society, as well as gender, race and class segregation. Thus, the impact of the exhibition on my personal experience was expanded into my academic interest of researching the subject of curatorial practices through the frameworks of feminism and decolonialism. The underrepresentation of the arts of Brazil and the constant misinterpretation of the arts of the Otherness, from my personal experiences as a Brazilian woman living in Europe, justify my sympathy, arguments and as well as my decision to research this specific subject and case study. For instance, experiencing the self representativeness of the artwork *Brazil, 2016-2019*, by the artist and feminist activist Santarosa Barreto (b. 1986), empowered me towards having a more activist approach in my life, research and writings (Fig. 1). Permeating the structural struggles experienced by Brazilian women, the neon lights stating the inquiry and affirmation “Are you Brazilian? Oh, I love Brazilian women” illustrates the stereotyping and misogyny Brazilian women go through on a daily basis through the international gaze. The insights that arose from the recognition of these struggles encouraged me to research decolonial curating and curatorial activism and to further analyse the curatorial perspective of the exhibition.

² *Histórias Feministas: Artistas depois de 2000* on MASP website. Available on: <https://masp.org.br/exposicoes/historias-feministas>

Consequently, in order to contextualise the narrative, as well as to demonstrate the importance of cultural, social and political contexts to the curatorial practices, the first chapter of this thesis comprises the stages of feminisms and the history of feminist arts in Brazil, through a discussion on the studies of the art historian Claudia Calirman and other secondary literatures.³ Through both the analysis of frameworks of feminisms and feminist arts in Brazil in the first chapter and the later discussion on the theoretical frameworks of decolonialism in the fourth chapter, the analysis of the case study demonstrates to what extent the application of the theories above mentioned, carefully aligned with cultural, social and political contexts, can influence on a more diverse and ethical curating.

Furthermore, the concept of gaze mentioned in this thesis directly refers to the theory of “*Lugar de Fala*” [Place of Speech], elaborated and discussed by the Brazilian philosopher Djamila Ribeiro.⁴ Ribeiro explains the Place of Speech as the standpoint, the gaze, of the speaker, bringing awareness to the occupancy and belonging of social spaces and to the narrative of who is addressing certain speeches.⁵ She states that not granting access to social spaces due to any racial or class standards limits the production and collaborates with the silencing of voices that have been fighting to be heard.⁶ In other words, the Place of Speech questions the continuous legitimation of the dominant perspective, through bringing awareness to the fact that each standpoint, each gaze, carries one’s perspectives, experiences, and cultural backgrounds. Therefore, Ribeiro’s theory supports the promotion of multicultural speeches and voices in order to break the predominance of narrative and discourse. On a further note, these silenced voices are mentioned in this work as intersectional communities or intersectionalities, encompassing underrepresented identities, such as Black and Indigenous women, LGBTQIA+ communities, and structurally repressed groups.⁷

This thesis therefore proposes a curatorial practice that actively questions this structural repression - here interpreted through colonial histories and heritage - by applying methods of curating into curatorial practices in order to promote inclusion and representation. Considering the works already produced in the field of decolonial curatorial

³ Calirman. *Dissident practices*

⁴ Ribeiro. *Lugar de Fala*.

⁵ Ibid.

⁶ Ibid.

⁷ Crenshaw. “Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color”, pp. 1246.

practices, this research explores an analysis and practical approach to contemporary curating. The art historian Terry Smith states that the exhibition formats are specific for every time and place, therefore the curator offers a clear idea of contexts through the curatorial selection that represent what artists produce in their contemporary circumstances.⁸ Additionally, I believe the discussion of contemporary curating has a lot to benefit from the theories and concepts that encourage curators and institutions to be more biased and active.

Taking into account the concepts of contemporary curating, in the second chapter I will be discussing the frameworks of curatorial activism and empathic vision of the curator Maura Reilly and the art historian Jill Bennett, respectfully, as fundamental methods of decolonising curatorial practices, exploring the use of these theories as tools for analysing the case study.⁹ The relevance of deepening into both these frameworks is justified by their importance for the process of thinking and practising contemporary curating, considering an intercultural context and the urgency of rethinking art histories. The discussion of these theories and the analysis of the secondary literature review create the base of the approach I consider and support as necessary for contemporary curating. Accordingly, the suggestion of an ideal contemporary curatorial practice is demonstrated through this literature review in combination with the discussion of the framework of decolonialism, in the fourth chapter, through the decolonial theories of Ivan Muñiz-Reed, the theories of decolonial feminisms from François Vergès.¹⁰

Ideas of decolonial feminisms can be used to properly approach and understand the oppression experienced in Brazil and in colonised countries and reflected on the artworks and in society. The French political scientist, historian, activist and public educator, François Vergès, states that feminisms in the Southern hemisphere differ from the feminisms of the Global North due to the long history of struggles.¹¹ Decolonial feminisms, for instance, recognise and empower society by bringing awareness to and respecting the accentuated struggles experienced by Black women and Indigenous women. Hence the connection of Brazilian feminisms with decolonial perspectives.

⁸ Smith. *Thinking Contemporary Curating*. pp. 162-163.

⁹ Reilly. *Curatorial Activism*.; Bennett. "Migratory Aesthetics: Art and politics beyond identity."; Bennett. *Empathic Vision: Affect, Trauma and Contemporary Art*.

¹⁰ Muñiz-Reed. "Thoughts on Curatorial Practices in the Decolonial Turn"; Vergès. *A Decolonial Feminism*.

¹¹ Vergès. *A Decolonial Feminism*, 11.

Furthermore, In order to comprise different spheres and to permeate the aspects of the case study and its curatorial practices, the third chapter makes use of methods, such as a site visit, visual analysis of selected artworks and a spatial analysis from the exhibition. All possible materials available on the exhibition have been used, as of the catalogue, the anthology, floor plan and AS Built, videos and images of the exhibition space, online records of seminars and the online page of the exhibition. The floorplan, AS Built and images of the exhibition were kindly provided and authorised by the museum for his thesis. Besides, it is also important to highlight that the selection of the artworks chosen to illustrate the visual analysis of the case study and to justify curatorial practices is biased on my personal connection and on my impression throughout the site visit to the exhibition back in 2019. On a further note, this research has been originally planned as using interviews as a method of analysis of curatorial practices. However, despite the interview having not taken place due to external factors, the museum was very cooperative with providing me with all available resources for making the research possible. Nevertheless, the analysis of the artworks and curatorial practices of the case study justify the contemporary urgencies for a decolonial curating. Therefore, the methods applied in this research make it possible to answer the proposed main research question: To what extent can a decolonial curatorial practice affect the inclusion of different cultural backgrounds in contemporary curating ?, besides the two sub-questions: Which curatorial methods and approaches better foment the development of a decolonial curating when applied on the curatorial practices ? and What is the relevance of a decolonial curatorial practice in contemporary curating ?

The first research question is answered in the second chapter, as a result of the discussion on curatorial activism and empathic inclusion. Whereas the last sub question is answered in the fourth chapter, when the discussion around the framework of decolonialism reinforces the urgency of representing and ethically curating, as well as it highlights the relevance of this research, challenging of traditional curatorial practices and explores a curatorial method that allows an empathic inclusion of diversified perspectives. Taking into consideration the different uses and perspectives of the framework of decolonialism, the art historian Carlos Garrido Castellano discusses the two prejudices intertwined with socially engaged arts and activist arts that “affect both progressive creative projects and the criticism

thereof”.¹² The two prejudices entail not only the interpretation but also the legitimacy of socially engaged arts in contemporary times. The first would refer to the limited perspective that, in order for an artwork to be considered a socially engaged artwork, it would have to be related to concepts and ideas that have originated necessarily in contemporaneity. Whereas the second prejudice concerns the thought that the aspects and challenges of those artistic expressions and forms are “dependent on a universal vocabulary, a lexicon that not only describes but also pre-empts art’s effectiveness and transformative potential.”¹³ This perspective demonstrates the ideas of attaching any radical forms of expressions or radicalism to the present as if no activism has occurred in the past, besides, it also wrongly attributes radicalism to any cultural background, region or circumstances.

Overall, the purpose of this thesis is to understand how a decolonial curatorial practice can impact a broad inclusion in the cultural system, and each of the chapters are important for the discussion and argument to elucidate my perspective on the subject, as well as to demonstrate the results. Therefore, the first chapter is relevant for its contextualisation of the case study and the contexts of its curatorial practices, while the second chapter’s purpose is to disclose the best methods for being applied to curatorial practices to develop a decolonial approach to curating. In addition, the third chapter argues the relevance of the case study for the discussion of decolonial curatorial practice leading to the discussion of the fourth chapter on the framework of decolonial curatorial practices and its relevance for contemporary curating. Lastly, the conclusion of this research demonstrates the results of a practical approach towards a decolonial curatorial practice. Thus, this research seeks to explore the application of the concepts of curatorial activism and empathic inclusion as methods of decolonialism in the exhibition *Histórias Feministas: artistas depois de 2000* in order to demonstrate whether and how a decolonial curatorial practice can affect further inclusion in exhibitions.

¹² Castellano. “Decentring the Genealogies of Art Activism”, 438-439.

¹³ Ibid., 439.

1. Gender, Arts and Feminisms in Brazil

Discussions around the politics of intersectionalities and representativeness are urgent to be addressed and expressed in a postcolonial society, however, the importance of them being implemented in and for the Global South is of extreme relevance. This chapter explores the stages of feminisms in Brazil and the history of feminist arts in Brazil in order to contextualise the case study. Carrying this discussion to the framework of feminist art in Brazil brings awareness to the issues of inclusion and representation of intersectional communities and legitimises knowledge and arts from countries of the Global South.

1.1 Stages of Feminisms in Brazil

To talk about feminism and the history of women and gender is to discuss not only colonial oppression, but enslavement, genocide and femicide. Feminisms in the Global South are grounded in specific historical, political and social contexts. In Brazil, for instance, a spectrum of races has been created upon the power relations of European men towards Indigenous and enslaved women. The country went through a process of *embranquecimento* [whitening] of the population after the abolition of slavery in 1888.¹⁴ The Brazilian elite faced a conflictual period in search of a racial identity with the new expansion of citizenship to the former slaves and decided to implement the official Brazilian race - the *mestiço* identity - a mix race between colours that would homogenise the Brazilian population instead of carrying the segregational weight of different racial spectrums in the structurally racist society.¹⁵

The pioneer feminist writer, Nísia Floresta, relates the origin of prejudice with the Portuguese cultural heritage.¹⁶ She states that the colonial past is reflected in contemporary society and therefore justifies the male superiority historically experienced in the country. Considering this colonial history, Brazil had its independence from the colony signed off in 1822 - after many struggles on recognizing the total separation from Portugal - the republic of barely two hundred years still strives to build a national identity that originated from so many influences of different parts of the world.¹⁷ In addition, Brazil struggles with issues of race, gender and social inequalities. For instance, the TGEU (Transgender Europe), a system

¹⁴ Munanga. *Rediscutindo a Mestiçagem no Brasil*, 50-52.

¹⁵ Ibid.

¹⁶ Floresta. *Direitos das mulheres e injustiça dos homens*, 35- 44.

¹⁷ Berbara. "Brazilian Colonial Art and the Decolonization of Art History".

of different organisations, carried out a survey during 2008 and 2015 with the result that shows that Brazil has the highest number of homicides of transgender people in the world.¹⁸

Exploring further, the historical and political contexts are important to understand the origin and historicity of feminism in Brazil. In 1932, the lawyer and late president of Brazil, Getúlio Vargas (1882 – 1954), conceded a few basic women and human rights through the implementation of the female vote, assurance of labour rights, and establishment of various industries and companies, attempting to expand the national economy.¹⁹ Despite his conflicting mandates, Vargas was a strong voice amongst different social classes, which justified the length of his presidential career. With mandates on the presidency of Brazil during the period of 1930 until 1945 and later again from 1951 to 1954, Vargas implemented several cultural and social initiatives to promote national integration and international recognition.²⁰ In order to achieve these social and national developments, he made use of the concept of nationalism, through the ideas and symbols of *brasilidade* [brasilianess], which suggests national identity through ethnographic symbols as well as social and cultural aspects, directly related to the country's - not distant - slavery and colonial past. Furthermore, these cultural references such as *capoeira*, *samba*, and traditional dishes corroborated the international perspective and the national identity of Brazil. Nevertheless, Vargas' mandates did not encompass only positive aspects; instead, it also included coups, fascist dictatorship, and participation in the second World War. Politically, Vargas monopolised the powers, shut the National Congress down, created the Department of Press and Propaganda to promote the idea of him as a legend.²¹ Regardless of the clear development of Brazil as a country and a nation, in 1964 the country suffered from a transgressive measure. During 1964 and 1985, Brazil was under a repressive military dictatorship that spread repression and fear against the nation with a regime that lasted twenty one years. The authoritarianism of the military coup highlighted the hate speech, as well as social, gender and race discrepancies, at the same time as it reinforced the urgency and importance of fighting for equalities and rights.

¹⁸ Rodrigues, Barbosa, and Silva. "O Combate à Transfobia na Agenda de Políticas Públicas de Segurança no Brasil: Cenário Atual e Desafios."

¹⁹ D'Alkmin and Amaral. "A conquista do voto feminino no Brasil", 2.

²⁰ Dunn. *Contracultura*, 50-51.

²¹ Abreu. *Getúlio Vargas*, 22 - 24.

However, there are different approaches to the origin of feminist movements in Brazil. Even though the preferred and more accepted understanding is that the beginning of the feminist movements emerged from the military coup, other scenarios are also discussed. For instance, the social researchers, Ana Carla Farias Alves and Ana Karina da Silva Alves, convey a perspective on the history of Brazilian feminisms starting with social protests for the right to vote, before its implementation, suggesting that the history of the feminist movement starts with the suffragettes movement.²² The historian Céli Regina Jardim Pinto defends this theory, reinforcing the beginning of the movement of feminism from the struggles that resulted in the new law and the introduction of the female vote in 1932.²³ However, Constância Lima Duarte contests the above stated idea about Brazilian feminist movements relating the origin of feminisms to the development of the relationship between women and the “momento literário” [literary moment].²⁴ Instead of focusing on political struggles, Duarte supports the version of this story that starts back in the nineteenth century, defending the history of feminism in Brazil originating from the fight for female schooling and education. Before the first law allowing the implementation of public schools for girls in 1832, only very few women had an opportunity of alphabetisation. These few women used the power of their knowledge to spread the assets to other women by creating schools, publishing books and confronting the idea that women should not read or write. Furthermore, Duarte supports the second female expression moment to have taken place around the 1870s, due to clearly feminine newspapers and magazines focused on the female public. Moreover, the third female moment, in Duarte's perspective, happened in the beginning of the twentieth century with the feminist movements of the 1920s. At that time, women in Brazil fought for the emancipation of women in social scopes and for the education of the working class, however, they disagreed on the premises of the female vote and representativeness. Lastly, Duarte considers the 1970s as the fourth moment, a “sexual and literary revolution.”²⁵ In her perspective, over a century after the female formal education had taken place, the feminist movement achieved concret changes. With new

²² Alves and Alves. “AS TRAJETÓRIAS E LUTAS DO MOVIMENTO FEMINISTA NO BRASIL E O PROTAGONISMO SOCIAL DAS MULHERES”, 116.

²³ Pinto. “Feminismo, História e Poder”, 16.

²⁴ Duarte. “Feminismo: uma história a ser contada”.

²⁵ Ibid.

public policies favouring and supporting women and the technology of contraceptive methods, women could finally be seen as equal as men on the matters of sex and maternity.

Although these discussions allow a different perspective on feminisms in Brazil, Duarte's perspective overlooks the impact of political and racial constructs on the social structure. For instance, Alves and Alves' point of view explores a later timeline for the origin of feminisms, through the struggles for inclusion and female representation on social and political spheres. However, Duarte's reasoning, while very relevant for the history of women, is rather incomplete for neglecting the effect of the political oppression on the feminist agendas. Therefore, instead of the origin of feminisms, Duarte's theories are more focused on the history of women and female achievements through the analysis of this "momento literário" [literary moment].

Consequently, as mentioned before, through the analysis of the sources chosen for this chapter and to discuss the origin and trajectory of feminisms, the more commonly agreed and the preferred take relates the origin of feminist movements to the military coup in 1964. Taking into account the provenance of feminist movements coming from Northern influences, such as the United States and Europe, the ideas of feminism in Brazil were adapted to the reality faced in times of repression in a country still under development. The artist and art historian Roberta Barros addresses the divergence between feminist movements in the United States, Europe and in Brazil besides analysing the history of feminist art with emphasis on Brazilian art histories.²⁶ She argues that while women from the United States and Europe were fighting for the rights over their bodies, breaking the spheres between the male and female entitlements, Brazilian feminist movements originated from the fights for women's inclusion in society, and for the legitimation of their gaze.²⁷ However, this comparison intends to analyse feminisms in Brazil through the contrast with culturally and historically different countries, instead of focusing on the aspects of Brazil per se. Due to the predominance of literature and research, as well as the geographical relevance for having staged struggles that originated the first movements, there is a tendency to compare the stages of feminism with the movements in the Global North for understanding its developments. However, these comparisons can also

²⁶ Barros. *Elogio ao Toque*.

²⁷ *Ibid.*, 70-71.

corroborate the overrepresentation of the predominant narratives instead of giving voice and legitimising other perspectives.

Bringing the focus then back to Brazil, the educator Jonas Medeiros and the lawyer Fabíola Fanti emphasise the moment in which the feminist movements began to flourish as a consequence of the established military authoritarianism:

“The contemporary feminist movement emerged in Brazil at the end of the 1960s, in the context of the military dictatorship (1964-1985). While in Europe and in the United States the feminist agenda comprised issues associated with the politicization of the private sphere, women’s autonomy over their bodies and sexual freedom, in Brazil the feminist movement was engaged in the struggle for democracy.”²⁸

Overall, this statement reinforces the theory that the oppression of the dictatorship caused the feminist movement to emerge in light of the contexts of the authoritarian government. In addition to the neglect towards human rights, during the period of the military dictatorship, art critics and artists were banned and had to live in exile, while hundreds of journalists and activists were tortured and decimated.²⁹

In contrast, different from the feminist waves and generations in the United States and in Europe, the feminist movement in Brazil follows another route, not having a specific structure to it. As a country with a present colonial past, the oppressive history impacts every political and social programme, hence the different perspectives on the origin of the movement and perspectives on the generation and waves of feminisms. Therefore, it is possible to arrange the movements chronologically in the country starting from the national impact of the suffragettes' fights and the female vote in 1932, and then following with the reemerging of the feminist agendas with the military coup in 1964. The feminist movements, as in Brazil as in the United States and Europe, were not as strong during the period from the 1930s until the 1960s.³⁰ After achieving such a necessary goal in 1932, the feminist movement in Brazil came back with strong plans only in the 1960s in consequence of the military dictatorship and political repression. What started as a light dictatorship in 1964, turned into an extremely rigorous and censored authoritarian military regime in 1968,

²⁸ Medeiros and Fanti. “Recent Changes in Brazilian Feminist Movements”, 223.

²⁹ Dunn, 47-48.

³⁰ Pinto, 16.

consequently resulting in several feminist protests in the decade of 1970s.³¹ In addition, the ideas of sex and genders started to be discussed in the 1980s, broadening the concepts of the binary identity, which reflects directly on the contemporary instances. Furthermore, with the fall of the dictatorship and the re-democratisation of Brazil, the feminist movements entered a moment of urgency on the fighting for women's rights, with groups and collectives in all regions across the country fighting for agendas that encompassed issues such as violence, sexuality, equalities and labour rights, maternity and race.³²

This moment of feminisms allowed a social clash of the intellectual middle class, that represented the majority of the feminists, and lower classes. For instance, Pinto states that one of the most relevant achievements of the feminist movement in Brazil was the creation of the *Conselho Nacional da Condição da Mulher* (CNDM) [National Council of the Woman's Condition] in 1984 that promoted campaigns and projects for women's rights.³³ Moreover, in the 1990s, Brazilian feminist movements focused on interfering with the State, through the creation of Non Governmental Organisations, in order to provide protective measures for women and fight for political representation.³⁴ Consequently, these movements and fights collaborated for the creation of *Maria da Penha* law, in 2006, which protects women against family and domestic violence.³⁵ During this time, the feminist movements started to open the discussions to the public, emphasising and embracing issues concerning the ownership of the body and women empowerment as an accessible and urgent right, as well as raising up claims and rights for the LGBTQIA+ communities. In addition, from this track of moments, the most recent movements of Brazilian feminisms would be represented by the contemporary years, gaining massive visibility from different intersectional communities, fights and agendas.³⁶ Agreeingly, the Brazilian writer and literary critic, Heloísa Buarque de Hollanda, explains the contemporary *boom* of feminisms through the global impact of Black and Trans feminisms and these communities' agendas.³⁷ Even though these movements and demands did not only originate in the twentieth first century, they strongly reemerged,

³¹ Ibid.

³² Ibid, 17.

³³ Ibid.

³⁴ Ibid.

³⁵ Alves and Alves., 116.

³⁶ Hollanda. *Explosão Feminista*, 294.

³⁷ Ibid.

highlighting the urgency for legal and social recognition, as well as the limited ideas of gendered segregational societies.

Problematising the different perspectives on the origin of feminisms in Brazil highlights a silent segregational aspect of society. Not contesting the relevance of the different points of view for the continuous discussion on feminisms; yet, the above mentioned theories do not comprise a significant part of society. In fact, it reinforces the historical silencing of marginalised groups. For instance, the structural differences of race did not end with the abolishment of enslavement back in the nineteenth century; on the contrary, it created a social structure of power relations based on colour, postal code, and social classes. Besides, it was only in the contemporary movements and struggles that feminists expanded the programmes to include a spectrum bigger than educated and coloured-privileged women, including Black and marginalised women, *travestis* and LGBTQIA+ communities as well. Nevertheless, although the feminisms are still under development and on the process to include more agendas on their fights, Indigenous women are still significantly underrepresented in various aspects.

1.2 Feminist arts in Brazil

The underrepresentation and banalisation of some spectrums of Brazilian society directly impact the artistic sphere of the country and international recognition. Regarding the place of women in Brazil and the art system, the space for women in the artistic scene was surprisingly open, considering the struggles to participate in other social and political environments. However, due to the undervaluing of culture, the art field is not easily taken for granted, having been pejoratively considered a 'woman thing'.³⁸ Despite the privileges to have had the opportunity to study arts and get private education, women artists would still be considered amateurs and/or less respected in the field.

Nevertheless, the Brazilian avant-garde success and international recognition can be credited to two Brazilian women artists. Anita Malfatti (1889–1964) and Tarsila do Amaral (1886–1973) were the exemplification that women artists were part of the artistic canon. However, they can also represent the Brazilian narrative of valorisation of the production of the Global North over the national production, taking into consideration that both artists

³⁸ Calirman. *Dissident practices*, 16.

have had their education in international schools, such as in Germany and in France, respectively, and have brought the European influence on their artworks and social statuses. Contrastingly, Tarsila do Amaral did adapt the Parisian arts to the Brazilian aesthetics and contexts and represented the symbols and ideas of *brasilidade* conceptually and formally through her works.³⁹

Furthermore, both Tarsila do Amaral and Anita Malfatti were some of the Brazilian modernist artists who dedicated a week to modern art on the centenary of Brazil's independence.⁴⁰ The *Semana de Arte Moderna* [The Week of Modern Art] in April 1922 was a culturally and socially important event and art show that combined artworks from artists who portrayed the true national culture, and it is currently considered the pivot of modern art. The artists' purpose of actively representing the Brazilian culture, contexts, and nation established the Brazilian Modernism as an artistic movement of national and international value.⁴¹ The originality and empowerment of such initiative led Brazilian culture to be disseminated to many other artistic spheres and allowed the national and cultural aspects to a broad international recognition, which created great opportunities for Brazilian artists to exhibit their artworks internationally and/or to study abroad.⁴² However, although these Brazilian Modernist artists depicted the *brasilidade*, the Brazilian Black and Indigenous people, and represented Brazil in an international sphere, they consisted mostly of white artists from the Brazilian elite.

In the international scenario, the fights for female representation in the art world emerged when the North American art historian, Linda Nochlin, posed the question "why have there been no great women artists?" in 1971.⁴³ Her arguments to address the lack of female representation amongst the artists exhibited in museums permeated the ideas of male predominance as a result of genius being a characteristic referred to only men throughout history.⁴⁴ However, even though Nochlin stated different arguments concerning the possible scenarios to understand the issues of representation, she answered to her initial inquiry with the historical diminishment of women within the art world. On a further

³⁹ Silva. "TARSILA DO AMARAL: ENSAIO SOBRE "BRASILIDADE"/ESSAY ON "BRAZILIANNESSE"/ ENSAYO SOBRE "BRASILIDAD"".

⁴⁰ Ajzenberg. "A SEMANA DE ARTE MODERNA DE 1922".

⁴¹ Amaral. *Artes Plásticas na Semana de 22*, 221.

⁴² *Ibid.*, 21.

⁴³ Nochlin, . *Why Have There Been No Great Women Artists?*.

⁴⁴ *Ibid.*, 38.

note, the South African and British art historian, Griselda Pollock, a few years later reinforced Nochlin's argument adding to the answer on the original question some more explanations.⁴⁵ Pollock problematised the issues of women being represented inside museums depicted in artworks by male artists and not as much as the artists themselves through three main points: space, experience and gaze.⁴⁶ Firstly, the ideas of spaces to be used by men and women were different. While on one hand men have always had access to all public places, on the other hand women would not be allowed anywhere. Moreover, the experiences of the spaces were absolutely different.⁴⁷ Notwithstanding the use of the public places, the experiences of these spaces would also differ from gender to gender, as women would have to care for children around and not be allowed to fully experience the space surrounding them, whereas men would have the freedom to experience these spaces as they pleased.⁴⁸ Lastly, she used these previous arguments to explain the preference of the male gaze, not only in the art world but in society in general.⁴⁹ One would not want to experience the world through a woman's limited perspective when the male gaze is so much more interesting. In addition, in the male perspective, men are the active character, the one who looks, while women would be the object of admiration, hence the placement of women as pieces of art in museums instead of great women artists in collections.

This place of women in Brazil, the space where they belong, has been discussed and fought for by feminists and activists for decades.⁵⁰ However, women historically belonged in the domestic setting and have been particularly associated with their roles in the kitchen. Despite the fights for inclusion and representation of women in public spaces, the conservative political sphere keeps fighting back the argument that women do belong in the kitchen. For instance, Barros responds to this issue explaining the structural discrepancy of gender and domestic roles.⁵¹ A heritage from colonialism and conservative behaviour, the domestic environment being a responsibility and a duty of the woman has become an argument to silence women. In the general Brazilian cultural construct, women cook and feed while men eat. Barros relates the woman figure with the food to be consumed because,

⁴⁵ Pollock. *Vision and Difference*.

⁴⁶ *Ibid.*, 124.

⁴⁷ *Ibid.*

⁴⁸ *Ibid.*, 125.

⁴⁹ *Ibid.*, 126.

⁵⁰ Costa and Coelho. "A(R)TIVISMO FEMINISTA", 31.

⁵¹ Barros, 40.

in the Brazilian culture, not only the verb 'to eat' informally means to actively have sex from a male perspective, but, in this misogynistic patriarchal society, the role of the man is to use/consume/eat the woman until she has disappeared and is finally silenced.⁵²

The artist Anna Maria Maiolino (b. 1942) created, in 1979, the installation entitled *Arroz e Feijão* [Rice and Beans] (Fig. 2).⁵³ With the title of the work being the base of Brazilian food, households and families, Maiolino brings the discussion to the scenario and context of Brazil in a clear dialogue with Judy Chicago's (b. 1939) *The Dinner Party* of the same year. The aspect of the meal as the main character of this installation, illustrates the relationship between food, the ways of eating and the women's body. In this installation, Maiolino not only brings Brazil in the concept of the work and in the title, but she also analyses cultural and societal aspects when placing these women together around the table in a familiar and intimate environment, such as a dining table. The artist explores the women's spaces, the domestic environment and the metaphors of meal and body through a sensorial experience.

Therefore, despite the importance of the arguments and issues brought up by both Nochlin and Pollock, they relate specifically with white women from the United States and Europe. Not ignoring or overlooking the importance of their work for the field of art histories and for the framework of feminisms, however, Nochlin's and Pollock's perspectives do not encompass struggles faced by women from colonised and marginalised countries. For instance, the social historian, Ana Beatriz Mauá Nunes, states that women artists from Latin America suffer from "double invisibility" for being both women and Latin Americans.⁵⁴ The contributions that arose from the production of art critics and theorists from the Global North cannot comprehend the specific requirements and struggles experienced and depicted in productions of women artists in Latin America due to issues of geographical and historical contexts.⁵⁵

However, there has not been an inquiry in Brazil, such as Nochlin's approach to the art historical discourses and genders, simply because there has not been the need to, as female artists are a big part of the artistic sphere.⁵⁶ Furthermore, the issues faced by

⁵² Ibid.

⁵³ Ibid., 34

⁵⁴ Nunes. "A emancipação dos corpos pela arte feminista", 584.

⁵⁵ Ibid.

⁵⁶ Calirman, 3.

countries of the Global South were more urgent than the discussion of gender in arts. In Brazil, for instance, the discussion of periphery overshadows the discussions of gender due to unbalanced disparities and struggles, as there are issues considered more extreme and urgent to be addressed, such as education, poverty and hunger. Because women are easily welcome in the Brazilian art scene, they have their space and recognition, however, Latin American artists still have to fight to be acknowledged as independent artists internationally, rather than copies of the Global North. In addition, these artists need to prove they are worthy of being part of the contemporary art history scene, instead of being categorised as merely 'Latin American artists'.⁵⁷

Moreover, Brazilian artists and feminist movements have been fighting against this double invisibility since the nationalistic introduction of *brasilidade* as a social and artistic aspect. Despite the endeavour of women artists to artistically produce and be heard, there have been no curatorial or theoretical statements relating the words feminism and art in Brazil before the turning of the century.⁵⁸ Due to the prejudices, the predominance of the religion, and societal false moralism, the body art and performances of the 1960s and 1970s were considered reactionaries for emphasising the female body. The dynamics of the system that is used to the female body being an object of the male gaze turns feminists into an advocate of fetishism. Therefore, women artists would avoid any mention of the female body, otherwise they would be collaborating with elements that engage the corruption of the good people and the conservative society. For instance, during the decades of 1960s and 1970s, the exhibitions dedicated to women artists were very scarce or unsuccessful since the discussion of gender identity was considered irrelevant for the art system.⁵⁹ The critics on women artists and their production have been so aggressive and constant since the 1920s that it justifies the fact that women artists would not want to be identified as women, afraid that they would lose status if seen as women.⁶⁰

Wanda Pimentel (1943 - 2019) was one of the few Brazilian women artists that depicted gendered works and femininity.⁶¹ Thus, from 1968 to 1975, Pimentel painted the series *Envolvimento* [Involvement], depicting domestic scenarios from the point of view of

⁵⁷ Ibid., 26.

⁵⁸ Barros, 130-131.

⁵⁹ Calirman, 22.

⁶⁰ Ibid., 23.

⁶¹ Ibid., 24.

the artist, depicting her legs and feet, sewing machines and kits, telephones, and parts of her domestic environment. Therefore, her works questioned the role of women in Brazilian society. On a further note, the art historian Claudia Calirman stated the difficulty of addressing gender and feminist issues due to the role of women and the domestic situation of many women artists.⁶² At the same time that the place of women is related to the domestic environment and to the household, the differences between race and social statuses change the perspective of the domestic roles. The availability of women artists to artistically produce and be socially active can be justified by the historical colonial heritage influences in Brazilian societal structures. Highlighting the contrast to Pollock's perspective of the experience of the space, Brazilian women artists were mostly white middle and upper class women who had Black women helpers, nannies and maids to assist during the day and take care of the house. The role of these white women would encompass the overseeing and managing the home.⁶³

Taking into account that women artists feared gender identification and especially the feminist classification, the production of the women artists from the late 1960s and the 1970s shows that, due to political circumstances and the dictatorship in Brazil, these artists still engaged with feminism as an artistic strategy of activism.⁶⁴ In agreement with Calirman, Hollanda emphasises how the criticism of feminisms affected society and the creation and development of Brazilian contemporary artists.⁶⁵ However, the image of women and the aspects concerning the female body are very contradictory. At the same time that women have been almost obliged to act "respectfully" and play their role, the phallogocentric society hypersexualises women and their image.⁶⁶

In the 1980s the Brazilian art scene was focusing on a new moment of art with the end of the military authoritarianism.⁶⁷ With a predominant value on the Brazilian art market and new forms of abstract and geometric representations, the group *Geração 80* (80's Generation) tried to take back the traditional market and artistic forms into a non-political art.⁶⁸ However, Márcia X (1959 - 2005), activist women artist with no commercial

⁶² Ibid., 26.

⁶³ Ibid.

⁶⁴ Ibid., 89.

⁶⁵ Hollanda, 2018., 101.

⁶⁶ Ibid.

⁶⁷ Calirman, 109.

⁶⁸ Ibid.

representation, used the experimental art scene and her artworks to advocate against the eroticisation of the female body and the phallogocentric society. From the 1980s until her death, Marcia X broke religious and profane paradigms, exposing her body to create artworks that provided the questioning of issues that would permeate the spectrums of religious intolerances, sexual harassment and the behaviour expected from women.⁶⁹ Accordingly, Calirman stated that Marcia X reached the peak of her performative and artistic career in the 1990s, “when she became the first Brazilian woman to engage with erotic art, probing society’s moralism, conservatism, and cynicism.”⁷⁰ Fighting the art system while playing with taboos, Marcia X challenged the women’s behaviour and the limits of art and broke traditional paradigms. Additionally, Rosana Paulino (b. 1967) gives voice to silenced people through her artworks and is considered “one of the first Brazilian artists to embrace the banner of identity politics when she entered the art scene in the 1990s.”⁷¹ With the use of embroidery and artistic interferences on historical and personal photographs, Paulino depicts the oppression and violence on Black people, bringing awareness to the silencing and overlooking of Black women in Brazil.⁷²

Differently from last century, the artistic predominance in Brazil is no longer exclusively from, amongst and in the cosmopolitan and metropolitan areas of Rio de Janeiro and São Paulo. On the contrary, in contemporary Brazil, in the era where the internet allows different discourses, narratives and exchanges from areas outside the mainstream, artists use social media as a platform that encourages the creation of the artistic identity.⁷³ Brazilian contemporary artists discuss the subject of activism and feminisms in their artworks and in their statements, through ways of performances, music, theatre, and other artistic manifestations.⁷⁴ Overall, the freedom of artistic expression of the contemporary days engages with the resignification of the hypersexualisation and stereotyping of the Brazilian woman, besides starting and broadly encouraging the discussion and protests against hate speech and class disparities. Thus, artists from the twentieth first century break this sphere of taboo and conservatism with an artistic presence that openly argues racial, gender and social issues. For instance, Lyz Parayzo (b. 1994), Trans artist, uses her art and herself to

⁶⁹ Costa and Coelho, 41-42

⁷⁰ Calirman, 112.

⁷¹ Ibid., 132.

⁷² Ibid., 128.

⁷³ Ibid., 2.

⁷⁴ Costa and Celho, 45.

confront the “heterocentric systems of normatization that have been violently arrayed against bodies like hers.”⁷⁵ Using the eroticisation of the female body and the image of women, Parayzo explores conservatism with her non-normative body and image to break the stigmas on non-cisgender bodies through activist artworks. In addition, Calirman explores the contemporary art practices in Brazil and further explains the impact of social media on the art world through the example of Aleta Valente (b. 1986). Together with Parayzo, Valente is part of a group of Brazilian artists who fight and advocate for the feminist cause and movements through “aggressive strategies such as self-exposure and shock”, also applying a sense of humour, debauchery and parody to their artistic production.⁷⁶ For instance, Valente used the social media platform and engagement tools, such as the hashtags, creating a safe space and a support group that encourages people to share their stories. These contemporary feminist artists produce artworks that dialogue with issues of race, class and gender.⁷⁷

Overall, this overview of the influence of feminism in Brazilian arts can be summarised by the journalist Duda Kuhnert’s perspective on the contemporary engagement of arts and feminism.⁷⁸ She highlights that girls and women carry their experiences and suffering in their bodies, turning politics into aesthetics. The urgency of expressing these stories is represented not only in the visual arts, but in forms of expression that require movements and the body, such as artistic performances, music, and theatre.⁷⁹ Therefore, female and feminist artists strive to find the power to fight the misogynistic and patriarchal society through arts. After years of struggles for finding their space, these feminist artists want to be heard, they want to occupy the public spaces, and one of the ways they found to speak is through artistic expression. These contemporary artists produce arts that carry the power and weight of colonial history and resistance.

⁷⁵ Ibid.

⁷⁶ Ibid., 13.

⁷⁷ Ibid.

⁷⁸ Kuhnert, Duda. “Nas Artes”. In *Explosão Feminista*.

⁷⁹ Ibid., 93-94.

2. Methods of Decolonial Curatorial Practices

In this chapter I present analysis of the concepts of curatorial activism and empathic inclusion in order to demonstrate them as methods that can be applied to curatorial practices towards developing a decolonial approach to curating. Despite the significant amount of discussions on contemporary curating, the art history field is still missing proper discussions on curatorial practices and decolonialism. Therefore, although beyond the scope of my MA thesis for its complexity, I make use of these two following approaches on curating in order to be able to narrow down ideas and perspectives towards better understanding what a decolonial curatorial practice really is and what methods and approaches better foment the development of a decolonial curating when applied on the curatorial practices.

2.1 Curatorial activism: an analysis on Maura Reilly's perspective

The curatorial activism, as Reilly proposes, influences the representation and inclusion of silenced communities, victims of colonisation, those who have been “subjected by both empire and patriarchy” through an activist drive and intentions of the curator.⁸⁰ She explores the curatorial practices through a scope of clear notions of activism.⁸¹ The *curatorial identity and ethics*, for example, can be interpreted as being directly related to the moment prior to planning and researching, therefore the mission and ethics of the institution and curators; while the *curatorial inclusion would* refer to the intentional representation and the conceptualisation of the curatorial project per se. In addition, the *curatorial intervention* indicates the exercise of representativeness applied in the exhibition. These three stages of curatorial practices assist with the understanding of the layers of liability, ethical responsibility and awareness required on the planning and conceiving of an exhibition through the concept of curatorial activism.

Furthermore, the history of exhibitions and inclusion impacted Maura Reilly's perspective, leading her to ask the questions on “[...] how can we get people in the art world to think about gender, race, and sexuality, to understand that these are persistent concerns that require action?; how can we all contribute to ensuring that the art world becomes more inclusive?”⁸² Consequently, these questions directed Reilly towards researching and building

⁸⁰ Reilly, 21.

⁸¹ Ibid., 9-11.

⁸² Ibid., 21.

the theory of curatorial activism as a concept that encompasses the approach and the addressing of issues of social, political, and cultural matters through curatorial practices and museography. Thus, the relevance of curatorial activism in the contemporary art world is directly attached to the curator's intention to create a possibility and a space to address, exhibit, and discuss these issues through arts, inclusion, as well as through a conscious, engaging and diverse museography. Therefore, Reilly stimulates the discussion on the relevance and the urgency of this practice of contemporary curating through the presentation of data from research and activist art. She discusses the subject of the *Otherness* and argues the lack of representation and incorporation of diversity of artists and women artists, emphasising structural racism and sexism as a rationale for "special" exhibitions and segregational curatorial projects.⁸³

Contrastingly, the curatorial activism of Reilly goes beyond the traditional and limited curatorial practice of organising and repositioning artworks on display, as it interferes with the scope of curatorial practices and challenges ethics, politics and activism. Taking into consideration that the relevance of exhibiting an artist in the mainstream is related with its cultural and market value, the market visibility of works by artists diverse in gender, colour and cultural backgrounds impact on the interest in acquiring and exhibiting these pieces.⁸⁴ This circle of value and interest rotates and influences the visibility and artistic relevance of pieces and artists from outside the mainstream. For instance, the display of these outsider artists in relevant exhibitions, art fairs and galleries, as well as the acquisition of these artists' pieces for significant art collectors and collections engage their introduction in the art system, and thus the interest increases the market value, reflecting on cultural valorisation.

However, Reilly focuses on the crucial role of curators to frame and project the discourse on issues concerning minorities and representation. The curatorial practices with an activist motive encompass activities and moral standards that permeate the engagement with local communities, promoting diverse perspectives, encouraging and raising critical dialogue and finally taking social and political actions.⁸⁵ In addition, Reilly underlines the importance of representation in order to curate culturally diverse exhibitions, as well as to

⁸³ Ibid., 20-21.

⁸⁴ Ibid., 20.

⁸⁵ Ibid., 30-33.

understand different backgrounds. Therefore, it is of the scope of curators not only to research different cultural backgrounds, but to actively engage and exchange knowledge. The valorisation and acknowledgement of the gaze are relevant to creating an inclusive space and experience, promoting and adopting a 'relational approach' that allows the curator to tell different stories and cultures, advocating cultural agencies, respecting the voices and changing the narratives.⁸⁶

Therefore, through this curatorial approach, it is possible to engage critical thinking and create a dialogue that encourages cultural exchange and invites different communities, hence the significance of the curator's willingness to take action and to be active in advocating for changes in the traditional museographical aspects and curatorial practices. These curatorial aspects can be perceived in small museographical details, such as breaking the segregation between different cultures on display, exploring a more fluid museography, challenging the distance between the visitor and the object, and implementing more educational approaches in the exhibition. However, despite Reilly's influence in transforming the field towards a decolonial approach to curating, several scholars have questioned her approach. Art historian Breanna deMontigny contested Reilly's approach criticising a yet narrow perspective of the curator towards the problematics within museum practices, instead of focusing only on the "art worlds".⁸⁷ Through the discussion of representation within the staff, deMontigny supported the importance of collaborative practices, challenging to go beyond the participation on the project and planning of the exhibition and taking a broader perspective towards the structure of the institution/company.⁸⁸

However, perhaps due to Reilly's Place of Speech being involuntarily entangled to her background as a white woman from the Global North, some intrinsic elements can sometimes come across as neglecting other aspects. In his article, the professor of history and theory of art, Juan Albarrán Diego, actively criticises Reilly's approach on focusing on the curator's central role, referring to the mainstream and overlooking other non-conventional formats, reinforcing what deMontigny states in a more gentle way.⁸⁹ Nevertheless, despite the criticisms, Reilly's study reinforced the discussion on contemporary curating and decolonial curatorial practices. To bring awareness towards broadening the curatorial

⁸⁶ Ibid., 30.

⁸⁷ deMontigny. *Curatorial Activism*, 19.

⁸⁸ Ibid.

⁸⁹ Diego. "Curating Activism", 2.

perspectives and practices is to perforate the normative layer in the conservative structure and start the discussion. Additionally, Fleur Watson brings a fresher perspective on Reilly's approach.⁹⁰ Watson does mention the concerns with Reilly's position towards gender equity and diversity representation in cultural institutions, however, differently from Reilly, she focuses on challenging the art system and the discourse through the discussion of the "terms 'agency', 'advocacy' and 'activism'", with the intention of repositioning them into different contexts situations.⁹¹

In conclusion, even though Reilly's theory of curatorial activism can come across as incomplete or not inclusive enough, after the discussion of the literature review, the premises established by her study provide a highly relevant model of inclusion and ethical angle on curating, which can be used and adapted to different circumstances and institutions. In addition, the emphasis on community engagement and promotion of diverse perspectives present in her work is undeniable and relevant for study and application of a more inclusive and decolonial curatorial practice. Despite the significant importance of her work and research for contemporary curating, Reilly's concept of curatorial activism is not yet a decolonial curating, but a method that can be applied in the curatorial practice towards a decolonial approach. Overall, the above analysed literature review on curatorial activism highlights the urgency of the discussion and application of a more ethical, political and activist curating and museography. Furthermore, the concept of curatorial activism can be implemented as a tool towards advocating for underrepresented and marginalised artists, challenging the art system's exclusionary practices into being more equitable.

2.2 Empathic inclusion: Jill Bennett's approach to curatorial representation

Another of these tools to advocate for minorities and underrepresented artists, is, for instance, curating identities. Within the scope of curatorial activism and curatorial practices, curating identities represents the inclusion of cultures, genders and minorities. There can be many different approaches towards the attempt of being inclusive in the art system; however, it is also very delicate due to easy misinterpretation. It takes an ethical intention and perspective to allow this inclusion and representation, to dive into different cultures and be aware of both gaze and position.

⁹⁰ Watson. "The Activist (Curator as Agent)".

⁹¹ Ibid., 234

For instance, Reilly was criticised for not considering the aspects of collaboration nor being aware of the position and gaze she possessed. It is important to understand the power of a voice and, in this discussion, the curator has the power to spread knowledge and information, to communicate through the exhibition. Hence the relevance of collaborations with different cultures and hiring different perspectives, in order to permit not only one point of view, but to represent an emic perspective, to value and empower the gaze and the voice being exhibited. On one hand, instead of taking a more active step towards inclusion, Reilly's curatorial activism encourages a different approach from curators; however, it does not necessarily challenge the art system into changing the predominant narratives. On the other hand, Bennett stated, back in 2005, that the feeling of an event or even the slightest memory of a specific sentiment can become representation.⁹² She leans on the sentiments, the feelings and memories of trauma to justify the representation with the explanation that although these feelings might be forgotten, they can be revived once encountered or depicted. Thus, the exercise of empathy present on Bennett's works is relevant for application in curatorial practices due to the responsibility of representing different gazes and cultures. To curate a different culture, gender, colour, religion it is necessary to make use of empathy to understand the traumas and to respect the history.

Furthermore, in 2011, Bennett started the discussion of the empathic vision on curatorial practices in the contemporary art world, implementing the concept of empathic inclusion to the postcolonial society. She criticises the almost automatic motto of the multiculturalist institutional model of the art system of promoting the "representation of diverse identities" and fighting against the mainstream.⁹³ Contradictorily, while pursuing the representation of diversities, the traditional art system does not actively represent or include. Exhibiting different cultures is, in the traditional curatorial practices, at many times, an anthropological research with exotic artefacts and a very Eurocentric museography. Bennett, thus, challenges the issues of interaction and representation in these cases when, for instance, addressing the "migrant" cultures and the segregational exhibition spaces and ways of curating different identities, indirectly discussing a decolonial approach to curating.⁹⁴ Furthermore, the problematic evolving the Eurocentric and North American approaches

⁹² Bennett, 2005., 22.

⁹³ Bennett, 2011., 111.

⁹⁴ Ibid.

towards museographies and curatorial practices of multicultural artworks and / or arts of the Others reinforces the underrepresentation of these artists and emphasises the outdated traditionalism within the art system. Thus, changing these curatorial methods of expographies into challenging the inclusion of different cultural backgrounds has long-term effects in shaping the public's perception and understanding of arts, as well as it influences the valorisation of marginalised and currently underrepresented artists and cultures, through the legitimisation of their Place of Speech.

In addition, both Reilly's and Bennett's studies hereby discussed in this chapter allow a new method of curating contemporary exhibitions; however, despite their relevance to the curatorial practices and theoretical frameworks, the authors' cultural backgrounds interfere in their standpoints. Bennet, for instance, relates the empathic vision and the circumstances of the traumatic memory to historical events in the Global North and to wars and, despite her significant criticism towards the traditional art system and the postcolonial society, other contemporary agendas and urgencies, such as Indigenous people, are still underrepresented, due to her standpoint.

Taking into account the curatorial practice as a more inclusive method, such as Reilly explores, in combination with the empathic inclusion and intercultural collaboration, supported by Bennett, the curatorial activism hereby discussed proposes an approach to decolonial curatorial practices, encouraging non-traditional narratives. Moreover, Bennett seeks to understand and represent diverse communities and perspectives, while challenging the dominant narratives. She emphasises the importance of listening, empowering and engaging with communities and giving space for cultural exchange. Overall, despite the conflicts on Reilly's perspective and approach on curatorial activism regarding the internal representation and collaboration as part of the curatorial practices, her insights and ideas, together with the ethical approach of Bennett, represent the methods of curating that, when applied to the curatorial practice, provide a decolonial approach. Besides, both Reilly and Bennett start the discussion on empathy and inclusion acting as an ethical base for my analysis of the case study, justifying the importance of this discussion.

In other words, the combination of Reilly's and Bennett's works explores different ways the curatorial practices can play a role in decolonising the art system, answering the first subquestion on the best methods and approaches that foment the development of a decolonial curating. In addition, my personal suggestion of an ideal contemporary curating is to not overlook any cultural background experiences and histories; instead, it honours and respects them through a decolonial curatorial practice.

3. Feminist Histories: artists after 2000

Histórias Feministas: artistas depois de 2000 was created in collaboration with a second exhibition, entitled *Histórias das Mulheres: artistas até 1900*, that exhibited women artists until the twentieth century. Together, both these exhibitions comprised the museological project under the title of *Histórias das Mulheres, Histórias Feministas*, encompassing women artists and feminist perspectives through history. The exhibition integrated the circle of exhibitions, workshops, seminars, talks and publications of the year of 2019. As part of these exhibitions, the catalogue and the anthology of *Histórias Feministas: artistas depois de 2000* were published, both of which are used as grounding and theoretical frameworks of this chapter. Translated as “Feminist Histories: Artists After 2000”, the specific exhibition, chosen as a case study to elucidate this research, includes artworks with feminist perspectives and approaches from contemporary artists and collectives. This chapter argues the relevance of the exhibition for the framework of decolonial curatorial practices.

3.1 Beyond the exhibition: an analysis of the relationship between the exhibition and the museum

The relevance of *Histórias Feministas: artistas depois de 2000* being held at the Museum of Art of São Paulo Assis Chateaubriand (MASP) to the Brazilian culture and history can be justified from its geographic location up to the importance of the collection to both the Brazilian and international art world. The museum originated from the post Second World War projects of the Brazilian press magnate Francisco de Assis Chateaubriand Bandeira de Melo (1892 - 1968), to whom the museum dedicates its name to, and the Italian couple, the architect Lina Bo Bardi (1914 - 1992) and the gallerist and art critic Pietro Maria Bardi (1900 - 1999). The visionary museologic and museographic ideas and authentic curatorial vision of Lina Bo Bardi were crucial for conceiving a home for such a big and important collection in Brazil. For instance, professors of architecture, Stephen Mark Caffey and Gabriela Campagnol, write about the impact of Bo Bardi’s authentic and original ideas for the relevance of the museum’s collection:

“By mixing works ancient and modern, representational and abstract, European and Brazilian, ‘folk’ and ‘fine’, Lina neutralized the hierarchical formulae that defined contemporary museum practice.”⁹⁵

The architect explored the museographic space displaying the artworks without a separation of style, gender, value or generation, creating a fluid, accessible and communicative display. The transparent glass support for the artworks were created to display the collection in a more modern, intimate and inclusive way (Fig. 3).⁹⁶ Therefore, these supports not only allow a more dynamic flow of the space, but it also encourages visitors to view the artworks from all perspectives as the pieces are not statically hanging on the walls.

Twenty one years after the opening of the exhibition space in 1947, it was only in 1968 that the museum got the building that can still be visited until this date, with the biggest unwallled public space in the world - a project idealised and orchestrated by Bo Bardi. This unwallled public open space - accessible free of charge - allows the museum to be crossed by public space and its contradictions (Fig. 4). In addition, its location on the ground floor of the building allows the intercommunication of visitors with the city and the arts, as well as it grants different experiences of the cultural aspect of the Brazilian metropolis due to the diverse use of this space. This space is used by the museum and the city for several events and cultural occasions, such as fairs, markets, cultural events, movie nights, besides being also a big meeting point in the city. Since 1968, the museum is located on this majestic building in one of the main avenues of São Paulo, which has staged several manifestations and struggles of economic, political, social, feminist and symbolic contexts. Therefore, to display these feminist histories at MASP has a social and historical impact, and it “considers the possible relationships between the museum and the street, art and activism.”⁹⁷

Moreover, the museum hosts and owns the most important European art collection of the Southern hemisphere, highlighting the importance of the institution itself for the country and the art system.⁹⁸ However, the importance of the exhibition *Histórias Feministas: artistas depois de 2000* and its curatorial selection brought attention to urgent topics of discussion, such as feminist perspectives, violence, gender oppression, and

⁹⁵ Caffey and Campagnol. “Dis/Solution”, 2.

⁹⁶ Ibid., 5.

⁹⁷ *Histórias Feministas* on MASP website: <https://masp.org.br/exposicoes/historias-feministas>
Original quote: [...] “considera as relações possíveis entre o museu e a rua, entre a arte e o ativismo.”

⁹⁸ MASP website. Available on: <https://masp.org.br/sobre>

intersectionality. Therefore, the exhibition comprised a project that gathered thirty artists, collectives and activists, and exhibited one hundred and twelve artworks with the subject matter of feminist perspectives from seventeen different cultural backgrounds (See Table 1). With the intention of bringing together artists who do and do not have feminism as a central subject of their works, but who, somehow address urgent matters from feminist perspectives, this exhibition represents a successful project of inclusion and diversity. Through the activism of these collectives and feminist artists represented in the exhibition, I personally consider the frameworks of feminism and decolonialism to have been present and depicted in powerful forms and contexts, contrasting the vulnerability of the issues.

Furthermore, *História Feministas: artistas depois de 2000* tells the feminist stories of people from different parts of the world who have encountered and been through experiences that either reduced them solely to their gender or to their race, social status or other aspects of their identity; however, these stories also portray these people's triumph and resistance against the misogynistic, patriarchal and colonial society that contested and attacked them. The exhibition opened in the first year of the presidential mandate of Jair Bolsonaro (b. 1955), a mandate that was supported by the Brazilian conservative right wing, the military forces, the police, and both the middle and upper classes families.⁹⁹ Therefore, the political relevance of this exhibition was to break the norms and to reaffirm the narratives that have been underrepresented and condemned, besides the national importance of such a significant museum and institution's support, as well as political and ethical statements. Therefore, the exhibition displayed several artworks of political activism, nudity and unconventional body images, struggles, resilience and resistance of marginalised social groups.

In the curatorial statement of *Histórias Feministas: artistas depois de 2000*, Isabella Rjeille, assistant curator at MASP and the curator of the exhibition, demonstrates the relevance of an exhibition of contemporary women and feminist artists. After enumerating and discussing several exhibitions that sought to approach the relationship between art and feminism, or argue the norms and follow the premisses that women were erased and neglected from the traditional art historical system, Rjeille states:

⁹⁹ Anderson. "O Brasil de Bolsonaro", 238 - 239

“However, apart from the important exhibition *Global Feminisms: New Directions in Contemporary Art*, of Maura Reilly and Linda Nochlin, few international exhibitions have been held that focus on the twentieth first century. Unlike other shows, there is no intention to map the production of these artists from a generational perspective, but to understand how feminisms have been used as tools to dismantle narratives and transform the way some histories have been written.¹⁰⁰

Therefore, following the fluid museography of the museum, *Histórias Feministas: artistas depois de 2000* allowed the assemblage of different artworks, different cultures and different perspectives. The contemporary aspects of resistance and feminisms on display in the exhibition intensively reflect the struggle and the contemporary critical thinking, as well as important social and political elements of our society.

Moreover, the museum has developed a long term project, since 2018, in collaboration with the publication and research centre of the University of the Arts London, *Afterall*, dedicated to contemporary arts and decolonialism. Through projects, such as seminars and publications, the project explores new artistic and curatorial practices that question and/or challenge the colonial heritage. Therefore, the museum focuses on reflecting this mission in all the projects and exhibitions. Accordingly, in this case study, feminism is understood as a practice able to engage transhistorical conversations and debates in a intercultural show.¹⁰¹ Despite there having no clearly stated definition for the exhibition in any material, *Histórias Feministas: artistas depois de 2000* can be interpreted as a feminist exhibition or as an activist exhibition, from curatorial statements. However, I do consider this project to be a decolonial exhibition, as will be further discussed throughout this chapter.

¹⁰⁰ Rjeille, “Histórias feministas: artistas depois de 2000”, 189.

Original quote: “No entanto, além da importante exposição *Global Feminisms: New Directions in Contemporary Art* [Feminismos globais: novas direções na arte contemporânea], de Maura Reilly e Linda Nochlin, poucas foram as mostras internacionais realizadas que possuem o século 21 como foco. Diferente de outras mostras, não há uma intenção de mapear a produção destas artistas a partir de um recorte geracional, mas de entender como os feminismos vêm sendo utilizados como ferramentas para dismantelar narrativas e transformar a maneira como algumas histórias vêm sendo escritas”.

¹⁰¹ Rjeille, 186.

3.2 Through the exhibition space: spatial and visual analysis

From the streets of São Paulo, the majestic building can be seen from blocks away. Amidst the sumptuousness of one of the busiest avenues of the economic capital of Brazil and the massive grey buildings, the red beams highlight the architectural structure of the museum. On the sidewalk, visitors and pedestrians are lured into the open public space and the ground floor of the museum. This unwallled open space is the first physical contact with the museum, a place where the atmosphere changes into a more culturally engaged environment within the city's chaos.

Entering the exhibition space of *Histórias Feministas: artistas depois de 2000*, the show took over the entire first and second basement levels (See Appendix 1). For instance, in the first basement level, the first gallery of the exhibition (referred to as "Galeria 1S" on the first appendix), had three different hanging panels, besides the walls, with artworks and installations on both sides, allowing freedom of museographic route. Personally, my experience visiting this exhibition was very fluid and interest-driven, exploring the free course through the panels. My first interaction with the exhibition space was an extensive purple penetrable curtain that dressed the entrance awaiting the visitors' participation to reveal the exhibition. This interactive and collaborative installation from the New Zealander artist, Ruth Buchanan (b. 1980), entitled *The Scene in Which I Find Myself / Or, Where Does My Body Belong*, carried the visitor into the immersive experience of the exhibition space (Fig. 5). Commissioned especially for the exhibition, the artist created this piece from the inspiration of the exhibition space and the interference of the building and its surroundings. Besides, influenced by the artworks on display and the feminist movements, the installation that led the visitor to the exhibition space explored the inevitability of touch, noise, and movement of penetrating a different environment.¹⁰²

Furthermore, when drifting into the exhibition, standing signs stopped the visitor from going any further. On geometrical and linear steel stands, the white signs with black capital letters read: "Os olhos fixos em mim até o fim" [Eyes fixed on me until the end]; "Tenho medo que sim" [I'm afraid so]; "Pelo menos foi curto" [At least it was fast]. These and other signs are part of the installation and performance of the Brazilian artists Ana Mazzei (b. 1980) and Regina Parra (b. 1984). *Ofélia* is an artwork project that resignifies

¹⁰² Museu de Arte de São Paulo Assis Chateaubriand. *Catálogo das exposições Histórias das Mulheres, Histórias Feministas*, 218.

William Shakespeare's Hamlet character, Ophelia, who is a symbol of female fragility and hysteria (Fig. 6).¹⁰³ However, in the *Ofélia* performance, the reinterpretation of fragments of the character's original monologues and dialogues were taken out of context and used as both banner and shield, challenging the patriarchal order by empowering the character, instead of further promoting the idea of her as a canon of the fragile and vulnerable woman.

Entering further in the exhibition, Santarosa Barreto's *A Luta* covered the full extension of the second panel (Fig. 7). The sequence of red prints on the panel with capital black letters implored for an empowered decision not to fight the fight that is expected or demanded, but to fight the fight that is believed in. Through the form of a running thought flow, *A Luta* explores the different silencing situations that women in positions of militancy have been through. Confronting the overlooking and rejection of the women's fights, this work refers to the oppression from conservatism.¹⁰⁴ Furthermore, at the end of this panel, a composition of a wedding dress and neon lights brought the discussion of feminisms to the subject matter of sexuality and sexism. In this sense, the activist collective for prostitution and gender rights, Daspu (2005) created the wedding dress, *Vestido de Noiva*, a patchwork white dress made from the combination of pieces of motels' bed sheets (Fig. 8). As motels in Brazil are places publicly known for prostitution and sexual activities, Daspu's fearlessness on representing the marginalised spectrum of prostitution by challenging the sexist stereotyping of the "puta" [whore] through a white wedding dress changes the narrative of the intrinsic meaning and puritanism of the white dress towards the visibility of prostitutes and marginalised groups.¹⁰⁵ In addition, on the left of *Vestido de Noiva*, the pink neon lights question the visitor on the sexist approach to Brazilian women through the writing "Are You Brazilian? Oh, I Love Brazilian Women". Santarosa Barreto's *Brazil* explores the international eroticisation of the Brazilian woman in the context of the dominant and coloniser perspective, taking in account the global advertising of Brazil as a place for sexual tourism (Fig. 1).¹⁰⁶

Further in the back of the first gallery, the third panel displays a very colourful and powerful artwork. The complex composition of Marcela Cantuária (b. 1991), *Maternidade Compulsória*, overlaps histories and figures that resemble dreamlike elements and the brutal

¹⁰³ Ibid., 248.

¹⁰⁴ Ibid., 212.

¹⁰⁵ Ibid., 230.

¹⁰⁶ Ibid., 212.

reality at the same time (Fig. 9).¹⁰⁷ On the bottom right corner of the painting, in the very foreground, a woman's face in shades of red and pink holds her hands together as if in a praying position, her eyes fixed on the horizon while her slightly open lips transmit a silent and inaudible message. On the left side of this woman's head, there are three naked female figures with their hairs tight up, in shades of blue, pink and purple. These women stand in a circle, leaning their heads forward and with their arms around each other. The arm and head gestures of these women, in addition to their nakedness, symbolises sisterhood and unity. Furthermore, on the upper right corner of the painting, a naked-breasted maternal figure and a child in shades of blue, pink and purple are depicted. Sitting straight next to her standing child, this mother has her head turned to the side towards the kid, leaning it down touching her child's head in a gesture of connection and care. Besides, in the very centre of the painting, a standing female figure dressed in a reddish knee-length dress holds a ball up to her abdomen, suggesting a pregnancy.

In addition, the left half of the painting depicts two standing pregnant female figures, in colourful tones of pink and green and blue and red, wearing flip flops and bathing suits. However, besides the bikinis exposing the pregnant bellies, these two women are also dressed in plastic covers that resemble raincoats, which they casually tighten to fasten the strings of the hood, reducing the face and breathing space, suggesting asphyxia. Moreover, the chain and fence elements complement the composition's background landscape together with fire and a wire with drying clothes. The pictorial elements symbolically represent marginalised maternities and situations in which these women have been through. Additionally, to create a more impactful representation, Cantuária uses fragments of images from personal archives of women, - somewhat close to her - who have experienced different maternity processes.¹⁰⁸ Furthermore, through the depiction of these women and their maternities processes, either wanted or not, this work explores the criminalisation of abortion in Brazil, obstetric violence and forced maternity, reinforcing the deficiency of autonomy and ownership of bodies, as well as the endangered and clandestine situations women sometimes have to go through in order to choose not to be a mother.¹⁰⁹ The artwork with the translated title "Compulsory Maternity" challenges the narrative of

¹⁰⁷ Ibid., 222.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

women's reproduction duty, through highlighting the social ties and the place of women in the patriarchal society, represented by the chains and fences painted throughout the artwork amidst the female figures, and the domestic symbols, such as clothesline and dishes in the sink.

Furthermore, the second basement level (referred to as "Galeria 2S" on the first appendix), accessible through two large sets of red-coloured handrail stairs, displayed a group of five panels distributed in the room amidst two shelving units, exhibition tables and supports. Walking down the stairs, I was immediately lured by a two metres earth-tone installation on the opposite side of the room. Mônica Ventura's (b. 1985) artwork, *O Sorriso de Acotirene*, is a compilation of elements of Brazilian material culture, such as natural craft bowls from fruits, sisal, and beads, in order to tell the story of Acotirene, an enslaved woman refugee. Acotirene reiterates the story of the slave resistance in Brazil, as she acted as personal, political and military counsellor of the most important Brazilian *quilombo* (Fig. 10).¹¹⁰ On a further note, however, the natural bowls used on Ventura's artwork are symbolic for its relation with rituals of African origins religions, as well as the meanings surrounding their second name, "pote da vida" [pot of life], as the bowls are known for holding cure, life and death.¹¹¹ Therefore, besides the importance of this piece for the feminist and Black struggles as representing such a powerful character, *O Sorriso de Acotirene* also creates dialogues with Afro-American Indigenous cultures.

Diagonally facing Ventura's artwork, a panel of pictures brought a clear sense of resistance to the atmosphere, through Sallisa Rosa's (b. 1986) artwork entitled *Resistência* (Fig. 11). Dialoguing with the Indigenous and street cultures through the usage of the machete as the physical tool for fights and surviving of rural labour workers, Rosa emphasises the urgency of Indigenous visibility and representation. In addition, she uses her artworks for claiming the protagonism of Indigenous women in the contemporary feminist movements.¹¹² *Resistência* assembled several machete images throughout the panel, glued to the support in the same technique as street flyers and posters, representing the artist's background as an urban Indigenous woman. Complementing and contrasting the subject matter of resistance, on an exhibition table across the *Resistência's* panel, there was an

¹¹⁰ Ibid., 294.

¹¹¹ Ibid.

¹¹² Ibid., 278.

aluminium geometric sculpture with attachable abstract forms and pointy ends that resembled some kind of weaponry. Lyz Parayzo's *Bixinha* challenges the Brazilian art history as well as it evidences and showcases the violence against trans and non normative bodies (Fig. 12).¹¹³ For instance, *Bixinha* is a reinterpretation and a direct reference to Lygia Clark's (1920 - 1988) series *Bichos*, deconstructing the artist's idea of altering the original form of the artworks by the interaction, *Bixinha* repels the touch, avoiding and escaping passivity (Fig. 13). Furthermore, Parayzo's artwork highlights the treatment of trans people through the second meaning of the title referring to the Brazilian pejorative slang "*bixa*" [faggot] relating to masculine femininity and stereotypes.

Overall, the artworks displayed in the exhibition permeated different spectrums of feminisms, encompassing stories, struggles, and resistance, exploring curatorial practices through an activist take on the selection and intention. Therefore, the curatorial approach included women, queer, Trans, Black, Indigenous artists that make arts through different perspectives and cultural backgrounds. Consequently, *Histórias Feministas: artistas depois de 2000* dared to represent different gazes, change narratives and curate with a sense of community, taking into consideration contemporary requirements, such as a decolonial, inclusive and empathic perspective.

3.3 Curatorial analysis: a discussion on the exhibition's curatorial approaches

Considering that curating in contemporary times requires decolonial and inclusive approaches, the museum's initiatives to engage the discussion on the topics of decolonialism and feminisms through a series of talks and seminars, during the years of 2018 and 2019, in combination with the exhibitions reinforces the argument and justifies the selection of the case study for this research. For instance, the decolonial approach on the curating of the exhibition encompasses the application of the methods such as curatorial activism and empathic inclusion in the accessibility of the texts and material of the show, as well as in the curatorial selection, museography and complement events and projects.

With a mission of plurality, inclusion and diversity, the Museum of Art of São Paulo Assis Chateaubriand (MASP) dedicated a year to feminist and women's histories, deepening the perspective to a context beyond the art histories.¹¹⁴ From these story tellings, the

¹¹³ Ibid., 268.

¹¹⁴ Museum website. Available on: <https://masp.org.br/en/about>

museum developed a series of exhibitions that focused and represented different parts and groups of society, through the shows *Histórias de Infância* [Childhood Histories] in 2016, *Histórias da Sexualidade* [Histories of Sexuality] in 2017, *Histórias Afro-Atlânticas* [Afro-Atlantic Histories] in 2018, the group of exhibitions *Histórias das Mulheres*, *Histórias Feministas* [Women's Histories, Feminist Histories] in 2019, *Histórias da Dança* [Histories of Dance] in 2020, *Histórias Indígenas* [Indigenous Histories] in 2021, and *Histórias Brasileiras* [Brazilian Histories] in 2022. The project of the group of exhibitions *Histórias das Mulheres*, *Histórias Feministas*, - which encompasses both the case study and a second exhibition on women artists throughout history, until the 1900, as mentioned before in this chapter - unfolded from Carla Zaccagnini's (b. 1973) solo show *Histórias Feministas*, from 2015, as well as of *Histórias da Sexualidade* and other solo shows from feminist artists, such as Terezinha Soares (b. 1927), Wanda Pimentel and Guerrilla Girls (1985) in 2017, in the same museum.

Contemporary and decolonial curatorial practices require a lot more than just the exhibition itself, such as educational projects, curatorial statements and texts, art cards, museography and side events. Therefore, to have the complementary events and material, such as the catalogue and the anthology, is a great start for an inclusive and more empathic curating, however, since the exhibition is so plural and intercultural, it would have been a great addition to have all the material and the seminars translated to other languages as well. The importance of making this exhibition more accessible in other languages is also related to underrepresentation of the Global South in relation to the predominance of the Global North, since the understanding of cultures should go both ways and challenge the traditional system of arts. Unfortunately, I could not retrieve the wall texts and the art cards for analysis, however, I do recall that most of the pieces - if not all of them - were accompanied by an art card with essential information for a deeper understanding of each piece.

Furthermore, both the catalogue and the anthology combine a significant amount of information for the understanding of the exhibition as a whole, for the discussion of the subject and for the engagement with the pieces and artists. Compiling both exhibitions *Histórias das Mulheres: artistas até 1900* and *Histórias Feministas: artistas depois de 2000*, the material reinforces fights and struggles legitimising feminist histories. The catalogue contains the curatorial statements from the curators and from the artistic director of MASP

and is divided into the two exhibitions.¹¹⁵ The second part of the catalogue, which focuses on this thesis' case study, encompasses each of the artworks on display, in which contains a text page on the artist and the specific artwork. In addition, at the end of the catalogue, there is the list of all the artworks in the exhibition and the exhibition programme, which lists all complementary events that have taken place adjoining the exhibition. Of the forty one events, the three international seminars had simultaneous translations, due to its interculturality, however, the other events and workshops focused on the empowerment and training of the local population, therefore there is no footage available or translations. On a further note, the anthology compiles fragments and passages of texts, articles and books that were used in the different scopes of the curatorial practice of the exhibition. Carefully translated to Portuguese, all the forty texts in the anthology reflect the subject of feminisms and plurality.¹¹⁶

Moreover, the exhibition project was preceded by three international seminars, - two in 2018 and one in the first half of 2019 - which can be found online under the Youtube page of the museum. In addition to the international seminars, however, the exhibition's programme comprised five talks, sixteen educational projects and seventeen workshops (See Table 2). Although the seminars were accessible for visually disabled people through the translation in *LIBRAS* [Brazilian Sign Language], the seminars have not been translated into any other language; however, there was the option for simultaneous translation devices on site. On a further note, all other events of the programme cannot be found online. Therefore, regardless of the great efforts to make the complementary events promoted and accessible, the exhibition is only accessible for Portuguese speakers; however, the English edition of the catalogue of the exhibition can be found both online and in the physical museum shop.

In conclusion, the museum's inclusive discourse is demonstrated not only through the analysis of the exhibition, but also through the reviews and feedback (See Table 3), as well as in its cultural and institutional relevance. Considering the mission of the museum to be more accessible and inclusive, its collection has been going through a process of diversification. From 2016 to 2020, the museum's curatorial projects focused on women

¹¹⁵ Museu de Arte de São Paulo Assis Chateaubriand. *Catálogo das exposições Histórias das Mulheres, Histórias Feministas*.

¹¹⁶ Museu de Arte de São Paulo Assis Chateaubriand. *Histórias das Mulheres, Histórias Feministas: Vol 2: Antologia*.

artists significantly increased, resulting in 47,45% of the exhibitions being dedicated to women.¹¹⁷ In addition to the factual results, the extensive programme of the exhibition emphasises the dedication of the curatorial team and directors towards integration and inclusion, reinforcing the relevance of the case study for this analysis.

¹¹⁷ Nora and Ruggiero. "ARTE E FEMINISMO: AS EXPOSIÇÕES DO MASP E DA PINACOTECA E A VISIBILIDADE DAS NARRATIVAS FEMINISTAS"

4. Contemporary Decolonial Curating

This chapter analyses the framework of decolonialism and curatorial practices. With the purpose of discussing the framework of decolonial curatorial practices and its relevance for contemporary curating, I analyse the frameworks of decolonialism and feminisms in order to understand the contemporary urgencies and requirements to curating, as well as to better understand the concept of decolonial curatorial practices.

4.1 A discussion on the relevance of decolonial curating

The analysis of the exhibition explores the frameworks of decolonialism and curatorial activism as tools and methods to approach contemporary exhibition making. For instance, considering the discussion of empathically curating and respecting different cultural backgrounds, an example of a decolonial curating that made use of the theory of curatorial activism in the collection is the Stedelijk Museum in Amsterdam. Despite the difference in cultures, the collection includes the artwork *Marielle*, by the Brazilian activist artist Panmela Castro (b. 1981), through a curatorial approach that does honour and give voice to the historical, social and political values of the artwork (Fig. 14). The application of decolonial approach to curatorial practice is clear since the first experience with the artwork, for without the text that accompanies the piece, the comprehension would be fragmented. Different than expected from a simple photograph without contextualisation, this artwork represents political struggle, femicide, traumatic memory, resilience and strength. For instance, on a first look, the photograph shows a bare chest with the name “Marielle” carved on the flesh, nevertheless without the meaning or any understanding of who the name represents or what it entails simply interrupts the artwork. Therefore, without an empathic analysis of the political and historical contexts, the display of this artwork is unfinished and the intention of its exhibition is conflicted. However, the curatorial statement right next to the photograph explains to the visitor that the carved name symbolises the act of scarification in relation to the extent that name engraved in the bare chest represents political power. Marielle was a young Black lesbian woman and an activist politician from Rio de Janeiro, who had her life cut short after her murder in 2018.¹¹⁸ Therefore, the grounding

¹¹⁸ *Brazil: Two years after killing of Marielle Franco unanswered questions still remain* on Amnesty.

Available on:

<https://www.amnesty.org.uk/press-releases/brazil-two-years-after-killing-marielle-franco-unanswered-questions-still-remain>

knowledge of the artwork and the artist's intention, together with the political contexts of contemporary Brazil allowed the museum to produce a curatorial statement that enlightens the piece and facilitates the reception of the artwork. The contextualisation, thus, allows the institution to properly curate diversity and integrate different cultures through contemporary arts. *Marielle*, a Brazilian artwork, on display at the Stedelijk Museum in Amsterdam, is an example of a decolonial curatorial practice.

Acknowledging the importance of the example of the Stedelijk Museum and the decolonial curatorial practice and analysing the exhibition *Histórias Feministas: artistas depois de 2000*, it is also relevant to consider the geographical identity of the exhibition's curatorial practice. The Portuguese sociologist, Boaventura de Souza Santos, affirms that the dominant power and knowledge come from the protagonist of the Global North, while the knowledge of the Global South continues to be stigmatised, emphasising and reinforcing the oppression from colonialism.¹¹⁹ In regards to the power gaze of the Global North and the idea of the 'coloniality of knowledge (as of power)', the different spectrums of historical oppression experienced by the Global South directly impact society into marginalising and segregating the less empowered ones.¹²⁰ Agreeingly with Bennett's concept of empathic curating, Santos expresses the importance of recognizing and valuing the experiences and perspectives of countries which have been historically marginalised or silenced, acknowledging the traumas and oppression.¹²¹ Accordingly, Santos' perspective reinforces the importance of the case study's location in Brazil, for it fights this invisibility and silencing although still representing and including discourses from different cultural backgrounds.

The representation of the Other and the contexts of the countries from the Global South embody layers to the discussion of empathy and activism in curatorial practices. The contemporaneity of the argument of decolonial perspective rushes the urgency of debates on curatorial practices that challenge the traditional norms, as these norms are, most of the times, attached to colonial pasts. Contemporary curatorial practices should encourage the art system, institutions, and collectors to engage with artists and art collectives from different parts of the world, instead of advocating and complying with for the predominance of countries of the Global North. The representation of artists in Brazil, for instance, incites

¹¹⁹ Santos. *The End of the Cognitive Empire*, 8.

¹²⁰ Ibid.

¹²¹ Ibid.

curiosity from outsiders and changes the narrative, challenging this protagonism of the Global North's canons and standpoints.

In the discussion of the decolonial perspective in the art system, the curator Ivan Muñiz-Reed explains the importance of a decolonial curatorial practice through permeating the impacts of colonialism.¹²² In order to legitimise the relevance of a decolonial curatorial practice, the curators should question the implications of the contemporary curating on the interpretation of different cultural backgrounds, as well as understand to what extent can the curatorial practices "return agency" to peoples and cultures that have lost it due to colonial and historical repression.¹²³ Muñiz-Reed further states that a decolonial curatorial practice prioritises the alternative perspective over Eurocentric discourses, engaging the discussion on the second sub question proposed in this thesis.¹²⁴

Furthermore, Castellano discusses the power of the activist artist to practise decolonialism.¹²⁵ For instance, concepts such as politically engaged arts and socially engaged arts are very common in Castellano's articles as they emphasise the artworks' relation with social and political issues and communicate with them; however, he affirms the urgency of rethinking and questioning the scope of agency and social transformations, for they are mostly directly related with colonial ideas and theories.¹²⁶ On a further note, the analysed exhibition explored the artists' takes and perspectives that engage with challenging colonial traditions. Through a fluid and culturally diverse curatorial selection, the curator enables the conversation between artists from different curatorial backgrounds, religions, identities, races while encouraging the communication with the visitors as well. When displaying an interactive artwork as the start point of the exhibition, the curatorial method encourages the visitor to actively partake in the subject matter, to interpret the artworks and to disseminate thoughts and experiences that originated or matured within the exhibition. Additionally, the composition of Daspu's *Vestido de Noiva* and Santarosa Barreto's *Brazil* right next to each other examines different perspectives of colonialist and patriarchal takes of society. *Vestido de Noiva* depicts the marginality of a secluded group of people that uses their image and their bodies for work. Though, in Brazil, the subject matter is taken by the social and political

¹²² Muñiz-Reed. "Thoughts on Curatorial Practices in the Decolonial Turn".

¹²³ Ibid. 4.

¹²⁴ Ibid., 6.

¹²⁵ Castellano. *Art Activism for an Anticolonial Future*, 1

¹²⁶ Ibid., 2.

issues that result in a fragile, unfair and segregational system that deprecate a more vulnerable part of society.¹²⁷ Contrastingly, *Brazil* analyses the patriarchal system more clearly when stating in words the hypersexualisation towards Brazilian women. Besides the international hypersexualisation of women, the hypersexualisation of female bodies is rooted in Brazilian society. Therefore, this structural misogynistic behaviour, so normalised in advertisements and propagandas or in the carnival culture, makes it hard to acknowledge and rethink the objectification of women.¹²⁸

Nonetheless, the application of decolonialism in Brazilian art history and feminisms is not only important for recognising a cultural background, but also to understand the stages of art histories. It has been addressed in chapter two the impact of colonialism and the colonial past on women and in the feminisms in Brazil; however, its impact in the country's artistic development is also significant. For instance, the stages of art histories in Brazil can be distinguished as pre-colonial, colonial and decolonial. The art historian Maria Berbara explains that the Indigenous art in Brazil has always fallen into the category of artefacts of the fields of anthropology and/or ethnology.¹²⁹ In her article, Berbara also addresses the interference of multicultural colonial heritages in the Brazilian arts, permeating since the development of landscapes portrayed through paintings, architectural influences from Portugal, Italy, the Netherlands, Germany, and aesthetic and stylistic visual forms brought from the Global North. Consequently, Brazilian art history has been shaped around influences and enforced cultural and formal aspects from the coloniser. However, the recognition of this cultural heritage and the colonial influence in Brazil has engaged new discussions on decolonial approaches.¹³⁰ The art historian, Michelle Sales supports the spreading of local, Indigenous and feminine knowledge as a way of comprehending arts through a decolonial perspective.¹³¹ She states that the relationship between the framework of decolonialism and critical thinking interferes in the cultural scene, promoting structural change.¹³² Sales explains that the implementation of initiatives that instigate political, media

¹²⁷ Prada, "DEDO NO RABO DO TEU PSEUDO-TRANSGREDIR" in *Putalivro*, 28.

¹²⁸ Costa. "HIPERSEXUALIZAÇÃO FRENTE AO EMPODERAMENTO: A OBJETIFICAÇÃO DO CORPO FEMININO EVIDENCIADA", 1.

¹²⁹ Berbara, 15.

¹³⁰ Sales. "Nossos Fantasmas Estão Vindo Cobrar", 4

¹³¹ *Ibid.*, 11.

¹³² *Ibid.*, 5.

and social representation simultaneously projects racial, gender and social representations on the cultural, artistic and curatorial spheres.¹³³

Therefore, taking into consideration the aspects of decolonial curatorial practices discussed, the exhibition *Histórias Feministas: artistas depois de 2000* explores contemporary and decolonial curatorial practices in order to challenge traditions. Through the development of a safe space to discuss feminisms and to depict pain and trauma, the exhibition conveys the application of the methods of curatorial activism demonstrating a decolonial curatorial practice. Emphasising the curatorial responsibility and supporting arguments of both Bennett and Reilly, the art historians Ananda Carvalho and Larissa Megre Wanderley Cordeiro demonstrate the curatorial practice specifically in exhibitions of women artists in Brazil. Highlighting the discussion on the framework of decolonialism and contemporary curatorial practices, they support that, in order to empathically curate women artists, it is important to resignify the history of women in art and to give voice to (Brazilian) women artists that have been ignored and silenced by the male gaze.¹³⁴

The importance of taking a decolonial approach to contemporary curatorial practices can be explained by the challenging of the traditional narrative that cooperates for the underrepresentation of intersectional groups. Therefore, broadening the communication and acknowledging the Place of Speech to empower and give the power of voice to underrepresented communities by exhibiting different gazes and perspectives, collaborate towards a decolonial approach of curatorial practices. Overall, this discussion of a decolonial curatorial practice, through the applied methods of curatorial activism and empathic inclusion on curating, expresses the purpose of contemporary curating, stated by Smith. He describes it as to exhibit “contemporary presence” and what contemporaneity is, taking into consideration not only the time present and its contexts, but also the nonlinear histories, influences and aspects.¹³⁵

Concluding, contemporary curating encompasses multicultural timelines, dialoguing different eras and different cultures through a fluid museography that permits the direct communication of displayed objects and a deeper interaction, respecting contexts and valuing gazes. Curating in times of decolonial urgency requires an ethical and empathic

¹³³ Ibid.

¹³⁴ Carvalho and Cordeiro. “Práticas curatoriais em exposições de artistas mulheres no Brasil”, 4.

¹³⁵ Smith. *Thinking Contemporary Curating*, 29.

approach to curatorial research and practices. Through the application of the methods of empathic vision and curatorial activism, contemporary curating is more susceptible to bringing awareness to the Place of Speech to create a curatorial space where each artwork can be seen and experienced exactly from the visitor's own perspective. Consequently, the interaction and reception of a decolonial curatorial practice are not affected by the segregational expographies or curatorial points of view; instead, the curatorial statement, art cards, museography and selection of the artworks provide the tools for comprehension of the inner aspects of each piece, allowing them to carry agency and represent different cultures.

4.2 Decolonial approaches to contemporary curating

Contemporary curating requires elements and concepts from contemporaneity that advocate for the inclusion and representation of different cultural backgrounds. For instance, the feminist theories and agendas have been questioned and developed with further requirements and representation with the purpose of minimising the social, gender and racial gaps, as well as refuting the power relations that encourage hierarchical and patriarchal divisions in society internationally.¹³⁶ As mentioned before in chapter two, the chronological waves and generations of feminisms in the United States and in some protagonist countries of Europe are not necessarily in synchrony when analysing the movements in other parts of the world, especially amongst the Southern hemisphere. In the contemporary world, however, the urgency to bring the agendas and political plans to a global spectrum of the feminist movements is of great importance in order to allow the feminisms to be more accessible, inclusive and representative.¹³⁷ However, the internationalisation and globalisation of the feminist movement are also debated for its controversies. The historical, political and social contexts interfere in the specific agendas of each country and/or region, thus, regardless of the specificities and definitions of the movements working for both for inclusion and segregation, the plurality of the movements is necessary for the diverse representation.

For instance, when discussing contemporary curating, this plurality can be achieved through the application of feminist perspectives in curatorial practices and projects. The art

¹³⁶ Ballestrin. "Feminismo De(s)colonial como Feminismo Subalterno Latino-Americano", 1.

¹³⁷ Ibid., 2.

historian Dorothee Richter established requirements that should be met in order to consider a curatorial project feminist.¹³⁸ Firstly, the projects may consider the category of gender equality in the sense of plurality and multiplicity, challenging the binary spectrum of gender.¹³⁹ In addition, the second requirement would be to prioritise the referring of a specific artistic movement rather than an artist of a canonical production, recognising and legitimating the importance of the movement for the revolution of the art system.¹⁴⁰ The third category refers to the disturbance of narrative, as Richter states that a feminist exhibition is unsettling and challenges the norm, instead of only displaying pleasant and beautiful artistic productions.¹⁴¹ Lastly, she states that the fourth requirement is institutional critique, questioning the hierarchical power relations between artist and curators, challenging the art system and the colonial and patriarchal curatorial traditions.¹⁴²

In addition, different feminist perspectives can also be applied to the curatorial project in forms of curatorial practice, selection, project's intention, or subject matter. The political scientist Luciana Ballestrin supports the geographic, political and historical importance for subaltern feminist identities, taking into account the contexts and histories.¹⁴³ Subaltern feminisms have emerged as a critical framework within feminist discourse, highlighting the experiences and perspectives of marginalised women. Through contesting the idea of the global feminisms, the subaltern feminisms explore different spheres within the feminist movements, arguing the distorted inclusion of the decolonial feminism premises.¹⁴⁴ However, Ballestrin highlights the conflict of the subaltern feminisms - as it questions the silencing and segregation of feminist expressions -, whilst encouraging the irreconcilable antagonism of the feminisms of the Global North, that promote an elitist, white, ethnocentric and educated agenda.¹⁴⁵ Contrasting the programmes of the hegemonic feminisms, as of the feminist movements of the Global North, encompassing perspectives from countries in Europe and the United States, the subaltern feminisms, perceived in the Global South, in countries considered as the Third World, the feminisms are more particular

¹³⁸ Richter. "Feminist Perspectives on Curating", 64-68.

¹³⁹ Ibid., 64.

¹⁴⁰ Ibid., 64-65.

¹⁴¹ Ibid., 65-66.

¹⁴² Ibid., 66 - 68.

¹⁴³ Ballestrin, 4.

¹⁴⁴ Ibid.

¹⁴⁵ Ibid.

with agendas that can be influenced by migratory policies and diasporas.¹⁴⁶ Nevertheless, Ballestrin also states that the decolonial feminism in Latin America acts as a mediator of the subaltern feminisms of the region, for it challenges and debates the colonialism and the contemporary urgencies within the scope of the feminist movements.¹⁴⁷ On a further note, the exhibition *Histórias Feministas: artistas depois de 2000* demonstrates the theoretical framework of subaltern feminisms when respecting the specificities of each cultural background; however, it also challenges this idea by the fluidity of its museography. On one hand, the subaltern feminisms respect the specificity of each group, but on the other hand, this can also be perceived as exclusive, as it can culminate in a segregational museography. On the contrary, the decolonial framework, applied on the curatorial practices of the case study, engages the communication and the representation, while still valuing and respecting each artwork's and artist's specific historical, political, and cultural contexts. In other words, subaltern feminisms' theory can result in a segregation of different cultural backgrounds, whereas the framework of decolonialism engages with different discourses and narratives, enabling a more symbiotic and intercultural approach towards empathic inclusion and representation. Furthermore, the fluidity present in the displaying of the objects in *Histórias Feministas: artistas depois de 2000*, as well as in the intrinsic subject matter of each artwork, reflect on the experience of the exhibition as a whole. In addition, the decolonial curatorial practices of the exhibition encouraged the artists to communicate their statements and cooperate with reinforcing the cultural and identities values that each piece carries.

On a further note, the discussion on the framework of decolonialism also encompasses new possibilities of rethinking and problematising concepts and theories. Considering the analysis of the exhibition *Histórias Feministas: artistas depois de 2000* as a successful project on the representation of different approaches to feminisms, regardless of the curatorial selection of different genders, cultural backgrounds, religions and perspectives on feminisms, there is always space for improvement of initiatives. For instance, the inclusion of the Indigenous perspectives could have been more highlighted, both in the exhibition and in the anthology, as well as the international seminars could have included translated subtitles in the videos on the online platform. Despite the balance between the geographical perspectives, the decolonial curatorial approach demonstrates the previously

¹⁴⁶ Ibid., 5.

¹⁴⁷ Ibid.

mentioned feminist context in Brazil and the historicity of feminist movements in the country, reinforcing the subaltern feminisms in contrast with the hegemonic perspectives. As discussed in the first chapter of this thesis, considering the late history of inclusion of people of colour in the political programmes of feminisms in Brazil, Indigenous peoples are still underrepresented.

Considering the different requirements of the political and social agendas in the Global South and in the Global North, as well as the urgency of inclusion and representation in colonised countries, Françoise Vergès enlightens the framework of decolonial feminisms, proposing a feminism that is a development of the decolonial framework. She explains the term “decolonial feminism” and its definitions through arguing that waves and generations of feminist movements collaborate to the “erasing of underground works that allows forgotten traditions to be reborn.”¹⁴⁸ Instead, she supports the idea of a feminism that is a new phase of the decolonial framework, exploring the inclusion of intersectional and marginalised communities, as well as Indigenous and Black agendas. In addition, the decolonial feminisms fight for emancipation, recognising and honouring the struggles women in decolonial countries have encountered before our time and comprehending the dimension of patriarchy and colonialism and implementing a “de-patriarchalisation” and decolonisation of agendas.¹⁴⁹ Contracting Richter’s stringent statement on the feminist approach on curatorial practice, Vergès enlightens the discussion with a decolonial perspective to the feminist theory that applied to contemporary curating brings historical justice and plurality.

Furthermore, scholars and activists have tried to relate with different perspectives of feminist approaches, such as intersectional, Black, Trans feminisms, and Indigenous peoples, as an attempt to broaden the range of representation. For instance, the sociologist and scholar, Shirley Anne Tate, states that the colonising gaze constructs the racial segregation and racialised differences, supporting that the colonial past influences the stereotyping and discrimination of Black bodies.¹⁵⁰ Despite the accuracy and relevance of Tate’s statement, contemporaneity and decolonial agendas require a more inclusive perspective, such as Vergès’, recognising political and cultural backgrounds, as well as social layers of feminisms.

¹⁴⁸ Vergès, 11.

¹⁴⁹ Ibid., 10.

¹⁵⁰ Tate. *From Post-Intersectionality to Black Decolonial Feminism*, 5-6

Agreeingly, Vergès declares that feminists that only fight for one agenda, such as gender equalities, for example, overlook the repression and violence experienced by other marginalised and intersectional groups, as of Black women, LGBTQIA+ communities or indigenous women, and thus are complicit in it.¹⁵¹ In order to justify and exemplify this statement, Vergès uses the Brazilian presidential mandate of Jair Bolsonaro to symbolise the conscious ignorance of neglecting a group, as he openly and publicly “declared his misogyny, homophobia, Negrophobia, and contempt for Indigenous people.”¹⁵²

Overall, there has been quite a significant amount of productions and research on the framework of decolonialism, however not so much on decolonial curatorial practices. Therefore, this discussion combines different takes and concepts on contemporary curating and decolonialisms in order to propose a decolonial curatorial practice that integrates ethical inclusion and plurality. Given the analysis on the frameworks of feminisms, decolonialism and the concepts of contemporary curating, I propose decolonial curatorial practice hereby discussed throughout the thesis as a combination of the theories of decolonial feminisms, empathic inclusion, curatorial activism to Muñiz-Reed’s study on curatorial practice in the decolonial turn.

¹⁵¹ Vergès, 12.

¹⁵² Ibid.

Conclusion

This thesis has delved into the exploration of theoretical frameworks and concepts to understand to what extent can a decolonial curatorial practice affect the inclusion of different cultural backgrounds in contemporary curating. Through the analysis of curatorial activism and empathic inclusion, by the lenses of decolonialism and decolonial feminisms, this research highlights the requirements and urgencies of curating in contemporary contexts. Therefore, the choice of *Histórias Feministas: artistas depois de 2000* for this case study is justified by its exemplification of a successful decolonial curating, given the theories and concepts analysed. Thus, the suggested take on contemporary and decolonial curating is demonstrated throughout the discussion of the framework of decolonialism applied to contemporary curatorial practices, considering the curatorial activism and the empathic curating as methods of exploring the representation and inclusion in exhibitions. Through the application of these methods, therefore, it is possible for the curatorial practice to explore a decolonial perspective and approach and accomplish results that are inclusive, plural and intercultural, such as the case study of *Histórias Feministas: artistas depois de 2000*.

Furthermore, the relevance of bringing the discussion on decolonial feminisms and feminist arts in Brazil to this research is directly demonstrated in the analysis and result of this thesis. For instance, taking into account the importance of cultural, historical and political contexts as instruments to allow a more empathic curating, the historicity and contexts and feminisms collaborate towards understanding the curatorial approach. As the curator and the institution were both from and situated in Brazil, to not analyse or consider the political and social contexts of the cultural background would be to neglect an important role in the curatorial practices of the exhibition. On a further note, *Histórias Feministas: artistas depois de 2000* indicates the concept of decolonial curatorial practices, through the methods of curatorial activism analysed through both Reilly's and Bennett's perspectives in their curatorial selection and programme. For instance, the curatorial selection of the exhibition was diverse in cultural background, race, identities and religions. In addition, the decolonial curating was perceived from the displaying of artworks by artists and collectives from different parts of the globe, as well as from the seminars, publications, and initiatives developed along the exhibition and taking into consideration the urgency of the topic.

Simultaneously, the empathic inclusion was reflected in the care for accuracy and representation, through the artistic freedom in installations, considering custom made artworks, and donations. However, in light of the discussion on the different levels of engagement and inclusion, the curating of the exhibition could have explored the collaboration further in the process, as for example, having created initiatives with the artists and/or collectives to propose educational programmes, or included talks from Indigenous people in the exhibition seminars. Nevertheless, the anthology of the exhibition does comprise articles and literary passages of relevant frameworks of different intersectional groups. Besides, the application of a decolonial perspective can be demonstrated by the combat against patriarchy in the exhibition, according to Vergès' approach to decolonial feminisms, exploring the emancipation and decolonisation of the art history through the intercultural and intersectional representation. Therefore, considering all the concepts and theories here discussed and the analysis of the exhibition, the curatorial practices demonstrate a decolonial approach to contemporary curating.

This thesis' discussion also reflects my suggestion of an ideal curatorial practice towards a more inclusive art history. The analysis of curatorial activism and decolonialism demonstrate the impact of representing plurality and intercultural communities and including diversified gazes, respecting and recognizing Places of Speeches. Taking into account the traditionalism and conservatism of art history as an institution, the lack of space for dialogues, perspectives and representation from outside the Eurocentric and North American mainstreams withhold the art system to adjust itself towards contemporary requirements. Considering the urgencies of contemporary agendas and the enlightenment of global issues, some outdated approaches and perspectives are no longer accepted - such as comparative and colonial displays and museographies that withdraw the agency and representation from the objects and artworks -, especially amongst young generations; on the contrary, decolonial attitudes and methods, such as fluid museography and collaborative projects, deeply engage with the contemporary requirements. In addition, the relevance of addressing these requirements and changing the narrative is justified not only through the discussion on the theoretical frameworks and on the analysis of the case study, but also through the highlighting of the silencing of minorities addressed throughout this thesis. Hence the importance of empowering communities and identities through a decolonial and activist curating, creating a safe space for discussion, representation and inclusion.

Therefore, taking into account the progress of the art histories and the art system, analysed through the above mentioned frameworks and discussions, I hereby state that I do consider the exhibition *Histórias Feministas: artistas depois de 2000* to be a successful example of a decolonial curating. Moreover, the discussion explores different ways of empathically curating and representing, given the contemporary requirements and urgencies. Nonetheless, these concepts and theories used to delineate the curatorial activism and decolonial approach on curatorial practices can still be further elaborated towards being easily applied as a curatorial method for decolonial curating and perspectives in art history, understanding specificities of different cultural backgrounds and condition. Lastly, the conclusion of this research demonstrates the results of a practical approach towards empathically curating diversity and cultural inclusivity in exhibitions through a decolonial curatorial practice. Lastly, this thesis responded to the proposed question on how a decolonial curatorial practice can affect the inclusion of different cultural backgrounds in contemporary curating, as well as the two sub questions on what methods better foment the development of a decolonial curating and on the relevance of a decolonial curatorial practice.

Illustrations



Fig. 1

Santarosa Barreto

Brazil, 2016-2019

Neon lights, electric wires and transformer

100 x 150 cm

(Museu de Arte de São Paulo Assis Chateaubriand, inv. nr. MASP.10851)

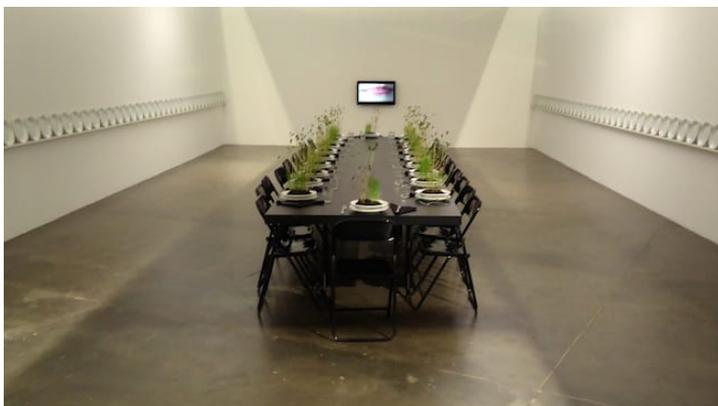


Fig. 2 (a) & (b)

Anna Maria Maiolino

Arroz e Feijão, 1979 - 2007

Formica table, chairs, plates, cups, cutlery, soil, seeds of rice and beans, shelves and video on a TV screen.

Variable dimensions

Anna Maria Maiolino collection





Fig. 3 (a) & (b)
Details of glass hanging
mechanisms of exhibition spaces
at MASP.



Fig. 4
MASP' unwalled open space.
Images taken from the museum's website.



Fig. 5 (a) & (b)

Ruth Buchanan

The Scene in Which I Find Myself / Or, Where Does My Body Belong, 2019

Revested aluminium chains and fixation equipments

309 x 1928 cm

(Museu de Arte de São Paulo Assis Chateaubriand, inv. nr.

MASP.10975)



Fig. 6 (a) & (b)

Ana Mazzei & Regina Parra

Ofélia, 2018

Oil on plywood, wood and steel

160 x 450 x 200 cm (9 pieces)



(Museu de Arte de São Paulo Assis Chateaubriand, inv. nr. MASP.11000)

LUTE A LUTA COMO VOCÊ ACHA QUE DEVE LUTAR E NÃO COMO EXIGEM QUE VOCÊ LUTE QUE VÃO DIZER QUE VOCÊ NÃO SABE O QUE É UMA LUTA QUE VÃO DIZER QUE VOCÊ NÃO TEM FORÇA PARA LUTAR QUE VÃO DIZER QUE ELES É QUE SABEM LUTAR QUE VÃO DIZER QUE ELES LUTAM HÁ MAIS TEMPO DO QUE VOCÊ LUTA QUE VÃO DIZER QUE É MELHOR VOCÊ DESISTIR DA LUTA QUE VÃO DIZER QUE NÃO É ASSIM QUE SE LUTA QUE VÃO DIZER QUE VOCÊ NÃO SABE LUTAR QUE VÃO DIZER QUE VOCÊ NUNCA LUTOU QUE VÃO DIZER QUE VOCÊ NÃO ESTÁ LUTANDO A MESMA LUTA QUE ELES ESTÃO LUTANDO OS SUPOSTOS DONOS DA LUTA.

Fig. 7 (a) & (b)

Santarosa Barreto

A Luta, 2019

Offset printing on paper

42 x 30 cm

(Museu de Arte de São Paulo Assis Chateaubriand, inv. nr. MASP.10850)

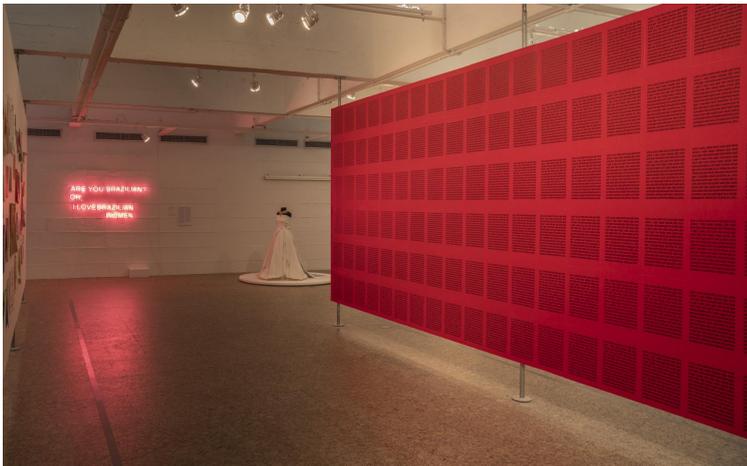


Fig. 8 (a) & (b)

Daspu

Vestido de Noiva, 2006

Dress made with motel beddings from prostitution areas in Rio de Janeiro and lacey necklace with latex condoms
140 cm height and diameter of 143 cm

Daspu collection

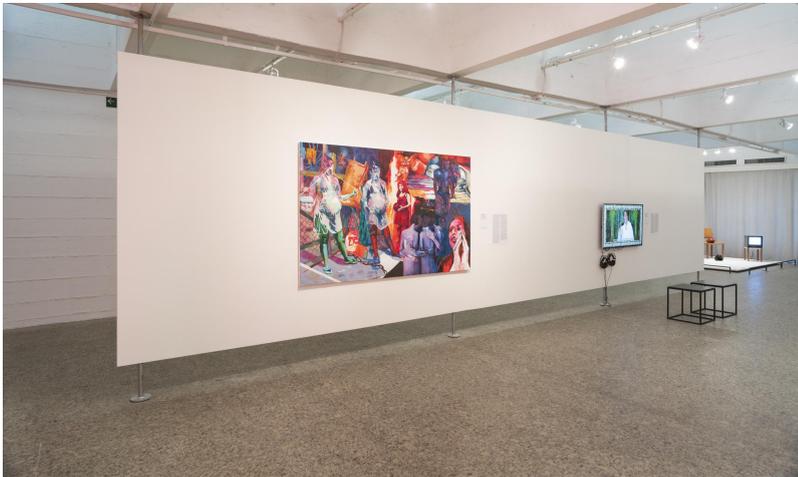


Fig. 9 (a) & (b)
Marcela Cantuária
Maternidade Compulsória,
2016
Oil and acrylic on canvas
153 x 220 cm
(Museu de Arte de São
Paulo Assis Chateaubriand,
inv. nr. MASP.10849)





Fig. 10 (a), (b), (c), (d) & (e)
Mônica Ventura
O Sorriso de Acotirene, 2018
Bowls, sisal, straw, steel, iron and
other materials
240 cm of height and diameter
of 200 cm
Mônica Ventura collection



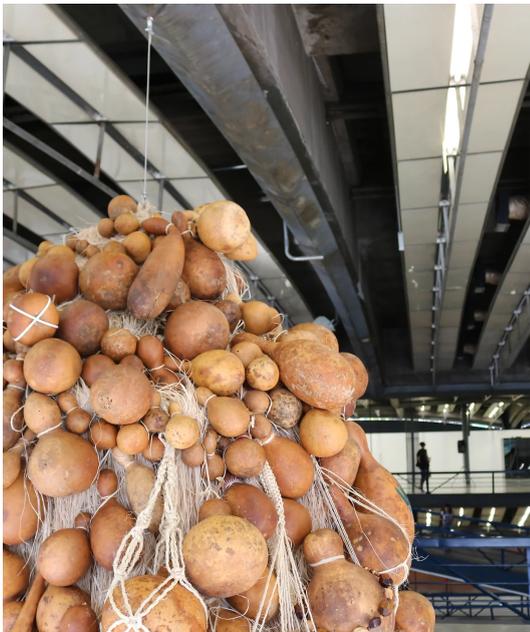


Fig. 11 (a) & (b)

Sallisa Rosa

Artworks from the “*Resistência*” series, 2018 -

Offset print on paper
30 x 42 cm (each)

10 artworks of the series in the museum collection.

(Museu de Arte de São Paulo Assis Chateaubriand, inv. nr.

MASP.10852 - MASP.10861)



Fig. 12 (a) & (b)
Lyz Parayzo
Bixinha, 2018
Aluminium
45 x 45 x 4 cm
(Museu de Arte de
São Paulo Assis
Chateaubriand, inv. nr.
MASP.10983)





Fig. 13
Lygia Clark
Bicho-Maquete, 1964,
in "Bichos" series
Aluminium
(Tate museum, inv. nr. T13710)



Fig 14. (a), (b) & (c)
Panmella Castro
Marielle, 2018-2021.
Inkjet print
22 x 30 cm
(Stedelijk Museum Amsterdam, inv. nr.
2021.0078.2)

PANMELA CASTRO:

"In 2017 publiceerde Vilma Piedade een boek over het concept dororidade. In het Portugees betekent dor 'pijn' en het achtervoegsel 'idade' wordt gebruikt om woorden en gevoelens te benoemen. Dit concept gaat over de pijn die we lijden door vrouwenhaat en racisme, een pijn die vrouwen van kleur heeft verenigd in een politieke beweging die strijdt voor verandering.

Wat betreft die scarificatie, dat is een vorm van lichaamskunst die in de vorige eeuw is ontstaan. Het wordt gebruikt om taboes te doorbreken; het symboliseert de tag van Marielle Franco, een Braziliaanse activist die in 2018 vermoord is| in ons leven en de pijn van haar dood omgezet in politieke macht."

"In 2017 Vilma Piedade launched a book with the concept of dororidade. In Portuguese, 'dor' means pain and the suffix 'idade' is used to name words and feelings. This concept is about the pain that we suffer from misogyny and racism, the pain that brought women of color together as a political power for change.

The scarification is a body modification art from the last century that is here used for the concept of transgression; symbolizing the tag of Marielle Franco, a Brazilian activist who was murdered in 2018| in our lives and the pain of her death transformed into political power."



Illustrations' Sources

Fig. 1: Photograph by the author

Fig. 2 (a) & (b): Downloaded on 10th May 2023, available on:

<https://cfileonline.org/exhibition-anna-maria-maiolino-rice-beans-sao-paulo/>

Fig. 3 (a) & (b): Downloaded on 10th May 2023, available on:

<https://masp.org.br/exposicoes/acervo-em-transformacao>

Fig. 4: Downloaded on 4th May 2023, available on: <https://masp.org.br/emexpansao>

Fig. 5 (a) & (b): Courtesy of the museum, granted on 29th March 2023

Fig. 6 (a) & (b): Respectively (a) courtesy of the museum granted on 29th March 2023, and (b) downloaded on 4th May 2023, available on:

<https://reginaparra.com/artworks/9364-regina-parra-ana-mazzei-ophelia-2018/>

Fig. 7 (a) & (b): Respectively (a) downloaded on 4th May 2023, available on:

<https://masp.org.br/acervo/obra/a-luta> , and (b) courtesy of the museum, granted on 29th March 2023

Fig. 8 (a) & (b): Respectively (a) courtesy of the museum, granted on 29th March 2023, and (b) downloaded on 12th May 2023, available on:

<https://masp.org.br/en/exhibitions/feminist-histories>

Fig. 9 (a) & (b): Respectively (a) courtesy of the museum, granted on 29th March 2023, and (b) downloaded on 12th May 2023, available on:

<https://masp.org.br/acervo/obra/maternidade-compulsoria>

Fig. 10 (a), (b), (c), (d) & (e): (a) and (b) courtesy of the museum, granted on 29th March 2023, and (c), (d) & (e) downloaded on 12th May 2023, available on:

<https://www.monicaventura.art/o-sorriso-de-acotirene>

Fig. 11 (a) & (b): Downloaded on 12th May 2023, available on:

<https://masp.org.br/acervo/obra/sem-titulo-da-serie-resistencia-4>

Fig. 12 (a) & (b): Respectively, courtesy of the museum, granted on 29th March 2023, and downloaded on 12th May 2023, available on: <https://masp.org.br/busca?search=lyz+parayzo>

Fig. 13: Downloaded on 12th May 2023, available on:

<https://www.tate.org.uk/art/artworks/clark-creature-maquette-320-t13710>

Fig 14. (a), (b) & (c): Photographed by the author

Tables

Table 1. Table of curatorial selection

Produced by the author from the Catalogue of *Histórias Feministas: artistas depois de 2000*

Artistic and Cultural Representation in <i>Histórias Feministas: artistas depois de 2000</i>		
Artists / Collectives	Number of artworks on display	Cultural background
Mequita Ahuja	1	United States
Guilia Andreani	2	Italy / France
Santarosa Barreto	2	Brazil
Yael Bartanaa	1	Israel / Netherlands / Germany
Élle de Bernardini	2	Brazil
Ruth Buchanan	1	New Zealand / Germany
Sebastián Calfuqueo	1	Chile
Marcela Cantuária	1	Brazil
Carolina Caycedo	5	England / United States
Daspu	1	Brazil
Clara Ianni	3	Brazil
Ellen Lesperance	3	United States
EvaMarie Lindahl & Ditte Ejlerskov	1	Sweden / Denmark
Rosa Luz	1	Brazil
Ana Mazzei & Regina Parra	1	Brazil
Virgínia de Medeiros	12	Brazil
Aline Motta	3	Brazil
Rabbya Naseer & Hurmat Ul Ain	1	Pakistan
Kaj Osteroth & Lydia Hamann	4	Germany
Lyz Parayzo	1	Brazil

Julia Phillips	2	Germany / United States
Mónica Restrepo	7	Colombia
Tabita Rezaire	1	France / French Guiana
Sallisa Rosa	1	Brazil
Imri Sandstorm	1	Sweden
Katia Sepúlveda	1	Chile / Germany / Mexico
Serigrafistas Queer	45	Argentina
Tuesday Smillie	3	United States
Mónica Ventura	1	Brazil
Carla Zaccagnini	2	Argentina / Brazil / Sweden

TOTAL:	30 artists / collectives	112 artworks	17 different cultural backgrounds
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Table 2. Table of events and contents from the projects developed alongside the exhibition

Produced by the author from all available materials of the exhibition *Histórias Feministas: artistas depois de 2000*.

Programme of <i>Histórias das Mulheres, Histórias Feministas</i>					
Event	Title/ Topic / Content	Speakers / Participants	Accessibility	Date of the event	Available on:
Seminar	Histórias das Mulheres, Histórias Feministas Feminism in Brazilian arts; women rights; movement Black Radical Women; activist voices; Feminist art; criticisms on gender works; Muslim women and feminisms.	Carmézia Emiliano, Catherine Morris, Claire Fontaine, Claudia Calirman, Débora Maria da Silva, Eliane Dias, Gabriele Schor, Margareth Rago, Marina Vishmidt, Minoo Moallem and Regina Vater	Seminar in Brazilian Portuguese, French and English. There are no subtitles or translations available on the digital platform. However, there was a translator of Brazilian Sign Language, as well as an option for devices of simultaneous translations on site.	1-2/Feb/2018	First part: https://www.youtube.com/watch?v=2l0Mo3vSOkl Second part: https://www.youtube.com/watch?v=6Gk5mr_Pcek Third part: https://www.youtube.com/watch?v=Cu82EhRZqM4 Fourth part: https://www.youtube.com/watch?v=0Z7pfgkMFC8 Fifth part: https://www.youtube.com/watch?v=TLydTQ_gY9Y
	Histórias Feminista, Mulheres Radicais Feminisms; Intersectional feminist perspectives; Feminist rebellion; Black radicalism; Global and	Andrea Giunta, Elke Krasny, Eugenia Vargas Pereira, Janet Toro, Judy Chicago, Katy Deepwell, Maura Reilly and Renata Bittencourt	Seminar in Brazilian Portuguese, Spanish and English. There are no subtitles or translations available on the digital platform. However, there was a translator of	12/Nov/2018	First part: https://www.youtube.com/watch?v=YewXmWsN600&t=1s Second part: https://www.youtube.com/watch?v=1-mWfSmW0MQ Third part:

	contemporary feminisms; curatorial activism.		Brazilian Sign Language, as well as an option for devices of simultaneous translations on site.		https://www.youtube.com/watch?v=4DfAGaUDAQw
	História das Mulheres, Histórias Feministas Female rivalry in arts; racial admiration; resistance and patriarchy; contemporary triggers and struggles; Latin-American artists; Black Brazilian women.	Amy Tobin, Ana Paula Cavalcanti simioni, Anna Bella Geiger, Georgina G. Gluzman, Kaj Osteroth, Kanitra Fletcher, Mariela Scafati and Natalie Bell	Seminar in Brazilian Portuguese, Spanish and English. There are no subtitles or translations available on the digital platform. However, there was a translator of Brazilian Sign Language, as well as an option for devices of simultaneous translations on site.	5/Apr/2019	First part: https://www.youtube.com/watch?v=D3WvhbmsxI8 Second part: https://www.youtube.com/watch?v=tPkAgSWyNnA Third part: https://www.youtube.com/watch?v=aIQUOj_NXzA
<u>Talk</u>	Black feminisms in Brazil	Regimeire Maciel	The talks cannot be found online.	9/Mar/2019	
	The place of woman in the modern architecture	Silvana Rubino	The talks cannot be found online.	13/Apr/2019	
	Curatorial practices and anticolonial feminisms	Beatriz Lemos	The talks cannot be found online.	11/May/2019	
	Feminism and gender in the Brazilian media	Heloísa Buarque de Almeida	The talks cannot be found online.	8/June/2019	
	Brazilian Black women artists:	Rosana Paulino	The talks cannot be found online.	10/Aug/2019	

	contemporary challenges				
<u>Educational Projects for Schools</u>	Feminine ways of creating	Gabriela de Laurentiis	The educational projects cannot be found online.	8-30/Nov/2018	
	Women artists in the Brazilian media	Ana Maria Maia, Aretha Sadick and João Simões	The educational projects cannot be found online.	4-8/Feb/2019	
	Lina Bo Bardi; architecture as cultural initiative	Marina Grinover	The educational projects cannot be found online.	11-15/Feb/2019 And 15-20/July/2019	
	Tarsila do Amaral and Brazilian Modernism	Carlos Eduardo Riccioppo	The educational projects cannot be found online.	15-18/Jul/2019	
	Feminisms and women artists in Brazil in the years 1960s and 1970s	Talita Trizoli	The educational projects cannot be found online.	23-26/Jul/2019	
	Women from Antiquity to Italian Baroque	Juliana Guide	The educational projects cannot be found online.	29/Jul/2019 until 02/Aug/2019	
	Sexual violence in Brazilian literature	Amara Moira	The educational projects cannot be found online.	8-30/Aug/2019	
	Women 2.0	Patrícia Mourão	The educational projects cannot be found online.	5-27/Sep/2019	
	Women photographers and political conflicts in the XX Century	Erika Zerwes	The educational projects cannot be found online.	3-31/Oct/2019	
<u>Educational Projects for Professors</u>	Women's histories and activisms	Jaqueline da Conceição, Adelaide Estorvo and Carla Cristina Garcia	The educational projects cannot be found online. However the project had a translator of	16/Mar/2019	

			Brazilian Sign Language on site.		
Teaching diversity	Cláudia Pereira Vianna, Denise Carreira and Paula Beatriz	The educational projects cannot be found online. However the project had a translator of Brazilian Sign Language on site.	6/Apr/2019		
Faith, education and reproductive rights	Jacqueline Teixeira, Maria José Rosado Nunes and Margarita Días	The educational projects cannot be found online. However the project had a translator of Brazilian Sign Language on site.	4/May/2019		
Women and intersectionality	Rosane Borges, Glaucia Cristina Fraccqro and Chirley Pankará	The educational projects cannot be found online. However the project had a translator of Brazilian Sign Language on site.	15/June/2019		
Violence against women	Suzane Jardim, Thandara Santos and Amelinha Telles	The educational projects cannot be found online. However the project had a translator of Brazilian Sign Language on site.	3/Aug/2019		
Silencing and Visibility in the arts	Horrana Santos, Mariana Leme and Lídia Lisboa.	The educational projects cannot be found online. However the project had a translator of Brazilian Sign	21/Sep/2019		

			Language on site.		
	Education as practice of freedom	Marcela Reis and Antonia Malta Campo	The educational projects cannot be found online. However the project had a translator of Brazilian Sign Language on site.	19/Oct/2019	
<u>Workshops</u>	Artistic experimentations with natural pigments	Juliana dos Santos	The workshops cannot be found online.	23-24/Mar/2019	
	Electric Maintenance	Mana manutenção	The workshops cannot be found online.	13-14/Apr/2019	
	Introduction to programming	Programaria	The workshops cannot be found online.	11-12/May/2019	
	Creative sewing	DASPU	The workshops cannot be found online.	25-26/May/2019	
	Introduction to embroidery	Artesãs da Linha Nove	The workshops cannot be found online.	8-9/June/2019	
	Embroidery as a transmitter of affective knowledge	Sol Casal	The workshops cannot be found online.	29-30/Jul/2019	
	Women's graphic training	Cibele Lucena and Juliana Russo	The workshops cannot be found online.	10-11/Aug/2019	
	Gender, body and incarceration	Beatriz Crus, Leticia Olivares, Sandra Ximenes and Vânia Medeiros	The workshops cannot be found online.	24-25/Aug/2019	
	Healing writing	Musa Michelle Mattiuzzi, Castiel Vitorino Brasileiro and Odayara	The workshops cannot be found online.	14-15/Sep/2019	

		Mello			
	Self defence for women	Projeto defesa pessoal para minas	The workshops cannot be found online.	29-28/Sep/2019	
	Sculpting the voice	Inés Terra and Júlia Teles	The workshops cannot be found online.	26-27/Oct/2019	
	Sonorous Lab of secrets	Carla Boregas	The workshops cannot be found online.	9-10/Nov/2019	
	Performatic experimentations	Martha Kiss Perrone	The workshops cannot be found online.	7-8/Dec/2019	
<u>Drawing Workshop for Children</u>	Painting and collage on fabric	Leda Catunda	The workshops cannot be found online.	9-10/Feb/2019	
	Neighbourhood	Lucia Laguna	The workshops cannot be found online.	16/Feb/2019	
	Drawing and Patterning	Sandra Cinto	The workshops cannot be found online.	13-14/Jul/2019	
	The circle and its friends	Beatriz Milhazes	The workshops cannot be found online.	27-28/Jul/2019	

Table 3. Reviews and general feedback from the exhibition

The feedbacks and reviews here-below stated have been extracted and paraphrased for the purpose of this table.

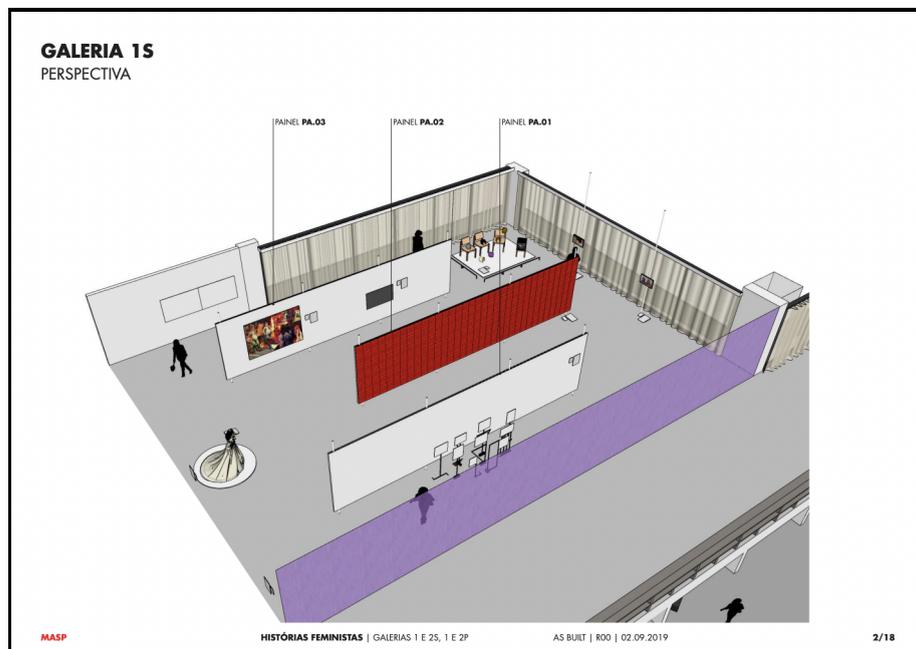
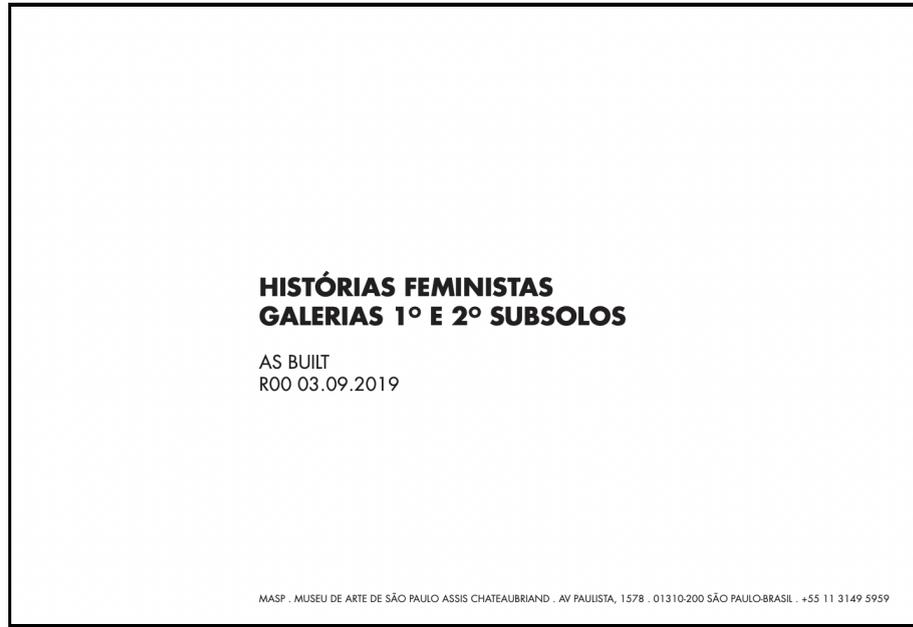
Produced by the author.

Reviews and general feedback on <i>Histórias Feministas: artistas depois de 2000</i>			
Platform / Author	General feedback	Review	Available on:
São Paulo Saudável	Incredible exhibition.	The proximity between feminism and art is comprehended as a practice capable of provoking transnational frictions and dialogues, which can confront erased histories and narratives, exposing politics and power systems that perpetuate gender, race and class hierarchies	http://saopaulosaudavel.com.br/masp-feministas/
Harper's Bazaar	Celebrates the role of women in the artistic field throughout the centuries.	The exhibition provokes discussions on how some artworks have been analysed and perceived by the critics in a biased way due to gender treatments.	https://harpersbazaar.uol.com.br/bazaar-art/feminino-feminista-masp-abre-as-portas-para-expos-feitas-exclusivamente-por-elas/
Revista Casa e Jardim	Highlights the feminine protagonism.	The exhibition considers gender issues in relation to class, race, generation, region and sexuality, as elements that radically transform experiences of women around the world.	https://revistacasaejardim.globo.com/Casa-e-Jardim/Eventos/noticia/2019/08/duas-exposicoes-no-masp-exaltam-o-protagonismo-feminino.html
Ambrosia	Reinforces the work of women artists that have been silenced in the art world.	In dark times, more than ever, the culture feels alive. Therefore, the importance of combating the cultural obscurantism with agendas focused on what the arts propose: to think beyond	https://ambrosia.com.br/artes-visuais/entre-agosto-e-novembro-masp-apresenta-historias-das-mulheres-em-duas-exposicoes/
Catraca livre	Encourages the discussion of possible scenarios for feminism in the art field	The presence of the discussion at MASP inserts the museum in the system of effort on rethinking the differences, the intersections and the relationships between genders.	https://catracalivre.com.br/agenda/masp-da-destaque-a-mulheres-apagadas-da-historia-da-arte/

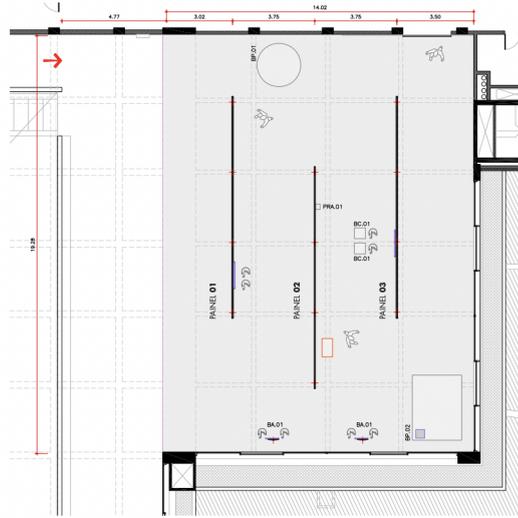
Appendix

Appendix 1. Floor Plan and Renders of *Histórias Feministas: artistas depois de 2000*

Courtesy of the museum



GALERIA 1S
PLANTA LAYOUT



MASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

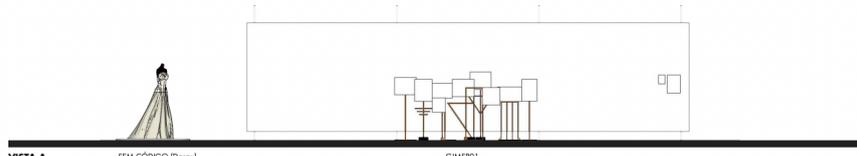
AS BUILT | R00 | 02.09.2019

3/18

GALERIA 1S

ELEVAÇÕES PAINEL 1

Daspu, Ana Mazzei e Regina Parra;
Rosa Luz, Serigrafistas Queer



VISTA A
ESCALA 1:50



VISTA B
ESCALA 1:50

MASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

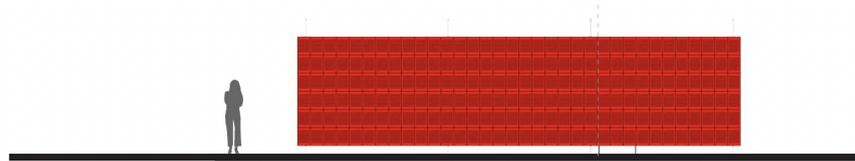
AS BUILT | R00 | 02.09.2019

4/18

GALERIA 1S

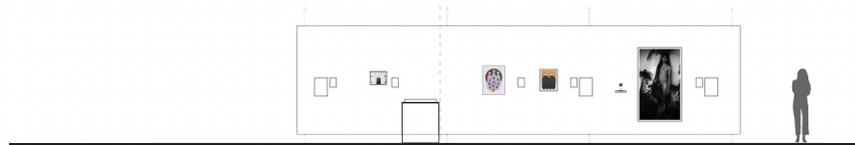
ELEVAÇÕES PAINEL 2

Santarosa Barreto;
Julia Phillips, Élle de Bernardini, Sebastián Calfuqueo



VISTA C
ESCALA 1:50

SB01 [lomba]



VISTA D
ESCALA 1:50

JP01/JP02

EBSPO1

EBSPO2

SCO1

MASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

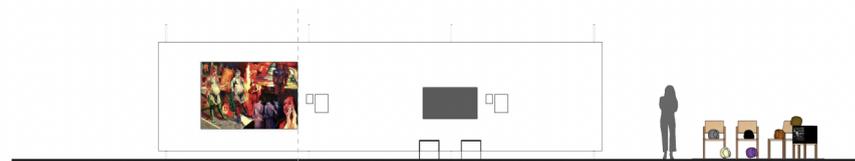
AS BUILT | R00 | 02.09.2019

5/18

GALERIA 1S

ELEVAÇÕES PAINEL 3

Tabita Rezaire, Marcela Cantuária, Mónica Restrepo;
Clara Ianni

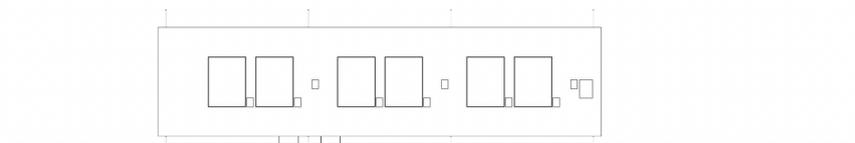


VISTA E
ESCALA 1:50

SEM CÓDIGO [Tabita]
[c/ suporte fonte]

MCO1

MR01 a MR06
[+ móveis + monitor]



VISTA F
ESCALA 1:50

RMSPO1

RMSPO2

FVSP01

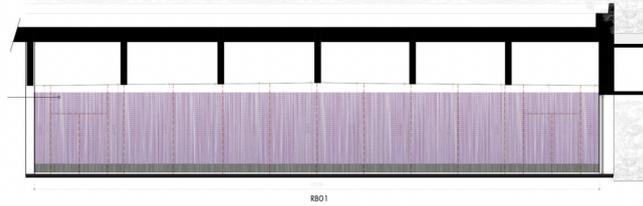
MASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

AS BUILT | R00 | 02.09.2019

6/18

GALERIA 15
MONTAGENS ESPECIAIS
Ruth Buchanan
Santarrosa Barreto
Monica Restrepo



801



DNSP01



MR01 A 06

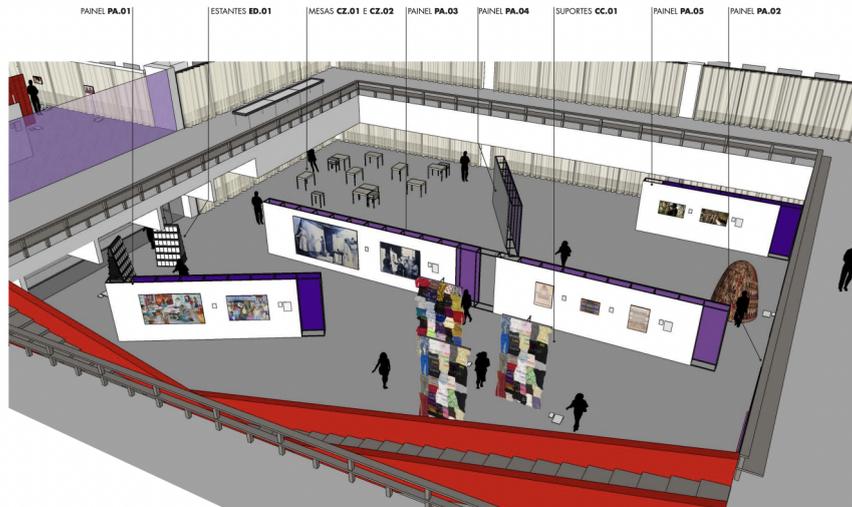
MA SP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

AS BUILT | R00 | 02.09.2019

7/18

GALERIA 25
PERSPECTIVA



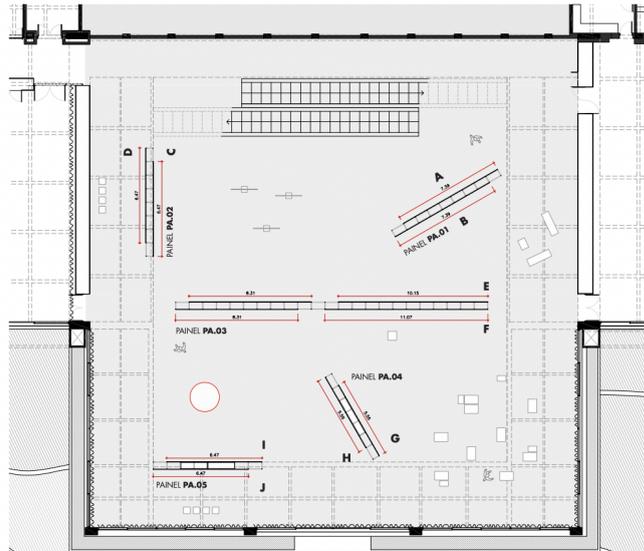
MA SP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

AS BUILT | R00 | 02.09.2019

8/18

GALERIA 2S
PLANTA LAYOUT



LAYOUT
PAINEL
ESCALA 1:150

MAASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

AS BUILT | R00 | 02.09.2019

9/18

GALERIA 2S
ELEVAÇÕES PAINEL 1
Kaj Osteroth & Lydia Hamann



VISTA A
ESCALA 1:50

KOU02

KOU03

VISTA B
ESCALA 1:50

KOU04

KOU01

MAASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

AS BUILT | R00 | 02.09.2019

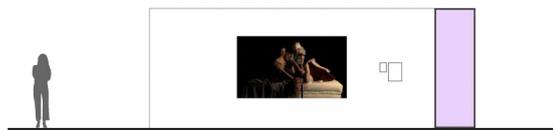
10/18

GALERIA 2S
 ELEVAÇÕES PAINEL 2
 Mequitta Ahuja;
 Imri Sandström



VISTA C
 ESCALA 1:50

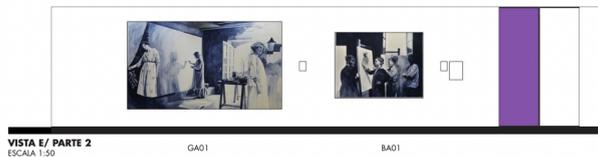
EG01



VISTA D
 ESCALA 1:50

(PROJEÇÃO)
 SEM CÓDIGO

GALERIA 2S
 ELEVAÇÕES PAINEL 3
 Giulia Andreani;
 Virginia de Medeiros;
 Iyz Parayzo



VISTA E / PARTE 2
 ESCALA 1:50

GA01

BA01



VISTA F / PARTE 2
 ESCALA 1:50

LPS01

NESP01 a NESP12

GALERIA 2S
 ELEVAÇÕES PAINEL 3
 Ellen Lesperance;
 Tuesday Smillie



VISTA E / PARTE 1
 ESCALA 1:50

E01 E02 A0G01



VISTA F / PARTE 1
 ESCALA 1:50

HF_T501 HF_T502

GALERIA 2S
 ELEVAÇÕES PAINEL 4
 Tuesday Smillie;
 Sallisa Rosa



VISTA G
 ESCALA 1:50

T503



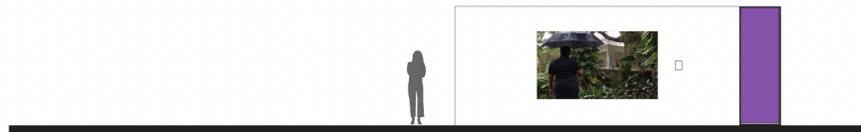
VISTA H
 ESCALA 1:50

SR01

GALERIA 2S
ELEVAÇÕES PAINEL 5
Aline Motta



VISTA I
ESCALA 1:50



VISTA J
ESCALA 1:50

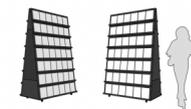
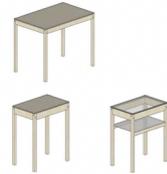
GALERIA 2S
MONTAGENS ESPECIAIS

Carolina Caycedo; Mônica Ventura; Carla Zaccagnini;
Eva Marie Lindahl and Ditte Ejlerskov

SUPORTES



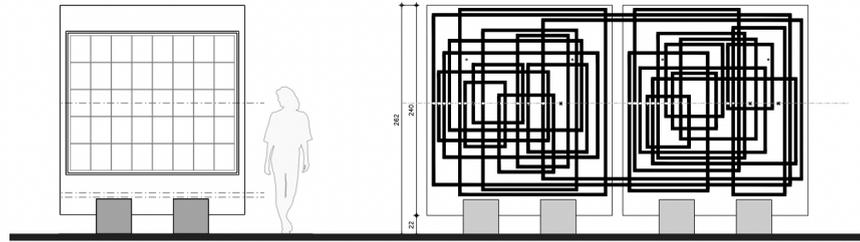
MOBILIÁRIO



PINACOTECA

OBRAS ESPECIAIS

Carolina Caycedo; Carla Zaccagnini



MASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

AS BUILT | R00 | 02.09.2019

17/18

HALL 1º PAVIMENTO

OBRAS ESPECIAIS

Yael Bartana



MASP

HISTÓRIAS FEMINISTAS | GALERIAS 1 E 2S, 1 E 2P

AS BUILT | R00 | 02.09.2019

18/18

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