

Literary Review – Accessibility of Minority in the Museum Context



These articles explored ideas on the equality and accessibility or a minority in the museum context, from interior to exterior, internal to external, over subjects including genders, racial, disabilities and so. Each writer facilitated as a voice within a minority.

Comparing myself as the minority, a woman in the art industry in **Chus Martínez, “But Still, Like Air, I’ll Rise”** and majority, a non-disable in **Amanda Cachia, “Disability, Curating, and the Educational Turn”**, it is insightful for me to understand what can be done on both side in an inclusive curatorship.

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Image of Chus Martínez

As a minority, I agreed with Chus Martínez, a Spanish female curator, that physical measures than necessary in response to inequality such as set up laws to protect our rights and increase the diversity in the board members so to even where the power lies. However, we all should avoid putting pure frustration to what we demand as a sustainable progress.

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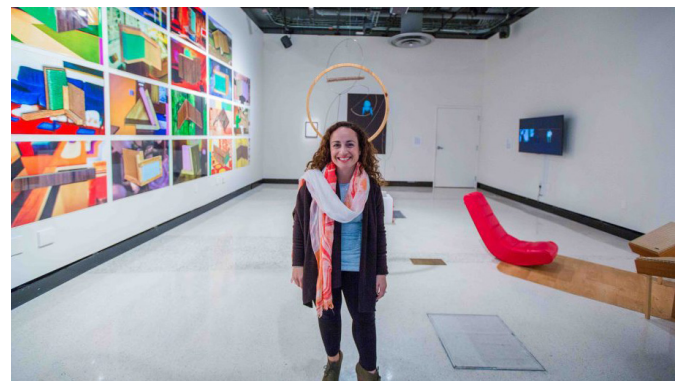


Image of Amanda Cachia

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No matter what minorities, it shouldn’t be treated as ‘subject’, but included as standard practices and consideration in curatorship.

Write a series of questions to facilitate discussion

1. Who's voice is valid in curating?
2. Is it possible to have a total inclusive curation? If not, how to make the balance?
3. Is labeling necessary in curating? To what extent of inclusive became exclusive?
4. As the majority, how do we understand what's the minority really need?

Identify potential problems with the argument or modes of critique

- As the minority, some ideology easily became a pushing boundaries act rather than making progress, we should think carefully what we really wish for and portraying. At the same time we should consider and respects there are different voices within the minority society.
- When curating for minority subject, the voice of minority is usually ignored as the curator think they are doing the best for the minority as a professional. What a good curator must understand that inclusion is crucial in the curation process, listening and learning from the different community is beneficial to bridging the gap and communicate between both communities.

Extend reading

1. Jessica Cooley (2014) 'Disability Art, Aesthetics, and Access: Creating Exhibitions in a Liberal Arts Setting', *Disable Journal Quarterly*, 34(1), pp. [Online]. Available at: <http://dsq-sds.org/article/view/3288/3530>
2. Alex Bozikovic (2018) 'Why accessibility needs to evolve into design for everyone, by everyone'. [Online]. Available at: <https://www.theglobeandmail.com/arts/art-and-architecture/article-introducing-design-ability-a-documentary-about-city-accessibility/>
3. 'Disabling' the Museum: Curator as Infrastructural Activist" *Journal of Visual Art Practice*, Volume 12, Issue 3, 2013. Published by Taylor & Francis.
4. Meg Power (2018) 'Disruptive Curatorial Practices: An Intermediary Force of Activism', *Knots*, (No. 3), pp. 118-125.
5. Ruberg, B., (2015) *Curating with a Click: The Art That Participatory Media Leaves Behind*. *Ada: A Journal of Gender, New Media, and Technology*, No.7. doi:10.7264/N3PR7T8X
6. Michael Kernan (1999) 'Making Art Accessible' [Online]. Available at: <https://www.smithsonianmag.com/arts-culture/making-art-accessible-164355531/>