

# *Queering art museum pedagogy:*

Intersecting Queer and Crip in  
Finnish Museum of Photography

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*Image: Tuija Lindström: Jonas & Jussi, 1982  
Suomen valokuvataiteen museon kokoelma*



# *queer+crip tours?*

How to mediate queer and crip issues in the museum?

How to employ practices of feminist pedagogies and strategies and ideology of safer spaces in the museum context?

How do queer, crip and sometimes posthumanism work side by side or in relation to each other in discussing art photography and togetherness?

Why concentrate on a multitude of perspectives?

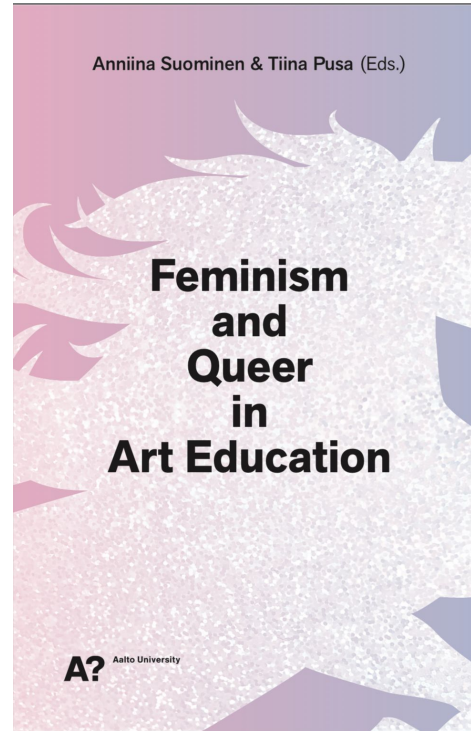
How is it possible to resist and challenge a normative guiding situation and acknowledge the necessity for uncertainty?

How to prepare for the unplanned?

# *Feminism and Queer in Art Education (2018)*

Book available as a PDF:

<https://bit.ly/2MfkVRb>



# *The tours in a nutshell*

1,5 hours

Aims:

Creating a feminist pedagogical space

Questioning/unlearning heterosexism, ableism and anthropocentrism

Safer space guidelines

Three artworks/series per tour

Gazing exercise

Anonymous break-down discussion

*museum pedagogy:*

working with exhibitions

mediating art

encountering visitors

*deconstructing:*

compulsory heterosexuality

compulsory able-bodiedness

compulsory anthropocentrism

*deconstructing through:*

queering

cripping

*informed by:*

experts by experience

queer theory

feminist pedagogy

critical disability studies



*queer:*

non-normative gender

non-normative sexuality

diversity and potentiality

*crip:*

activism

self-determination

intersectionality

inclusivity

*queering & crippling:*

learning history

learning future potentiality

unlearning oppression

*art:*

individual gaze

hegemonic gaze

crisis of unlearning

# *pedagogical challenges:*

open-endedness

uncertainty

discomfort

failure

*making space:*

emotional labour

translating theory into practice

## *building that space requires:*

Sitting down on the floor

Shared guidelines

Shared vocabulary

Slowness and quietness

A session of anonymous questions

*to build that space requires us:*

to refuse to work alone

to refuse documenting



*feedback:*

development

critical evaluation

call outs

## *fragments of feedback:*

“The experience was brilliant. The themes were handled diversely, and the topmost thing that stuck my mind was a deep respect and a feeling of empowerment as a queer person.”

“I really like how critically conscious they were of their roles as guides and the clearly outlined position they decided to take on this presupposed job.”

“The choices of words and the way of speaking were very good in my opinion. The space was safe and I liked that the issues were discussed so sensitively.”

“The crip perspective could be even more present. It felt a bit scarce. There isn’t enough discussion about it.”

“The guides were very well informed. I want to thank especially for the warmth and the permission to be ‘wrong’, it made approaching and discussing easier. The terms are often difficult and the discourse is delicate, the basis for the discussion was very good.”

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## Workshop 1: What do we need?

Silent Mapping Method on the question of “What is needed?” and a collective reflection on the process.  
Forming of pairs/groups for the last workshop.

For thought:

- What do I or we need in order to be able to work in the field of art, culture and education?
- What do I or we we need in relation to feminism and equality in the school, museum, gallery, exhibition or art institutional context?
- What do I or we we need in order to share, (un)learn, fail, apologize and be vulnerable as artists, curators, pedagogues and cultural workers?
- What is missing that should be there/here?

## Workshop 2: How can we do it?

Group assignment on the question of “How can we do it?”. Every group can take this time to reflect on their theme of choice (based on the previous workshop) and work with it as they see fit in relation to the question. The only guideline for the working is that the process should somehow be shareable: written, spoken, played. We don't expect finished products, art works or objects.

For thought:

- How can we achieve what we need?
- Where does the responsibility lie? Is it on the individual or the community/society?
- What kind of practical hacks, skills, pointers, advice, methods (big or small) can we share and take with us today?

*thank you!*

**[www.queercripfeminist.net](http://www.queercripfeminist.net) (under construction)**

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