



STREAM

## S7. Curatorial Affects

STREAM ORGANIZER(S)

### Jennifer Fisher

York University, Toronto  
jefish@yorku.ca

#### DESCRIPTION

This stream will focus on the generative affects of the curatorial. Curating involves configuring atmospheres, moods, energies and modalities of connection that transmit affect (Brennan 2010; Blackman 2016). Immersive installations, phantasmagoric projections, intimate performance, site-based biennials and civic events mobilize art as events that convey affect (O'Sullivan 2001; Fisher 2016). The curatorial might be considered as a field of capacious relationality where artworks comprise points of intensity for exhibitionary enactments that trace lines of variation (Seigworth 2022). Artists and curators configure spatial contexts in a number of ways—to situate artworks, generate intensity and mediate social bonds. Curatorial labour also extends to mobilizing personal networks, where generating relational climates produces energies essential to underwriting curatorial production in often under-funded and precarious conditions (Reckitt 2016). The curatorial field can be extended to modalities of display that encompass the performative style of subcultures, fashion shows, and decorum. Where museums, galleries, art world events, and artworks themselves function as contact zones where affect is transmitted, this panel invites submissions that inquire into how curatorial affect shapes relations between artworks, intuitions, spaces, audiences, social networks and sensibilities. A range of contributions are sought, from exhibition case studies, curatorial memoirs and auto-ethnographies, to speculations into modalities of curatorial agency governing the transmission of affect.

Possible themes for exploring curatorial affect

- affect theory as a mode of curatorial and exhibitionary analysis
- spatial intuitions, exhibition affects and artworld atmospheres
- transpersonal affect as feeling states that govern artmaking genres and curatorial subcultures
- generative affects in curatorial intervention and site-responsive infrastructural activism
- affects in relational aesthetics (registers of conviviality or mutually respectful agonistic struggle)
- configuring affect (mood, atmosphere and intensity) in museums, art, exhibitions and display cultures
- politics of affect in curatorial attitudes, habits, self-formation and art subcultures

- performance art affects as loci of sensations, connections and embodiments
- navigating exhibitions: eye level trajectories vs multisensorial immersions vs disembodied viewing of virtual exhibitions- accessing exhibitions: disability and neurodivergent curatorial modes
- codified affects, artistic style and attitude- spectral curating/haunted museums/intangible states
- experiential modalities: exhibitions as contact zones for art's affects
- case studies of the aesthetics of affect in art, exhibitions and display culture
- curating as the mediation of specific contexts, senses, interfaces, and cognitions