



5.C CURATING AND STAGING YOUR GROUP EXHIBITION

By *Jouir* podcast (Constant Léon and Aphélandra Siassia)

This activity will allow you to organise an exhibition with the productions made in the workshops, whether it is sound, text or visual.

When you organise an exhibition, it is above all a story that you try to defend in front of an audience. We try to find a common thread between the different creations made. For example, finding a message for the exhibition that links the intimate and the political between the works can be a common thread.

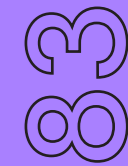
The other challenge is to succeed in articulating the creations between them so that the whole is coherent on a visual and sensory level.

Duration 2 to 4 days

Participants 8 to 15

- Objectives**
- A toolbox with everything you need to hang an exhibition (hammer, nails, clay, string, tape measure, level etc.)
 - Paper, pencil for brainstorming
 - A computer to write the note of intent
 - Share the creations made in the workshop
 - Set up and tell the story of a group of works
 - Confront the views of others and create an exchange with the public

- Vocabulary**
- **Scenography:** how the works are installed in the space in relation to the message of the exhibition.
 - **Curator:** the person in charge of creating coherence between the works in the exhibition, writing the texts that explain the works and the presentation text of the entire exhibition (see note of intent)



Statement of intent : this is the text that accompanies the visitor at the beginning of the exhibition to understand the message of the exhibition from the curator.

Instructions

Choice of theme, selection of works and drafting of the note of intent:

1. Brainstorm on the theme, the subject that the group wishes to address, to defend. This can be the theme of the workshop or another topic that came up during the workshop.
2. Now proceed to the selection of works. You can put all the material pieces next to each other and the sound works on a computer so that everyone has an idea of the whole content.
3. You can decide to present everything, but you can also make a more refined selection, which will respond more accurately to the theme you have chosen. Good curating is not about quantity, but about quality and the right combination of creations.
4. Rely on the sensitivity of each individual to know what is most important and to make the selection of works.
5. Once the selection has been made, you can collectively write the statement of intent for your exhibition project. To do this, you can use the elements of the pitch. Remember to mention the names of all the participants and highlight the mediums that will be presented. The title, if not yet decided, often follows from this writing time.

Setting up the exhibition :

6. Before proceeding with the hanging and display of the different productions, you can make a plan of the space in which you wish to exhibit with the correct measurements and start to spatially organise your exhibition. This will give you an overview.



7. Evaluate your material needs for mounting and display. If there is sound, how do we want to hear it? Is it a listening time during the opening, or are mp3s made available in the exhibition room? If there are drawings, do we want to frame them, do we want to hang them with transparent wire, with clips? If there are books, how many should be printed? Everything has to be thought out before the assembly session.
8. Now you can start editing. Take your hanging plan with you to make sure that each piece of work is placed correctly.
9. Make sure you have the right materials and tools for each work.
10. Hang the note of intent strategically in the space for visitors to read
11. You can open the exhibition.

Tips for the facilitators

Rely on the sensitivity of each individual to know what is most important and to make the selection of works.

Look at the example of the next pages to gain ideas from a previously staged exhibition.

Debriefing

- Do you like the final result of the exhibition?
- How did it feel to present your work to the public?
- What would you like to improve?

An Example of an exhibition to inspire you

by *Constant Léon*

An example

During Jouir workshop in Marseille, we created in a small group with Aphélandra Siassia, Elise Boutié and Constant Léon, a sound lab to create podcasts together in Marseille, according to *Creating a podcast handbook*. My piece is called “Everything got illuminated”, it’s about incest, trauma, amnesia and trans identity creation.

I then created a visual called *The incest motive* in the frame of a queer collective exhibition in Vanadzor, Armenia “Maybe We exist”. *The Incest motive / Le motif de l’inceste*, visual and sound installation, music by Loli, 2022

Sahmaner means bordering as well as boundary in Armenian. The visual part of the installation questions how physical boundaries respond to country borders, as a political concept. How to get rid of sahmaner? The installation is completed by photos and personal items visible on the photo, such as a nurse costume. The photo is printed on a pillow, a notebook and a cup. Trauma is a trace which repeats in intimacy and daily life.