

Working Title: Feminist Critique and the Museum: Educating for a Critical Consciousness

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You are invited to submit a chapter proposal for consideration in an upcoming peer-reviewed collection that explores how feminist scholars are understanding the pedagogical potential and challenge of museums and engaging pedagogically with museums and their exhibitions. Thousands of museums and art galleries worldwide continually draw diverse audiences to view the exhibitions and artifacts housed within them. Museums and galleries are widely recognized as reliable authorities that name and visualise the world as it was represented in the past, the present, and often how it should be in the future, in part because these institutions have socialized the visitor to believe that what is represented is objective, factual, and neutral (Phillips, 2011). However, the authority and neutrality associated with museums/galleries serves to mask ways in which society is represented in museums, values about society as presented through exhibitions, and what is missing from exhibitions. What museums show and tell act as orders of power to maintain the status quo of ideologies of privilege. “For feminist cultural theorists the ‘order of power’ most entrenched in museums is patriarchy, which acts as both a practice of representation and a practice hidden through representation. Using hierarchical binary oppositions operationalised through an obfuscated ‘masculine gaze’, particular understandings of men and masculinity and women and femininity are constructed, explained and normalized” (Clover, Taber & Sanford, 2018, p. 12).

This edited volume will focus on ways in which feminist researchers, scholars, adult and museum educators take up and challenge normative museum practices, exhibitions, and decisions.

Some of the ways in which these issues can be considered include:

- A critical feminist exploration/analysis of museum/gallery exhibitions, including
visuality, scriptovisuality, curatorial statements (language), theme/topic, contents (e.g.,
nudity, male-dominated presence, positioning...)
- Pedagogical analyses of women’s and/or feminist exhibitions
- Women’s museums – analysis, intent/purpose, visitors, active engagement
- Ways in which museums and exhibitions can be taken up in an embodied engaged way
- Ways in which the museum/gallery educates about women and gender
- New methodologies for working with/in museums and art galleries, including creative
approaches to analysis and representation
- Creation of feminist exhibitions
- Impacts of feminism on museums

Submission Process:

Please submit a 350-500 words synopsis/proposal of your paper by April 30, 2019 to Kathy at ksanford@uvic.ca. You will be informed if your proposal is accepted by May 31, 2019.

You will be required to submit an electronic copy of your full paper to Kathy at ksanford@uvic.ca by **September 15, 2019**. You will be notified of paper status by mid-October, 2019.

Manuscript length: approximately 5000 words

References

Clover, D., Taber, N., Sanford, K. (2018). Dripping pink and blue: Seeing the unseen of patriarchy through the Feminist Museum Hack. Andragoška spoznanja, 2018, 24(3), 11-28. DOI: <http://dx.doi.org/10.4312/as.24.3.11-28> UDK: 141.72:374.7 Znanstveni.

Phillips, R.B. (2011). *Museum pieces: Toward the Indigenization of Canadian museums*. Montreal: McGill/Queens University Press.