

CURATOR'S STATEMENT – M. Joy Rose

The M.O.M. Museum Art Annex is a private museum and live/work space that opened its doors on January 1, 2017 with the idea of creating a home focused on making mother art and exhibiting objects, information and education on the topic of mothers, fathers, and families. The hours are by appointment only. You must call ahead or e-mail:

- P. 207.504.3001 or E. MOMmuseum@gmail.com -

Our new Live/Work space is pioneered by M. Joy Rose. Over the last few years, an explosion in mother-making-art has taken place Internationally. Examples include; *The Mother House* (a summer experiment by Dyana Gravina 2015), and the Procreate Project, and Nicola Smith, *We Are Resident*, as well as others. These have inspired and connected art, motherhood, and the greater cultural community.

In 2016 a presentation by Sarah Black called “Mother As Curator” at the Annual Academic M.O.M. Conference in New York City greatly influenced this current location. Explanatory text is outlined in the paragraphs that follow these.

As part of The Arts Enclave of Historic Kenwood, in the city of St. Petersburg, this new location aspires to be several things: an ongoing place to study motherhood, fatherhood, and family; an arts annex; preserving and interpreting objects for public consumption; a place of learning; a place to gather; and mostly, a template for all the possibilities to come.

Mother as Curator – Doing Family - Sarah Black

Introduction

This is a practice-based study exploring the family as a site; to develop an arts based practice in the home. The notions of memory, family identity and family narratives are performatively examined. I am engaged with Practice as Research as the method of enquiry. PaR, is a research trend, which identified the need within performance and other arts practices to develop valid and effective methods of research. Leading theatre academic Kershaw identifies that Practice-as-Research should share methodologies derived from action research and performative social sciences (Kershaw cited in 2012: 24).

My research strategies are guided by feminist ethics, auto-biographic and narrative approaches to presenting both theoretical and practice based work.

The feminist ethics I am currently engaged with is Alison Jaggar, Sara Ruddick, and Lisa Baraitser. Their work in feminist ethics or feminist moral theory differ but share the main themes that feminist ethics should not rationalize women's subordination or devalue their moral experiences (Jaggar 1983, Ruddick 1983, Baraitser 2009).

My main purpose is to develop a performance practice that explores the lived experience of family, and which is situated in the family home. Through experimental performance, film and embodied movement practices I explore family art making. Whereby through two intersecting concepts *Mother as curator* and *Doing family*- I can make and explore performance work in particular ways.

'*Mother as curator*' used both as title and concept within the practice locates my position as the biological mother and artist, whilst activating a practice in the home, which is performed by and contributed to by family members. This then intersects with 'doing family', a concept derived from Langellier and Peterson's notion by the same name, in which they articulate the themes of family identity and intergenerational memory, creating a dialogue between biological and self-organizing family structures where by a comment is made on forming alternative familial structures.

As a family art practice – I am engaged in processes, which blur the boundaries of art and the personal, family and audience, narrative and auto-biographic practices. Furthermore as a site based choreographer and performance maker I explore the home as both a physical and metaphysical structure to house the work.

I am guided by the following research questions –

- How can my role as mother guide an artistic practice?
- How can I as a mother activate a performance practice that explores the lived experience of family life?
- How can mother as curator employ performance strategies/acts/ to negotiate the public and private sphere of the family?
- Can the home become a site for an artistic family practice?

During both the thesis I briefly step into the wide territory of maternal practices to guide me as I work directly with my children and their father to explore arts based practice in our home.

I have created a poly vocal practice, that incorporates acknowledges and responds to the multiple voices of family. I have developed an interplay between the subjective viewpoints which is a vital positioning in my work as I feel I cannot solely explore the subjectivity of family and its interrelations if I do not consider and locate the voices of family within my own exploration.

Introduction to *Mother as Curator* presented at Museum of Motherhood Conference May 2016 New York at Manhattan College.