NOTE TO GUESTS: Taraneh has MCS (multiple chemical sensitivity) as a result of chronic illnesses. She requests that I notify potential guests to respect this condition and attend the Talk wearing low or no-scent (i.e., without wearing perfumes and scented lotions), so that she doesn't get sick. Please follow the link to learn more about this condition here. We greatly appreciate your attention to this matter.

Taraneh Fazeli, Saturday, September 08, 2018 6:00 – 7:30 pm

I am pleased to announce that curator and educator Taraneh Fazeli will visit Des Moines on Saturday to give an informal talk in my downtown studio. Admission is free but space is limited. RSVP for location and if you would like to attend, and let me know if you have access needs. The 3-story building is ADA compliant and has two approved restrooms on the second floor. The program will be presented in English. 

Taraneh Fazeli is an arts curator and educator from New York that is currently the curator at the Bemis Center in Omaha, Nebraska. Her practice emerges from legacies of institutional critique and radical pedagogy, witnessed in her work in the New Museum’s education department, as a Contributing Editor to Triple Canopy, and the Managing Director of e-flux, where she oversaw publications such as art-agenda and organized exhibitions with artists including Raqs Media Collective, Martha Rosler, Allan Sekula, and Mladen Stilinović.

She has been working on a multi-phased curatorial project entitled “Sick Time, Sleepy Time, Crip Time: Against Capitalism’s Temporal Bullying” that deals with the politics of health and care. It showcases the work of artists who examine the temporalities of illness and disability, the effect of life/work balances on wellbeing, and alternative structures of support via radical kinship and forms of care. (Note: “Crip” is a political reclaiming of the derogatory label cripple.) The impetus to explore illness as a by-product of societal structures while also using cultural production as a potential place to re-imagine care was her own chronic illnesses and work in the realm of institutional critique. This project has taken place at arts organizations including Bemis Center (Omaha, Nebraska), EFA Project Space (New York), Lawndale Art Center and Project Row Houses (Houston, Texas), as well as numerous social service organizations. It will take place again at the Lumenary (St. Louis, Missouri) in Autumn of 2018. Fazeli is a member of Pedagogy Group, a collective of socially-engaged art educators, and Canaries, a group of art-adjacent people with auto-immune disorders and other chronic conditions. You can read more about her related work in an interview with FlashArt.

Her upcoming exhibitions will examine voice as acoustic material and vehicle for representation (Bemis, Spring 2019) as well as cultural rituals of justice in extraterritorial spaces (Bemis, Spring 2019).

“Many curatorial textbooks narrate the historical trajectory of the curator from a caretaker of public works during the Roman Era to a spiritual steward of the church in the Middle Ages to a secular custodian of art objects. Given the shift in emphasis from exhibition making to affective labor in the post-60s period, there is little agreement as to who or what the curator should care for — artworks, artists, publics, ideas, donors, or institutions. Beyond this, what are the ethics of care embedded in curatorial methodologies? I have been looking at ethics of care from various field, such as how paternalism operates in public health policies or dependent relations are recognized in disability justice. Investigating these questions as a curator not only shapes my relations with artist, but prompts me to care for publics differently. I strive to create greater access to curatorial institutions despite the fact that most are exclusionary spaces by definition.”

Taraneh Fazeli: To care is to care, Interview in Flash Art Magazine, July 11, 2018.

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Image list:

1. Calling in Sick - PRH
   Taraneh Fazeli,Calling in Sick [workshop view], May 22, 2016. Project Row Houses, Houston, TX. Photo: Taraneh Fazeli

2. Cassie Thornton_Bemis_Secret Chakra_Hologram
   Cassie Thornton, Secret Chakra [workshop view], May 11, 2018. Bemis Center for Contemporary Arts in Omaha, Nebraska. Photo: Madison Warnemunde

3. Cassie Thornton, EFA_Secret Chakra_Wall
   Cassie Thornton, Secret Chakra [workshop view], May 12, 2017. Elizabeth Foundation for the Arts Project Space, New York. Photo: Meghan Kamik

4. Cassie Thornton, EFA_Secret Chakra-Circle
   Cassie Thornton, Secret Chakra [workshop view], May 12, 2017. Elizabeth Foundation for the Arts Project Space, New York. Photo: Meghan Kamik

5. Sick Time_EFA_install 1
   *Sick Time, Sleepy Time, Crip Time: Against Capitalism’s Temporal Bullying,* 2017. Exhibition view: Elizabeth Foundation for the Arts Project Space, New York. Photo: Matthew Vicari

6. Sick Time_EFA_install 2
   *Sick Time, Sleepy Time, Crip Time: Against Capitalism’s Temporal Bullying,* 2017. Exhibition view: Elizabeth Foundation for the Arts Project Space, New York. Photo: Matthew Vicari

7. Sick Time_Bemis_Install_Waiting Room
   *Sick Time, Sleepy Time, Crip Time: Against Capitalism’s Temporal Bullying,* 2018. Exhibition view: Bemis Center, Omaha, NE. Photo: Colin Conces

8. Zave Martohardjono_Bemis_Sick Time 2
   Zave Martohardjono, Territory: Omaha, June 1, 2018. Bemis Center, Omaha, NE. Photo: Debra Kaplan

9. Sondra Perry_EFA_Sick Time 1