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Open Access

Questions (for Metal), 2019

Do you feel like you can honor the entirety of your identity and experience as an artist / curator / creative practitioner; does this change in the context of an institution like the museum?

Have you ever had to develop specific strategies in order to preserve aspects of your identity or experience on account of an oppressive or repressive paradigm that you have encountered as an artist / curator / creative practitioner; describe these strategies and why they emerged.

Was there a place that you have worked or an experience that you have had practicing as an artist / curator / creative practitioner that you would characterize as being accessible; alternatively, was there a place or experience that was disabling?

What actions are necessary in order to establish a context where disability discourse and the contributions of disabled artists / curators / creative practitioners can take root and thrive, and become a vital part of the cultural ecology?

Envision a museum where you and the communities that you belong to / serve feel welcome and vital to the progression of the platform; describe the characteristics and conditions of the space.

Describe the systemic barriers that are responsible for keeping disabled artists / curators / creative practitioners at the margins of the wider contemporary art landscape.

Can the effort to establish, develop, and maintain ones creative practice as someone who is disabled be separated from the effort to negotiate barriers in public life; how could those with access to power help offset the disparities that exist across creative communities as the result of systemic ableism and its intersections with other forms of oppression?

When you think about accessibility or mutual support in the communities that you belong to / serve, what comes to mind; what does accessibility mean in your community and how is it practiced?

Who are the experts in the area of accessibility in the communities that you belong to / serve and what forms of expertise do they hold?

What role does interdependence play in restructuring power; how could interdependence be employed as an organizing strategy in establishing a more equitable art world?

What does it mean to hold space for yourself or the communities that you belong to / serve in an institution like the museum; who do you trust to hold space for you?

How would the museum – a colonial enterprise that has benefited from a tradition of cultural violence – have to change in order for it to become openly accessible; is the museum, as a structure, inherently oppressive or does it have the potential to serve communities that it has played a role in marginalizing?