



CUBITT

What becomes of our jobs as curators when the people we work with are dead and dying, are poor or sick, unable to survive the violence that is racial capitalism, let alone make work?

Of course, the consequences of COVID-19 and the continued uprisings against anti-black violence in all its forms have thrown these questions into sharp relief: the need for a curatorial ethics of care in defence of black life is clear

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**LANGUID HANDS ON CURATION &
CARE DURING THIS 'MOMENT'**

First of all, fuck the police.



If you have any qualms about anti-police sentiment, there are several abolitionist resources that can support a process of unlearning that we all need to participate in.

We were taught that police, prisons and surveillance would keep us safe, but that has never been and will never be true.



Amidst rigorous and calculating gaslighting from violent institutions who pay lip service to #blacklivesmatter but who fail to pay black artists, fail to value our lives or our work, who uphold white supremacy in their working practices, we recommit to developing and utilising a black curatorial method that is liberatory.



Through our work as Languid Hands, we are dedicated to supporting the development and establishment of black people who are consistently and systematically devalued, exploited and erased within a world that prioritises a commitment to white supremacy and capital over black life.

Black liberation is the goal, and black art has always been one of many means.



Our experiences of working with white led institutions has inspired within us a new meaning of what it means to curate (from Latin cura 'care') the work of black people.

As black curators, our care must extend beyond the material production and handling of the work itself, to supporting the conditions in which black people might survive in a world that does not care for them, in a world aggressively indifferent to their safety.



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We have often felt that our role is in part to try to protect black people from white institutions and to defend the wellbeing and capacities of black people by any means available.

We must be ambassadors who usher in the possibility of black life lived to its fullest, to understand the conditions within which the black artist comes to us, to provide a kind of care that recognises the fullness of black life and the callousness of the violence that shrouds it.

