

## *Curatorial Statement*

Anyone can call themselves a curator—it is their right to do so. It is a charming word and engaging profession, but there is a fine line between adopting the title and adopting the responsibilities which accompany the role as it both applies to and affects the real world—one with causation, persuasions and mechanisms both within reach and impenetrable. Creating a context for an exhibition to exercise my ability to create said context is *not* my ambition; instead, I aim to consider the possibility of each context thoroughly, believing that “art for art's sake” is not synonymous with “context for context's sake.” Artists make art for specific reasons, and curators should respond accordingly. The curator's role is quickly evolving. My eyes and ears are open so as to respond to stimuli, current events and my environment. I am a scout—on the lookout for: the sublime, an emotion, blissful image, grotesque notion, obscene perspective, mundane ritual, graceful silence and determined fist. My identity is fundamentally rooted in this quest and inquiry which relates to art and the artist as an instigator of objects, designs, situations, concepts and expressions—anywhere on the spectrum from traditional to nonconformist.

Artists may find themselves alone in their creative process, which can be either a relief or a hindrance depending on an artist's goals and values. There is no doubt in my mind that artists succeed when they collaborate with others, ranging from other artists to curators to everyday citizens. The curator is a tool for the contemporary artist—especially those who wish to experiment and understand how contrasting exhibition modes can influence and relate critically to their work. Working with curators helps artists alleviate tensions related to the nuts-and-bolts and formal presentation of ideas—from the site-specific to process-based to political to educational to that which is intended for printed matter. In addition, artists are more apt to be informed about local and international resources available and how to access them by working with curators of diverse backgrounds. By definition, a curator is the artist's caretaker, overseer and confidant. Yet, today's curator is also a translator, storyteller, medium, filter, incubator, foghorn and guiding light.

I am convinced that strong, well-informed communication gives one more control over their destiny. I do not shy away from the personal, uncomfortable, disastrous, rejected and askew; on the contrary, I am drawn to these spheres. In addition, my own experiences and desires are equally important regarding my ability to relate to and connect with creatives. My actions do not always serve my present self or others, but instead: *the future*. I aspire to be a curator who acknowledges influence and values both established and artistic research methods. I strive to maintain the conviction and curiosity needed to cultivate novel modes to join creative forces of difference.

—*Jacquelyn Davis*