

# ***Komplizenschaft – Eine Kunstgeschichte kollektiver Praktiken***

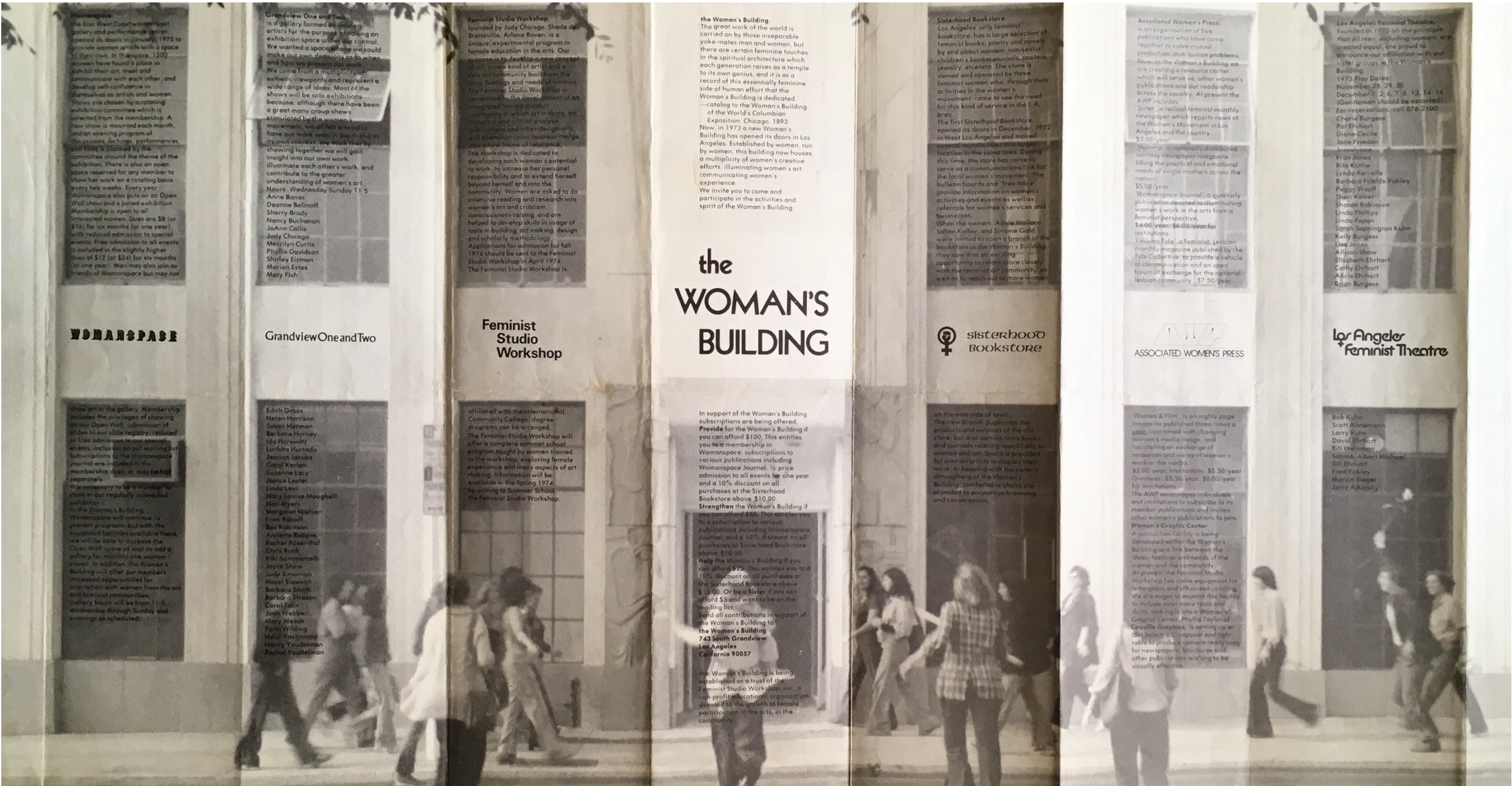
**Einführungsvorlesung Kunstgeschichte der Moderne und Gegenwart**

Dr. Charlotte Matter ([charlotte.matter@uzh.ch](mailto:charlotte.matter@uzh.ch))

Frühlingssemester 2023 / Mittwoch, 15.15 bis 16.45 Uhr / MIS 03, Raum 3024

5. April 2023 – «Crip Solidarity» und «Care Webs»





**WOMANSPACE**  
The first West Coast women's art gallery and performance center opened its doors in January, 1973 to provide women artists with a space of their own. In this space, 1200 women have found a place to exhibit their art, meet and communicate with each other, and develop self-confidence as themselves as artists and women. Shows are chosen by a rotating exhibition committee which is selected from the membership. A new show is mounted each month, and an evening program of lectures, lectures, performances and films is planned by the committee around the theme of the exhibition. There is also an open space reserved for any member to show her work on a rotating basis every two weeks. Every year WomanSpace also puts on an Open Wall show and a juried exhibition. Membership is open to all interested women. Dues are \$8 (or \$16) for six months (or one year) with reduced admission to special events. Free admission to all events is included in the slightly higher dues of \$12 (or \$24) for six months (or one year). Men may also join as friends of WomanSpace but may not

**WOMANSPACE**

Show art in the gallery. Membership includes the privilege of showing on our Open Wall, submission of slides to our slide registry, reduced or free admission to our special events, inclusion on our mailing list. Subscriptions to the WomanSpace Journal are included in the membership dues, or may be had separately. It is necessary to be a member to show in our regularly scheduled exhibition in the Woman's Building. WomanSpace will open new its greatest program level with the expanded facilities available there, we will be able to increase the Open Wall space as well as add a gallery for monthly one woman shows. In addition, the Woman's Building will offer our members increased opportunities for interaction with women from the art and feminist communities. Gallery hours will be from 11:00 Wednesday through Sunday and evenings as scheduled.

**Grandview One and Two**  
is a gallery formed by women artists for the purpose of having an exhibition space under our control. We wanted a space where we could make our own decisions as to when and how we present our work. We come from a multiplicity of aesthetic viewpoints and represent a wide range of ideas. Most of the shows will be solo exhibitions because, although there have been a great many group shows stimulated by the women's movement, we still feel a need to have our work seen in depth and in its own context. We meet first by showing together we will gain insight into our own work, illuminate each other's work, and contribute to the greater understanding of women's art. Hours: Wednesday Sunday 11-5  
Anne Banas  
Deanne Bellino  
Sherry Brady  
Nancy Buchanan  
JoAnn Callis  
Judy Chicago  
Merrilyn Curtis  
Phyllis Davidson  
Shirley Eisman  
Marion Estes  
Mary Fish

**Grandview One and Two**

**Edith Grbas**  
Melan Harrison  
Susan Harman  
Barbara Horvay  
Ida Horowitz  
Luchita Hurtado  
Jessica Jacobs  
Carol Kerlan  
Suzanne Lacy  
Janice Lester  
Linda Levi  
Mary Louise Maughelli  
Max Meyer  
Margaret Nielsen  
Fran Raboff  
Bess Robinson  
Angerme Robbins  
Rachel Rosenthal  
Chris Rush  
Kiki Sammarcelli  
Joyce Shaw  
Judy Simonson  
Harriet Sloviter  
Barbara Smith  
Barbara Strasen  
Carol Tallin  
Joan Webber  
Mary Welch  
Fanny Wilding  
Heidi Yoshimoto  
Nancy Youdelman  
Recher Youdelman

**Feminist Studio Workshop**  
founded by Judy Chicago, Sheila de Bretteville, Arlene Raven, is a unique, experimental program in female education in the arts. Our purpose is to develop a new concept of art, a new kind of artist and a new artistic community built from the lives, feelings and needs of women. The Feminist Studio Workshop is committed to the development of an integrated feminist aesthetic (aesthetics) in which art-making, criticism and critical analysis, publications and other design arts, and a feminist consciousness merge in a new frame of reference. The Workshop is dedicated to developing each woman's potential to work, to increase her personal responsibility and to extend herself beyond herself and into the community. Women are asked to do intensive reading and research into women's art and criticism, consciousness-raising, and are helped to develop skills in usage of tools in building out making design and scholarly methodology. Applications for admission for fall 1974 should be sent to the Feminist Studio Workshop in April 1974. The Feminist Studio Workshop is

**Feminist Studio Workshop**

affiliated with the International Community College; degree programs can be arranged. The Feminist Studio Workshop will offer a complete summer school program taught by women trained in the workshop, exploring female experience and many aspects of art making. Information will be available in the Spring 1974 by writing to Summer School, the Feminist Studio Workshop.

**the Woman's Building**  
The great work of the world is carried on by those inseparable yoke-mates man and woman, but there are certain feminine touches in the spiritual architecture which each generation raises as a temple to its own genius, and it is a record of this essentially feminine side of human effort that the Woman's Building is dedicated - catalog to the Woman's Building of the World's Columbian Exposition, Chicago, 1893. Now, in 1973 a new Woman's Building has opened its doors in Los Angeles. Established by women, run by women, this building now houses a multiplicity of women's creative efforts, illuminating women's art, communicating women's experience. We invite you to come and participate in the activities and spirit of the Woman's Building.

**the WOMAN'S BUILDING**

In support of the Woman's Building subscriptions are being offered. **Provide** for the Woman's Building if you can afford \$100. This entitles you to a membership in WomanSpace, subscriptions to various publications including WomanSpace Journal, a price admission to all events for one year and a 10% discount on all purchases at the Sisterhood Bookstore above \$10.00. **Strengthen** the Woman's Building if you can afford \$50. This entitles you to a subscription to various publications including WomanSpace Journal, and a 10% discount on all purchases at Sisterhood Bookstore above \$10.00. **Help** the Woman's Building if you can afford \$25. This entitles you to a 10% discount on all purchases at the Sisterhood Bookstore above \$10.00. Or be a Sister if you can afford \$5 and want to be on the mailing list. Send all contributions in support of the Woman's Building to: **The Woman's Building 743 South Grandview Los Angeles California 90057**

the Woman's Building is being established as a trust of the Feminist Studio Workshop, Inc., a non-profit educational organization devoted to the growth of female participation in the arts, in the community.

**Sisterhood Bookstore**  
Los Angeles' only feminist bookstore has a large selection of feminist books, poetry and novels by and about women, non-sexist children's books, journals, posters, jewelry, etc. etc. The store is owned and operated by three feminist women who, through their activities in the women's movement, came to see the need for this kind of service in the L.A. area. The first Sisterhood Bookstore opened its doors in December, 1972 in West Los Angeles and moved several months later to a larger location in the same area. During this time, the store has come to serve as a communications link for the local women's movement. The bulletin boards and free table provide information on women's activities and events as well as referrals for women's services and businesses. When the owners, Adelle Mallace, Susan Kelley, and Simone Gold were invited to open a branch of the bookstore in the Woman's Building they saw it as an exciting opportunity to relate more closely with the feminist art community, as well as to reach out to more women.

**sisterhood Bookstore**

on the west side of town. The new branch duplicates the products and services of the old store, but also carries more books and journals relating specifically to women and art. Space is provided for women artists to display their work in keeping with the sisterly atmosphere of the Woman's Building, and a table of choice are provided to encourage browsing and conversation.

**Associated Women's Press**  
is an organization of five publications who have come together to solve mutual production, distribution problems. Now, in the Woman's Building we are creating a resource center which will serve us, other women's publications and our readership across the country. At present the AWP includes: **Sister**, a radical feminist monthly newspaper which reports news of the Women's Movement in Los Angeles and the country. \$3.00/year. **Women's**, a nationally distributed monthly magazine/magazine filling the practical and emotional needs of single mothers across the nation. \$5.00/year. **WomanSpace Journal**, a quarterly publication devoted to illuminating women's work in the arts from a feminist perspective. \$4.00/year. **\$6.00/year** for institutions. **Lesbian Tide**, a feminist, lesbian monthly magazine published by the Tide Collective to provide a vehicle of communication and an open forum of exchange for the national lesbian community. \$7.50/year.

**ASSOCIATED WOMEN'S PRESS**

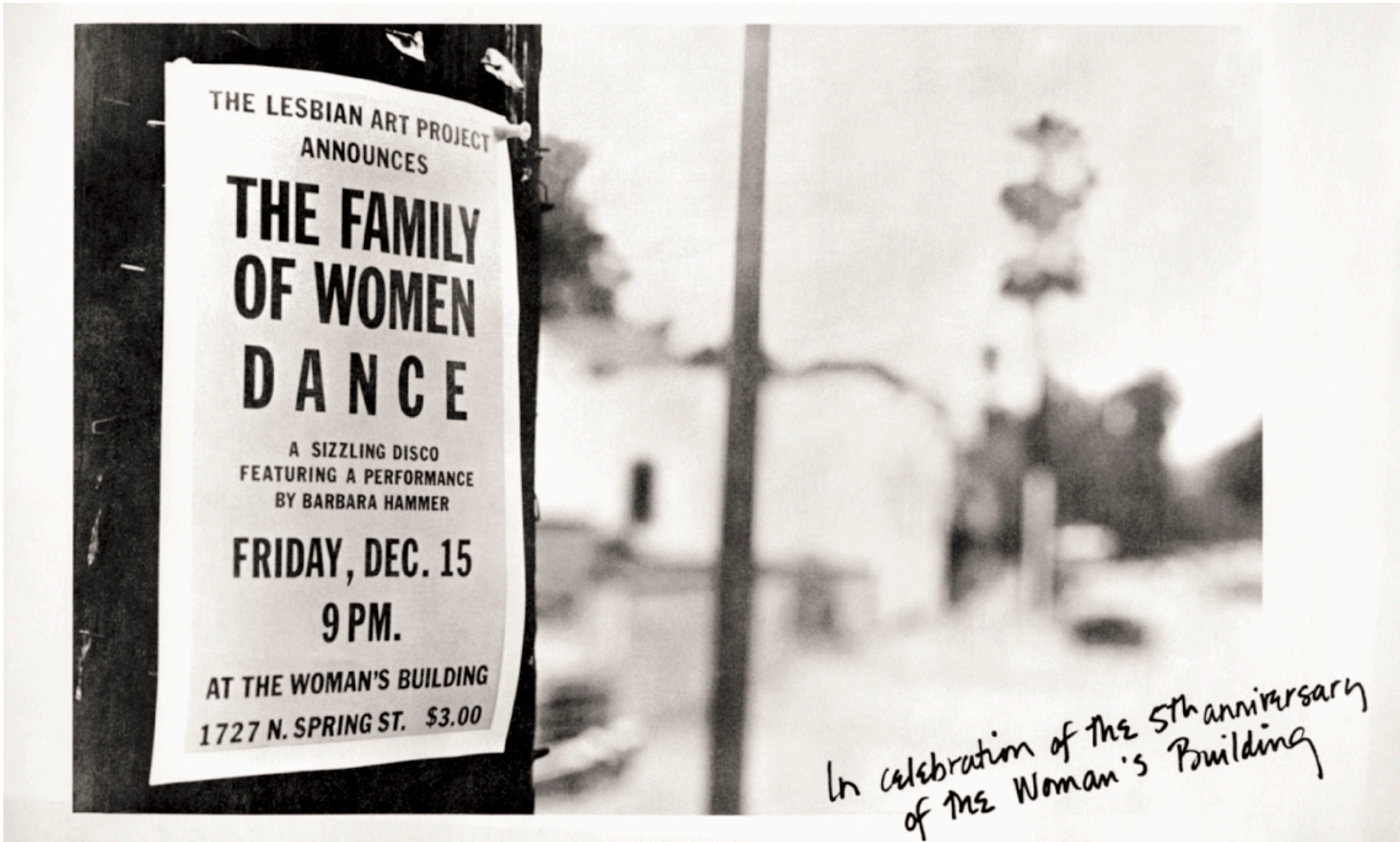
**Women's Film** is an eighty page magazine published three times a year, concerned with changing women's media image, and facilitating an exchange of responses and views of women's work in the media. \$3.00/year. Institutions: \$5.00/year. For institutions. The AWP encourages individuals and institutions to subscribe to its member publications and invites other women's publications to join. **Women's Graphic Center**. A production facility is being developed within the Woman's Building as a link between the ideas, feelings and needs of the women and the community. At present the Feminist Studio Workshop has some equipment for linotypes and silkscreen printing. We are eager to expand this facility to include even more tools and skills, such as litho at Woman's Graphic Center. Phyllis Taylor of Coquette Graphics, is setting up an IBM Selectric Composure and light table to produce camera-ready copy for newspapers, brochures and other publications wishing to be visually effective.

**Los Angeles Feminist Theatre**  
founded in 1970 on the principle that all men, including women, are created equal, are proud to announce our affiliation with our sister groups in the Woman's Building. **1973 Play Dates:** November 29, 29, 30 December 1, 2, 4, 7, 8, 13, 14, 16. (Performances should be escorted). For reservations, call 876-2100. **Cherie Burgess**  
**Pat Ehrhart**  
**Diane Cecile**  
**Jane Frieden**  
**Joselyne**  
**Fran Jones**  
**Rita Kettle**  
**Lynne Marrallo**  
**Barbara Fields-Vakley**  
**Peggy Woolf**  
**Sheri Kaiser**  
**Sharon Robinson**  
**Linda Phillips**  
**Linda Papan**  
**Sarah Seppington Kuhn**  
**Kelly Burgess**  
**Lee Jones**  
**Arlison Shaw**  
**Elizabeth Ehrhart**  
**Conly Ehrhart**  
**Alicia Ehrhart**  
**Brian Burgess**

**Los Angeles Feminist Theatre**

**Bob Kuhn**  
**Scott Ahmariqin**  
**Larry Kuhn**  
**David Ehrhart**  
**Bill Weinman**  
**Sabina**  
**Albert Michael**  
**Bill Ehrhart**  
**Fred Vakley**  
**Marvin Siegal**  
**Jerry Aikinsky**

Flyer für The Woman's Building, Los Angeles (Detail), 1973, 37.8 x 80.5 cm, gefaltet zu einem 9-teiligen Falblatt



*The Lesbian Art Project Announces The Family of Dance*, 1979, Einladung, 21.6 x 27.9 cm  
Woman's Building Image Archive, Otis College of Art and Design



# THE GREAT AMERICAN LESBIAN ART SHOW

Lesbian Visual Artists come out of the closet! The Great American Lesbian Art Show will be a national celebration of Lesbian culture, as well as the formation of a national network of Lesbian Visual Artists.

In April, 1980, Lesbians all over the country will be showing our work in galleries, bookstores, bars, homes, streets and wherever we can invent or imagine. The G.A.L.A.S. collective will provide information and advice to any Lesbian Visual Artist who wants to find a way to show her work as part of this national celebration and coming out as a Lesbian Art Workers.

Artists will send documentation (slides and photographs) of our shows and in May we will exhibit it all at the Woman's Building in Los Angeles, in conjunction with an exhibition honoring several known long-time out, Lesbian Artists. All work will become part of the existing permanent archives at the Woman's Building and also archives in New York. We also have plans for a catalogue with political as well as historical analysis of our situation.

MAKE HISTORY AND COME OUT BY SHOWING YOUR WORK WITH US!

- YES I am interested in:
- organizing shows in my area
  - making a contribution of \$ \_\_\_\_\_
  - more information on how to show
  - being a contact for my region
  - being on your mailing list

WRITE: GALAS  
Tyaga, co-ordinator  
P.O. Box 38777  
Hollywood, CA 90038

Co-sponsored by the Woman's Building and Gay Community Services Center



*The Great American Lesbian Art Show (GALAS), 1980, Flyer, 28 x 21.5 cm, Archives of American Art, Smithsonian Institution (links) und Button (rechts)*

KISSING DOESN'T KILL: GREED AND INDIFFERENCE DO.



CORPORATE GREED, GOVERNMENT INACTION, AND PUBLIC INDIFFERENCE MAKE AIDS A POLITICAL CRISIS.

Gran Fury

Gran Fury, *Kissing Doesn't Kill, Greed and Indifference Do*, 1989, Plakat, Offset-Lithographie  
Ausstellungsansicht *Read My Lips*, Auto Italia, London, 2018



*NAMES Project AIDS Memorial Quilt, National Mall in Washington, D.C., 1987*



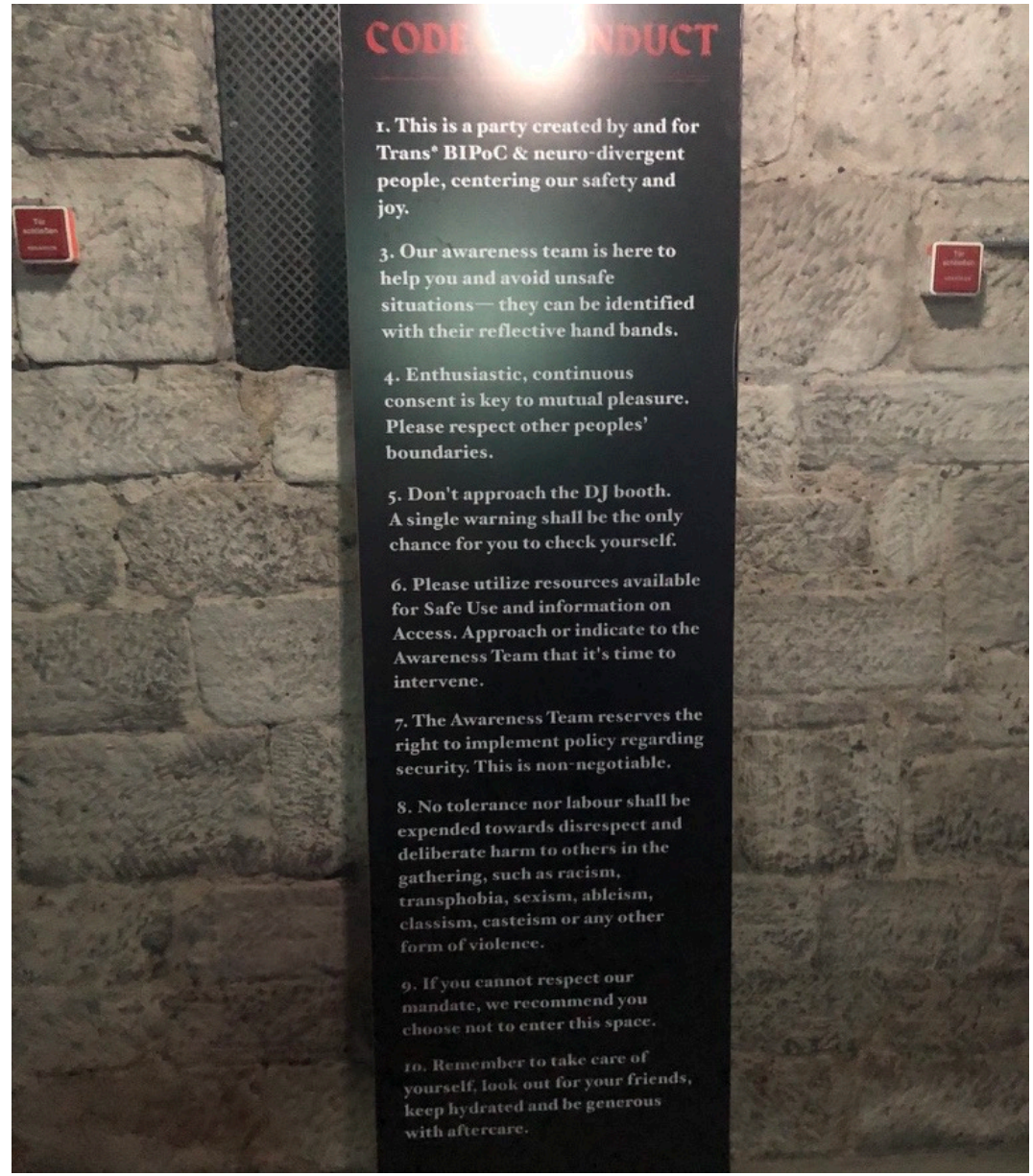
party  
office  
b2b fadescha

Centering QT2BIPoC  
Pro-BDSM

DOCUMENTA  
FIFTEEN

Queer Time :  
Kinships & Architectures

June 2022  
Calendar



### CODE OF CONDUCT

1. This is a party created by and for Trans\* BIPoC & neuro-divergent people, centering our safety and joy.
3. Our awareness team is here to help you and avoid unsafe situations — they can be identified with their reflective hand bands.
4. Enthusiastic, continuous consent is key to mutual pleasure. Please respect other peoples' boundaries.
5. Don't approach the DJ booth. A single warning shall be the only chance for you to check yourself.
6. Please utilize resources available for Safe Use and information on Access. Approach or indicate to the Awareness Team that it's time to intervene.
7. The Awareness Team reserves the right to implement policy regarding security. This is non-negotiable.
8. No tolerance nor labour shall be expended towards disrespect and deliberate harm to others in the gathering, such as racism, transphobia, sexism, ableism, classism, casteism or any other form of violence.
9. If you cannot respect our mandate, we recommend you choose not to enter this space.
10. Remember to take care of yourself, look out for your friends, keep hydrated and be generous with aftercare.

Party Office, Plakat für *Queer Time: Kinships & Architectures* (links) und Verhaltenskodex (rechts), documenta fifteen, Kassel 2022





Jonathan Soren Davidson [Eden], *Interstellar*, 2021, Digitaldruck auf Stoff, *Dance Trans\* Revolution*, Apexart New York, 2021

# Kunst und Kollektivität im Zeitalter von Covid-19



## THE LOSERS CONSPIRACY

Paul B. Preciado on life after COVID-19

March 26, 2020



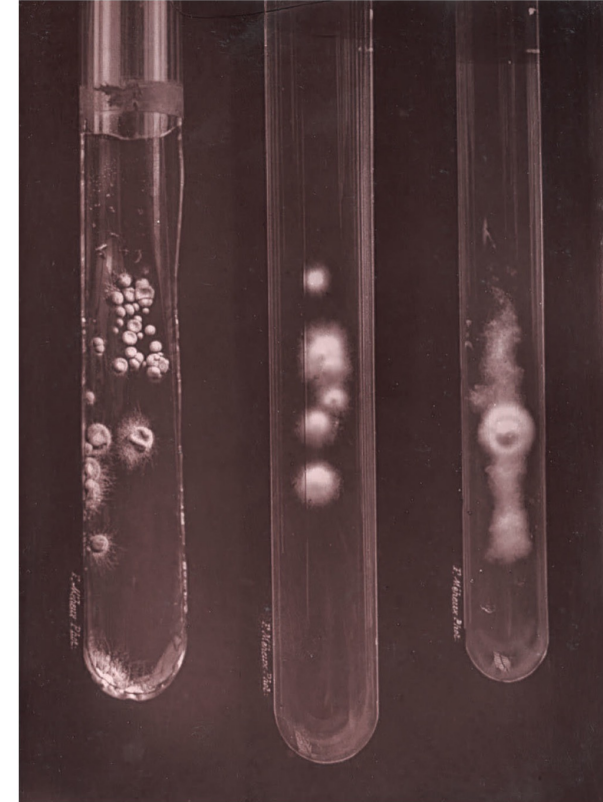
**I GOT SICK IN PARIS** on Wednesday, March 11, before the French government ordered the confinement of the population, and when I got up on March 19, a bit more than a week later, the world had changed. When I went to my bed, the world was close, collective, viscous, and dirty. When I got out of bed, it had become distant, individual, dry, and hygienic. During the sickness, I was unable to assess what was happening from a political and economic point of view because the fever and the discomfort took hold of my vital energy. No one can be philosophical with an exploding head. From time to time, I would watch the news, which only increased my discontent. Reality was indistinguishable from a bad dream, and the front page of the newspapers was more disconcerting than any nightmare brought on by my feverish delusions. For two whole days, as an antianxiety prescription, I decided to not visit a single website. I attribute my healing to that and to oregano essential oil. I did not have difficulty breathing, but it was hard to believe that I would continue breathing. I was not scared of dying. I was scared of dying alone.



PRINT MAY/JUNE 2020

## LEARNING FROM THE VIRUS

Paul B. Preciado



Culture specimens, Pasteur Institute, Paris, 1887. Photo: adoc-photos/Corbis/Getty Images.

**IF MICHEL FOUCAULT** had survived AIDS in 1984 and had stayed alive until the invention of effective antiretroviral therapy, he would be ninety-three years old today. Would he have agreed to confine himself in his apartment on rue de Vaugirard in Paris? The first philosopher of history to die from complications resulting from the acquired immunodeficiency virus left us with some of the most effective tools for considering the political management of the epidemic—ideas that, in this atmosphere of rampant and contagious disinformation, are like cognitive protective equipment.

«The first thing I did when I got out of bed after having been sick with the virus for a week that was as vast and strange as a new continent, was to ask myself this question: **Under what conditions and in which way would life be worth living?**»

—Paul B. Preciado, «The Losers Conspiracy»

«During and after the AIDS crisis, many writers expanded on and radicalized Foucault's hypotheses by exploring the relationship of immunity and biopolitics. The Italian philosopher Roberto Esposito analyzed **the links between the political notion of *community* and the biomedical and epidemiological notion of *immunity***. The two terms share a common root, the Latin *munus*, the duty (tax, tribute, gift) someone must pay to be part of the community. The community is *cum* (with) *munus*: a human group connected by common law and reciprocal obligation. The noun *immunitas* is a privative word that stems from the negation of *munus*. In Roman law, immunity was a privilege that released someone from the obligations shared by all. He who had been exempted was immunized. He who had been *de-munized*, conversely, had been stripped of all community privileges after having been deemed a threat to the community.»

—Paul B. Preciado, «Learning from the Virus»

«To consider the history of pandemics through the prism offered by [Michel] Foucault, [Roberto] Esposito, and [Emily] Martin is to arrive at the following proposition: **Tell me how your community constructs its political sovereignty and I will tell you what forms your plagues will take and how you will confront them.** In the domain of the individual body, different sicknesses materialize the obsessions that dominate bio- and necro-politics in a given period. In Foucault's terms, an epidemic radicalizes and shifts biopolitical techniques by incorporating them at the level of the individual body.»

—Paul B. Preciado, «Learning from the Virus»

# Not Going Back to Normal

Home

About



**Not Going Back to Normal** is a collective disabled artists manifesto, created in Scotland in 2020. Below is a gallery of 49 artworks and texts responding to [our call for ideas](#) for a radically accessible arts world. We'd like you to enjoy, think about and be provoked by all these works, and what they represent together.,

You can also:

- Read our [introduction to the project](#)
- Check the [text-only list](#) of the artists and their work
- Find out [who made this project](#)

For a future without normality,

Harry Josephine Giles and Sasha Saben Callaghan



«**Suddenly, many of the access measures disabled people had been calling for decades – remote working, unconditional income support, online events as standard – were possible**, where previously we were told they were just too difficult. But at the same time many of us were experiencing greater isolation, deeper medical discrimination and more extensive social murder. The conditions which oppress disabled people were sharpened even as more of the answers came into view; **the threat to disabled futures intensified even as more people than ever came to understand accessibility, isolation, shielding, vulnerability, risk.**

But although the times were frightening, we wouldn't choose to go back to what came before. **We were never normal, normal never worked for us anyway**, normal was already silencing our voices and killing our friends.»

—Sasha Saben Callaghan und Harry Josephine Giles, «Creating the Impossible World: An Introduction», 2020

«**For a sector which is supposed to encourage originality, there is a depressingly entrenched expectation within the arts that everyone will think and behave in a broadly similar way.** ‹Normal› is the default setting. Whenever someone deviates from the imposed norm, when they say or do something which is seen as ‹challenging›, ‹eccentric› or ‹off message›, there is an embarrassed silence and a rapid move to the next subject. The result is that a person who is perceived as ‹awkward› and ‹difficult to relate to› is left on the margins, undermined, isolated and invalidated. Add to that **the problem of ‹becoming the problem› when asking for an access measure or calling out discrimination**, and many of us just give up.

And finally, even if you do get past all these barriers, most of the time the only art we're asked to make is art about being disabled [...]. We're stuck in **the double-bind of otherness, either excluded or tokenised**, refusing to be restricted to our oppressions but not wanting to be silent about them either.»

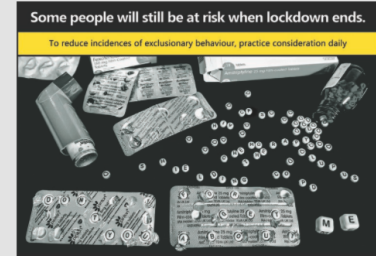
—Sasha Saben Callaghan und Harry Josephine Giles, «Creating the Impossible World: An Introduction», 2020

Everyone has needs, everyone requires support.

These are not disability things. They are people things.

At what point does your body stop being yours and just become occupied territory?

I know the extraordinary strength it takes to keep reaching out to a world that doesn't know I exist.



I have been in lockdown for eight years.



Arts organisations treat Disabled and Deaf artists differently – they don't see our work as quality, they don't understand the politicalness of it. They judge it as inferior. That needs to change.

It's like being given the right materials to build my own home where all are welcome.



imagine getting up dressed and out of the house

We are not a sideshow to your main event

Hating the word "vulnerable" used to describe me sheltering  
really a word for self-imposed house arrest

The Ableism of Networks

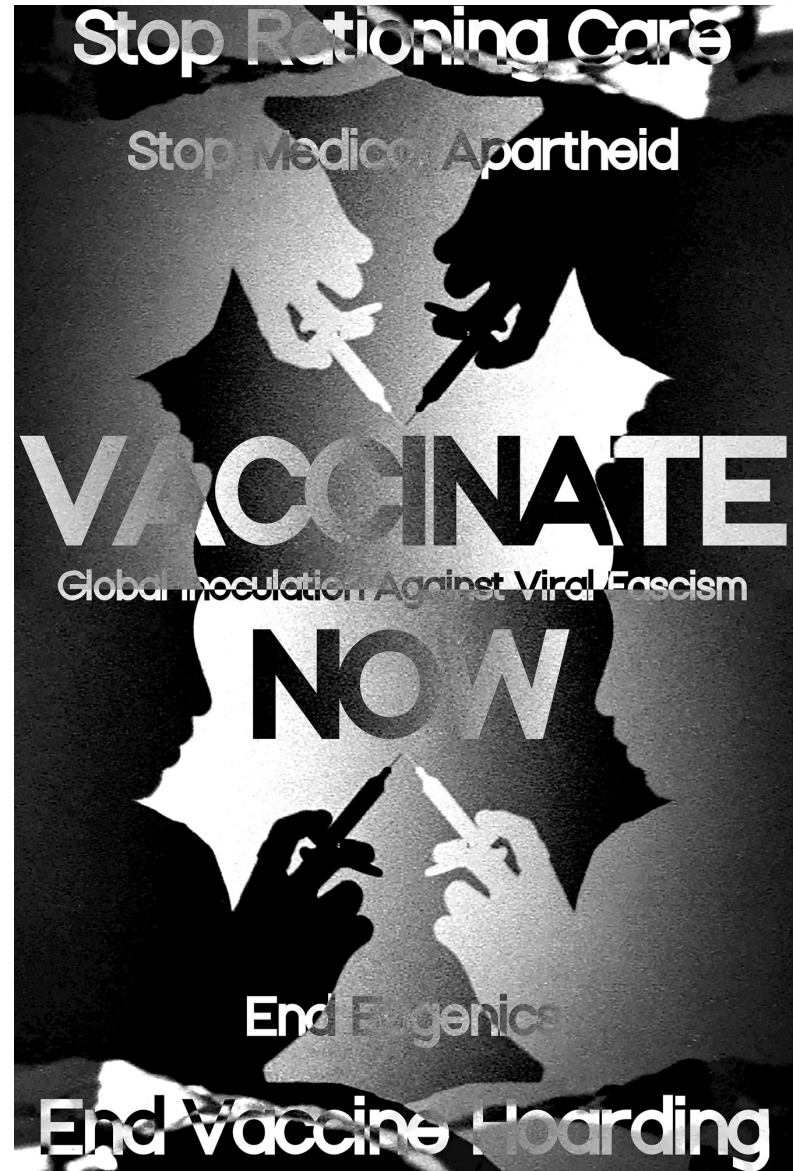
i always keep a hairbrush in case you need me for a new poster or promise

Some people will still be at risk when lockdown ends.

To reduce incidences of exclusionary behaviour, practice consideration daily



CL Gamble, *Risky Business*, 2020



Brothers Sick (Ezra & Noah Benus),  
*Pareidolia (Vaccinate Now)*, 2021



Panteha Abareshi  
Absalon  
John Akomfrah  
Emily Barker  
Franco Bellucci  
Adelhyd van Bender  
Brothers Sick (Ezra & Noah Benus)  
Franz Karl Bühler  
Derrick Alexis Coard  
Shawanda Corbett  
Chloe Pascal Crawford  
Jillian Crochet  
Jesse Darling  
Pepe Espaliú  
Shannon Finnegan  
Sharona Franklin  
Isa Genzken  
Nan Goldin  
Felix Gonzalez-Torres  
Emilie Louise Gossiaux  
Judith Hopf  
Karrabing Film Collective  
Mike Kelley  
Christine Sun Kim  
Carolyn Lazard  
Guadalupe Maravilla  
Park McArthur  
Michelle Miles  
Leroy F. Moore Jr.  
Cady Noland  
Berenice Olmedo  
Dietrich Orth  
Gerhard Richter  
Donald Rodney  
Alex Dolores Salerno  
Dolly Sen  
Liza Sylvestre  
Sunaura Taylor  
Wolfgang Tillmans  
Rosemarie Trockel  
Constantina Zavitsanos

# CRIP TIME

18.09.21–30.01.22



MUSEUM<sup>MMK</sup>

EN

## Crip Time

„You don't need to be fixed, my queens—it's the world that needs the fixing.“  
— Johanna Hedva

In einer Welt, die auf permanente körperliche Funktionalität, Mobilität und Verfügbarkeit und deren stetige Steigerung baut, führt jegliche Form von Dysfunktionalität zum unmittelbaren Ausschluss oder wird als behandlungsbedürftig erklärt. Die Gewalt, die in normativen Körpervorstellungen und somit in Bildung, Arbeit, Architektur, Medizin und Pharmakologie liegt, ist folgenschwer. Fortwährend werden Menschen durch gesellschaftliche Barrieren beeinträchtigt und behindert. Zugänglichkeit aber ist die Grundlage von Teilhabe und Gerechtigkeit. Krankheit ist keine individuelle Angelegenheit, sondern eine kollektive gesellschaftliche. Gesundheit nicht nur ein medizinisches Terrain, sondern auch ein politisches, das von sozialen Machtverhältnissen bestimmt wird.

Individuelle Autonomie ist ein Mythos. Unsere gegenseitige Abhängigkeit anzuerkennen ermöglicht uns hingegen, zu einem neuen Denken von Gesellschaft zu gelangen. Anstelle einer ständigen Verfügbarkeit geht die Idee von *crip time* von multiplen Bedürfnissen aus. Veränderte Zeitlichkeiten können entstehen, neue Formen der Fürsorge und Verbundenheit entwickelt und ein anderes Denken und Wahrnehmen eröffnet werden.

Es gilt, die Verletzlichkeit unserer Körper als etwas uns Konstituierendes zu begreifen. Denn erst unsere Verletzlichkeit macht uns zu sensiblen, wahrnehmenden und verschiedenen Menschen.

**mask**



*All photos by Pamila Payne; Styling, hair and makeup: Myrrhia Rodriguez; Art Direction: Johanna Hedva*

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## **sick woman theory**

**johanna hedva lives with chronic illness and  
their sick woman theory is for those who  
were never meant to survive but did.**

You don't need  
to be fixed,  
my queens—  
it's the world  
that needs  
the fixing.

Nicht ihr seid kaputt, my queens – es ist die Welt, die kaputt ist.

Zitat aus / Quotation from: Johanna Hedva, „Sick Woman Theory“ (2020).  
Im Rahmen der Ausstellung / As part of the exhibition *caring structures*, 31.10.2020 – 9.01.2021.  
Kunstverein Hildesheim, Kehrriederturm und / and Angoulêmeplatz 2, Hildesheim.

«Gegen Ende 2014 hatte ich einen Schub einer chronischen Erkrankung, die etwa alle 12 bis 18 Monate so schlimm wird, dass ich jedes Mal ungefähr fünf Monate lang weder gehen, noch fahren, noch arbeiten kann. Manchmal gelingt mir dann selbst das Sprechen nicht mehr oder ich kann Gesprochenes nicht verstehen. Mir ist es dann nicht möglich, ohne Hilfe ein Bad zu nehmen oder das Bett zu verlassen. Dieser eine Schub fiel mit den *Black Lives Matter* Protesten zusammen, an denen ich ununterbrochen teil genommen hätte, wäre ich dazu in der Lage gewesen. [...]

Ich lauschte den Geräuschen der Demonstration, die durch mein Fenster drangen. In Solidarität erhob ich vom Bett aus meine *sick woman* Faust.»

—Johanna Hedva, «Sick Woman Theory» (2020)

Übersetzung ins Deutsche von Lane Peterson und Helene Bukowski



Wie wirfst du  
einen Backstein  
durch das Fenster  
einer Bank,  
wenn du das Bett  
nicht verlassen  
kannst?

How do you throw a brick through the window of a bank if you can't get out of bed?

Zitat aus / Quotation from: Johanna Hedva, „Sick Woman Theory“ (2020).  
Im Rahmen der Ausstellung / As part of the exhibition *caring structures*, 31.10.2020 – 9.01.2021.  
Kunstverein Hildesheim, Kehrriederturm und / and Angoulêmeplatz 2, Hildesheim.

Jetzt könnte ein guter Zeitpunkt sein,  
unsere Vorstellung, wie eine Revolution  
aussehen könnte, zu überdenken.  
Vielleicht sind es keine wütenden,  
leistungsfähigen Körper, die als  
Demonstrationszug durch die Straßen  
ziehen. Vielleicht sieht es eher aus  
wie ein Stillstehen der Welt, weil alle  
Körper erschöpft sind – denn Care  
muss Priorität bekommen, bevor es zu  
spät ist.

Now might be a good time to rethink what a revolution can look like. Perhaps it doesn't look like a march of angry, abled bodies in the streets. Perhaps it looks something more like the world standing still because all the bodies in it are exhausted—because care has to be prioritized before it's too late.

Zitat aus / Quotation from: Johanna Hedva, „Sick Woman Theory“ (2020).  
Im Rahmen der Ausstellung / As part of the exhibition *caring structures*, 31.10.2020 – 9.01.2021.  
Kunstverein Hildesheim, Kehrriederturm und / and Angoulêmeplatz 2, Hildesheim.

[...] [C]are demands  
that we live as we are  
all interconnected—  
which we are—it  
invalidates the myth  
of the individual's  
autonomy.

[...] Care erfordert, dass wir leben, als seien wir alle miteinander verbunden – was wir sind – es entkräftet den Mythos des autonomen Individuums.

Zitat aus / Quotation from: Johanna Hedva, „Sick Woman Theory“ (2020).  
Im Rahmen der Ausstellung / As part of the exhibition *caring structures*, 31.10.2020 – 9.01.2021.  
Kunstverein Hildesheim, Kehrriederturm und / and Angoulêmeplatz 2, Hildesheim.

The most anti-capitalist protest is to care for another and to care for yourself. To take seriously each other's vulnerability and fragility and precarity, and to support it, honor it, empower it. To protect each other, to enact and practice community. A radical kinship, an interdependent sociality, a politics of care.

Aufeinander und auf sich selbst achtzugeben, ist der antikapitalistischste Protest, den es gibt. Die Verletzlichkeit und Fragilität und Prekarität von einander ernst zu nehmen und uns darin zu unterstützen, anzuerkennen und zu stärken. Einander zu beschützen, Gemeinschaft zu kreieren und zu praktizieren. Eine radikale Verwandtschaft, eine Gemeinschaft wechselseitiger Abhängigkeit, eine Politik des Sorgetragens.

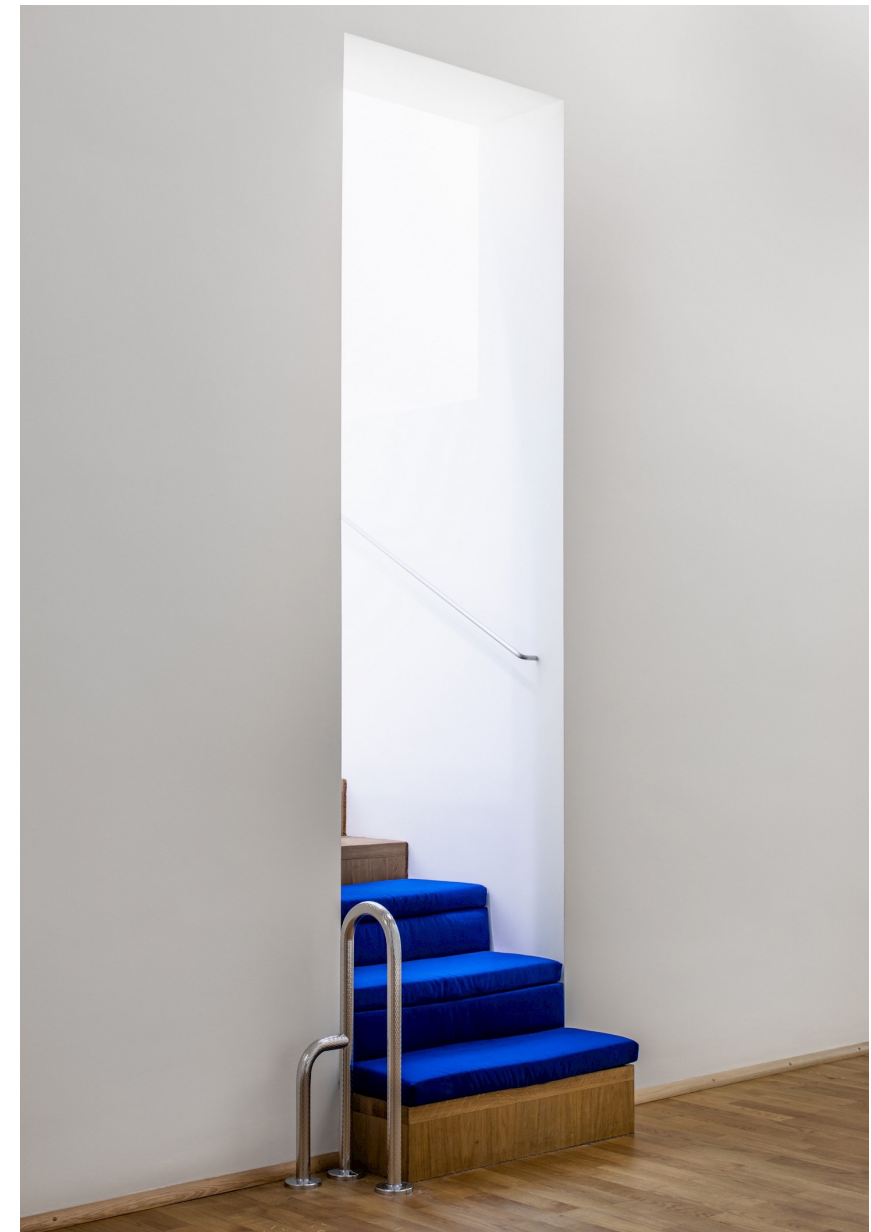
Zitat aus / Quotation from: Johanna Hedva, „Sick Woman Theory“ (2020).  
Im Rahmen der Ausstellung / As part of the exhibition *caring structures*, 31.10.2020 – 9.01.2021.  
Kunstverein Hildesheim, Kehrriederturm und / and Angoulêmeplatz 2, Hildesheim.



Carolyn Lazard, *Crip Time*, 2018 (Still), Video, Ton, Farbe, 10 Min. 18 Sek.

«rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds.»

—Alison Kafer, *Feminist, Queer, Crip* (2013)



Finnegan Shannon, *Do you want us here or not?* (MMK), 2021, und *The only thing I like about stairs is that they can be used as a place to sit in a pinch*, 2021, *Ausstellungsansichten Crip Time*, MMK Frankfurt, 2021



Emilie Louise Gossiaux und Christine Sun Kim, Ausstellungsansicht *Crip Time*, MMK Frankfurt, 2021. Foto: Axel Schneider







## SCORE FOR BACKING UP

Think about your first lift with your partner.

Know that your partner has done this one million times more than you and that in twelve point font, a list of names of people that have done these lifts with her is 38 inches long when printed and leaves a 14 inch block of space for all the names that will come after you.

Realize you don't remember the occasion of your first time, despite never having done this before.

Realize that she probably does remember.

Consider this discrepancy

Know that now feels like the first time precisely because the first time felt like you've done this forever.

Pull the manual chair down the ramp backwards.

Constantina Zavitsanos, *Specific Objects (stack)*, 2015 und *Score for Backing Up* [mit Park McArthur], 2013  
Ausstellungsansicht *Crip Time*, MMK Frankfurt, 2021

# Other forms of conviviality: The best and least of which is our daily care and the host of which is our collaborative work<sup>1</sup>

Park McArthur and Constantina Zavitsanos

## SCORE FOR BEFORE

Think about the evening during the day.  
Text about when and where.  
Be there when and where.

Care collective is a group of ten people who coordinate Park McArthur's nightly care routine. The basic function of care collective is to assist in changing Park's clothes and to lift Park in and out of the shower and into bed. This routine is often accompanied by other convivial activities, such as making dinner, drinking, talking, reading, watching YouTube videos, massaging limbs, drawing, video-taping, and sharing stories. In June 2011, Park and Tina began using letters, text messages, and text-based art to explore ideas of care and intimacy. In November 2011, Park began a routine of brushing Tina's teeth. In April 2012, Park and Tina began writing scores for lifts and transfers. Tina Zavitsanos and Amalle Dublin are care collective Friday night.<sup>2</sup>

"XO" is often left at the bottom of what appear to be exchanges: kisses for greeting and parting; signed letters; an end to correspondence; a smoothing over of communication delays and failures; the arrangements of players and antagonisms; a process of score keeping. As an abbreviation, XO may signify intimacy or curtail it. Sometimes the banal routine of this curtailment is itself the location of intimacy—when, for example, "love you" means "this conversation is over."

Yet convivial forms of correspondence need not constitute exchange. In the first chapters of *Capital*, Marx suggests that exchange asserts an impossible equivalence between irreducibly incommensurable terms; exchange violates that incommensurability, while mobilizing it as quantifiable (in)difference. Gestures of intimate inclusion are regularly used to make violence appear as equitable exchange. Given that care work has historically been a site of violence done to both domestic workers and those who depend upon care,<sup>3</sup> can we find other convivial forms for this labour (care work) that do not depend on exchange? Can these new forms rip our understanding of labour? What is the capacity of debility in terms of labour power? What are the possibilities of (inter)dependency for the "temporarily abled"?<sup>4</sup>

What if we refuse the convivial forms of care that deal in contracts of exchange? What if we approach care as an event? How are we to accept and coordinate our mutual and divergent forms of precarity and (physical) risk? Let us acknowledge that such precarity and risk are routine.

Can the banality of care, its constant rehearsals and routine demands on buttons, joints, and coordinated movements, produce and sustain intimacy without becoming fixed? Can the intimate actions and bodily movements of care work coordinate themselves in terms of the event—simultaneously static and dynamic?

We—in the midst of care—wonder how needing help with daily activities mandates a physical closeness that complicates the utility of actions and gestures most often associated with intimacy. What might the consistency of this intimacy be if the main caring action of care collective—wrapping arms around each other to lift and transfer bodies—weren't so reminiscent of a hug? There are many ways to lift and transfer someone, one of which involves leaning forward so that the person lifting can grab around the liftee's waist, pivoting from surface to surface. Really, how much of this is that we are often cheek-to-cheek in acts of care, head on shoulder? Should the reasons for being this close be intimate ones?

## SCORE FOR LIFT AND TRANSFER

"Ready?"  
"Ready."

Work to deliver your bodies safely from platform to platform, surface to surface.

Hold yourself; stand.  
Stand and hold yourself while holding someone else.

Learn how the you of your body and me of mine work our mutual instability together.

Learn how the instability of holding while moving is a moment.

Learn that to move is to hold a we. When we are crossing, dressing, lifting, rounding, it reminds me how rarely I share this kind of coordinated unstable touching, these routine experimentations, with others besides Amalle. What contexts, proximities, and spaces permit the sharing of these simple actions?

## SHIRT SCORE

Bow your head forward.

Look at your lap.

If the person doesn't notice your position as a gesture of what you want to do next, say "hey, can we take my shirt off, please."

Once you are positioned facing one another, put your head very close to your partner's stomach, placing your hands on your thighs to keep yourself upright.

Feel your stomach tighten as you continue to work to keep yourself stable against the motion and pull of fabric over your head.  
Give yourself a challenge; wear a turtleneck.

With the opening of the shirt over your head and resting as a droop at your neck, have your partner pull the bottom of the shirt resting at your shoulder past your left arm.  
Your left arm leaves the sleeve.

This helps the right sleeve to pull down, too.

Your right arm is free.

Your shirt is now on your lap.

## SCORE FROM BEFORE VII

Share your feelings.

Ask someone to share their feelings with you.

## SCORE FOR BACKING UP

Think about your first lift with your partner.

Know that your partner has done this one million times more than you and that in twelve-point font, a list of names of people that have done these lifts with her is thirty-eight inches long when printed and leaves a fourteen-inch block of space for all the names that will come after you. Realize you don't remember the occasion of your first time, despite never having done this before. Realize that she probably does remember.

Consider this discrepancy.

Know that now feels like the first time precisely because the first time felt like you've done this forever. Pull the manual wheelchair down the ramp backwards.

## SCORE FOR CROSSING AN OPEN FIELD

Notice your partner's lap has been the same shape for some time and ask if she'd like it tight or open.

Wait for her response.

Bend over and pick up her leg from the mid calf.

Place her ankle over her opposite thigh.

Adjust as directed.

## SCORE FROM THE MIDDLE III

Don't leave me tired.

Make me try.

We are interested not in the exchange of XOs, but in (X,O) as coordinates, or rather unstable coordination. We approach the event of intimate care as a shared risk of falling and failing.

## SCORE FROM BEFORE VI

Look up the floor plan online.

Guess the width of the stairs.

Go to the site; imagine holding the weight of another body as you use the stairs up and down. Express your worry.

Show up together.

Look at everyone looking at you with expectation.

Look back with expectation.

Feel the expectation of embodiment. Reassure each other.

Accept help from others.

Decide on a piggyback classic with additional butt support.

Look at the stairs' steepness and narrowness.

Look at each other.

Imagine falling together.

Imagine losing footing.

Bend your knees until your hands rest on the ground; stabilize yourself. Wrap legs around the sides of your body.

Hook elbows and knees.

Lean arms over shoulders, chest on back.

Prepare to stand.

Accept weight.

Accept leaning, working against leaning.

Stand to hold while holding.

Hold onto someone holding you.

Hold on to someone holding onto you. Take the first step down.

<sup>1</sup> This is an edited excerpt of an article previously published in *Women & Performance: A Journal of Feminist Theory* 23, no. 1 (2013): 126–132.

<sup>2</sup> Amalle Dublin also contributed some writing to this piece.

<sup>3</sup> People with disabilities who depend upon daily care experience a disproportionately high rate of sexual assault, physical abuse, and neglect. In addition to physical violence, affective claims of intimacy—"but she's one of the family!"—attempt to conceal and steal the reproductive labour of domestic and direct care workers.

<sup>4</sup> In "The Ethics of Care, Dependence, and Disability" in *Ratio Juris* 24, no. 1 (2011): 49–58, Eva Feder Kittay terms non-disabled people "temporarily abled" in recognition of the fact that dependency is a reality for all bodies. This reality is not meant to de-centre disabled people from the particular material struggles and real-world concerns that construct their daily lived experiences.

**Following spread:**  
Chloé Roubert and Gemma Savio, *It Takes Work to Get the Natural Look*, 2015. Lawn, 45m x 45m.  
PHOTO: CHLOÉ ROUBERT. COURTESY THE ARTISTS.

*It Takes Work to Get the Natural Look* was an intervention on the lawn of the Walter Gropius-designed, UNESCO-listed Bauhaus Building in Dessau, Germany. Talking the Bauhaus lawn as the subject of their site-specific work, Roubert and Savio explore the mechanisms behind the commodification of organic matter, the labour processes concealed within the modern project, and the performative condition of gender. A new iteration will be presented at the University of Toronto Mississauga in July 2017 as part of *How Far Afield?*, an exhibition of campus interventions curated by Alison Cooley and Jayne Wilkinson of the Blackwood Gallery.

Park McArthur und Constantina Zavitsanos, «Other Forms of Conviviality: The Best and Least of Which Is Our Daily Care, the Host of Which Is Our Collaborative Work», überarbeiteter Auszug aus dem Originaltext von 2013, nachgedruckt in *Take Care*, 2017



[A black-and-white photograph documenting the filming of *Let's Make a Deal*. Host Monty Hall gestures toward a group of contestants in the audience who are wearing costumes and holding signs, all of whom appear to have light skin. Behind Hall, a camera crew stands in front of a stage set that includes a large door labeled with the number "1."]

Production shot of Monty Hall with contestants and camera crew on the set of *Let's Make a Deal*, October 1, 1969. Courtesy ABC Photo Archives. Photo: © ABC/Getty Images

#### SCORE FOR DOUBLING DOWN

Find yourself.  
Lose yourself.

#### SCORE FOR ADDED DOOR

Start with a narrow rectangular bathroom  
In an apartment you don't own  
Entering and exiting by only going forwards and backwards  
Is adding another door possible?  
Adding the ability to turn  
Cut through drywall and miss the electrical wiring  
Make an opening thirty inches or wider,  
Connecting two rooms, the bedroom and the bathroom  
For when the bedroom becomes a bathroom.

#### I THINK WE'RE ALONE NOW

There's a figure on a threshold, a glyph about us without us, a representation never of us that confronts us outside.<sup>13</sup> But inside, disfiguration challenges the expectation of privacy. We cross the threshold one after another, choosing who goes first and finding a stall together. In this public space of single installed privacy, we don't come alone; our privacy is public.

On the way in and out, our needs go monitored and surveilled in an attempt to interpellate, identify, and individuate us. We might be contagious; we might be touched. We might become somebody's close encounter of a third kind. The segmentation of the bathroom screens us in and out, bracketing the incontinent touch that precedes and follows us, the touch that others have touched. They fear our accommodation, our commode, our relief, catching on.

And so we move together and keep our voices low. We scan the cracks between the wall and the stall to see who else is here. Do they hear us? Does it matter if they see us? No doubt they can feel us! And we surely feel them. We feel our disruption that comes after and comes after the right to privacy lawfully expected to be found inside these stalls. Leave us alone; don't leave us alone.

Privacy is such a funny way to think this intimacy, extimacy. Is a private act ever something done alone? How do we even get alone when everybody's doing it in private, sharing it in public, and liking it? The ways that self-sufficiency gets



Park McArthur und Constantina Zavitsanos, *Scores for Carolyn*, 2019, Video, offene Untertitel, verlangsamter Ton, 11 Min. 28 Sek.



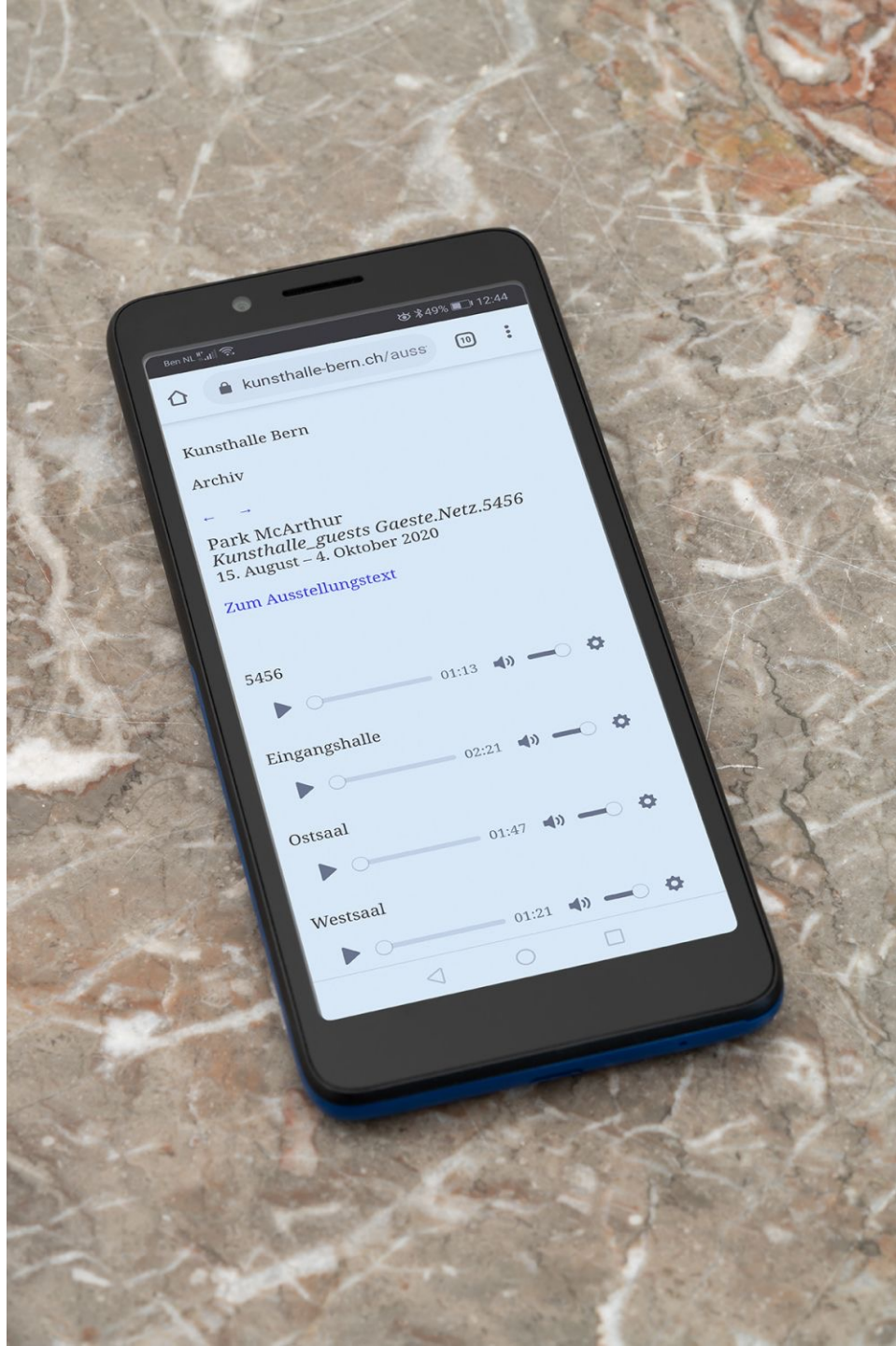
Park McArthur, *Kunsthalle\_guests Gaeste.Netz.5456*, 2020, Ausstellungsansicht Kunsthalle Bern

[«Auf der linken Seite eines länglichen Ausstellungsraumes sieht man offene Fenster über zwei Heizkörpern mit einem Stück weisser Wand dazwischen. In dieser Ansicht erscheinen die Fensterelemente im Profil, so dass sich in ihnen Bäume, Gebäude und Himmel, die draussen vor den Fenstern zu sehen sind, spiegeln. Zwei Museumsbänke aus Naturholz sind in der Mitte des Raumes und parallel zu den zum Inneren des Raumes hin offenen Fenstern positioniert. Gegenüber von den Fenstern hängt eine kleine Arbeit mit blauer Schrift an der Wand neben einem offenen Durchgang. Die künstliche Beleuchtung in dem Raum ist ausgeschaltet und durch die Fenster fällt unterschiedlich helles Licht herein.» Bildbeschreibung: Website der Kunsthalle]



Park McArthur, *Kunsthalle\_guests Gaeste.Netz.5456*, 2020

[«Weitwinkelaufnahme der Strassenbahnhaltestelle Helvetiaplatz an einem sonnigen Tag. Die Ansicht zeigt das Gebäude der Kunsthalle Bern links hinter der Haltestelle. In der Aufnahme erscheinen weder Verkehr noch Passanten, so dass die Strassen leer und wie voller Erwartung wirken. Die Oberleitungen der Strassenbahn heben sich deutlich vor einem blauen Sommerhimmel und hohen grünen Bäumen ab.» Bildbeschreibung: Website der Kunsthalle]



Park McArthur, *Kunsthalle\_guests Gaeste.Netz.5456*, 2020

[«Ein Mobiltelefon mit einem Touchscreen liegt auf einer Oberfläche aus grauem Marmor mit weissen Adern. Der Bildschirm des Telefons zeigt eine Internetadresse die mit «kunsthalle-bern.ch/auss» beginnt. Nach Titel und Laufzeit der Ausstellung («Park McArthur Kunsthalle\_guests Gaeste.Netz.5456 15. August–4. Oktober 2020») folgt eine Liste von Tonaufnahmen, jeweils mit einem dreieckigen Start-Symbol.» Bildbeschreibung: Website der Kunsthalle]



Carmen Papalia, *See For Yourself*, 2011, nicht-visuelle Übung





Carmen Papalia, *For Your Ears Only*, 2013, im Rahmen von *Soundings: A Contemporary Score*, Museum of Modern Art, New York



Carmen Papalia, *Blind Field Shuttle*, im Rahmen von *What Can a Body Do: Investigating Disability in Contemporary Art*, California College of the Arts, San Francisco, 2012. Foto: Jordan Reznick



Carmen Papalia, *Mobility Device*, 2013, kollaborative Performance