

# ***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

26. April 2023 – Mehr-als-menschliche Gemeinschaften und Indigene Landrechte





Adina Pintilie, *You Are Another Me – A Cathedral of the Body*, Ausstellungsansicht Rumänischer Beitrag an der 59. Internationalen Kunstausstellung der Biennale von Venedig, 2022

# *Accessibility in the Arts: A Promise and a Practice*

**Carolyn Lazard**

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Access not only refers to permission to make a documentary in a given space

Jordan Lord, *After...After...(Access)*, 2018, HD-Video, offene Untertitel, Farbe, Ton, 16 Min.

# Alt Text as Poetry

- About
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Hi!!

We're glad you're here!!

If you'd prefer to listen, we recorded our welcome:



This project is a collaboration between artists Bojana Coklyat and Shannon Finnegan, supported by [Eyebeam](#) and the [Disability Visibility Project](#).

# ARTISTS SPACE

Jordan Lord:  
*Prophetic Memory*

September 1 – September 4, 2021

May 9, 2012 - September 7, 2021

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A circular print of a painting hangs on a lavender wall. The painting depicts two white women wearing dresses with crinoline hoop skirts that appear to be from the antebellum period before the US Civil War, surrounded by a pink mat and a gold frame. It hangs over a coffee maker and next to a vacuum cleaner and a wood armoire. Bed pillows, positioned in the foreground, are lightly reflected in the glass of the print's frame.



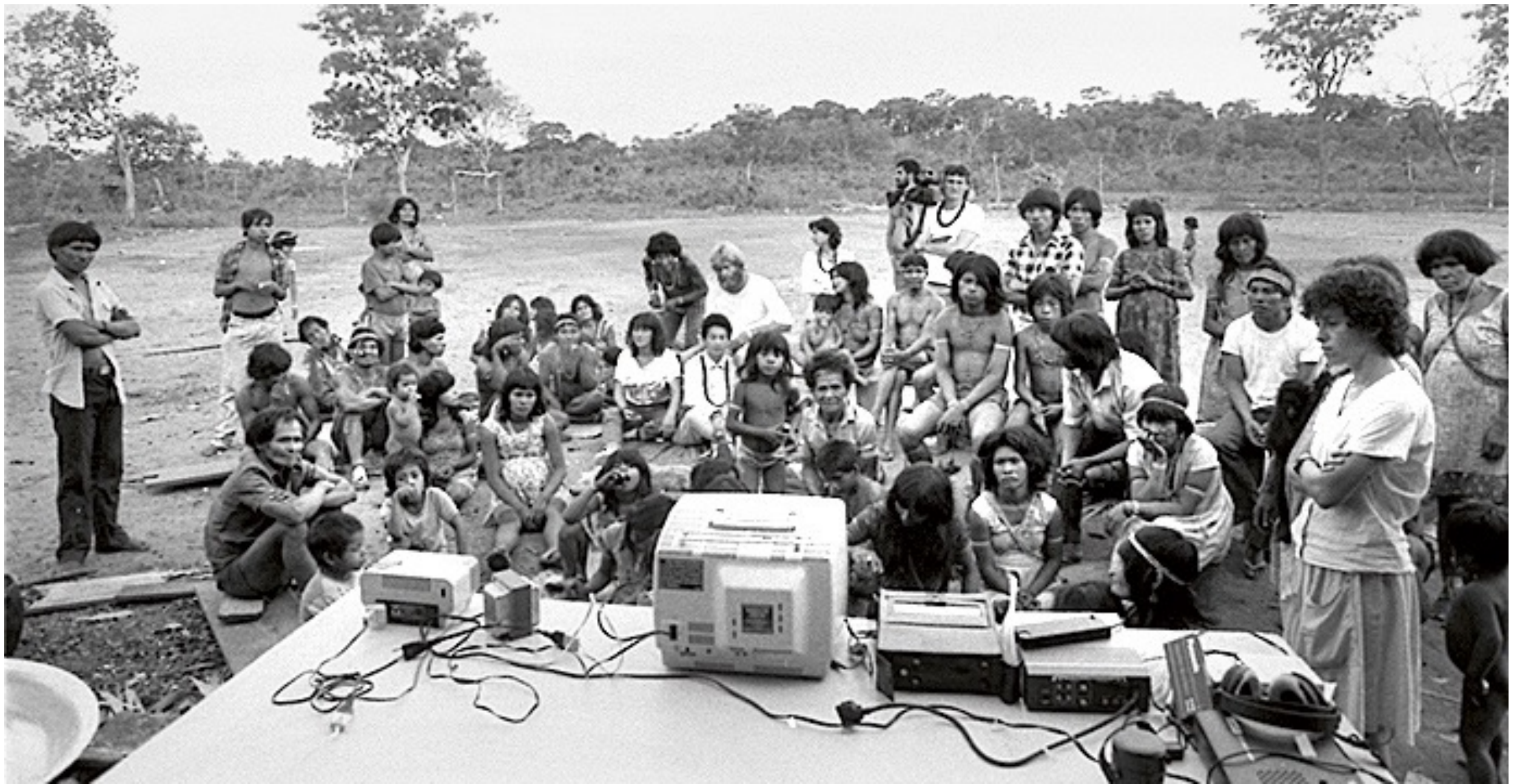




Der Regisseur Takuma Kuikuro (mit Kamera) und sein Team bei den Dreharbeiten zu *Espero que vocês gostem destes filmes* (Ich hoffe Sie mögen diese Filme) im Dorf Ipatse, Xingu, 2007.



Vincent Carelli bei Dreharbeiten für Vídeo nas Aldeias



Filmvorführung von Vídeo nas Aldeias, 1986. Foto: Beto Ricardo



Vincent Carelli mit einer Angehörigen der Nambikwara, Negarotê, Mato Grosso, 1986. Foto: Beto Ricardo

video nas aldeias  
apresenta

# a festa da moça

Um filme  
de  
Vincent Carelli



Vídeo nas Aldeias, *A Festa da Moça* (Das Fest der Mädchen), 1987, Regie: Vincent Carelli, Video, Farbe, Ton, 18 Min.



Vídeo nas Aldeias, *A Festa da Moça* (Das Fest der Mädchen), 1987, Regie: Vincent Carelli, Video, Farbe, Ton, 18 Min.

O espírito da TV



If you don't record pictures,  
nothing will remain.

Vídeo nas Aldeias, *O Espírito da TV* (Der Geist des Fernsehens), 1990, Regie: Vincent Carelli, Video, Farbe, Ton, 18 Min.



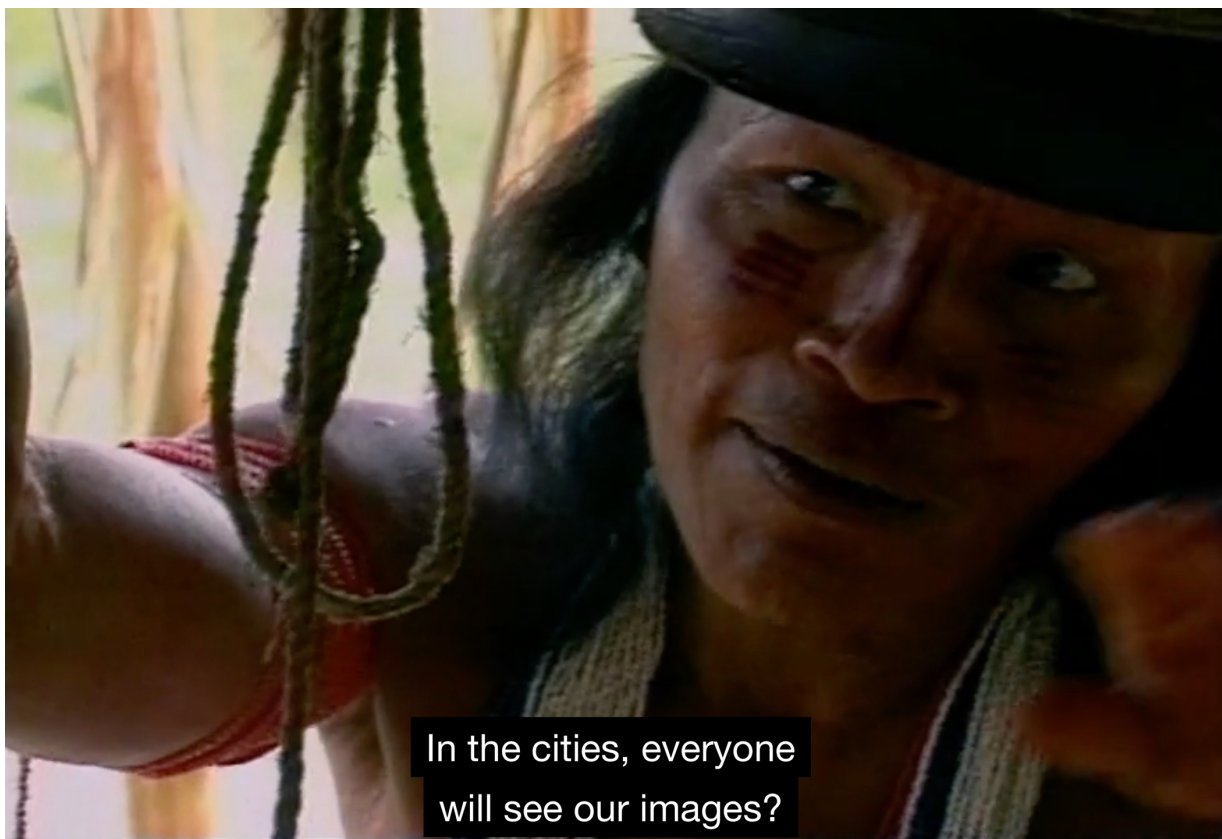
Vídeo nas Aldeias, *O Espírito da TV* (Der Geist des Fernsehens), 1990, Regie: Vincent Carelli, Video, Farbe, Ton, 18 Min.





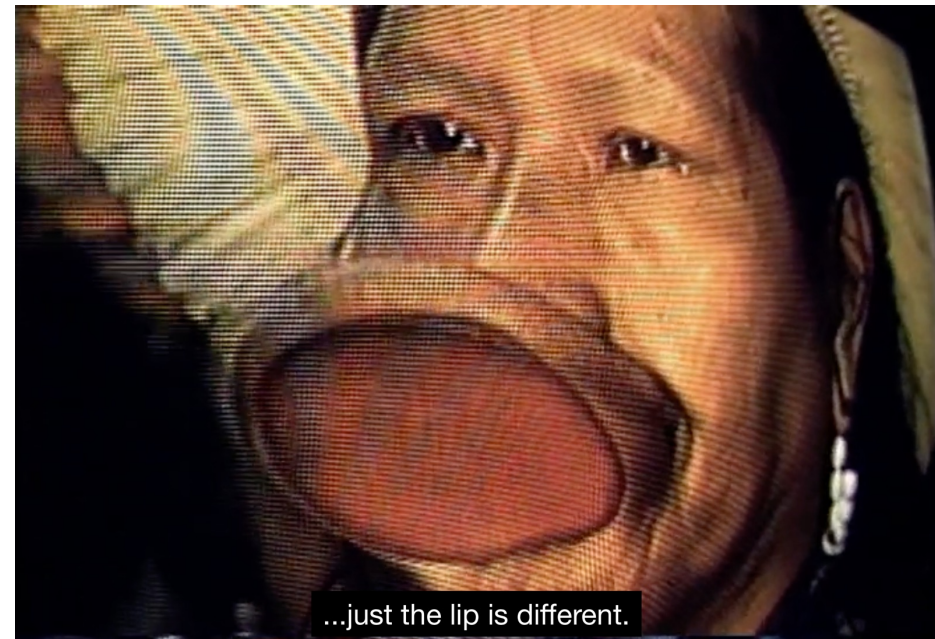
He's looking out from  
inside this big thing.

Vídeo nas Aldeias, *O Espírito da TV* (Der Geist des Fernsehens), 1990, Regie: Vincent Carelli, Video, Farbe, Ton, 18 Min.





Vídeo nas Aldeias, *O Espírito da TV* (Der Geist des Fernsehens), 1990, Regie: Vincent Carelli, Video, Farbe, Ton, 18 Min.





All Indians are our relatives.





**Jacques Rancière**

*Le maître  
ignorant*

*Cinq leçons sur  
l'émancipation intellectuelle*



**Fayard**

Jacques Rancière

Der unwissende Lehrmeister

Fünf Lektionen über die  
intellektuelle Emanzipation



Passagen Verlag







Studierende interviewen Bewohner\*innen des Dorfes Lomba do Pinheiro, das auf 10 Hektar Land reduziert wurde, 2007.  
Foto: Tiago Tôrres



Vídeo nas Aldeias, *A gente luta mas come fruta* (Wir kämpfen, aber wir essen Obst), 2006, Regie: Wewito Piyãko u. Isaac Pinhanta, Video, Farbe, Ton, 40 Min.





Natasha Bigfoot Lewis (links) und Chloe Gordon bei den Dreharbeiten zu *Wutharr, Saltwater Dreams*, 2016, dem ersten Film des Karrabing Film Collective, der mit iPhones gedreht wurde

«The word collaboration, like ethnography, is not a word Karrabing tend to use [...]. The singularity of the concept also implies a mode of copresence that would otherwise not exist but for the deliberate intention of working together, raising the question: **is it collaboration when the formation is already a set of relations among people who have lived with, loved, hated, and helped each other forever**, relations of timeless *duree* and meaning?»

—Tess Lea u. Elizabeth A. Povinelli, «Karrabing: An Essay in Keywords», 2018

«Karrabing means ‹as the tide comes in, coming together›. This describes a group of people who, **like the tides, come together and move apart** as different functions of their lives converge and dissipate, neither as a once-off nor as a constant steady state, but as a **continuation of relational practices.**»

—Tess Lea u. Elizabeth A. Povinelli, «Karrabing: An Essay in Keywords», 2018



Karrabing Film Collective, *Low Tide Turning* (Still), 2012, Video, 14:01 Min.





So that Dog Dreaming got two sticks...



Karrabing Film Collective, *Windjarrameru, The Stealing C\*nt\$* (Still), 2015, HD Video, 36:33 Min.



Let's go make trouble for them.

Karrabing Film Collective, *Wutharr, Saltwater Dreams* (Still), 2016, Video, 28:53 Min.



Karrabing Film Collective, *Night Time Go* (Still), 2017, HD Video, 31:10 Min.

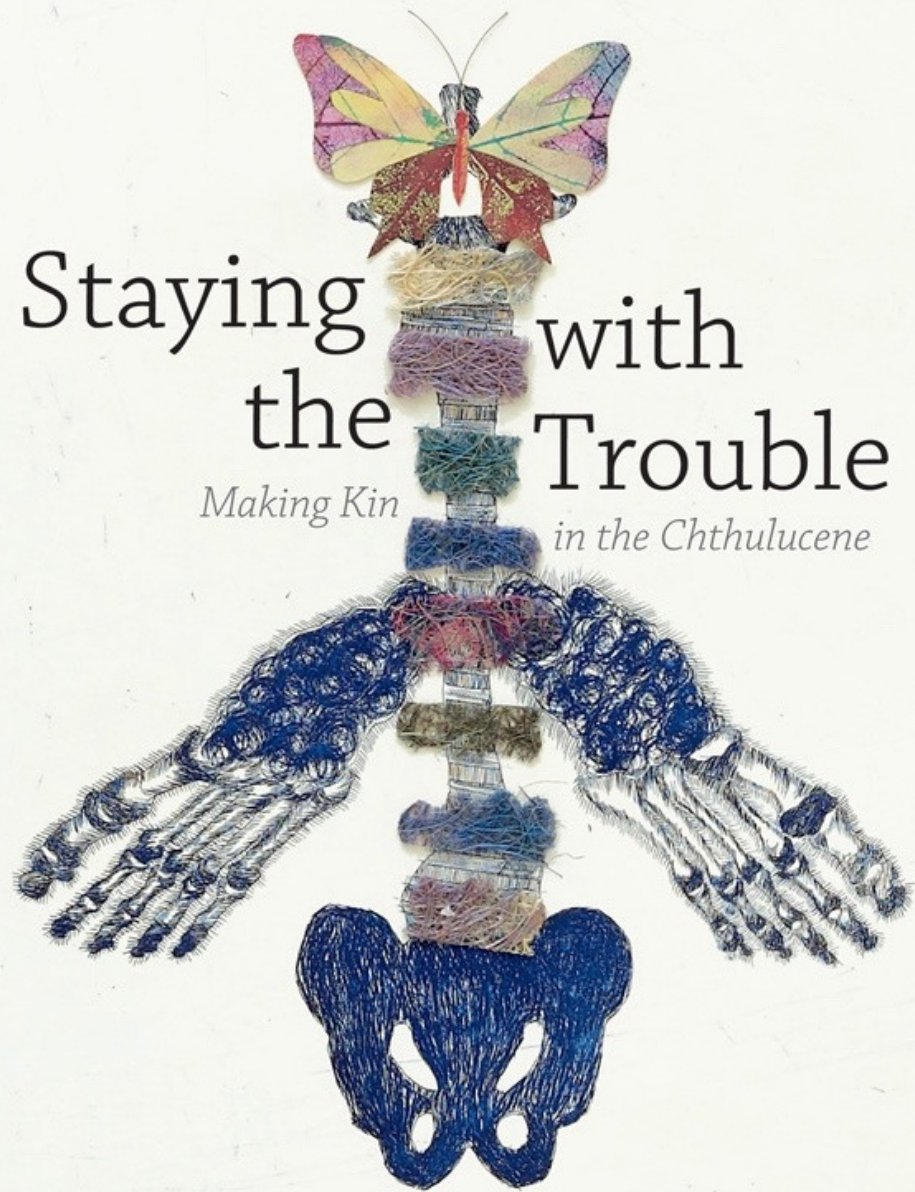


Karrabing Film Collective, *Mermaids, Mirror Worlds* (Still), 2018, HD Video, 34:50 Min.



Karrabing Film Collective, *Day in the Life* (Still), 2020, HD Video, 31:42 Min.





Staying with the Trouble  
*Making Kin in the Chthulucene*

DONNA J. HARAWAY





«Making kin seems to me the thing that we most need to be doing in a world that rips us apart from each other, in a world that has already more than seven and a half billion human beings with very unequal and unjust patterns of suffering and well-being. **By kin I mean those who have an enduring mutual, obligatory, non-optional, you-can't-just-cast-that-away-when-it-gets-inconvenient, enduring relatedness that carries consequences. [...]**

It's not necessarily to be biologically related but in some consequential way to belong in the same category with each other in such a way that has consequences. If I am kin with the human and more-than-human beings of the Monterey Bay area, then I have accountabilities and obligations and pleasures that are different than if I cared about another place. Nobody can be kin to everything, but our kin networks can be full of attachment sites. **I feel like the need for the care across generations is urgent, and it cannot be just a humanist affair.»**

—Donna Haraway im Gespräch mit Steve Paulson, *Los Angeles Review of Books*, 2019



## The Institute of Queer Ecology

The Institute of Queer Ecology (IQECO) is an ever-evolving collaborative organism that seeks to bring peripheral solutions to environmental degradation to the forefront of public consciousness. IQECO projects are interdisciplinary, but unified and grounded in the theoretical framework of Queer Ecology, an adaptive practice concerned with interconnectivity, intimacy, and multispecies relationality. The collective works to overturn the destructive human-centric hierarchies by imagining an equitable, multispecies future. The Institute of Queer Ecology was founded in 2017 by Lee Pivnik while he was studying at the Rhode Island School of Design. It is co-directed by Nicolas Baird, who joined the project shortly after its inception, and has continued to steer its growth and focus.

IQECO is a project of futurism, demanding that we meet the climate crisis collectively with ideas that remake our relationships with nature. Queer communities are uniquely positioned to lead on climate adaptation through embodied strategies already inherent or familiar to queer experiences. On an individual level, queer lives are mutable: we understand change and transformation in intensely personal ways. On a collective level, queer community is mutualistic: it is symbiotic, in-contact, relational; it is a space of eccentric economies and mutual support, of found families and utopian dreams, of care and connection and the net benefits species gift one another. Through our artistic production, we aim to share this world of transformation and cooperation as strategies for environmental adaptation and ecological survival. IQECO has presented projects with the Guggenheim Museum (New York, NY), the Institute of Contemporary Art (Miami, Florida), the Julia Stoschek Collection (Düsseldorf, Germany), the Medellín Museum of Modern Art (Medellín, Colombia), the Museum of Contemporary Art Belgrade (Serbia), the Biennale of Sydney (Australia), Prairie (Chicago, IL), Bas Fisher Invitational (Miami, FL) Gas Gallery (Los Angeles, CA), and Vox Populi (Philadelphia, PA), among others.





# DER TANK DES INSTITUT KUNST GENDER NATUR

WE  
ARE

WE  
EXPLORE

PODCASTS



WE  
DO

