CRIP TIME
18.09.21–30.01.22

MUSEUM MMK

EN

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

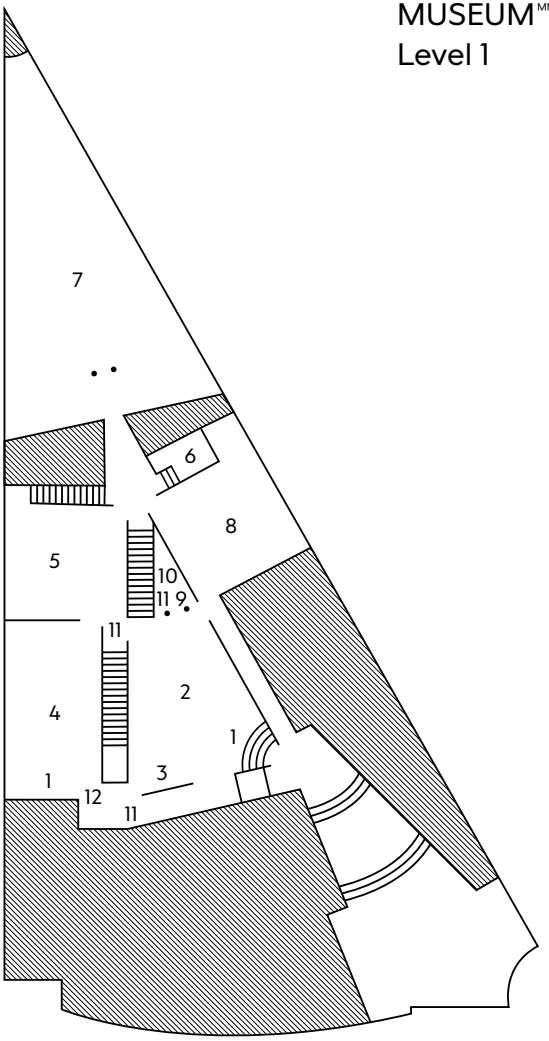
"You don't need to be fixed, my queens—it's the world that needs the fixing."
—Johanna Hedva

In a world that builds on unceasing bodily functionality, mobility, availability, and their constant expansion, every form of dysfunctionality leads to immediate exclusion or is declared in need of treatment. The violence inherent to normative conceptions of the body, and thus to education, labor, architecture, medicine, and pharmacology, is fatal. Human beings are constantly restricted and disabled by social barriers. Accessibility, however, is the basis for participation and justice. Sickness is not an individual but a collective societal matter. Health is not just a question of medicine, it is a political terrain defined by social power relations.

Individual autonomy is a myth. Recognition of our mutual dependence, however, can help us rethink society. Rather than constant availability, the term "crip time" is based on the idea of multiple needs. Changed temporalities can come about, new forms of care and connection can develop, and a different way of thinking and perceiving can take hold.

The order of the day is to understand the vulnerability of our bodies as something constitutive. It is our vulnerability that makes us sensitive, perceptive, and different from one another.

MUSEUM MMK
Level 1



1. **Emilie Louise Gossiaux**
2. **Christine Sun Kim**
3. **Shannon Finnegan**
4. **Judith Hopf**
5. **Franco Bellucci**
6. **Felix Gonzalez-Torres**
7. **Derrick Alexis Coard**
8. **Liza Sylvestre**
9. **Constantina Zavitsanos & Park McArthur**
10. Constantina Zavitsanos
11. **Jillian Crochet**
12. **Judith Hopf**

Texts on the artists whose names appear in boldface type can be found under the numbers indicated.

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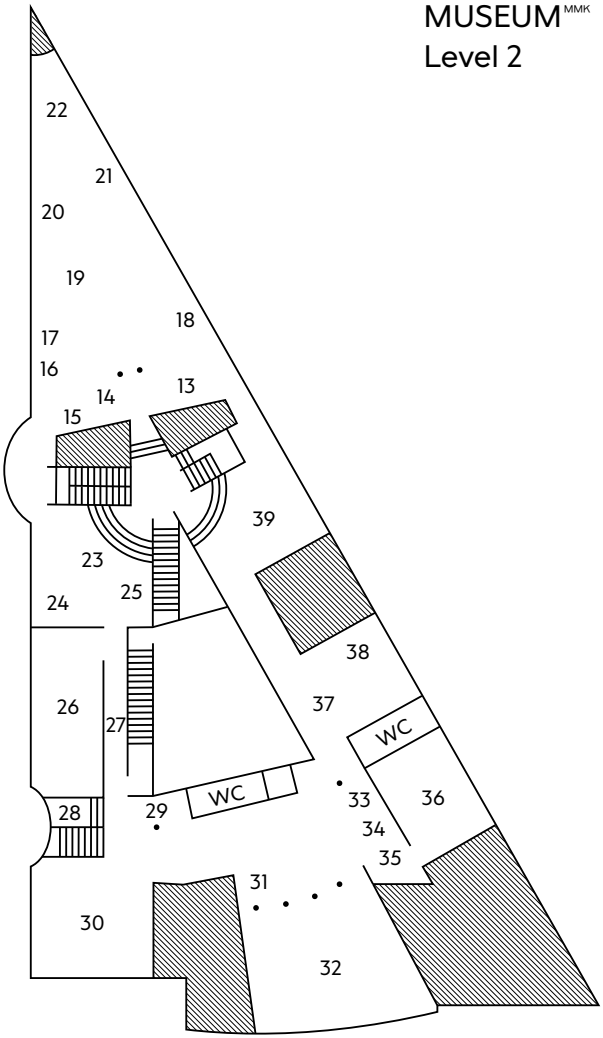
Level 2



13. **Rosemarie Trockel**
14. **Isa Genzken**
15. Constantina Zavitsanos & Park McArthur
16. **Alex Dolores Salerno**
17. **Mike Kelley**
18. Constantina Zavitsanos
19. **Cady Noland**
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22. **Jesse Darling**
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29. **Michelle Miles**
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31. Alex Dolores Salerno
32. **Absalon**
33. **Wolfgang Tillmans**
34. Isa Genzken
35. Michelle Miles
36. **Carolyn Lazard**
37. Felix Gonzalez-Torres
38. **Panteha Abareshi**
39. **Judith Hopf**

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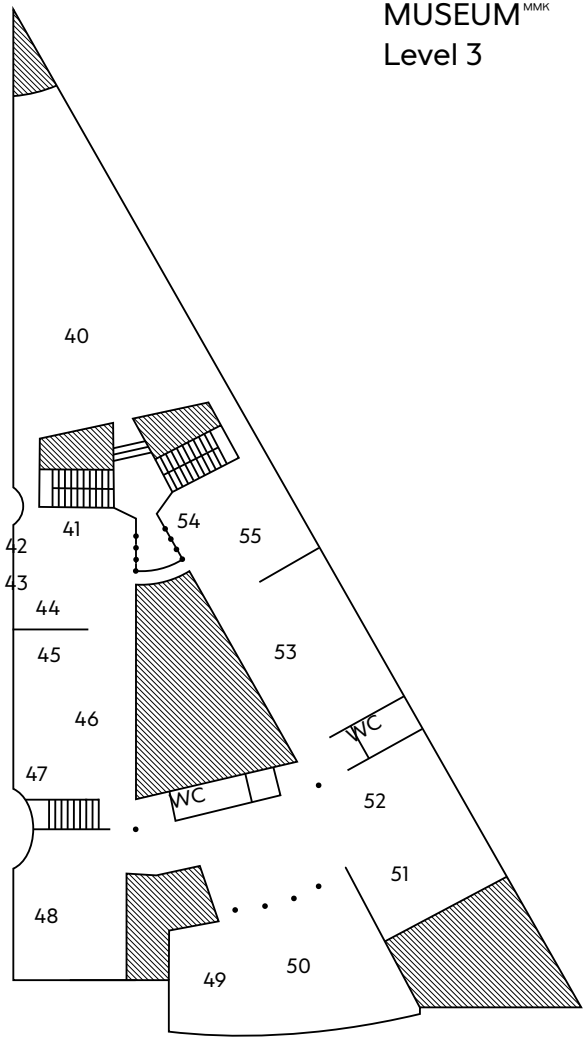
Level 3



40. Nan Goldin
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42. Rosemarie Trockel
43. Franz Karl Bühler
44. Gerhard Richter
45. Karrabing Film Collective
46. Donald Rodney
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50. Guadalupe Maravilla
51. Adelhyd van Bender
52. Jesse Darling
53. Dietrich Orth
54. Jesse Darling
55. Dolly Sen

1. Emilie Louise Gossiaux

Ten drawings, 2020
Dancing with London, 2021

"Dogs and humans figure a universe," writes biologist and philosopher Donna Haraway in her *Companion Species Manifesto* (2016). The acts of love towards one another that they demonstrate creates "a caring about and for other concatenated, emergent worlds." The drawings of artist Emilie Louise Gossiaux express this special companionship of mutual care and community. New dimensions are veritably manifested through the interconnectedness of the artist, who is blind, and her dog, London. The experience of togetherness and the suspension of one's own perceptual limits are expressed in delicate lines. Intertwined paws and hands, the touch of the rough tongue on one's fingertip—such things make palpable the contours of one's own body and skin. Is the skin the outer limit or the end point of our bodies, even when our perceptive capacities extend further? In other drawings, the corporeality of the two companions literally seem to merge; they lie in the grass, barely distinguishable from one another.

The trusting bond and the tactile worlds established between Gossiaux and London are also conveyed in the artist's papier-mâché sculptures. *Dancing with London* shows the female dog standing on her hind legs, jumping joyfully with her eyes closed. With the doubling of this figure, the frozen motion recalls a dance that invites us to take part. Emilie Louise Gossiaux thus enables us to rethink notions of companionship while breaking the boundaries of sensory perception.

2. Christine Sun Kim

Echo Trap, 2021 → Level 1
"Degrees of Deaf Rage," 2018 → Level 2

Christine Sun Kim compares language to music; subtle nuances change meaning, which arises from the interplay of facial expressions, signs, and tone. Sign languages communicate very clearly playful complexity and nuances. With the help of one's ten fingers, words are formed, while facial expressions, the movements of the mouth as well as the speed, abruptness, elegance, and ease of the signs form what is said.

Musicality comes not only from auditory sound, for the composed movements in sign language are intrinsic to its structure as visual communication. In the mural *Echo Trap*, which has been produced specifically for MMK, Christine Sun Kim presents her drawn notation of the sign "echo," which unfolds in the space like a sound wave. In American Sign Language, a rebounding sound—the echo—is indicated by using the fingers of one hand to reach out and touch and then glide back from the palm of the other upheld hand. The "echo" is thus produced by the movement towards the open palm—which is held out as a resonating body—and the moment the other hand touches it, at which point the palm of the unmoving hand becomes a reflecting surface. This meeting point and the continuing reverberations of the echo are visually expressed in the mural. Its lines alter with every echo—similar to the way such a sound dies away, repeatedly returning but with slightly altered sound. The phenomenon of the echo metaphorically occurs in the relationships and communication between people who work with sign language interpreters. Is it truly possible to convey and repeat individual nuance, the personal quality of speech, into another language—let alone from a visual to auditory communication—without distorting what is being said?

In a series of drawings, "Degrees of Deaf Rage," Christine Sun Kim addresses the rage that arises in everyday situations in a world dominated by non-Deaf people, a rage also felt in the face of political decisions. This includes frustration about warning signals that are exclusively sound-based, the lack of interpreters and captioning, or the 1880 Milan Congress rejection of sign language in favor of the oral method of teaching in schools (through lipreading). The amount of rage, which is different from anger, as it is

layered, cumulative, and just adds up over time, is conveyed by the drawings in the form of diagrams.

3. Shannon Finnegan

Do you want us here or not (MMK), 2021 → All levels
Have you ever fallen in love with a clock?, 2021 → All levels
The only thing I like about stairs is that they can be used as a place to sit in a pinch, 2021 → Level 2

Author Christine Miserandino has coined a metaphor for the everyday experiences of people with chronic illness and disability: her so-called "Spoon Theory," in which an individual's energy reserves are measured in numbers of spoons. Every activity, whether making one's way somewhere, entering a museum space, or spending time in an exhibition, costs energy—figuratively, "one spoon of strength." The question as to what types of barriers must be surmounted in undertaking any activity presents itself in every aspect of daily life. Thus, the universal claim of design—to create architectures and products to be used by everyone alike—consistently excludes people. Standardized concepts of form and structure are based on notions of the body that provide no room for the diversity of different body types or the needs of people with disabilities: "It's the inaccessibility of society and the built environment, not the disabled body that creates a misfit," explains Aimi Hamraie. For such bodies, the everyday environment constantly demands an exhausting adaptation to the conditions of *nondisabled* bodies—those bodies socially deemed both physically and mentally "healthy."

Placed throughout the exhibition space, Shannon Finnegan's benches and chaise lounges invitingly offer spaces for rest and relaxation, spaces for the presence of the body and its needs: "This exhibition has asked me to stand for too long. Sit if you agree," reads a text on one of the benches in the exhibition. There are many places where no provisions seem to have been made for people and their basic physical needs, their tiredness and exhaustion, for example, within the white cube of the contemporary art world, in which furnishings themselves can become art. Finnegan shows that access can only be ensured where the ideology of a conforming, normative body is unlearned and spaces are reconceived on the basis of multiple needs. In this way, the act of sitting recalls the sit-in as a protest form, with its occupation of space suggesting the presence of political bodies who often remain invisible at the protest marches where participants are required to be mobile.

4. Judith Hopf

Hospital Bone Dance [with Deborah Schamoni], 2006

A young woman places her hand over the part of her body where the heart is thought to be. It hurts there, she says, adding emphatically, "I've got to see the doctor." The woman behind the counter at the hospital reception has an unexpected answer: "I'd like to see *that* doctor too," she responds, stating without a hint of irony that those kinds of ailments are not treated here.

The employee at the reception desk is played by Judith Hopf herself. Producing sculptures, paintings, and performances as well as film-based investigations of her surroundings forms part of Judith Hopf's artistic practice. In *Hospital Bone Dance*, she becomes part of the "hospital ballet," thus also making the work a reflection of her personal situation.

Hopf allows the illnesses—which according to the film, no clinic or doctor will treat—to perform their own proxy "struggle in the hospital." Patients on crutches with plaster casts on different body parts and uncoordinated movements do a "bone dance" down the hospital corridors, which then becomes a "danse macabre" in skeleton costumes around a patient on a gurney. Despite the gravity of the theme, this dance inevitably puts the viewer in a good mood. Labored guitar rhythms, the accompanying scratchy beats of a ratchet, and a singer with a bandaged head and hand whose adapted lyrics "Like a Rolling Soul" simultaneously sound light-hearted and tormented—all these make up the "hospital bone dance" of the film, as the title promises.

If the illnesses that this hospital and its doctors cannot heal—namely the illnesses of society and the heartfelt concerns of its people—do not go to a hospital themselves from time to time and display their pains, then the hospital will likely forget what it *cannot* do; the film shows us this with a certainty in which revolt simmers just below the surface. The tension in the film keeps everything just below the point of boiling over, ensuring that the patient collective does not completely fall apart.

5. Franco Bellucci

Fourteen sculptures, 2010–18; three undated

For his sculptures, Franco Bellucci twisted, strung up, and knotted the most diverse objects into sometimes static-appearing, sometimes downright "screaming" assemblages. The materials he employed are varied, bringing together playthings such as dinosaurs, toy guns, reptiles, and dolls but also items that had become unusable, like cables or pipes, old bicycle and moped tires, as well as thick and thin rubber hoses.

A completed sculpture may resemble a small twisting toy, but ultimately it has nothing cute about it whatsoever. This is due on the one hand to the materials themselves, the junk items, or the discarded, damaged things; on the other hand, it is also a result of the forces and affects that the sculpture took on during the process of its production. These are forces that shifted between destruction, recomposition, and recovery, unaccompanied by any linguistic discourse or verbal contextualization by the artist. Bellucci did not speak, and this was a direct result of the psychiatric treatment to which he was subjected.

The artist had a brain injury as a child and at the age of seventeen was admitted to a closed psychiatric ward in the Italian city of Volterra. Kept there most of the time over a period of more than ten years, he was tied to his bed and left to fend for himself. This inhumane treatment steadily worsened the cognitive impairment, with which he had been diagnosed.

Beginning in 1998, Bellucci was able to work under significantly improved conditions: As a result of a new law in Italy, which abolished closed psychiatric wards and replaced them with municipal centers, he was transferred to the psychiatric Centro Residenziale Franco Basaglia in Livorno. Named after the Italian theorist and practitioner of "anti-psychiatry" Franco Basaglia, who significantly expedited the dismantling of closed psychiatric wards, the center also runs the Atelier Blu Cammello, where Bellucci worked from 1999. The artist died in 2020.

6. Felix Gonzalez-Torres

"Untitled" (Placebo – Landscape – for Roni), 1993 → Level 1
"Untitled" (Chemo), 1991 → Level 2

"Untitled" (Placebo – Landscape – for Roni) is the title of a work consisting of a quantity of candies wrapped in gold cellophane that are on offer for as long as the particular exhibition runs—and which visitors are allowed to take to eat. While the ideal weight of this work is 1,200 lb. (around 540 kg.), any authorized borrower can install the work in whatever size or configuration they choose.

The piled-up candy and stacks of paper, to which viewers can also help themselves, are some of the best-known works by the American artist Felix Gonzales-Torres, who, born in Guáimaro, Cuba, in 1957, died from AIDS in Miami in 1996. His works were seen by many as a statement against the "inviolability of the artwork"—and the gesture "take what you need—or leave it alone" can be interpreted as evidence of the artist's anti-totalitarian impulse. Here, the limitless quantity of piled up candies also stand for the crowd: for the multitude of different people, for the diversity of communities, and for all those who—not just within New York's countercultures—are looking for alternative ways of life.

But it becomes more difficult with the parenthetical portion of the work's title: *(Placebo – Landscape – for Roni)*. While in another context these words could convey different meanings, here it is interesting to consider the terribly bitter realization that in 1993, when the work was made, there was neither an effective drug against the HIV/AIDS epidemic nor a remedy promising to relieve the symptoms associated with the infection—not to mention a vaccination, which to this day has still not been forthcoming.

Gonzalez-Torres was one of a number of artists and activists who linked the epidemic to the relative indifference of the pharmaceutical industry and its research into the virus and its consequences. We might see his art as a direct examination of the fears related to an illness whose effects at that time couldn't even be alleviated. Even if the "placebo landscapes" could be interpreted symbolically as the only beautiful view that remained for people who have AIDS, it would go against the artist's intention to understand the work as an illusion-less analysis of the present.

The glittering strands of beads comprising the arrangement *"Untitled" (Chemo)*, created in 1991, refer not only to a glitter aesthetic derived from camp and the movement and elaboration of a utopia in the face of paralysis, but also stand for the then completely unfulfilled desire for an effective form of therapy and for a medication that would at least alleviate the symptoms and numb the pain.

7. Derrick Alexis Coard

Twenty drawings, 2010–15; three undated

Derrick Alexis Coard, who died in August 2017 at the age of thirty-six, primarily painted and drew Black men with full beards. But these paintings were not self-portraits. The men are imaginary and represent Coard's exploration of the self-image and self-understanding of African American masculinity.

In the works shown here, the eyes of the men portrayed are open, except for the painting *The Black Man That Lives On Park Ave.* (2014), which depicts a man wearing sunglasses. Although this picture refers to a certain idea of class-consciousness—according to the title the man lives on Park Avenue, New York, a neighborhood long-associated with an expensive, upscale lifestyle—Coard's works convey little of the new Black self-confidence projected by those who spearheaded the 1960s Civil Rights Movement, such as Malcolm X, Martin Luther King, or singer James Brown with his "I'm Black and I'm Proud." Most of the men looking out from the portraits are more hesitant, skeptical, and broken.

However, there are personal reasons for the sense of vulnerability and brokenness that one encounters in the images. Born in Brooklyn in 1981, Coard experienced bouts of severe depression even during his youth, which were repeatedly accompanied by extended hospitalizations. Early on, painting became a means of self-assurance for him in terms of how others saw him. This is conveyed by titles such as *The 10th Jon Healed From Mental Sorrow* (n.d.) or *The Pastor's Healing Ration* (2015).

The figure of the "pastor" brings an additional element to the fore: Coard's deep spirituality as expressed in his paintings. *Anointing Fall On Me* (2015) shows a portrait of a man in profile, whose head is surrounded by a yellow halo. This motif, which appears frequently in icon painting, serves as a clear reference to the fact that he considered relief, even if brief, as more indebted to art and spirituality than the mundane realities of the clinic.

8. Liza Sylvestre

Wha_ i_ I _old you a __ory in a language I _an _ear, 2014
"Interference," 2021

In *Wha_ i_ I _old you a __ory in a language I _an _ear*, Liza Sylvestre gazes concentratedly into the camera and recounts a memory about hearing. As a child, she would lay her hands on her stereo speakers with the volume turned all the way up, her eyes closed, and the song on repeat. She tells the story a second time, yet this time with only the parts of the words she could hear. While for the artist, both versions sound identical, for non-Deaf people what is said becomes a series of fragments. The video painfully reveals how language can open up access as well as close it off—and it is this social isolation that Sylvestre makes palpable in her work on the diverse ways of hearing.

In her series of associated drawings, "Interference," newly created for MMK, personal entries are written in fine print in the margins of the pages. Like a rhythmic veil, the words relating to sounds which Sylvestre cannot hear are blotted out. Thus, the personal words are protected from prying eyes, but at the same time—isolated—they are left to stand for themselves.

9. Constantina Zavitsanos

Score for Backing Up [with Park McArthur], 2013 → Level 1
Specific Objects (stack), 2015 → Level 1
Score for Crossing an Open Field [with Park McArthur], 2013 → Level 2
I think we're alone now (Host), 2016 → Level 2
Interferometer (Quantum Eraser) [with Amalle Dublon], 2018 → Level 2
a composition of waters (adjusted to fit) [with Amalle Dublon], 2018 → Level 2

Created with great diversity of media and means, Constantina Zavitsanos's works often revolve around questions of visibility, the position and participation of the viewer, and the spatiotemporally constructed interdependency of the frame itself.

A central concept in the artist's thinking and work is the phenomenon of "entanglement" introduced by quantum physics. According to the science of quantum physics, pairs or groups of particles cannot be described independently of one another, even when a great distance exists between them. The antonym of entanglement would be "fusion." What is important for understanding Zavitsanos's work is that she sees the concept of entanglement neither as a metaphor nor as an analogy: The physical meaning of entanglement enters into the compositions of her works and develops into a kind of demonstration that is also tested in other contexts. Her collaborations with different artists thus play a significant role in her artistic experimental system.

The work she designed together with Park McArthur in 2013, *Score for Backing Up*, uses quantum physical findings quite literally in distributing scores for the performance of acts of care among two or more people, both of which have already been performed, and must continue to be performed, not only by and for McArthur and Zavitsanos but ubiquitously by, for, and with the many. The indebtedness of care arises from its necessarily mutually dependent connection, just as entanglement leads to interdependence between particles. This principle of dependence as inseparable from autonomy is an essential element of the art.

The 2018 installation *Interferometer (Quantum Eraser)* references a specific experiment in quantum physics by visibly constructing an analogous demonstration in classical physics that relates to key principles in the "invisible" realm of quantum physics. This theoretical space of an observer's information between classical and quantum physics is referred to as the "Heisenberg cut," after the scientist Werner Heisenberg, who proposed a principle of uncertainty in relation to the dual inseparability of waves and particles. The accompanying video, *a composition of waters (adjusted to fit)*, produced that same year also with Amalle Dublon, takes up an earlier, and now rejected, proposal in the history of physics—an attempt to resolve wave-particle duality. Wave-particle duality remains currently irresolvable.

What remains decisive for the disability activist, whose commitment is also articulated in her art, is that the dynamics of movement and performance and the connection of peoples and even particles of matter would not be possible were we not to retain both difference and inseparability. It is a dynamic that depends upon difference as something beyond separability itself. Thus, one can read the sentence she and McArthur cowrote and she and Dublon wrote again—"In our condition, we don't want to be alone"—as an axiom of Zavitsanos's artistic-activist practice.

11. Jillian Crochet

Does this feel normal?, 2018
It's ok, 2019
Primordial Preservation, 2019

A reflex hammer relentlessly pounds a rounded stone. As a loop, the short video underscores the mechanical repetition of the movement. The stone jumps slightly to the side each time it is hit in the process. "Does this feel normal?" asks Jillian Crochet with her title. But no answer is ultimately forthcoming to the question whether *this* touch feels normal. It also remains unclear what one actually understands by the word "normal."

The well-known reflex test is taken to the point of absurdity in the video: It generates no reaction, since the stone cannot respond. Did the stone become rounded due to the constant repeated hammer blows? Does it adapt its movement and its form to the medical treatment given? Or are we being shown the difficulties associated with formulating the subjective sensation of pain into words? The artist, who herself was a participant in medical testing for years, confronts us with the impossibility of translating one's personal bodily experience into verifiable and comparable statements.

The video *It's ok* also addresses the subjective nature of sensory perceptions. While fingers gently glide over the thorns of an aloe vera plant, one hears a voice off camera soothingly say that "It's ok." The sense of distance is enhanced by the touchscreen, which adds an additional layer via which touch can only be perceived indirectly. It is made clear that, ultimately, both touch and language are insufficient as a means of communicating pain.

Jillian Crochet's interests center on the body and how it has been treated over the course of medical history—in biology and in pharmaceutical research. The turbid bubbling liquid hanging from the drip stand in the work *Primordial Preservation* is filled with algae. As the most ancient of plants and an important element of ancient remedies, this "primordial ancestor" is becoming increasingly relevant in pharmaceutical research—to inhibit growth of multi-resistant microbes, for example, or as an effective alternative to aggressive chemotherapy in the treatment of cancer.

12. Judith Hopf

Untitled, 2021

For Judith Hopf, the materials of her sculptures and installations are never meant to be seen in purely material terms; they are always investigated in terms of their social applications and potential—which, of course, is not to say that the artist doesn't take actual materiality seriously. This is something that both her installation *Bambus* and the untitled work, made up of nine sheep, demonstrate.

Each sheep consists of a block made by pouring concrete into packing boxes. The animals stalk around on thin iron rods—some seem to be downright limping—and a schematic but unmistakable sheep's face is drawn on the front of each block. Their fragility here stands in stark contrast to their material robustness. Strangely enough, the actual indestructible concrete body of the sheep doesn't succeed in concealing their frailness.

Sheep are dependent on the care of their flock, and that is true not only for the young, who would be all but lost without the protection of the older sheep. Even the herd itself is reliant on more than just the sum of its individual members. The herd embodies a form of collectivity which is based on mutual dependency—thus, it is the weakness of the individual that forms the strength of the herd.

13. Rosemarie Trockel

A Day in Bed, 2018

There is a difference between being unable to get out of bed in the morning because you cannot, do not have to, or simply do not want to. In the 1960s and 1970s, consciously deciding to stay in bed was still seen as a protest against the dictates of daily capitalist routine or war, as exemplified by Yoko Ono and John Lennon's two-week *Bed-ins for Peace*, carried out in 1969 in hotels in Amsterdam and Montreal. Today—Rosemarie Trockel's work dates from 2018—this possibility no longer exists in this form.

The decline of the welfare state and the inability of so-called national economies worldwide to enable anything close to full and meaningful employment for their populations since the 1980s have made any such voluntary protests from bed seem almost absurd. This is not helped by the differing positions between those who *do not have to* get up and those who *cannot* get up due to various illnesses and disabilities. If you do not get out of bed because you are in a funk or are feeling depressed, you are just as unfit for a workday at the office, the logistics center, or the call center as someone who cannot get up because they broke their legs or lost them in an accident.

Medicine still differentiates between these two cases, in which one person experiences a suffering of the soul or mind, while another a suffering of the body. For Rosemarie Trockel, the geometry of this "anatomical atlas" (Michel Foucault) has no aparent link to the realities of disease. Instead, she explores the space around the bed and the body. The plate, with its contents having spilled over the rim, demonstrates more clearly the kind of hindrances combatted by people who are unable to get out of bed than do the anatomies of the body and the mind.

14. Isa Genzken

Krankenhausfotos (Hospital Photos), 1991
Ohne Titel (Untitled), 2006
Ohne Titel (Untitled), 2016

With her *Hospital Photos*, Isa Genzken contrasts the interchangeable and functional settings of a hospital with personal photographic observations. She fragments the surroundings and events with seemingly insignificant detail shots. What emerges are visual sketches of a lived hospital stay in which meaning and narration are manifested in incidental details.

The overturned wheelchair, in which Genzken has mounted a reflective film, produces a strong image. The golden shimmer outshines the nondescript, drab functionality of the medical device. Relieved of its function, the wheelchair is recast—it becomes a desirable, aesthetic, almost sculptural, and, not least of all, individual object.

Enclosed in a Styrofoam box, like those used in the medical field for refrigeration, is an assortment of labeled medical cartons. They testify to the temporality of "crip time" as well as to the half-life of pharmaceuticals. Such goods, unattainable for many people, are subject to global production cycles and specific storage conditions; they constitute the capital of their producers. The radio antenna identifies the piece as a type of "World Receiver"—a series of works by the artist consisting of concrete sculptures, each equipped with an antenna. They represent a network of relationships and communication means in which the world is captured and transmitted, but in which there are also exchanges and connections within the world of objects.

16. Alex Dolores Salerno

At Work (In Protest and In Care), 2018
Pillow Fight, 2019–ongoing

A mattress topper has been covered with black diamond-plate industrial rubber flooring. Used in a variety of applications and high-corrosion environments, this nonslip surface is employed to even out roughness and prevent workers from tiring, thus minimizing accidents in the workplace. At first, the use of this flooring surface as a mattress cover in Alex Dolores Salerno's *At Work (In Protest and In Care)* seems contradictory, since bed is usually considered a place of rest and sleep rather than work. However, this does not take into consideration people with disabilities or (chronic) pain who spend more time in bed in their daily lives than other people. For them, the bed is uniquely intimate, offering a space for necessary physical and mental recuperation. But at the same time, it is also necessarily a workplace for intellectual, professional, communal, and activist pursuits.

With her phrase "crip time," author Alison Kafer underscores the imperative for a different kind of thinking and speaking about time, one that acknowledges different lived realities. In our society, expectations about how long certain activities take are linked to standards that are not attainable for many people. The diamond-plate flooring also testifies to this; although it represents the aim of enabling people to stand more comfortably and work more securely, it is not only a sign of care but is, most of all, intended as a performance- and productivity-increasing factor. "Rather than bend disabled bodies and minds to meet the clock, crip time bends the clock to meet disabled bodies and minds," says Kafer. "Crip time" describes a comprehensive social vision that recognizes and cares for different needs and also responds to them.

In the installation *At Work (In Protest and In Care)*, Alex Dolores Salerno brings "crip time" and performance-driven society head-to-head. What does it mean to rethink productivity? What forms of work are recognized and acknowledged? The work *Pillow Fight* also refers to the private space of the bedroom. Numerous pillowcases have been filled with the packaging of used medications and medical supplies, collected from Salerno's own life and donated by friends and family. These by-products of life are part of the everyday routine of individuals who live with chronic illness.

In the exhibition space, the pillows huddle together and take on a corporeal quality of their own, becoming stand-ins for networks of care. The work is forever ongoing, suggesting a growing number of medications and thus the continuity of chronic pain/illness and interdependency. "Those of us for whom sickness is an everyday reality have long known about its revolutionary potential. We've known that a revolution can look like a horizontal body in a bed, unable to go to work. We've known that it might look like hundreds of thousands of bodies in bed, organizing a rent strike, separating life's value from capitalist productivity," writes Johanna Hedva. It is this revolutionary potential of the supposedly private that Salerno transports into the public sphere of the exhibition space.

17. Mike Kelley

Abuse Report, 1995/2007

Mike Kelley understood his *Abuse Report* as part of a larger project, titled "Missing Time." This work by Kelley, who died in 2012, largely consists of reconstructed memories that trace the personal impact exerted on him by the educational institutions in his past—from the Catholic church in his childhood to the well-known art schools that provided his artistic training. *Abuse Report* is a part of the series "The Thirteen Seasons," and it presents a more-or-less public form of personal retrospection: "public" because it was part of an exhibition, but "more-or-less" due to certain omissions in the report. Kelley concretely names Hans Hofmann and Ann Arbor as the respective perpetrator and place of the abuse but leaves the date unclear and the time it was observed as "anywhere, anytime." The form of the abuse, however, is clear; Kelley is referring to mental abuse.

Hans Hofmann was one of the most influential European emigrant art teachers in the US. He not only founded an art school in New York, but after the Second World War, he influenced—or as Kelley would say "indoctrinated"—generations of American artists and art teachers with his so-called "push and pull" theory. Kelley also felt very drawn to Hofmann's concept of creating pictorial space, in which expanding and contrasting forces were ceaselessly pulling in opposite directions without ever coming to rest. An important part of Kelley's report is how the figure of the art teacher, whom Kelley always pictured as a cult leader, does not remain an anonymous abuser of his students' psyches but is given a name and a face with Hans Hofmann.

In this context, however, a problem surfaced that Kelley considered extremely relevant—the conflict between the concept of "repressed memory" and so-called "false memory syndrome," describing a suggested or induced memory. The discovery of the psychological phenomenon of "repressed memory" initially offered a possibility for people who were sexually or physically abused as children to take legal action in their thirties and forties against their perpetrators if they were able to overcome their resistance to traumatic memories. An increase in lawsuits and judgments against people who had committed crimes against children and young people gave rise to a countermovement. With the recognition of false memory syndrome in American clinical psychology, those who were accused of abuse then had a tool at hand, which enabled them, depending on their own financial resources, to fight the accusations, and those bringing cases against them, in court.

And because Mike Kelley precisely understood the confusing and sometimes misguided structures of memory, as explained by neurobiology, he intentionally remained vague in his report. It can be thus concluded that it is not necessarily helpful to exactly recall the individual details of abuse. Instead, it would be better and more politically effective to investigate the structures that enable and even foster this abuse (for example, authoritarian educational systems such as art schools) and overcome them once and for all.

19. Cady Noland

Stockade, 1987/1988

In Cady Noland's work Stockade, several walkers and standing aides are suspended over a long metal pole supported by three feet. Over the crossbar, in addition to a sheet metal template of an emergency "EXIT" sign, printouts of tax tables have been placed. Slotted around one of the feet is a seemingly redundant paper stand made of wire mesh, possibly formerly used as a filing system for tax claims and bills.

Stockade fits into Noland's sculptural concept insofar as she arranges materials and objects in the exhibition space that can restrict, expand, injure, mutilate, or even destroy human bodies, without, however, showing anything more of these bodies than the traces they left behind. The artist habitually displays fences, gates, suspended car tires, gripping tools, handcuffs, walkers—or, for that matter, tax tables—such that the body, at the mercy of their domination and control, remains absent in its vulnerability.

20. Emily Barker

Death by 7865 Paper Cuts, 2019
Land of the Free, 2012/2021

Consisting of bills for medical treatments, medical records, and care plans with their accompanying costs, the 7,865 pieces of paper—the product of multiple standardization processes—sit in a neat pile. *Death by 7865 Paper Cuts*, the title of Emily Barker's work, contains the documents from the years 2012 to 2015, but had all communications with the bureaucracy of the healthcare system to date been presented, the pile would definitely have fallen over.

This pile of papers documents Emily Barker's main preoccupation since the summer of 2012, when as a painting student at the Art Institute of Chicago, Barker fell four stories inside of an improperly secured building in violation of building codes. Since then, Barker has been dependent on various forms of help from the healthcare system for all basic needs. The accident led to L2 paraplegia, a six-month hospital stay, countless operations, and the diagnosis of chronic complex regional pain syndrome. The top piece of paper on the pile shows a bill dating from the day following the accident, and it alone shows an amount of $100,000 for various surgical interventions on the spinal cord.

The fall and its consequences have changed the way Emily Barker produces art. Spurred by the frustration of never being able to paint as accustomed again, Barker moved towards an installation-based practice, in which the relationship to objects from the artist's now altered daily life plays a significant role. Today, Emily Barker lives in Los Angeles as a multimedia conceptual artist, designer, and activist.

In the installations, Barker makes a subjective experience palpable, but also conveys an overarching pertinence. The artist thus achieves what Pierre Bourdieu calls "social meaning": material imaginations based on concrete individual life situations that take on universal significance. Barker's works are the result of an artistic engagement that goes beyond a specific subjectivity and wholly encompasses the social collective experience.

Barker's art practice is a way of conveying the everyday existence in a world of nondisabled people, a world that has been designed for the so-called "average person," whose measurements are used for all standardizations.

The artist's disability and experience with their own body reveal how the spaces that surround us are geared towards a specific idea about how or what an individual *should be*—and not towards who people *are* and what they *need*. Barker is interested in making people understand that every form of standardization creates a forced perspective, a perspective which excludes a vast number of people.

22. Jesse Darling

Epistemologies (Part of a series), 2019 → Level 2
Canary, 2021 → Level 3
Saint Jerome in the Wilderness, 2018 → Level 3
Comfort Station, 2017 → Level 3
Eccentric Contraction (still standing), 2017 → Level 3
In the middle of the journey of our life I found myself astray in a dark wood where the straight road had been lost (self-portrait), 2021 → Level 3

Weighty and immovable, file folders lean against one another in the work *Epistemologies (Part of a series)*. Rectangular concrete slabs are firmly anchored inside them. Once chronically ill, the task is to sort the jumble of documents from health insurance companies, hospitals, and doctors into such folders. The harshness and violence of administrative language, which degrades human beings to mere cases, numbers, and objects, is manifested in the density and weight of the cold concrete.

In *Canary*, a little bird sings sweetly; in the background, the swishing and rippling of water can be heard. Usually, the movements and singing of the green plastic bird in the cage are animated by batteries. Without batteries, the bird can only operate aided by an excessively elaborate construction supported by solar and wind energy as well as a generator. The sculpture absurdly illustrates the extra energy and resources required to guarantee its functioning.

The work *Saint Jerome in the Wilderness* can be understood as a signpost through Jesse Darling's method of working and thematic world. Consisting of fifteen freestanding steel sculptures styled like modular mobility prosthetics, the trees of this wilderness—with their spindly metal branches, the fruits of which consist of toilet brushes, rubber ferrules, and archival binders—appear thoroughly anthropogenic. The title is an art-historical reference to Saint Jerome, who, according to an apocryphal legend, once healed and tamed a lion by taking a thorn out of its paw; a great penitent, Jerome is often depicted "in the wilderness" with or without his lion. The old legend about the lion who was healed by the scholar, but also tamed and forever tethered to his library, holds a controversial insight into the imperious tendencies of institutional medicine: In exchange for healing, the patient must comply.

Jesse Darling lives with a recurring hemiplegia, or unilateral paresis, among other chronic conditions, and has

therefore spent a good deal of time in doctors' surgeries and hospitals. The work *Comfort Station*, contorted to be completely deprived of its function and anything but "comfortable," tells of this. With knowledge of Michel Foucault's fundamental dictum, according to which vitalism is based on a mortalism—whereby death, which is to say pathological anatomy, represents a mirror through which life, reduced to the mechanical, is viewed—we can, by inverting the argument, also transfer the vulnerability and frailty of any life to the apparatus brought forward by human civilization.

Nothing survives without care and consideration. But where this considerate treatment (which protects life and things) is supposed to come from and how it ought to be delivered, is a more complicated question. Still, Darling's deconstructions of our salvation-promising technologies, apparatuses, myths, and legends point out that the fault may also lie in the belief in the cure itself.

23. Pepe Espaliú

Carrying IV, 1992
Paseo del amigo, 1993
S/T (serie muletas), 1993

The sedan chair represents one of the oldest means of transportation for both the nobility and people with a disability. "They are like an impenetrable wall, a blind, anonymous burden," writes the artist Pepe Espaliú about his series of stylized sedan chairs, which includes several sculptures, of which *Carrying IV* is shown here. Windowless and unadorned, the chairs isolate their potential passengers. Through the starkly abstracted shape of the chairs, their carrying poles in particular catch the eye. They invite us to reach for them to set the static object in motion. The works emphasize how a walking aid such as a crutch represents much more than a mere prosthesis of the body.

Espaliú, who came to sculpture and Action Art via painting in the 1980s, was diagnosed as HIV positive in 1990 and dealt intensively with the disease—along with vulnerability, pain, and death—in the works of his "Carrying Project." In 1992—a year before he died—Pepe Espaliú realized the performance *Carrying*, in which he let himself be carried by a human chain through San Sebastián and Madrid. A pair of people with hands and arms interlocked to form a kind of stretcher passed the artist on to the next pair of people like links in the chain, so that Espaliú, himself barefoot, never touched the ground. In Madrid, the action that played out in front of the Ministry of Health was accompanied by great media attention. There, the human chain demanded that the government act against the stigmatization of homosexuals and against the individualization of illness and the accompanying shift of responsibility and care work to the communities of those affected, who alone bear the burden. While it might be said that metaphorically friends and acquaintances act as supports like crutches or stretchers, they do literally carry their loved ones' sick bodies. In the artist's works, "to carry" becomes synonymous with "to care"; thus, according to Espaliú, his sedan chairs also manifest a form that is about being able to bear the unbearable: "What they might actually be about is a certain notion of love."

25. Leroy F. Moore Jr.

Black Disabled Art History 101, 2015

Congenitally blind pianist Thomas Wiggins took to the stage from the young age of eight, performing throughout the world under the name "Blind Tom." He was the first Black person to play music at the White House and became one of the highest paid pianists of the nineteenth century. However, his earnings remained in the hands of James Bethune, a general and lawyer, who had owned Wiggins after his family had become enslaved.

In his *Black Disabled Art History 101*, author, musician, and activist Leroy F. Moore Jr. compiles stories like those of Thomas Wiggins. The "101" in the title underscores the notion of an introductory course, an initial engagement with a topic that opens doors to more complex investigation. In his spoken-word performance, Moore brings to light the biographies of Black artists with disabilities—described in open-ended sequence and with poetic cross-references—individuals who have been pushed to the sidelines in terms of public visibility and cultural memory. Moore describes this marginalized cultural legacy and the role models whose profound influence on cultural developments is still felt today.

Together the three words "Black, disabled, and poor" resonate with the intersectional effects of racism, ableism, and classism—the enmeshment of structural exclusion and various forms of discrimination that continue to shape the exclusionary way history is still written today. As the artist states: "Black disabled artists' roots grow deep. However, this garden is starving for recognition."

27. Sunaura Taylor

Lobster Girl, 2010
Figure 121–124, 2010
Intersex, 2010
No Arms!, 2010
Piss On Pity, 2010

"It's Lobster Girl that stops us, her fear palpable and real. Her hands mapped, documented, diagrammed, her difference splayed along the page. Freak becomes patient, body becomes object, girl cries out. Lobster Girl's cries are turned toward the ghost images that follow her, bodies whited out, erased. What does it mean to be ghosted, disappeared from view?" Alison Kafer asks, referring to Sunaura Taylor's *Lobster Girl*.

In this body of work, Sunaura Taylor intervenes in pervasive and voyeuristic visual discourses on disability. In the works presented here, she has edited, expanded, and extracted images from medical textbooks and sideshow photography. In her work *Lobster Girl*, Sunaura Taylor has altered an anonymous medical photograph of a young girl with a congenital hand disability. The girl's fearful scream disrupts the image's sterile and diagnostic purpose, manifested through its use of X-ray imagery, pathologizing diagrams, and the numbering and labeling of body parts.

Here, Taylor is not only calling attention to the harm and invasiveness of the medical gaze, but to legacies of animalization of disabled people in medical discourse and more broadly across various historical and social contexts. Rather than erase these comparisons, however, Taylor is interested in when and where possibilities for recognizing proximity, solidarity, and indeed a reclaiming of animality can happen. In *Lobster Girl*, the girl's pathologized hands, commonly referred to as "lobster-claw hand" by medical professionals, taken out of the curious observer's view, have been replaced with large, red lobster pincers. Her claws can be seen as calling out a legacy of dehumanization, while also acting as a powerful weapon with which to protect herself.

In this way *Lobster Girl* sits within Taylor's larger body of work, which attempts to communicate a new proximity between disability and animality—one that attends to risks, while centering solidarity, relationality, and a recognition that ableism is a system of oppression that devalues both disabled and nonhuman animal life.

Animals already play a role in human medicine, but the ethical framework for this is completely inadequate. For example, pig livers are increasingly being transplanted into humans, while the situation for the respective pigs is hardly given a second thought. Sunaura Taylor is looking for a way to reform the new proximity. In "Vegans, Freaks, and Animals: Towards a New Table Fellowship," the seminal essay written by Taylor in 2013, the title already makes mention of these new neighbors or companions and calls for a new form of coexistence.

28. Chloe Pascal Crawford

For the 12 disabled people in Lebenshilfehaus (Area of Refuge), 2021

Waves begin breaking on the steps, flowing down the stairwell, and filling the room. Architecture repeatedly serves as a starting point for Chloe Pascal Crawford's works when she addresses issues of accessibility. The topics she raises are of existential significance, because architecture that is inaccessible for disabled people can be life-threatening in emergency situations.

For her new work at MMK, Crawford has chosen a small room that is not accessible to visitors who don't use stairs. A convex mirror—similar to the sort one might find at a dangerous bend in the road, for example—is installed in the corner of the room to provide a view of the interior from the stairs. A simple tool used to help motorists in situations with poor visibility, the mirror reminds us of how naturally some aides are integrated into our daily lives, while other barriers are ignored and remain in place. Although Crawford makes the room visually but not physically accessible, she changes its function through her work. Filled with blue waves, the room takes on a different form in our mind. Movements become flowing in water; one's body becomes lighter. World-wide, blue is a common color for signifying accessibility. The blue room can also be interpreted as a space of possibility. Not least, it reminds us that providing accessibility for everyone is a social obligation that carries the potential to pave the way for creative and radically new imaginations.

The dedication in the title of Crawford's work *For the 12 disabled people in Lebenshilfehaus (Area of Refuge)* commemorates the twelve inhabitants of the Lebenshilfehaus in Sinzig in the district of Ahrweiler—those who were trapped by the floodwaters in July 2021 and drowned.

29. Michelle Miles

hand model, 2018
how did we get here?, 2018

The hands in Michelle Miles's video work *hand model* bring objects into the picture: a teacup, a lemon, a hairbrush, a perfume bottle, a glass dildo, a rose, a couple of strawberries. Presented in the aesthetic of a commercial, the objects look like desirable consumer objects. An off-screen voice tells of the artist's contact with a modeling agency which, despite its initial interest, ruled out a cooperation with Miles when they learned that she uses a wheelchair. "I can't use her," the agent commented: In an industry that turns the body itself into an object, a disabled body has no economic value and its representation is undesirable.

In the work *how did we get here?*, a viscous red fluid forms into an abstract figure—in the center of which we suspect a human heart—and which, slowly flowing, changes almost imperceptibly. Michelle Miles visualizes her slowly changing body brought by a progressive muscular atrophy. The disease results in a weakening of the muscle cells and progressively leads to their degradation. Thus, it is a process that is hardly tangible moment by moment, but which yet becomes all the more conspicuously and strikingly visible in retrospect.

30. Berenice Olmedo

"Haecceidad," 2021

Berenice Olmedo's sculptures, which protrude from the wall, float in space, or rise up from the floor, form their own units of movement: rhythm and impulse, bending and stretching; breathing becomes almost physically perceptible here, without a whole body emerging from the elements.

The artist combines materials from orthopedics and medical technology, for which she works closely with orthotists and prosthetists. In "Haecceidad," Olmedo utilizes the pneumatic splints used by paramedics in emergency cases to contain bone fractures while the patient is being transported to the hospital. However, the function of these splints is not fulfilled because the pump with which they are inflated is manual, which would take too long in an emergency. They are inflated with air pumps, which are also used for inflating and deflating body-supporting hospital mattresses to prevent bedsores when a person is confined to bed for more than twelve hours a day.

While Olmedo's materials are employed in orthopedics to support or restore bodily functions (by replacing, stabilizing, maintaining, or moving extremities), here they are presented as units that are no longer measured against a universal norm that defines the wholeness of the body. They are trying to open the body to connections that imply agency, circuitry, conjunctions, or flows, thresholds or distributions of intensity, motion and rest.

32. Absalon

Cellule No. 3 (Prototype), 1992 (New York)
Bataille, 1993
Bruits, 1993

Monochrome and composed of simple, geometric shapes, the "Cellules" (cells) by Absalon form an entity of their own in space. The outer appearance seems repellent, clear, and anonymous, yet their interior is accessible to visitors: a place to sleep, a living space. The artist numbered the works as a series and named them after the respective cities in which they were created or first presented, wanting to inscribe the inhabitable cells into the urban landscape of major cities—like a "virus in the city." The cells, which the Israeli artist created between 1991 and 1993 out of an intense sculptural exploration of the issue of dwelling, represent two things simultaneously: the smallest unit of social life and the smallest unit of a biological organism.

As a unit of social life, the cells mark the ambivalence between encapsulated isolation and protective retreat. How can a community exist or even emerge anew when the threat of and by the other suddenly becomes the dominant factor in relationships? It is this sort of ambivalence that has once again come to the fore in the current pandemic. "The coronavirus pandemic is, on every level, a product of globalization," wrote the recently deceased French philosopher Jean-Luc Nancy. The virus operates within the same technological, economic, and political balance of power through which social relations are shaped by inequality and injustice.

This disparity is well-known from the political history of the HIV/AIDS pandemic: marginalization, stigmatization, and acceptance of the death of the "others." That historical context also becomes visible in the work of Absalon, who died of AIDS in 1993 at the age of twenty-eight. In his reduction to the smallest form of a living entity, the cell, the artist links illness and society, confronting us with the fundamental human question: What is life? And also with the fundamental social question: How can social life flourish in a man-made toxic environment?

33. Wolfgang Tillmans

17 years' supply, 2014

Wolfgang Tillmans's photograph *17 years' supply* depicts a cardboard box filled with countless boxes and bottles for medication. This collection of packaging, some printed with his name, relates to medication used for treating HIV. Yet the act of saving things always has a dual character: the activity, on the one hand preserving and on the other hand—in the sense that it is always preceded by consumption—destructive, does not cancel itself out; the contradiction between preservation and destruction remains intrinsic in every kept thing. To save something, an object, a plant, or—as in this case—the packaging of used medicine, always means to rip that object, plant, or packaging out of its original context and to place it in another.

Depicting his own medication represents a conscious shift in the relationship between public and private in the artist's life and work. Tillmans, who has lived with HIV since 1997, had previously made no reference to the disease either in his work or in public statements. With the step of making his daily medication public, the private or even intimate sphere is transferred into the political arena.

In the following years, the political has become increasingly connected to his art: Tillmans became an activist for the European Union and makes sweeping calls for voter participation at all political levels. At the same time, he vehemently fights whenever possible against new right-wing movements. In the meantime, he no longer separates his political engagement and art—for him both take place in the same realm, in which his HIV status also becomes an issue. Brexit—which the artist, who has been widely influenced by British pop culture all his life, experienced as a personal affront—as well as the Covid-19 pandemic are not just triggers and amplifiers of his commitment within this context; both events, perceived as catastrophic, make Tillmans's departure from a protected private sphere in his art as nothing less than necessary.

36. Carolyn Lazard

Pre-Existing Condition, 2019

In 1951, voluntary medical testing of inmates began at the Holmesburg Prison in Pennsylvania. Leading the effort was Dr. Albert Montgomery Kligman, a dermatologist and professor at the University of Pennsylvania. On behalf of the university as well as pharmaceutical companies and the Department of Defense, drugs, certain active ingredients, and reactions to them were tested for a small fee, including Retin-A, a medication effective against acne, and the chemical defoliant Agent Orange, which was used in the Vietnam War. Carolyn Lazard's video piece *Pre-Existing Condition* shows scanned documents of the so-called "running research project" from the 1960s, which documented in tabular form which active ingredient was tested, on how many subjects, how high the fee was for doing the test, who exactly conducted the study, and how it was financed.

The documents do not, however, reveal the long-term effects of the experiments—neither the medical or the psychological consequences, nor the social ones. In 1974, 300 former inmates filed a lawsuit against the experiments carried out on them, citing violations of the 1974 Nuremberg Code. This code of ethical principles was drawn up during the Nuremberg Trials—specifically during the Nuremberg medical trial *United States vs Karl Brandt et al.* (1946–47), in which the "euthanasia" murders of the so-called "Aktion T4" were also charged. In view of the horror caused by the experiments carried out by Nazi doctors, the prosecution drafted a ten-point code of ethical principles to guide future medical experimentation on humans. Although the code was initially neither legally binding nor officially recognized, declarations and guidelines were later established worldwide on the basis of it.

Against this historical background, in Carolyn Lazard's video, the voice of Edward Yusuf Anthony—himself a former inmate of the prison and participant in such tests—is heard off-screen. What Anthony reports, though, describes rather his current relationship with doctors, which is marked by deep distrust, and the racialization of Black patients that he experiences in a majority *white* medical care system. Furthermore, he refers to the economic parameters that lead to medication being prescribed regardless of the individual's specific presenting health situation. The preexisting illness that Anthony speaks of in this context is transferred by Lazard in their video to the preexisting "health" condition of society: The inequalities that have been experienced in the history of human experimentation continue to this day and the long-term social impact is still felt.

38. Panteha Abareshi

NOT BETTER YET, 2019

"Something is clearly wrong"—this statement appears at the beginning of Panteha Abareshi's video work *NOT BETTER YET*. For a few seconds, a crosshair is imposed on the body of the artist—a body attached to devices and tubes, medically calibrated and schematized, and targeted with the category "sick." Off camera, one hears doctors' voices, which are interrupted by the penetrating beeps of medical measuring apparatus. The body being discussed is the object of discriminatory notions of corporeality. It is quantified and inevitably deemed insufficient compared to the unattainable physical norm of the *abled* body.

The subjective pain of the chronically diseased body is beyond quantification. Incisive words overlay the images of the film in braille characters: "The pain becomes unbearable, and you hope that tomorrow it will be gone, but you also hope it stays and keeps you cold and broken and empty." With unflinching candor, Abareshi draws the attention of the gaze to the complexity of a life in which one's relationship to one's own body is defined by constant flux. It is a body that undergoes intense pain but still remains resilient—a body that resists systematization as it carries out its movements on a hospital bed within the frame of an 8-mm filmstrip.

Panteha Abareshi's expansive choreography—in which the artist alternatingly tenses into backbends and intertwines their limbs—shatters all notions of passivity. Ultimately, Abareshi deletes a part of the work's title. *NOT BETTER* is what remains—a proclamation that clearly rejects any striving to attain an *abled* body. "I am fully immersed in otherness," says the artist in an interview about their experiences with racism, ableism, and sexism. Panteha Abareshi counters deprecating gazes and assessments with a new definition of wholeness, self-care, and autonomy. The work underscores that it is necessary not to adapt to a discriminatory society and instead reject its limiting physical standards.

39. Judith Hopf

Bambus (Bamboo), 2021

Set within this bamboo forest, the fragility of the steles composed of drinking glasses poses a contrast to the actual robustness of the plant. With her glass steles, Judith Hopf succeeds in generating a dual sensation: on the one hand, we actually think we're in a kind of forest; on the other, the unstable-appearing steles instill a fearfulness of accidentally destroying something here right away—a feeling we're unlikely to have among real bamboo. After all, because of its stability, the plant is of immense economic and ecological importance. Bamboo is used to make furniture, scaffolding, fishing rods, walking sticks, doormats, roofing material, partition walls, barracks, buckets, chopsticks, drinking vessels, rafts, spears, fish traps, curtains, hats, shoe soles, and packaging—and, furthermore, the young shoots are eaten as vegetables and the leaves used for animal feed. It is thus one of the most versatile crop plants there is. And together with other grasses such as wheat, rice, and corn, bamboo undoubtedly serves the basic needs of our civilization.

Even so, bamboo plants have a unique feature among the "civilization grasses." Despite their many possible uses, they have never been cultivated, that is, domesticated. Which has not changed to this day, despite a number of attempts by plant geneticists to manipulate the flowering periods of bamboo species. And therein lies its vulnerability: many bamboo species bloom only once in their life cycle; others take several decades between flowering periods. The plants usually die after blooming and then, since they are all of the same age, not much remains of a bamboo forest. It is therefore understandable that the bamboo industry is always shocked when such a forest suddenly dies after, say, a century, without anyone being able to remember when it was last in blossom.

40. Nan Goldin

Sisters, Saints and Sibyls, 2004

The tombstone that is shown about halfway through Nan Goldin's three-channel video piece *Sisters, Saints and Sibyls* is nothing less than the dissolution of the conceptual dichotomy "public/private" with methods of visual and sound art, which now seem almost obsolete. Located in a Jewish cemetery, the stone is dedicated to Barbara Holly Goldin, born on May 21, 1946, and deceased on April 12, 1965. Barbara Goldin is the artist's sister, who took her own life after a childhood and adolescence marked by violence, despair, a lack of understanding, and rebellion. What Nan Goldin narrates up to this moment in the film is the dramatic story of a gifted child who ran afoul of institutional psychiatry at an early age. Although musically talented, Barbara Goldin found no means of expressing herself in order to connect with her environment. The extent to which this private drama is political is very subtly staged by the artist with the brief playback of police and ambulance sirens as well as by mentioning a diagnosis from the National Institute of Mental Health in Washington, DC. Up to this point, she had narrated her sister's story with an allusion at the beginning to St. Barbara, a Christian martyr, and by using snapshots from Goldin family albums, which fail to depict the physical and emotional violence or the pathological structures within the nuclear family.

The artist then remembers her sister with a quotation: "My sister told me that her psychiatrist said I would end up like her." This is followed by a visual history of the artist's life in the subculture, permeated by drug addiction. At this point, the aural quality of the film also changes. Whereas the images of Barbara were, up to now, accompanied predominantly by quite piano music, now the two singer-songwriters Leonard Cohen and Nick Cave come to the fore with hopelessly melancholy songs. With "The Weeping Song," Goldin not only quotes from a hit by Nick Cave and the Bad Seeds; Cave and his fellow singer Blixa Bargeld also accompanied Goldin through the subculture of West Berlin's nightlife which, at times dark, fought with all its might against the day. The fact that such struggles are not always without their consequences is revealed by Goldin's unvarnished portraits of her friends, many of whom died of overdoses or AIDS. But the artist also directs her unsparing gaze at herself, showing her seemingly apathetic abuse of her own arm with a lit cigarette while in rehab.

In large parts, the film resembles an existential description of the fact that the private sphere, particularly in the relationships of women—the sisters, saints, and sybils—to patriarchy, is always political. It ends with Nan Goldin's dedication "to all our sisters who have committed suicide or have been institutionalized for their rebellion."

41. Brothers Sick (Ezra & Noah Benus)

Right To Rest In The Rhythm Of The Sick / Work Will Not Set Us Free, 2021 → Level 3
Pareidolia (Vaccinate Now), 2021 → Level 3
לא תתן מכשל / Do Not Place Barriers / Keine Barrieren setzen / ניט טאן שטעלן באריערז / (Aktion (Action) Access), 2021
→ Outside / Advertising column in front of ZOLLAMT[MMK]

A photograph shows the sequence of the phrase—"right to rest in the rhythm of the sick"—repeated four times in ever-smaller concentric circles. What sounds like a historical slogan derived from an agitprop poster—and is reminiscent of poster slogans, such as those that Joan Miró created in Spain in the 1930s—is placed in the context of current, real political (party) struggles by a second poster with the words "work will not set us free." After all, there does not seem to be any serious political party with realistic prospects of power that does *not* preach the value of work, day after day, and constantly raise the issue of impending job losses, at least in the US and Europe. The images underlying the slogans are completely removed from a marketing strategy that serves the prevailing conditions: The "rhythm of the sick" is visualized by three pillboxes set out on a bedspread—and the slogan "work will not set us free" is illustrated by manipulated X-ray images depicting internal organs connected by the aorta.

The Brothers Sick poster on the current vaccination practice makes clear the form of politics the brothers are concerned with: "Stop Rationing Care" and "Stop Medical Apartheid" is linked with the urgent demand "VACCINATE NOW." The inoculation practice—with its age regimens and extremely unequal distribution practices—is described as a "eugenic apparatus" that promises many things, but certainly not equality in the sense that all bodies receive the same form of care, protection, and attention.

The artist brothers Ezra and Noah Benus work together under the name Brothers Sick. They integrate political poster art in everyday life—for instance, with the attention-grabbing "Keine Barrieren setzen: Aktion Access" (Don't Create Barriers: Action Access), which is intended as a slogan for advertising pillars. This slogan, which contains a quote from the Torah, refers to "Aktion T4," the systematic murder of people with disabilities by the Nazis. Even if the artists' own partisanship becomes insignificant in the process, the "access for all" sentiment does not degenerate into an empty phrase here, but articulates a real concern that affects everyone and not only people with disabilities. This work, newly created for the exhibition, is placed on the advertising pillar in front of the ZOLLAMT[MMK] opposite the main MMK building.

42. Rosemarie Trockel

Art is Depression, 2017

Two powerful myths about the connection between certain illnesses and art have permeated the modern age. One originates from Sigmund Freud: Artists heal themselves, asserted the trained neurologist and founder of psychoanalysis confidently. The second myth was distilled by Gottfried Benn: According to the poet and doctor, genius always appears in families when they begin to exhaust themselves, when they—to use a highly loaded word from Benn's era—"degenerate."

Rosemarie Trockel's work *Art is Depression* undermines the credibility of both these myths. If art is depression, then it can hardly heal itself through art. Furthermore, the phase of exhaustion following the "age of extremes," as Eric Hobsbawm calls the period from 1914 to 1991—also described as the "century of ideologies"—can no longer be seen as an assurance of direct communion with the gods, a notion that the Romantic period ascribed to genius. The scorched landscape is too devastated in the wake of the so clearly chronicled German terror, with its extermination of the European Jews and its wars of plunder and murder. Anyone who can look at burning pieces of wood in a fireplace and not think of the abyss has understood little about art.

For art is depression, a "gazing into the abyss," as Trockel's work reticently conveys, thus alluding to the enclosed space of psychiatry. This is a place where people with depression, who lack the strength to search for a way out, often do *not* find themselves. Even though the Plexiglas is transparent, the space remains closed in.

43. Franz Karl Bühler

N° 429. Alois Fendrich, 24.10.1899
Typ Kuenzer, 16.11.1899
Das Rasiren (Shaving), 30.11.1899
Auftrag Probst 412 Klagesache (Brief Probst 412 Suit), 29.11.1899

After being committed to the Illenau psychiatric hospital, Franz Karl Bühler developed a passion for sketching studies of the human head. He continued this new aspect of his artistic practice upon moving to the Emmendingen psychiatric hospital where he spent most of the rest of his life and produced a large number of works.

As demonstrated in particular by the drawings *N° 429. Alois Fendrich* and *Typ Kuenzer*, his formal approaches and modes of artistic expression were extremely diverse. The works entail both quick sketches as well as carefully rendered studies of body posture and lighting situations. Heads were a focus of his attention, even when depicting scenes from institutional daily life, as in the work *Das Rasiren*.

Born in Offenburg in 1864, Bühler was admitted to the Karlsruhe School of Applied Arts after completing his practical training as a metalworker, due to his outstanding talent. Prior to being admitted to a psychiatric institution, he had won multiple national awards for his ironwork and a medal at the 1893 World's Fair in Chicago for his wrought-iron gate system. Upon his return from Chicago, he began teaching at the School of Applied Arts in Strasbourg, but was fired from the position after three years due to irreconcilable differences with the school's principal and students. Adversely affected by this, Bühler thus began to develop persecutory delusions, which gradually worsened and ultimately brought him to the Illenau psychiatric hospital and then to Emmendingen as of 1900.

It was in these psychiatric institutions that Bühler developed his extensive body of drawings, which beyond its invaluable documentary significance remains unique to this day in terms of its formal breadth and practice-oriented, epistemological considerations. Because of Franz Karl Bühler's acceptance of the situations he experienced in the hospital as part of "his" world, he was able to capture the intrinsic relationships between the processes that unfolded there in his studies of the human body and situations, and thus transport them into a personal cosmos of an artist's

experience of the world. The reality of the psychiatric facilities he encountered drove him to find new means of artistic expression and inspired him to leap into modern processes and aesthetics, enabling him to capture visually the "insanity" of the clinical rituals he witnessed.

Franz Karl Bühler was murdered on April 4, 1940 at NS-Tötungsanstalt Grafeneck (Grafeneck Euthanasia Center) as part of the so-called "Aktion T4" campaign—the Nazi's systematic mass murder of people with disabilities.

44. Gerhard Richter

Tante Marianne (Fotofassung zu WV 87)
(*Aunt Marianne* (Photo version of cat. res. no. 87)), 1965/2018

The image *Tante Marianne* (Fotofassung zu WV 87) was commissioned by Gerhard Richter as a true-to-scale photographic replica of his painting *Tante Marianne* dating from 1965. Based on a photograph from 1932 and rendered in a slightly blurred, photo-realistic style, Richter's original painting is today considered an iconic work in various ways. The press reports surrounding the 2006 auction of the painting gave a concrete face and a name to the victims of the murderous Nazi "euthanasia" programs. In addition, *Tante Marianne* became Richter's most famous painting as well as a key to understanding his biography.

The painting shows Gerhard Richter as a baby, lying on a table among white pillows. Behind him stands his then fourteen-year-old aunt, Marianne Schönfelder. Born in 1917 in Dresden, Schönfelder was the daughter of businessman Alfred Schönfelder and his wife Dora. After being officially diagnosed with "schizophrenia," Marianne Schönfelder was admitted to a state psychiatric hospital in Arnsdorf in 1938 and was subsequently subjected to the Nazis' policies of racial cleansing and "purification" of the ethnic national body (termed *Rassenhygiene* and *Volkskörperhygiene*)—a program, and for Schönfelder a gradual process, of destruction and elimination. In that same year, she underwent forced sterilization performed by SS doctors. Five years after being placed in Arnsdorf, she was transferred to the Großschweidnitz psychiatric hospital. This institution was a killing machine, where sick people—stigmatized in Nazi jargon as "diseased by birth" (*Erbkranke*) or "unworthy of life" (*lebensunwertes Leben*)—were systematically murdered in conjunction with a program later named "Aktion Brandt." Marianne Schönfelder died there on February 16, 1945, at the age of twenty-seven as the result of methods dictated by SS doctors for patients who were deemed "German." These included insufficient care often accompanied by abuse, systematic malnutrition, and the administration of medications either incorrect or in too high dosages.

Marianne Schönfelder is one of more than 5,700 victims of Nazi "euthanasia" who died between 1939 and 1945 at the Großschweidnitz psychiatric hospital in Saxony; she is among the almost 300,000 people who perished as a

result of German "euthanasia" practices during the Third Reich. Since November 25, 2012, a brass cobblestone set into the pavement at the entrance to Köpckestraße 1 in Dresden honors the memory of Marianne Schönfelder, marking her former residence. This so-called "Stolperstein"—a memorial stone that plays on the German word for "stumbling block"—was installed by artist Gunter Demnig, the initiator of this Europe-wide commemorative project.

45. Karrabing Film Collective

The Road, 2020

Contrary to a linear concept of time, *The Road* leads us briefly to the connection between past and present: Just as the ancestors do not belong to the past—conceivably they belong to a preserved tradition—colonialism and racism are hardly finite historical epochs either. As the Karrabing Film Collective makes clear in this short film, an up-to-date policy must recognize that both spiritual heritage and racist structures persist in the present. Thus, almost incidentally—while referring to the activity of clearing, maintaining, and developing the ancestral lands—the current Covid-19 pandemic is related to the ongoing structures of inequality: to the preconditions that lead to the fact that everyone is *not* equal in the face of a pandemic.

The film accompanies members of the Karrabing Film Collective as they gain access to a beach, located further away in Anson Bay in the Northern Territory of Australia. Situated on the south side of the bay are the important spiritual and historical sites of the Mentha, Emmi, Wadjigiyn, and Kiyuk Karrabing. Development of the sites is part of the "Karrabing Art Residency for Ancestors" project, one of the undertakings of the Karrabing Indigenous Corporation, to which the film collective also belongs.

The collective, which includes some thirty members of the Belyuen community and the anthropologist Elizabeth A. Povinelli, was founded in 2008. To great effect, it arbitrarily reports on the community as well as on the controversies surrounding the community's dealings with the municipal authorities and state powers, using its own highly individual, activist film language in the form of brief manifestos. According to statements by members of the collective, their medium is a form of survival—a refusal to give up their land, and a means to examine the current social conditions of inequality. The films depict the reality of their lives, create connections to their land, and intervene in globally dominant images of indigeneity.

46. Donald Rodney

Flesh of my Flesh, 1996

Two of the aluminum sheets constituting Donald Rodney's triptych *Flesh of my Flesh* show a knotted human hair that has been photographed with an electron microscope. The third presents a scar that marked the artist's thigh due to an operation. Rodney had sickle-cell anemia, one of the most common hereditary blood disorders and also one of the world's most prevalent diseases. Due to a genetic mutation, the red blood cells take on the shape of a sickle, and the symptoms associated with the disease grow worse with age. The artist himself experienced horrible episodes of intense pain that impacted his entire body during so-called sickle cell crises—an appropriate name for acute phases of the disease that require hospitalization and intensive care treatment.

Donald Rodney, who died at only thirty-six in 1998 as a result of chronic anemia, developed an interest in the X-rays discarded by hospitals both in connection with his own illness and other medical topics. These significantly shaped his work—whereby the theme of the medical X-ray became a metaphor for the "social diseases" of apartheid and racial discrimination. Engaged in political and social interventions as part of his practice in the 1980s, Rodney belonged to the influential British BLK Art Group, all four members of which originated from the British African Caribbean community. For the artist, racism and apartheid possessed the same penetrating and poisonous capacity as the radiation wavelength discovered by Wilhelm Conrad Röntgen.

47. Sharona Franklin

Nest Egg for Transient Childhoods, 2020
Crip Clock, 2021
Transgenic Husk, 2021
Bone, Skin and Dust medical Commode, 2021
Tenuous Support, 2021

Sharona Franklin assertively draws attention to the physical and biomedical conditions of living with chronic illnesses. *Nest Egg for Transient Childhoods* consists of an arrangement of printed fabric, sewn together using a classic quilting technique, and embroidered with motifs from the artist's everyday life which has been marked by illness. The artist also often works with medicinal products encased in gelatin. Her materials are fragile and in the process of decomposing.

The silver spoons in the work *Crip Clock* are arranged like the hands of a clock. Alison Kafer's concept of "crip time" calls for recognition of individual bodily needs and capabilities—that is, a different understanding of time, in which not every activity is measured in terms of capitalistic performance norms. For Franklin, however, the clock also refers to the direct and often invisible effects of prescription medications on the circadian rhythm, heart rate fluctuations, sleep-wake rhythm, and blood pressure or body temperature. What heals us can also harm us. This applies not only to the food that we consume but also the medicines we take—which for many people are to the same degree essential for survival.

Franklin, to counteract the stigmatization of the sick body and its suppression in public perception, aims to heighten awareness of its normality: from basic physical needs, as evident in *Transgenic Husk*, to the essential drug treatments that lead to dependence, but also to self-empowerment and quality of life.

The eclectic assembly of traditional materials with technical objects is also reflected in the therapy that Franklin has developed herself for her rare condition. Since for purely economic reasons, large pharmaceutical companies commonly are less interested in researching uncommon diseases, it is the people affected by the conditions themselves who develop experimental forms of therapy, combining different active ingredients from nature and synthetic medicines, and linking diverse forms of knowledge with their individual physical experiences.

48. John Akomfrah

The Genome Chronicles, 2008

In 1998 the British filmmaker John Akomfrah lost two people near and dear to him when both his mother and his friend the artist Donald Rodney died within just a few days of each other. His film *The Genome Chronicles* is an attempt to process these sad events. In the work, Akomfrah links two artistic visual worlds with the aid of a wide range of music and texts to create a personal lament divided into ten separate yet interconnected "song cycles." What begins under the heading "isle of skye, 1998," with images of a bay, the sea, and mountains, continues as a meditation on the theme of pain—with the chapters "the coming of pain," "the phenomenology of pain," and "the rhythms of pain." In them, the artist combines his own footage with footage by Rodney.

Over a period of ten years, Akomfrah repeatedly visited the Scottish Isles of Skye and Mull, collecting footage in various formats to compile a personal archive of images and impressions. The images of the two islands—deforested and devoid of large trees as many other parts of Scotland since early settlers cleared the land—reveal a wounded landscape, scarred by the missing forests. These views of scarred nature pervade the film and repeatedly interrupt Rodney's own *Crisis*. In 1993 Rodney began documenting his stays at various hospitals in London and Birmingham using a Super 8 camera. He initially focused on his immediate surroundings in the clinics. Images of nurses, medical devices, and operating theaters transferred the horror of his illness into a private sphere of kindness which is presented openly: a nurse greets Rodney's camera as she walks by and, in general, there is a good deal of smiling. Indeed, the congenial artist appears to breathe a bit of humanity into the hospital.

The Genome Chronicles is a hybrid resulting from the fusion of these two artistic visual worlds and two series of investigations, which set into motion new thoughts around the relationship between pain and imagination, between memory and identity. With music and text, Akomfrah relies on a multiplicity of voices: we hear Tibetan chants and Indian ghazals as well as sections of post-punk/noise rock. The music montage is enriched on a textual level by a multitude of quotes from various sources, including Maurice Blanchot, Jacques Derrida, Gaston Bachelard, and Michel Foucault. Here, neither citations from the Book of Genesis nor the critical thinking of Bachelard or Foucault serve as mere illustrations of the imagery. Instead, the quotes break up the pictorial narrative and, figuratively speaking, construct windows that allow us to see far beyond the horizons of Skye and Mull.

49. Shawanda Corbett

Four paintings, 2020
Six sculptures, 2020–21

The title of the 2021 ceramic work *When you're done with that, I need you to take out the trash*, from the series "Neighbourhood Garden," can be understood as an introduction to Shawanda Corbett's world, life, and artistic practice. The African American artist, whose work encompasses not only ceramics but also painting, film, dance, and performance, uses her practice to express her appreciation for the communities and neighborhoods in which she grew up in New York and Mississippi.

Improvising with different patterns and forms according to the rhythms of different kinds of jazz music, the artist paints the ceramic sculptures. Her works on paper, such as *Blue and red lights across the street at night* (2020), relate to a specific context: Scenes and particular events from Corbett's childhood are translated to a vocabulary of forms and colors influenced by the rich trove of African Caribbean and African American culture. Together with the artist's ceramics and performances, the images form a larger context that is shaped by the fundamental question as to what having a "complete body" actually means.

Through her disability and by growing up in African American communities, Corbett has become a proponent of Cyborg Theory, which she herself has further developed to a significant extent. Originally formulated by feminist and scientific theorist Donna Haraway in her *Cyborg Manifesto*, the theory subversively challenges the underlying notions of opposites such as "organic and synthetic," "human and animal," and "physical and non-physical." Machines, such as the potter's wheel, play an important role in her life. Corbett's ceramic works also bear testimony to a hybrid "cyborg existence," as the production of ceramics is considered a key indication of the beginning of complex societies and the transition from the "natural" to the "technical" human being.

50. Guadalupe Maravilla

Disease Thrower #15, 2021
Seven Ancestral Stomachs, 2021

A snake with a gaping mouth extends from the center of Guadalupe Maravilla's sculpture *Disease Thrower #15*. Wound around the rod of Asclepius, the snake represents a traditional symbol of the healing arts—snake venom is used for healing purposes in many places. In Mesoamerican religions, the "feathered serpent" appears as a supernatural entity or deity. The sculptures are by no means frozen, static art objects but instead ritual instruments. Maravilla immerses them in so-called "sound baths"—rituals, in which the deep, vibrating tones of a gong are intended to foster the healing of the body.

The artist engages intensively with the ongoing effects of traumatic experiences, the way they are transcribed on the body, and their psychosomatic impact. His sculptures emphasize the processual and endless cycles of illness and health, which in his works are never conveyed as absolute states. The components of Maravilla's sculptures are intimately linked to his biography. Among other things, he returned to the countries through which he had to flee a civil war to source materials for his works. Confronting a place of trauma represented an important part of his personal healing process. Materials such as dried pumpkins refer to another form of healing: Following two operations due to cancer, the vegetable served the artist as a healing food.

The wall work *Seven Ancestral Stomachs* draws from the Salvadorian children's game *tripa chuca*, in which one must draw a line to connect pairs of numbers, whereby the lines are not allowed to touch or cross. Maravilla played this game as a child with other migrants as they were fleeing El Salvador for the US. As part of the exhibition at MMK, the artist has been working cooperatively with people living in Frankfurt who lack residency permits; their linear wall drawings stemming from a similar, if not identical experience to that of the artist.

51. Adelhyd van Bender

Thirty-four works on paper, ca. 1970–2014

The numerous pieces of official correspondence that Harald Friedrich Bender received from the district courts of Moabit, Tiergarten, and Schöneberg in Berlin deal with matters concerning his care or witness statements in various drug-related proceedings. They bear testimony to Bender's ongoing struggle for self-determination against various court-mandated guardianships. He gave these papers a place in the order of his own cosmos, which consisted of processing both his personal life and world events in general creatively, artistically. The fact that he often added a red, five-pointed star on the paperwork and also wrote "Woodstock" (in memory of the 1969 pop culture freedom festival) can be understood as a contemporary reference indicating a desire for a better and freer life.

Bender's painstaking chronicles, which he worked on day in day out, from early morning to late at night and filed in ring binders, bear witness to his relentless investigation of life, which resisted any form of moderation. What drove him and repeatedly threatened to destroy him was the impossibility of containing all the processes of life in an overarching "Formula," which would encompass all the forces of the world and the universe—a problem that confronted not just religion but also mathematics, physics, and chemistry. For if the logical basis for any biological concept of evolution is based on the understanding that life-forms or organic entities constantly create or reproduce of their own accord, then this process must entail recognizable laws that can be described mathematically. If life, in fact, is a constant self-generating and eternally repeating process, then it is difficult not to conceive of it as having a deeper purpose or an underlying plan, let alone consider the notion of a Creator. Physicist Albert Einstein took an emphatic counter-position to Charles Darwin's theory of biological evolution and its inherent lack of aim or purpose with his statement: "God does not play dice!"

To truly understand Adelhyd van Bender—as Harald Friedrich Bender called himself, convinced that he was of aristocratic birth—one must see him as an eternal seeker after truth sharing Einstein's view. Through his ceaseless reproduction of daily life processes, in his ritualized actions, record keeping, copying, and reworking of existing materials, he wanted to get to the bottom of mathematical and physical laws, although this undertaking was doomed to failure from the very start. Bender's true originality lies in his own life, preserved in folders. The works that Bender produced between 1999 up until his death in 2014, which entail repetitious drawings and reworked photocopies, are a unique documentation of his daily struggle with the laws of the universe in his search for the origin of the "Formula."

53. Dietrich Orth

Nine paintings, 1987–90; two undated

Painting was a conceptual practice for Dietrich Orth—both in terms of the details and the work as a whole. "The correct application of the brushstrokes is something that must constantly be achieved anew, again and again," he writes, "while desirous thoughts are constantly entertained about the intrinsic value of the picture and its fabrication." For his entire adult life, Dietrich Orth experienced episodes of severe psychosis, due to which he repeatedly spent extended periods in psychiatric hospitals. He began to pursue painting in 1985, while in his late twenties, as part of his art therapy while on a psychiatric ward.

Concept, desire, and fabrication are key words for him. Orth's paintings *Vorläufer zum LSD Beruhigungsbild* (Precursor to LSD Calming Painting) and *LSD Beruhigungsbild* (LSD Calming Painting), both from 1990, readily demonstrate what this means in relation to his artistic practice. On the one hand, words are also given space within his images—usually in the form of short pointed remarks which testify to a certain self-will. On the other, he does not hesitate to create correspondences between words and images that are not necessarily explained by linear or causal logic. For example, the work *Der echte Feuerfrier-Effekt* (The Real Fire-Freeze Effect) from 1989 can be interpreted as an introduction to the world of LSD as well as the result of an intense LSD-induced trip. It shows the sketch of a human figure inside a kind of light bulb form, and the first sentence of the text below it reads: "'Being embedded in mental slime,' the real fire-freeze effect." There is hardly a better translation into word and image of the perceptual alterations caused by LSD than this suggestion of someone possibly living inside a light bulb with the insight that the warmth inside causes the person to freeze. One can assume that Orth was aware of the changing significance that the synthetic hallucinogen LSD had—and still has—in the field of psychiatry.

Whereas in the 1960s and 1970s LSD was considered a miracle weapon in the treatment of psychoses and schizophrenia, in the decades following the substance was considered psychoses-inducing. Only in recent years has this changed. Today LSD is again being used in psychiatry but in different dosages. For Orth, LSD was the means of attaining his own unique understanding of the affective mechanisms of his nervous and perceptual systems—in the sense of his credo: "The observation and processing of the smallest particle of satisfaction is the strongest weapon against social chaos." Orth's paintings became "Anwendungsbilder" (application paintings) in the fight against the social chaos, as the artist, who died in 2018, used to call them. They bear testimony to a practice of observing and thought-processing down to the finest line.

55. Dolly Sen

Broken Brain or Broken Heart?, 2015

Whispered, measured, and at times menacing, Dolly Sen's course, hurtful words pierce us as the camera seems to flip through snapshots from her childhood. The sound recordings resemble the artist's inner voices. We see images of a mostly happy and affectionate girl—in her father's arms, in a stroller, or in the park with her sister—which, in light of the brutal description that she is dirty, disgusting, and evil, appear deeply disturbing and upsetting. The film's title, *Broken Brain or Broken Heart?*, poses the question of whether it is really pyschoses and biological glitches that push someone into madness, or if it is not rather the world. Sen answers this quite decisively: "I offer that the outside world broke me more than I can ever do to myself."

Imprint

This booklet is published in conjunction with the exhibition

Crip Time

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
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Donald Rodney
Alex Dolores Salerno
Dolly Sen
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Michelle Miles, *hand model*, 2018 (detail), film still

INSIDE FRONT COVER
Shawanda Corbett, *Chair with plastic cover*, 2020 (detail), courtesy Shawanda Corbett and Corvi-Mora, London, photo: Marcus Leith

IMAGE PAGES
Derrick Alexis Coard, *Anointing Fall On Me*, 2015, private collection

Christine Sun Kim, *Degrees of My Deaf Rage in The Art World*, 2018, courtesy Christine Sun Kim and Yan Du

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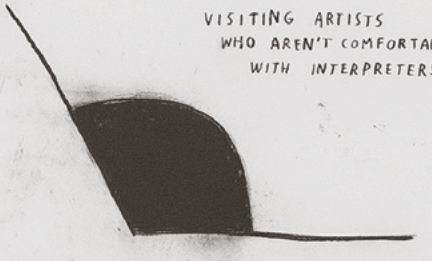
DEGREES OF MY DEAF RAGE IN THE ART WORLD

ACUTE RAGE

LEGIT RAGE
(RIGHT)



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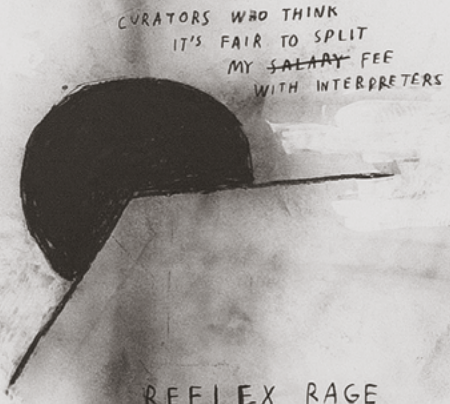

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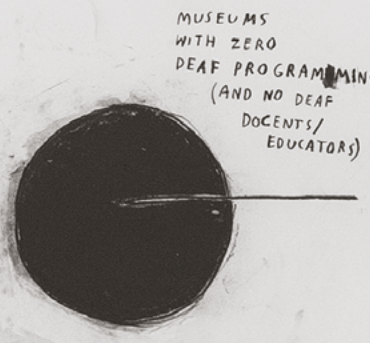

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