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Image: Amalle Dublon and Constantina Zavitsanos, *Caduceus*, 2016. A reworking of Benjamin Franklin's daily timetable from the series "Crip Time," in the Canaries publication *Notes for the Waiting Room*, 2017.

Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying

March 31 – May 13, 2017

Opening reception: Friday, March 31, 6 – 8 PM

Curated by: Taraneh Fazeli

Artists: Fia Backström, Jesse Cohen and Carolyn Lazard with Canaries, Danilo Correale, Jen Liu, Zavé Martohardjono, Sondra Perry, Carrie Schneider, Cassie Thornton, and Constantina Zavitsanos

Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying focuses on how the body is articulated in various discourses oriented around health. (Note: "Crip" is a political reclaiming of the derogatory label "cripple.") It proposes that better incorporation of the states of debility, disability, and rest into society (particularly their temporalities) could be resistive to forms of oppression and provide possibilities for rethinking collectivity. Dragging on, circling back, with no regard for the stricture of the work week or compulsory ablebodiedness, the time that this multi-prong curatorial project investigates is non-compliant. It refuses a fantasy of normalcy measured by either-in-or-out thresholds and demands care that exceeds that which the nuclear family unit can provide.

We are all united by the fact that we will experience fluctuating states of debility throughout the course of our lives whether we currently identify as sick or not. Furthermore, many of us are exhausted from living and working in a capitalist system as insufficient infrastructures for care have further deteriorated. Considering the fact that the failures of public health and biomedicine are felt by some disproportionately due to race, class, gender, sexuality, etc., this project provides a platform to explore collective forms of healing to deal with structural processes of exclusion and the way in which trauma is held in the body. To this end, artworks dealing with care, illness, fitness, sleep, somatic sustainability, labor, alternative temporalities, and wellness culture will be shown at EFA, with an exhibition on life/work balance providing a locus for ongoing conversations about transitional architectures for relief and potential repair.

Notes for the Waiting Room is a commission comprised of three interlinked parts: newspaper, installation, and distribution network. **Canaries**, a support group and art collective for people with autoimmune diseases co-founded by Cohen and Lazard, was invited by Fazeli, a member, to contribute texts and images addressing the question: "How do you take care of yourself during a flare-up of your symptoms?" The resulting publication, distributed in art contexts as well as in doctor's waiting rooms, challenges the unilateral and hierarchical

transmission of information from doctor to patient and, much like the overall art and advocacy work of Canaries, fosters solidarity and embodied knowledge sharing instead.

Danilo Correale's video installation, *No More Sleep No More*, 2015, investigates the political life of sleep, particularly the encroachment of working time on sleep in the late-capitalist push towards a never-ending production model. Juxtaposing images Correale made when he was sleep-deprived with a series of conversations with various experts on sleep, *No More Sleep No More* suggests that sleep is one activity that still has the potential to resist standardization and normalization.

Fia Backström's *A fluid orthographic plane, based in the movements of hands and eyes*, 2016 points to the use of fluid language planes that allow us to communicate through bodily gestures at a moment when technological surfaces increasingly register both human and environmental forces. In an installation that plays with the creation of a temporary after-image on viewers' retinas and draws from the history of using negative images in medical and scientific photography, Backström calls our attention to what often goes unseen and prompts us to consider the oscillating line between the self and other, and the self and material.

Jen Liu's video *SAFETY FIRST (BAD, DON'T TOUCH, MERCY!)*, 2013 addresses how industry disavows the negative impacts of labor on the human body and expects workers to adapt their movements to most efficiently fit the needs of production. Invoking factory safety posters and videos from the 70s, this piece of speculative fiction imagines a future return of industry back to the "first world," prompting us to consider the current threats to bodily wellbeing that workers endure in order to work.

Zavé Martohardjono's *Liminal Bodies* workshop offers facilitated improvisational movement practices they've used to make work about healing through socio-political crisis as a queer, trans, artist of color. These practices also inform the choreography of their performance *Rubbertime*, which explores non-Western temporalities, Martohardjono's fractured relationship to Indonesia, and decolonizing the body.

The video playing on the four immersive screens atop **Sondra Perry's** Chroma-key blue-colored exercise workstation features an avatar of the artist generated by software that was unable to reconcile her body with pre-existing templates. In other workstations in this series, Perry has asked viewers to consider how forms of discrimination negatively affect black folks' health and what revolt might look like when life-sustaining activities, be it through fitness or social media, are ultimately only valued for how they add to one's labor potential. Here she begins to answer her own call, examining contagious affect.

Cassie Thornton has investigated the impact of economic systems on public affect and behavior for some time and, like Canaries, is currently exploring methods of social healthcare. As financial debt creeps into the dreams, desires, and bodies of all people, she recently visited Puerto Rico, Greece, and Spain to learn about the mutual aid movements that have arisen in the wake of financial collapse. Thornton uses the exhibition as platform to test a model for de-financialized care that responds to the experience of crisis. Her installation, *Psychic Architecture*, helps the show's visitors find ways of breaking through a wall of financialization together.

The memory foam mattress topper of **Constantina Zavitsanos's** sculpture *i think we're alone now (Host)*, 2016 bears traces of years of rest by the artist and guests in the form of marks, tears, hair, and bodily fluids. While recreation and rest are activities not often taken as "productive" work, Zavitsanos questions assumptions around what is or is not labor by reminding us that reproductive activities such as sleep and sex are constitutive of life.

The central questions posed throughout this project will be:

- How do *we* envision ways to care for ourselves and others in a manner which eschews placement of guilt on the sick individual and avoids pathologizing non-"normative" bodies or behaviors?
- What is the relationship of care to reciprocity when seeking personal wellness alongside caring for others? What is care's relationship to rage and resistance?
- In considering how we move through (and redistribute) the effects of pain, what role does immediate relief play versus long-term repair?
- What is art's role—with its potential to convene diverse publics to participate in cultural rituals that envision alternative systems and new metaphors—in forming us and how might action in the sphere of the arts help us envision and enact such a transitional architecture?

RELATED EVENTS

There will be a satellite programming series, *Warp and Weft of Care*, occurring between New York and Houston, Texas during the course of the show. It will include public performances as well as closed-door collaborations between artists from the EFA show and groups focused on the health of communities disproportionately facing violence. The aim is to support creative exchange between communities of care in varying contexts, particularly those in red and purple states where poor institutional support has long synced with a prevailing “maverick” ideology of independence and entrepreneurship.

Warp and Weft of Care supports community efforts by partnering with existing creative platforms, such as Project Row Houses’ Young Mothers Program (a residency for low-income single mothers in the historically black neighborhood of Houston’s Third Ward) and the collaborative program between FotoFest and Angela’s House (transitional housing and support for women immediately following incarceration). While many of the events will unfold out of the public eye, the artists will conduct versions of their workshops for broader audiences to share what they learned through the closed-door interactions. Additionally, Houston-based artist Carrie Schneider will give a lecture at EFA about survival creativity that cites examples from *Warp and Weft of Care*. In this talk, she pressurizes the long-held idea that the best creativity comes from dire conditions by examining the systems of support necessary for personal creativity to expand into public catharsis.

As our increasingly secular society loses intergenerational knowledge and undervalues epistemologies that are not mind-centered, cultural rituals seated in struggles of justice are infinitely valuable to collective wellbeing. Certain people, such as women, immigrants, people of color, and queer people, have frequently turned lack into surplus by building communities of care; feminist, indigenous, black, and queer artists have long investigated how trauma gets held and expressed through collective gestural, somatic, and haptic experiences. Artists will facilitate such encounters with the partnering groups in the form of listening investigations, movement exercises, the sharing of community healing histories, etc.

The artists contributing to *Warp and Weft of Care* will be Fia Backström, Jen Liu, Zavé Martohardjono, Sondra Perry, Carrie Schneider, and Cassie Thornton.

SCHEDULE

At EFA Project Space:

- **Opening Reception:** Friday, March 31, 6-8 PM
- **Survival Creativity, artist talk by Carrie Schneider:** Wednesday, May 3, 6:30-8:30 PM
- **Secret Chakra: Feminist Economics Yoga, a workshop with Cassie Thornton (by registration only):** Friday, May 12, 6:30-8:45 PM
- **Rubbertime, performance by Zavé Martohardjono and closing reception:** Saturday, May 13, 4-6 PM

In Houston, TX (public events):

- **The Growth and Its Perennials, performance by Fia Backström:** Saturday, April 8, 6-7 PM at Lawndale Arts Center
- **A video screening with Jen Liu and Sondra Perry and the Houston launch of the Canaries’ publication Notes for the Waiting Room:** Saturday, April 22, 2-4 PM at Lawndale Arts Center
- **Liminal Bodies, a workshop with Zavé Martohardjono:** Sunday, May 21 at The Montrose Center (time TBA)
- **Secret Chakra: Feminist Economics Yoga, a workshop with Cassie Thornton (by registration only):** Sunday, May 21 at The Montrose Center (time TBA)

Sick Time, Sleepy Time, Crip Time is made possible with the generous support of The Museum of Fine Arts, Houston's Core Residency Program and The Idea Fund.

ACCESS INFO

EFA Project Space is on the 2nd floor of 323 West 39th Street. The building has an ADA wheelchair accessible elevator that provides access to the gallery from the ground floor. Admission to the building does not require an ID, but you will be asked to sign in. The closest MTA subway station is the Port Authority A, C, E stop which is ADA wheelchair accessible. Texts and programs are in English. Large format texts can be provided with advance request. There are all-gender single stall bathrooms and an ADA approved bathroom on the 3rd floor. The space is not scent-free, but we request that you come low-scent. Children are welcome.

For support with access needs please contact Meghana Karnik, Program Manager at Meghana@efanyc.org or call 212-563-5855 X 244.

CURATOR BIO

Taraneh Fazeli is a curator, educator, editor, and researcher from New York. Fazeli is currently critic-in-residence at the Museum of Fine Arts, Houston's Core Residency Program (2015-17). She studied at the Cooper Union and previously worked within the New Museum's Education Department (2012-15), was a Contributing Editor to Triple Canopy (2011-12), and was the Managing Director of e-flux (2008-11), where she oversaw publications such as art-agenda and organized exhibitions with artists including Raqs Media Collective, Martha Rosler, Allan Sekula, and Mladen Stilinović. Recent curatorial projects such as the ["Temporary Center for Translation"](#) (2014) and ["Occupied Territory: A New Museum Trilogy"](#) (2014) focused on the relationship of pedagogy and language to the ontological status of the postcolonial subject. Fazeli is a member of [Canaries](#), a collective of artists with auto-immune disorders, and Pedagogy Group, a collective of socially-engaged art educators.

EFA Project Space, launched in September 2008 as a program of The Elizabeth Foundation for the Arts, is a collaborative, cross-disciplinary arts venue founded on the belief that art is directly connected to the individuals who produce it, the communities that arise because of it, and to everyday life; and that by providing an arena for exploring these connections, we empower artists to forge new partnerships and encourage the expansion of ideas.

The Elizabeth Foundation for the Arts (EFA) is a 501 (c) (3) public charity. Through its three core programs, EFA Studios, EFA Project Space and the Robert Blackburn Printmaking Workshop, EFA is dedicated to providing artists across all disciplines with space, tools and a cooperative forum for the development of individual practice. www.efanyc.org

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The Andy Warhol Foundation for the Visual Arts

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A Program of the Elizabeth Foundation for the Arts

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