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Helena Schmidt

Rezension: "Radicalizing Care"

Radicalizing Care. Feminist and Queer Activism in Curating. Elke Krasny, Sophie Lingg, Lena Fritsch, Birgit Bosold und Vera Hofmann (Hg.) London: Akademie der bildenden Künste Wien, Sternberg Press 2021.

Radicalizing Care - Feminist and Queer Activism in Curating

Was passiert, wenn feministische und queere Care-Ethik in die kuratorische Praxis umgesetzt wird? Dieser Frage widmen sich die Herausgeber*innen und Autor*innen von *Radicalizing Care*[1] in Form multiperspektivischer und multimethodischer Zugangsweisen.[2] Die Publikation[3] bietet Einblick in viele unterschiedliche Räume der Sorge, wobei alle in Verbindung mit feministischen und queeren Aktivismen, Praxen und Politiken stehen. *Radicalizing Care* geht vom Konzept einer Krise des Sorgetragens (vgl. Krasny, Lingg, Fritsch 2021: 14; nach Nancy Fraser 2016: 99) aus — die Herausgeber*innen des Bandes bringen Stimmen aus dem Kuratorischen, dem Aktivismus, der Kunst, der Wissenschaft, der Lehre und Vermittlung zusammen, um dieser Krise im Kontext eines zeitgenössischen, kritischen Kuratierens zu begegnen. Dabei handelt es sich um 25 Beiträge von mehr als 30 Autor*innen aus unterschiedlichen geografischen Kontexten (einschließlich diasporischen, migrantischen und indigenen).[4]

Impuls für das Buch war das Symposium *Who(se) Care(s)*, das 2018 (von Birgit Bosold, Lena Fritsch, Vera Hofmann und Elke Krasny) am *Schwulen Museum* in Berlin co-kuratiert wurde. Die Konferenz fand im Kontext des *Jahr der Frau_en* statt, das das Museumsprogramm in Hinblick auf ein inklusiveres LGBTQIA+-Umfeld erweiterte und transformierte. Es fokussierte Fragen rund um die Sammlung von Widerstand, das Ausstellen von

[1] Herausgeber*innen: https://mitpress.mit.edu/author/elke-krasny-31833/, https://mitpress.mit.edu/author/sophie-lingg-36995/, https://mitpress.mit.edu/author/lena-fritsch-36994/, https://mitpress.mit.edu/author/birgit-bosold-36996 und https://mitpress.mit.edu/author/vera-hofmann-36997/, Sternberg Press / Publication Series of the Academy of Fine Arts Vienna. 296 Seiten, Englisch. Mai 2022

[2] Wie etwa in Form von Essays, einem Manifest, Interview, Mapping, Illustration, etc.

[3] Die physische Publikation ist mittlerweile vergriffen, aber das Buch ist digital im Akademie Repositorium zugänglich: Vgl. https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [letzter Aufruf: 29.11.2022]

[4] Das Buch umfasst Beiträge von: Edna Bonhomme, Birgit Bosold, Imayna Caceres, Pêdra Costa, COVEN BERLIN, Nika Dubrovsky, Lena Fritsch, Vanessa Gravenor, Julia Hartmann, Hitomi Hasegawa, Vera Hofmann, Hana Janečková, k\are (Agnieszka Habraschka und Mia von Matt), Gilly Karjevsky, Elke Krasny, Chantal Küng, Sophie Lingg, Claudia Lomoschitz, Cathy Mattes, Elizaveta Mhaili, Jelena Micić, Carlota Mir, Fabio Otti, Ven Paldano, Nataša Petrešin-Bachelez, Nina Prader, Lesia Prokopenko, Patricia J. Reis, Elif Sarican, Rosario Talevi, Amelia Wallin, Verena Melgarejo Weinandt, Stefanie Wuschitz.

Sorgearbeit und ein besseres Bewusstsein von kuratorischer Praxis und Care-Bedürfnissen.

Abb. 1: Radicalizing Care. Feminist and Queer Activism in Curating. Elke Krasny[a], Sophie Lingg[b], Lena Fritsch[c], Birgit Bosold[d] *und* Vera Hofmann[e] *(Hg.) London: Akademie der bildenden Künste Wien, Sternberg Press 2021. Screenshot: https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [10.12.2022].*

Der Terminus *Kuratieren* fußt etymologisch im lateinischen *curare* — er steht für das Sorgen, das Sorge tragen, das Pflegen — darüber hinaus aber auch das Kurieren und Heilen. In diesem ursprünglichen Verständnis bleibt, wie Krasny, Lingg und Frisch einleitend schreiben, für das Kuratieren angesichts der bleibenden Wunden des kolonialen Kapitalismus und des rassistischen Patriarchats noch viel zu tun (vgl. Krasny, Lingg, Fritsch 2021: 16). Die Herausgeber*innen führen einen Care-Begriff ausgehend von den feministischen Theoretikerinnen Berenice Fisher und Joan Tronto ein:

«caring [...] includes everything we do to maintain, continue, and repair our 'world' so we can live as well possible. That world includes our bodies, our selves, and our environment, all of which we seek to interweave in a complex, life-sustaining web.» (Fisher/Tronto 1990: 40).

Dieses Erhalten, Fortsetzen und Reparieren ist den Herausgeber*innen zufolge politisch (vgl. Krasny, Lingg, Fritsch 2021:14). Care-Arbeit, in der marxistisch-feministischen Terminologie als Reproduktionsarbeit verstanden, ist der unbezahlte oder unter-

bezahlte Treibstoff des Kapitalismus (vgl. ebd.: 14). Die Care-Arbeiter*innen selbst sind jedoch historisch gesehen Ausgeschlossene von, und zugleich Abhängige in diesem System (vgl. ebd.: 14). Auch das Kuratieren im modernen Sinne ist eine Praxis, die eng mit (kolonialem) Kapitalismus und Nationalstaatlichkeit verwoben ist: Ausgehend vom Museum als Erfindung und Repräsentation des europäischen Nationalstaats samt seiner epistemischen Gewalt wie auch seiner klassistischen, sexistischen und rassistischen Ausschlüsse (vgl. ebd.: 15). Nun geht es also um die Herausforderung, ein zeitgenössisches, kritisches Kuratieren als *Praxis des* Sorgetragens zu verstehen und zu praktizieren: *Curating as Care*. Eine Politik der Radikalisierung von *Care* soll bestehenden Ungerechtigkeiten entgegenwirken und zukünftige Transformationen ermöglichen.

Das Buch setzt sich mit diesem Anspruch in drei Teilen auseinander: *Curating-as-Caring: Ethico-political Doings*, *Curating-as-Caring: Material Doings* und *Curating-as-Caring: Activist Doings*. Diese *Doings* eröffnen unterschiedlichste Care-Räume, die folgend exemplarisch, in ihrer Chronologie der Logik des Buchs folgend, vorgestellt werden.[5]

[5] Herzlichen Dank an Sophie Lingg für vorbereitende, erläuternde und vertiefende Gespräche zum Buch und seiner Struktur.

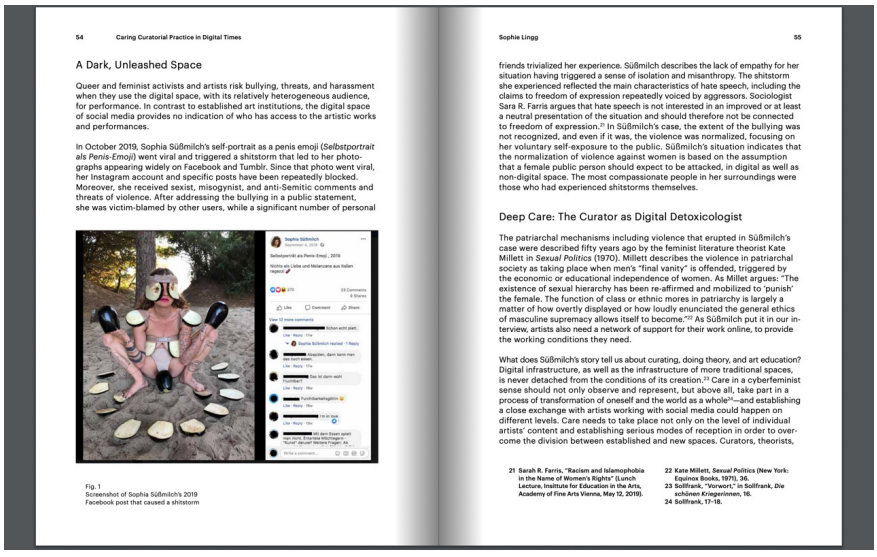
1—Curating-as-Caring: Ethico-political Doings

Den ersten Teil einleitend schreibt Co-Herausgeberin Elke Krasny über *Feminist Futures for Living with an Infected Planet* (vgl. Krasny 2021: 28—36) und betont die Dringlichkeit von *care feminism* für ein gegenwärtiges und zukünftiges (Über-)leben in postpandemischen Zeiten. Die Worte «Take Care» haben in unserer von Covid wie auch der Klimakatastrophe geprägten Gegenwart eine neue, drastische Dimension eingenommen (vgl. ebd.: 29). Davon ausgehend muss die historisch bedingte Organisation von Sorgearbeit vor dem Hintergrund sozialer, gesundheitlicher und ökologischer Gerechtigkeit radikalisiert und transformiert werden (vgl. ebd.: 30).

Die Kunstwissenschaftlerin Lesia Prokopenko bezeichnet «doing theory» in *Curating Theory, Mending Care*als «an act of curating» und davon ausgehend «an act of care itself» (Prokopenko 2021: 39). In ihrem Essay nähert sie sich den titelgebenden Begriffen mittels einem multiperspektivisch-philosophischem Zugang und schließt mit dem Begriff *mending* (ausbessern, flicken, reparieren) — «To care for the world, we

need to mend our understanding of care. To mend care means to produce the discourse that cares for bodies—for every body—and to treat bodies as the only existing carriers, and carers, of discourse». (Prokopenko 2021: 46)

Sophie Lingg schreibt über kuratorische Care-Praxen im digitalen Raum und nimmt dabei die unbezahlte Arbeit in den Blick, die Künstler*innen auf Social Media, insbesondere Instagram, leisten (‹müssen›). Die Kunstvermittlerin und Co-Herausgeberin beschreibt Care für digitale Content-Produktion als neue Form kuratorischer Arbeit und beschreibt ihre für Follower*innen meist unsichtbaren Schattenseiten: «fast-forward fame, hyper-visibility, and emotional distress» (Lingg 2021: 49) anhand einer feministischen Instagram-Performance von Sophia Süßmilch. Lingg fordert digitale «deep care» (ebd: 55—56), um diskriminierenden Strukturen, Shitstorms und digitalem Hass entgegenzuwirken, wofür Kurator*innen als «digital detoxicologists» an digitalen Transformationen im Onlineraum arbeiten (ebd: 55—56).



54 Caring Curatorial Practice in Digital Times

A Dark, Unleashed Space

Queer and feminist activists and artists risk bullying, threats, and harassment when they use the digital space, with its relatively heterogeneous audience, for performance. In contrast to established art institutions, the digital space of social media provides no indication of who has access to the artistic works and performances.

In October 2019, Sophia Süßmilch's self-portrait as a penis emoji (*Selbstportrait als Penis-Emoji*) went viral and triggered a shitstorm that led to her photographs appearing widely on Facebook and Tumblr. Since that photo went viral, her Instagram account and specific posts have been repeatedly blocked. Moreover, she received sexist, misogynist, and anti-Semitic comments and threats of violence. After addressing the bullying in a public statement, she was victim-blamed by other users, while a significant number of personal

Fig. 1
Screenshot of Sophia Süßmilch's 2019 Facebook post that caused a shitstorm

Sophie Lingg 55

friends trivialized her experience. Süßmilch describes the lack of empathy for her situation having triggered a sense of isolation and misanthropy. The shitstorm she experienced reflected the main characteristics of hate speech, including the claims to freedom of expression repeatedly voiced by aggressors. Sociologist Sara R. Farris argues that hate speech is not interested in an improved or at least a neutral presentation of the situation and should therefore not be connected to freedom of expression.[21] In Süßmilch's case, the extent of the bullying was not recognized, and even if it was, the violence was normalized, focusing on her voluntary self-exposure to the public. Süßmilch's situation indicates that the normalization of violence against women is based on the assumption that a female public person should expect to be attacked, in digital as well as non-digital space. The most compassionate people in her surroundings were those who had experienced shitstorms themselves.

Deep Care: The Curator as Digital Detoxicologist

The patriarchal mechanisms including violence that erupted in Süßmilch's case were described fifty years ago by the feminist literature theorist Kate Millett in *Sexual Politics* (1970). Millett describes the violence in patriarchal society as taking place when men's "final vanity" is offended, triggered by the economic or educational independence of women. As Millet argues: "The existence of sexual hierarchy has been re-affirmed and mobilized to 'punish' the female. The function of class or ethnic mores in patriarchy is largely a matter of how overtly displayed or how loudly enunciated the general ethics of masculine supremacy allows itself to become."[22] As Süßmilch put it in our interview, artists also need a network of support for their work online, to provide the working conditions they need.

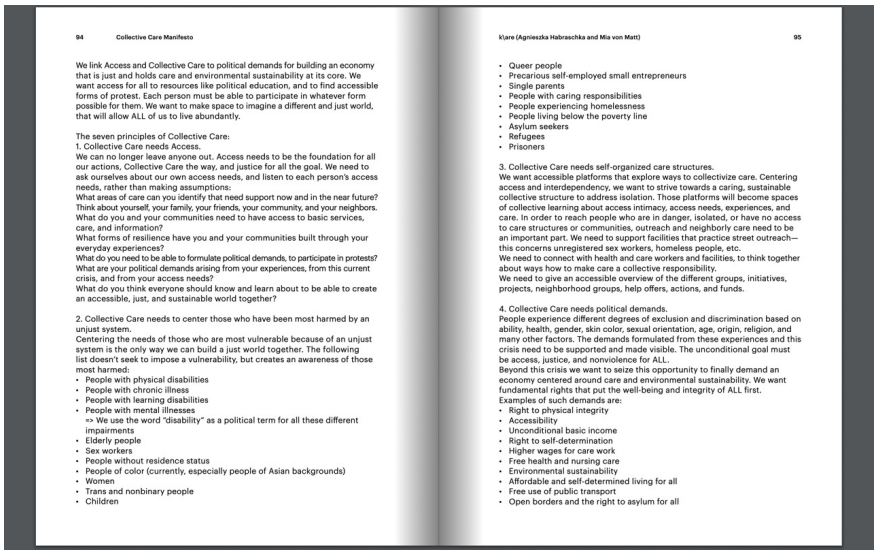
What does Süßmilch's story tell us about curating, doing theory, and art education? Digital infrastructure, as well as the infrastructure of more traditional spaces, is never detached from the conditions of its creation.[23] Care in a cyberfeminist sense should not only observe and represent, but above all, take part in a process of transformation of oneself and the world as a whole[24]—and establishing a close exchange with artists working with social media could happen on different levels. Care needs to take place not only on the level of individual artists' content and establishing serious modes of reception in order to overcome the division between established and new spaces. Curators, theorists,

21 Sarah R. Farris, "Racism and Islamophobia in the Name of Women's Rights" (Lunch Lecture, Institute for Education in the Arts, Academy of Fine Arts Vienna, May 12, 2019).
22 Kate Millett, *Sexual Politics* (New York: Equinox Books, 1971), 36.
23 Solffrank, "Vorwort," in Solffrank, *Die schönen Kriegerinnen*, 16.
24 Solffrank, 17–18.

Abb. 2: Caring Curatorial Practice in Digital Times (Beitrag Sophie Lingg 2021, 48—57). Screenshot: https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [10.12.2022].

k\are, ein Kollektiv bestehend aus Agnieszka Habraschka und Mia von Matt, fordern im *Collective Care Manifesto* die Kollektivierung von Care in Form von sieben Prinzipien, welche am Ende des Manifests wirkungsvoll zusammengefasst werden:

«Collective Care Needs Wages for All
Collective Care Needs Transnational Solidarity
Collective Care Needs a Sustainable World
Collective Care Needs Access and Justice for Everyone.» (k\are 2021: 97)



94 Collective Care Manifesto

We link Access and Collective Care to political demands for building an economy that is just and holds care and environmental sustainability at its core. We want access for all to resources like political education, and to find accessible forms of protest. Each person must be able to participate in whatever form possible for them. We want to make space to imagine a different and just world, that will allow ALL of us to live abundantly.

The seven principles of Collective Care:
1. Collective Care needs Access.
We can no longer leave anyone out. Access needs to be the foundation for all our actions, Collective Care the way, and justice for all the goal. We need to ask ourselves about our own access needs, and listen to each person's access needs, rather than making assumptions:
What areas of care can you identify that need support now and in the near future? Think about yourself, your family, your friends, your community, and your neighbors.
What do you and your communities need to have access to basic services, care, and information?
What forms of resilience have you and your communities built through your everyday experiences?
What do you need to be able to formulate political demands, to participate in protests?
What are your political demands arising from your experiences, from this current crisis, and from your access needs?
What do you think everyone should know and learn about to be able to create an accessible, just, and sustainable world together?

2. Collective Care needs to center those who have been most harmed by an unjust system.
Centering the needs of those who are most vulnerable because of an unjust system is the only way we can build a just world together. The following list doesn't seek to impose a vulnerability, but creates an awareness of those most harmed:
- People with physical disabilities
- People with chronic illness
- People with learning disabilities
- People with mental illnesses
  => We use the word "disability" as a political term for all these different impairments
- Elderly people
- Sex workers
- People without residence status
- People of color (currently, especially people of Asian backgrounds)
- Women
- Trans and nonbinary people
- Children

k\are (Agnieszka Habraschka and Mia von Matt) 95

- Queer people
- Precarious self-employed small entrepreneurs
- Single parents
- People with caring responsibilities
- People experiencing homelessness
- People living below the poverty line
- Asylum seekers
- Refugees
- Prisoners

3. Collective Care needs self-organized care structures.
We want accessible platforms that explore ways to collectivize care. Centering access and interdependency, we want to strive towards a caring, sustainable collective structure to address isolation. Those platforms will become spaces of collective learning about access intimacy, access needs, experiences, and care. In order to reach people who are in danger, isolated, or have no access to care structures or communities, outreach and neighborly care need to be an important part. We need to support facilities that practice street outreach—this concerns unregistered sex workers, homeless people, etc.
We need to connect with health and care workers and facilities, to think together about ways how to make care a collective responsibility.
We need to give an accessible overview of the different groups, initiatives, projects, neighborhood groups, help offers, actions, and funds.

4. Collective Care needs political demands.
People experience different degrees of exclusion and discrimination based on ability, health, gender, skin color, sexual orientation, age, origin, religion, and many other factors. The demands formulated from these experiences and this crisis need to be supported and made visible. The unconditional goal must be access, justice, and nonviolence for ALL.
Beyond this crisis we want to seize this opportunity to finally demand an economy centered around care and environmental sustainability. We want fundamental rights that put the well-being and integrity of ALL first.
Examples of such demands are:
- Right to physical integrity
- Accessibility
- Unconditional basic income
- Right to self-determination
- Higher wages for care work
- Free health and nursing care
- Environmental sustainability
- Affordable and self-determined living for all
- Free use of public transport
- Open borders and the right to asylum for all

Abb. 3: Collective Care Manifesto (Beitrag k\are 2021, 92—97). Screenshot: https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [10.12.2022].

2—Curating-as-Caring: Material Doings

Der Küchentisch ist ein privater Raum, an dem Care stattfindet beziehungsweise praktiziert wird: Cathy Matters co-kuratiert seit 2017 die *Métis Kitchen Table Talks* und beschreibt in *Wahkootowin, Beading, and Métis Kitchen Table Talks* Praxen von indigenem Wissen und Strategien, um Care zu kuratieren. Konkret geht es um kollektives und kollaboratives *bead working*, die Arbeit der Perlenstickerei, die historisch und geografisch in den Epistemologien indigener Völker (in diesem Fall der Métis) verortet ist und als Mittel zur Wissensproduktion und Transmission dient (vgl. Matters 2021: 135).

Die Beiträge von Carlota Mir und Jelena Micić berichten jeweils von kuratorischen Care-Praxen in halböffentlichen Räumen — einerseits dem Hallenbad, andererseits dem Waschsalon. In *Moving Plants, Finding Fissures* beschreibt Mir den kuratorischen Prozess der Künstlerin Maider López am Schwedischen Hamm-

arbadet, einem öffentlichen Schwimmbad, das auf einer von Somalischen Frauen geleiteten Initiative hin vor der Schließung gerettet wurde. Das Bad war und ist ein bedeutender Ort für die Frauencommunity, an dem sie sich «on their own terms» treffen und erholen können (Mir 2021: 146). Das öffentliche Kunstwerk, bestehend aus 120 bewegbaren Pflanzenbehältern, die an den Glaswänden des modernistischen Baus platziert wurden, sind eine Geste von Care, die es den Badenden ermöglicht, Privatraum nach ihren eigenen Bedürfnissen zu schaffen.

148 Moving Plants, Finding Fissures: On Feminist Latencies in Curating Public Art

Carlota Mir 149

Fig. 15
Maider López, *Moving Plants*, Hammarbadet, Gothenburg, 2019

about light, function, and society were fully realised in the built environment,"[11] the Million Programme suburbs have become home to the non-Western migrant and refugee populations that began to arrive to Sweden in the 1980s, fleeing from civil wars in the Horn of Africa[12] and the Middle East.[13] Hammarbadet was in need of renovation after more than forty years of use, but instead of repairing the public facility, attempts were made to demolish the bathhouse and refer its users to the neighboring Angered Arena, a privately owned, newly built sports complex—a move that represented a huge threat to the municipality's social fabric. On this note, Saga Hassan Abdulle, one of the Hammarkullen women involved in the project, adds: "It is all about self-help [...] We back each other up, and support one another. [...] We are a society, we have to fight and be involved and work for it to be good. Nobody else will come and help you."[14]

11 Erik Stenberg, "Restructuring Swedish Modernist Housing," *Nordic Journal of Architecture* 3, no. 2 (2012): 89.
12 According to Madubuko A. Diakité, one of the few academics researching the African diaspora in Sweden, despite the fact that there is evidence of Africans and African diasporans living in Sweden since the 1300s and throughout the colonial period, the written and oral histories of Africans and African diasporans in Sweden are unfortunately not yet a priority. See Madubuko A. Diakité, "African Diasporans in Sweden: An Unfinished History," Lundian, 2005, 1–9.
13 Statistics from 2018 show that 19 percent of Swedes were born in another country. However, the migration shift is a relatively new phenomenon. Sweden was mostly a country of emigration until it opened up its doors to white labor migrants, mostly from Germany and Nordic and Baltic countries, after World War II. It was not until the 1980s, parallel to the end of the Folkhemmet years and Sweden's entry into the global economy, that the number of asylum seekers began to rise. See "Sweden and Migration," Sweden.se, accessed May 20, 2020, https://sweden.se/migration.
14 Jahnke and Lööf, "Konst händer Hammarbadet," 1.

Abb. 4: Moving Plants, Finding Fissures: On Feminist Latencies in Curating Public Art (Beitrag Carlota Mir 2021, 144—155). Screenshot: https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [10.12.2022].

Micić stellt mit *I KNOW I CARE—How Red is Vienna Today?* ihr kuratorisches Projekt zu Reproduktionsarbeit im Roten Wien vor, das 2019 im Rahmen der *Wienwoche* in einer ehemaligen gemeinschaftlichen Waschküche im George-Washington-Hof, einem Wiener Gemeindebau des frühen 20. Jahrhunderts, stattfand. Sie beschreibt den Waschsalon als Ort des Sorgetragens, der stark gegendert ist und davon ausgehend einzelne Frauen*-Rollen in der Produktions- und Reproduktionsarbeit im historischen und gegenwärtigen Sozialen Wohnbau. In der Ausstellung *I KNOW I CARE* wurde der mittlerweile außer Betrieb genommene Waschsalon zum öffentlichen Verhandlungsort geschlechtsspezifischer und rassistischer Ungleichheiten in der Care-Arbeit und im Wohnungswesen (vgl. Micić 2021: 174).

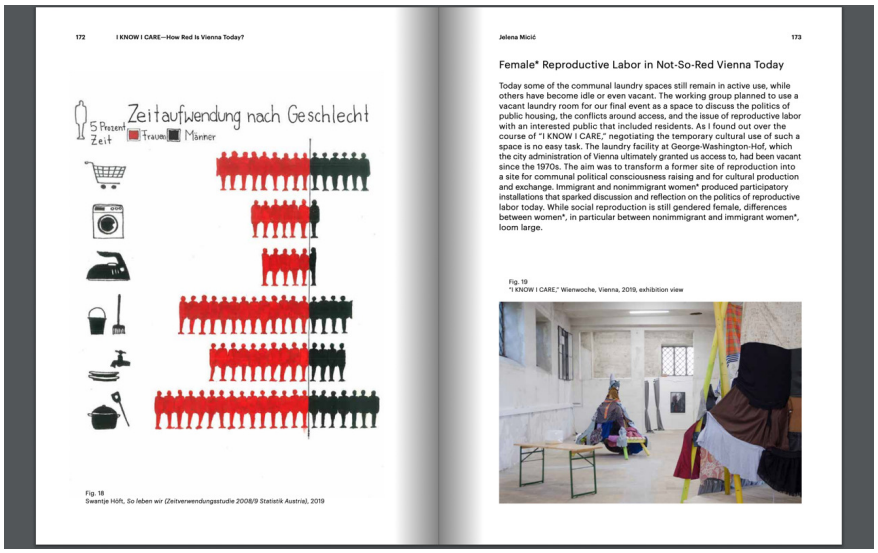


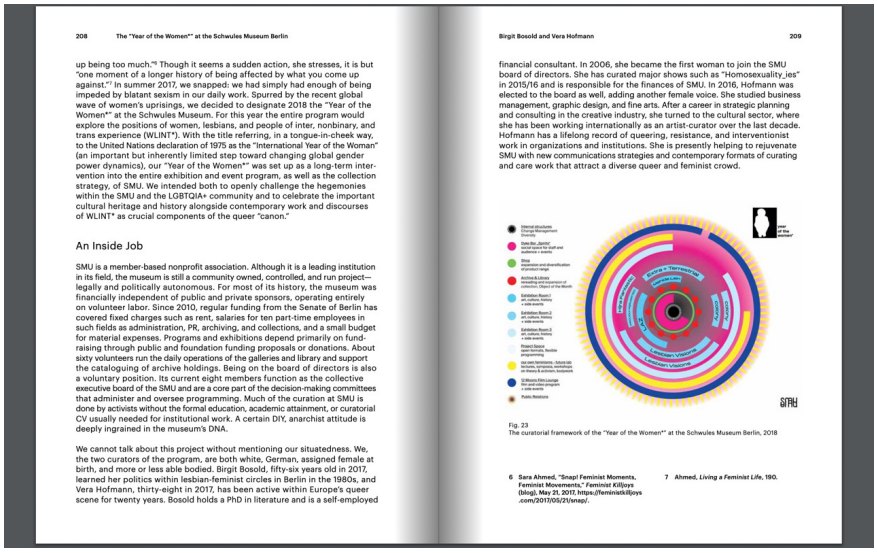
Abb. 5: I KNOW I CARE—How Red Is Vienna Today? Curating a Radical Waschsalon in Vienna's Social Housing System (Beitrag Jelena Micić 2021, 168—175). Screenshot: https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [10.12.2022].

Der letzte Beitrag, den ich aus dem zweiten Buchteil hervorheben möchte, ist wiederum einer, der sich mit digitaler Kultur befasst. Fabio Otti beschreibt in *Queer Connectivity in Pandemic Times— A Personal Reflection with and from Uncertainty* Zoom als Party-Raum aus vermittelnder und aktivistischer Perspektive. Im April 2020 fand *Rhinoplasty Tiger King—Stubentiger Special* per Zoomals digitale Variante der ikonischen *Rhinoplasty* Motto-Partyreihe im Wiener *Club U* statt, die seit über zehn Jahren von Drag Performer*innen veranstaltet wird. Ausgehend von diesem ungewöhlichen Zoom-Meeting denkt Otti über Unsicherheiten und Besorgnis in (post-)pandemischen Zeiten und damit verbundenen (digitalen) *communities of care* aus queer-feministischer Perspektive nach (vgl. Otti 2021: 177—181).

3—Curating-as-Caring: Activist Doings

Der dritte und letzte Teil, der die aktivistische Perspektive repräsentiert, bietet verschiedenste Einblicke in den Sammlungs- bzw. Ausstellungsraum. Birgit Bosold und Vera Hofmann, Mitherausgeberinnen des Buchs, beschreiben die differenzierten Aspekte an Care, die es brauchte, um das *Jahr*

der Frau_en am Schwulen Museum Berlin aus zu kuratieren: *The «Year of the Women*» at the Schwules Museum Berlin. Activism, Museum, and LGBTQIA+ Memory—Notes on Queer-Feminist Curating* (vgl. Bosold, Hofmann 2021: 206—218).



208 The "Year of the Women*" at the Schwules Museum Berlin

up being too much."[6] Though it seems a sudden action, she stresses, it is but "one moment of a longer history of being affected by what you come up against."[7] In summer 2017, we snapped: we had simply had enough of being impeded by blatant sexism in our daily work. Spurred by the recent global wave of women's uprisings, we decided to designate 2018 the "Year of the Women*" at the Schwules Museum. For this year the entire program would explore the positions of women, lesbians, and people of inter, nonbinary, and trans experience (WLINT*). With the title referring, in a tongue-in-cheek way, to the United Nations declaration of 1975 as the "International Year of the Woman" (an important but inherently limited step toward changing global gender power dynamics), our "Year of the Women*" was set up as a long-term intervention into the entire exhibition and event program, as well as the collection strategy, of SMU. We intended both to openly challenge the hegemonies within the SMU and the LGBTQIA+ community and to celebrate the important cultural heritage and history alongside contemporary work and discourses of WLINT* as crucial components of the queer "canon."

An Inside Job

SMU is a member-based nonprofit association. Although it is a leading institution in its field, the museum is still a community owned, controlled, and run project—legally and politically autonomous. For most of its history, the museum was financially independent of public and private sponsors, operating entirely on volunteer labor. Since 2010, regular funding from the Senate of Berlin has covered fixed charges such as rent, salaries for ten part-time employees in such fields as administration, PR, archiving, and collections, and a small budget for material expenses. Programs and exhibitions depend primarily on fund-raising through public and foundation funding proposals or donations. About sixty volunteers run the daily operations of the galleries and library and support the cataloguing of archive holdings. Being on the board of directors is also a voluntary position. Its current eight members function as the collective executive board of the SMU and are a core part of the decision-making committees that administer and oversee programming. Much of the curation at SMU is done by activists without the formal education, academic attainment, or curatorial CV usually needed for institutional work. A certain DIY, anarchist attitude is deeply ingrained in the museum's DNA.

We cannot talk about this project without mentioning our situatedness. We, the two curators of the program, are both white, German, assigned female at birth, and more or less able bodied. Birgit Bosold, fifty-six years old in 2017, learned her politics within lesbian-feminist circles in Berlin in the 1980s, and Vera Hofmann, thirty-eight in 2017, has been active within Europe's queer scene for twenty years. Bosold holds a PhD in literature and is a self-employed

Birgit Bosold and Vera Hofmann 209

financial consultant. In 2006, she became the first woman to join the SMU board of directors. She has curated major shows such as "Homosexuality_ies" in 2015/16 and is responsible for the finances of SMU. In 2016, Hofmann was elected to the board as well, adding another female voice. She studied business management, graphic design, and fine arts. After a career in strategic planning and consulting in the creative industry, she turned to the cultural sector, where she has been working internationally as an artist-curator over the last decade. Hofmann has a lifelong record of queering, resistance, and interventionist work in organizations and institutions. She is presently helping to rejuvenate SMU with new communications strategies and contemporary formats of curating and care work that attract a diverse queer and feminist crowd.

Fig. 23
The curatorial framework of the "Year of the Women*" at the Schwules Museum Berlin, 2018

6 Sara Ahmed, "Snap! Feminist Moments, Feminist Movements," *Feminist Killjoys* (blog), May 21, 2017, https://feministkilljoys.com/2017/05/21/snap/.

7 Ahmed, *Living a Feminist Life*, 190.

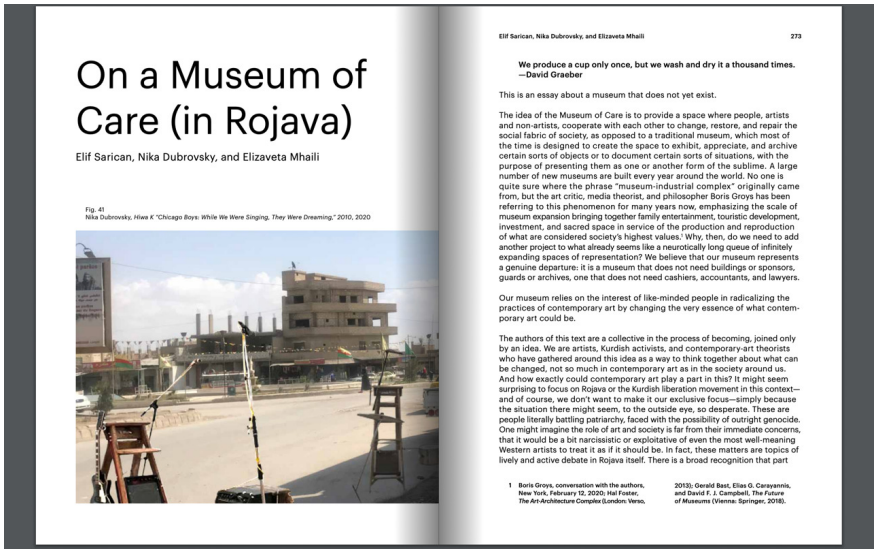
Abb. 6: The "Year of the Women" at the Schwules Museum Berlin: Activism, Museum, and LGBTQIA+ Memory—Notes on Queer-Feminist Curating (Beitrag Birgit Bosold und Vera Hofmann 2021, 206—219). Screenshot: https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [10.12.2022].*

Curating Hacking—Caring for Access, Caring for Trouble von Stefanie Wuschitz und Patricia J. Reis (vgl. Reis/Wuschitz 2021: 194—203) verbindet den Ausstellungsraum mit dem *hackerspace*. Sie betonen die Notwendigkeit, konstant von Technologie zu lernen, um zu verstehen, wie diese uns beeinflusst. Der im 20. Wiener Gemeindebezirk gelegene Offspace und Hackspace Mz* Balthazar's Lab ist ein Ort, an dem eben solches Wissen, im Rahmen von Workshops und Ausstellungen von weiblichen* Kurator*innen und Künstler*innen aus queer-feministischer Perspektive, vermittelt wird:

«What we want to hack is not code, but norms, tools, language, structures, patriarchy, gener regimes, our own privilege, ways of knowing, frames, narrations, figurations, and static subject positions.» (ebd.: 197)

Einen Museumsraum, den es noch gar nicht gibt, imaginieren Elif Sarican, Nika Dubrovsky und Elizaveta Mhaili in *On a Museum of Care (in Rojava*) (vgl. Sarican, Dubrovsky, Mhaili 2021: 273—283). Das *Museum of Care* existiert nicht –

und doch wird es sehr konkret durch die im Essay präsentierten Gedanken. Das Museum braucht weder ein Gebäude, noch Sponsor*innen, Guides oder Archive, keine Eintrittskasse, keine Buchhalter*innen, keine Anwält*innen (vgl. ebenda: 273). Die Autorinnen stellen Fragen ans Museum, an den zeitgenössischen Kunstbegriff, Künstler*innenrollen und die Kultur in Rojava im Kontext von Politik, Kollektivität, Postnationalität, Repräsentation und Revolution.



On a Museum of Care (in Rojava)

Elif Sarican, Nika Dubrovsky, and Elizaveta Mhaili

Fig. 41
Nika Dubrovsky, Hiwa K "Chicago Boys: While We Were Singing, They Were Dreaming," 2010, 2020

Elif Sarican, Nika Dubrovsky, and Elizaveta Mhaili 273

We produce a cup only once, but we wash and dry it a thousand times.
—David Graeber

This is an essay about a museum that does not yet exist.

The idea of the Museum of Care is to provide a space where people, artists and non-artists, cooperate with each other to change, restore, and repair the social fabric of society, as opposed to a traditional museum, which most of the time is designed to create the space to exhibit, appreciate, and archive certain sorts of objects or to document certain sorts of situations, with the purpose of presenting them as one or another form of the sublime. A large number of new museums are built every year around the world. No one is quite sure where the phrase "museum-industrial complex" originally came from, but the art critic, media theorist, and philosopher Boris Groys has been referring to this phenomenon for many years now, emphasizing the scale of museum expansion bringing together family entertainment, touristic development, investment, and sacred space in service of the production and reproduction of what are considered society's highest values.[1] Why, then, do we need to add another project to what already seems like a neurotically long queue of infinitely expanding spaces of representation? We believe that our museum represents a genuine departure: it is a museum that does not need buildings or sponsors, guards or archives, one that does not need cashiers, accountants, and lawyers.

Our museum relies on the interest of like-minded people in radicalizing the practices of contemporary art by changing the very essence of what contemporary art could be.

The authors of this text are a collective in the process of becoming, joined only by an idea. We are artists, Kurdish activists, and contemporary-art theorists who have gathered around this idea as a way to think together about what can be changed, not so much in contemporary art as in the society around us. And how exactly could contemporary art play a part in this? It might seem surprising to focus on Rojava or the Kurdish liberation movement in this context—and of course, we don't want to make it our exclusive focus—simply because the situation there might seem, to the outside eye, so desperate. These are people literally battling patriarchy, faced with the possibility of outright genocide. One might imagine the role of art and society is far from their immediate concerns, that it would be a bit narcissistic or exploitative of even the most well-meaning Western artists to treat it as if it should be. In fact, these matters are topics of lively and active debate in Rojava itself. There is a broad recognition that part

1 Boris Groys, conversation with the authors, New York, February 12, 2020; Hal Foster, *The Art-Architecture Complex* (London: Verso, 2013); Gerald Bast, Elias G. Carayannis, and David F. J. Campbell, *The Future of Museums* (Vienna: Springer, 2018).

Abb. 7: On a Museum of Care (in Rojava) (Beitrag Elif Sarican, Nika Dubrovsky, und Elizaveta Mhaili 2021, 272—283). Screenshot: https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [10.12.2022].

«Staying with Care»[6]

Radicalizing Care vereint verschiedenste Räume, in denen Care stattfindet, für die gecared wird, von denen Care ausgeht. Das Verständnis von zeitgenössischem, kritischem Kuratieren als Sorgetragen schlägt sich in der Zusammensetzung der Publikation nieder. Die einzelnen Beiträge entstammen situiertem Wissen, spezifischen lokalen Kontexten und teils langjährigen kuratierenden, aktivistischen, künstlerischen, vermittelnden, sorgetragenden Praxen (vgl. Krasny/Lingg/Frisch 2021: 20). Das Zusammenweben all dieser Positionen erfordert wiederum spezieller Pflege, Aufmerksamkeit und Sorgearbeit — oder wie die Herausgeber*innen einleitend schreiben:

«Academic writing is a labor of love, often performed before and after hours, on top of all those other activities that generate an income for economic survival, on top of all those activities

[6] Schreiben Krasny, Lingg und Fritsch in der Einleitung des Buchs in Anlehnung an Donna Haraways bekanntes «Staying with the Trouble» (vgl. Krasny, Lingg, Frisch 2021: 18; siehe auch Haraway 2016).

that keep kin, family, and friends alive and well, and on top of all those activities related to activism and artivism in feminist, queer-feminist, and queer groups, anti-fascist, antiracist, and anti-capitalist struggles, the disability justice movement, and the climate justice movement, to name a few fields that contributors to this volume are engaged with.» (Krasny/Lingg/Frisch 2021: 23)

Von dem Buch und den Artikeln, die gut auf spezifische Interessensgebiete hin ausgewählt und gelesen werden können, profitieren Vermittler*innen, Aktivist*innen, Künstler*innen, Kurator*innen und Theoretiker*innen, beziehungsweise alle, die sich für zeitgenössisches Kuratieren als politisch-aktivistische Care-Arbeit für alle Lebewesen und deren Umwelt(en) (vgl. Perry 2021: Klappentext) interessieren.

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Abbildungsnachweise

Copyright Abb. 1—7: Akademie der bildenden Künste Wien, Sternberg Press 2021 [Screenshot https://repository.akbild.ac.at/de/alle_inhalte/query/25942 [letzter Aufruf: 29.11.2022]]

CV

Helena Schmidt Dr., (*1990) ist Kunstvermittlerin in Theorie und Praxis. Sie lehrt an der Akademie der bildenden Künste Wien, wo sie bei Elke Krasny mit der Arbeit «Vom poor image zu den poor images. Didaktik der Digitalität in der Kunstvermittlung» promoviert hat und leitet gemeinsam mit Sophie Lingg

die Vermittlung der VIENNA DESIGN WEEK. Arbeitsschwerpunkte: Digitale Bildlichkeit, Poor Images in Art Education, Didaktik der Digitalität. helenaschmidt.com[f)]

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