

Accompanying booklet

Who Cares?!

Current Perspectives on Care Work

June 2 – July 21, 2024

Vebikus Kunsthalle Schaffhausen

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Welcome

Kollektiv Wortfinder*innen

Hello.

You're holding in your hands the booklet accompanying the exhibition "Who Cares?! Current Perspectives on Care Work". It is an artistic contribution by us, the Kollektiv Wortfinder*innen (Collective Wordfinders), and was created for this exhibition as part of the project "Politics of Care – Cultural Work as Care Work" at the F+F School of Art and Design Zurich.

The booklet contains information on the individual artistic contributions, quotes from artists that provide information on the significance of care for their own practice, as well as a glossary poster. We hope that this booklet will accompany you during and after the exhibition and offer you further access to this exhibition's socially relevant and multifaceted topic.

We also hope that the booklet and our search for words will allow you to immerse yourself more deeply in the exhibition. In addition, we imagine that the glossary will hang as a poster in your kitchen, living room or at your workplace and that you can look at it from time to time so that its terms can become part of your everyday life.

We hope you enjoy reading it.

“Who Cares?!” – Introduction to the exhibition

Sarah Merten

In a broad sense, care work refers to unpaid and paid activities of nurturing and caring. This includes, for example, childcare, care services or household tasks such as cooking and cleaning.

Care work is not evenly distributed in society: certain people are expected to provide care, while certain people are more likely to receive it. This is linked to power structures that are based on capitalist, patriarchal, racist and classist systems. It is therefore no coincidence that women, people of color, racialized people, as well as people discriminated against because of their origin and social status are often found in nursing and care professions or in the domestic work sector. Low wages and precarious working conditions are characteristic of the paid sectors. In addition, the majority of care work is carried out unpaid in private households. Care activities are indispensable for a functioning society, but are not sufficiently valued as they are not considered ‘productive’ in terms of capitalist utilization. This has long been pointed out from a feminist perspective. Since the coronavirus pandemic at the latest, there has also been an increased public discussion about inequity in the care sector. The pandemic has highlighted the injustices that have existed in the system for a long time. However, the public discussion about care is often focused on resources and logistics: there is a conversation around wages being too low, of lack of daycare places and staff. Many questions remain unanswered or are not even asked – for example, which forms of care are even recognized as care work?

Certain forms of care are barely visible in public discourse: sex work, for example, is usually not seen as care work, but is stigmatized, marginalized and criminalized as morally reprehensible. Equally often unmentioned are the forms of care that different communities provide for each other: within communities of persons with disabilities, for example, a lot of care work takes place in the form of knowledge sharing about assistive devices or hacks of non-inclusive infrastructures. Many (public) buildings and spaces

are still not sufficiently accessible – even in the Vebikus Kunsthalle, assistance is partly required for step-free access. However, ensuring inclusive access is a task for society as a whole in terms of mobility and participation in order to enable all people to lead a self-determined life.

Also within diasporic communities, a lot of care work is carried out across distances. Family relationships and friendships are maintained and financial or emotional support is provided. A lot of collective and individual care work also takes place within queer communities: people fight for queer visibility and safety, networks and spaces are revitalized, fundraisings or memorial events are organized. Emotional work such as standing by and listening are also forms of care work. They are invisible and usually take place within private relationships. And even watering plants in the apartment next door or feeding pets when neighbors are away on vacation are forms of care.

Care work can therefore take many different forms. Care is multi-layered and depends on individual needs. In the course of our lives, we all find ourselves in situations in which we need care and most likely also in situations in which we give it. And even if self-care is a loud word, especially in times of crisis, care does not work alone in the long run. Care practices are interconnected networks of dependencies that are not linear, but run in all directions. They are complex cycles of give and take. Care always takes place within relationships or helps to create them – not just between people. Other entities such as animals and plants, objects, infrastructures and the environment also represent points of reference in caring relationships.

Care practices are relationship-oriented actions and activities. Care is therefore a practice with action, process and effect. Care – and the conditions under which care takes place – has an effect on feelings, for example. Care can be pleasant or unpleasant, both for those who provide it and for those who receive it. However, the emotions that arise within care work relationships are rarely discussed publicly.

Thinking of care as an action-oriented practice also means that there is potential for change. The exhibition “Who Cares? Current Perspectives on Care Work” is therefore a direct call to action. It is an appeal to society to think and organize care collectively in interdependence, towards “radical care” – as the curator and artist Tian Zhang formulates it in her essay “A manifesto for radical care or how to be a human in the arts” (2022, Sydney Review of Books, published online). Because “Radical care means equitable, tangible and sustained improvements to collective wellbeing – not just for some. It requires a profound redistribution, not just of care work but of power and resources”. Collective wellbeing should start from the needs of the most vulnerable. This requires lasting shifts in existing conditions. The responsibility for this lies with all of us and requires us to recognize our own (power) position and thus our own scope for action.

In line with these considerations, the exhibition “Who Cares? Current Perspectives on Care Work” shows aspects and forms of care that are less visible in public discourse. In their works, the participating artists address issues such as how care work relationships affect emotions. They ask who takes care of whom, under what conditions and who is interested in this at all. They formulate wishes, desires and criticism behind care practices that are taken for granted. They are concerned with the visibility of activist concerns and focus on social justice, collective care and community building.

Questions relating to care are not only central to the content of the exhibited works, but were also central to the process in which this exhibition was created. Curating, for example, is derived from the Latin word *curare* (en. to look after, to care for). It therefore means looking after and caring for people, spaces and artistic concerns. Cultural work is therefore a form of care work because it consists of a multi-layered network of relationships between the actors involved that need to be nurtured. However, much of this care work extends into areas that remain invisible to the public.

Focusing on the question of what caring cultural work can look like, the practical project “Politics of Care – Cultural Work as Care Work” also took place over two semesters at the F+F School of Art and Design Zurich. Under the project lead of Gökçe Ergör and myself, 15 students from the degree program Fine Arts explored strategies of care in artistic practice and in the exhibition context in a discursive and practical way. From this practical project, various contributions for this exhibition were created in collaborative associations between the students. The concept and design of the accompanying booklet and glossary are part of this. They contain polyphonic perspectives on care and show that care manifests itself in many different facets and ultimately permeates all areas of life.

Alain Jenzer

*1974 in Vancouver (CA), lives and works in Bern

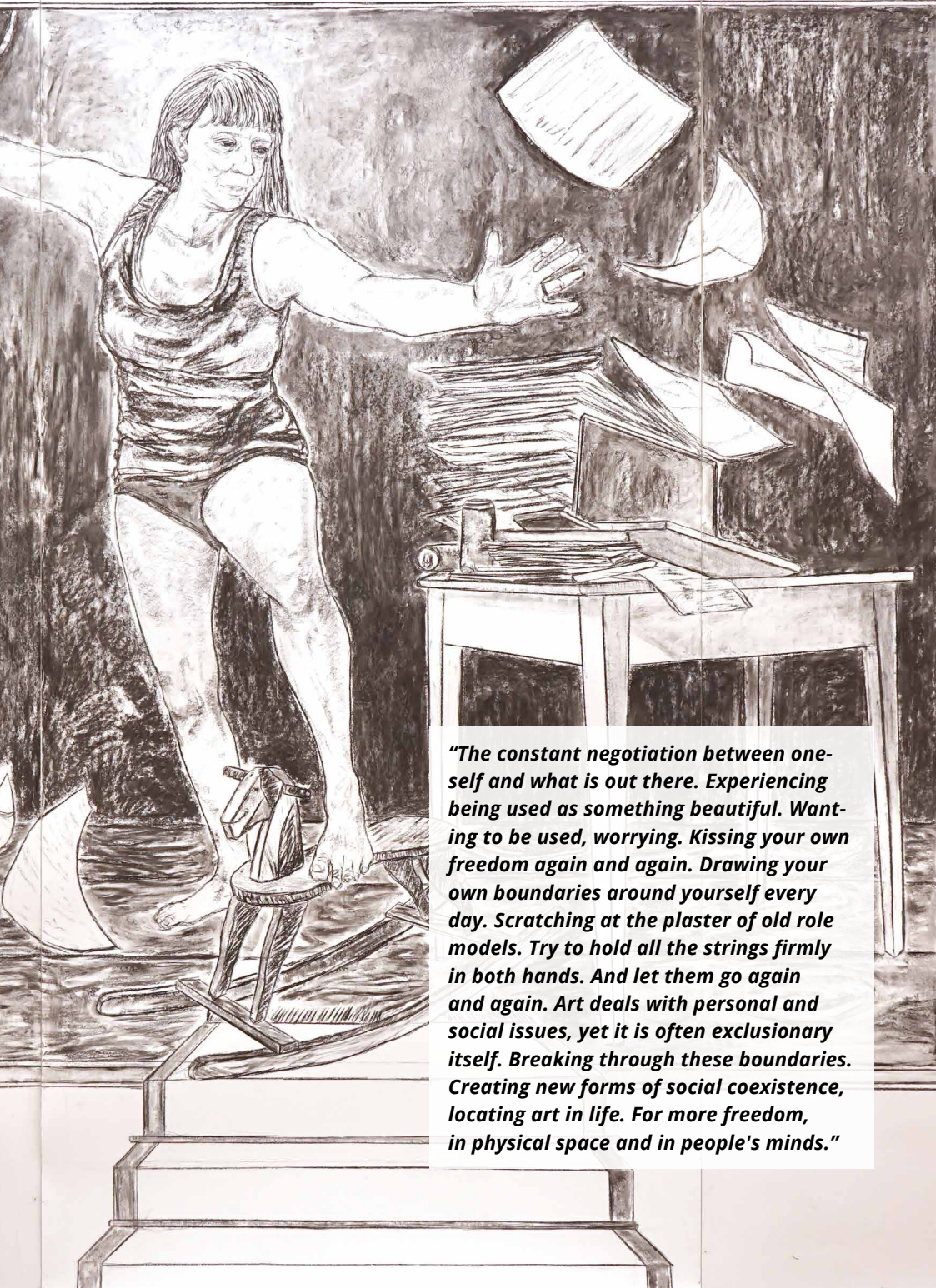
Sieben Tage die Woche, 2022

Paper (100 g/m² Hahnemühle acid-free)

7 parts, 37 x 27.5 cm each, framed

In his art, Alain Jenzer often deals with the domestic sphere and its typical activities such as nursing, doing laundry and cooking – the everyday routine that also affects him in his role as a family man. The series *Sieben Tage die Woche* (en. Seven Days a Week) shows seven sheets of paper that have been repeatedly crumpled up and smoothed out again. They symbolize the feelings that relationships and caring for people can evoke in us. Caring for people can bring us to the edge of our strength, even provoke despair. We may also become angry that we no longer have enough time and energy to look after ourselves. The gesture of crumpling represents these moments. Smoothing out, on the other hand, is a loving gesture and stands for the affection and love that we still feel, as well as for the need to continue the caring relationship. One must keep finding strength for this and become soft again. 'Becoming soft' also happens with the paper. By repeating these two gestures, it changes its texture and becomes soft and permeable.

"For me, the care aspects of artistic work become intensely perceptible in intimate research discussions, participatory performances or other collaborative processes, but also in self-questioning, taking my own and others' needs, doubts and other emotions seriously. My works often arise from the staging, reinterpretation and misappropriation of everyday materials, thus allowing for aspects of care to become visible. Essential creative elements of my actions, drawings, sculptures and installations are the repetition, the pattern or the endless loop, which I see as typical characteristics of many care activities."



"The constant negotiation between oneself and what is out there. Experiencing being used as something beautiful. Wanting to be used, worrying. Kissing your own freedom again and again. Drawing your own boundaries around yourself every day. Scratching at the plaster of old role models. Try to hold all the strings firmly in both hands. And let them go again and again. Art deals with personal and social issues, yet it is often exclusionary itself. Breaking through these boundaries. Creating new forms of social coexistence, locating art in life. For more freedom, in physical space and in people's minds."

Ana Vujić

*1981 in Pozarevac (RS), lives and works in Basel

Priorities, 2024

Site-specific mural, charcoal on wall

Ana Vujić creates large-format, figurative charcoal drawings. Her protagonists are situated between everyday life as we know it and dream-like, surreal sequences. In terms of content, Ana Vujić's drawings examine current social and personal identity constructs. Personal imprints, social foundations and their fragility and reconstruction appear as central themes. The drawings are pictorial analyses of current internal and external conditions from a personal experience perspective. With her strong references to art history and by fundamentally thematization the imagery that shapes us, the artist builds a bridge to social discourses. The wall drawing *Priorities* addresses the negotiation between 'self-care' and 'social care', between individual needs, social roles and demands. The idea of 'always having everything under control', to the point of being personally overwhelmed, is critically questioned in this work. *Priorities* is an urgent call for structurally and collectively organized social care in which the responsibility for this is distributed in a new way.

Anna Appadoo & Veronika Fischer

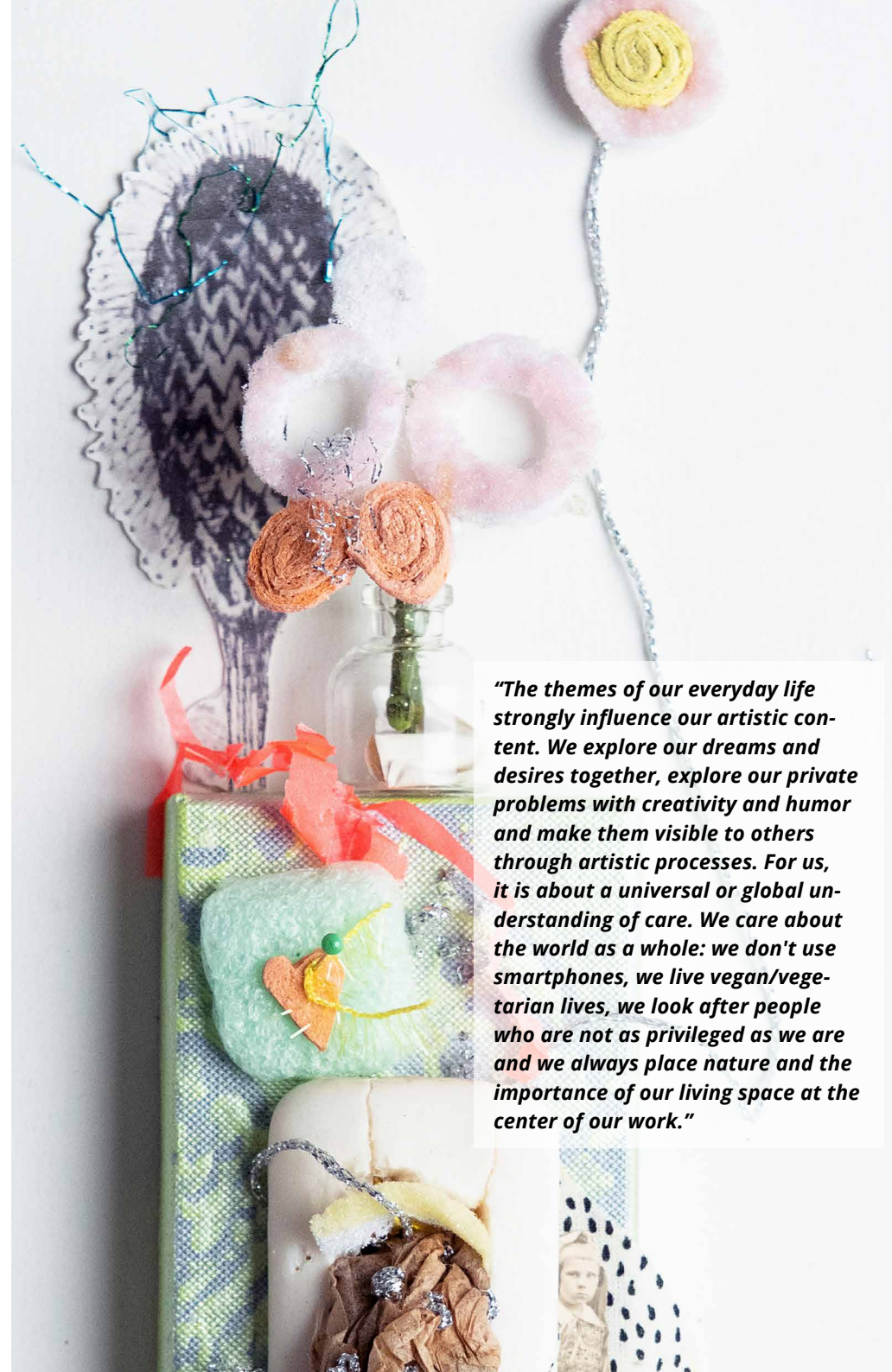
Anna Appadoo, *1983 in Konstanz (DE) / Veronika Fischer, *1987 in Kempten (DE). Live and work in Kreuzlingen and Konstanz

Works from the series

Wish und Weg, 2020

Photographs, 84.1 x 59.5 cm each; foil lettering, dimensions variable

The visual artist Anna Appadoo and the poet and author Veronika Fischer have been working as a duo for almost ten years. In their artistic projects, they poetically address social issues of our time. In their works, they combine art with poetry and inspire each other. The series *Wish und Weg* (en. Wish and Away) contains photographs of object collages by Anna Appadoo, which are complemented by lyrical texts by Veronika Fischer. The object collages consist of everyday household materials as well as found objects and mementos, such as dishcloths, tea bags, soap scraps, sewing utensils, photographs and decorative items. The filigree assemblages are enlarged through photographic reproduction. Small, everyday things are given big attention in a loving way. The result is a subtle play with dimensions. The arrangement of image and text also corresponds to the principle of collage: only in combination does a tender imaginative space for dreams, longings and desires emerge, that often remain unfulfilled in sober everyday household life and threaten to disappear under a layer of dust.



"The themes of our everyday life strongly influence our artistic content. We explore our dreams and desires together, explore our private problems with creativity and humor and make them visible to others through artistic processes. For us, it is about a universal or global understanding of care. We care about the world as a whole: we don't use smartphones, we live vegan/vegetarian lives, we look after people who are not as privileged as we are and we always place nature and the importance of our living space at the center of our work."



Azad Colemêrg

*1988 in Kurdistan, lives and works in Zurich

11h34min, 2024

Long-duration performance, 11:34 min., performance installation

Dates: Saturday, June 8/15/29, 2024, 12:30–4 p.m. each day

In performances Azad Colemêrg addresses socio-political issues surrounding inclusion and exclusion in a society based on border-drawing systems. Cultural and gender identity, the experience of flight and migration, belonging, solidarity and empathy are central themes in the artist's work. For the exhibition, Azad Colemêrg has developed a new performance. Paid care work – such as cleaning private homes or offices – is often carried out by racialized people. Discrimination based on origin and social status is particularly evident here. But who takes care of those who take care of others? The performance *11h34min* is a ritual of care for disregarded rights and shattered hopes of equal social belonging. Flags of European countries are torn apart, sewn back together, washed and ironed. The time figure in the title refers to Swiss studies on the average number of hours of paid and unpaid work per day. In addition to the regular working time of 8.4 hours, people who carry out care work perform additional hours of unpaid work every day. Azad Colemêrg's performance is also a tribute to those people whose paid and unpaid working hours consist of care work.

"For people with an international history living in Switzerland, care work is a word that is very much alive in our lives. The exploitation and colonial policy of the European political system means that it exploits us not only in our country, but also in Europe a second time around. This means that we, refugees, people from immigrant families and women are unfortunately exploited as employees in Europe. My artistic practice is also a critique of this system. It is important for my performance that more people talk about the issue of care work and that more empathy can be created towards refugees, people from immigrant families and women."

Brigitte Dätwyler & Lena Maria Thüning


Brigitte Dätwyler, *1979 in Burgdorf / Lena Maria Thüning, *1981 in Basel.

Live and work in Zurich

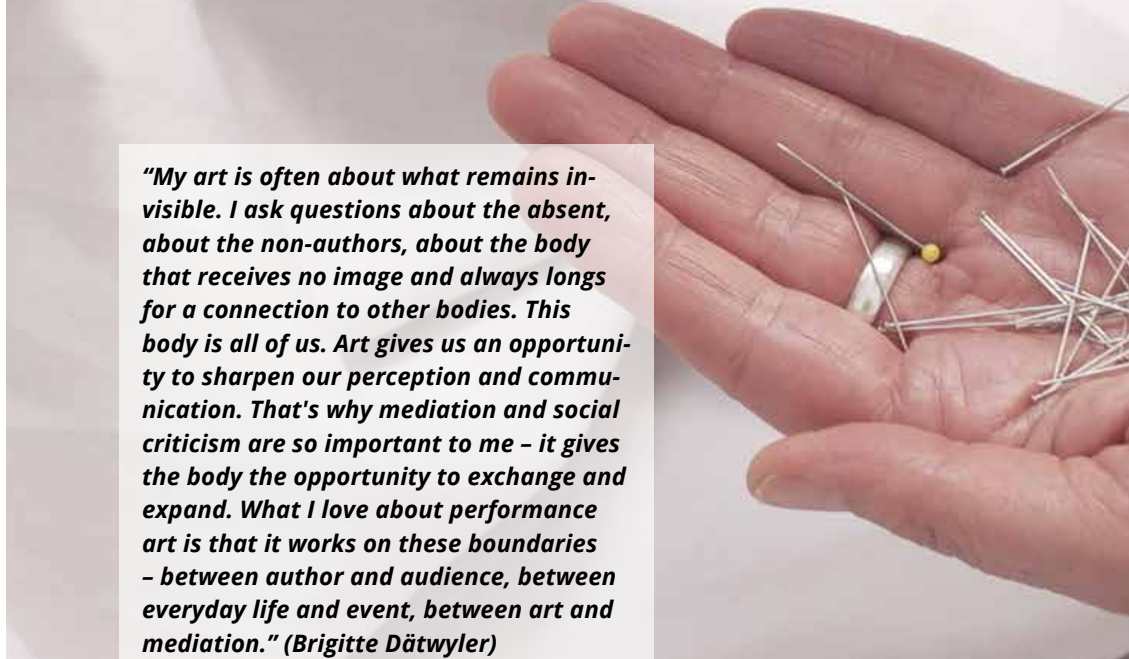
Arbeit als Liebe. Liebe als Arbeit., 2018

Video (HD, 16:9), color, sound, 22:47 min.

The video work *Arbeit als Liebe, Liebe als Arbeit*. (en. Work as love. Love as work.) was created in collaboration with five clients of FIZ – Fachstelle Frauenhandel und Frauenmigration (en. FIZ – Advocacy and Support for Migrant Women and Victims of Trafficking). A large proportion of domestic and care work is carried out by women and multiply marginalized people, often with migration experience and in precarious circumstances. Many women who receive advice from FIZ perform socially relevant care work as cleaners, child-care workers or carers for the elderly – work that is poorly paid, receives little recognition and is very demanding. This also applies to the five protagonists in the video. Together with the artists, they developed a choreography of their everyday life and work in five workshops. The resulting video work provides an insight into the process, the encounters between the women and their biographies. Moments of collective care – such as when the protagonists cook and eat together – are juxtaposed with rhythmic gestures and personal narratives. The result is a multi-layered portrayal of the realities of life and work, experiences and desires that are little known to the public.



"It is important to me that the theme is not only reflected within my artistic works, but also in how the works are created in dealing with structural issues and processes. We can't talk about care work without trying to depict its reality. It takes place in every activity and interaction and is present in every area of our society. I don't wish – I want, I want care work to be seen as work. That it gets the recognition and the status in society that it deserves." (Lena Maria Thüning)



"My art is often about what remains invisible. I ask questions about the absent, about the non-authors, about the body that receives no image and always longs for a connection to other bodies. This body is all of us. Art gives us an opportunity to sharpen our perception and communication. That's why mediation and social criticism are so important to me – it gives the body the opportunity to exchange and expand. What I love about performance art is that it works on these boundaries – between author and audience, between everyday life and event, between art and mediation." (Brigitte Dätwyler)



Kira van Eijdsen

*1988 in Wetzikon, lives and works in Wetzikon and Zurich

*Triptychon: wasteland, baby!; greater (con)fusion;
(never) not torn*, 2023

Mixed media on linen and cotton (gouache, chalk, silk paint, textile pens, permanent marker), 3 parts, 450 x 160 cm each

In her works, Kira van Eijdsen examines and questions the narratives and outgrowths of patriarchy from a feminist perspective. The installation *Triptychon: wasteland, baby!; greater (con)fusion; (never) not torn* consists of three long panels of fabric sewn together from tablecloths and bed sheets previously owned by her great-grandmother. The motifs with which Kira van Eijdsen has painted them revolve around the themes of parenthood, the (unfulfilled) desire to have children, pregnancy and birth, as well as the torn nature of an artist and mother between aspiration and reality. The expressive paintings depict emotional states in these different phases of life. The installation can be read as an example of art-making as self-care: perceiving feelings and caring for them by processing them artistically. The paintings also contrast with the earlier function of the fabrics. White sheets become a metaphor for a patriarchal household in which women generally ensure cleanliness and order and there is no room for one's own story. Painting on these sheets embodies resistance and rebellion.

"It's about urgency(ies), about feelings, about the system, about change. It's also about intensity. It's also about giving myself the space and standing up for myself. In the prevailing system, care, feelings and intuition have little place or are dismissed. To not care about one's feelings is deeply internalized and therefore always requires extra energy. But I try to tackle it, I try to react differently, to take the space to look for and find other forms, to allow them and to trust them."

Marvin Jumo

*1999 in Zurich, lives and works in Zurich


Works from the series

So banal als auch aussergewöhnlich, 2022

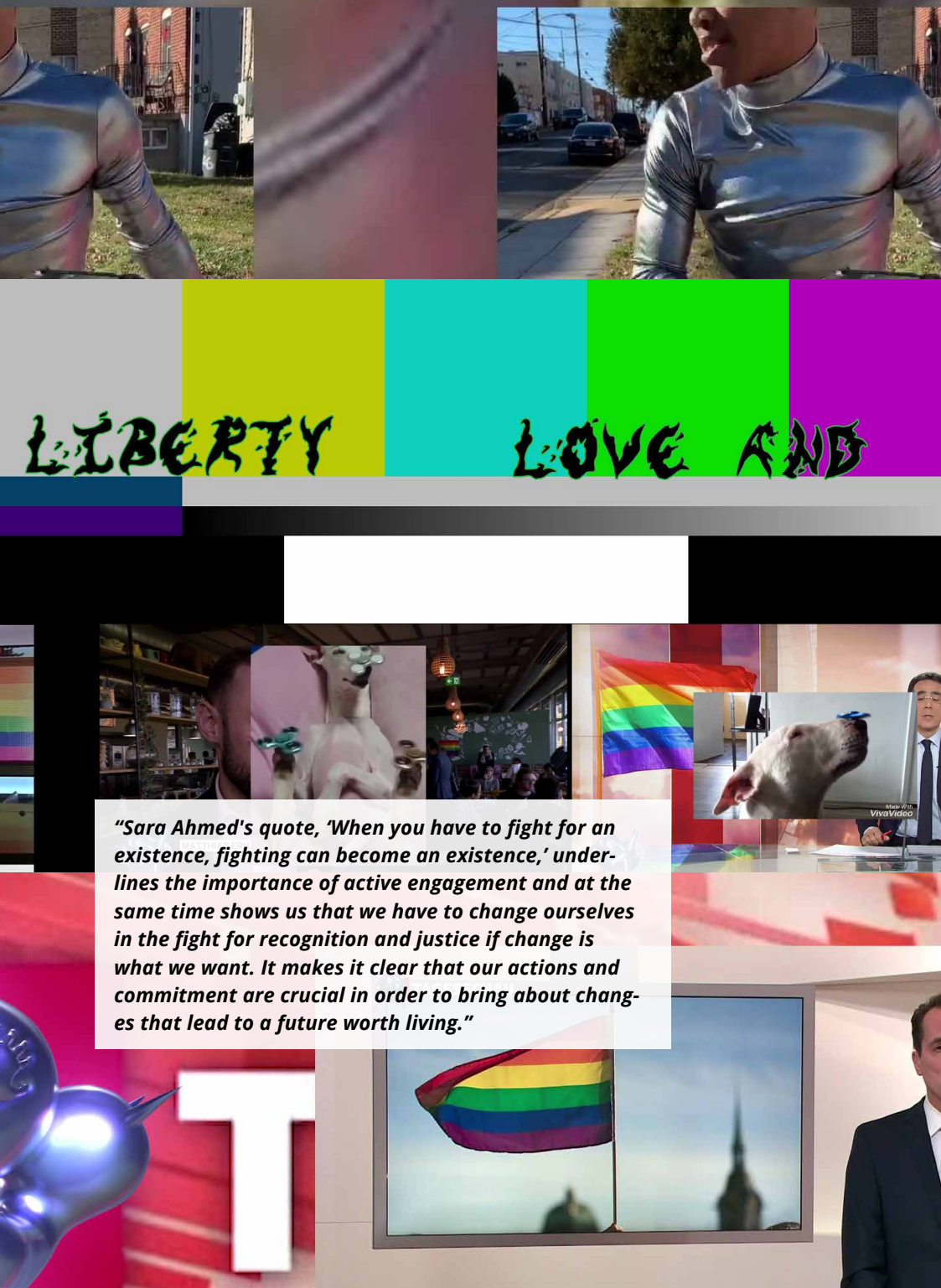
Epson matt on aluminum

57.8 x 84.8 cm or 84.8 x 57.8 cm each

People are usually at the center of Marvin Jumo's photographic work. Social inequality, exclusion and the interaction between people and their environment are topics that interest Marvin Jumo. The series *So banal als auch aussergewöhnlich* (en. As banal as it is extraordinary) deals with the sexuality of persons with disabilities. Ableism, a lack of public interest, skills and concepts as well as unclear roles in care and support lead to persons with disabilities being collectively denied sexuality. They, their bodies and their needs are overlooked, determined and at the same time tabooed. There is resistance to this. The series portrays Lukas, who has been making use of sexual accompaniment and sex work for several years, and Diana, who at the time photographed was a trainee sex worker and for whom everyone has a right to closeness. Sex work is a care practice. Living out sexuality in a self-determined way is pleasurable self-care. A further protagonist demonstrating pleasurable self-care is Caroline. As she says, she wants to "emphasize the beauty" of her "unattractive body" and "get people's eyes used to seeing things differently."



"By emphasizing compassion and humanity in my photographs, viewers are encouraged to engage with the issues I address and connect with the people in my images. Ultimately, Care helps to ensure that my work is not only visually appealing, but also conveys a message of empathy and understanding. I hope that my work can continue to help promote empathy and understanding of stigmatized issues."



Philip Ortelli

*1991 in Bern, lives and works in Zurich and Warsaw (PL)

Liberty, Love and Loneliness I, 2021

3-channel video installation, color, sound, 25 min.

Liberty, Love and Loneliness II, 2024

33-channel video installation, color, sound, 39 min.

Norm Chairs, 2024

Ongoing series, various materials and dimensions

in collaboration with Anastasiia Brek, Jolanda Gerber, Helene von Graffenried, Stella Inderbitzin, Luis Schmidlin, Ruben Silva Gomes, Noëmi Sommerhalder.

Developed as part of the practical project "Politics of Care – Cultural Work as Care Work", F+F School of Art and Design Zurich

In the video works *Liberty, Love and Loneliness I + II*, Philip Ortelli reflects on queer realities of life. The videos orchestrate interviews, archive and online material into a symphony that negotiates the representation and reality of LGBTIQ+ people. The reality of queer life includes dealing with discrimination, exclusion and violence because being queer does not correspond to the social norm. The videos illustrate the almost vital importance of care within the community. Visibility and remembrance work become care practices. The videos themselves are an 'act of care', because they take care of the visibility of queer concerns. The *Norm Chairs* are a homage to all people who do not feel they belong to the norm society. They are assembled from mass-produced furniture parts in an alternative way and show that divergences are not a disadvantage, as they are just as functional and stable as mass-produced items. Philip Ortelli's works are a direct call to work together for the well-being of those who are discriminated against by social norms.

RELAX (chiarenza & hauser & co)

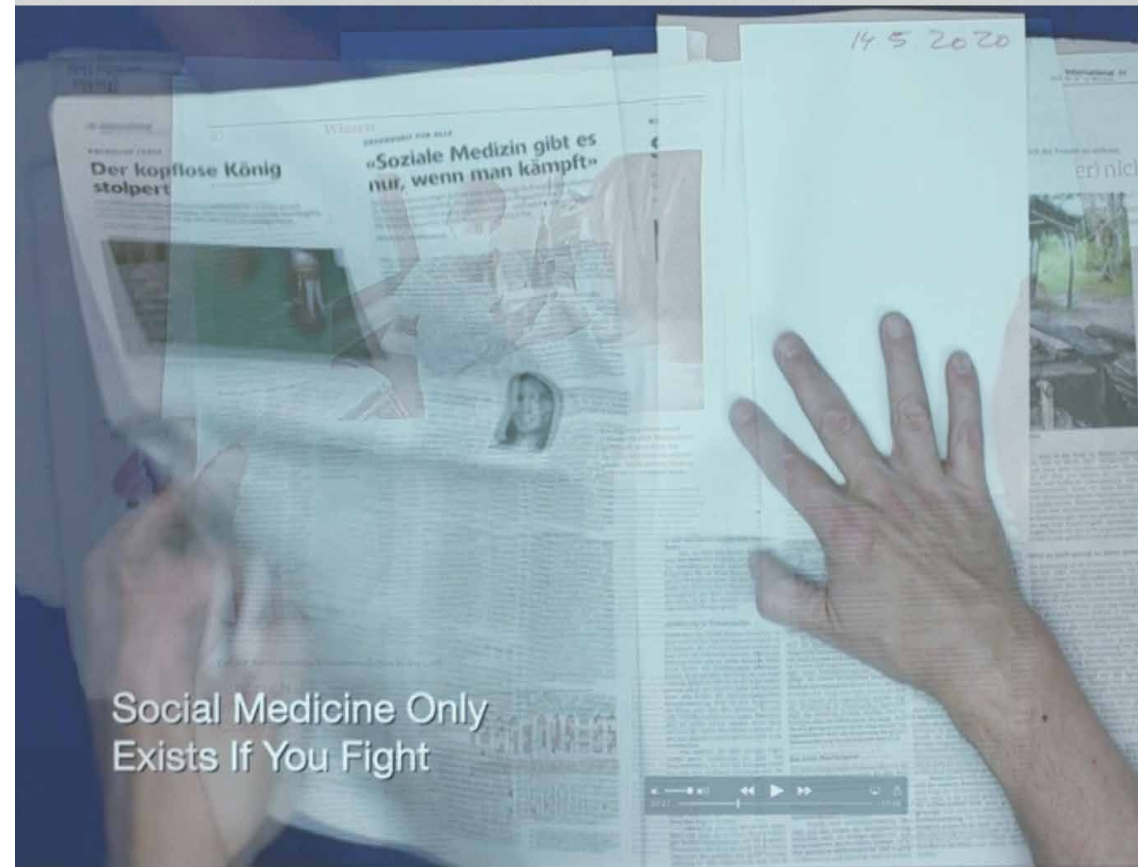
Marie-Antoinette Chiarenza, *1957, Tunis (TN) / Daniel Hauser, *1959, Bern.

Live and work in Zurich

ZEITUNGEN, 03/2020–03/2021, Artikel zum Pflegepersonal in Zeiten der Pandemie, 2021

Video (HD, 1920 x 1080), color, sound, 22:42 min.

Marie-Antoinette Chiarenza and Daniel Hauser have been working as a collective since 1983. The “& co” in their name refers to all kinds of collaborations. Sometimes people are involved in the artworks, sometimes they are involved in the process. In their works, RELAX examine the complex economic cycles of art, politics and society and their interrelationships. In recent years, their artistic exploration has focused on the economics of care and provision, among other things. In various works, RELAX focus on the everyday working life and working conditions of nursing staff, but also on the historical dimensions of medical discourses and their social effects. The video *ZEITUNGEN, 03/2020–03/2021, Artikel zum Pflegepersonal in Zeiten der Pandemie* (en. *NEWSPAPERS, 03/2020–03/2021, articles on nursing staff in times of the pandemic*) shows hands leafing through piles of newspapers. The newspapers were published during the coronavirus pandemic. Headline follows headline. It becomes clear which questions and topics are taken up in the public media – and which are not. The gesture of the hands also embodies a widespread way of dealing with information: they are turned over.



“With our own practice, we pursue a production of desires, with which we are geared towards effectiveness. Art can achieve a lot. But it is not art that brings about change, it is the people who can change things. Art can create a space for questions and for enabling experiences. Instead of divisive actions, it can try to give as much space as possible to care, empathy, pleasure, humor, relaxation and also accuracy in dealing with historical and contemporary issues. With regard to the care economy, we hope that healthcare will no longer be based on the logic of financial profit.”



"By holding spaces where people come together, be it for a shared meal, rituals or celebrations, we try to directly hold moments of care. We see coming together, preparing food, dancing together and talking about a revolutionary future as components of care that we can experience."

tina omayemi reden and daughters, with Naya de Souzaa

tina omayemi reden: *1991 in Zurich, lives and works in Zurich

Dinner Is Better When We Eat Together

Public dinner with performative moments, June 28, 2024

tina omayemi reden usually works in collaborations. She is part of various collectives that focus on questions of reproductive work, collective care, intergenerational exchange, social justice and community building. Moments of listening to and making visible networks of relationships and lines of power, resistance, longing and desire are central to this approach. The question of caring for one another characterizes both the working methods and the content of the works. Together with the "daughters" (members of the collective FUBU – For Us By Us) and Naya de Souza, whose artistic practice moves between disciplines such as performance art, stand-up comedy and cooking, and the farm Gut Rheinau, tina omayemi reden is organizing a public dinner as part of the exhibition. A dinner in memory of bodies that are oppressed by the prevailing normative society, that resist and build alternative life realities in resistance, in memory of their stories and narratives. Guests pay a contribution of their choice for the dinner. The money collected is donated. In this way, not only hospitality, but also the redistribution of resources becomes a collective practice of care.

A Practice of the Common

“Politics of Care – Cultural Work as Care Work”,

practical project at the F+F School of Art and Design Zurich

Gökçe Ergör

If cultural work and art-making are understood as care work, what can a careful curatorial and artistic practice look like or how can it be re-imagined? We – Sarah Merten and I as the project leading team and together with students – explored this question in the practical project “Politics of Care – Cultural Work as Care Work”. Over the course of two semesters, we dealt discursively and practically with questions of care and its approaches in the exhibition context.

This included, for example, one person or a group organizing an *Act of Care* at many of our teaching meetings. Our meetings were characterized by cake, a wishing space¹, a moment of silence, eating tamales, a tea moment, body loosening exercises and translation work, among other things. In addition to exploring theoretical texts and exhibition concepts, the *Act of Care* became a teaching tool. Thinking of care as a reciprocal relationship that allows all participants to both actively shape and experience care spaces was just as important as the realization that sometimes, despite all the critical discussions, we didn't have time for it after all.

So when we think about the relationship of caring practice in art education, how can strategies of care be established and circulated? From our own experience as curators, we believe that one possibility lies in collective and collaborative organization – in a *practice of the common*. Another strategy is to provide access to critical voices that engage with care and often work from an activist and lived reality.

As lecturers of this practical project and knowledge carriers operating from different spaces of experience, we insist on including other perspectives in the classroom that expand our own engagements with care work. We

would like to take this opportunity to thank Paloma Ayala and Philip Ortelli, who shared their artistic practice with us in the classroom and passed it on collaboratively. Their inputs – along with many other projects and works by various artists – have accompanied us in the project and helped us to take a critical approach to care.

With this discursive and practical knowledge in their luggage, the students developed contributions for the exhibition “Who Cares?! Current Perspectives on Care Work”. All of the contributions were created in collective groups and have something in common: they practice communal care and examine the format of the exhibition as a place for a temporary community.

For Everyone Who Cares is a participatory mural by the group Everyone+you and visualizes active participation as an act of caring. No mural without community.


With the *Care Space* and the *Water Station*, another group creates atmospheric spaces for communal or individual relaxation. An offer that is rare within exhibitions.

The *Audio Walk* expands the exhibition space. Looking at other self-organized cultural venues in the city of Schaffhausen creates connections and brings closer why people want to make culture for and with others.

Another group developed this accompanying booklet and a glossary, which, in addition to the usual information on the exhibited works, offer broader perspectives and contexts on care.

Caring also means entering into a relationship and exchanging ideas: Kerstin Wittenberg and Martina Portmann accompany visitors through the exhibition at the “Donnerstagsapero” (en. Thursday Aperitif).

1) The *Wishing Space* is a work by Jonathan Lorand and was shown at Les Complices*, Zurich. Inspired by this, we tried out our own Wishing Space in the Politics of Care class.



"As art students, we want a future that offers us the chance to make a living from the artistic work that we do for society and to be able to create a variety of cultural offerings together with others. We would like for cultural politics to create a framework that remunerates our work in such a way that we can concentrate fully on it instead of losing our energy and motivation in stressful bread-and-butter jobs."

Scan the QR code
and go directly
to the Audio Walk
(in German):



Martina Portmann, Luis Schmidlin, Raphael Sigel

Audio Walk – Ein auditives Porträt lokaler Kulturarbeit, 2024

consisting of an audio city tour, leaflet with map, poster, interviews

Interview partners: Beat Wipf, KULTURLABOR.sh / Katharina Bürgin, Vebikus

Kunsthalle Schaffhausen / Diell Osmani, Rhybadi Schaffhausen / Ursina

Gabriela Rösch, FATart (Femme Artist Table)

Developed as part of the practical project "Politics of Care – Cultural Work as Care Work", F+F School of Art and Design Zurich

Our contribution to the exhibition *Audio Walk – Ein auditives Porträt lokaler Kulturarbeit* (en. Audio Walk – An auditory portrait of local cultural work) focuses on cultural work. Culture doesn't just happen; it is also a form of care work for society. Exhibitions, concerts and other cultural offerings are often simply consumed as an experience, forgetting how much work is done in the background to make this social exchange possible. We therefore spoke to various cultural workers from Schaffhausen about their work and what drives them to get involved. Our interviewees belong to various associations and organizations that make cultural events possible in the city of Schaffhausen. We have developed a city tour from these interviews. We invite you to leave the exhibition space with us in your ear and join us on a walk to four other cultural venues in the vicinity. A leaflet will accompany you on the tour to the various stations. In the leaflet you will find further information about the locations and also the QR codes for the interviews in full length.

**Anastasiia Brek, Jolanda Gerber,
Stella Inderbitzin, Ruben Silva Gomes,
Noëmi Sommerhalder**

Care Space, 2024

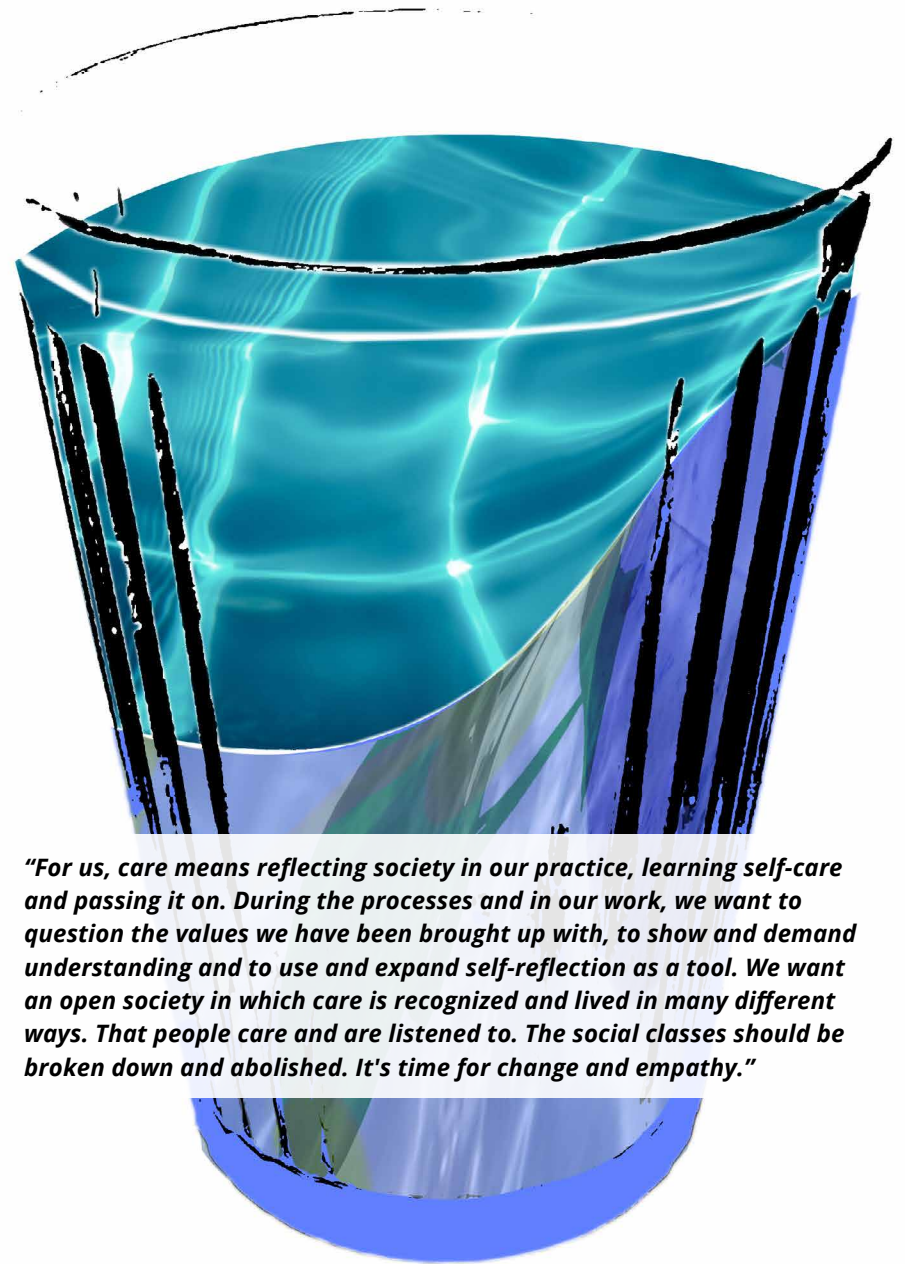
Site-specific, interactive installation, various materials

Water Station, 2024

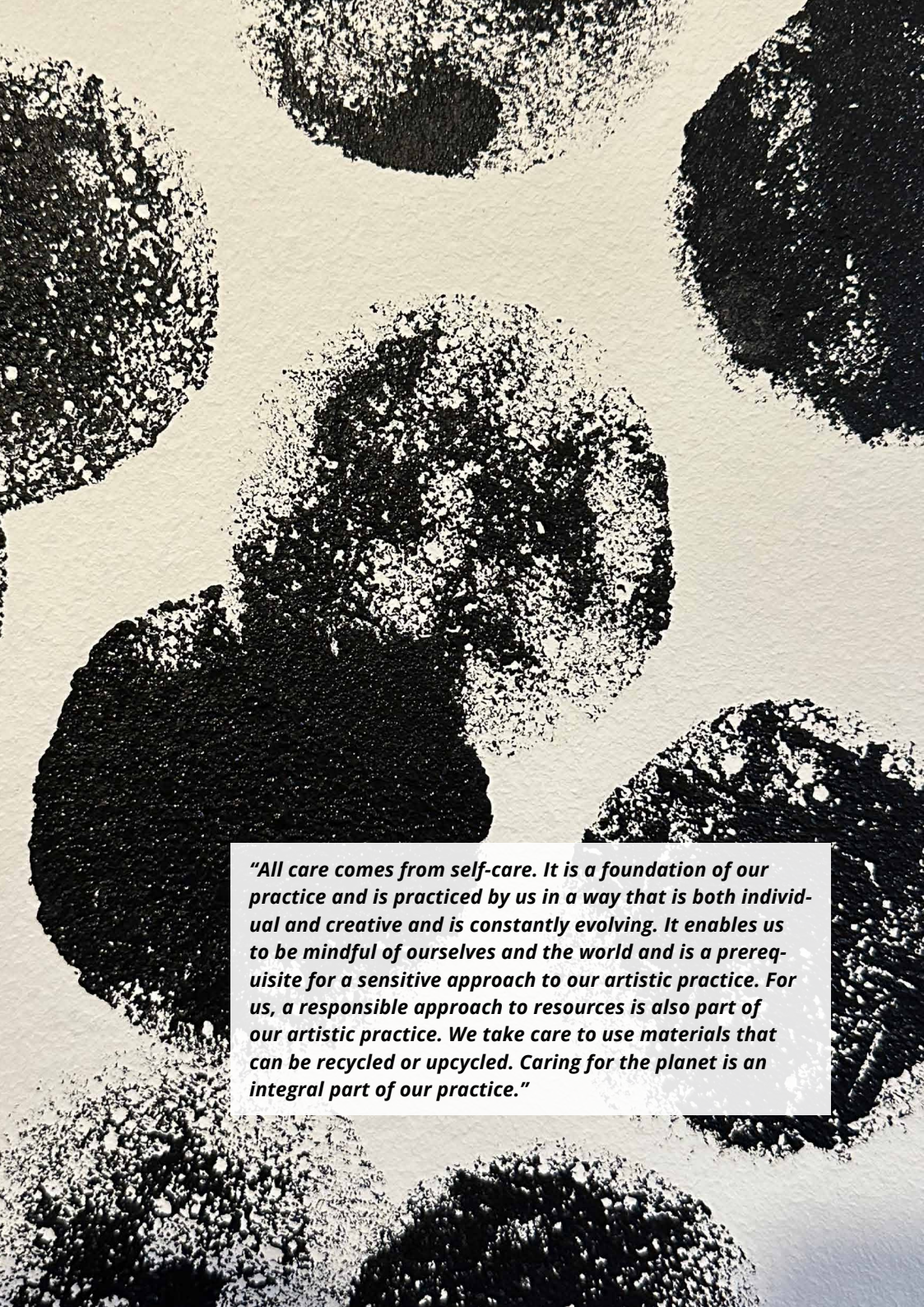
Site-specific, interactive installation, various materials

Developed as part of the practical project "Politics of Care – Cultural Work as Care Work", F+F School of Art and Design Zurich

In one way or another, everyone can understand the need to rest. Nevertheless, there is rarely an opportunity to escape the hustle and bustle of being human. Our world is designed to function as efficiently and quickly as possible and our human needs are overlooked in the process. We are often overstimulated without realizing it. This can also happen when visiting an exhibition. In the *Care Space*, people can withdraw and devote themselves to their own senses in order to spend a moment in peace with themselves and their bodies. Water is the basis of all life and an important prerequisite for human health. As a sign of appreciation, with the *Water Station* visitors are offered water free of charge. This does not happen very often in exhibitions. It is an invitation to an act of mindfulness. Take the time to drink a sip, take a deep breath and ask yourself what you need. When we listen to our needs and are able to satisfy them, we are more resilient, more human and more attentive to ourselves



"For us, care means reflecting society in our practice, learning self-care and passing it on. During the processes and in our work, we want to question the values we have been brought up with, to show and demand understanding and to use and expand self-reflection as a tool. We want an open society in which care is recognized and lived in many different ways. That people care and are listened to. The social classes should be broken down and abolished. It's time for change and empathy."



"All care comes from self-care. It is a foundation of our practice and is practiced by us in a way that is both individual and creative and is constantly evolving. It enables us to be mindful of ourselves and the world and is a prerequisite for a sensitive approach to our artistic practice. For us, a responsible approach to resources is also part of our artistic practice. We take care to use materials that can be recycled or upcycled. Caring for the planet is an integral part of our practice."

Everyone+you

For Anyone Who Cares, 2024

Participatory, site-specific mural, various materials

Developed as part of the practical project "Politics of Care – Cultural Work as Care Work", F+F School of Art and Design Zurich

The work *For Anyone Who Cares* was created as a collaboration between four artists. It is an interactive mural for visitors to the exhibition. The central idea of the work is the fact that we all need care: we suffer strokes of fate, fall ill and lose some of our autonomy as a result. This loss is often accompanied by feelings of guilt and shame. The emotional price we pay for this also stems from a social stigma that devalues and rejects vulnerability and illness. This mural invites visitors to think for themselves about situations in which they need(ed) care. They are invited to place the stamp in the frame where it suits them. With the act of stamping, they make their own experiences visible in order to create a place of care together with other visitors. The mural opposes stigma and invisibilisation. It will accompany the exhibition throughout its duration. Afterwards, it will be painted over and remain behind the color as a testament of collective care towards vulnerability and participation.

Kollektiv Wortfinder*innen

Begleitheft und Glossar, 2024

Brochure A5, color, 44 p.; Poster A3, color

Developed as part of the practical project "Politics of Care – Cultural Work as Care Work", F+F School of Art and Design Zurich

Our interest lies in a collective approach to text, words, exchange and discussion. The accompanying booklet offers an extension to the exhibition. In addition to descriptions of the artworks, other types of text and images can also be found. The Kollektiv Wortfinder*innen (en. Collective Word Finders) contacted all the artists in the exhibition and asked them three questions: What significance does care have for your artistic practice? (How) Is it visible and/or tangible in your artistic practice? What do you want now and for the future? The answers to these questions are diverse and show a spectrum of care. Excerpts of these answers are shown here in the accompanying booklet. The complete answers are archived on the Vebikus website. We invite you to use the QR code printed here to read all the statements in full. We also selected individual terms from the responses that we found particularly interesting and developed a glossary from them. The glossary was written from our own perspective and is designed as a poster. We hope that our work will contribute to further reflection on the topics and also have an impact beyond the duration of the exhibition.



This QR code will take you to the full answers that the artists gave to our questions (in German)

"Dealing with the topic of care has greatly broadened our perspectives on care work. By engaging with the works shown in this exhibition, we immersed ourselves in different worlds of care, which we then discussed in greater depth. This made us increasingly aware that care exists in every area of life and is very complex. There is still a lot to improve on many levels, which that is why we want to encourage reflection, discussion and perhaps also the decision to take a step in this direction yourselves."

Vebikus Kunsthalle Schaffhausen

Verein Bildender Künstler*innen Schaffhausen

The Vebikus Kunsthalle Schaffhausen has been showing current positions in contemporary art since 1985. It sees itself as a platform for artistic exploration with an experimental character. The former industrial spaces place high demands on the artists and are used for clearly formulated, often custom created projects or specific installations.

The exhibitions are accompanied by events: guided tours, artist talks, readings, performances and art education for school classes, children and young people. The Vebikus Kunsthalle thus makes an important contribution to cultural vitality in the region.

The Vebikus Kunsthalle is run by an association of visual artists. Our members are actively involved in the association. They are committed to the institution on a voluntary basis. They give their valuable time with conviction for opening, supervising and organizing events.

The exhibition rooms of industrial architecture with distinctive structural elements, consist of a 67 m² room on the first floor and two large rooms on the second floor: the south room (115 m²) and the larger north room (215 m²).

The curatorial team of Vebikus Kunsthalle puts together the annual programs. There are regular cooperation and guest curator projects. In 2024, it is the guest exhibition by Sarah Merten:

“Who Cares! Current Perspectives on Care Work”.



Veranstaltungen

Performance: Azad Colemêrg, 11h34min

Saturday, June 8, 15 and 29, 12:30–4 p.m. each day

Long-duration performance about the connections between care work and migration

Trialogical guided tour (in German)

Sunday, June 23, 2 p.m.

Tour of the exhibition with Sarah Merten, guest curator; Sarah Schilliger, sociologist and gender researcher, University of Bern and Anja Peter, historian, expert on care economy, Büro für Feminismus

tina omayemi reden und töchter, mit Naya De Souza

Dinner Is Better When We Eat Together

Friday, June 28, 6 p.m.

A dinner in memory. Redistribution as a practice of care. Community dinner with performative moments. Costs: Solidarity contribution at your own discretion (Fr. 15.– to 1500.–). The collected money will be donated. Limited number of participants. Registration until June 16 at: fubu.shenanigans@gmail.com

Donnerstagsapéro (in German)

Thursday, July 4, 6:30 p.m.

Tour of the exhibition with Martina Portmann and Kerstin Wittenberg, F+F School of Art and Design Zurich

Finissage

Sunday, July 21, 2–4 p.m.

With aperitif

Workshops and Art Education

Family Sunday

Sunday, June 16, 2–3:30 p.m.

For children aged 5 and older and their adults.

Younger siblings are also welcome.

No registration necessary. Contribution towards expenses: CHF 5 per child.

Lead by Eleonora Stassi

Summer workshop

Monday, July 8 to Friday, July 12, 9:30–12 a.m.

For children aged 6 and older. No registration necessary. Contribution towards costs: CHF 5 per child. Free with vacation pass. See website for details.

Further educational offers – also for schools – can be found on the website.

www.vebikus.ch

info@vebikus.ch

IMPRESSUM

EXHIBITION

«Who Cares?! Current Perspectives on Care Work», June 2 – July 21, 2024

Vebikus Kunsthalle Schaffhausen
Kulturzentrum Kammgarn
Baumgartenstrasse 19, 8201 Schaffhausen
www.vebikus.ch

With:

Anna Appadoo & Veronika Fischer, Azad Cole- mërg, Brigitte Dätwyler & Lena Maria Thüning, Kira van Eijdsen, Alain Jenzer, Marvin Jumo, tina omayemi reden and daughters with Naya de Souza, Philip Ortelli, RELAX (chiarenza & hauser & co), Ana Vujić

F+F School of Art and Design Zurich, degree program Fine Arts, practical project "Politics of Care – Cultural Work as Care Work":

Anastasiia Brek, Jolanda Gerber, Helene von Graffenried, Ulyana Hukasova, Stella Inderbitzin, Anthony Moskalenko, Martina Portmann, Nazgol Golmuradi, Luis Schmidlin, Raphael Sigel, Ruben Silva Gomes, Noëmi Sommerhalder, Ronja Stiefel, Kerstin Wittenberg and other students.
Project lead and mentoring: Gökçe Ergör, Sarah Merten

Curator: Sarah Merten

Art education Vebikus Kunsthalle Schaffhausen:
Anna Ninck, Eleonora Stassi

Backoffice Vebikus Kunsthalle Schaffhausen:
Katharina Bürgin

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Communication Vebikus Kunsthalle Schaffhausen:
Katharina Bürgin, Cornelia Wolf

Communication, Social Media F+F School for Art and Design: Iris Ruprecht, Gökçe Ergör

Exhibition set-up: André Bless, Gökçe Ergör, Tobias Mattern, Sarah Merten, artists

Exhibition support: Members of Vebikus Kunsthalle Schaffhausen, Sarah Merten

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Chiara Zarotti, Laura Lackner

Head office Vebikus Kunsthalle Schaffhausen:
Cornelia Wolf

Social Media Vebikus Kunsthalle Schaffhausen:
André Bless, Ying Xu

Support and organisation of the opening:
Anna Ninck, Members of Vebikus Kunsthalle Schaffhausen

BOOKLET AND GLOSSARY

This publication is an artistic contribution by the Kollektiv Wortfinder*innen and was produced as part of the practical project "Politics of Care – Cultural Work as Care Work", F+F School of Art and Design, degree program Fine Arts, on the occasion of the guestcurated exhibition "Who Cares? Current Perspectives on Care Work", Vebikus Kunsthalle Schaffhausen, June 2 – July 21, 2024

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All images were provided by the artists and the Vebikus Kunsthalle Schaffhausen.

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Donnerstag 18 - 20 Uhr
Freitag 16 - 18 Uhr
Samstag und Sonntag 12 - 16 Uhr