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# PERFORMING CRIP TIME: BODIES IN DELIBERATE MOTION

JUNE 27 – JULY 19, 2014

OPENING RECEPTION: FRIDAY JUNE 27, 7-10PM

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WORKS BY  
LIZ CROW  
ARSELI DOKUMACI  
HELEN DOWLING  
HEIDI KAYSER  
NOËMI LAKMAIER WITH HYDAR DEWACHI  
LAURENCE PARENT  
SUNAURA TAYLOR

CURATED BY AMANDA CACHIA

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## PERFORMING CRIP TIME: BODIES IN DELIBERATE MOTION

CURATED BY AMANDA CACHIA

SPACE4ART, SAN DIEGO, JUNE 27 – JULY 19, 2014

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This exhibition includes the work of 7 female contemporary artists, who perform their complex embodiment through their vantage point of crip time. How might a disability perspective bring new understandings of temporality through mobility across various public spaces? Inspired by Alison Kafer's new book, *Feminist, Queer, Crip* (2013), how might crip time become a powerful resistant orientation for the disabled subject, that yields productive insights into alternative constructs about the cultural rationality of time? Through the work of artists Liz Crow, Arseli Dokumaci, Helen Dowling, Heidi Kayser, Noëmi Lakmaier, Laurence Parent and Sunaura Taylor, we come to understand crip time as not only a slower speed of movement, but also a re-orientation to time and bodies that might offer a new methodology for thinking about alternative futures for the disabled subject. In other words, how can crip time become a way of life and how can slow motion become a deliberate, politicized act? The exhibition includes videos, drawing, sculpture and mixed media installations that present the comingling of crip time, intersectional identity, the senses, language, interpretation and access.

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LIZ CROW  
*Bedding Out*, 2013.  
Video. 8:57



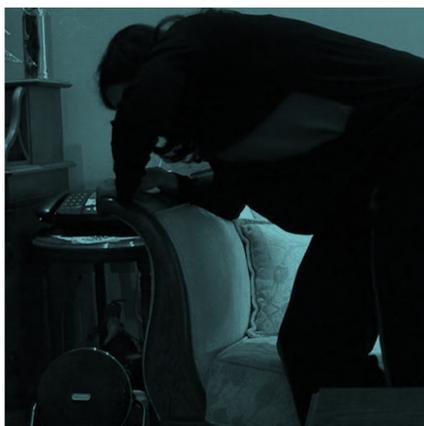
HEIDI KAYSER  
*Slippage*, 2013.  
Video. 5:00



HELEN DOWLING  
*Breaker*, 2008  
HD Video, 2:57



SUNAURA TAYLOR  
*Furry Wheelchair*, 2013  
watercolor and ink on paper, 7" x 10"



ARSELI DOKUMACI  
*Taskscapes*, 2013  
Video. 10:00



LAURENCE PARENT  
*Crippling the Landscape 1: Québec City*, 2013  
Video. 13:39

LIZ CROW

In 2013, British artist-activist Liz Crow staged a live 48-hour performance/protest called *Bedding Out* where she acted out her "bed life" with the public. How is time in bed spent differently by a disabled person? How can stillness be a form of activism for disability? Through this durational activity, and by sharing what is ordinarily a private aspect of her life as a woman in a wheelchair, Crow was hoping to make the public more aware of the invisible aspects of being a disabled person. For Crow, "bedding out" was a way of "speaking out." Throughout the 48-hour period, Crow staged five scheduled "bedside conversations" in order to talk about the consequences of ongoing major changes to benefits for disabled people in the UK. A former NESTA (National Endowment for Science, Technology and the Arts) fellow and founder of Roaring Girl Productions, Liz's work has shown at Tate Modern, British Film Institute and Washington DC's Kennedy Center for Performing Arts. Liz is a doctoral candidate at the University of Bristol's Graduate School of Education. <http://www.roaring-girl.com>

ARSELI DOKUMACI

In Arseli Dokumaci's PhD project entitled "Misfires that matter: Invisible disabilities and performances of the everyday," she investigates everyday practices in relation to mobility-related pain and impairments and created a two-hour ethnographic documentary on the lives of people living with rheumatoid arthritis (RA). An abbreviated version of this documentary, entitled *Taskscapes* is included in this exhibition. Mundane tasks, which are almost automatically performed when in good health, require effort and planning when pain accompanies movement. Therefore people with RA tend to create new techniques of executing quotidian tasks. These improvisations, which remain invisible in the flow of daily life, are rendered visible in these videos as emerging "taskscape." Dokumaci completed her PhD in performance studies at Aberystwyth University and is currently an FQRSC-funded (Fonds Québécois de Recherche sur la Société et la Culture) postdoctoral fellow at McGill University, Social Studies of Medicine Department. She is also working as a research associate at Concordia University's Mobile Media Lab for the Canadian Consortium on Performance and Politics in the Americas (CCPPA). <http://www.mobilities.ca/arseli-dokumaci/>

HELEN DOWLING

In the video, *Breaker*, the man with the disability is Dowling's older brother, John. He has cerebral palsy. The other man is a local breakdancer. The artist asked them to attempt to copy each other's physicality through a series of movements or exercises. Essentially, John copied the breakdancing and the breakdancer copied the disability, or copied the "crip time." The artist wanted the resulting footage to blur the lines of what should and can be copied, learnt and taught. Mimicking another person also carries references to both flattery and cruel behavior, which John has had to endure all too frequently. Dowling wanted to turn the act of copying someone who is disabled into an act that is challenging and something that within this video is admired instead of evoking scorn or, sometimes even more harmful, pity. Dowling received her BA at Goldsmiths College, London in 2004 and her MA at Slade School of Fine Art, London in 2008. In 2013 she was awarded funding from 'Amsterdam's' Arts Council and The Mondriaan Foundation for her residency at The Viafarini in Milan. [www.helendowling.com](http://www.helendowling.com)

HEIDI KAYSER

*Slippage* is the extension of an original collaboration between Heidi Kayser and Yelena Gluzman. This short video explores the relationship the stenographer has with the stenographer's body, as a tool for access, communication and translation. It is a compilation of the original footage of Heidi's filming of an anonymous stenographer during an interview, in addition to two different YouTube clips Yelena had sourced. Heidi's creative editing of the three image sources meant that the final outcome of the video was a very rapid succession of inter-changing images, as if the screen was a collage. What is to be gained from the slippages, gaps and distractions in one mode of communication to another in this important mode of crip time? This work is accompanied by documentation that reveals audio description as a complex process, including the script and instructions. In 2004, Kayser founded Axiom Center for New and Experimental Media, of which she was Director from 2004-2012. She is a graduate of Massachusetts College of Art's Studio for Interrelated Media and is currently completing her MFA in the UCSD Visual Arts Department. [www.heidikayser.com](http://www.heidikayser.com)

NOËMI LAKMAIER

In the documentation of the living intervention/performance, *One Morning in May* (2012) by Hydar Dewachi, on the 28th of May 2012, Lakmaier set out from Toynbee Studios in Tower Hamlets towards the City of London, hoping to reach one of London's most iconic buildings, the 'Gherkin'. This normally easy 1 mile stroll was a slow and exhausting test of endurance, as she did it on her hands and knees. Smartly dressed in business attire she crawled through the everyday street life of London, her clothes getting increasingly dirty and torn. After 7 hours she crossed the border from the Borough of Tower Hamlets to the City of London. Lakmaier was born in Vienna and studied for both her BA (2003) and her MA (2004) in Fine Art at Winchester School of Art. She has exhibited and performed widely in the UK and internationally. [www.noemilakmaier.co.uk](http://www.noemilakmaier.co.uk)

LAURENCE PARENT

In Canadian artist Laurence Parent's video, entitled *Crippling the Landscape 1: Québec City*, (May 23, 2013), the artist has used a "herocam" to chart her thirty-five minute journey on foot from the University of Laval to the train station in Québec City, which was a distance of five kilometers, told from the temporal point of view of her wheelchair. In this intimate narrative, Parent exposes the dangers, barriers and inaccessible points encountered throughout her journey, but also attempts to provide a unique temporal and phenomenological view of urban space through the lens of wheelchair embodiment. Parent is a PhD student in Humanities at Concordia University. She holds a MA in Critical Disability Studies from York University and a BA in Political Science from Université du Québec à Montréal. She lives in Montréal and is involved within the Québec Disability Rights Movement. She is also involved in the project Montréal \*in/accessible since its beginning in 2012. <http://www.mobilities.ca/laurence-parent/>

SUNAURA TAYLOR

For this exhibition, Taylor has contributed typing sticks that she uses with her mouth. She goes through these sticks that she makes from wood and plastic every 1-2 months, before they get chewed and destroyed. They are physical debris left over from writing her thoughts down and also act as symbols of Taylor's personal crip time. The artist has developed a series of watercolor self-portraits, where her corpus has been replaced with versions of her personal wheelchairs that she has owned since she was six years old. She has had 7 main chairs. Taylor's portraiture of wheelchairs not only documents crip time through the physicality of an object as an extension of her embodiment and identity as a disabled person, but these artworks also offer crip time through a historical and nostalgic lens. Taylor's artworks have been exhibited at venues across the country, including the CUE Art Foundation, the Smithsonian Institution and the Berkeley Art Museum. She is currently a PhD student in American Studies in the Department of Social and Cultural Analysis at NYU. <http://www.sunaurataylor.org>