

## **A Note on the Approach to Access**

We approached accessibility in this event by balancing information across various forms—visual, textual, audio—and allowing the ability to access in the ways that make most sense to any one individual over an extended period of time. This is with the hope that different flows of information will flow over you and be received in different ways.

For example, we provided the presentations full text and image captions to all audience members a day in advance. This was because the images in Taraneh's presentation were there as an atmospheric and contextual background but did not directly correspond to her words as she spoke. To exceed the normally defined temporality of an event, the full text remained up for a day after the talk as well.

We also provided two sound recordings with associated notes and lyrics for atmosphere.

The image descriptions and two recordings follow.

### **Image Descriptions**

**[Slide: Bed]** A photo taken from above of a double bed with white sheets. The duvet is rumpled and the pillows have the impressions of bodies having lain on them. Overlaid on the image is a repeating graphic icon of a camera function with the text "123RF."

**[Slide: Temporally]** A photo of a self check in machine at an airport check in desk. A paper print out is fastened to the machine's screen. It reads, "My apology. I am not feeling well today. (aka Temporally Out of Service)."

**[Slide: Viral Times]** A composite digital collage incorporating: repeats of a graphic rendering of the coronavirus; a cruise ship; a female-presenting white person speaking on the phone on a balcony; a female-presenting ethnically South East Asian person

wearing a medical mask; a person wearing a hazmat suit, rubber glover, and goggles; and a graphic of microscopic compounds.

**[Slide: Say her name]** A photo of a Black Lives Matter protest in an unidentified US city on a sunny day during the corona pandemic. The protesters are mainly femme presenting. The majority are Black, some are white. Almost all are wearing home made virus masks. T-shirts, banners, and masks have slogans such as: Black Trans Lives Matter; Legalize Being Black; Trans Lives Matter; Black Lives Matter; Strong, Gifted & Black. One person's placard has an image of Breonna Taylor with her name on it.

**[Slide: GOOP]** A double page spread from The New York Times Magazine. The left page reads: "Feature. How Goop's Haters Made Gwyneth Paltrow's Company Worth \$250 Million. Inside the growth of the most controversial brand in the wellness industry." The right page is a posed photo of Gwyneth Paltrow with neutral makeup wearing a white shirt.

**[Slide: Trumpcare]** A photo of a protest in an unidentified US location. The majority of protesters are white. Many are holding up cameras. Placards say: Trumpcare Makes Us Sick; and Trumpcare? Yuck! One person's T-shirt reads: hashtag Not My President.

**[Slide: Slideshow cue]**

7 Photo of *The Waiting Room*, installation by The Canaries collective installed in Beamis iteration of *Sick Time*, *Sleepy Time*, *Crip Time*. Photo shows a table in a waiting room with pamphlets and magazines arranged on it, as you might find in a medical centre waiting room. In this case the pamphlets are produced by artists and disability justice groups with titles like: Notes for the Waiting Room; Being in Crisis Together; and The Informative Adventures of Prevention Man.

8 Photo with caption: “*Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying*, 2019. Exhibition view: Red Bull Arts Detroit, Detroit, MI.” Photo shows the installation by the Canaries called *The Waiting Room*. There is a space set up like a medical waiting room with chairs, magazine table, lamp, potted palm, water cooler, a neutrally designed framed print, and a toy basket. People of various ethnicities and genders are sitting in the waiting room talking and reading the pamphlets.

9 Photo with a caption: “Wayne Curtis, *Feed the People*, circa 2013.” Photo shows a framed drawing, *Feed the People*, on a gallery wall. Drawing is of a person holding a strawberry up to their open mouth. In the background people are looking at pamphlets arranged on shelving. Wayne Curtis is a Detroit artist and former Black Panther party member, who now organises a community garden called Feedom Freedom Growers with his partner Myrtle Curtis.

10 Close up photo of a person's hand holding a pamphlet *A Conversation with Wayne Curtis* and a colouring book made with Wayne's drawings.

11 Photo of an event for *Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying* at Red Bull Arts Detroit. A group of people of different ages, ethnicities, and genders are seated on chairs in a roughly circular arrangement. Some people are leaning forward to listen. Will See, musician and community organiser is standing up speaking into a mic. Beside him sits artist, former Black Panther, and urban farmer Wayne Curtis, and Taraneh Fazeli.

12 Photo with caption: “Sondra Perry,  
ffffffffffffoooooooooooouuuuuuuuuuuurrrrrrrrrrrrrrrrrrrrrrrr, 2017.” Photo shows a  
sculpture, a modified exercise bike apparatus, which viewers cycle to generate the

electricity for four video screens mounted above it. The four screens display four videos which together creates one image of computer animated imagery. The screens are arranged in a vertical curve so that the viewer has to tilt their back to see the whole image.

13 Photo with caption: “Carolyn Lazard, *CRIP TIME*, 2018.” Photo shows a darkened room with a video projection. A person is wearing headphones watching the video.

14 Closer in photo of video from image 13. Video shows a shot taken from above of a brown hand arranging pills into seven pill boxes, each with four sections for different timed dosages. The medicine dosage boxes are on a table with an embroidered tablecloth. A caption on the video says: “their clinking becoming quieter as compartments get fuller.”

15 Photo with caption: “Jordan Lord, *After...After...(Access)*, 2018.” Photo shows a still image taken from a video. The image shows a close up image of bedding. A caption on the video says: “The frame is filled by a blanket that moves up and down with my heart beat.”

16 Photo with caption: “Park McArthur and Constantina Zavitsanos, *Score for Before (Score for Two or More)*, 2013.” Photo shows two texts. One reads: “SCORE FOR BACKING UP. Think about your first lift with your partner. Know your partner has done this one million times more than you and that in twelve point font, a list of names of people that have done these lifts with her is 38 inches long when printed and leaves a 14 inch block of space for all the names that will come after you. Realize you don’t remember the occasion of your first time, despite never having done this before. Realize that she probably does remember. Consider this discrepancy. Know that now feels like the first time precisely because the first time felt like you’ve done this forever.

Pull the manual chair down the ramp backwards.” The other reads: “SCORE FOR CROSSING AN OPEN FIELD. Notice your partner’s lap has been the same shape for some time and ask if she’d like it tight or open. Wait for her response. Bend over and pick up her leg from the mid calf. Place her ankle over her opposite thigh. Adjust as directed.”

17 Photo with caption: “Katya Tepper, *Invasive Memory Wall*, 2019” Photo shows a sculpture made of various found materials and art materials arranged on a wall and floor. The found materials suggest plumbing supplies. The sculpture uses tubing and dripped paint to connect the wall to the floor. The colours and forms of the materials suggest body fluids and body tissues.

18 Jen Liu, *Pink Slime Caesar Shift*, 2018. Image is a still from a video made with digital animation. The image shows a lab with femme lab assistants who all look like identical dolls. The lab is styled to look a bit like a high end store with shiny surfaces and floating shiny balls. The lab/shop assistants seem to be falling over. In the front of the image a pair of shoes is falling with blood flowing out, suggesting that one lab assistant has perhaps exploded.

19 Photo with caption: “Cassie Thornton, *Secret Chakra* (workshop view), June 2017. Angela House, Houston, TX.” Photo shows a group of female presenting people taking part in a yoga workshop. The photo has been taken so that no one’s face is visible in the image. The workshop is in a multifunctional room in a not for profit organisation. There is an altar and lectern in the background, a stained glass window, various types of chairs, and a display of paintings all along one wall. Behind the alter hangs a banner that reads, “Angela House” with the organisation’s logo.

20 Photo with caption: “Cassie Thornton, *Secret Chakra* (workshop view), May 12, 2017. Elizabeth Foundation for the Arts Project Space, New York.” Photo shows a

group of mainly white femme presenting people tearing down a plasterboard structure built in the middle of a room. One person is kicking the structure. Other people are sweeping up debris. Some people are wearing dust masks.

21 Photo with caption: “Cassie Thornton, *Psychic Architecture*, 2018.” Photo shows a plasterboard wall with a hole in it behind which is a chalkboard with handwritten text which reads: “1 wash the wall away 2 care, support others 3 sit, wait, humming, 4 clean the mess”

22 Photo with caption: “Carrie Schneider, *Emergency Blanketing*, 2018.” Photo shows a group of people seen from above, holding a survival blanket in a space lit with coloured LED lights.

23 Photo with caption: “Fia Backström, *The Growth and Its Perennials*, June 1, 2018. Bemis Center, Omaha, NE.” Photo shows artist Fia, a white femme presenting person standing in a darkened space holding a script in front of her. Behind her is a large projected image of something liquid. The projection gives the only light in the room.

24 Photo with caption: “Taraneh Fazeli, *Calling in Sick* (workshop view), September, 2018. Luminary, St Louis, MI.” Photo shows a room with various types of chairs in it. It is softly lit by lamps and candles. Young adults of various ethnicities are in pairs doing a workshop exercise where one person traces lines on their partner’s back and their partner traces the lines they feel onto a piece of paper attached to the wall in front of them.

25 Photo with caption: Zavé Martohardjono, *Territory: Omaha*, June 1, 2018. Bemis Center, Omaha, NE. Photo shows artist Zavé, a femme presenting person of colour, dressed in a costume consisting of plant matter, streamers, a bike gear headdress, a

sexy dress made of floaty fabric with exposed breasts, and a belt. They are walking around the exhibition space carrying some plants. The majority white audience is standing around them.

26 Photo with caption: “Navild Acosta and Fannie Sosa, *Black Power Naps: Black Bean Bed* and *Altar to the Ancestors*, 2018.” Photo shows a room with low lighting. The whole space is painted a dark colour with pieces of text on the walls. A sculpture is in the middle consisting of shiny golden crumpled reflective foil hung in sections from the ceiling forming a circular space filled with black beans. Also hanging from the ceiling are bunches of drying lavender. The entryway into the shiny circle of beans is covered by a shimmery foil curtain made of bright thin streamers.

27 Photo of a text on the floor on the way into *Black Power Naps: Black Bean Bed* by Navild Acosta and Fannie Sosa, 2018. The text reads: “To the beings that come into the space, here we tell you the laws of the land. Continue to mind that the space is to be enjoyed without extracting or hurting. Leave everything in tact when leaving. Pockets are betrayers. If you see a Black person resting, don’t call the police! Never. Put your mobiles on silent and leave your shoes in the entry. Don’t eat. Don’t drink during this experience. Don’t disturb others dreams or rest. Collaborate. Respect this sacred space. Little ones alone without adults, not recommended but supported. Blessings.”

28 Photo of a candle from *Alter to the Ancestors*, 2018 by Navild Acosta and Fannie Sosa. Candle is a thick long burning type. It is hand decorated with text saying, “Gender Slayer” and graphic elements, some of which represent blood drops dripping from the text.

29 Photo of people sitting inside the work *Black Power Naps: Black Bean Bed* by Navild Acosta and Fannie Sosa, 2018. Shiny golden crumpled reflective foil is hung in sections from the ceiling forming a circular space. The circle is filled with black beans. Femme presenting people of colour are sitting on top of the beans inside the space, they're smiling and touching the beans.

**[Slide: Slideshow end]**

**[Slide: Access]** A photo of a brick wall painted white with a white rectangular sign affixed to it. Large text at the top reads: "Access." Following are five paragraphs of text that are indecipherable.

**[Slide: Bad Support]** A photo of an off-white colored ottoman sitting atop a white pedestal that is low-to-the-ground. Black caption text across the bottom reads: "Cassie Thornton, *Bad Support*, 2018.

**[Slide: True inclusion]** A brightly-colored photo of about thirty people in front of a mural. In the mural, a blue-skinned young-looking person with dreads holds up their fist. Most of the people in front of it hold up their fists. A small number are holding signs and two are using wheelchairs. A high portion of the crowd presents as people of color, others as white. Text across the middle reads: "True inclusion is revolutionary" At the top is a navigation bar for a website and a logo reads "Detroit Disability Power."

**[Slide: Nothing About Us]** Photo of a storefront and the adjoining sidewalk. The windows are covered with magenta curtains and white vinyl text is placed in the left one reading "Nothing About Us Without Us." A portable ramp leads from the street inside the front door. It is covered with yellow caution tape. A white text caption in a black box reads: "Outdoor view showing Recess's front windows during the Canaries



session with the disability rights slogan NOTHING ABOUT US WITHOUT US in white vinyl letters and the ADA compliant ramp.”

**[Slide: Promise and Practice]** A light black rectangle sits inside a darker black box. Large white text reads: “Accessibility in the Arts: A Promise and A Practice”

**[Slide Ableism]** On a white background, black serif text reads: ABLEISM “a system that places values on people’s bodies and minds based on societally constructed ideas of normalcy, intelligence, excellence, and productivity. These constructed ideas are deeply rooted in anti-Blackness, eugenics, colonialism, and capitalism.” –TL, <https://www.talilalewis.com/>”

**[Slide: Tree]** To the left of the screen is a photo of a forest. In the center is a stiff tree. Next to the it is a smaller tree resembling a windy flexible vine. It has small branches coming off of it. It is tied with rope to the other tree, which appears to support it standing upright.

Link to song/Mutation Mixtape:

<https://audiomack.com/will-see/album/mutationmixtape>

## **LYRICS:**

Everybody comes from some where....

And that somewhere has a some where

It's The return

The return

:27

My An-cestral Math

Happened after the repast

a splash of noise - flash

From the asteroid crash

Path was on the ave

Niggas know as Livernois

had to grow fast

The mental noise

Niggas throwin

With they

Sad and broke asses

Stigma of the little boys

Couldn't grow

As ghetto roses

Had a mad Detroit dad

Nigga landed vicious jabs

Hit with bats

wished he had

Aristocrats

In his terrain

'Stead of Mississippi maps  
pickin rows and little shacks  
Disturbed souls- with burnt goals  
Never told'  
Who lit the match  
Or poured the gas  
On different Africans

Survive fifty massacres  
Shift backwards generations  
Trauma chatter  
Whisper patterns  
Crackers slip me medications

Attach syllable lables  
Then they laugh at Mister Glass  
**Its a trap!**  
**A frickin trap!**

MMMMMMMM

**My lips are stapled**

recognize different ratios  
Kimanis to Horatios  
Turn Oyas into Bridgids  
Siwatus into cages  
This prison house of Nations

My body hold the pain  
Throats host to holy ghosts  
Lymph is whittled brittle vacant  
Kidneys ache from lynchings ancient

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(its the return)

(its the return)

And the stiffness of my spine  
From whippings way before my time

If you view what lie  
In my mutant mind  
You'd shoot your eyes and slit ya retina  
If I took the time to truth describe you'd plug electrical chairs.  
I sit by the window naked

....

(its the return)

Watching stars turn into space ships  
Is this lyric my mutation?  
Am i just your mental patient?

(laugh)

They call Me Mr Glass  
Fracture crash  
Broke professor

Laying on a stretcher nekkid

As they laughin

They done messed up

(laugh)

call Me Mr Glass

Eyes bulgin

Like deez nuts

Metaphysical ge-nius

Descends once in an eon

Its the return

The return

Its the return

The return

Its the return

A radio broadcast with Taraneh and Katherine:

<https://www.jajajaneeneene.com/jn/shows/working-on-working-through-working-with/>

Textual broadcast notes available at same link