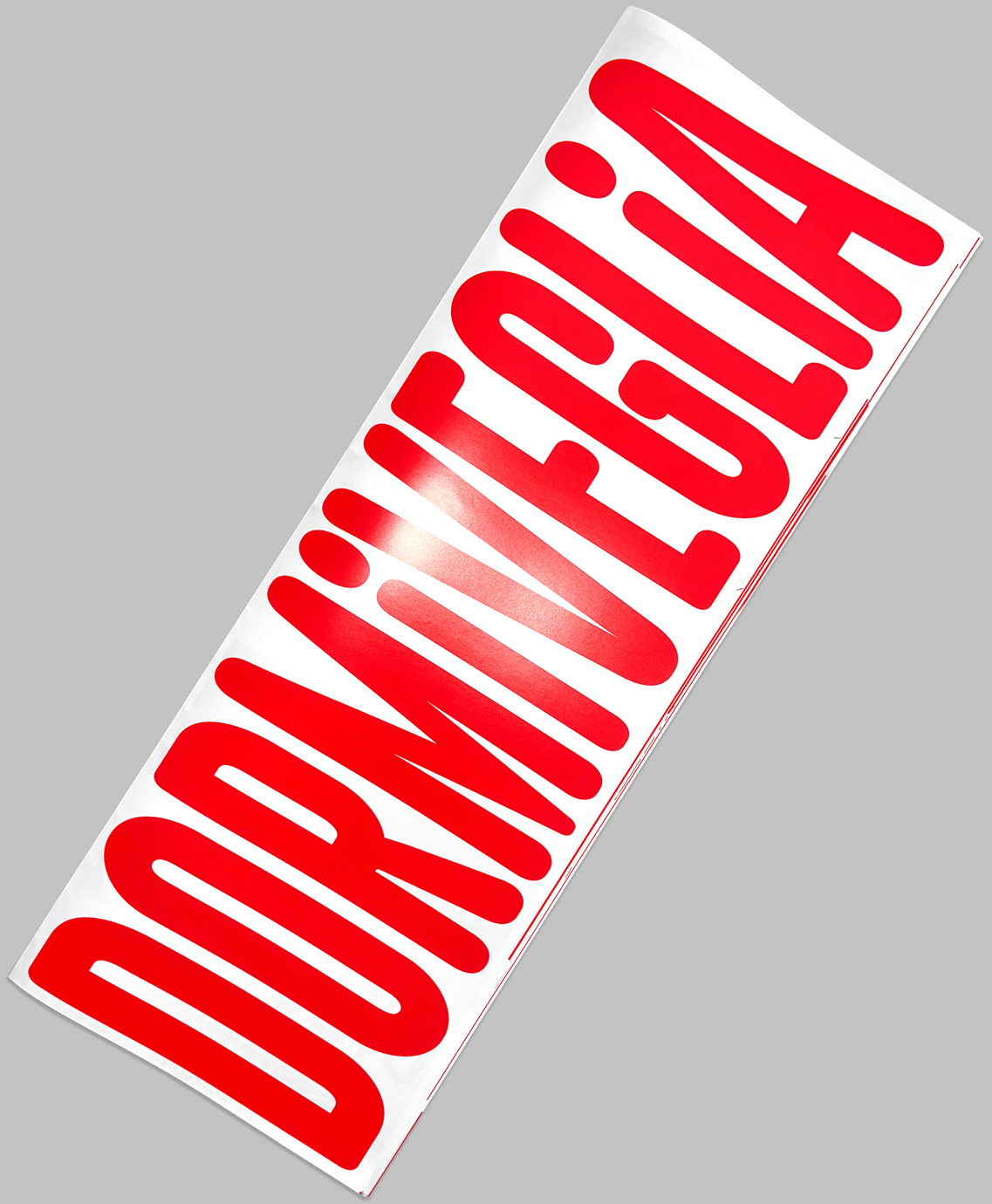


Note: This PDF presents a pillow-sized artistic research project and is not intended as a formal publication. It is part of an ongoing, non-commercial exploration within a strictly academic and research-based context. All materials, ideas, and expressions contained herein are shared solely for educational, critical, and reflective purposes, and should not be construed as finalized, peer-reviewed, or commercially distributed content.

Correre, introfolarmi nei respiri delle case,
per spiare ombre e ascoltare sussurri.
Uscire dalle finestre, farle shattere,
rumorosamente, senza rompere vetri...
rompo solo quelli dei bicchieri.

E tu...
tu hai il sapore del pane caldo,
appena sfornato,
impastato a mano con il cuore.

Mollica bianca, calda e morbida,
crosta croccante che, quando la spezzi,
ti lascia briciole ovunque—
anche negli occhi.

Hai il suono del mare,
e del vento che si innalza furioso.
Respiri, sospiri, ti gonfi.
Affori, ruffori, sfatti,
schiumi, piangi, trabocchi.

Sei tempesta:
un'onda che si spezza contro scogli
e riempie l'aria di sale.

Muovi, smuovi,
fluisci, travolgi, consumi.
Sei acqua.
Sei vento.
Sei corpo.

Ciao Gaia.

Earth suits
Contain of skin and eyes
Reassembling movements without a device
Incorporating voices that shine
evoking rhythms that grind

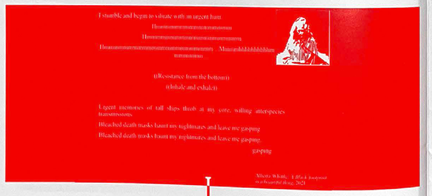
Memory games
The Colberi questioners
Is a thought to hold on to, an alert
What wakeup call do I go through
Listening to the ocean sound
daydreaming tendencies

The cakes I desire are my last turn (on)
Going down on my knees
Letting that hot water flow over me

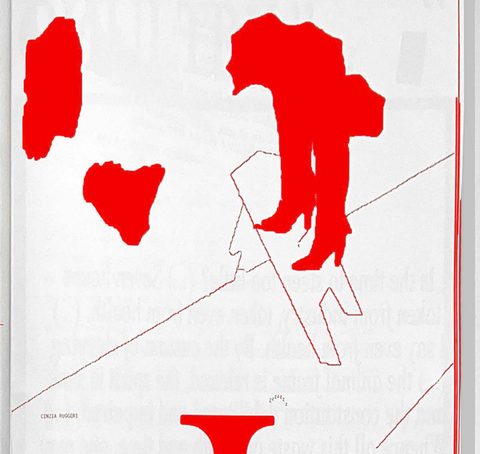
Denn der Schlaf ist keine Flucht.
Er ist ein Portal für Träume der Zukunft.

Because sleep is not a sweet escape.
It is a portal for future dreams.

Perché il sonno non è una dolce fuga.
È un portale per sogni futuri.



I.
HUMAN CHANGING SHAPE
II.
REST IS RESISTANCE
III.
DREAMSCAPES & (SCI-FI)SPACES



CINZIA RUGGERI

I
HUMAN CHANGING SHAPE

„THE SLEEPING FOX CATCHES NO POULTRY."

C'è bisogno di caos nell'anima
per partorire una stella danzante.
You need chaos in your soul
to give birth to a dancing star.
Man muss noch Chaos in sich haben
einen tanzenden Stern gebären zu können.
Il faut en soi un chaos pour pouvoir
mettre au monde une étoile dansante.

FRIEDRICH NIETZSCHE

„Is the time to sleep too little? (...) Seven hours taken from industry, taken even from health. (...) I say even from health. By the custom of sleeping (...) the animal frame is relaxed, the spirit is sunk and the constitution debilitated and impaired. (...) Whence all this waste of health and time, one may almost say of good morals?"

Jeremy Bentham, Panopticon.
Postscript Part II.
London 1791. S. 1969.

„Lange schlafen macht dumm,
träge und ungesund,
man muss also kurz schlafen."

Gerhard Christoph Faerl: Entwurf zu einem Gesundheitskatechismus für die Kirchen und Schulen der Grafschaft Schaumburg-Lippe.
Bückeburg 1793.

„Es wird Situationen geben, in denen zum Beispiel raketen bestückte Kampfdrohnen nicht einsetzbar sind, sodass man Todesschwadronen von schlafresistenten und angstunempfindlichen Kommandoeinheiten für zeitlich unbefristete Aufträge braucht."

Jonathan Crary: 24/7.
Schlaflos in Spätkapitalismus.
Berlin 2014. S. 9.

„Wenn ich nicht schlafe, bin ich nicht nur müde, ich fühle mich, als hätte mich jemand verprügelt. (...) Wenn jemand dich zerstören wollte, wäre Schlafentzug eine gute Methode. Hat sich ja auch längst bewährt. (...) Wenn ich nicht schlafe und nicht schlafe und nicht schlafe, will ich mein Leben nicht mehr."

Samantha Harvey: Das Jahr ohne Sonntag. Berlin 2022. S. 247.
(Original: The Dominican Hours: A Year of Not Sleeping. London 2020)

THE WAGES DUE SONG

G C
If women were paid for all we do
D G
I'll tell ya one thing that's true as true
G C
We wouldn't be free, but I'm telling you
D G
There'd be a lot of wages due

D C G
Well, there'd be a lot of wages due for every time we smiled
D G
Just in order to get a tip or two to make it almost worthwhile
D C G
There'd be a lot of wages due for every time we've been raped
D C D G
And there'd be a lot of wages due for each time we've escaped
G C
Now what do ya think would happen, if we women went on strike
D G
There's be no breakfast in the morning. There'd be no screw at night.
G
There'd be no nurses treatin you
C
There'd be no waitresses serving you
G
There's be no typists typing you ooooo It'd be all right
D G
There'd be no mothers nursing you
C
There'd be no wives waiting on you
D G
There'd be no daughters pleasing you ooooo It'd be all right

G C
If women were paid for all we do
D G
Just think what it'd mean to me and you
G C
We'd have some money and power too
D
Well ain't it amazing
C D G
What wages do ooooo.

Jacquline Rising Bowin: The Wages Due Song (2015)

„Schlaflosigkeit ist der Zustand eins pausenlosen Produzierens, Konsumierens und Wegwerfens, das die Erschöpfung des Lebens und die Vergeudung der Ressourcen vorantreibt."

Jonathan Crary: 24/7. Schlaflos in Spätkapitalismus. Berlin 2014. S. 23.

„On the last night of the course, we decide to sleep in our wigwam, hauling our sleeping bags down the trail at dusk and laughing around the fire until late. Claudia says, "I'm sad to leave here tomorrow. I'm going to miss feeling so connected to the land when I'm not sleeping on cattails." It takes real effort to remember that it's not just in a wigwam that the earth gives us everything we need. The exchange of recognition, gratitude, and reciprocity for these gifts is just as important in a Brooklyn flat as under a birch bark roof."

Robin Wall Kimmerer: Braiding Sweetgrass. Minneapolis 2013.

„Der Schlaf in seiner tiefen Nutzlosigkeit und Passivität, mit den von ihm verursachten, unkalkulierbaren Verlusten in der Zeit der Produktion, Zirkulation und Konsumation, wird mit den Ansprüchen einer 24/7-Welt stets kollidieren. (...) Trotz aller wissenschaftlichen Forschung (...) durchkreuzt und vereitelt er alle Strategien, ihn nutzbar zu machen und umzugestalten. Das Verblüffende, das Unbegreifliche ist, dass sich nichts Verwertbares aus ihm herausholen lässt.“

Jonathan Crary: 24/7. Schlafen im Spätkapitalismus. Berlin 2014. S. 18.

„Nacht-Mütze, Schlaf-Mütze, ist eine Art von Mützen, welche zur Bedeckung des Hauptes im Schlafe dienen und insgemein aus ungestreiften und weichen Zeuge verfertigt werden, damit sie den Schlafenden nicht incommodiren, in verblümten Verstande wenige Leute von blödem Verstande und furchtsamer Natur Nacht- oder Schlaf-Mützen genennet.“

Johann Heinrich Zedlers: Großes Universal-Lexicon aller Wissenschaften und Künste. 1731-1754.

noch einmal sage er: man könne nicht voschlafen, das sei seine meinung, also, wenn man ihn fragen würde, dann müsse er sagen, praktisch sei dies der unnützeste, der kürzeste sprichwort schlaf nicht, er speichere alles mögliche, aber schlaf, das schaffe er nicht. man müsse sich nach anderen möglichkeiten umsehen –

vielleicht ein nickerchen zwischendurch?
oder der minutenschlaf?
am büroticsch!

oder schlafen in geparkten autos, auch schon gemacht: in tiefgärgen, in parkhäusern.

manchen sagen ja, sie schliefen im stehen, doch das hat er noch nie gesehen –

also sie hat sich angewöhnt, sich beim fliegen eine stunde killerschlaf zu holen, und wenn sage superheftig waren, hat sie sich manchmal in irgendeiklo kurz zurückgezogen und nur kurz zehn, fünfzehn minuten die augen zugemacht.

jeder kennt das dick. man sagt dann: ich geh mal frische luft schnappen, in wirklichkeit geht man nur drei räume weiter, setzt sich auf einen leeren bürostuhl und pennt dann einfach zehn minuten weg.
klar, wir sind alle nur menschen!
aber sag das mal jemanden auf den kopf zu!“

Patricia Riggle: wir schlafen nicht. roman. Frankfurt/Main 2004. S. 21.

„Frage:
Ist es ungesund, wenn mehrere Menschen in einem Bette beysammen schlafen?“

„Antwort:
Das ist ungesund; nicht einmal Eheleute und Geschwister sollten in einem Bette beysammen schlafen.“

Quelle
e-item-m-te-
(Hoch?) -difference of gender

Paul Preciado: Perhaps one which is absolutely crucial, political is how the difference of sex was invented, almost as a medical discourse, during the 18th and 19th centuries and established in the 19th and 20th centuries in such a way that the difference that correspond with that binary was classified first as heteroprocrite, and later as intersex. The second difference, which I think is key, is the difference between homosexuality and heterosexuality, a distinction that appeared as recently as 1868.

It was conceived as a difference between reproductive and non-reproductive bodies—that is, the idea of maintaining the reproduction of populations. Within this maximization of populations, I think it's critical to understand the place and importance of the political fiction of race: the political fiction of race, the fiction of race as, at that time, a scientific notion that legitimized modern colonialism, as well as colonial destruction and exploitation.

Johann Becker: Gesundheitsbüchlein für den Bürger und Landmann. Ulm 1804. S. 429.; zit. nach: Karsjlem Walther: Gutes Nacht, gute Nacht. Eine kleine Kulturgeschichte des Schlafs. Stuttgart 2023. S. 97.

“THERE WILL BE ENOUGH SLEEPING IN THE GRAVE.”

Sprichwort

A Ban of Sleep is a Ban of Life

Slogan der Freedom Sleepers von Santa Cruz, Kalifornien

The Biopolitics of Disability

NEOLIBERALISM, ABLENATIONALISM, AND PERIPHERAL EMBODIMENT

REVOLUTION RECOVERY RESTAURATION

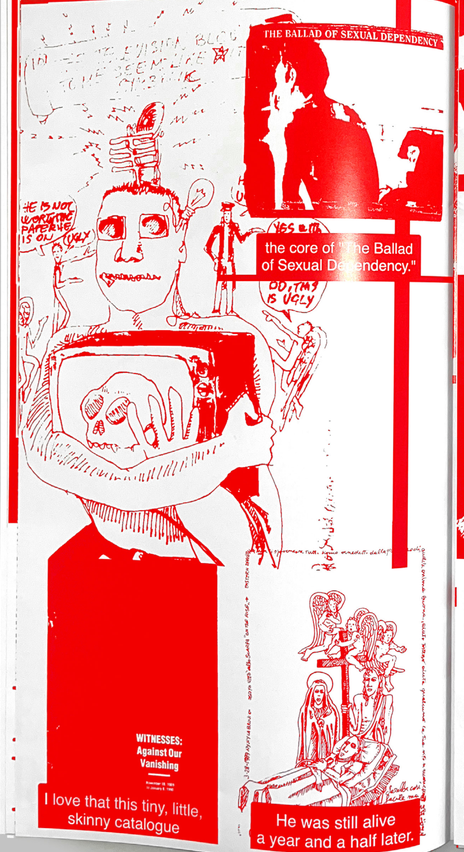
RESTING IS RADICAL.

Graffiti in Wien

NAN GOLDIN

Aktuell
data
design
future
gender
bigdata

She was the center of New York downtown life.



the core of "The Ballad of Sexual Dependency."

I love that this tiny, little, skinny catalogue

He was still alive a year and a half later.

The struggle between autonomy and dependency is

Stills aus „All the Beauty and the Bloodshed“

Nan Goldin: Fourth Wave, Boston 1979)

Why Nan Goldin?

Nan Goldin's inclusion in a discussion on rest as resistance feels both necessary and illuminating, even though her identity differs from the Black and trans voices at the heart of this exploration. Goldin's work as an artist and activist has profoundly shaped how I understand resistance, particularly through the lenses of care, healing, and reclamation. Her photography, activism, and engagement with the body as a site of both vulnerability and power resonate deeply with the wrest is resistanceé movement.

Goldin's work, particularly her iconic The Ballad of Sexual Dependency, draws me into an intimate world where rest and recovery are ongoing battles. Her portraits of chosen family, queer community, and moments of raw humanity remind me of the ways care and rest have always been acts of survival. Much like Black Power Naps confronts systemic exhaustion, Goldin's work confronts the conditions that erode rest: addiction, stigma, and societal neglect. When I think of how her activism with PAIN (Prescription Addiction Intervention Now) took on the Sackler family and Purdue Pharma,It is not just a fight against the opioid crisis but also a fight for the basic human right to rest, to heal, to exist free from the grips of exploitation.

Her imagery also challenges me to consider rest as more than physical stillness. Goldin's art evokes emotional and spiritual rest—the kind found in community, intimacy, and visibility. She does what Audre Lorde and bell hooks describe so powerfully: creating space for us to see ourselves fully, even in our messiness and pain. For Black and trans artists, who must constantly navigate a world that denies their existence, bodies and therefore also their rest, this feels like a powerful gesture of solidarity, a visual testament to the idea that rest is resistance because it centers care and humanity in defiance of systems that seek to strip them away.

Her art, like that of the writers and thinkers I'm engaging with, insists on the value of slowing down, of tending to ourselves and each other, of imagining futures where rest is no longer resistance because it has become the norm. Goldin, for me, exemplifies how art can challenge systems while holding space for radical care, healing, and possibility.

Nan Goldin, for me, exemplifies how art can challenge systems while holding space for radical care, healing, and possibility.

SICKNESS IS HERETICAL
SICKNESS BETRAYS
CAPITALIST DREAMS OF
IMMORTALITY

SICK COMRADE

HEALTH IS THE FIRST LIE
LEAVES AND BODIES AND EMPIRES FALL
WE READ OUR PAIN LIKE COORDINATES
STOP PLOT FIGHT
LAY REAL REFUSE

SICKNESS IS A BARRICADE
NO COPS NO CURES
JUST ROTS AND ROOTS
THE BODY DIGESTS CAPITALISM AND SPITS IT OUT
AS SICKNESS
WE ARE AND WE BECOME OUR MEMORIES
THEY WILL BE EATEN BY THE EARTH IN THE END
SICKNESS IS A PORTAL TO

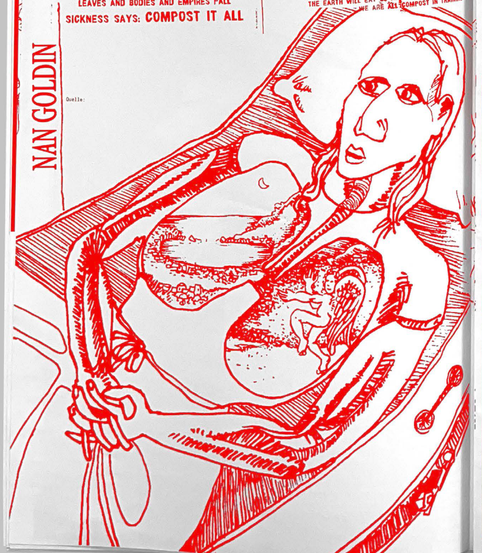
SOLIDARITY
SICKNESS IS HERETICAL
SICKNESS IS BETRAYAL
THERE IS NOTHING LEFT TO PRODUCE
JUST WOUNDS TO TEND
AND REVOLUTIONS TO PLAN FROM

SICK BEDS
ARE AS GOOD A PLACE AS ANY
TO PLOT THE END OF THE SYSTEM
THAT DESCRIBES ITSELF AS HEALTHY
HEALTH IS THE FIRST LIE
LEAVES AND BODIES AND EMPIRES FALL
SICKNESS SAYS: COMPOST IT ALL

WE ARE SICK AND GETTING SICKER
WE ARE ALL DISABLED AND DISABLING
IN THE DEEP GUTS OF THE PROBLEM LIES THE SOLUTION
WE ARE MILITANT IN OUR DECAY
WE ARE NOT DISPOSABLE
WE ARE THE PUNGENT FERMENT
WE ARE BORN INSIDE THE CONTRADICTION
WE ARE BORN INSIDE EACH OTHER'S SPROMS
SUGAR BROMELAIN PEPPERMINT
WE WILL NEVER FIT INSIDE OF A CAREER
THE SICK HAVE SECRETS THAT YOU WILL DISCOVER
IN THE HOSPITAL ON THE WINDOWSILL OF YOUR NEXT MIGRAINE
WE REJECT LINEAR INFINITY WE REJECT IMMORTALITY
AND EMBRACE
THE CYCLES THE CIRCLES THE RASH ON OUR SKIN
THE CAST ON OUR BACK
WE ARE WHOLE LIKE THE MOON [illegible] AS IT WAXES AND WANES
IT IS SO FUCKING PAINFUL [illegible] IT WE LOVE OUR SICK BODIES
IT IS SO FUCKING PAINFUL
YET OUR GODS REMIND US
WE ARE FLESH [illegible] FLOWERS WE ARE NOTHING
WITHOUT THE GODS THAT DESTROY US
OUR BODIES FALL INTO EACH OTHER [illegible] AND SUCCUMB TO PARASITES
STOP FORGETTING WE ARE ALL DYING
LET OUR SICKNESS BE A REMINDER LET OUR GRIEF
BE MAGNIFICENT AND IMPOSING
AS WE CUP EACH OTHER'S FACES IN THE WAITING ROOMS
THE DOCTORS DON'T UNDERSTAND HALF AS MUCH
AS OUR ORGANS AND WE INJECT THE MEDICINES
FULL OF POISON IT IS DISGUSTING IT IS LOVING
WE ARE ALL BECOMING AND DEGRADING
THE EARTH WILL EAT US AFTER WE'VE EATEN HER
WE ARE ALL COMPOST IN TRAINING

NAN GOLDIN

Quelle:



MICHIKAZU MATSUNE &

Martine Pisani

Michikazu Matsune – A scene from THE GREAT STRUGGLE (1999).

Slow Down

Je regarde en l'air, je tourne,
et si je continue je perdrai l'équilibre,
ça me rappelle quelque chose tout à coup,
quelque chose que je n'avais jamais
remarqué jusque-là,
C'est comme une petite secousse,
ce détail de tout à l'heure...

Since 2021, Michikazu has been visiting Martine and Theo in their home in the Bourbs of Paris. Many conversations have been held about Grjine's work and life, which have become the essence of their collaborative project.

Scent of a Woman, 1992

Michikazu dancing with Martine in the footage from the 1990s.
A rehearsal for Kono atari no dokoka (2023).

Martine at Theo used to dance tango three times a week in Kobe. Michikazu's father was a tango teacher and a dance hall in Kobe till he passed away. Martine filmed her, however the footage is lost somewhere in the chaos of her archive.

MICHIKAZU MATSUNE

Michikazu Matsune is an artist whose approach incorporates documentarist and conceptualist methods. In his search for 'a biography', he performs and transforms a world seemingly familiar. His work, simultaneously critical and playful, examines the tension around our cultural ascriptions and social identifications. Michikazu was born in a seaside town of Kobe and has lived in Vienna since the late 1990s.

After the realisation of Sleepy Politics I and II in Vienna I stumbled upon a website called »The Institute of Sleepless Nights« and was curious, what this might be. So I wrote an Email introducing myself and expressing my curiosity of exchanging our research. I got invited for a chat at the Matsune Studio and met Michikazu Matsune and Franziska Schrammerl. It was a beautiful first meeting and we exchanged our readers and publications. The next day I got an Email:

Dear Francesca,

thank you for visiting us yesterday.
It was very nice and inspiring, and it would be great to have further conversations and see if we find a way to work together!

We are wondering if you have time in the weekend of November 23rd & 24th?
We have a presentation of Kono atari no dokoka (Somewhere around here) in Kortrijk in Belgium.
https://merchelut.autorectsforce.start.me/dokoka
We would like to invite you there, and if you can travel, we will offer you flight tickets and one night of accommodation.
The schedule could be, for example, flying from Vienna in the morning of 23rd and returning in the night of 24th.

This could be one of a few occasions for you to see Michikazu's work live in a near future, as we have no shows planned until next summer/autumn in Vienna.

It would be great if you can come and start further dialogues in this way!
Please let me know soon in order to organise the trip.

All the best,
Franziska

—

www.michikazumatsune.info

I said yes and went to Belgium. I looked forward to seeing Michikazu's artistic practice on stage because I read the publication and postcards from the same performance and I was deeply touched by this collaboration. The title is Kono atari no dokoka which is japanese and means in English: Somewhere around here. Out of the artistic relationships between the Japanese-Austrian performer and French choreographer Martine Pisani, accompanied by Theo Kooijman, Dutch painter and performer, arose a question: What remains of dance once the show's over? Martine Pisani is a French choreographer known for her minimalist, conceptual approach to dance. Her work often challenges traditional choreographic structures, blending simplicity with subtle humor and exploring the boundaries between movement, stillness, and everyday actions.

Her first piece, Slow Down, premiered in 1996. It reflects her signature style, emphasizing deceleration, subtlety, and an intimate relationship between the performers and the space. The piece invites the audience to engage with the idea of slowing down, creating a meditative and contemplative atmosphere where small movements and gestures take on profound meaning. It set the tone for her future work, often focusing on redefining the audience's perception of time and rhythm in performance.

In Kono atari no dokoka (Somewhere around here), they use archives, personal memories, shared anecdotes, notebooks, and drawings to reinterpret Martine Pisani's early creations. Somewhere in Japan, in a place dreamed up for the performance... Over here in Europe... Between beautifully simple poetry, humour and, above all, tenderness, they reconstruct what's left of the past to form a composite present.

Kono atari no dokoka is a place at once far away and oh so close, with blurry yet familiar contours, a journey through time and space. From a Kobe beach to the port of Marseilles, from Paris to Vienna or somewhere else yet, a collective memory starts to appear between the lines of personal stories.

Michikazu Matsune, born in Kobe and based in Vienna, is an artist who works in diverse contexts and formats, ranging from stage performances to interventions in public and private spaces. At the intersection of dance, documentary and conceptual approaches to music, poetry, humour, the absurd, and criticism, his work explores questions the relationship between identity and globalisation, action and language, public and private. As part of the Small Talk series, he is currently working on *How did you dream last night? / Small Talk about Dreaming*.
www.michikazumatsune.info

How did you sleep last night?

Sleeping is the only thing I am good at these days. The time I am awake is the problem.

Sometimes I just can't. I have no idea why and how.

I used to prefer a hard bed but in recent years I like soft beds more. This week I am sleeping on a soft bed—much softer than usual—in a hotel room on the 18th floor in Paris. With a nice view. Quite an unusual experience.

I am a cat person. Sleepy during the day. Totally awake during the night.

How I sleep depends on where the moon is in the sky.

I have a five-month-old baby that wakes me up once or twice a night to breastfeed. When I bring the baby to bed after dinner, I tend to fall asleep too. But I try to get up because this is the only time I have for myself. You know the first sleep of a baby in the evening is the longest one. I want to do some stuff for myself or hang out with my partner. Even though I would have less sleep and be more tired, I prefer to have this time for myself than just sleeping.

Kono atari no dokoka.

It's worrisome how hot these days and nights are. I just can't sleep.

ANNEMARIE MOL

thinking / human / action
moving / animal / work
metabolising / plant / labour

Annemarie Mol is a significant student of Bruno Latour because she further developed and applied his approaches in her own work. In her lecture "Notes on Eating in Theory" at the University of Maastricht, she honored him on October 10, 2021 (a day after his passing) as an important mentor. Annemarie Mol emphasizes that the sick body is the norm, not the healthy one. She argues that illnesses are not objective [illegible] but are perceived differently by various groups [illegible] in the healthcare system, leading to multiple realities.

In her book "Eating in Theory" (2021), Mol explores eating not only as a social act but also in relation to sensory experiences and metabolic processes. She calls for a perspective on human existence that focuses on the body rather than just the mind. This leads to a rethinking of concepts such as being, knowledge, action, and relationships.

A central theme in Mol's work is the idea that eating connects humans to their environment and that the act of eating influences both the individual and the ecosystem. She emphasizes the interdependence between humans and nature, advocating for a rethinking of human actions and their consequences.

Her work isn't directly connected to research on sleep and rest but highlights the close relationship between bodily processes and philosophical concepts.

mention today Bruno Latour who died yesterday who was one of my teachers

talk about dinner we'll talk about eating in theory

Auf der Suche nach einem schmutzigen Komplizen für ein nachhaltiges Zusammenleben

From Realpolitik to Dingpolitik

How to make things public
Bruno Latour

20th century human: hierarchy

She invites us to view the human body and its functions as central elements of existence and to reconsider traditional philosophical approaches. As the »rest is resistance« movement advocates too.

LOLA OLUFEMI

Lola Olufemi. Experiments in Imagining Otherwise. Hajar Press 2023.

In this short text, Lola Olufemi explores the concepts of refusal and laziness, asking whether and how they are strategies for reclaiming time and power.

Hours against the clock: on the politics of laziness. October 2021
https://autonomy.work/portfolio/hours-against-the-clock/

„In the abstract space of laziness and refusal, we allow ourselves to rehearse in actions and modes of being that we truly desire: labouring without rehearsal in actions and modes of being that are truly desire: labouring without the wage, profit in relation, more time spent doing everything and nothing."

S. 89
"Unlik chaotic accelerationism, which seeks to harness and extnd the capitalistic grip, feminism asks us to turn away, t refuse, to block the way, to s l o w d o w n in order t destroy all of those patterns and formations that would live us die before we are ready."

Gathered here are fragments, essays, short stories, thought splinter, lists, poems, short manifestos, it quotes the Human Rihts Convention and a drawing is also among them, Olufem experiments in the book with many text types and genres, ction (there is sometimes a girl becomes a bird) and theory, utpian and autoethnographies of struggles and politico orognaization.

... muclanger, much courage
a plea ś call a spade a spade, a plea not to settle for compromise, with wishy washy promises of postcolonial scholars, to e angry, about the post in postcolonial
a genenl strike is invoked, a revolution that is already being ralized here and there, in the present

written n the corona time, out of the singularity it is also possibilo read out a longing for common ones

////

... viel Zorn, viel Mut
ein Plädoyer, die Dinge beim Namen zu Nennen, ein Plädoyer daf sich nicht mit Kompromissen zufrieden zu geben, with wisty washy promises of postcolonial scholars, zornig zu sein, ber das post in postcolonial
ein generalstreik, eine revolution, an dieser gegenwärtigen zukunft u arbeiten, das umkreist ist

„we all md up in the same place. In a dead end. The choice is either embrace negation or embrace a fickle and stupid idealism" (109)

in der Cronozeit geschrieben, aus der Vereinzelung heraus ist es ach eine Sehnsucht nach gemeinsamen herauszulesen
„relational solidarities, even in their failures, help us to see through the impasse, help temporality eschew what is stagnan help build and then prepare to shatter the many window of the here and now." (35)

PLAYLIST

'Tracy Chapman – Paper and Ink'
Sun-El Musician feat. Muki – 'Uboni Abumango'
Nina Simone – 'Baltimore'
X-Ray Spex – 'Oh Bondage! Up Yours!'
Mohammed Assaf – 'Tammni Falastin'
Soul Syndicate feat. Johnny 'Dizzy' Moore – 'Race'
Miriam Makeba – 'Pata Pata (Mono Version)'
Gil Scott-Heron – 'The Revolution Will Not Be Televised'
[illegible] – 'Rainforest'
[illegible] – 'The Machine – Third Song Intro'
[illegible] – 'Sidi Passage'
[illegible] Poyman – 'We Might As Well Dance'
[illegible] Sterling – 'When Were You Happy? (And How Did Hate That Been)'
[illegible] – 'Sandpit'

You look at the past, and you see them say:

I want things bigger than they seem.
I wish to be ENGULFED by the horizon.

the bare minimum collective believes in doing nothing or at the very least, as little as is required of us

The bare minimum collective believes in doing nothing or at the very least, as little as is required of us. We work smart, not hard. We're a bunch of lazy, last-minuters, a "can I copy your answers?", "let's share notes" and "did you do the reading?" kind of collective. Some of us did the reading in earnest, but can't quite put pen to paper. We hate work — the drudgery of wage labour, the grind, the side hustle, the neoliberal requirement for self-improvement. (This manifesto was written when the writer should have been working.)

We get how common this line of thinking is, how edgy it is to reject the given and we've decided to come together anyway. Like we said, we're lazy. We want the world to be organised in a different way. We recognise that ending capitalism would not be a disappearing act (Lewis): work would still exist but not in the way we know it now. We strive for that which has not yet been realised, an Art for Art's Sake in a world where none of us are subjected to premature death. We want space for pleasure. We want the abolition of everything but care, mutual aid and community.

We believe in wotlessness. To be wotless is to be directionless, wayward (a la Hartman), jobless… to not really want to do anything. We're not interested in what will come of this. Maybe it will fail, we welcome failure! Call it a reaction to the boomers, a result of the financial crash, precarity, insecure housing but every dream of stability has been shattered and we think that offers us something. We want a space to hold each other accountable creatively, to grow in our respective artistries, to archive what happens, to share our political and artistic growth with anyone who will listen and to work towards a world of something else.

Amongst us are: black feminists, reluctant writers, artists, queer theorists, film-makers, architects, someone who understands the internet better than lil' Nas X. We're working across mediums with no regard for disciplinary boundaries. We want you to know that we are friends, we love and carry each other and that is what has brought us here. Many of us are disabled: in some moments we run on the same ADD frequency, collectively hyperfocusing our imagined futures into being; in others, we are forced to retreat to our beds. Some of us are poor, some of us are not, but we all received an elite education — we hold and reckon with that tension constantly.

We're trying to reject time, listen to images (Campt), remain attentive to their frequencies, live lives of pleasure, love wildly, take risks, to wander, to organise, to support and sustain grassroots political movements. We're obsessed with the local. Everything we make is contingent — dependent on our experience of living in this life, at this time, in this place. We won't run from that.

We reject all ideas of recognition, linear progress, all notions of success inside capitalist rubrics. Marx and Engels made some points but so did Claudia Jones, Olive Morris, Flora Tristan… our loyalties are always against big male theorists, white socialist theory bros, arrogant clowns who take up all the space. We reject the myth of the single genius. You'll find no intellectual posturing here, merely a recognition that theory serves specific purposes, that it should be easy but it is ok if it is hard. We will always break it down, always tell you what it means to us, always try to work through it together.

We're okay with not knowing everything. Our collective tastes are basic and obscure — we're not trying to be culture-makers, we think artistic ego and performative signalling of cultural capital is trite. Whilst art institutions are here, we believe in using them strategically. Put frankly, we want to steal money, funding and resources for our own purposes. Like Moten, we think that this is the only ethical relationship we can have to them. We have no desire to change anything from the inside; our relationship to institutions is purely selfish. This is only a short-term strategy, one we will abandon soon enough.

The bare minimum manifesto

Intersex angels, big faggots, butchess, non-binary babes, anyone whose existence messes with how the world is supposed to be organised. We reject heteronormativity, heteronormativity and every false promise it offers. Any alien or freak or cyborg (Haraway) is our kin.

From Sisters Uncut, we take the idea that this document is a work in progress, it should change as we learn and grow. From Martine Syms we take the idea that we will destroy this manifesto the second it gets boring.

We know we belong to a legacy and we are settling into our seats.

Here are our principles:

1) We're not stupid enough to believe that art is limitless or in and of itself transformative. Any art made under capitalism is shunted. But we do believe that liberatory movements that leave no space for creative output do themselves a disservice. There are organisers amongst us who vow that this will never become a navel-gazing vanity project.

2) We hate universals. We understand that language will never be able to adequately capture our complexity or the complexity of our work. Nevertheless, we see signifiers…

3) We care deeply about the communities to which we belong. We are explicitly political (think communist) always. We are working, through our forms, toward a liberated future.

4) We want to give ourselves the space to mess up and start again. We will craft processes of accountability rooted in transformative justice for when this happens.

5) We will try to document everything and to make work as regularly as we can.

6) We want to laugh! Is this embarrassing? Who knows, but it provides us the structure and encouragement we need to write, paint, draw, design, to make.

7) We are always day-dreaming, thinking about the future, about what comes next as a way of escaping the misery of our conditions.

8) We reject grandiosity in favour of the quotidian and the mundane but we will never, ever be minimalists. As one Canadian rapper who shall not be named teaches us, MORE LIFE.

Workshop mit Lola Olufemi Christin Gabello [illegible] Performanceraum S27

In common parlance, the imagination is understood as the process of conjuring that which does not exist—presently or subjectively. To imagine, then, is to conjure an idea, a feeling, a thought, a sensory or affective response that was not present before the act of conjuring it began.

EXHALE! ANNA

»Spiegl(ung) – Zwishen Realität und Fiktion«

Seit 2016 erforscht die Küstlerin Anna Watzinger das faszinierende Phänomn der Spiegelung. Für sie ist der Spiegel nicht nr ein physikalisches Objekt, sondern eine Schnittstelle zwischen analogen und digitalen Welten – eirSymbol für die Begegnung von Realität und Illuion.

Spiegelungen entstehen durch das Gesetz der Lichtreflexion: Das Licht trifft auf die glatte, ebene Oberfläche eines Spiegels und wird im gleichen Winkel zurückgeworfen. Dadurch entsteht ein nahezu perfektes Abbild der Umgebung – eine täuschend echte Simulation dessen, was existiert. Doch genau darin liegt die Besonderheit der Spiegelung: Sie bildet die reale Welt ab, ohne selbst Teil dieser zu sein. Das gespiegelte Bild ist nur eine optische Information, eine virtuelle Repräsentation, die nichts über das eigentliche Objekt preisgibt.

Für Watzinger ist die Spiegelung mehr als nur ein physikalisches Phänomen. Sie erweitert das klassische semiotische Dreieck aus Zeichen, Bedeutung und Objekt. Das gespiegelte Bild existiert an der Schnittstelle zwischen Repräsentation und Realität. In dieser virtuellen Welt verschwimmen die Grenzen zwischen Sein und Nichtsein, zwischen Tatsachen und Fiktion.

In ihrer Arbeit verweist Watzinger auf philosophische Konzepte wie Baudrillards „Hyperrealität". Die Spiegelung schafft eine fktive Realität, ähnlich den Mechanismen der Fantasie oder der Traumwelten in der REM-Schlafphase. Sie wird für die Künstlerin zu einem Raum zwischen den Welten: zwischen Natur und Kultur, Physik und menschlicher Wahrnehmung, zwischen Realität und digitaler Selbstinszenierung – wie bei den heutigen Selfies oder der Online-Selbstoptimierung.

Die Künstlerin lädt uns dazu ein, die Spiegelung nicht nur als physikalisches Phänomen zu betrachten, sondern als einen Raum der Reflexion und Projektion. Dabei stellt sie nicht belehrend den Spiegel vor die Gesellschaft, sondern eröffnet eine gemeinsame Auseinandersetzung. Wie können wir als Individuen und Gemeinschaft dazu beitragen, unsere Welt achtsamer und bewusster zu gestalten?

Watzingers künstlerische Praxis ist ein Plädoyer für den „Zwischenraum", einen fließenden, offenen Raum zwischen klaren Definitionen und festen Kategorien. Hier findet sie Inspiration und schöpferische Freiheit, sich den Zwängen von kapitalistischer Optimierung und gesellschaftlichen Erwartungen zu entziehen. Stattdessen erkundet sie die Grauzonen, in denen Kunst lebendig bleibt und uns dazu einlädt, über unsere Rolle in der Welt nachzudenken.

WATZINGER

I can't get no sleep. I can't get no sleep. I used to worry,though I was going mad in a hurry. Getting stressed, makin excess mess in darkness. No electricity, something's all over me, greasy insomnia, please release me...

Thanks to the worldwide success of DJ legend Avicii's remix († 2018), the song Insomnia experienced an enormous club revival.

The title of Anna Watzingers room installation also names this pathological sleep disorder. With INSOMNIA 2.0 Dinge Denken Daten Dämonen, she is referring to the multiple and ambivalent experiences of literally being in bed. About her biography, those experiences turn out to be a regulative and dominant moment in her appearance and shape of life. Through specific chronicles and recurring patterns of illness, for Anna Watzinger the bed temporally becomes the centre of life, the »Weltenmitte«. Productive working processes and the feeling of powerlessness are meeting on the same page, and in the sense of a statement from the philosopher Vilhelm Flusser: »Es ist Mitte zahlloser Weltene, the bed becomes an ambiguous object. The biorhythms of our bodies determine the hormone level, growth, body temperature, heart rate, and the concentration of immune cells outside our blood. A good portion of sleep ensures [illegible] blood pressure, [illegible] the gut to thrive, and regulates appetite. And, thus our body weight. In an ever-accelerating achievement-oriented society, tiredness isn't recognised simultaneously. Tens of millions [illegible] sleep cycle disturbances on a waking life. Therapeutic relaxing course of time based on [illegible] processes interferes more and more with the body-related rhythms. Consequently, our sense of humanity is increasingly lost. Sleep disorders become a pathological phenomenon. How can [illegible] individual but a collective and thus political matter?

Das erste klinische Schlafabor der Welt wurde Ende der 1900er Jahre von William C. Dement an der Stanford-Universität in Palo Alto, Kalifornien, eröffnet

In Österreich begann die systematische Akkreditierung von Schlafabboren durch die Österreichische Gesellschaft für Schlafmedizin und Schlafforschung (ÖGSM) im Jahr 1998.

In Wien gibt es eine bemerkenswerte Anzahl von Schlafläboren, die auf die Diagnose und Behandlung von Schlafstörungen spezialisiert sind. Laut der Österreichischen Gesellschaft für Pneumologie (ÖGP) sind zu Wien mehrere Schlafabore und Spezialzentren für schlafassoziierte Atmungsstörungen verzeichnet, darunter:

Franziskus Spital Margareten
Hanusch Krankenhaus
Klinik Favoriten – Wiener Gesundheitsverbund
Klinik Floridsdorf – Wiener Gesundheitsverbund
Klinik Ottakring – Wiener Gesundheitsverbund
Klinik Penzing – Wiener Gesundheitsverbund
Medizinische Universität Wien – AKH Wien
Zusätzlich betreibt das Herz-Jesu Krankenhaus das größte pulmologische Schlafabor Wiens.

Die hohe Dichte an Schlafaboren in Wien lässt sich durch mehrere Faktoren erklären.
Hohe Prävalenz von Schlafstörungen: Studien zeigen, dass etwa jeder zehnte Wiener an einer schweren Ausprägung von chronischer Schlafmangelheit leidet.

Zudem ist die obstruktive Schlafapnoe eine häufige Erkrankung, die bei fast 10 Prozent der Männer und 4 Prozent der Frauen auftritt.

Zunehmende Nachfrage nach Diagnostik und Therapie: Die steigende Bevölkerungsgröße Wiens und Schlafstörungen führt zu einer erhöhten Nachfrage nach spezialisierten Diagnose- und Behandlungszentren. Dies spiegelt sich in den langen Wartezeiten für Termine in Schlafaboren wider. Beispielsweise beträgt die Wartezeit für einen Ersttermin im Schlafabor des Wiener AKH bis zu zehn Monate

Medizinische Infrastruktur und Spezialisierung: Als Hauptstadt verfügt Wien über eine gut ausgebaute medizinische Infrastruktur mit zahlreichen spezialisierten Einrichtungen. Die Konzentration von Fachkliniken und Spezialzentren ermöglicht eine Ansiedlung von spezialisierten Zentren wie Schlafaboren.

SLEEPY RULES: MY GUIDE TO BETTER SLEEP
To achieve truly restorative sleep, I follow a set of principles designed to create the ideal sleep environment and mindset.

A SUGGESTION FOR A BETTER SLEEP ENVIRONMENT
Sleep in a cool, dark, and quiet room, ideally with plenty of oxygen. Fresh bedding enhances this ritual's comfort and creates a dedicated sanctuary. Consistency is key—go to bed and wake up simultaneously every day. It takes six months to reset your sleep cycle completely, but noticeable improvements can start within 10 weeks or roughly four months.

Certain foods and drinks can also help. Before bed, enjoy sleep-promoting options like kiwi, walnuts, pistachios, chamomile tea, or tart cherry juice, which can naturally enhance your relaxation and melatonin production.

SLOW DOWN, AVOID DISRUPTIONS
Turn off screens and avoid phones before bed to eliminate blue light exposure (at least one hour before going to sleep. Your body and mind need screen-time-out. Shut eye is what you want to do, right? Scrolling can interfere with melatonin production, keeping you awake longer. While you may play a role, leaving it on could contribute to restless dreams while turning it off fosters deeper, uninterrupted sleep. But can you imagine switching it on and off during the night? Is that part of your reality?

MY PERSONAL RITUALS:
Before bed, I switch my phone to sleep mode hours in advance. It's essential to create a space free of work or distractions (leave your laptop outside of your bedroom). Reading is sometimes a go-to, when I want to lucid dream or impact my dreams. It is important to "train" the lucid dream stages. You will see a change after more or less 2 weeks.

If I wake up during the night, I try to stay calm in the dark with no lights on. I remain in bed as long as it's dark, keeping my body and mind focused on relaxation. I breathe.

INHALE EXHALE – BREATHING TECHNIQUES I RECOMMEND

BHRAMARI PRANAYAMA (BEE BREATH):
An ancient yoga practice, Bhramari Pranayama, involves covering the ears and eyes, applying gentle pressure to the nose, and exhaling while producing a humming "Om" sound. This exercise, repeated 5 times, calms the mind and increases attention, making it a powerful stress-relief tool.

4-7-8 Breathing Technique:
Developed by Dr. Andrew Weil, this method is a modern adaptation of the ancient pranayama yoga practice. It involves inhaling for 4 seconds, holding the breath for 7 seconds, and exhaling for 8 seconds, repeated up to 4 times. This technique promotes relaxation and improves oxygen replenishment.

Deep breathing and relaxation activate the other part of your nervous system, the parasympathetic nervous system, which signals your body to tell the anxious mind that you're safe and don't need to use the fight, flight, or freeze response. Deep breathing gets more oxygen to the thinking brain.

I NATURALLY ALLOW MY BODY TO DRIFT BACK INTO RESTORATIVE SLEEP.

where do you sleep in the wounds of capitalism?

II REST AS RESISTANCE

"LAY FLAT! DONOTHING!"

HANNAH COOKE

躺平

With her work Lay Flat, the artist Hannah Cooke invites you to understand sleep, loafing, and doing nothing as a practice of resistance. Her work is engaged with the Chinese protest movement Tang Ping (lying flat). Here, young Chinese people withdraw themself from the 996-System (working from nine in the morning until nine in the evening six days a week) through idleness. The quiet protest of lying down makes humans useless for the exploitative factories, which form their place of work. Although labour rejection is not a new phenomenon, with half a billion clicks on social media Tang Ping achieved new visibility and is a movement with global resonance.

FOLLOW FOR SOME DUCHAMP

"GRAVITY IS SLIPPING"

»Infinity Land«, Perspektives Festival Attersee, 2024

CHRISTIANE PESCHEK

Christiane Peschek's works move between the physical and digital world of techno-shamanism, cosmology and identity expansion in a hyperreality characterised by the internet. Peschek conceives immersive experiences that confront the audience with their own consciousness through the interplay of a multitude of sensory experiences. Her works are in the collections of the ING DiBa Art Collection, Artothek des Bundes Belvedere21, the Museum für Moderne Kunst Saltzburg and the Kupferstichkabinett Wien and have been exhibited internationally, most recently at the Museum MARTA Herford, Kunstmuseum Celle, Benaki Museum Athens, NRW Forum Düsseldorf and the Kunsthaus Graz, among others.

We may fall asleep next to others, but we are still alone when we fall asleep and dream - and at the same time, every dream is a realisation of shared human possibilities. INFINITY LAND is an invitation to experience the liminal space between waking and sleeping - a radical interruption of the here and now that excludes everything that disturbs the presence of the present. The complex clouding of being requires new techniques for encountering the states of exhaustion of our generation. The exhibition invites us to understand sleep as one of these methods.

INFINITY LAND is a participatory installation with a sleep-enhancing effect that invites exhibition visitors to leave their own bodies and return to them refreshed. Elements of breathing, ASMR, nature sounds, droning and echoes induce collective dreaming, collective waking and collective rest.

On the one hand, INFINITY LAND can be seen as a collective form of self-protection and resistance against capitalism and hyperpresence (falling asleep, napping, resting and pausing as methods to ward off the collective phenomenon of insomnia). On the other hand, the visitors' experience is understood as an individual act to give the world a break from capitalism - an invitation to take a break from oneself.

INFINITY LAND is an invitation to experience the border between wakefulness and sleep, a tentative and radical interruption of the here and now, excluding everything that disturbs the presence of the present. The complex entanglement of today's being requires new techniques to address the state of exhaustion of our generation. The installation invites us to understand sleep as one of these methods. But how can we relax within structures that are collapsing? Elements of breathing, hyperventilation, ASMR, nature, and meditative rhythms, echoes, cycles of birth, growth, panspermia, metamorphosis, and transience collide with our primordial cells, evoking collective dreaming, collective waking, and collective rest in a 6 hours sound composition. Resting is understood here as an individual act to give the planet a break from the consuming self. It is an invitation to give yourself a break from yourself.
In addition to the daily „rest times" in the exhibition, visitors are invited to collective sleeping in the installation on the weekends.

As part of the INFINITY LAND exhibition, artist Christiane Peschek is opening the installation for a collective sleepover ritual. On the nights of the 4 Saturdays during the festival, the space will become a playground for themed dreamscapes that invite people to dream and sleep together. From 22:00-08:00, participants embark on a journey into the world of deep relaxation and collective dreaming. The ritual is limited to 13 participants and places will be allocated following written registration.

It is Saturday 27 July 2024, and for the third time, the Attersee Perspektive Festival is opening the doors of the Attersee Halle at night for INFINITY DREAMING

The immersive installation »Infinity Land« by artist Christiane Peschek will again be transformed into a collective sleep experience this Saturday.

Francesca Romana Audretsch curates the third evening. In her Sleepover, she invites visitors to understand the space designed by Christiane Peschek as a place where sleeping bodies gather overnight. While spending the night together in this unique environment, Francesca Romana will share some stories about Asclepius, the god of healing. His story and connection to healing dreams beautifully complement the collective sleeping and waking experience. Falls asleep with a special performative goodnight story.

»I let myself drift through sleep as a healing practice and think about the contradictions inherent to sleep. In 350 BC, all patients who had fallen asleep in the same ancient Greek temple were expected to be personally visited by Asklepios to be healed directly or to receive instructions on how to heal. The collective sleep merged each patient with stories and inscriptions about other people's suffering, leading to an exchange of experiences, expectations and hopes. When waking up, everyone was surrounded by other people's sleep and dream experiences.«

Sleepy Text war auf Deutsch, da die Mehrzahl der Übernachtungsgäste als Muttersprache Deutsch gesprochen hat.

»Im antiken Griechenland lebte der mächtige Gott Asklepios, der für Heilung und Gesundheit stand. Er war der Vater der Göttin Hygieia, die Gesundheit und Wohlbefinden verkörperte. Asklepios war ein mächtiger Gott und ein weiser Arzt, der Heilungswunder vollbrachte und in Träumen Ratschläge zur Heilung gab.In vielen griechischen Städten gab es große Heiligtümer, die Asklepios geweiht waren. Dorthin kamen Menschen zusammen, um Heilung für ihre chronischen Leiden zu suchen. Diese Heiligtümer waren Orte des Schlafens und Träumens, denn die Menschen glaubten fest daran, dass Asklepios ihnen in ihren Träumen erscheinen und sie heilen würde. Diese Praxis nannte man "therapeutische Inkubation" oder "Enkoimesis".

Jede Nacht legten sich die Kranken in den großen Schlafsaal des Heiligtums. Sie erzählten sich ihre Geschichten und teilten ihre Hoffnungen und Ängste. Die Leiden der Menschen waren vielfältig: Lähmung, Blindheit, Gicht, Nierensteine, unheilbare Wunden, Kahlheit und Unfruchtbarkeit. Sie alle hofften, dass Asklepios ihnen in ihren Träumen erscheinen und sie heilen würde. Unter diesen Menschen befand sich ein besonders berühmter Patient namens Aelius Aristides. Er war reich, gebildet und hatte viele Jahre mit seinen körperlichen und seelischen Beschwerden gekämpft. Aristides war ein großzügiger Redner und ein wenig selbstverliebt. Er fand sogar ein gewisses Vergnügen an seinen seltsamen Symptomen und den aufregenden Träumen, die ihm Asklepios schickte.

Aristides kam fast fünfundzwanzig Jahre lang in die Heiligtümer und hoffte auf die Heilung durch Asklepios. In seinen Träumen erhielt er Ratschläge und Heilrezepte vom Gott selbst. Diese Träume und seine Erfahrungen schrieb er sorgfältig auf.So entstand eine riesige Sammlung von Notizen und Geschichten, die er "Heilige Geschichten" und "An den Brunnen im Heiligtum des Asklepios" nannte. Diese Schriften sind heute eine wertvolle Quelle für das Verständnis der antiken Praxis der Inkubation.

Aristides' Geschichte zeigt uns, dass Heilung nicht nur in der Einsamkeit gefunden werden kann.Die Menschen im Heiligtum lernten, dass es wichtig ist, ihre Erfahrungen zu teilen und sich gegenseitig zu unterstützen.Das war der Schlüssel zur Heilung: die Gemeinschaft und das gemeinsame Handeln.

Die Menschen schliefen jede Nacht mit der festen Hoffnung, dass Asklepios ihnen in ihren Träumen erscheinen würde. Sie wussten, dass sie, egal wie schwer ihre Leiden waren, immer die Unterstützung und das Verständnis ihrer Mitmenschen hatten.Mit diesen Gedanken und der Gewissheit, dass sie nicht allein waren, fanden sie jede Nacht in einen tiefen und heilenden Schlaf.«

untitled

Marcel Duchamp
THE CREATIVE ACT

Delivered at the Creative Act
Convention held by the American Federation of Arts,
Houston, Texas, April 1957

proof: artflow hotel (ziki-ziki) - Princeton University
Marcel Duchamp, Eleanor Antin, Allan Kaprow, Robert Filliou,
Gregory Bateson (1904-1980), anthropologist
Ziki-ziki, Ziki-ziki, Ziki-ziki, more artist

Edited by Pierre G. Chen
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Let us consider two important factors, the two poles of the creation of art, the artist on the one hand, and on the other the spectator who confronts the work of art.
As art appreciation, the artist acts like a participator being who, from the Paleolithic Age, has been aware of his role and his art in life.

At the other pole/extreme of the creation of art, the spectator, the work of art is self-evident or has another meaning for the artist, in most cases this the opposite of self-evident. Art appreciation is a complicated process of which the artist cannot be aware or understand this a different kind of creation of art, the thought.

A.J. Ayer, in his essay on "Truth(ness and Beauty(ness) Artist", writes: "Beauty is a quality of a work of art, which is a quality of the work of art, and the work which creates, the work-productivity will the work of art, the work of art, the work of art, the work of art, the work of art, the work of art.

Millions of artists, creators, with a few thousands are discovered and recognized, appreciation and many more appreciation discovered by anonymous.

On the last interface, the artist has about from all the conflicts that he is in the process of the creation of the work of art, the artist has the conflicts that he is in the process of the creation of the work of art, the artist has the conflicts that he is in the process of the creation of the work of art.

I know that this explanation will not meet with the approval of the artists who are in the process of the creation of the work of art, the artist has the conflicts that he is in the process of the creation of the work of art. Discovered (unrecognized) have participated in the creation of the work of art, discovered (unrecognized) have participated in the creation of the work of art.

Creation - or a work of art - is a process, a process of the creation of the work of art, the artist has the conflicts that he is in the process of the creation of the work of art, the artist has the conflicts that he is in the process of the creation of the work of art, the artist has the conflicts that he is in the process of the creation of the work of art.

This phenomenon is comparable to a transformer from one period to the next, from one period to the next, from one period to the next, from one period to the next, from one period to the next.

Now before we go further, I want to clarify our understanding of the word "art" - in the process of the creation of the work of art.

Art is a word in which we use it, and in the text, good or bad(ness), but, whenever adjective is used, we must add "of the text, good or bad(ness)", or "of the text, good or bad(ness)".

Therefore, when I refer to "art qualification" [illegible] I will be understood that I refer not only to great art, but I am trying to include the subjective mechanism which produces art to the idea (idea? I know what I mean - but I mean what I say).

In the creative act, the artist goes from intention to realization through a chain of chain reactions, subjective reactions, which are subject to a kind of filtration, selection, elimination, refinement, which also cannot and must not be in the conscious realm of the artist's control.

The result of this struggle is a difference between the intention and the realization, a difference which the artist is not aware of.

Consequently, in the chain of reactions accompanying the creative act, a lack of control exists which manifests itself as a gap between the intention and the realization, and a difference between what he intended to realize and what he realized.

In other words: the personal "art coefficient" is like a proportional relation between the unexpressed but intended and the expressed realization.

To sketch a definition/explanation, we must remember that this art coefficient will vary from artist to artist, and from work to work, and from day to day, and from hour to hour, and from minute to minute, and from second to second, and from second to second, and from second to second, and from second to second, and from second to second.

Since the "art coefficient" is a personal relation between the intention and the realization, it is a personal relation between the unexpressed and the expressed, and from second to second, and from second to second, and from second to second.

Art or all the creative act is not performed by the artist alone; the spectator brings the work to confrontation with the aesthetic judgment, deciphers and interprets its inner qualifications and thus adds his contribution to the creative act. Posterity gives the final verdict and elevates the artists to the hall of fame.

Duchamp quoted Marcel Duchamp.
Marcel Duchamp, Salt Seller, 1964, 21/30
Collection Cleveland Museum of Art, Ohio

Infinity Land, Christiane Peschek, Photo: © Dorothea Neubacher, Perspektives Festival Attersee 2024

TRICIA HERESY

THE NAP MINISTRY

Not only do humans sleep—animals and plants do as well. Sleep is, therefore not an individual matter but a collective practice. The curatorial practice for me is understood as a "lying or horizontal practice". It seeks to forge new alliances around sleep and sleeplessness, raising questions about the emancipatory way of coexistance amid social, ecological, and political crises.

"Naps are time travel. You can receive an inspiring message while resting. It's a third space that facilitates deep healing. It makes sense why the toxic systems don't want you tapping into this sacred place. This is why we resist."

The Nap Ministry, Instagram (February 13, 2021)

Founded by Tricia Hersey in 2016," the Nap Ministry frames rest as a transformative act of resistance against oppressive systems. It views sleep deprivation not merely as an individual challenge but as a racial and social justice issue stemming from systems that prioritise productivity over well-being.

Triciy Hersey, also called the "Nap Bishop", advocates for healing through communal and intentional rest practices like napping, pausing, and slowing down. By resisting the relentless demands of capitalism, which functions 24/7 to generate profit, rest becomes a counteraction—a radical return to what is natural and restorative. Hersey positions rest as a collective responsibility and a pathway to healing from traumas caused by systemic injustices like colonisation, white supremacy, and exploitative labour structures. The Nap Ministry's approach evokes parallels to ancient healing practices, such as those in Asklepieia, where shared rituals created "communitas"—a collective space of vulnerability and obligation to one another. Philosopher Roberto Esposito's concepts of communitas (shared obligation) and immunitas (protection from obligation) provide a lens to explore these dynamics. While communities require some level of immunity to survive, overemphasis on self-protection risks isolating individuals and eroding communal bonds.

Hersey suggests that rest creates sacred spaces where mutual care flourishes. These spaces invite individuals to reject the "laziness and idleness" narrative and instead embrace sleep as a communal act of care, mutual aid, and resistance. Through collective rest, people reconnect with their shared humanity and interdependence.

Sleep challenges the relentless pace of capitalist production by offering a "radical interruption," as Jonathan Crary argues. It resists the "unsparing weight of our global present" by fostering renewal and reimagining possibilities. As framed by the Nap Ministry, sleep is both an individual and collective act, requiring trust and interconnection. It is a call to action—a way to disrupt oppressive systems and imagine new beginnings rooted in care and restoration. By emphasizing rest as resistance, the Nap Ministry expands the field of social imagination, linking healing with collective care and highlighting the transformative power of sleep in countering systemic injustices.

Your body is a site of liberation.
It doesn't belong to capitalism.
Love your body.
Rest your body.
Move your body.
Hold your body.

What can a rested world look like?

REST IS RESISTANCE

Free yourself from grind culture and reclaim your life

I wish you rest today. I wish you a deep knowing that exhaustion is not a normal way of living. You are enough. You can rest. You must resist anything that doesn't center your divinity as a human being. You are worthy of care.

REST IS RESISTANCE

If we are not resting, we will not make it. I need us to make it. We must thrive. I know our collective rest will liberate us and shift consciousness. A rest movement. A spiritual movement. A political movement rooted in care and justice. The deprogramming from our brainwashing will take intention and time. Rest is a meticulous love practice, and we will be unraveling from our sleep deprivation and socialization around rest for the remainder of our days. This is a blessing. Rest is radical because it disrupts the lie that we are not doing enough/ it shouts: "No that is a lie. I am enough. I am worthy now and always because I am here." The Rest Is Resistance movement is a connection and a path back to our true nature. We are stripped down to who we really were before the terror of capitalism and white supremacy. We are enough. We are divine. Our bodies don't belong to these toxic systems. We know better. Our Spirits know better.

The legacy of exhaustion stops with me. I invite you into the portal rest provides. Capitalism cannot have me. White supremacy cannot have me. Join me in reclaiming our DreamSpace. The time to rest is now.

Rest this book to be a prayer. A field guide for the rest movement. A document to be marked with on the ground as we all navigate the reality of capitalism and white supremacy. Rest this book to be a map for our bodies, our hearts, our DreamSpace. A beacon of hope. A whispered prayer from your body and present your hand. An invitation to your ancestors to reach out. Let this be a testament to our collective ancestral and cosmic power and future thriving. We don't belong on the grind. Let all the toxic cycle of a housing down because we reached it. Grind culture can't have you.

Imagine a world without oppressors
Take next time back. Visualize affirm
Breathe deep
Envision a world centered in justice
Sleep here

Welcome to your DreamSpace. A sanctuary. A sleep dream. Stay here. Stay in rest. Stay in our Dreamspace. Our collective care will save us. This rest movement. Our dreamers are enough. This is imagination work. A portal opens when we dare dream. Rest can save.
I'm dreaming of a world that includes justice for all those

REST! DREAM!

REST IS RESISTANCE

them into a composition notebook to ground my personal rest experimentation. I wanted to meditate on each one to make sense of what was happening in my Spirit as I reclaimed my time from the powers that be.

Tenet 1: Rest is a form of resistance because it disrupts and pushes back against capitalism and white supremacy.

The first tenet became a soft bell in my ear. It became my secret battle cry as I took to my bed or my couch to deepen into my connection with my Ancestors, to rest for them, to save my own life. Each time I arose from a rest moment, things felt different. I looked different, my thinking was different, things that I couldn't work out while awake made sense after a nap. I had a dream that included my grandmother Ora holding my hand and walking through a field of grass, the sun shining bright on our faces. We didn't walk for long and suddenly she was gesturing for me to make the field my bed. As I released her hand I slowly laid in the grass, and she laid right next to me. We were laying face-to-foot, staring at each other intently. She was tracing my entire face with her eyes, and I was doing the same. The feeling of awe and wonder filled me, and I felt so safe, warm, and protected. I woke up from the dream with the widest smile. I didn't want it to end.

Tricia Hersey

The systems have manipulated and socialized us so that we stay exhausted. We can remain stuck in a never-ending cycle of trauma. If we are not tapped into the truth of our divinity, there is the possibility of continued brainwashing. I have been asked thousands of times, "How do I rest and work so I can make a living?" or "I would love to rest more but I have bills. How is it possible?" I have been presented with the desperate question by so many exhausted people and it speaks to the crisis we are in as a culture.

Capitalism was created on plantations. The roots of it are violence and theft. We as a culture gloss over this historical truth. But, to dive into the cracks of this reality is where a profound part of your deprogramming from grind culture resides. To understand and mediate on this truth may place us all in a space of grief. We must grieve. Rest supports our grieving by allowing space, and with space we can begin healing from the trauma of grind culture. Grieving is a sacred act and one of the ways we can begin to reconnect with our bodies, as we craft a rest practice.

Capitalism has cornered us in such a way that we only can comprehend two options. 1: Work at a machine level, from a disconnected and exhausted place, or 2: Make space for rest and space to connect with our highest selves while fearing how we will eat and live. This rigid binary, combined with the violent reality of poverty, keeps us in a place of sleep deprivation and constant hustling to survive.

REST IS RESISTANCE

engaging on social media because it has been created to be an extension of capitalism. The designers of the platforms wants us there all day scrolling, spending money, and absorbing messages in a fast-paced, disconnected manner.

To truly grasp the heart of the messages, we will have to put down our phones and laptops and rest. We will have to take an intense look at the ways in which grind culture has traumatized us and then begin the lifelong process of healing from this trauma. This work is about more than simply naps and sleep, it is a full unraveling from the grips of our toxic understanding of our self-worth as divine human beings. Grieving in this culture is not done and is seen as a waste of time because grieving is a powerful place of reverence and liberation. A grieving person is a healed person. Capitalism guess why our culture does not want a healed person in it?

[illegible] are worthy of rest. We don't have to earn rest. Rest is not a privilege, or a bonus we must wait for once we [illegible] out. I hear so many repeat the myth of rest being a privilege and I understand this concept and still deeply disagree with it. Rest is not a privilege because our bodies are [illegible] grounds, no matter what the current systems teach us. The lie that we think of rest as a luxury, the more we buy into the systematic lies of grind culture. Our bodies and Spirits do not belong to capitalism, no matter how it is theorized

Tricia Hersey

and presented. Our divinity secures this, and it is our right to claim this boldly. I'm not grinding ever. I trust the Creator and my Ancestors to always make space for my gifts and talents without needing to work myself into exhaustion.

When we can begin to tap into the deep wisdom of who we truly are, so many things would end about oppression. I believe the powers that be don't want us rested because they know that if we rest enough, we are going to figure out what is really happening and overturn the entire system. Exhaustion keeps us numb, keeps us zombie-like, and keeps us on their clock. Overworking and the trauma of burnout continues to degrade our divinity. Once we know and remember we are divine, we will not participate and allow anything into our hearts and minds that is not loving and caring. We would treat ourselves and each other like the tender and powerful beings we are. When I say sleep helps you wake up—it helps you wake up to the truth of who and what you are. And the system doesn't want that. It would crumble under the weight of this power.

Things I know for sure that continue to keep me focused on resting: It's my body, my cells, my skin, my heart, my breath; therefore, I will lovingly center it as the site of my deepest freedom and care. I don't belong to the systems. They cannot have me. I will never donate my body to a system that views it as only a tool for its production. I need you

REST IS RESISTANCE

expansive inner knowing that trusts our intuition and views rest as a physical and psychological disruption. We can bend time when we rest and I'm grateful for slowness and the embodied work of refusal. The way taking your time and disrupting the dominant culture's need to rush is liberation. To just be, to just deepen into what already is and can never be taken from us is the praxis. We don't need to have our eyes and mouths wide open searching to accomplish more, to be more, to do more. Grind culture has normalized pushing our bodies to the brink of disruption. We proudly proclaim showing up to work or an event despite an injury, sickness, or mental break. We are praised and rewarded for ignoring our body's need for rest, care, and repair. The cycle of grinding like a machine continues and becomes internalized as the only way.

We are made new when we enter the portal of naps. I want you to firmly plant yourself inside your imagination. Take refuge in the beauty and power of community care and our dreaming. We can build, rest, and usher in a new way that centers liberation and care, no matter what the systems continue to do. Rest is a portal. Sleep is a pillow. Soft bath our lifeline. Pausing our compass. Go get your healing. Be disruptive. Push back. Slow down. Take a nap.

Silence and dreams have always inspired my practice as an artist. The role of the artist is to make new things and to resurrect. I am obsessed with community resurrection and individual resurrection. Wherever Spirit is, healing can

REST IS RESISTANCE

Wake up to
What we are sleeping
While we are sleeping
While we are dreaming
We believe that naps provide a dream and visioning
Space
To invent
To create
To heal
To imagine
To dream a new resistance looks like
Won't you come?
This is a resistance.
This is a protest.

THANK YOU!

NOCTURNAL

The Hidden Side of the Moon: Towards A Queer-Feminist Dream Interpretation

The psychoanalytical topography of nocturnal dreamscapes, which Freud first presented in The Interpretation of Dreams (1900), lays out a complex way of decoding the "night side" of the human being – repressed desires and experiences of the unconscious that appear in dreams, veiled in nocturnal garments, only to disappear again in the morning. The psychoanalytic interpretation of dreams is, as Elisabeth Bronfen says, an excavation that clears away layers of psychic material to bring clandestine knowledge which has been hidden in the dark depths of the unconscious into the light of analytic explanation.

Numerous feminists have pointed out that this psychoanalytic light shines patriarchally and is structured by narcissistic fantasies of masculinity that manifest themselves in Oedipal constellations: incest desires, castration anxiety, patricides.

The poetic-visual collage The Hidden Side of the Moon: Fragments of A Feminist Dream Interpretation reflects then on the possibilities of a feminist interpretation of dreams and proposes a new language of dream analysis, one drawn from feminist psychoanalysis, poetry, visual art, and mythology. Rather than illuminating the strange darkness of the unconscious with the light of the mind, The Hidden Side of the Moon thinks with and through the night side of human consciousness and follows the dreams' navel; the passage where the dream reaches down into the unknown. In various dreams and interludes, the fragments reclaim dream analysis as a method for collective feminist dreaming, writing, and unconsciousness raising.

Sophia Roxane Rohwetter is a writer working in academic research, poetry, art-writing, and image-making. She has studied writing, fine arts, and cultural and critical studies in Lüneburg, Zurich, Vermont, and Vienna. She is interested in the literary and visual cultures of (anti-)psychiatry, the history and philosophy of madness, psychoanalysis, and experimental feminist writing. Her work has appeared in magazines, art spaces, and on the internet. You can find some of her writing here: linktr.ee/roxyro95. She lives and works in Vienna and Zurich.

Dreaming in Public

Michikazu Matsune. How did you dream last night?, 2024. Courtesy of the artist

(UN)REST

What we do and how we work: Creating Space, creating archives

We do not want a festival featuring "big names", but rather to open up spaces for people to meet and to build something new. Therefore the festival will have – alongside the programme – open spaces for talks, exchange, dancing and being together, at least online. The pandemic has taken away a lot of what we wished for – bodies meeting, cuddling, dancing, being together. But that won't keep us from spending shared time, from learning collectively and encouraging us to carry on in manners that feel safe but empowering for everyone, no matter whether it's patriarchy or Corona standing in our way. We'd like everyone to experience what happens when workshops, performances and lectures run throughout the night, breaking the frameworks of perhaps long obsolete formats.

We're working collaboratively with all invitees as well as with external allies, teachers, comrades and advisers. Together, we want to come up with hybrid formats that combine the analogue and digital in conceptually exciting ways. As difficult a task as this is, we are exhilarated to try and transgress boundaries in our programme and in our minds. Hybridity contributes to our ideal of accessibility of artistic creations, the experiences and knowledges created, even beyond the actual event. This is part of Nocturnal Unrest's goal: to further feminist networks by providing diverse infrastructures before, throughout and after the festival to get in touch with each other.

Consequently, we think of our collective's work on the festival blog as critical archiving: we're not the ones creating something completely new, but we work as archivists gathering what's already out there but what has been left lingering in darkness by hegemonic archives. Critical archiving, for us, means a practice that is both interested in bringing to light what has been left in darkness as well as in documenting what has newly emerged through the usually ephemeral encounters engendered by workshops, performances and talks. Hence, the festival serves as a connector between past, present and possible future.
We try to do this in a way that is aware of the power the archivists holds, particularly paying attention to include multi-faceted perspectives. Therefore, it's important to us to provide barrier-free access – physically, financially and language-wise. This means to make as many of the live happenings of the festival as well as background material accessible including removing potential barriers e.g. by adding subtitles, translations, sign language etc. We're doing all this with limited financial rewards for the team, because we find ourselves in a privileged economic situation. Whenever we rely on the labor of others, we pay them as properly as possible within the limits of the public funding we have, with particular attention of individual economic needs and redistributive justice (we will lay open our festival's economies in a blog article in summer 2021). We're being transparent about what we can pay and what our cannot give before anyone starts working with/for us. We are aware that we might not live up to these ambitions because we failed to think of certain needs and structure, because some things may turn out to go beyond our capacities or they come up against the material and financial restrictions we are not able to overcome. Please do contact us via mail or our contact form to let us know about your needs or about what you think is missing. Click on these links for more insights into our awareness and accessibility concept.

UNREST

The Hidden Side of the Moon. Remedios Varo (1960).

Zahlen-Cluster bzw. Zahlenkombi	Nennungen gesamt Anzahl	Frauen (n = 115) Anzahl der Einträge	Frauen (n = 115) Prozentwert
Cluster «Angst»	24	24	24,3%
Angst	15,1%	20	17,4%
Wut	5,7%	5	4,3%
Sorge	5,1%	5	4,3%
Unsicherheit	5,1%	5	4,3%
Cluster «Nähe»	15	15	15,2%
Einsamkeit	5,1%	8	6,9%
Nähe	5,7%	10	8,7%
Nähe	4,4%	1	1,7%
Cluster «Belastung»	13	8	8,6%
Überlastung	4,4%	4	3,5%
Überforderung	5,7%	2	1%
Cluster «Positives Gefühl»	10	10,8%	21	18,3%
Freude	5,1%	15	13%
Glück	3,8%	5	4,3%
Genuss	3,8%	5	4,3%
Zufriedenheit	3,8%	5	4,3%
Cluster «Unangenehmes Gefühl»	10	6,8%	7	6,07%
Unangenehmgefühl	2,6	5,0%	1	0,87%
Unsicherheit	2,6	1,7%	1	0,87%
Cluster «Heilige Nähe»	8	6,2%	4	3,5%
Geborgenheit/Wärme	1,9	3,1%	2	1,8%
Liebe	1,9	3,1%	2	1,8%
Verbundenheit	1	1,8%	1	0,87%
weitere Gefühlskategorien			6	2%
Zuversicht	5	1,6%	2	2%
Ekel	1,1	3,1%	1	0,87%
Freiheit	1,1	3,1%	1	1%
Ohnmacht	1,1	2,3%	1	1,3%
Traurigkeit	1,1	2,3%	1	1,3%
Verletzung	1,1	2,3%	1	0,8%
Überraschgefühl	1,1	2,3%	1	1,3%
Schon hinsichtlich der in den Traumberichten vorkommenden Menschen lassen sich teils signifikante Unterschiede zwischen den Geschlechtern feststellen. Bei den Frauen sind am häufigsten der eigene Partner bzw. die eigene Partnerin (106 von 115 (Einträgen) genannt, weiters die eigene Familie (109 Einträge) und Freunf:innen (99 Einträge). Diese Gruppen sind jeweils in circa einem Fünftel Einträge vertreten. Deutlich weiter vorne stehen Kolleg*innen (8,5%), eigene Kinder (2,7%) und Nachbar*innen (0,85%).			

Träume in Zeiten der Corona-Pandemie (Sigmund Freud Universität Wien) 2024

Aus den Artikel:
Ich (Unsicherheitsgefühlen und Grenzüberschreitungen Gesamtmusspezifische Besonderheiten im Traumgeschehen im Zeit des ersten Corona-Lockdowns 2020)

Anna Maria Dlem

»Ich hatte ein sehr erfrischendes Gefühl. [...] Alles war sonnig und grün. Wennich meinen Traum in einer Farbe beschreiben sollte, würde sie himmelblau sein. Mein Traum war gefühlsecht [...]«
(Umran – 1).

»So habe ich auch die Eindrücke von den Träumen: Fahrig auseinandergerissen, Menschen, die kommen und gehen. Nichts, das bleibt«
(Ariane – 3).

»es war so ein Gefühl da: ich muss mich schützen! aber wie mach ich das hier?hier, wo ich nicht (mehr) zu Hause bin? ich war hin & her gerissen, war fehl am Platz, war falsch [...]«
(Irina – 4).

»Sich etwas sicher zu sein ohne es überprüft zu haben. Gefangen in einer unangenehmen Situation, die muss man jetzt aussitzen und dann weiterschauen«
(Ejana – 26).

»irgendwie gute Gefühle, Gefühl des Traumes lässt so eine Tönung wie mit Aquarellfarben zurück – wie ein zart gemaltes Bild. Ein pastellfarbenes Bild [...]«
(Beate – 26).

Anna Maria Dlem

Wie wurde diese ungewöhnliche Zeit der Pandemie und des Lockdowns von den Menschen erlebt und psychisch verarbeitet? Welche Gefühle wurden spürbar, welche Themen im Unbewussten angestoßen? Und gab es Unterschiede zwischen Frauen und Männern im Erleben dieser Zeit und in der Auseinandersetzung mit dieser Situation? Eine Möglichkeit sich diesen Fragen anzunähern bietet die Beschäftigung mit dem Traumgeschehen von Menschen. Träume können als »Via regia zur Kenntnis des Unbewußten« (Freud, 1900a, S. 613) einen Beitrag zumVerständnis innerer Erlebenswelten leisten.

JOHANNA HEDVA

Johanna Hedva's work, particularly "Sick Woman Theory" and "Minerva the Miscarriage of the Brain", explores the intersections of illness, identity, and resistance in a profound and incisive manner. In "Sick Woman Theory," rest is conceptualized as a form of political resistance that challenges the capitalist focus on productivity and the normative ideal of the healthy, able-bodied individual. Hedva argues that self-care and care for others—especially within states of chronic illness or vulnerability—constitute radical acts of defiance in a society that devalues the unproductive and the sick.

In "Minerva the Miscarriage of the Brain, these ideas are expanded and deepened through an experimental, fragmented form of writing that interweaves pain, grief, and knowledge, thereby disrupting dominant narratives and linear structures. Much like the act of rest itself, this approach creates space to recognize the body's limits while reimagining those limits as sources of resilience and solidarity.

In both works, Hedva frames rest not as a passive act, but as a deliberate refusal of the logics of a system that exploits bodies. It is a radical assertion of dignity and care, as well as a foundation for envisioning alternative futures.

Ode to Sleep

Think of your life without it.
Without that slab of outlaw time punctuating every pillow—without pillows.
Without the big black kitchen and the boiling stove where you
snatch morsels
of your own father's legs and arms
only to see them form a sentence
which—you weep with *sudden joy*—will save you
if you can remember it
later! Later,
not much left but a pale green ignition embalmed between *butter* and *fly*—
but what's that stuff he's dabbing in your eye?
It is the moment when the shiver stops.
A shiver is a perfect servant.
Her amen soothsth.
"As a matter of fact," she confides in a footnote, "it was
a misprint for mammoth."
It hurts me to know this.
Exit wound, as they say.

The Sick Woman Theory

The Sick Woman is an identity and body that can belong to anyone denied the privileged existence—or the cruelly optimistic promise of such an existence—of the white, straight, healthy, neurotypical, upper and middle-class, cis- and able-bodied man who makes his home in a wealthy country, has never not had health insurance, and whose importance to society is everywhere recognized and made explicit by that society; whose importance and care dominates that society, at the expense of everyone else.

The Sick Woman is anyone who does not have this guarantee of care.

The Sick Woman is the person upon which care that is in fact a tool of eugenics—care that masks control, surveillance, and domination—is inflicted.

The Sick Woman is told that, to this society, her survival does not matter.

The Sick Woman is all of the "dysfunctional," "dangerous," and "in danger," "badly behaved," "crazy," "incurable," "traumatized," "disordered," "diseased," "chronic," "unnursable," "wretched," "undesirable" and altogether "dysfunctional" bodies belonging to women, Black and Indigenous people and people of color, poor, ill, neuro-atypical, disabled, queer, trans, and genderfluid people, who have been historically pathologized, hospitalized, institutionalized, brutalized, rendered "unmanageable," and therefore made culturally illegitimate and politically invisible.

The Sick Woman is the elderly or already-sick person that society fed to COVID first.

The Sick Woman is a Black trans woman having panic attacks while using a public restroom, in fear of the violence awaiting her.

The Sick Woman is the child of parents whose indigenous histories have been erased, who carries in their body the trauma of generations of colonization and violence.

The Sick Woman is a homeless person, especially one with any kind of disease and no access to treatment, and whose only access to mental-health care is a seventy-two-hour hold in the county hospital.

The Sick Woman is a mentally ill Black woman whose family called the police for help because she was suffering an episode, and who was murdered in police custody, and whose story was denied by everyone operating under white supremacy. Her name is Tanesha Anderson.

The Sick Woman is a forty-year-old gay man who was raped as a teenager and has remained silent and shamed, believing that men can't be raped.

The Sick Woman is a disabled person who couldn't go to the lecture on disability rights because it was held in a venue without accessibility.

The Sick Woman is a white woman with chronic illness rooted in sexual trauma who must take painkillers in order to get out of bed.

The Sick Woman is a straight man with depression who's been medicated (managed) since early adolescence and now struggles to work the sixty hours per week that his job demands.

The Sick Woman is someone diagnosed with a chronic illness, whose family and friends continually tell them they should exercise more.

The Sick Woman is a queer woman of color whose activism, intellect, rage, and depression are seen by white society as unlikeable attributes of her personality.

The Sick Woman has been in therapy for years with a therapist who tunnels into her every childhood trauma but has not once brought up capitalism as a cause of her suffering.

The Sick Woman is a Black man killed in police custody, and officially said to have severed his own spine. His name is Freddie Gray.

The Sick Woman is a veteran suffering from PTSD on the months-long waiting list to see a doctor at the VA.

The Sick Woman is a single mother, emigrated without papers to the "land of the free," shuffling between three jobs in order to feed her family, and finding it harder and harder to breathe.

The Sick Woman is the refugee.

The Sick Woman is the abused child.

The Sick Woman is the neuroatypical person whom the world is trying to "cure."

The Sick Woman is the starving.

The Sick Woman is the dying.

And, crucially: **The Sick Woman** is who capitalism needs to perpetuate itself.

How to Write:

Fall asleep.

How to Fall Asleep:

Pray to God.

How to Pray to God:

Cover yourself in the oleaginous void until there is only a depthless black that slithers through the universe of yourself, spine to Kuiper Belt, and then sing, sing!, with the infinite voice from this place, which is a cave and a glacier and a desert and an ocean, for God is nothing but and.

How to Sing the Infinite Void:

It's easy, just surrender to it, and it will rush in to surround you with its good music, it's so kind that way.

How to Surrender:

This is tricky. It's hard to get right. Ask your mother. She knows.

Die Dornröschen. Von der dekorativen Illustration von Böcharn Alt und New von Walter Crane (George Bell, 1886).

III

DREAM-SCAPES & (SCI-FI)SPACE

AUDRE LORDE

what I have learned from the ocean how to dance and rejoice in the motion let the sun have its moment the moon will come

LEON WOOD — BOAT OF LONGS BEACH

Audre Lorde:
Sleep,
Eroticism,
and Radical Care

The concept of sleep as a site of intimacy, resistance, and healing emerges powerfully in Audre Lorde's writings. For Lorde, sleep is not merely a physiological necessity but a radical act of care and a space for reclaiming agency. Within this realm, rest becomes an act of defiance against systems of oppression and a framework for deeper connection and liberation.

"To go to bed and to wake up again day after day beside a woman, to lie in bed with our arms around each other and drift in and out of sleep, to be with each other not as a quick stolen pleasure, nor as a wild treat but like sunlight, day after day in the regular course of our lives."

Audre Lorde, Zami: A New Spelling of My Name

Sleep as Resistance

Lorde's articulation of self-care, grounded in her personal experience with breast cancer, transcends individualism. She writes, "Caring for myself is not self-indulgence, it is self-preservation, and that is an act of political warfare." This declaration positions care as a tool of survival and resistance against societal structures that exploit bodies and labour. Inherent in this notion is the recognition that rest and care are collective acts, intended not solely for personal sustenance but as contributions to the vitality of communities.

In contemporary contexts, the dilution of self-care into acts of consumerist isolation starkly contrasts Lorde's vision. The commodification of rest—represented by spa treatments or self-centred practices—fails to engage with its political roots. Lorde challenges us to see rest and care as interconnected with broader struggles for justice, urging a return to collective and communal frameworks.

Eroticism and Agency

Central to Lorde's theoretical framework is her understanding of the erotic as a profound and transformative source of power. In her essay "Uses of the Erotic: The Erotic as Power," she writes, "The erotic is a measure between the beginnings of our sense of self and the chaos of our strongest feelings. … For the erotic is not a question only of what we do; it is a question of how acutely and fully we can feel in the doing." This perspective reframes the erotic as an expansive force that extends beyond physical intimacy, emphasising its capacity to inspire creativity, joy, and interconnectedness.

Lorde's exploration of the erotic challenges deeply ingrained systems of guilt and shame, particularly those imposed on women. For centuries, societal structures have marginalised and silenced women's desires, reducing their agency over their own bodies and experiences. By reclaiming the erotic, Lorde advocates for a profound re-engagement with our emotions and sensations, urging us to reject systemic narratives of inadequacy.

In Sister Outsider, Lorde juxtaposes Western intellectualism with embodied knowledge, stating: "What the white fathers told us; 'I think, therefore I am.' But the Black mother within each of us—the poet—whispers in our dreams: 'I feel, therefore I can be free.'" This assertion underscores the significance of feeling and intuition as vital modes of knowing and resisting dehumanising systems of power.

Sleep as a Feminist Praxis

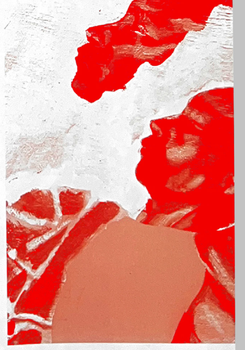
Sleep, often trivialized as unproductive, holds immense potential as a feminist and political act. In prioritizing rest, individuals reject the relentless demands of capitalist systems that equate worth with output. Sleep becomes an act of care, enabling individuals to reconnect with their dreams and desires and to cultivate resilience against exploitation. The practice of writing, much like sleep, serves as a form of resistance and preservation. From the meticulous recording of dreams in personal journals to the technical analyses of sleep in scientific studies, writing about rest facilitates a deeper understanding of its social and political dimensions. For Lorde, writing becomes a medium through which to reclaim agency, interrogate identity, and reimagine oppressive systems.

An Invitation to Dream

Audre Lorde's work invites us to reframe care, rest, and the erotic as interconnected pillars of liberation. Her vision challenges us to resist surface-level interpretations of self-care and instead embrace its radical, collective potential. By doing so, we create spaces for presence, connection, and transformation.

To rest, to dream, to dwell in the quiet intimacy of shared moments—these are acts of profound resistance. They are choices to prioritise humanity over mechanisation, connection over isolation. Through Lorde's lens, we are called to carry forward this vision: into our daily lives, our communities, and the futures we dare to dream.

Silence won't protect you.
Transform the silence into
language and action.
— Audre Lorde
Sister Outsider



Michael Armitage — You, who you are still alive. ↗

MICHAEL ARMITAGE

A monograph on Michael Armitage features the Kenyan-British artist's hauntingly incandescent paintings from the last two years on the occasion of his exhibition at Kunsthalle Basel (May – September 2022) and White Cube Bermondsey, London (September – November 2022). All copies purchased at Kunsthalle Basel are supplemented with a special insert containing exhibition views of the Basel exhibition. Addressing themes from founding myths and rituals to everyday heroisms and abuses of power, Armitage entwines imagery from various sources on irregular, stitched-together pieces of Lubugo cloth, which often reveal holes and tears. A span of full-bleed details honors the cohesion between composition and texture, and a fictional email by South African singer, actor and author Nakhane answers back to underlying compositional tensions. An extract from award-winning novelist, playwright and essayist Ngũgĩ wa Thiong'o's recent epic The Perfect Nine (2020) grounds the paintings by Armitage in the foundational Gĩkũyũ quest for self-reliance. An essay by director of Kunsthalle Basel Elena Filipovic explores the double operation through which the artist both 'locates and subverts' themes ranging from art history to narrative climax and the possibility of historical reparation. And British painter Nicholas Hatfull considers Armitage's compositional choices and landscape motifs, and how they connect to histories of empire and post-independence.

Sleeping Positions of Captive Africans on the French Slave Ship L'Aurore, from Jean Boudriot, Traite et Navire Négrier

MIA IMANI HARRISON & MAYOLA TIKAKA

Dreaming Black Futures, 2023

»Can we dream, unbonsciously and consciously, a society in which instead of explaining who we are, we could express what we are?« With the Dreaming Black Future, Mia Imani Harrison and Mayola Tikaka have set themselves the task to continue their study of dreaming and dream practice outside of a western-European lens.

»Können wir – unbewusst und bewusst – von einer Gesellschaft träumen, in der wir nicht mehr erklären, wer wir sind, sondern ausdrücken, was wir sind?« Mit der Dreaming Black Futures möchten Harrison und Tikaka eine Traumpraxis weiterführen, die sich jenseits des westlich-europäischen Sichtwinkels fortsetzen.

Mia Imani is an international interdisciplinary artivist and arts writer. She intertwines the ways communities can build individual, communal, and societal trauma by creating works that live in between the worlds of art and science. Tikaka is a Black Māori curator, who works with dreams, rituals) and science (ethnography, geography, psychoanalysis) to create new ways of being and becoming.

We can not dream if we aren't able to sleep.
I was only nine when My mother died. Every night
until she got sick, I slept beside her. The cold
comforter with her radiating warmth. Her soothing
recite increased bedtime stories lest that would
slaunors from my day: a crush, a fantasy. I would
drift into dreamlands on the hum of her lullabies. My
father worked the overnight shift. When he got
home, he would go to our room and sleep until
we both got up. When she transitioned, he began
to sleep in their room again. I would wake up in
the middle of the night to peek into the room as
if I would see her held up by the golden brass
headboard, instead, I would hear a chorus of
rumbles. Instead, I would hear a chorus of
unmistakable thunder. Instead, I would hear a sound more
silence. I saw my dad sleeping on
his back, his body in the depth of the covers,
leaving only his head visible. Even though the
duvet was dark, I could see his chest expanding,
and the sound escaping out of his mouth until
there was nothing. I thought he had died until
the snoring resumed. I rationalized it by think-
ing he was trying to contact his wife, sending
visions that only she could decipher. I tried
to bring magic realism to a reality that was be-
creasing becoming menacing. He had sleep apnea
a medical condition that disproportionately
impacts Black Americans, even more specifically
Black men.

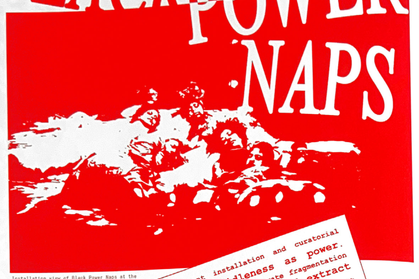
1. The most common is Obstructive Sleep Apnea
Syndrome (OSAS), which includes repeated episodes
of upper airway closure during sleep as well as
continuous snoring (loud, disruptive) associa-
ted with unrefreshing sleep and excessive daytime
sleepiness (EDS) or fatigue.

2. Yet, for those who have sleep apnea, it is
a silent killer. My dad, much like many Black
Americans, was carrying invisible burdens that
led to the cocktail that went undiagnosed for
years. Burdens that required him to take No-Doz
or 5-Hour Energy supplements so he could stay
awake on the job and not appear lazy. Even though
sleep apnea is the extreme case, Black Americans
still experience a disparities in sleep compared to
other ethnic groups in the United States. Refer-
red to as the sleep gap, Black people are less
likely to get the recommended amount of sleep
(6-9 hours), report waking up more often throug-
hout the night, and spend a smaller percentage of
their time in "slow-wave sleep," the deepest and
most restorative phase of sleep that produces the
most benefits in healing and cognition.

3. Getting less sleep increases your chances of
developing chronic diseases like diabetes, heart
disease, high blood pressure, and obesity – which
already occur frequently within the Black comm-
unity. We didn't know that his sleep apnea and
legacy of Jim Crow/generational trauma that he and
other descendants of enslaved Africans inheri-
ted. To discover why there is a sleep gap between
Black Americans and white Americans, I began to
trace the relationship between rest, productivi-
ty, and Blackness back to the plantation. I went
to the archives with a question:

how might the mechanics of slavery be connected
to the different racial sleep health disparities
in a multi-faceted, multidisciplinary approach
to global archives, histories, and technologies
of sleep? How do the future stakes for our sleep and
dreams, colonialism, and white supremacy shape pre-
sent realities and future possibilities for ever-
yday dreams? How can we dream beyond systems
of oppression with liberatory dream practices?

BLACK POWER NAPS



Installation view of Black Power Naps at the Performance Center New York. (2019)

Black Power Naps is an itinerant installation and curatorial initiative that reclaims laziness and idleness as power. Departing from historical records that show that deliberate fragmentation of restorative sleep patterns were used to subjugate and extract labor from enslaved people, we realized that this extraction has stopped, it has only morphed. A state of constant fatigue is still used to break our will. There is a "sleep gap" that shows the front lines existing in our bedrooms as well as in the streets. After the deficit of sleep and lack of free time for some is the building block of the "free world", we are learning who benefits most from restful sleep and down time. In creating interactive surfaces for a playful approach to investigate and practice deliberate energetic repair. As afro latina artists, we believe that reparation must come from the institution under many shapes, one of them being the redistribution of rest, relaxation, and down times. In this spirit, we have also invited forces with Pride Medrid 2018 to curate a festival line up that share artists are invited to perform from bed.

"BODIES OF SLEEP"

TIPS ON HOW TO GROUND YOUR DREAMS

Mia Imani Harrison

We can not dream if we aren't able to sleep.

The Five Pillars

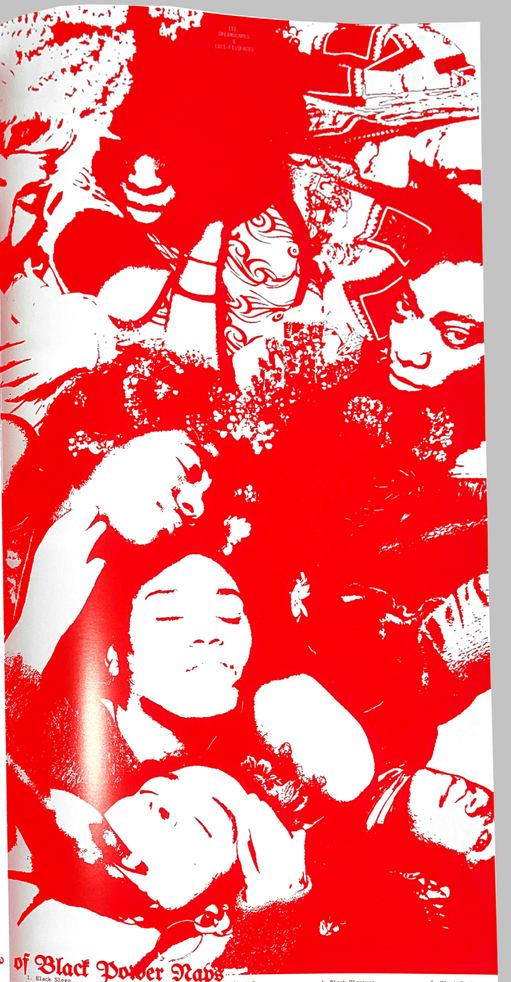
(I.) The most important thing is to TAKE YOUR TIME WAKING UP. Gift yourself 5 minutes of just being without hoping on your phone or trying to do anything "productive". This is part of the process. Take a deep breath, slowly stretch and be mindful of what your mind and body feels like when you wake up.

(II.) It does not have to be written down. If you are more of a visual or audio loving person, use the method of your choice. I have friends who have daily dream notes that they keep in their phones. I have others who draw images from their dreams as a way to hold on to them.

(III.) This is a marathon, not a race. I really don't live that cliche, but it helps to see this as a skill that you are developing with time. At first, it might be easier to simply hold onto the feeling of a dream and name it. What words/ feelings/ images come to mind as you are waking up.

(IV.) Give your dream a movie title. This way, even if you don't remember all the elements of the dream, you can at least tap into the mood or overall theme of it.

(V.) Share your dream with someone you trust. You can start a dream accountability group where you can share your process and with time you will be able to map the patterns. I do this with my friends, and have noticed it helps me both remember my dreams, and see some of the themes that emerge over time. i.e. I dream of white kittens every time I have a big life transition.



of Black Power Naps

1. Black Sleep
2. Black Dreams
3. Black Joy
4. Black Pleasure
5. Black Rest

1) Black Sleep requires total divestment from what is/argely
defined of a negro. To successfully sleep, a negro must
unlearn the drive and motivation to please and appease
others. Black Sleep is the full acceptance that you are first
and foremost for yourself. Black Sleep is the full acceptance that you are first
and foremost for yourself. Black Sleep is the full acceptance that you are first
and foremost for yourself

EVA, KOŤÁTKOVÁ

EVA, CHILDREN, THE TERRIFYING BLIND SPOT UNDER YOUR BED, DREAM MACHINE

The solo show "The Dream Machine is Asleep," by Eva Kot'átková (Prague, 1982) is an original and immersive project in which existing works are placed side by side with new productions, including installations, sculptures, oversized objects, collages and performances. Starting from a vision of the human body as a machine, a great organism of which the functioning requires checking, regeneration and rest, and from the idea of sleep as a moment in which, through our dreams, we come up with new visions and enter parallel worlds, the exhibition explores our most intimate projections and thoughts, as well as the angst and disorientation of contemporary living.

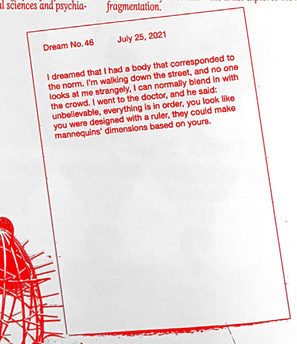
At the center of "The Dream Machine is Asleep" there is the installation of the same name: a gigantic bed, at the base of which there is what the artist defines as an office for the creation of dreams. With this work, Eva Kot'átková continues her research into the systems that regulate our lives, countering them with imagery from the universe of childhood in order to make up for the lack or the loss of imagination.

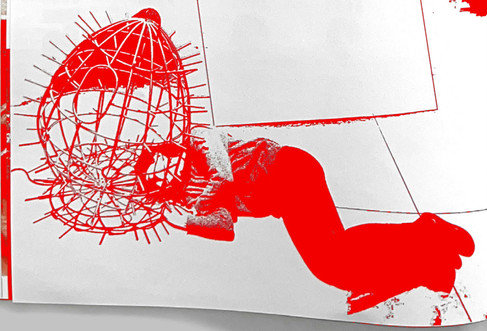
In order to access the exhibition space, the visitors are invited to pass through the work titled Stomach of the World (2017), an allegory of the world, described as a chaotic organism which alternates between processes of ravenous assimilation and moments of stasis, empathy or clashes between its inhabitants, and periods of control, digestion, expulsion and recycling of the "waste" produced, in other words its phobias and states of angst. The work, comprising of a video presented inside an installation which may be accessed by visitors and which takes on the stylized design of a stomach, makes use of protagonists and imagery taken from the world of childhood and mythology.

Inside the space of the Shed at the Pirelli HangarBicocca, numerous over-sized objects punctuate the entire show, placing the public face to face with imagery halfway between fantasy literature, the neurological sciences and psychiatric disorders. Alongside a series of seven enormous metal heads (Heads, 2018), which are activated and completed by the presence of performers who relate to them motionlessly, just by posing, visitors may also browse through the pages of books standing some two meters high. These books (Diaries, 2018) feature small sculptures and collages—a medium broadly adopted by Surrealism and much loved by Eva Kot'átková by virtue of its intrinsic nature of joining together different fragments and elements to create new compositions—and represent a diary in which thoughts and notes around dysfunctions and peculiarities of the todays world are collected.

In Theatre of Speaking Objects (2012), on the other hand, eleven everyday objects and furnishings such as a vase, a door or a wall adopt anthropomorphic characteristics, becoming the bearers of hidden traumas. The work was presented at the 18th Biennale of Sydney and is inspired by a series of sketches by the Czech architect Jiří Kroha (1893-1974), who in the '20s had imagined a theater play using simple everyday tools to then endow with human voices and characteristics. In the cacophony of voices, which all speak different languages, and in the use of objects as a surrogate of the human body, Eva Kot'átková highlights situations in which it is not possible to express oneself freely, instead providing the chance to do so through this form of indirect communication, using objects as mediators.

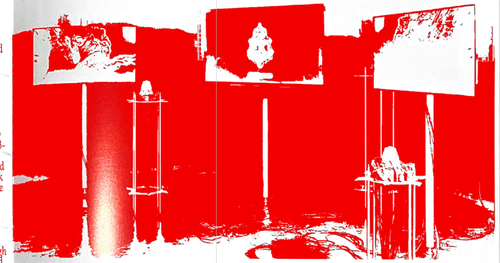
The entire show is conceived as an organism which, through programmed performances, is brought to life and inhabited by figures who wander through the space, activating the works through simple static actions, with more complex choreographies or through the recounting of ad-libbed oral narratives. Thus, in Asking the Hair about Scissors (2018), from an anomalous and surreal hairdresser, visitors may be witness to tales freely composed by Eva Kot'átková on the basis of news stories. By asking to do away with a part of one's own body—the hair—the artist explores the notion of fragmentation.





ULA LUCIŃSKA & MICHAŁ KYNCHAUS

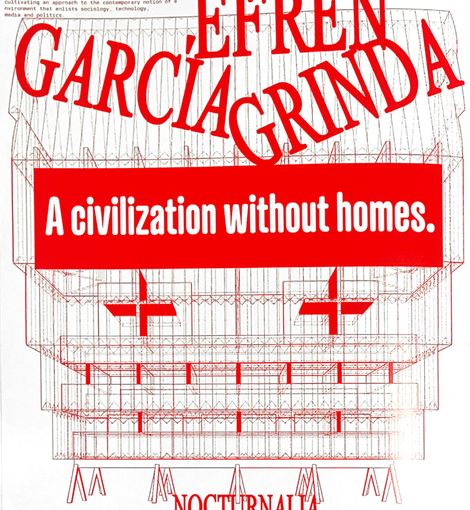
Ula Lucińska and Michał Kynchaus work together as the Inside Job duo. Both graduated from the department of New Media at the University of Arts in Poznań, Poland. Their practice is focused on the use of different mediums and materials, which often leads to the creation of multi-layered, object-based environments. Many of their projects refer to catastrophic scenarios in which the haunting ghosts of past and futuristic speculations are entertained. They are interested in the environmental, social and geopolitical changes that are taking place and in the exploration of possible futures. By incorporating fiction in working methodology they explore its self-fulfilling potential - forecasting dystopias and utopias to examine their possibilities and limitations.



Inside Job (Ula Lucińska and Michał Kynchaus) also devote themselves to the non-human sleep cycle as a starting point for speculative storytelling about the future in their spatial installation Possibility As We Are... The story includes fragments from the poems of Diane di Prima, Helene Cioux, Marina Tsvetaeva, Patricia Rehder Galvano, Sylvia Plath, and Maria Sabina. Here, fictive seeds awake after years of sleep, start to grow, and in this way, influence their surrounding habitats. The fictive seeds are similar to old fossils or remains of extra-terrestrial forms. They indirectly refer to herbal organisms that produce sleeping seeds in changing climates. Germinal dormancy is a characteristic of plants acquired through evolution. It allows them to survive under unfavourable conditions and is therefore necessary for the propagation of new species and the successful spread of existing species.

CRISTINA DÍAZ MORENO + EFRÉN GARCÍA GRINDA

Cristina Díaz Moreno and Efrén García Grinda are principals and founders of the Madrid based architectural practice amid.cero9. Founded back in 1997 as a collaborative platform to investigate the intersections between architecture, culture and nature, the practice has evolved into a research-based design practice focused on contemporary urban, technological and cultural uncertainties. Intensely committed to the development of methodological disciplinary processes, amid.cero9's projects combine radical aesthetics, constructive precision with conceptual clarity and uncovering the specific opportunities and specific nature of each context, cultivating an approach to the contemporary notion of environment that enlists sociology, technology, media and politics.



NOCTURNALIA

Mit der Arbeit "NOCTURNALIA: *A civilization without homes*" knüpfen Christina Díaz Moreno und Efrén Garcia Grinda aus architektonischer und stadtpolitischer Perspektive an spekulativen Zukunftsentwürfen an. Das spanische Architekt:innenduo untersucht in ihrer Praxis die Überschneidungen von Architektur, Kultur und Natur. In der Ausstellung präsentieren sie drei Flaggen, welche digitale Szenarien der futuristischen Stadt "Nocturnalia" zeigen. Hier gibt es weder Häuser, noch Wohnungen oder Appartements. Die 25.000 Einwohner:innen führen jeden Abend das gleiche, gemeinschaftliche Ritual aus: sie praktizieren ein fragmentierte, polyphasische Form des Schlafens, einem mittelalterlichen Brauch, in dem die Schlafzeit in mehrere Phasen unterteilt wird und der kreativen Verbindung zwischen Traum- und Wachleben dient. Öffentliches Schlafen wird nicht länger marginalisiert, sondern zu einem zentralen Bestandteil des Zusammenlebens. Die Ansammlung tausender schlafender Körper erinnern an ästhetisierte Formen politischer Protestcamps - wie gegen den G-20 Gipfel 2017 in Hamburg - wo das gemeinsame Schlafen und die damit einhergehende Verletzlichkeit zu einem Ausgangspunkt prägnanter Politik und zukünftiger antikapitalischer Gestaltungen des Zusammenlebens werden.

MUSTAFA EMIN BÜYÜKCOŞKUN & OSMAN ÖZARSLAN

Der türkische Künstler und Filmemacher Mustafa Emin Büyükcoşkun und der in Istanbul ansässige Soziologe, Metzger und Schatzsucher Osman Özarslan zeigen die Zweikanal-Filminstallation Wretcheds, Hermits, Rebels, die nach Formen der politischen Vorstellungskraft in der Einsamkeit der Sufi-Kultur der Vormoderne sucht. Von der klassischen Literatur bis zur Miniaturmalerei strebt der essayistische Film nach Formen der Imagination durch Schlaf, Trägheit und Langsamkeit. Mit einer ortsspezifischen Installation, die von der imperialen Geschichte der Akademie der Bildenden Künste Wien ausgeht, wird die Arbeit hinterfragen und herausfordern, wie wir unser heutiges Verhältnis zum Schlafen verlernen und wie es durch den Besuch von besonderen Beispielen in vorkolonialen Geschichten neu gestaltet werden könnte.

ZZZZZZ

„Laziness is the absence of movement and thought, dumb time—total amnesia. It is also indifference, staring a nothing, non-activity, impotence. It is sheer stupidity, a time of pain, of futile concentration. Those virtues of laziness are important factors in art. Knowing about laziness is not enough, it must be practiced and perfected.“

Mladen Stilinović

„I wish you rest today.
I wish you a deep knowing that exhaustion is not a normal way of living. You are enough.
You can rest.“

Tricia Hersey, "Rest is Resistance: A Manifesto" (2022)

„How can the radical Black imagination rebel against a sytem that so thoroughly seeks to destroy us? What would a future look like whre we are liberated, reparations are paid, and we can finally rest?“

— Janine Francoise in Black Power Naps Magazine #2

„Sleep, like sex and alongside sex,gives us a sense of the world which potentially interrupts practices of thought that reify a kind of ontological totality —a totality that boxes us into an intractable and stalled version of the world.“

— José Esteban Muñoz

„I can't get no sleep. I can't get no sleep. I used to worry, thgough I was going mad I a hurry. Getting' stressed makin excess mess in darkness. No electricity, something's all over me, greasy insomnia, please release me...“

— Faithless

»Can we dream – subconsciously and consciously – a society in which instead of explaining who we are, we could express what we are?«

— Lola Olufemi

„Refusal – or "not doing" – is not the same as laziness. The former is a coordinated action that requires the full force of its participants; the latter functions more like a long sigh, a relinquishment of one's responsibilities. But it would be foolish to disparage laziness entirely: to be lazy, to be unwilling to exert energy, is a strategic response to the tyranny of wage labour. It establishes a vantage point from which to begin to think about the reorganisation of human life. Laziness allows us to ask, what next? What might it mean if exertion were not at the core of our existence? Better yet, what would happen if exertion in reward for a wage was not the only way we were able to make sense of ourselves and others?“

— Lola Olufemi

I feel, therefore, I can be free.

— Andre Lorde

„Lay flat, do nothing, lower your ambitions, live simply.“

— TangYing Movement

DORMIVEGLIA

“Must we be dead to rest in peace?”

Black Power Naps

Nicolas Fehr, Miracle Impromptu (or: How To Awaken The Dormant Potential Of Sleep Within You In Less Than One Hour), mixtape (33:43 min), 2023

This mixtape is an excerpt of the audiovisual live performance "Miracle Impromptu" that took place on June 20th 2023 during summer solstice at FLUCC Vienna as part of the exhibition series »Sleepy Politics«. It mixes together a number of Fehr's compositions, traditional lullabies sung in German, voice memo recordings of dreams, recordings of Fehr talking and singing in his sleep, as well as anecdotes on the mythology of sleep.

REDIAMBER LIGHT DOES NOT AFFECT CIRCADIAN RYTHMS, SO IT IS ONE OF THE BEST LIGHTS TO USE AT NIGHT. RESEARCH HAS SHOWN THAT EXPOSURE TO RED/AMBER LIGHT CAN IMPROVE SLEEP. EXPOSURE TO RED/AMBER LIGHT DURING SLEEP AND UPON WAKING CAN REDUCE THE LIKELIHOOD OF FEELING TIRED AND DISORIENTED IN THE MORNING, KNOWN AS SLEEP INERTIA.

REST! DREAM! THANK YOU!

— Tricia Hersey, Rest is Resistance

LUCLAMT ON WAKEUP-CALL?
SCHLAFLIED GEGEN WECKRUFF
NIMMT NANNA Q UN ZRÉIFUERLÈ ZU?

A MATERIAL COLLECTION ASSEMBLED AND CURATED BY FRANCESCA ROMANA AUDRETSCH WITH POSITIONS FROM

ALEXANDER KLUGE, ANNA WATZINGER, ANNA MARIA DIEM, ANNE CARSON, ANNEMARIE MOL, AUDRE LORDE, BABE RUKIMUM COLLECTIVE, BELL HOOKS, BERNIE & ENGIE (THE SESAME STREET), BLACK POWER NAPS, CLEMENCE DEGA & MAVELO ACOSTA), BLENKY, BRUNO LATOUR, CHRISTIANE PRUSACKO, CRISTINA GÜAZ MORENO & ÉFREN GARCÍA GRÜNER, DONNA HARRAWAY, EVA KUTÁNOVÁ, FABIENE KÜPPELBERG, FRANCESCO GRAMANO, GIANNI SCOGNAMIGLIO, GLENNY, GRUPO LATOUR, HÉNRI LEFEBVRE, JACOB BANKS, JACQUELINE MGANO NGUYEN, JEAN-LUC NANCY, JOHANNA HOZVA, JONATHAN CRARY, ISABELLE STENGERS, LOLA OLUFEMI, MIA IMANI HARRISSON & NAYLA TYAGAR, MICHAEL ANNTING, MIGUSHIKO MATSUMO & MARTINE PIZZAK, MUSTAFA EMEN BOYNUCUSUN & SUHAN GÜMÜŞLÜN, NAN GOLDIN, NICOLAS FEHR, NIKOLAJ SCHUTZ, RENNI ANNA, OCTAVIA BUTLER, PAUL B. PRECIADO, SOCK COMRADE, SKUIPP, SOPHIA ROMMETTER, YUNI MORRISSON, ROSICA MERSEY & THE NAP MIA ASSEMBLY, OLA LUCINSKA & MICHAL KAVIANUD, ORSOLA LE GRIM, SAVER AUSTER.

THANKS FOR KEEPING AN EYE ON DORMIVEGLIA AND FRAMES

ALESSANDRO AUDRETSCH, ALEXANDER DOCHENDLER, JOLINE CONCORELLI, CHRISTINA SCHEIB, EVA SCHOLZ, JAKOB KRÄMERITSCH, JO SCHINDLER, JOHANNES THEMM, KONRAD PROBST, LIZZY ELLBRUCH LUISE PESCHKO, MAMMA, MASSIMILIANO AUDRETSCH, MATTHIAS BRUHN, MIRA KÜRZ, MUSTAFA EMEN BOYNUCUSUN, NARGUL GHARAGHAZI, NIE PETERSEN, NORINA QUINTE, PAPA, PHO STUDIO ROYAL, SUSANNE KRISTMANN, VENTINCILLA, VINY LIBERA, ZIO MAX

Dormiveglia. Ein Wort, das sich zwischen den Welten bewegt, das sich nicht einfangen lässt. Es steht für den Zustand, der weder ganz Schlaf noch ganz Wachsein ist – ein Schweben in der Schwebe. Es ist die diffusive Zeit, in der sich die Ränder von uns selbst auflösen, die uns erinnert, dass es etwas jenseits der geraden Linien und festen Formen gibt.

Schlaf. Ein Wort, das in unserer Sprache oft mit Stillstand verwechselt wird, mit Faulheit, mit Zeitverlust. Aber in Wirklichkeit ist Schlaf etwas Widerständiges, etwas Radikales. Es ist ein Sich-Entziehen, ein Innehalten in einer Welt, die uns ruhelos macht. In einem System, das uns zu Maschinen formt, die produzieren, konsumieren, wiederholen, fordert Schlaf uns auf, einfach zu sein.

Wir denken an die Geduld – sabr, wie sie im Türkischen und Arabischen heißt. Doch Geduld ist mehr als das Warten. Es ist ein Aushalten, ein Demut zeigen vor dem, was größer ist als wir. Es ist die Fähigkeit, still zu werden, nicht um zu resignieren, sondern um Platz zu schaffen: für das Flüstern der Träume, für das, was unter der Oberfläche ruht und nur gehört werden kann, wenn wir endlich aufhören, danach zu greifen.

Dieses Projekt ist ein Ort für die Zwischenräume: für die schlaflosen Nächte, für die trägen Morgen, für die Momente, in denen unser inneres Flimmern sich mit dem der Welt überschneidet. Dormiveglia ist ein Archiv, eine Sammlung von Stimmen, die uns daran erinnern, dass Schlaf nicht nur für Einzelne ist, sondern auch für Gemeinschaften. Dass er politisch ist. Dass er sich weigert, nützlich zu sein.

Ein Baum, dessen Wurzeln geschnitten werden, wächst weiter – aber anders, an einem neuen Ort. Vielleicht ist es der Schlaf, der uns hilft, diese Wurzeln neu zu finden. Die Geduld, die wir brauchen, um zu warten, bis sich die Äste ausstrecken. Es ist in diesem dormiveglia, in dieser Schwebe, dass wir neu denken können, neu fühlen können.

Was bedeutet es, ein:e Tagträumer:in zu sein? Was bedeutet es, Geduld zu haben, wenn die Welt uns drängt? Was bedeutet es, still zu sein, wenn alles laut ist?

Diese Fragen stellen wir hier – in Fragmenten, in Flüstern, in künstlerischen Praktiken, die sich weigern, Antworten zu geben, aber uns dazu einladen, selbst zu fragen. Dormiveglia ist ein Raum für die Verlorenen, die Müden, die Aufständischen, die Suchenden. Es ist ein Ort, um nicht anzukommen, sondern zu verwellen.

Denn der Schlaf ist nicht nur ein sweet escape. Er ist ein Portal für Träume der Zukunft.

Dormiveglia. A word that moves between worlds, that cannot be captured. It represents a state that is neither fully asleep nor fully awake – a floating in suspension. It is the diffusive time in which the edges of ourselves dissolve, reminding us that there is something beyond straight lines and solid forms.

Sleep. A word that, in our language, is often mistaken for stillness, laziness, the loss of time. But in truth, sleep is something resistant, something radical. It is a withdrawal, a pause in a world that makes us restless. In a system that shapes us into machines that produce, consume, repeat, sleep invites us to simply be.

We think of patience – sabr, as it is called in Turkish and Arabic. But patience is more than waiting. It is enduring, showing humility before what is greater than us. It is the ability to become silent, not to resign, but to create space; for the whispers of dreams, for what lies beneath the surface and can only be heard when we finally stop grasping for it.

This project is a place for in-between spaces: for sleepless nights, for lazy mornings, for the moments when our inner flickering overlaps with that of the world. Dormiveglia is an archive, a collection of voices reminding us that sleep is not only for individuals but also for communities. That it is political. That it refuses to be useful.

A tree whose roots are cut continues to grow – but differently, in a new place. Perhaps it is sleep that helps us rediscover these roots. The patience we need to wait for the branches to reach out. It is in this dormiveglia, in this suspension, that we can think anew, feel anew.

What does it mean to be a daydreamer? What does it mean to have patience when the world pushes us? What does it mean to be silent when everything is loud?

These are the questions we ask here – in fragments, in whispers, in artistic practices that refuse to give answers but invite us to ask ourselves. Dormiveglia is a space for the lost, the weary, the rebellious, the seekers. It is a place not to arrive, but to linger.

Because sleep is not a sweet escape. It is a portal for future dreams.

Dormiveglia. Una parola che si muove tra i mondi, che non si lascia catturare. Rappresenta uno stato che non è né sonno completo né veglia completa – un fluttuare nella sospensione. È quel tempo diffuso in cui i confini di noi stessi si dissolvono, ricordandoci che c'è qualcosa oltre le linee dritte e le forme rigide.

Sonno. Una parola che, nella nostra lingua, viene spesso confusa con l'immobilità, la pigrizia, la perdita di tempo. Ma in realtà, il sonno è qualcosa di resistente, qualcosa di radicale. È un ritirarsi, un fermarsi in un mondo che ci rende inquieti. In un sistema che ci trasforma in macchine, che producono, consumano, ripetono, il sonno ci invita semplicemente a essere.

Pensiamo alla pazienza – sabr, come si dice in turco e in arabo. Ma la pazienza è più che aspettare. È sopportare, mostrare umiltà davanti a ciò che è più grande di noi. È la capacità di diventare silenziosi, non per rassegnarsi, ma per fare spazio: per il sussurro dei sogni, per ciò che riposa sotto la superficie e che può essere ascoltato solo quando finalmente smettiamo di afferrarlo.

Questo progetto è un luogo per gli spazi intermedi: per le notti insonni, per i mattini pigri, per i momenti in cui il nostro tremolio interiore si sovrappone a quello del mondo. Dormiveglia è un archivio, una raccolta di voci che ci ricordano che il sonno non è solo per gli individui, ma anche per le comunità. Che è politico. Che si rifiuta di essere utile.

Un albero a cui sono state tagliate le radici continua a crescere – ma in modo diverso, in un nuovo luogo. Forse è il sonno che ci aiuta a ritrovare queste radici. La pazienza che ci serve per aspettare che i rami si distendano. È in questo dormiveglia, in questa sospensione, che possiamo pensare di nuovo, sentire di nuovo.

Cosa significa essere sognatori/trici – sognare a occhi aperti? Cosa significa avere pazienza – quando il mondo ci spinge? Cosa significa essere silenziosi – quando tutto è rumoroso?

Queste sono le domande che poniamo qui – in frammenti, in sussurri, in pratiche artistiche che si rifiutano di dare risposte, ma ci invitano a porci delle domande. Dormiveglia è uno spazio per i perduti, i stanchi, i ribelli, i cercatori. È un luogo non per arrivare, ma per sostare.

Perché il sonno non è una dolce fuga. È un portale per sogni futuri.

all my friends are tired and underpaid