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Exhibition

September 23 – November 14, 2021

Revolting Spines and Shivering Chains

Romily Alice Walden, Bini Adamczak, Rüzgâr Buşki,
Jesse Darling, Julia Lübbecke, Laura Fong Prosper

*And in the end they drive me
– p... shh! oh locally –
into a diagnosis
or two or three.
Wrapped up in numbers and letters
thrown in othered space.*

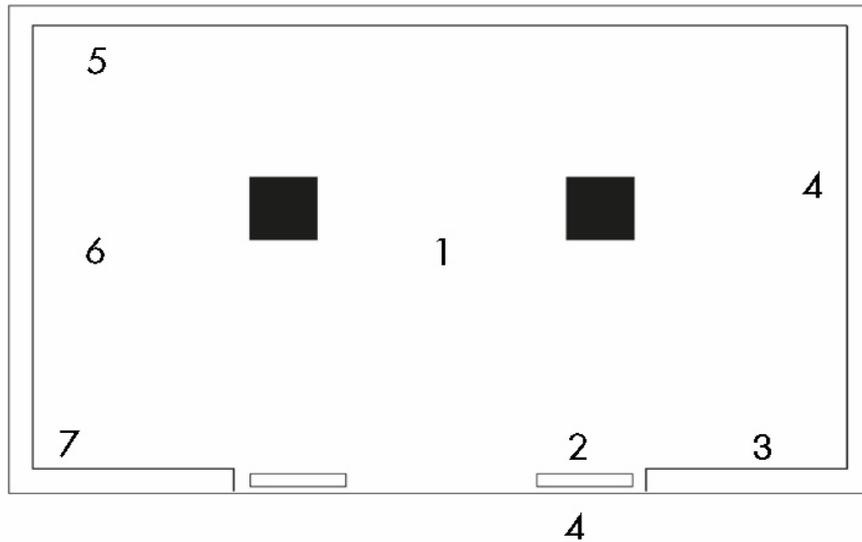
Eliah Lüthi

Bodies that care, bodies that are cared for. Trapped in structural dependencies, we hover in limbo in airless space with our technological armour and prostheses. We breathe concentrated oxygen until our breath rattles and our lungs burn.

Revolting Spines and Shivering Chains investigates embodied forms of resistance against social norms that judge and hierarchise bodies. How are dominant notions of health and care put into question? Might it be possible to establish a radical care for oneself and each other that withdraws from the logic of prevailing values, and that does not only serve to reproduce the labour force?

Our bodily fluids are transformed into gravitational waves. They build and build, creating a shared force which breaks on intergalactic shores, generating new worlds.

Revolting Spines and Shivering Chains is the fourth part of the exhibition series *MY WORKING WILL BE THE WORK. on self/care, labour and solidarity* curated by Jorinde Splettstößer and Linnéa Meiners.



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Julia Lübbecke

Weiche Knie, 2021

Mixed Media Installation with Plasterboard, Textile
Printing, Chains

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Jesse Darling

Neoliberal Agitprop Glorious Sellout, 2021

Poster Edition, 750 Pieces

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Romily Alice Walden

Notes from the Underlands, 2019

Wallpaper, Booklet with german Translation

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Laura Fong Prosper

MUCUS BLOOD MILK, 2021

Video
Window Sound: Niko de Paula Lefort

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Rüzgâr Buşki

*How I realised that the agony and the bliss
both belong to the universe as I was
transitioning interspecies to save myself from
the misery of the humankind*, 2019

Wood Printing, Silkscreen

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Romily Alice Walden

Structures of Care, 2020

6 Videos on Loop (Scaffold #1-6)
Transcripts, Riso Print

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Bini Adamczak

*care is work
work could be care*

*(Gruß an die streikenden Pflegearbeiterinnen
in den Berliner Krankenhäusern)*

2021

Silkscreen on Medical Paper Towels

1

Julia Lübbecke

Weiche Knie, 2021

Mixed Media Installation with Plasterboard, Textile Printing, Chains

Julia Lübbecke's textile prints hang, sustain, fall, bend, stretch and float through Galerie im Turm. The large-format photographs feature delicate movements and details of bodies whose poses are not completely visible, and who have long since vanished. Lübbecke works intensively with archives. For the new work *Weiche Knie*, the artist visited the feminist archive *FFBIZ* and used her own subjective archive for research. Starting from orthopedic techniques and so-called *Mahnbandagen*, which still have the violence of the bodily ideals of National Socialism inscribed in them, she deals with texts and forms of resistant knowledge and practices of self-help. In the installation, attitudes and bodily postures manifest themselves, also how they sustain each other. The visual and archival impressions are set in relation to each other with sweeping movements through the space. Looking at them can trigger movement, attitude and posture.

Julia Lübbecke is an artist living in Berlin. Her transdisciplinary practice includes sculptural installations, photography, text, video and performative elements. In her works, she deals with the relation between the body and the institution. She explores this connection to examine dominant structures of order and creates processes to make them fragile. She is particularly interested in the potential of affects such as desire or discomfort, which she uses as key themes for her subjective archives. She uses this term to describe her own practice of collecting and constructing, which aims to develop an ephemeral method of sharing and remembering knowledge abandoning classifications and categorizations.

2

Jesse Darling

Neoliberal Agitprop Glorious Sellout, 2021

Poster Edition, 750 Pieces

Gathering strength together; finding unified energy in the drift of meteorites – Jesse Darling’s poster calls for an amalgamation of the unequal. This propaganda text on the common struggle can be taken freely and spread widely.

& YOU WILL KNOW US
BY THE ASTHMA INHALERS
& ANXIETY MEDS
THE TICS & ALLERGIES
DRINKING PROBLEMS
THE CRYING ON THE BUS
WE ARE THE MISSILE

#LOSERMILITIA

Jesse Darling lives and works in Berlin. Darling works across sculpture, installation, film, sound and performance. Drawing on personal experiences as well as history and counter histories, their work addresses the fallibility, adaptability and vulnerability of living being, societies and technologies. Their work deals with the condition of being a body caught in the structures of the social and material world. In their sculptural and 2-dimensional objects, the artist addresses the body as both physically vulnerable – infirm or dysfunctional, or as the target of structural violence – and also as a site of agency and resistance despite everything.

3 + 6

Romily Alice Walden

Notes from the Underlands, 2019

Wallpaper, Booklet with german Translation

Structures of Care, 2020

6 Videos on Loop (Scaffold #1-6)

Transcripts, Riso Print

3

Notes from the Underlands is a performative, churning manifesto from the depths of queer disability culture. As an urgent call against the injustices of prevailing normative power structures, queers and crips gather to overturn and rewrite habituated narratives about bodies.

6

The series *Structures of Care* depicts, in six videos, delicate structures made of matches that catch fire and slowly burn. Self-organized forms of care and community, built up without state support, are fragile and in constant danger of being crushed by the culture of health normativity. Sick bodies, already exposed to the late capitalist demands of productivity and value, are once again revealed as expendable amidst the global pandemic. Despite the systemic violence, *Structures of Care* have an ungovernable power. Wind blows the whispered voices from one to the next person, maintaining the connections in between. The fragile scaffolds of care endure as stubborn ruins from whose ashes phoenixes rise and reunite in the wind.

Romily Alice Walden is a transdisciplinary artist whose work centers a queer, disabled perspective on the fragility of the body. Walden is interested in our ability and failure to navigate physicality, interdependency and vulnerability both communally and individually; understanding world-building not as a visionary tool for an imagined future, but as an embodied methodology for the now.

4

Laura Fong Prosper

MUCUS BLOOD MILK, 2021

Video

Window Sound: Niko de Paula Lefort

Human bodies consist of up to 80% water, through which they are connected to other living beings, plants, water bodies and even Mars. A moon of menstrual blood, vaginal mucus and breast milk shines in all its beauty through the night at Frankfurter Tor, reminding us of all those rivers that spring from human mountains and caves. *MUCUS BLOOD MILK* is a visual-auditory inquiry into motherhood and hydrofeminism. Bodily fluids form the starting point for an exploratory and poetic meditation on the planetary connectedness and interdependence of fluid bodies. The work, a collaboration between mother and child, was created during the pandemic state of emergency as an experimental play with bodily matter, a toy microscope and an analogue synthesizer.

Laura Fong Prosper is a Panamanian video artist and filmmaker based in Berlin. Her video installations and audiovisual essays explore the boundaries between analogue and digital technologies while addressing questions of cultural belonging, longing, displacement, identity, memory, ancestry, feminism and motherhood. While working with archival material, old photographs and analogue video synthesizers she conducts her own research as recycler of audiovisual equipment and media.

5

Rüzgâr Buşki

How I realised that the agony and the bliss both belong to the universe as I was transitioning interspecies to save myself from the misery of the humankind, 2019

Wood Printing, Silkscreen

The hybrid, three-legged creature is at once crocodile and human. The serrated tail is chained to a black raincloud, which pours thick raindrops down on the heads. The human head is wedged between the pointy teeth of the crocodile. Peril and body are one; they share a physical being and cradle a common heart. On one side flow things that cause fear and sickness; on the other side pulse courage and things that do good. A chain of associations forms: from traffic and pepper spray to social grievances such as national borders, gender classifications and financial stress, which cause internal struggles, even against oneself. Pride marches, mezze and comradeship are placed in juxtaposition.

Rüzgâr Buşki is an artists and director from Istanbul based in Berlin. Their artistic practice varies within printmaking, performance, video and film. Buşki's works tackle body and identity as social constructs, self as a futuristic landscape and human condition as a subject of deconstruction. Their assemblages of self-community-society alter the routines of everyday life with irony and humor, holding possibilities for a sudden change in the unknown. They co-founded *Kanka Productions* in 2013, a transfeminist creative hub.

Translation of the text within Rüzgâr Buşki's work

Things that make depression: death, grief, losing friends, loved ones going all of a sudden, violence, traffic accidents, traffic itself, traffic of thoughts, traffic of thoughts stopping, borders, country borders, countries, men leading countries, uniformed men standing on borders, money, lack of money, thinking of money, things that can be bought with money, the craving to buy something, id, pink id, blue id (this refers to the gendered IDs in turkey, it used to be colored), laws, men making laws, state, men making states, believing in state, people jumping from bridges, rape, jail, believing that human is not an animal, gun, knives which are not for food, knives which go through people, 40 knife cuts, 10 knife cuts, 100 knife cuts, bombs, men making bombs, men exploding bombs, men letting the bombs explode, people getting happy when bombs explode, plastic, plastic inside, plastic which will come inside, plastic in the sea, plastic in space, bodies getting in pieces, hearts getting in pieces, chemical substances, things created in earth not disappearing in earth, having no place to belong, craving for belonging, homelessness, craving for a home, marriage, child marriages, child brides, child grooms, brides and grooms, binary systems, lovers not being able to unite, not being able to unite, Sivas (a massacre in Turkey), massacre, the fact that something like massacre exists, the fact that hausfrau exists, femocides, gender, race, possibility of knowing everything, power to analyze, tumor inside the head, tumor inside the uterus, radioactive things, cancer, virus, bomb, tank, pepper spray, water cannon, shopping mall, lie, residence permits, buildings where they give or do not give resident permits, people going on the streets being ignored, not being able to go on the streets, hunger, lack of water.

Things that make happy: cik cik, kiss, love, paint, color, laughing, mimics, looks, eye, flower, bug, watermelon, cok cok, hugging, laughing, music, painting, poem, dance, we, B12, D and other vitamins, color, bicycle, conversation, hängematte, kankalık (friendship/comradeship), hearts being together even if there is distance in between, films, budgets to do films, shapes without words, friendship, belly dancing, gayhane, lying next to the canal, riding the ferry, watching the bousphorus, sound of waves, sound of birds, pride marches, every walk being a pride march, resistance, mezes, fruit salad, Mutlu (my cat friend), other animals, animals which are not humans, documentaries, festivals, feminists, rivers, lakes, trees, green beans cooked with olive oil, spooning, large tables, large ateliers, not believing in the size but the function, hope, luck, banana milk, goats, goats running away (meaning going mad in turkish), birds, birds catching simit when they fly behind the ferries, responding haters with songs, not believing in quantity but quality, orchestras, weddings as they should be, halay, dream, going places where one has not been before, swimming, looking at fish, tontışnness, minnoşnness (cuteness), crab dance, stories, interactive art works, some museums.

7

Bini Adamczak

care is work

work could be care

Wie müssten wir die Welt ändern, dass Sorge als bestimmendes Kennzeichen aller Arbeit erfahrbar würde - vom Plannieren und Ernten zum Verwalten und Transportieren?

(Gruß an die streikenden Pflegearbeiterinnen in den Berliner Krankenhäusern)

2021

Silkscreen on Medical Paper Towels

Eagerly, Bini Adamczak's illustrated figures scurry about the medical crêpe paper. In their shared care for one another, heavy weights are heaved, people are held so that they can meet their needs, and tasks too difficult for one person are just about managed together. All this work, placed in the context of the care workers' strike, is characterized by solidarity and care for one another without obscuring the great burden. Who cares for the carers? The illustrations were published in 2019 in the feminist magazine *an.schlaege*. Adamczak developed the characteristic figures for *Communism for Kids*, a children's book that explains communism as a vision for a solidary and better world.

Bini Adamczak works as a freelance (read: precarious) writer and artist in Berlin. In 2017, she received international attention when her book *Communism for Kids* (MIT) triggered an anti-communist shitstorm on the US right. Adamczak coined the term *circlusion* (as an opposite term to penetration). Her books have been translated into over twenty languages. She is co-founder of the *#ZeroCovid* initiative, which works to fight and end the pandemic in solidarity.

TEAM

CURATORS Jorinde Splettstößer and Linnéa Meiners

HEAD OF PRODUCTION Carolina Redondo

PR Helen-Sophie Mayr

PROJECT ASSISTANCE Natalie Dürr, Dani Hasrouni

INSTALLATION TEAM Carlos Busquets, Danilo Cozzi, Maita Gasic, Johann Hackspiel, Felipe Monroy

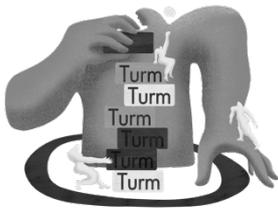
TRANSLATIONS Benjamin Busch, Sonja Horung

GALLERY SUPERVISION Ferdinand Gieschke, Ercan Turuc

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Galerie im Turm
Mo-So 10-20 Uhr

Frankfurter Tor 1
10243 Berlin

+49 30 42 29 426
info@galerie-im-turm.net
www.galerie-im-turm.net

Logo Design: © Hayley Wall
Kette: © Julia Lübbecke