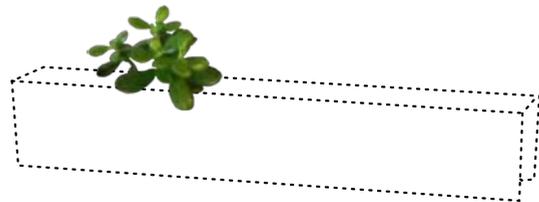


'We have got to radically restructure the way we do things; no one wants to return to normal, because normal was bad. We have got the capacity to make a mad little industry that's sustainable, accessible, genuinely diverse, fundamentally joyful, and I think we should do that. Right now. This is the tip of the iceberg, I literally wrote the second half of this in one afternoon, imagine what people cleverer than me with way more time could come up with – reach for the fucking stars.' The White Pube, www.thewhitepube.co.uk/ideasforanewartworld



Laurie Charles, *Mouth*, 2018.
Photo Thomas Raggam.

Intersections of Care

Intersections of Care researches and experiments with display in the field of culture and art. Inspired by intersectional feminist approaches, we seek to identify and imagine other ways of creating links between objects, human and non-human beings, than those inherited by a patriarchal, colonial, capitalist and ableist tradition.

Display stands for an interstice, an interface, through which issues of crucial importance in terms of seeing, knowing, but also of power relationships, unfold.

Intersections of Care is a research project in the arts by Florence Cheval and Loraine Furter, supported by the FRArt and ArBA-EsA. The project draws its inspiration from different practices: publishing, curating, designing, writing, etc. Given this hybrid dimension, we have invited an editorial committee of artists, designers and researchers to accompany our project in the long term and give us input and feedback: Zakaria Almoutlak, Sirah Foighel Brutmann,

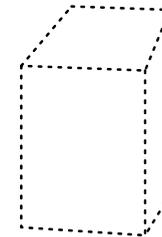
Sofia Caesar, Laurie Charles, Heide Hinrichs, Sarah Magnan and Greg Nijs. For the Open School, we are joined by Lotte Arndt, Clémentine Coupau, Olivier Marboeuf / Mangrove, Joséfa Ntjam, Post Collective, Golnesa Rezanezhad, Juliane Schmitt and Juliana Vargas Zapata, and The White Pube. Our font family is: Andada by Carolina Giovagnoli, Asul by Mariela Monsalve, Cambay by Pooja Saxena, Carrie by Vocal Type Co and CirrusCumulus by Clara Sambot.

●● what visibility is given to what, to whom?

'How does a gathering become a "happening," that is, greater than a sum of its parts? One answer is contamination. We are contaminated by our encounters; they change who we are as we make way for others. As contamination changes world-making projects, mutual worlds – and new directions – may emerge. Everyone carries a history of contamination; purity is not an option. One value of keeping precarity in mind is that it makes us remember that changing with circumstances is the stuff of survival. . . . Collaboration means working across difference, which leads to contamination. Without collaborations, we all die.' Anna Lowenhaupt Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton, NJ: Princeton University Press, 2015), pp. 27–8.



Clémentine Coupau, *Waiting for Night to Fall, Waiting for Night to Pass* (*Night Lights for Adults*), 2016.



*Una lucha de fronteras/
A Struggle of Borders
Because I, a mestiza,
continually walk out of one culture
and into another,
because I am in all cultures at the same time,
alma entre dos mundos, tres, cuatro,
me zumba la cabeza con lo contradictorio.*

*Estoy norteadada por todas las voces que me hablan
simultaneamente.* Gloria Anzaldúa, *Borderlands/La Frontera. The New Mestiza* (San Francisco, CA: Aunt Lute Books, [1987] 2007), p. 99.

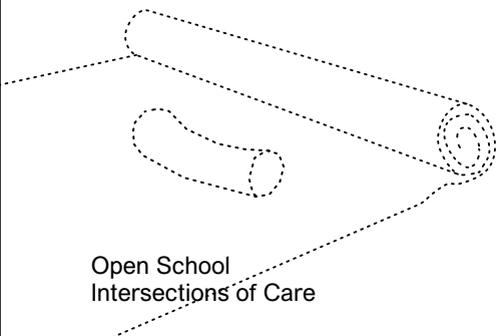
who is speaking, what are the conditions of speech? 🗣️ 🗣️

'I was counting T-cells on the shores of cyberspace and feeling some despair. . . . I have miscegenated and mutated, tolerated and assimilated, and yet I remain the same in the eyes of those who would fear and despise me. I stand at the threshold of cyberspace and wonder: Is it possible that I am unwelcome here, too? Will I be allowed to construct a virtual reality that empowers me? Can invisible men see their own reflections? . . . I'm carrying trauma into cyberspace . . . violent gestures, a fractured soul, short fuses, dreams of revenge. . . . My primary public characteristics continue to be defined by dreads of me, myths about me, and plain old homegrown contempt. All of this confusion is accompanying me into cyberspace; every indignity and humiliation, every anger and suspicion.' Essex Hemphill, 'On the Shores of Cyberspace' (1995), presented at the conference *Black Nations/Queer Nations?*, at the City University of New York, March 1995. youtu.be/b7tHxIPz8Bs?t=1388



Golnesa Rezanezhad, *This is Not a Fiction*, 2015.

'Just as individuated texts have become filaments of infinitely tangled webs, so the digital machines of the late twentieth century weave new networks from what were once isolated words, numbers, music, shapes, smells, tactile textures, architectures and countless channels as yet unnamed. Media become interactive and hyperactive, the multiplicitous components of an immersive zone which "does not begin with writing; it is directly related rather to the weaving of elaborate figured silks." The yarn is neither metaphorical nor literal, but quite simply material, a gathering of threads which twist and turn through die history of computing, technology, the sciences and arts. In and out of the punched holes of automated looms, up and down through the ages of spinning and weaving, back and forth through the fabrication of fabrics, shuttles and looms, cotton and silk, canvas and paper, brushes and pens, typewriter carriages, telephone wires, synthetic fibers, electrical filaments, silicon strands, fiber-optic cables, pixeled screens, telecom lines, the World Wide Web, the Net, and matrices to come.' Sadie Plant, *Zeros + Ones. Digital Women and the New Technoculture* (London: Fourth Estate, 1998), pp. 11-2.



Open School Intersections of Care

🗣️ 🗣️ 🗣️ 🗣️ 🗣️ 🗣️ 🗣️ 🗣️ who is seen, who is heard?



Josèfa Ntjam, *Mami Wata On Screen*, 2019. Photo Blaise Adilon.

'Hieroglyph of a left hand on whose palm are pictured a pair of eyes, a mouth with a tongue hanging out and the writing tip of a pen at the tip of the tongue. Los ojos represent seeing and knowing which can lead to understanding or *conocimiento*.' Gloria Anzaldúa, 'The New Mestiza Nation: A Multicultural Movement', in *The Gloria Anzaldúa Reader*, ed. AnaLouise Keating (Durham, NC: Duke University Press, 2019), pp. 211-25.



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'We are told we live in a networked world – told we now inhabit a brave new borderless world – told that we are now a "We". But this we is persistently a homogeneous mass, the socially and geographically undifferentiated and depoliticized "user" of digital technology. Who is excluded from this we? Who are made the objects rather than the subjects of this empowered abstraction of network cultures? What of those experiences not represented by the image of digital futures projected by Silicon Valley? What about those who constitute the undercommons of the network, those who experience digital connectivity as a chain? Where are the female, nonwhite, queer bodies in this supply chain?'

Precairety Lab, 'Digital Precarity Manifesto', *Social Text*, vol. 37, no. 4 (2019): p. 78.

'The switching of "codes" ... from English to Castilian Spanish to the North Mexican dialect to Tex-Mex to a sprinkling of Nahuatl to a mixture of all of these, reflects my language, a new language – the language of the Borderlands. There, at the juncture of cultures, languages cross-pollinate and are revitalized; they die and are born. Presently this infant language, this bastard language, Chicano Spanish, is not approved by any society. But we Chicanos no longer feel that we need to beg entrance, that we need always to make the first overture – to translate to Anglos, Mexicans and Latinos, apology blurring out of our mouths with every step. Today we ask to be met halfway. This book is our invitation to you – from the new mestizas.' Gloria Anzaldúa, *Borderlands/La Frontera. The New Mestiza*, (San Francisco, CA: Aunt Lute Books, [1987] 2007), xiv.



Juliane Schmitt and Juliana Vargas Zapata, *Blanketing – a blanket that provides a safe space for sharing intimate thoughts about topics that are not usually talked about*, 2020.



Sofia Caesar, *Trabalho Involuntário, Involuntary Work*, 2019. Photos Yuna Mathieu-Chovet.

'Theorizing, a form of experimenting, is about being in touch. What keeps theories alive and lively is being responsible and responsive to the world's patternings and murmurings. Doing theory requires being open to the world's aliveness, allowing oneself to be lured by curiosity, surprise, and wonder. Theories are not mere metaphysical pronouncements on the world from some presumed position of exteriority. Theories are living and breathing reconfigurings of the world. The world theorizes as well as experiments with itself. Figuring, reconfiguring. Animate and (so-called) inanimate creatures do not merely embody mathematical theories; they do mathematics. But life, whether organic or inorganic, animate or inanimate, is not an unfolding algorithm. Electrons, molecules, brittlestars, jellyfish, coral reefs, dogs, rocks, icebergs, plants, asteroids, snowflakes, and bees stray from all calculable paths, making leaps here and there, or rather, making here and there from leaps, shifting familiarly patterned practices, testing the waters of what might yet be/have been/could still have been, doing thought experiments with their very being.' Karen Barad, 'On Touching – The Inhuman that Therefore I Am', *differences: A Journal of Feminist Cultural Studies*, vol. 23, no. 3 (2012): pp. 207–8.

'*Organ* comes from the Greek word *ergon*, designating a tool or piece that, combined with other pieces, is necessary to conduct some regulated process. . . . *Organon* has the sense of being a method of representation, a tool of knowledge, and a collection of norms and rational rules thanks to which we can understand and *produce* reality. . . . The organon is thus an apparatus or *dispositif* that facilitates a particular activity in the same way that a hammer extends the hand or a telescope brings the eye closer to a far-off object. It is as if it were the prosthesis and not the living member that has always been hiding behind the notion of the organon.' Paul B. Preciado, *Countersexual Manifesto: Subverting Gender Identities*, trans. Kevin Gerry Dunn (New York: Columbia University Press, 2018), p. 131.

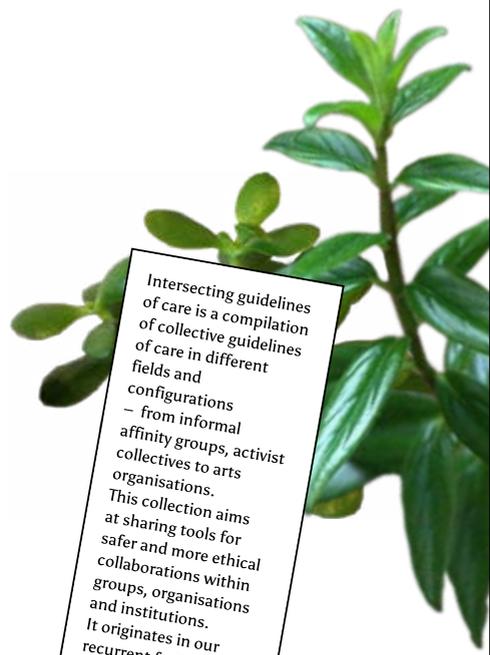


intersectionsofcare.net

Hacker EthicQuestions

- ~~Access to computers should be unlimited and total.~~ Who gets to use what I make? Who am I leaving out? How does what I make facilitate or hinder access?
- ~~All information should be free.~~ What data am I using? Whose labor produced it and what biases and assumptions are built into it? Why choose this particular phenomenon for digitization/transcription? What do the data leave out?
- ~~Mistrust authority—promote decentralization.~~ What systems of authority am I enacting through what I make? What systems of support do I rely on? How does what I make support other people?
- ~~Hackers should be judged by their hacking, not bogus criteria such as degrees, age, race or position.~~ What kind of community am I assuming? What community do I invite through what I make? How are my own personal values reflected in what I make?

Allison Parrish, 'Programming is Forgetting: Toward a New Hacker Ethic' (2016), presented at the *Open Hardware Summit*, Portland, July 2016. <http://opentranscripts.org/transcript/programming-forgetting-new-hacker-ethic/>



Intersecting guidelines of care is a compilation of collective guidelines of care in different fields and configurations – from informal affinity groups, activist collectives to arts organisations. This collection aims at sharing tools for safer and more ethical collaborations within groups, organisations and institutions. It originates in our recurrent feeling of lack of tools when facing a situation of problematic or imbalanced power relation, and our thankfulness when peers, allies and friends share empowering tools with us.