

Event Transcript June 18, 2020 – *Open Access in the Virtual Realm*: Carmen Papalia and Kristin Rochelle Lantz in Conversation with Sara Reisman

Sara Reisman:  
Should I start?

Carmen Papalia:  
Yeah. Sara, that'd be great.

Sara Reisman:

So good evening. Thank you all for joining us tonight for our conversation, *Open Access in the Virtual Realm* with Carmen Papalia and Kristin Rochelle Lantz. My name is Sara Reisman. I'm the Executive and Artistic Director of the Shelley & Donald Rubin Foundation, which many of you know is focused on art and social justice through grantmaking, exhibitions, and public programs like tonight's conversation.

A few notes, those of you who are an audience, please set your Zoom sound to mute to reduce background noise. But when you ask a question towards the end, if you'd like to ask a question, you can submit that through the chat function, which you can find at the bottom of your Zoom screen. And then I can call on you and at that point unmute so that you can ask your question. I'll remind you again when we get to that point.

We have ASL interpretation and we also have captioning. If you look to the right in the chat function, there are instructions for who to look for the ASL interpretation.

Before going any further, I'd like to recognize the unfair land that we're on collectively and individually. We're gathered in many locations at once, Vancouver, New York City, including Manhattan and Brooklyn. I'm thinking of staff of the Rubin Foundation and Carmen and Kristin and other places, most if not all are unceded lands. As this event is organized by the Rubin Foundation, I've chosen to address the specific site where our offices are located, which is near Union Square, thereby acknowledging the Lenape community past and present as well as future generations.

The Shelley & Donald Rubin Foundation and The 8th Floor acknowledged being founded upon exclusions and erasures of many indigenous peoples, including those on whose land the Foundation is located. This acknowledgement demonstrates a commitment to beginning the process of working to dismantle the ongoing legacies of settler colonialism. A commitment that I think many of us agree has become all the more poignant in this time of political upheaval that has already resulted in transformative activist engagement across the country. So thank you.

Before I introduced this Carmen and Kristin, I want to mention a couple of our upcoming programs. So over the past month we at the Rubin Foundation and The 8th Floor had been hosting events online. This is the fourth since May 19th when we launched a new series called *Performance-in-Place*, which features new performances and revisits past works by artists, choreographers and writers, including

Nicholás Dumit Estevez Rafúl Espejo, Kinetic Light, LaTasha N. Nevada Diggs, Aliza Shvarts, Eileen Myles, Maria Hupfield, Baseera Kahn and others. Every three weeks or so on Tuesdays, we're hosting a live program by one of these artists, which will then be shared on our website and via social media channels for further distribution. Our next program is on June 30th, titled *From the Personal Collection of Eileen Myles*, which will be broadcast from Marfa, Texas at Eileen Myles' home there.

In addition to performances and readings, the Rubin Foundation is hosting monthly talks like today's conversation, *Open Access in the Virtual Realm*, which marks the second in this series of talks, giving us an opportunity to catch up with Carmen Papalia and his partner, and often collaborator Kristin Rochelle Lantz. Carmen and Kristin will speak about their practices, which meaningfully connect art, activism and accessibility. Building on Carmen's long term project, Open Access, which provides organizations and practitioners with tools to facilitate deeper engagement with communities. We'll discuss how ideas of access are developing in virtual spaces and how disability can be addressed in programs presented both online and IRL.

Committed to the belief that access must be facilitated based on awareness of community needs rather than strict adherence to ADA guidelines, Carmen's research based performance practice reveals how the process of making art and culture accessible can be scaled to the resources at hand for both individual practitioners and organizations, large and small. Kristin will speak from the perspective of her collaborations with Carmen, as well as her own work as a curator.

So now I'm going to introduce Carmen and Kristin with their biographies briefly. Carmen Papalia uses organizing strategies and improvisation to address his access to public space, the art institution and visual culture. His work, which takes forms ranging from collaborative practice to public intervention is a response to the barriers and biases of the medical model. And maybe we can put a pin on the medical model. As a convener, he established his welcoming spaces where those from historically marginalized groups realize their desires for participation through processes rooted in activism, performance, and institutional critique. Papalia's work has been featured at the Solomon R. Guggenheim Museum, the Tate Liverpool, the Banff Centre for the Arts and Creativity, and Gallery Gachet among others. So welcome to Carmen.

And now I'm going to introduce Kristin Rochelle Lantz, an artist and curator whose work is concerned with the cultural implications of caregiving. Before becoming a mother on September 7th, 2018, she was the programs coordinator at Gallery Gachet, a collectively run space in Vancouver's downtown East side that has demystified issues related to mental health since 1993. With over 15 years of experience in supportive roles at the Whitney Museum of American Art, the Columbus Museum of Art, the Museum of Vancouver, and the Purple Thistle Centre, she currently works with her partner, Carmen Papalia as a collaborator and arts manager.

So welcome to you both. It's lovely to be with the two of you again. Carmen, I just want to give some background. Carmen and I first met in 2015 was when he was an artist in residence at Art OMI, an international residency program in Upstate New York. At that point, some of us at the Rubin Foundation were working on programming for disability pride month, which takes place in July. And Carmen shared a great deal of information about possible presenters, even though he himself wasn't available to join us in New York City for our program.

So we ended up inviting Carmen to lead us in programming the next summer in 2016. At the same time, we had an exhibition up at the gallery titled *In the Power of Your Care*. That was a group show about health and healthcare as a human right, and the interdependencies of care in our culture. Open Access, which Carmen will speak about in his presentation was installed prominently within the exhibition.

In 2017, Carmen came back to lead accessibility workshops at The 8th Floor again for artists, administrators, and curators. I assume some people on this Zoom call were part of that. Kristin joined us as well. I could go on, but I'll turn the floor over to Carmen and Kristin to share more about their work. So join me in welcoming the two of them.

Carmen Papalia:

Thank you. I'm really glad to be here and I want to thank The 8th Floor staff too for inviting us. And I also just want to acknowledge the many ways and forms of labor that went into everybody who's here showing up for this right now. My name's Carmen. I make work about my access in different contexts. I also want to acknowledge that Kristin is here as well, and we often collaborate. She's going to be talking about her work with Gallery Gachet a bit later. But I also just want to acknowledge that it's through Kristin's support that allows us to do this work as a full time gig. So thank you.

I'm going to start with a land acknowledgement and an access check. For almost two years now, I've been meeting with a group of artists and theater makers, both indigenous and disabled folks as part of a project called Unsettling Dramaturgy, which was a project by Mia Amir and DeLesslin George Warren. It's like a cross border, cross community and experience kind of just like virtual space. We meet on Zoom and we discussed and practice protocols for accessibility as well as land acknowledgement. And so I'm going to introduce myself, and in the style that we do with meetings in that collective. And you could just imagine that I'm un-muting myself on Zoom right now before I talk.

So it's Carmen speaking, I'm talking to you from the unseated and occupied territories of the Musqueam, Squamish, and Tsleil-Waututh people. Today I want to acknowledge the histories of racism and colonialism on this land and how those traditions of violence are still felt and still cause trauma. Also one to say that it's a beautiful time of year where I am, been having a lot of sunny days lately. The air is fragrant, blossoms are in bloom. I've been enjoying taking our daughter Pearl, who's almost two years old on walks in our neighborhood lately. I put her in the carrier and she points at flowers and then we lean in and smell them. Today, we had a particularly silly walk where Pearl was trying to tickle me and she wanted me to tickle her and she wanted to tap my cane. So that's been a new thing where she wants to hold my cane and tap with me.

In terms of a physical description, I have olive skin. I have almost black hair. I have a beard that's a little bushier than it usually is. Hair that's a little longer than it usually is. I'm wearing a mint green colored shirts and a navy blue pants. I have like a flat cap on today that's brown and over that are these over ear headphones. And in terms of accessibility, I want to say that I am holding some pain today, but I think I'll be okay and I'll be able to stay. I might get up and walk around if I feel uncomfortable. But other than that, I also wanted to say that I'm using my iPad to present right now. And I usually have a screen reader on that's reading things to me in a robotic voice. But the chat function on Zoom, whenever a message comes in, I hear it in a robotic voice that interrupts everything else.

So I've just turned off my screen reader for the time being. So Kristin's going to be managing that space for me. And I guess that's me. Check. At that point another collective member would jump in, describe

where they are, do a land acknowledgement, as well as describe any access needs that they might have. They do a physical description as well. And usually make space within these check-ins for people to process how they're feeling, share things that have come up for them in time between meetings. And they also check in about their art practice. So, we either bring like a question that we've been considering, or a process we're engaged in that we want to share with the group. And we spend most of our time doing these check-ins. So a third of our time is dedicated to these check-ins. And we are constantly and on an ongoing basis modeling different protocols for accessibility and land acknowledgement.

There's many dimensions to this project that I can't share here due to time, but I encourage you to check out the project online. We have some of our recent praxis sessions online it's called Unsettling Dramaturgy, and you could find it through HowlRound, which is a platform.

And to conclude this part of the talk though, I'm going to just share a land acknowledgement that one of our members, Jill Carter wrote. Jill teaches in the Indigenous Studies department and the Theater, Drama and Performance Studies department at the University of Toronto. Jill had presented on much of what's expressed in the statement prior to writing it, but really was inspired by one of our recent praxis sessions, and wrote the following statement. And now she uses it as a kind of email signature on outgoing messages. So these are the words of Jill Carter, and they're going to be read by Sara Reisman.

Sara Reisman:

Zoom its headquarters in San Jose, California, while Skype has erected one key arm of its operations in Palo Alto, California. This is a traditional territory of the Muweckma Ohlone tribal nation. Current members of this nation are direct descendants of the many missionized tribal groups from across the region. We who are able to connect with each other via Zoom or Skype or deeply indebted to the Muweckma Ohlone people. As the lands and waters, they continue to steward now support the people, pipelines, and technologies that carry our breaths, images, and words across vast distances to others.

As I engaged in written communications, such as this email, I personally acknowledged the debt I have incurred, and that is amassing each time I opened my notebook. We're all indebted to those peoples and communities whose waters and lands have been poisoned as a result of the extraction of metals and rare earth elements required to fabricate the machinery through which we speak to, hear from, and view each other. We are indebted to those peoples whose working lives, youth and vitality have been spent in unsafe spaces and intolerable conditions so that many citizens of the so called developed world might have easy access to these and related devices. As we encounter each other each day through our email accounts, our messaging apps, our virtual meeting rooms and chat rooms, let us strive to remain mindful of the incalculable debt we owe.

Carmen Papalia:

Thank you. And on the topic of accessibility in this virtual space, I just want to acknowledge that this is also a relaxed space. Feel free to get up and move around and leave if you have to. I also want to say that there are a few people here virtually for helping in supportive roles and really are my support network today. Helping to hold space, to read statements and image descriptions, holding down tech and some of the stuff on the Zoom platform.

But there's also a couple accessibility practices at play today too. So ASL interpretation and captioning. So I want to thank everybody who's involved and who's serving as my support network today for making this space accessible in certain ways. Usually these behind the scenes negotiations for support, for accessibility aren't documented. And they aren't really understood as the work itself. But today I want to acknowledge that it's through these negotiations that my work happens.

And I guess I want to move into my talk now. And the first image potentially. So we're going to have to screen-share now.

William:

One second Carmen. Okay. You're good.

Carmen Papalia:

I'll just say before I get into it too, that I think accessibility for me is like an ongoing negotiation. That's guided by the needs in a community at any given time. So, in some ways we're all here maintaining the accessibility of this space.

The first image, which is on screen now is a statement that I wrote. And it was then drawn in red pencil by an animator that I work with named Heather Kai Smith. And the statement says, "Interdependence is central to the radical restructuring of power." And I'll just repeat that. Interdependence is central to the radical restructuring of power. It's a slogan that I've been using lately. It comes from Open Access, which I'll share more about later.

Today, I'm going to be talking about accessibility in the virtual realm as in like the virtual space that platforms like Zoom provide. But I'm also going to be making space for an idea that I've been considering lately, which is how we can set a new cultural standard for accessibility with practices that approach accessibility as a creative process. In this way, I'm going to be pointing to a different virtual space, which is the virtual space of accessibility and accessibility led culture where people scaffold aspects of their care and their participation in a context where they face discrimination and bias and limited access to employment and safe and affordable housing, and many other systemic barriers.

I think accessibility as virtual space kind of prefigures a culture where people with atypical bodies and atypical minds and behavior are vital and not invalidated by concepts of normalcy or Western medical tradition. I think it prefigures a space even beyond inclusion where disability culture and artistry are understood as part of our shared experience.

So I'm going to try to connect the dots on those things today. And I'm going to start by showing a couple of projects that I've done. The first thing I want to show, I don't have an image of, but I'm holding it right here. It's the cane that I use. I'll describe it. So it's a black cane. It's a black graphite cane. So the body of the cane is black. It has these silver sort of cuffs at the areas where it separates and kind of folds. It has a wooden handle as well, and an elastic cord that runs through the cane and out through the handle. And it just allows me to fold it up and keep it together. Sometimes when I'm unfurling my cane, I feel like I'm in an action scene or in some like Batman sort of scenario.

Anyways, so my cane used to have the typical white and red tape on it. But I peeled it off and I really ... I consider this my detection cane. I use it to detect obstacles. I think of it as an extension of my tactile sense. I do not use it to identify myself. I actually never felt comfortable with the way that the cane identifies me. So removing the cane from ... removing the tape, rather, for me, was a way to turn the volume down on the message that the cane is always transmitting, which is I can't see, and I need help, which isn't always the case. So for me, removing the tape was an effort to sever the cane and maybe my own connection to an institution that I felt was compromising.

So I'll show my next image. Will?

William:

Got it.

Carmen Papalia:

Yeah, this is an image of a walking tour that I've been leading since 2010. It's a project where groups of people line up behind me, link arms and shut their eyes. And I take them on a roughly hour long walk through cities and other sort of rural environments. I started leading these walks in an effort to bring people into a space that I felt comfortable in. I wanted to make space for the practice of non-visual learning, or at least like using the non-visual senses as a primary way of navigating one's surroundings.

The image that's on screen is from a performance in 2017 through The 8th Floor gallery. And it shows a group of people holding on to each other, shutting their eyes with me leading, and I'm taking them to Madison Square Park. And this image, I've memorized this image because it has a sign in it that says pizza. And that's how I identify the image. And I also know that it's New York because there's a sign that says pizza on it, too. So I just had to share that.

Yeah, so the purpose of the walk is to really spend time using the non-visual senses and practicing and exercising the non-visual senses. And also to establish this responsive support network with everybody that shows up. And over time I've been able to meet a lot of people who value the practice of non-visual experience as a way of learning. And an unexpected outcome from this, this work was that now people identify me as a non-visual artist, which is my preference actually over terms like blind or visually impaired, which I feel like privilege visual experience. So, this project really has ... I wanted to share it because it really has for me being in an affirming space and it's created an affirming space for myself. And it's created an affirming space for myself, and it's also played a role in my process of self-identification as well. Next image, please.

William:

Got it?

Carmen Papalia:

Yeah. So this next project is called mobility device. I think it's also a point in my process of self-identification. It's a project where I replaced my cane with a marching band that serves as my navigation system on an improvised walk in an unfamiliar place. So the image that's on screen is from a performance of mobility device on the Highline in September of 2019 with the Hungry March Band, which is a Brooklyn based band. They started playing over 12 years ago on the occasion of the Mermaid

Parade at Coney Island. For this performance, I made a couple trips to New York. We met in a rehearsal space in Williamsburg, and we kind of just tried to anticipate the kinds of scenarios I might get into on a walk and the kinds of obstacles I might encounter. Then we developed strategies to respond to those. Once we kind of had that set of strategies, we took the operation outside and we just kind of practiced until we were able to move as an organism, something like an octopus where the decision making is shared between the brain and the appendages.

So I really think of this work as accessibility beyond accommodation, which I'll talk a little bit about later. Moving on and switching gears a little bit, yeah. So the next thing that I want to share is the open access framework. So it's a manifesto that I wrote in 2015 and really, it was my way to articulate my own position on the topic of accessibility. Sara was actually the first person to show Open Access as... the first to show it as an artwork and that was for the, *In the Power of Your Care*, show that she mentioned. Since then, I've been sharing it in various ways and implying it in various ways. I'm just going to have Kristin now read the tenants of open access from that statement.

Kristin Rochelle Lantz:

[inaudible 00:25:35] Okay. Thanks, everybody. Yeah. Thanks, William for sending that slide back. The actual. The sign that was up on the screen earlier was part of a different project. I just wanted to clarify that that was not part of Open Access. Open Access is a framework that I'm going to be reading right now, so I'll begin that. Open Access relies on those present, what their needs are and how they can find support with each other and in their communities. It is a perpetual negotiation of trust between those who practice support as a mutual exchange. Open Access is radically different than a policy that temporarily removes a barrier to participation for a group with definitive needs.

It acknowledges that everyone carries a body of local knowledge and is an expert in their own right. Open Access is the root system of embodied learning. It cultivates trust among those involved and enables each member to self-identify and occupy a point of orientation that centers complex embodiment. Open access disrupts the disabling conditions that limit one's agency and potential to thrive. It reimagines normalcy as a continuum of embodiments, identities, realities, and learning styles and operates under the tenant that interdependence is central to the radical restructuring of power. Open access is a temporary collectively held space where participants can find comfort in disclosing their needs and preferences with one another. It is a responsive support network that adapts as needs and available resources change.

Carmen Papalia:

Just getting my headphones again. Thanks, Kristin. Yeah, so that is sort of the language from the piece. In 2015, I brought the open access framework to a group of friends at Gallery Gachet and it served as like a guiding text for us in an unsolicited accessibility audit of the Vancouver Art Gallery. The friends that I convened, they represented intersections that are underrepresented in conversations about accessibility. So some people involved did identify as disabled, but others did not and identified as mad or as a young person or as indigenous. Some people who did identify as disabled were also considering the conditions of being poor or trans or as a person of color. So in some ways, this work was in line with or resonating with disability justice, which is a framework and concept that emerged in 2005 and was created by a collective of Black, brown and queer activists in California.

One of the principles of disability justice is that forms of oppression, such as racism, sexism, queer and transphobia, and colonialism are all supported by and intertwined with ableism. So it really makes a case for cross movement, cross community and experience solidarity and alliance, and also interdependencies among these movements as well in response to these forms of oppression. So we felt like this was very much in the spirit of what we were doing with the audit. Sorry. Is there an image on screen right now?

Kristin Rochelle Lantz:

Not now.

Carmen Papalia:

Oh, yeah.

Kristin Rochelle Lantz:

William, would you mind advancing to the next image now, if you don't mind. Thank you. Cool.

Carmen Papalia:

Yeah, yeah. Cool. Cool. Okay. So this is from... As part of the audit, we made this work together that's on screen right now. It's a didactic wall label from an exhibition that it describes. We found this didactic at the Vancouver Art Gallery, then we reproduced it. The piece has... It's edited in red corrective marker, so there are words that are struck through, there's other words that are added, there's comments in the margins. Imagine getting a paper back in college and having a lot of corrections. So this whole didactic label was written by the chief curator and associate director of the Vancouver Art Gallery at the time who also curated the show that it describes. The show was a selection of photos by a Canadian photographer, Christos Dikeakos and the photographs were interior shots of galleries and studios. They depicted objects made by indigenous artists, but there were no context as to what the objects were, who made them and who they belong to. Once we read this text together, this wall label, it was really obvious to us that it misrepresented colonization.

It referred to first contact as an exchange between cultures. So we really felt like we needed to provide the decolonial narrative that was missing at the Vancouver Art Gallery. We thought of our edits as sort of this reflection of the shared politics of Gallery Gachet at the time. Some of our members offered the traditional names for places that were colonially named in the piece and others called out first contact as genocide. This is one of the pieces we made. In addition, we put an exhibition up about our process, about our assessment of the Vancouver Art Gallery and also a three day sort of convergence on the topic of symposium on the topic of accessibility and creative practice in the Downtown Eastside neighborhood. So I'm going to pass it to Kristin now, and she's going to talk a little more about her work with Gallery Gachet and the Downtown Eastside, and share a bit about what happens there.

Kristin Rochelle Lantz:

Thanks, Carmen. Thanks so much. I appreciate that. I am going to also just do a quick description of myself as well. Right now, I'm sitting next to Carmen on a couch in our living room and I have dark hair, pale white skin and I'm wearing a jean ensemble; a jean shirt and a pair of jeans that are the same color. I am enjoying listening and participating in the conversation right now. I was sharing earlier that this is one of the first moments where I've sort of been back to work presenting on the work that Carmen and I



have been doing since our daughter's birth. So this is a special moment for me and I'm feeling very, very proud to be here.

All right. Well, I'm just going to continue on with the presentation then. William, do you mind advancing to that next slide? Oh, that's great. Thanks so much. All right. Well, as Carmen was saying, I worked at Gallery Gachet. While I was there, I was the programming coordinator. From 2014 to 2018 I got to do that work. Before I worked there, I had worked on the collective on a couple of shows as a curator. So I got to know the space through that and folks from the space got to know me, and I was happy and lucky to be invited to do more work there. A bit about Gallery Gachet, it's a collectively run gallery in Vancouver's Downtown Eastside neighborhood, and it's been dedicated to demystifying issues related to mental health. It's been doing this for over 20 years. So it has a long standing in the community. I was one of four staff members at the gallery and my job primarily was to support the collective and programming committee in ways that would help them realize their proposals.

The gallery put up an average of eight shows a year with connected programming and weekly offerings like expressive arts. That was a workshop that was an open workshop where folks could come in, show up and get support and making their own work or talking with folks or engaging in the social. So there was always a lot going on. There always is a lot going on in that space. Before I talk about some of our programs, I wanted to describe the neighborhood in which the gallery is situated. The Downtown Eastside is a place with many intersecting communities. It's a community that has injured five waves of displacement beginning with colonialization. The trauma from this displacement is reflected in the ways that people band together around care in times of need, which it happens every day all the time. And it also exists in the organizations that are there, which provide a combination of frontline advocacy, medical and support services. They also provide opportunity for arts education, creative expression, and artistic development.

It's really important to acknowledge that the services that a lot of the organizations in the neighborhood provide are not through the public health system. Many of them are a direct response to institutional and medical models that cause harm and institutional trauma. So up on the screen... Next slide, please, if you don't mind, William. Thanks so much. You'll see an image of from our annual Mad Pride exhibition. The exhibition usually includes three days of program and opening programming. The image right now is from the parade that's part of those opening's festivities. Depicted in the image is a crowd of people holding placards with various slogans on them all gathered around the carnival band, a marching band that rehearses in their seniors lounge in nearby community center. Along with Mad Pride, the gallery also presents a community exhibition annually for participants of arts programs at Oppenheimer Park.

The next slide is an image of Oppenheimer Park during COVID, during the pandemic. This space is often a site for community gatherings, but it's also a place for encampments for unhoused people. The Oppenheimer Show is usually a huge part of the Mad Pride celebration, but it usually includes between 20 and 30 artists from the neighborhood and particularly from Oppenheimer, so it's a big thing that happens every year. The next image that you'll see is an image of... That's me. I'm in overalls measuring on a gallery wall with some measuring tape. Then there's an artist in the image named Clarence Brayer. At the time of the photo, the artist who's in the image who is looking at a table, we're installing artwork, Clarence was 83 in this photo. Clarence is a retired forestry worker who lives in the Downtown Eastside. He hadn't made work before moving into the neighborhood, but now a desire to paint and draw. This work just amassed a selection of work that I got to help curate, and this was from his first solo show.

The next one image that you'll see is an image of Clarence and his care workers, Moe and Shondra, and from the Downtown Eastside health center. Those care workers were the people that came into the gallery and introduced us to Clarence and his work. The gallery was excited to be a part of Clarence's first solo show. Up next is the gallery salon shop. The salon shop was a space inside of the gallery, and it was one of the ways that the collective ensured a low barrier exhibition opportunity for resident artists and community groups throughout the year. It was pretty agile. The timeframe could be fairly more flexible. The application process was also something that we worked really hard on for this space allowing folks to just come in and talk with people if they wanted to have an exhibition, but also the timeframe in which we could move to put up an exhibition didn't rely so heavy on some of our other shows that needed to be either curated or work had to be brought in.

It really was an immediate response to what was happening in the neighborhood, but also was a spot for artists who wouldn't necessarily have the opportunity to show their work, and it provided that space. Up on the screen, you'll see some button blankets by members of the WISH Drop-In Centre. That's an organization that works to improve the health, safety and wellbeing of women involved in Vancouver's street based sex trade; a beautiful exhibition. Shortly after this exhibition went down, the gallery was notified by its funder of over 20 years, Vancouver Coastal Health, that its entire operating budget would be cut. The notice explained to the gallery that Gallery Gachet no longer fit Vancouver Coastal Health's vision for mental health service in the neighborhood, and how Gachet's funding would be reallocated to support institutional mental health services. As you can imagine, this was and continues to be a trauma for the Gachet community and others that participated in the gallery in various ways.

Next image you'll see is an image from the moving sale that happened shortly after we received word. We were able to negotiate a 10 year lease with the city of Vancouver with BC housing, and we were able to relocate a few blocks away. A lot of the work that was in the sale was work that had been in storage in the back spaces of the gallery. So we pulled a lot of it out, met with the artists, some of this art was donated as a fundraiser for Gallery Gachet. The next slide, I think you can see some of this back space that was in the old gallery space. I'm mentioning this just because of the history of the space, it really became something that was lost as a result of this funding cut. Something that was lost was onsite storage, which was so valuable and studio space. The new space is half the size of its previous location.

There were other things that came out of the move. One thing that came out of it was collaboration with WePress where the space is currently housed, so that's there and still happening. I guess, kind of wrapping things up quickly talking about the many things that happened at Gallery Gachet, so a lot of which I've left out, I just have to mention what a privilege it was to be a part of that space in the capacity that I was in. I wanted to mention that it taught me a lot about what it means to provide care in community with others. I'm just extremely grateful for the work, and I encourage folks if they're ever able to, to go online and check out the space. It's gachet.org, or if you're ever in Vancouver, to go into the gallery. Okay. I'm going to pass things back to Carmen, so you can type things up. Thanks.

Carmen Papalia:

Thank you.

Kristin Rochelle Lantz:

[inaudible 00:44:33].

Carmen Papalia:

Hi. Am I in camera again?

Kristin Rochelle Lantz:

Yeah, you're in camera again.

Carmen Papalia:

Okay, cool. So I'm just going to show two projects now to conclude that I feel set a new cultural standard for accessibility. The first being Reverb, a queer reading series. So this was a poetry reading series that ran out of Gachet, as well as a couple other spaces until its eventual end in 2017. Reverb was started by Leah Horlick and Esther McPhee. It was a queer space. It centered black and indigenous poets and poets of color. It was low barrier and welcoming. It costs a dollar to attend, and that was a sliding scale. After each event, the organizers would ask folks who showed up how they could better support them, or if there's any accessibility related requests. Then by the next event, they would implement that accessibility measure as a direct response to the needs in the community. So as you can imagine, as the poetry reading itself grew an audience and started to flourish and thrive and kind of established a culture in and of itself, the accessibility program also grew with it and turned into this complex and beautiful thing. So I just wanted to highlight a couple moments in REVERB's history with a few images and they're described by Leah Horlick and they're going to be read by Sara Reisman.

Sara Reisman:

Should I start? Yeah?

Carmen Papalia:

Yes.

Sara Reisman:

So this image is elder Lorelei Hawkins, an indigenous elder in a flowy blue shirt stands with her hands raised. She is delivering a traditional welcome for the audience at REVERB at Gallery Gachet for the spring 2016 book launch of Vivek Shraya's first poetry collection, *Even This Page is White*. Photo by Ray McEachern. So that's ...

Shall I go to the next right away? This is Aly de la Cruz Yip and the children's station. REVERB's volunteer childcare coordinator, Aly de la Cruz Yip sits on the floor of the Contemporary Art Gallery on a blanket. She has a toque, another word for a hat, translucent pink glasses with big frames, long black hair and red, black, and yellow striped button down shirt. She's playing blocks with a blonde toddler who's surrounded by a toy xylophone, books, stickers, and some floor pillows. An adult with curly bangs under a gray toque and scarf is participating in the childcare with Aly and the toddler. They are attending the fall 2015 REVERB event, which took place at the CAG for a new accessibility convergence. Photo by Cecily Blain.

Next image. [Lane Laveck 00:47:31] interprets Adrienne Maree Brown lane. Lane Laveck, one of our ASL coordinators provides ASL interpretation while Adrienne Maree Brown reads at the REVERB launch of her anthology, *Octavia's Brood*, co-edited by Walidah Imarisha. Lane is tall and white wearing a red tank top and black jeans, leaning away from the audience with her hands out. Adrienne is black and has short curly hair. She's wearing a leopard print tunic dress, black and white pattern leggings, and leopard print high top sneakers with turquoise bracelets on each wrist. She's leaning towards the audience at a

standing microphone, holding her anthology in one hand and pointing two fingers at the audience with the other hand. Photo by Cecily Blain at the REVERB spring 2015 launch of Octavia's Brood.

Next image. Hasan Namir reads at Gallery Gachet. Iraqi-Canadian writer Hasan Namir reads from his novel *God in Pink* from behind the microphone to a packed audience at Gallery Gachet. A redheaded ASL interpreter, either Donna or [Carmanah 00:48:34] is interpreting his work. The gallery has an assortment of seating, chairs, a section of seats for capital D deaf lowercase d deaf, hard of hearing audience members with a clear sight line to the interpreter, a section in the far front for people in wheelchairs, and a section of cushioned benches without arms at the back wall, not shown. There's a taped off line in front of the first row of chairs to demarcate a clear aisle for wheelchairs to get from the front of the art gallery to the back where the childcare snacks, merch table, and accessible gender neutral washrooms were located. Photo by Daniella Barreto at the fall 2016 REVERB.

Next slide. This slide is titled *Set Reduction* and ASL Blog Screenshot. This photo is cropped from our REVERB Twitter feed. The first tweet reminds audience members to prepare to help us create a scent-reduced event. The second is a still photo from a blog describing our event in ASL, by [Zoe Mon Petite 00:00:49:30] and showing the poster for our final event, designed as a collaboration between our two visual artists and residents, [April Alion 00:00:49:38] and [Tiare Jon 00:03:40].

Carmen Papalia:

Thank you.

Sara Reisman:

Yeah, you're welcome.

Carmen Papalia:

Kate, the final project that I'm going to show it's, if you could advance the slide ... Is it?

Speaker 2:

Not yet, now it is.

Carmen Papalia:

Okay, is called *Fingerworks for Fireworks* and it's by my friend, Collin van Uchelen here in Vancouver. The image is Collin sitting, silhouetted with a hand on his back and fireworks in the distance. Is that kind of ...? I haven't memorized this image, sorry, but that's the gist of it. And so this project grew out of Collin's passion for this annual fireworks festival that we have in Vancouver called the *Celebration of Light*. Collin does not consider himself an artist. He identifies as blind and as his vision was declining, he would ask friends to meet him at the beach and experiment around this idea of translating the fireworks display for him.

And the method that he landed on was a one-on-one experience where a friend would describe the display as it was happening. And then also in pressed, tactile gestures on his back arm or hand. This eventually led to a partnership with a local organization here in Vancouver called *VocalEye Descriptive Arts*, which provides live audio description at live events, like theater productions and festivals. And so Colin worked with *VocalEye*, and now it is a regular annual offering during the *Celebration of Light*.

I had a chance to participate last year for the first time. And I have to say it was one of the few times where I felt like something meant for me wasn't a compromise. I felt like the practice elevated the fireworks experience in a way that everyone else was missing out on or didn't have access to, which is rare. So I really love highlighting this example, this project as an example of accessibility beyond accommodation, because I think it transcends the idea of an accommodation, which is usually a way to like retrofit participation in a system that wasn't built with the user in mind.

So instead of providing a temporary bridge to participation, this kind of transforms the experience. And I think that's why it's a significant example. I consider Fingerworks a local non-visual tradition. I think it points to the various ways that communities here mobilize around care and support under ableism under colonialism. Right now I'm working as Collin's artistic mentor and I'm trying to support him to realize a fireworks display of his own design. I'm trying to ... This is part of a new dedication of mine to seek out and support practices that approach accessibility as an ongoing creative process. And that's where I'll leave it. Thank you.

Sara Reisman:

Thank you. Wonderful, Carmen. So I'm going to start with some questions and I see, I have one question already from Simi Linton. And I see that their chat is starting to happen in the background. So one thing to notice that when I got to know Carmen and Open Access through working with him on this exhibition and the power of your care, the way that we incorporated the work into the show is Open Access as a set of, is it four or five tenets? It's kind of a list of guidelines. We installed them in the gallery as a banner hanging over the front desk. So it's sort of like this is the framework within which we're working.

Carmen Papalia:

That banner, sorry. How these things are connected, that banner was made by Aly de la Cruz Yip.

Sara Reisman:

Oh wow.

Carmen Papalia:

Just a little back story.

Sara Reisman:

Great to know. Yeah. So for us, what is important about Open Access is that we've attempted as a Foundation to advocate for access through a number of means. And some of it has to do with the kinds of exhibitions we do in public programs, but also through grant-making. So in our open call grantmaking, which we've done the last five years, we've required that applicants express how they deal with accessibility. And what we understand is that obviously a lot of the kinds of organizations, some of whom are more grassroots than larger, established institutions don't necessarily own their space, don't have control over how the space is configured.

So for us Open Access is something we point to as a reference for people applying for grants to say, you can look at ADA guidelines or the city's specific guidelines for construction. And you can look also, it's a spectrum, to look at what Carmen's devised with Open Access. Since we're talking via Zoom in a virtual context, I wanted to ask if there are specific ways that you think Open Access has changed or that you would say it's changing. It can be related to this pandemic moment or not, right? I just think since we've

gotten to know each other over the last five years, so things are changing obviously anyway. But if see it as a kind of evolving framework. Can you talk a little-?

Carmen Papalia:

For sure. Yeah. Yeah. I share it in many different ways. I use it as the basis for projects. But yeah, recently, I have been thinking about how to hold a virtual space around the tenets of Open Access. Could we host a space for a time, moderated space around the tenets or principles? Recently I've been, I actually used it as a methodology actually, to guide a year-long accessibility study for the Vancouver Independent Music Society, which is advocating for a purpose built new venue for emerging musicians. And it's purpose built for music presentation, but also accessibility. And so this whole process over year, me interviewing people and kind of talking to folks in the community was guided by Open Access. And an amazing list of recommendations came out as a result. For example, there's a young, a youth participant who is indigenous, non-binary, two-spirit musician who had mental health diagnoses and really was advocating for the availability of an indigenous elder on site that they could talk to, that they can bring certain things to. And this is actually a recommendation being considered as part of the accessibility plan now.

It's manifested in various ways through time. And right now I'm in conversations with three institutions around their strategic plan. And these are institutions that I've been working with for a few years now, like the Museum of Vancouver, which kind of manages the city archive, the MacKenzie Art Gallery in Regina, Saskatchewan, and also Gallery Gaget. And they're all kind of working ... We've been holding conversations about Open Access and building on that dialogue. And now, I'll give you an example. It's all lining up with this strategic initiative around accessibility. And so an example from the Museum of Vancouver, our conversations have led to them considering through conservation how they could reassess their collection and open parts of it up to public to touch.

So things like that have come out of this process, but virtually too, I'm excited about using Open Access to point to other things that are actually happening already. Things like, in Vancouver some of the response to the pandemic I think was really the mutual aid sort of efforts, and grassroots efforts in the Downtown Eastside neighborhood. So we just got this significant funding for three years from the Canada Council to develop an online platform that would be sort of like use Open Access and some sort of criteria based on the tenets to then highlight projects and protocols and practices that kind of align with Open Access. So it'll be a site where you can learn about the various things that are happening already in Vancouver that kind of are in line with this approach.

I would say REVERB and Fingerworks are examples of this. But yeah, I don't know. I think that's the various ways ... that's kind of where I'm at. But with Open Access, it really relies on an investment from the institution and there's small institutional shifts sometimes that I notice after working with an institution, but it's always this guessing game of what's going to happen after this talk? Are they going to continue to be dedicated to this cause? And so with some of the major, the institutions like the Museum of Vancouver and the MacKenzie, we're working towards a collective statement for accessibility that's going to be collectively written by staff in all departments and levels of management. There's going to be community input as well. And it will just articulate what the institution's position is on accessibility. And it will just describe the hopes for accessibility at the institution. Recognizing though that it has to be revisited, reassessed and ... To shift over time as well.

Sara Reisman:

I guess a question for you comes from George Sissel, and I don't know if he wants to ask it directly. If so, George, you should unmute your sound and you can kind of follow up on the question. Do you want to do that?

George:

Sure. Thank you. And thank you, Sarah, and thank you Carmen, for being here tonight. I just wanted to follow up in terms of your addressing about how arts institutions and museums can incorporate Open Access into their statement of acknowledgement, which I know you just addressed initially, but I guess it's the process of doing that and how you involve the audiences that are affected by this, not just the staff and the boards that we think about initially.

Carmen Papalia:

Right. Right. Yeah. So these processes working towards a collective statement, they're their longterm processes that I've been in. They're at least three year engagements. Well two to three year engagements with these places. With the Gachet, I've been working with them since 2012. So it really is. And I would say even when I'm touring and I'm introducing Open Access in a different place, I'm making efforts to reach out to grassroots organizations that have similar goals to what I'm trying to achieve and inviting them to the sessions at the museum. Also inviting the partners that museums, like partnering organizations that they have, or various folks that they're in community with to attend as well.

So it's not just staff. Some meetings are just staff. Then the proposals go up the chain and if there's a strategic initiative in the works, that can be really powerful and allow for much change. I'm usually making sure to reach out to grassroots organizations, make relationships with folks, and introduce myself and what I'm doing before I engage in these discussions. In situations where it's a more longer term ... I'm not going to develop a collective statement with an institution after, just on one meeting. It's a longterm investment engagement too. At first, I think have people unlearn these practices that I think further alienate and isolate people. I think there has to be this unlearning almost process before we start getting really into the topic because accessibility has been, the way that we've understood accessibility for so long is through policy and through the legislation like the ADA. I think that's our ground floor that we're working with. I think what I'm talking about is, it goes beyond that. It's really about ongoing and evolving practice. And with local-

Sara Reisman:

Can I interject? Just to interject, I think part of what you're saying, Carmen, to George's point is that in order to engage audiences and developing a framework for access, there has to be a commitment on the part of the institution to that audience. I think we've gone through an experience with intermittent engagement with you, Carmen, and with a number of other artists and activists to understand how to open up to our audience for that kind of feedback. But it does take a lot of time. There's a question from someone named Fayen d'Evie. I'm not pronouncing your name right probably. But Phiam, if you could unmute your sound and pose your question. This is an interesting thing about Open Access and COVID.

Fayen:

Hi. Yeah. Thanks so much for this session. My name is Fayen d'Evie, and I'm joining you from [inaudible 01:04:50] country in Australia. I absolutely love this session and I'm really looking forward to reengaging with it once it comes out next Monday. And Carmen, it's been so exciting to follow the evolution of your practice. And I know some years ago I asked you about some of those early performative works, and

whether somebody who has blindness is able to participate in some of those performative works. The ways that you've moved in and through Open Access, you're working in a terrain now that I, as somebody who is blind-ish is really invested in and really thriving from and learning from. My question is around the COVID-19 protocols, because here one of the things we're having to redo is to rethink some of the both standard and creative access interventions that were planned for some major shows that have now been put off until next year. Particularly around tactile engagement. The problems with braille, the problems with using headphones, all of these things. And I just wondered, from your perspective, have you been involved in conversations around COVID-19 protocols and how this might impact Open Access?

Carmen Papalia:

Yeah. I was involved in many projects that got delayed for a year. One of them was a large scale project involving tactility that involved sculptures that people were going to be touching. Yeah. That's a good question. I feel like I haven't really problem solved that space yet. I get a lot of questions from people like accessibility, public art, COVID, go, tell us the answer. And I don't really have that answer yet. And I really don't know. I also have a vulnerable immune system. So part of my process is ... I've been reconsidering what I should be dedicating myself to right now. Should I be working on large scale installations that are going into a physical location? I don't know.

I guess when it comes to tactility though, there's this one museum representative that asked me at one of my talks, they were like, "Okay, now COVID is happening. What about tactility and touching things in the collection?" I'm like, "That space should not go away. That is a new ..." Phiam, you're part of this lifting up this discourse and making this practice happen with [Georgina Cleat 00:21:42]. This is a vital sort of space that needs to be part of our thinking around collected art objects. I wouldn't just put a sweeping, I wouldn't just say that it should all stop, but potentially finding different ways to do it. Maybe we should be sending collected art objects to people's homes and they can spend time with them in their own location and then follow protocols to make them say for other people and send them along. I don't know. But maybe some radical sort of proposals could come out of this time. Because I think that that conversation around tactility was really making a lot of progress before COVID and hopefully it doesn't lose any steam.

Sara Reisman:

So thanks, Carmen. I'm going to move to a question about collaboration. But initially thinking about the way in which ... One of the things I find most impressive about your work is the way that you have forged collaborations and alliances with different communities, linking disability rights with the rights of other groups like queer, indigenous, black, people of color. Can you speak about how some of these collaborations have come about and how do you ensure that these working relationships are equitable?

Carmen Papalia:

I feel like I just want to point back to disability justice and that being this framework that guides many sort of radical disability led spaces, specifically centers black indigenous folks and folks of color. So I think it's a function of some of the spaces that I've been able to spend time in and work with, places like the Purple Thistle Center, which we didn't get to talk about really, but both me and Kristen, got the chance to work there before it closed. And it was this radical, I would say community center for arts and activism that was led by a youth collective. And so young people would decide what happened in the space. They were the key holders of the space and also the managers of the space.



So as an adult, you had to be invited in and you knew you were taking up space that was meant for youth participants. So I really, I guess, learned a lot about decentering myself in that space. It was also a queer space. It was anarchist space, anticapitalist, it practiced disability justice and all forms of resistance and activism. So in those spaces, I feel like politics overlap and you realize you're kind of dedicated to different parts of the same project. This is kind of the situation at Gachet as well. But I think the politics of the space really rely on who's there at the time and who's on the collective, who's on staff and what community members are feeling welcomed there.

And that changes over time, but the Purple Thistle Center was a special place for the way that it did that and on an ongoing basis. One of their principals was like, "No assholes allowed. Don't be an asshole to anybody,". So I thought that was a good way of putting it, but yeah, I also think the way I collaborate with people, it's a function of my chronic pain condition too. I need to make close relationships with people. I need to make close relationships for my own care. And that's becoming more and more important to me as I continue to do this work and I want to work in a way that's accessible to me and supportive. And I realized that my work can't happen without other people.

Sara Reisman:

So speaking of other people, I wanted to ask a question about your collaboration, the two of you, Kristin and Carmen. And I wanted to sort of ask Kristin, for you as a curator, what do you hope to see realized through your work both with Carmen and with other artists and communities? If they don't all overlap, they may, they may not.

Kristin Rochelle Lantz:

No, I think that's a great question and thanks for asking. It's been something that I've been thinking about, and I think through a lot. Where does work and life, where do those stop? Where do people become artists rather than friends or acquaintances? What are these things?

And I think one of the things that I've been really interested in and has been growing and growing as I grow, is thinking through my work as a caregiver, as someone who gives and receives care. And then also as a curator. So how are you a caregiver as a curator? And one of the things that I've been deeply enjoying about my relationship and work with Carmen is that the influences of our work and negotiations around care are able to be picked apart and thought about, and then also put up into a forefront to be examined. And that's a huge privilege to be able to do that in your own life, to examine your life and what you're doing and how you're taking and receiving and giving care with others.

And then to have that be put forward in a creative context or in a context to be sort of exhibited or put on display and how that opens things up even more.

Carmen Papalia:

Traveling as a family.

Kristin Rochelle Lantz:

Yeah, I was just going to mention, one of the things that happens is that Carmen and I have gotten to work together and travel as a family, is that we get to experience the care and mutual support that we provide with each other. But then we also get to sort of take these frameworks and implement them in different places and locations. Or a framework from an institution or place may provide something for

us that we then take with us, but it's always happening. It's always a negotiation and something that sort of becomes evident either in the work or the administration or the ways in which we do things.

Another thing that has been happening lately, that I'm really excited about is traveling with an infant and a toddler with Carmen and myself, and what that does to the dynamics of care and how we're responsive and how institutions and organizations are responsive. And I'm thinking a lot about working and living in creative communities. I am thinking about work that other caregivers and parents are doing right now, Dylan [Dagiv 01:16:38] and [Matthew Owen Driggs 00:07:40] And both of their families are doing right now too. So there's just this amazing creative potential that happens I think when we think through care and mutual support, mutual exchanges.

And Carmen was saying something really great today when we were talking through things, gosh, it made me feel so good. He's like, "You know, we think about this, the work, you think about my work," and a lot of it is sort of Carmen being the front man for a lot of this stuff, but that the work would be something totally different if I wasn't here and how the work now is just so enmeshed with the ways that we work together. But that happens when you work and are responsive with people in the collaborative creative communities.

So it happens with institutions that maybe are really supportive, but it also happens with institutions when they're not supportive. And I think that that history and taking those things is fascinating. So those are kind of the things that I'm interested in. And I think continuing to grow now as a family of three and thinking through those supports are something that I'm interested in. And I just have this hope of continuing to learn through frameworks that others have put forward and other artists who are doing this amazing work that's really intentional and relevant and authentic to experience and authentic to being.

Sara Reisman:

So Carmen, do you want to add anything? Because there's a question from Simi Linton. And I think she needs to unmute her sound in order to be heard.

Carmen Papalia:

Hi Sumi.

Simi Lindon:

Hello Carmen. Hello, Kristin. And hello Sara. Thank you for this, it's a very exciting conversation. One of the things I've been thinking about as I witness increasing artful renditions of what you generally call audio description, though I'm not settled on that term yet, but let's just [inaudible 01:19:34] shorthand for now, that the artful renditions as innovative and interesting and provocative as they are, are aimed at giving non-visual perceivers equivalent equitable experience. The way they're [inaudible 01:19:56] is the way they're framed. Should I speak louder? Is that better?

Kristin Rochelle Lantz:

Oh no, it's good.

Carmen Papalia:

It's good, yeah.

Simi Linton:

Okay fine. But one of my concerns is that they sometimes, I fear, and I don't know this, it's not my experience, but that they might be alienating and elitist in some ways, because of the aesthetic sensibilities that the artists bring to it. And I don't want to do away with them, but I am also concerned that more standard kinds of audio description could possibly promote greater active participation, [inaudible 01:20:44] non visual learners than some of these that they may not do the trick in terms of the power differentials between the artist and the perceiver.

Carmen Papalia:

Yeah, I've been talking with friends about this. [Azlan Thomas 00:01:21:07] is an artist here in Ontario and yeah, lots of work about creative approaches to description going on. And I guess for me it's a preference. It's a preference for subjective description and maybe a creative departure and yeah, I do agree with what you said about the more active engagement and that providing maybe a way into something that feels a bit more connected or provides a different access point. And I really like the idea that Georgina [Kleege 01:21:53] presents, where the description, even a creative departure from kind of trying to achieve objective description, which isn't possible, the description is an extension of the work itself.

And so I always understand description as an extension of the work itself. And also, it's part translation, but it's also part of the work. And I've heard this criticism from people in the low vision community that they don't really like those creative approaches to description and they want to know what they're not seeing. That's what they want to know, they want to know what they're not seeing. And I find actually, description in video most of the time, if it is approached as the "Voice of God," objective approach it's very tiring to listen to. If you do like The Simpsons and you really want to have a terrible experience watching The Simpsons then put on audio description while you're watching it. It's terrible. But I don't know. I guess I think of this question in similar ways that I do to accessibility. So I think of maybe more brass text description as the ground floor, and that's important to have a ground floor of course, but I think maybe these creative departures are ways of bringing other people into those practices.

Sara Reisman:

Can I add? Carmen, it's Sara here. Last week we had a program of kinetic light and Alice Sheppard and Laurel Lawson I think were talking about this very issue because they do audio description for their work that's very artful, very poetic. And I think the question that came up was along these lines, this question of how does somebody see it, kind of absorb it all, and their answer was, you're obviously always selecting what you take in. So that selectivity is also part of it.

There is an interesting set of questions that just came up on the chat from Emily Cook and Alison O'Daniel 00:15:30]. I don't know if they want to climb in and comment as the last few words of our conversation. Do you guys want to turn your sound back on? Yeah, go ahead.

Speaker 3:

Hi. I was just wondering if, I mean, one of the things we were we've been looking at is if there's moments when you need to have both of those kinds of description. Where you need to have the creative one, but you also need to have something that does literally say what people can't see.

Sara Reisman:

And Alison, do you have a feeling about that?

Alison O'Daniel:

Oh, I would just add that I think, from my perspective, I'm hard of hearing and I grew my own kind of creative or artful captioning for my films. And I really think of the way that I caption as a third narrative space. And for me, even on this, watching the two sign language interpreters, it's really like watching two really different almost sounds of language and one sign language interpreter I'll respond more to and another one I won't. And that happens all the time. Or when I see someone or hear someone voicing for someone who's deaf, it's not the voice I hear in my head at all, and it can be really distracting. And so even though that's sanctioned by the ADA and kind of correct, I often feel like that stuff leaves me out or gets in the way.

So even on this Zoom call, there's a million things that we're doing for accessibility, but so many things are problematic and confusing. Like the chat, the design, the way of the captioning and blah, blah, blah. Or a music symbol as I guess, a caption for music, which is the most alienating caption ever. Even though that's appropriate or sanctioned or whatever, to me, it leaves me out even more than if I just didn't have that music symbol.

Carmen Papalia:

Yeah. I feel like we can't get a get rid of, I mean...

Sara Reisman:

Oh, we just lost you Carmen.

Carmen Papalia:

Oh are you there?

Sara Reisman:

Yeah.

Carmen Papalia:

Oh yeah. So yeah, we need both. We need more than two too. We need so many different access points. And I think for content, for the reasons that Allison was talking about too, and I have to just say, there's some amazing folks who are amazing artists in their own right. And activists and...

Sara Reisman:

We lost you just now.

Carmen Papalia:

Oh, can you hear me now?

Sara Reisman:

Yes.

Carmen Papalia:

Oh. Am I coming through to all the feeds and all that?

Sara Reisman:

Now you are.

Carmen Papalia:

Sorry. Hi. Okay. I was connected to my phone and iPad and I had to disconnect from the phone. So yeah, there's some pretty amazing artists here today. And I just feel like this work, it's so exciting, to be able to just play with these forms and these structures and kind of disrupt these conventions and realize that they're conventions because I mean, they're the easiest thing to... I feel like accessibility derived from policy, it's maybe a government's only way to institute a standard level of care or very basic level of care for constituents. And that's kind of what we're working with with description too. I mean, we have to realize that there's a convention that emerged because it's maybe the most accessible and direct way, but if we want to open up avenues for critique and intertextuality and all these things, yeah, let's keep making more and let's keep iterating on accessibility. Let's keep doing it.

Sara Reisman:

I think we should have as a last word come from Feyen, if she's still here. Are you here? Feyen?

Fayen:

Yeah, I'm still here.

Sara Reisman:

I just really like what you wrote. I mean, I can read it, but maybe you want to read it and then we'll say goodbye.

Fayen:

Yeah. Just thank you to everybody. Who's been part of this conversation including those in the chat. And I was just saying, from my perspective, I think that conventional audio description imposes a visual supremacy that is connected to ingrained habits of colonialism that have structured our art system. And so I think that the work that's going on that is so important right now about unpacking that within each of us also means that in each instance, we need to think about why turn to a visual description of an artwork? And perhaps that's really important in certain places, perhaps you can offer multiple variations at some places, but I would insist for my own practice and in working with the Yindjibarndi collaborator Katie West, who's very important to the decolonizing of my practice, that anybody of any perceptual orientation or identification can engage with my works in the way that they choose.

And that I offer that up to the extent that I can, but I resist external others imposing their partial descriptions that reinforce Western ideas of how we should engage with artwork.

Sara Reisman:

Okay. Well said.

Carmen Papalia:

Thank you Feyen, thank you.

Sara Reisman:

So I don't see other questions in the chat. So I'm going to say thank you to all for being here, especially great to see you, Carmen and Kristin, and so many friends and collaborators in the virtual room. So I hope to see you next time and see you again and have a great evening.

Carmen Papalia:

Thank you. Thanks everybody.