

The Quiet Room: Berlin' was a gathering place for connection, joy, and thoughtful exchange between artists and curators from the UK and Berlin.

# Crip epistemologies

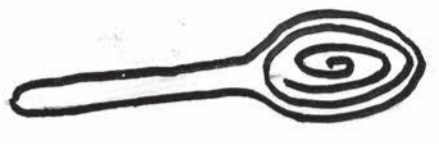


## Crip methodology



“Access intimacy is interdependence in action. In my experience, when access intimacy is present, the most powerful part is having someone to navigate access and ableism with. It is knowing that someone else is willing to be with me in the never-ending and ever-changing daily obstacle course that is navigating an inaccessible world.”  
 Mia Mingus, 'Access Intimacy, Interdependence and Disability Justice', *Leaving Evidence* (2017) Online.

We don't just make the work, we are the work.



“We got really excited when we started to imagine a conversation with you all around visual arts practices: what you're working on, what you're currently fascinated by and what your dreams are. And, as anyone in Berlin, or even Germany knows, such platforms for disabled and D/deaf artists for talking about art making are very hard to come by. So we made one.”  
 Kate Brehme

1. How do we create access intimacy for, and with, one another? Here, creating access is an expanded, and world-building, process that creates generosity around time and pace, so that we develop meaningful relationships.  
 2. How do our bodyminds inform our art making?  
 3. How can we create 'The Quiet Room: Berlin' as a social sculpture?



## THE QUIET ROOM: BERLIN

asked these key questions:



“Time and the pace as part of the creative process [...] because we're world-building. We are building the world that we want to see.” Rachel Fleming-Mulford

### The Quiet Room:

- Heather Peak, Artistic Director/CEO, DASH
- Rachel Fleming-Mulford, Associate Director (Curatorial/International), DASH
- Lucy Mounfield, Creative Producer, DASH
- Sophie Paul, Access Support Worker, DASH
- Kate Brehme, Co-Director, Berlinklusion
- Jovana Komnenic, Co-Director, Berlinklusion
- Kirstin Broussard, Co-Director, Berlinklusion
- Dirk Sorge, invited artist & Co-Director, Berlinklusion
- Ren Loren Britton, invited artist
- Christine Sun Kim, invited artist
- Simo Tier, invited artist
- Day Heisinger-Nixon, DGS Interpreter
- Oya Ataman, DGS Interpreter
- Alice, Access Support Worker

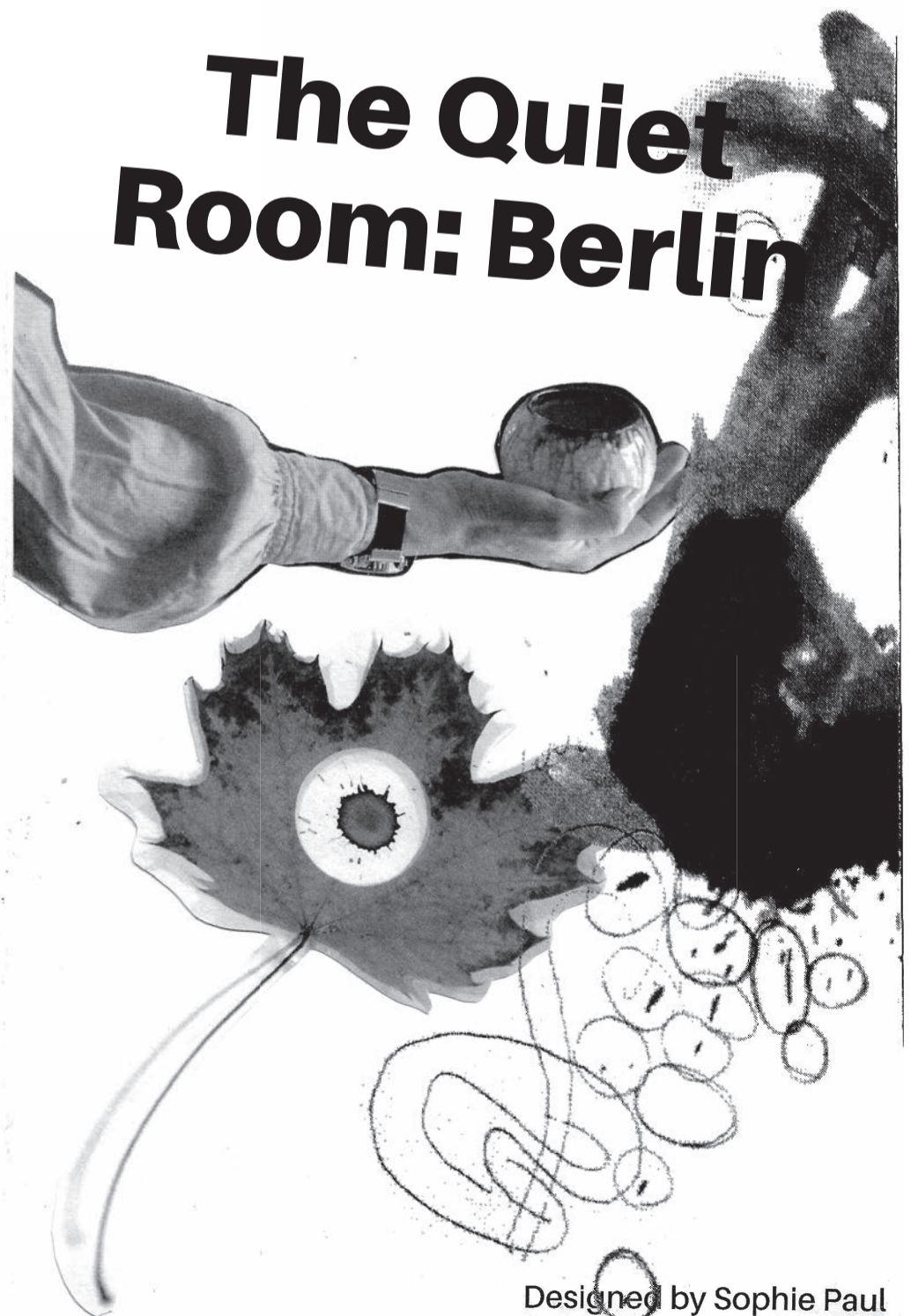
With thanks to Daniel Neugebauer and HKW for use of their space.  
 Event Photography by Jurgen Scheer

This event has been developed collaboratively by Berlinklusion and DASH. The project is funded by Cultural Bridge, which celebrates bilateral artistic partnerships between the UK and Germany through the collaboration between Arts Council England, the Arts Council of Northern Ireland, British Council, Creative Scotland, Fonds Soziokultur, Goethe-Institut London and Wales Arts International / Arts Council of Wales. [Cultural-bridge.info](http://Cultural-bridge.info)

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[www.berlinklusion.org](http://www.berlinklusion.org) | @berlinklusion



# The Quiet Room: Berlin



Designed by Sophie Paul

Quiet rooms invite us to be wholly ourselves, to step away from the noise, and to be together in community while also embracing stillness. This is how we hold space for one another.

# "WHAT DO YOU ACTUALLY WANT TO DO? NOT WHAT YOU SHOULD DO."

HEATHER PEAK



'The quiet quiet room' next door to the event space. This had stimulating toys and Heather's home-grown dried borlotti beans, noise cancelling headphones, low lighting, and beanbags.

Stimulating, moving around, asking questions, taking breaks, or asking for things to be repeated.

Encouraging everyone to leave space for whoever was speaking to finish their thought, describe visual things, leave space for interpreters to interpret, and being aware that we were all using different languages.

Building relationships slowly over several years and months, noticing the lasting and enduring and nourishing connections that are built in crip time space community.

## Creating Access Intimacy

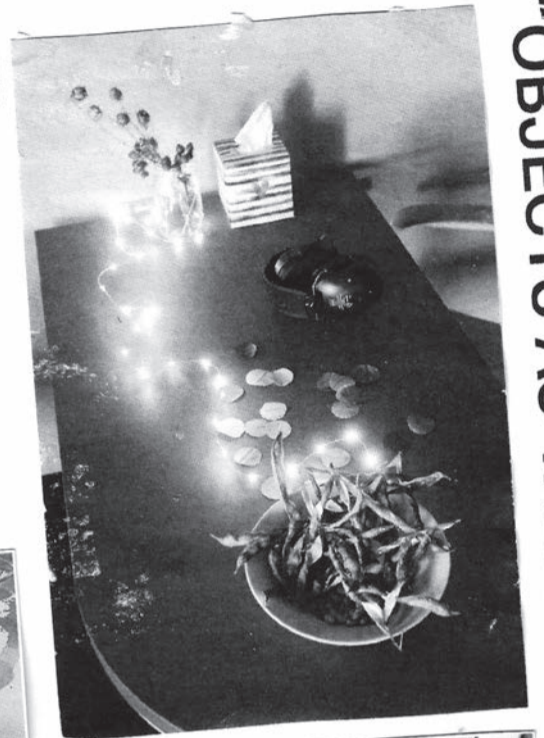
Sharing art, and making art, together: creating the tablecloth together through painting and drawing, listening to Christine's beautiful sound-piece, touching the stars in Ren's artwork, drawing spoons of peanut butter with Simo in tribute to Alice Wong, thinking floppy-disks with Dirk.

Soft arrivals and departure times: an hour either side of the lunch itself to just 'be' in the room, with no time pressure.

Wearing nametags with our names and pronouns, hand-painted in yellow and sloe-blue by Heather, so we all knew who each other when arriving in the space.

Scheduling breaks into the event, approximately on the hour.

Lucy spontaneously describing all the salads, dips, breads, and other dishes on the lunch table.



## "OBJECTS AS TALISMANS FOR CONVERSATION"

KIRSTIN BROUSSARD

## "To quote Leah Lakshmi Piepzna-Samarasinha, we're 'possibility modelling'"

RACHEL FLEMING-MULFORD

**Heather Peak:** I just wanted to start with some beans. So these are my borlotti beans. I've been drying them. They have this sound to them [...] One of the things that really strikes me is the patterning on them, they make me think about patterning for fabric, like a very deep purple, but a sort of creamy pink behind it as well [...] The cracking and the opening of them is quite multi sensory.

**Jovana Komnencic:** I had this idea about a place somewhere [...] where you could play with the tactile sensation of the beans [...] they would have the sound and tactile stimuli.

**Kirstin Broussard:** It did resonate with me too [...] objects as talismans for opening conversation. to have different, symbolic, or juicy objects on the table.

**HP:** Could it be that there's some kind of arrangement that's in the center? An arrangement that's like a sculptural piece with these objects intertwined [...] it's part of a table and a meal, but it's also an artwork. So then what we think about is if we're dressing the table ourselves to a point where it's setting a frame, but there is more to be added into as people are there

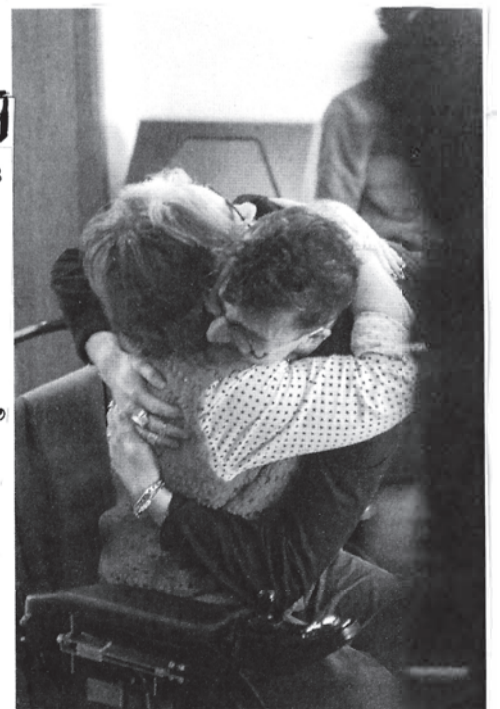
[...] something like that allows for all those kinds of responses.

**KB:** I made something that I would love to add. I collected the last of the fall leaves around Berlin, and have pressed them, and they're drying right now. They were really beautiful colors this year, and in each leaf, there's a circle, an opening. You can look through them. I felt inspired to make them for the event.

## BORLOTTI BEANS

"We are creating possibility models that expand the ways disabled writers - and everyone else - can make and share art and culture, on our own terms. When we do that, we all win. But most of all, disabled, Deaf, neurodivergent, and sick writers - we get our chance to shine."

Leah Lakshmi Piepzna-Samarasinha, 'Crippling The Book Tour', *The Future is Disabled* (Vancouver, Canada: Arsenal Pulp Press, 2022)



"THESE ARE MY