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On value ......................................................... 8

33 WHAT IS LIVING AND WHAT IS DEAD IN SOCIAL DEMOCRACY? (2010) Tony Judt


57 ART AS TECHNIQUE (1917) Viktor Shklovsky

### Rules of value creation

#### 1. Be unproductive

- 'MAKING DO': USES AND TACTICS (1984)
  - Michel de Certeau
- BOREDOM (1924)
  - Siegfried Kracauer

#### 2. Hesitate and question

- EXHAUSTION AND EXUBERANCE: WAYS TO DEFY THE PRESSURE TO PERFORM (2008)
  - Jan Verwoert
- THE EXCHANGE OF GIFTS AND THE OBLIGATION TO RECIPROcate (POLYNESIA) (1950)
  - Marcel Mauss

#### 3. Share

- TIME/BANK: A CONVERSATION WITH JULIETA ARANDA AND ANTON VIDOKLE (2012)
  - Julieta Aranda & Anton Vidokle

#### 4. Improvise

- THE SPIRIT OF ADHOCISM (1972)
  - Charles Jencks & Nathan Silver
  - Victor Papanek

#### 5. Invite and participate

- DEFINE AND LET GO: AN INTERVIEW WITH JOHN HABRAKEN (2011)
  - Klaske Havik & Hans Teerds

#### 6. Embrace the void

- SIMULATION AND VERTIGO (1958)
  - Roger Caillois

#### 7. Play!

- MANIFESTO! MAINTENANCE ART: PROPOSAL FOR AN EXHIBITION ‘CARE’ (1969)
  - Mierle Laderman Ukeles

#### 8. Support

  - Richard Sennett

#### 9. Unite

- Artist's contribution:
  - NEW TRIBAL LABYRINTH
    - Atelier Van Lieshout
    - Reto Pulfer
  - GLAZE-TOWN
    - Navid Nuur

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**Notes:**

- Pages 313 and 322 are not linked to specific content.
- Pages 338 and 368 are not linked to specific content.
- Pages 404 and 426 are not linked to specific content.
Support 8.
I am an artist. I am a woman. I am a wife. I am a mother. (Random order).

I do a hell of a lot of washing, cleaning, cooking, renewing, supporting, preserving, etc. Also, (up to now separately) I 'do' Art. Now, I will simply do these maintenance everyday things, and flush them up to consciousness, exhibit them, as Art.

The exhibition area might look 'empty' of art, but it will be maintained in full public view.

'MY WORKING WILL BE THE WORK'\(^1\)

Thus began the manifesto by Mierle Laderman Ukeles, a proposal for an exhibition entitled 'Care'.

This is 1968, there was no valuing of 'maintenance' in Western Culture. The trajectory was: make something new, always move forward. Capitalism is like that. The people who were taking care and keeping the wheels of society turning were mute, and I didn't like it!\(^2\)

'The people' included herself. Having recently become a mother, she found herself in a life of 'dull, monotonous acts' that were however of great importance for the well-being of her child. On top of that, she was confronted with the fact that many people no longer saw her as an artist, but only as the carer for a child. As if artists were
incapable of care and as if the daily care for your child or your house or your partner could not also be part of your work. The manifesto therefore proposed to undo the boundaries that separate the maintenance of everyday life from the role of an artist in society. In fact it laid out an approach that emphasized maintenance—keeping things clean, working and cared for—as a creative strategy.

Since then, the artist Laderman Ukeles has scrubbed many museum floor, calling attention to the undervalued and underpaid work done by cleaners and caretakers. In 1977, she became the only artist-in-residence ever at the New York Department of Sanitation and she still is. With the Sanitation Department she developed a performance called Touch Sanitation. Over the course of 11 months, Laderman Ukeles shook hands with all 8,500 workers and thanked them ‘for keeping New York City alive’—not ‘clean’, but alive. It testifies to the great value she attaches to their efforts. Or, as she wrote in her manifesto: ‘After the revolution, who’s going to pick up the garbage on Monday morning?’

In her work, Laderman Ukeles transforms the invisible maintenance and care into visible, valuable and creative activities. She does so by seeing and treating them as indispensable ‘support structures’ for life in the city, thereby also acknowledging her own value as an artist and that of many other women who, like her, take care of children in households.

The notion of ‘support structures’ has been extensively explored and described in the artist Céline Condorelli’s eponymous book. It is a manual for what ‘bears, sustains, props, and holds up, for those things that encourage, give comfort, approval, and solace’. While we might think of support structures ‘as subsequent, unessential and lacking value in itself’, Condorelli reframes these structures as ‘crucial modes through which we apprehend and shape the world’.

The book is the result of a long-term study of the possibility of a way of life that is not aimed at the pursuit of financial gain. The notion of support turns out to be a useful one. Looking through the lens of support means seeing a completely different world. A world that does not take, but gives. A world that exists because of the other instead of in spite of the other. A benevolent world instead of a suspicious one. Also a generous world, rather than an egocentric one. One sees scaffolds instead of ruins, pedestals instead of sculptures, processes instead of products, possibilities instead of conditions. Looking through the lens of support opens one’s eyes for the process by which things can originate or exist. It provides insight into the ‘why’ of things and leaves room for diversity. In Condorelli’s view, ‘support is exactly the mechanism that has the potential to release value. Support is a moment of pure potential.’

In her other work as well, Condorelli looks for objects, stories, and practices that have the potential of becoming something else, not only by her working with them, but also through the engagement of others. As manual, prop, service, display device or furniture they invite us to use them. Sometimes quite deliberately, for example in the series Intentional Objects (In Accidentally Specific Appearance), sometimes more casually, like in the bau bau café.
of furniture is also a political choice: how do we want to inhabit the world, and with whom? This how Céline Condorelli’s works speaks to us. They encourage us to ponder this question. They speak of friendship and intimacy, but also of politics and law or about function and form. As she herself says in an interview with collaborative partner Gavin Wade:

What matters to me is that taking up display, or support, as the place to speak from offers the possibility to develop work that is relevant to both the discourse on objects and the discourse on containers. It is a possible way to address the conundrum in which art discourse finds itself in relationship to ideology critique (thinking or doing), a way to dedicate an art practice to reconnecting two things, that as Martin Beck says are understood at opposite ends of the spectrum: form and the social.

And it is precisely in this that the value of support is expressed: It is the missing link between thinking and doing, theory and praxis, taking a stance and holding on to a position and the making of shapes, objects and structures.

We should support supporting, because of its indispensable value to individuals and societies alike. In doing this, we can help build a generous, caring and interdependent world where relations between people, objects and ideas take central stage. And in doing this, we should eradicate shame, the deeply internalized shame that equals the acceptance of support with weakness. In a fictional interview between Wade and, among others, Buckminster Fuller,
Wade states that 'Art is a support structure. It is part of an attempt to be strong.' In attempting to be strong we need support structures and art is such a support structure. Accepting, allowing and showing your support structures is a sign of immense strength that enables us to accept the structures that complete us, make us whole. It is also a sign of a strong core that is not afraid to be propped up left or right, to walk on crutches when needed, to give and to take, to allow the right ones in.

4 Ibid., p. 45.
5 In the Galerie für Zeitgenössische Kunst Leipzig.
6 Céline Condorelli, 'Interview with Katie Guggenheim on the occasion of a solo show at Chisenhale Gallery (2014)', www.celinecondorelli.eu.
8 Gavin Wade 'Display, You Display, We Display', Interview with Céline Condorelli (Pop-Up Section Display Issue 0), CURA 20 (Fall 2015).