

chelsey campbell

all of us, also

mfa printmaking

chelsey campbell | MFA PRINTMAKING

all of us, also



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Chelsey Campbell

A thesis submitted in partial fulfillment
of the requirements for the degree of

Master of Fine Arts
in
Printmaking



¹

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The stories we tell about our lives shape what we're able to imagine, and what we can imagine determines what we can do. My job is to change the stories we tell and help us imagine a world where greed has no power, the earth is cherished and all people get to live safe and satisfying lives. Because once we truly imagine it, the pull to create it becomes irresistible.

AURORA LEVINS MORALES²

The stories we share with each other are transformative, forming tender networks of kinship, care, and resistance. Throughout the pandemic, my disabled femme bodymind has existed in a liminal state — receiving access and rest in radical new ways while experiencing profound isolation and grief through waves of ableist rhetoric. Removed from the social fabric of daily life and denied critical access to care, entire worlds were built online from “the majestic disabled revolutionary space”³ of our beds. Expansive digital kinship networks flourished as chronically ill, mad, neurodivergent, sick and disabled communities shared resources, embodied experiences, and political reimaginations.

Our despairs and joys became the narrative threads that hold our outrage and celebrate our collective survival. *all of us, also*⁴ investigates the generative capacity of crip⁵ storytelling and art activism to manifest radical new futures. This exhibition draws from personal journal entries, online conversations with crip community, and the tender words of the queer femmes of colour whose expansive generosity and kindness lead the disability justice movement. Through tenacious vulnerability, crip storytelling makes visible our struggles and hopes while holding space for kinship and connection.

My research-creation centres
crip storytelling as queer alchemy.
A critical tool in transforming
intersecting oppressions into
evidence of queer disabled
ingenuity, resistance, and
collective liberation.

Utilizing the framework of
performance autoethnography,
my practice moves “back and
forth between the personal
and the political, the biographical
and the historical”⁶ to stimulate
collective political imagination.
Weaving together the embodied
experience of recovery through
a crisis with crip rituals of care
and sustainability,

***all of us, also* is a loving invitation
to slow down and rest, to sit with
the transformative knowledge of our
bodyminds. To dream of radical futures
where it’s not enough to just survive,
but all of us, also collectively thrive.**

Citations & Notes:

A note on citations: Citations have been provided not just to source the direct influences in my work, but to amplify the voices of my community, especially the knowledge of queer femmes of colour. It is my hope that these citations serve as a leaping off point for others, to find new voices and discover new community.

- 01 The QR codes in this book link to spoken performances of the Alt-Text as Poetry captions threaded throughout. Thank you to Bojana Cokylat and Shannon Finnegan for their tender care work in conceptualizing and sharing Alt-Text as Poetry with us all. Bojana Cokylat and Shannon Finnegan, *Alt-Text as Poetry* (website), <https://alt-text-as-poetry.net/>.
- 02 Aurora Levins Morales, *Aurora Levins Morales* (blog), auroralevinsmorales.com.
- 03 Leah Lakshmi Piepszn-Samarasinha, *Care Work: Dreaming of Disability Justice* (Vancouver: Arsenal Pulp Press, 2018), 9.
- 04 The exhibition title is an excerpt from Shayda Kafai’s exquisite book *Crip Kinship: The Disability Justice and Art Activism of Sins Invalid*.
- 05 Crip is a reclamation of language. It is a way of holding space for one another; not to diminish the individual experience of disability but rather to acknowledge the disabling socio-economic forces that impact a bodymind’s capacity to truly and authentically thrive.
- 06 Norman Denzin, *Performance Autoethnography: Critical Pedagogy and the Politics of Culture* (New York: Routledge, 2018), 47.



spoon rest (installation, FAB Gallery)
dimensions vary

good bones (installation, FAB Gallery)
20.25" h x 15" w

***Open up. Make room.*⁷**

This work was conceptualized and created in amiskwacîwâskahikan on Treaty 6 Territory. I want to extend my gratitude to the traditional carers and knowledge holders whose generous care labour has enriched this land since time immemorial.

all of us, also is a love note to my community.

It's a way to make and hold space for sick, chronically ill, mad, d/Deaf, neurodivergent and disabled kin in institutional space. This exhibition is a crip-centric librated zone⁸

— *every bodymind is welcome here*. Masking is an act of solidarity and care for the chronically ill, disabled, immunocompromised, and elder community members that inhabit this space.

During our time together, listen to the wisdom of your bodymind. Feel free to sit, stand, move, shift — whatever makes you feel fully and authentically present here. Breathe, *deeply*.⁹ Care, *deeply*.

Bend the clock,¹⁰ break it. Rest.
There is time enough for this.

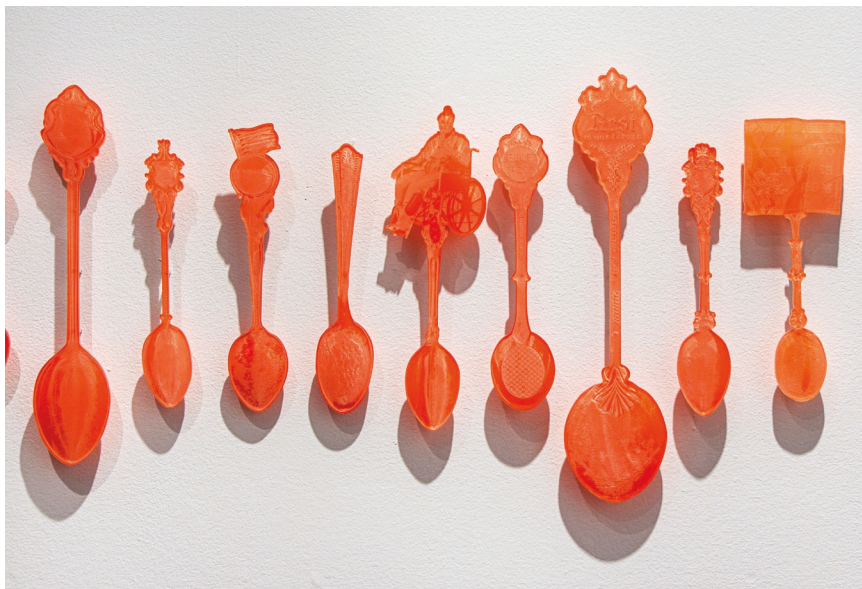


spoon rest ¹¹

laser-cut cast acrylic spoons, spraypaint
dimensions vary | 2019 – 2022



'rest is not earned' spoon (detail)
14" h x 2.25" w x .375"d



spoon rest (detail)
dimensions vary



A long line of acrylic spoons stretch across an unseen horizon, a collection of souvenirs,¹² traces of some unspoken experience.

They feel familiar, not unlike the small silver spoons that delicately rest against velvet cases in the hazy, sun-soaked kitchens of childhood memory. Still, the blush of neon orange hints at something more profound. A warning, perhaps, but the radiant colour feels unexpectedly exultant, defiant in its fluorescent hue.

Surging like uneasy waves, erratic at first with giant swells of reddish-orange punctuated by small breaks, a singular spoon so modest it's almost entirely consumed within the surrounding chaos.

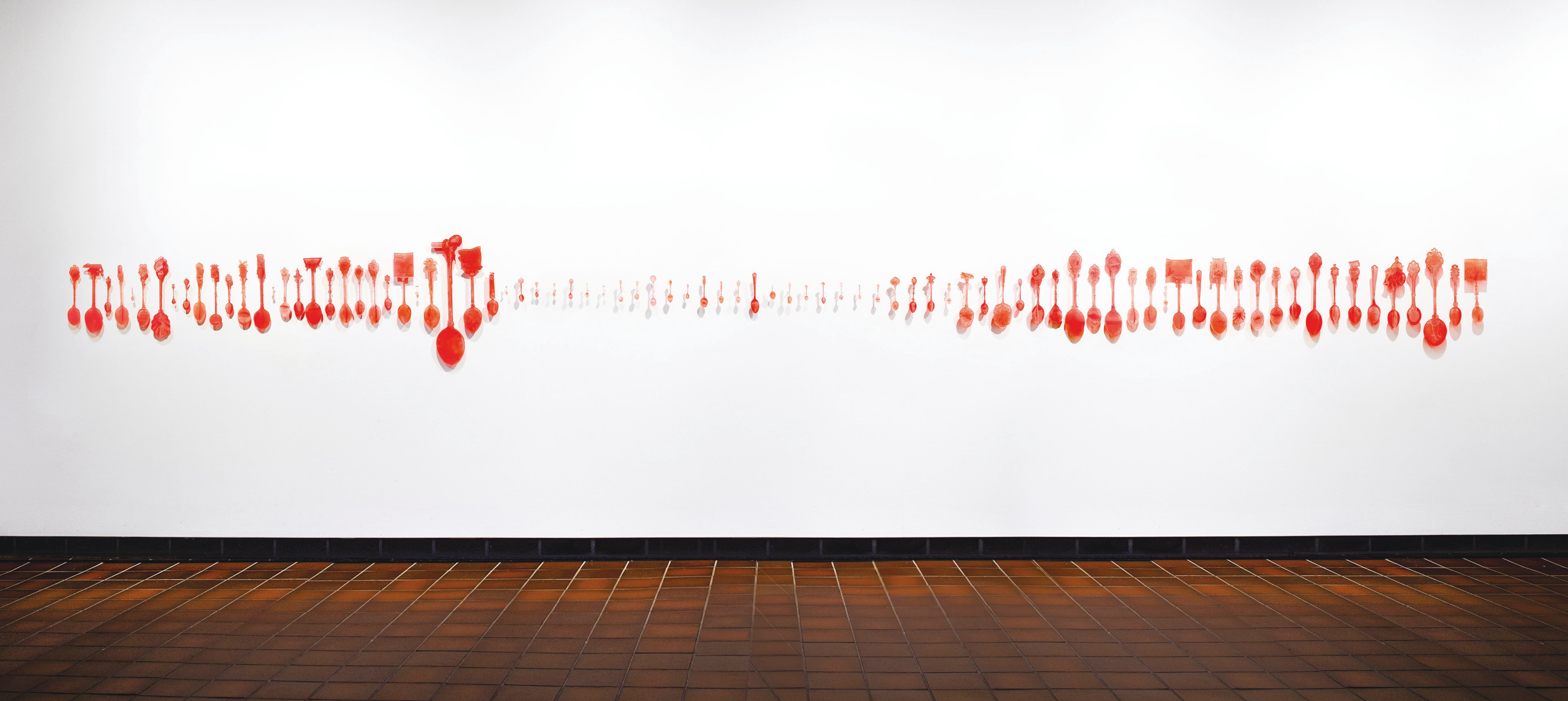
A word calls out, *unnatural*¹⁴ rattles against the edges of medical data and hospital ephemera etched deeply into the underside of each spoon. Memories of the medical-industrial complex that shamed my bodymind and reduced its disabled splendour to qualitative data points to disrupt and intervene upon. A sudden break.

Calm, quiet.

Still.

'at a loss for words' spoon (detail)
6" h x 1" w x .375" d







'vessel' spoon (detail)
6" h x 1.5" w x .375" d

*In search of soft and sacred spaces,
a row emerges after the crescendo.
Quieter than before.*

There is time, a gentler pace to
consume each spoon one by one.

There is grief here, too.

So much, in fact, that I question
whether the spoons got actually
got smaller or whether they were
just crushed under the weight
of our collective sorrow. But each
spoon, every memory demands
a pause, a moment of rest.

The past *dis-ease*,¹⁴ the shame,
the medicalized body begging
for care is replaced with
something tangibly softer.

**A cat sitting defiantly on a wheelchair,
a washcloth caressing soft folds
and craggy scars, a crip rebirth,¹⁵
a body, a vessel, a home.**

Citations & Notes:

- 07 Aurora Levins Morales, *Listen, Speak*, choreographer/dancer Antoine DaVinci Hunter and Artistic Director Patty Berne, *Sins Invalid*, 2011, video, 3:25, <https://youtu.be/hb4pmCFM9s>.
- 08 Shayda Kafai, *Crip Kinship: The Disability Justice & Art Activism of Sins Invalid* (Vancouver: Arsenal Pulp Press, 2021), 18.
- 09 Mia Mingus, "On Collaboration: Starting With Each Other," *Leaving Evidence* (blog), August 3, 2012. <https://leavingevidence.wordpress.com/2012/08/03/on-collaboration-starting-with-each-other/>.
- 10 Alison Kafer, *Feminist, Queer, Crip* (Bloomington: Indiana University Press, 2013), 27.
- 11 This work was conceptualized within the framework of Christine Miserandino's "Spoon Theory," a self-pacing metaphor embraced by many in the chronically ill and disabled community. "The Spoon Theory Written by Christine Miserandino," *But You Don't Look Sick: Support for Those with Invisible Illness or Chronic Illness* (blog), April 25, 2013, www.butyoudontlooksick.com/the_spoon_theory.
- 12 Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1992), 135.
- 13 Paul Redding, "Science, medicine, and illness: rediscovering the patient as a person," *Troubled Bodies: Critical Perspectives on Postmodernism, Medical Ethics, and the Body*, ed. Paul A. Komesaroff (Durham: Duke University Press, 1995), 96.

- 14 Sonya Huber, *Pain Woman Takes Your Keys, and Other Essays from a Nervous System* (Lincoln: University of Nebraska Press, 2017), 19.
- 15 Shayda Kafai, *Crip Kinship: The Disability Justice & Art Activism of Sins Invalid* (Vancouver: Arsenal Pulp Press, 2021), 159.

Other sources that informed this work:

Eula Biss, "The Pain Scale," *Creative Nonfiction* 32 (2007): 65-84, <http://www.jstor.org/stable/44363570>.

Patty Berne, Sins Invalid, and Ellen Choy and Crosby of Movement Generation Justice & Ecology Project, "Bodies of Wisdom: Disability Justice X Climate Justice," *Ford Foundation: Disability Futures*, July 19, 2021, video, 1:02:36, https://youtu.be/0lc2JT_DUh8.

Eli Clare, *Brilliant Imperfection: Grappling with Cure* (Durham: Duke University Press, 2017).

Sky Cubacub, Eli Clare, and Leah Lakshmi Piepzna-Samarasinha, "Choosing Ourselves and Each Other: Queer Disabled Legacies, Desires, and Dreams," moderated by Ryan Haddad, *Ford Foundation: Disability Futures*, July 19, 2021, video, 1:09:42, https://youtu.be/2P23_fnVYCs.

Petra Kupers, *The Scar of Visibility: Medical Performances and Contemporary Art* (Minneapolis: University of Minnesota Press, 2007).

Michele Hirsch Lent, *Invisible: How Young Women with Serious Health Issues Navigate Work, Relationships, and the Pressure to Seem Just Fine* (Boston: Beacon Press, 2018).

Jeffrey Yasuo Mansfield and Alice Sheppard, "Memorial to Things We Don't Know," *Ford Foundation: Disability Futures*, July 20, 2021, video, 1:04:28, <https://youtu.be/4iQi8rpl2kA>.

Maria R. Palacios, "Testimony," *Sins Invalid Annual Performance*, Brava Theatre, Videography by Ralph Dickinson, December 27, 2008, video, 4:52, <https://youtu.be/43D-xo291Cg>.

Sins Invalid, *Skin, Tooth and Bone: The Basis of Movement is Our People. A Disability Justice Primer* 2nd ed, Berkeley: Self-published, 2017, <http://www.sinsinvalid.org/disability-justice-primer>.

Maggie Smith, "Slipper," *Adroit Journal* Vol. 22 (2017).

Alice Wong, *Disability Visibility: First-Person Stories from the Twenty-First Century* (New York: Vintage Books, 2020).



good bones ¹⁶

laser-cut photogravure copperplate
etchings, chine collé, gampi on Somerset
Satin cottonrag paper, embroidery floss

this will take time to recover from

20.25" h x 15" w | 2021 – 2022

recovery room

20.25" h x 15" w | 2021 – 2022

recovery ≠ rest

20.25" h x 15" w | 2021 – 2022

in the majestic disabled revolutionary space of my bed

20.25" h x 15" w | 2021 – 2022

rest with me for awhile here

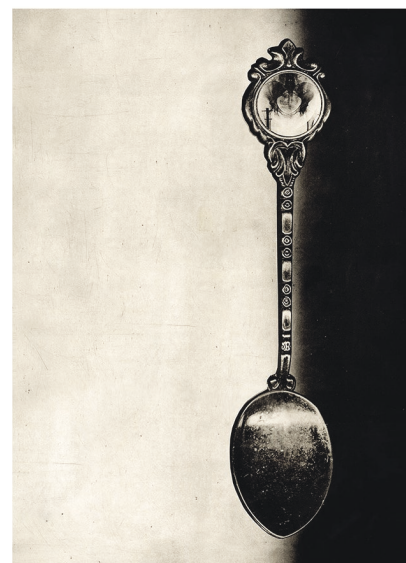
20.25" h x 15" w | 2021 – 2022





good bones (installation, FAB Gallery)

Five copperplate photogravure etchings with embroidered details form an 'X' on the wall. Marking a boundary, a crossing, a threshold.



this will take time to recover from
20.25" h x 15" w



recovery room
20.25" h x 15" w

The top row of prints rest at an almost uncomfortable height, our bodies stretching and straining to access the unfolding narrative. It feels like a distant memory, still present, but the details are softened, fraying gently at the edges over time.

On the left, a lone spoon is marked with the presence of medical signifiers — an x-ray of a pelvis enshrined within the decorative handle of the spoon. It rests on a field of luminous warm gampi, the golden colour of fading daylight as it sighs into a moonless night.



(above):
recovery room (detail)
 20.25" h x 15" w

(to the right):
recovery ≠ rest
 20.25" h x 15" w

(next page):
**in the majestic disabled
 revolutionary space
 of my bed**
 20.25" h x 15" w

To its right, seven spoons sit in a neat row, a calendar of energy spent and medical interventions pushing the corporeal form to its limits. A pill fabricated of colourful embroidery floss encapsulates the spoons. Piercing the paper's smooth surface, disrupting it with each pull of the needle and thread. Underneath, deeply etched and nearly hidden in the stark contrast of black ink kissing the edge of soft white cottonrag paper, whispers '*this place could be beautiful, right?*'

At the centre of the formation, a sharp diagonal line slashes through the centre of the image, intersecting across a prominent '≠' symbol. On each side, an array of spoons sit in a muted conversation, an unspoken truth echoing within the surrounding inky darkness.



a hospital bracelet,

a script for a cane,

a 'Patient Belonging' bag,

a safe shelter,

an unmade bed,

a body in rest.



you could make this
beautiful

The bottom row of prints sits low, hovering close to the floor. They beg for intimacy, to lean in with breath held tightly, a gentle sigh caught in your throat awaiting safe passage.

In a small rectangle, an almost cacophonous din of spoons rests on a bed. Fine threads blushing with hues of lilac and tangerine to form two pillows. The spoons are smaller, playful and childlike in their miniature fashion. The text is smaller too. Offset, resting in gentle relief against the surface of the cottonrag paper. One sits askew as if whispering, *'you could make this beautiful.'*

The lyrical staccato of laughter punctuating the air.

The series ends with two spoons lying side by side. The darkness of the plate dissipates as golden light pours in from the right. *'Rest is not earned'* ¹⁷ sits brazenly on the handle of the spoon, almost luminous in the morning light. Joyful as the emerging day radiates warmth across your face.



*rest with me
for awhile here*
20.25" h x 15" w

Citations & Notes:

- 16 The title and text excerpts in this series are from Maggie Smith's perfectly nuanced poem "Good Bones." Maggie Smith, "Good Bones," *Good Bones*, (North Adams: Tupelo Press, 2017).
- 17 This series was inspired by Tricia Hersey's exquisite work under The Nap Ministry, this series explores rest as a radical form of resistance and reclamation of care outside of the medical-industrial complex. Hershey's practice as Nap Minister centres rest as a generative and productive state by holding space to dream of radical new futures. Tricia Hershey, *The Nap Ministry* (@thenapministry). <https://www.instagram.com/thenapministry/>.

a garland for patty



a garland for patty

laser-engraved Moriki Kozo papers
37"w x 25"h | 2022



a garland for patty

37" h x 25" w

A delicate scarf rests on a sheet of handmade paper, suspended in the soft bed of fibres. An assemblage of warm ochres, fleshy pinks and the rich hue of persimmon baked in the heat of the afternoon sun, the scarf is warm and inviting, beckoning us closer. The textile edges are worn, only remnants of the salmon pink fringe remain. Despite the obvious wear, the piece feels loved, draped to showcase the interlocking fibres of the careful needlework. In the centre, a grayish-blue rectangle contrasts against the ochre's warmth, almost vibrating as the colours clash and integrate. 'WE DREAM OUT LOUD, WE DREAM WITHOUT SHAME, WE DREAM OF CRIP WORLDS TO HOLD AND BE HELD'¹⁸ emerges from the clattering of ochre and slate blue. *An offering, a warm embrace, an invitation to dream.*



a garland for patty (detail)



a garland for patty (installation, FAB Gallery)

Citations & Notes:

- 18 The text in this work is Inspired by Sins Invalid's co-founder Patty Berne's tender forward in Kafai's *Crip Kinship*. I hold her/their words so close, like a comforting shawl weighing down, enrobing my bodymind in the expansive warmth of crip beauty. Shayda Kafai, *Crip Kinship: The Disability Justice & Art Activism of Sins Invalid* (Vancouver: Arsenal Pulp Press, 2021), 11.

**wherever you are
is where I want to be**

wherever you are is where I want to be ¹⁹

inkjet print on Phototex of silk & cotton
embroidery floss on linen
114" w x 60" h | 2022







wherever you are is where I want to be (installation, FAB Gallery)

A frayed rectangle of white linen rests on the wall, its scale so exaggerated that the interconnected warp and weft of the fabric are laid bare. The profound scale demands our bodies to step back, give space. The jagged edges of the woven cloth tease out, stretching like fingertips dragging along the surface of still, almost jet-black water. The top left corner of the linen is carelessly folded over itself, waiting for a moment of care, a gentle caress to tenderly smooth the harsh folds in the delicate fabric.

'NOTHING ABOUT US WITHOUT US' ²⁰

rests in the centre of the cloth in stark relief against the colourful blooms of embroidery floss. Short vertical dashes and twisted knots in corporeal hues of reds, purples, and greenish yellows coalesce to form a palette of bruising and healing.

Each letter is enrobed by the colourful silken threads; each stitch, every twist or loop speaks to all we have recovered from and will need to mend in the future.

Citations & Notes:

- 19 The title of this work is from the often quoted, prolific, generous writer Mia Mingus. Mia Mingus, "Wherever You Are Is Where I Want To Be: Crip Solidarity." *Leaving Evidence* (blog), May 3, 2010, <https://leavingevidence.wordpress.com/2010/05/03/where-ever-you-are-is-where-i-want-to-be-crip-solidarity/>.
- 20 'Nothing About Us Without Us' is a rallying cry, a proclamation from the 1990's disability justice movement. It centres the embodied knowledge and leadership of crip bodyminds, especially those that hold complex intersectionalities.

wherever you are is where I want to be (detail)



cripkerchiefs



cripkerchiefs ²¹

laser-engraved Moriki Kozo papers dry-mounted
on Somerset Satin cottonrag paper.

IYKYK

22"w x 30"h | 2021

body talk

22"w x 30"h | 2021

hold on

22"w x 30"h | 2021

it's all yours

22"w x 30"h | 2021

all the time

22"w x 30"h | 2021

not one bit

22"w x 30"h | 2021

Six handkerchiefs made from laser-cut Japanese tissue papers hang from clear acrylic panels — suspended off the wall, they gently breathe and sigh as bodies move in the space surrounding them.

Each handkerchief is floating on a bed of soft cottonrag paper, the fragile slip of tissue resting gently on the surface.

Brilliant lush colours of sky blue, ochre, and flame orange are arranged in a row, the alternating colours resembling some sort of celebratory bunting.

There's something magical about handkerchiefs, like our stories, they are kept close. Tucked safely away in our pockets to absorb the residual warmth of our bodies — only to be plucked from that warm embrace to offer comfort and care to ourselves, or to extend an act of care and kindness to another.



(to the left):
IYKYK (detail)
30" h x 22" w

(to the right):
body talk (detail)
30" h x 22" w

To wipe away
tears from grief,
or anger,
or laughter,
or some potent cocktail
of all of the above.

They catch our secrets and hold them for us.

The intimate embrace of the warp and weft in textiles are like our crip care networks; each thread, every stitch, is made stronger by its interconnectedness to each other.²²

A tender interlocking of blue threads form a spectacular lace enrobing the words 'QUEER CRIP MAGIC.'²³ The lace unfurls from the centre like freshly-picked wildflowers, their petals locked in the sleepy embrace of morning.

The embroidered details feel tenuous as if breath could release the threads to dance in the current of a soft exhale. And yet, the boldness of the text grounds it, defiantly holding its place.

A frilly skirting of lace chases the corners of the rather plain and unassuming square of ochre linen. This print is modest in comparison, but the luminous yellow is joyful, carelessly frivolous.

The text is etched so finely into the cloth that it begs closeness, to lean in as it whispers 'let the body lead.'²⁴



To the right, a square of reddish-orange flashes brilliantly, the warm and lively colour catching every thread and fold. It rests luminous against the white of the cottonrag paper, the words '*tenderly, tenderly*' echoing across the cloth. The weave of the linen is more overt, gently fraying and dissolving into the rag paper where the fibres were too over-wrought by the laser. Held together only by the tender embrace of the surrounding threads.



(to the left):
hold on (detail)
30" h x 22" w

(above):
it's all yours (detail)
30" h x 22" w

(to the right):
all the time (detail)
30" h x 22" w

(next page):
not one bit (detail)
30" h x 22" w



Each handkerchief demands slowness, a restful pause to soak up every detail and every stitch. '*THERE IS TIME ENOUGH FOR THIS*' sits softly on the surface of the blue tissue. The heat of the laser captured by the warm tan notes that radiate across the surface. A braided border enshrines the edges, coalescing into a whirling dance of four rosettes at the bottom right corner.

To the right, small threads interlock together to form a delicate, majestic ochre cloth. Less ornate than some of the former handkerchiefs but no less spectacular. The strength from the interweaving fibres is overt, apparent as they twist around the edge of the linen holding each other together so tightly. "*crip time, all the time*"²⁵ calls out from the centre of the cloth.





A flame orange cloth sits in the centre of the page, its folds stretching, reaching out from the page, begging to be touched, its creases gingerly smoothed. In the bottom right corner, text emerges from the threads, 'NOTHING ABOUT / NOTHING WITHOUT.' A gentle call to the slogan of the Disability Justice movement.

Nothing about us without us. Not one bit.



Citations & Notes:

- 21 *a garland for patty* and *cripkerchiefs* uses open source archival wedding handkerchief imagery. These textiles are sourced from Western-European textiles archives, a nod to both my colonial heritage as a white settler of Scottish descent on Treaty land and an acknowledgement of my privilege when interacting within colonial and rhetorical spaces.

Care has been historically linked to the domestic and 'feminine' to exploit and devalue care labour. These wedding handkerchiefs were traditionally generated by the hands of women and carried as a precious belonging due to the fragile and vulnerable nature of the cloth. *cripkerchiefs* celebrates the labour of feminized bodies, and narratives of disabled joy, community, and resistance. The Care Collective, *The Care Manifesto: The Politics of Interdependence* (Brooklyn: Verso, 2020), 24.
- 22 Leah Lakshmi Piepszn-Samarasinha, *Care Work: Dreaming of Disability Justice* (Vancouver: Arsenal Pulp Press, 2018), 33.
- 23 Alison Kafer, *Feminist, Queer, Crip* (Bloomington: Indiana University Press, 2013), 27.
- 24 *dream beyond the wounds* refers to adrienne maree brown's article the same title — brown states, "We have the gift and responsibility to imagine. And yes, this is a dark age. And a darkness such as this is the perfect setting for our dreams. Visionary fiction is a way to shape dreams of justice — to understand that art is not neutral, that what we dream and create is a practice ground for the futures we need." adrienne maree brown, "Dream Beyond the Wounds," *Ding Magazine* (website), <https://dingdingding.org/issue-2/dream-beyond-the-wounds/>.

dream beyond the wounds

dream beyond the wounds ²⁴

laser-engraved Moriki Kozo tissue
on cottonrag paper, acrylic,
full-spectrum led grow light strips.
48"w x 48"h | 2022





dream beyond the wounds (installation, FAB Gallery)

48"w x 48"h

A large sheet of white cottonrag paper floats off the wall in the centre of the room. A vibrant pinkish-purple hue emanates from behind an expansive textile constructed of etched and intricately cut flame orange tissue paper.

The surface of the cloth is host to so many wrinkles and folds that, at times, it resembles freshly tilled earth. Playful loop-de-loops of needlework surround the centre of the fabric, like twisting tendrils stretching towards the warmth of the sun. Flowers joyfully bloom on each corner, a garden of feminized labour so tenderly cared for and nurtured.

*'big sick energy'*²⁵ grows triumphantly at the centre of the linen, the seeds of crip imagination resting in fertile soil.

***The scent of fresh,
damp earth weighs
heavy in the air.***²⁶

Citations & Notes:

- 25 This work is a joyful love letter to Johanna Hedva's Sick Woman Theory. *dream beyond the wounds* "is for those who are faced with their vulnerability and unbearable fragility, every day, and so have to fight for their experience to be not only honoured, but first made visible." Johanna Hedva, "Sick Woman Theory," *Topical Cream* (website), April 1, 2022, <https://topicalcream.org/features/sick-woman-theory/>
- 26 Zena Sharman, *The Care We Dream of: Liberatory & Transformative Approaches to LGBTQ+ Health* (Vancouver: Arsenal Pulp Press, 2021), 31.

dream beyond the wounds (detail)



recovery room



recovery room

all dressed up (no place to go)

reclaimed cottonrag paper, walnut
36" h x 2" w x 6" d | 2021

good things come to those who wait (or so I've been told)

reclaimed cottonrag paper, copperplate
16" h x 13" w x 10" d | 2022

chill pills

acrylic, full-spectrum led grow light strips,
rare earth magnets, Moriki Kozo paper,
plant clippings
dimensions vary | 2022



recovery room (installation, FAB Gallery)

Replicating the comforting form of a favourite mobility aid, a cane leans against the wall, waiting for a moment of activation, of touch. Using medical scan datasets, my body has been virtually reconstructed – sliced into paper-thin morsels of data that trace the irregular contours of my malformed bone.



all dressed up (no place to go) (detail)

36" h x 2" w x 6" d

There's a hushed intimacy to spend time with your body, to feel the contours of flesh and form, to empathize with and for our unseen edifice. I wonder does this simulacrum carry the memories of care, does it miss being nestled in the soft, fatty cradle of my thigh? What does it mean to hold your hip in your hands? To sculpt it layer by layer, aligning the edges by fingertips gently, softly tracing the cut boundaries.

Adjacent to the cane, a bag sits, its exhausted belly sighing onto the cool, reflective surface of the acrylic. The text 'PATIENT BELONGINGS' cuts deeply into the form, revealing a clandestine secret — a hint of copper gleaming in the soft glow of purple light. Fabricated from reclaimed silkscreen prints, the layered surface demands a gentle touch as it's refined and softened through the repetitions of a worn piece of fine-grit sandpaper.



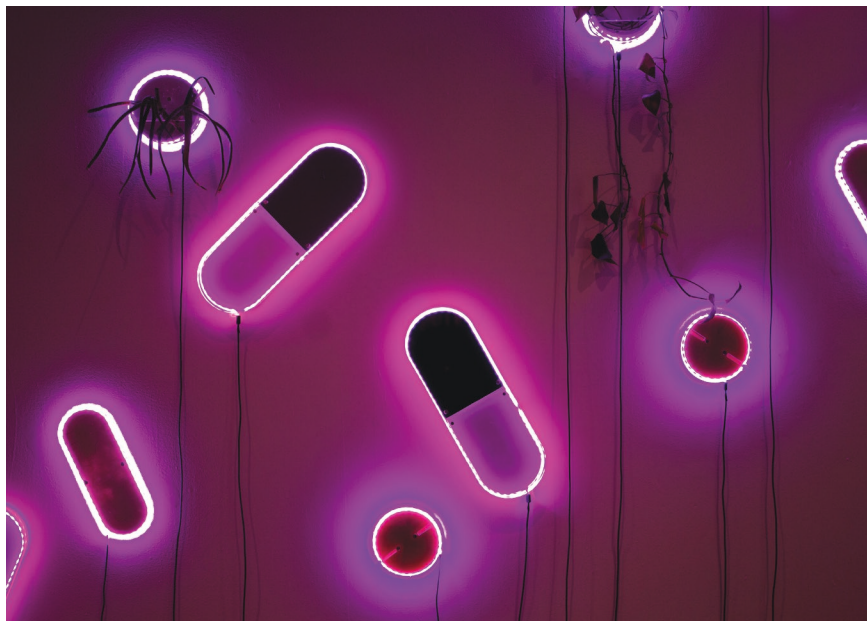
good things come to those who wait (or so I've been told)

16" h x 13" w x 10" d

Through touch, the details of ink-stained memories captured on each layer and striation are erased and altered to form something new. And I wonder, what will emerge from this collective trauma? And what will be erased?²⁷



PATIENT
BELONGINGS



chill pills (detail)
dimensions vary

Pills spill down the wall like confetti, emitting a jubilant heliotropic glow that pools in the shadows of the room. Four oblong pills marked with black, reflective halves dart through clusters of small, brightly coloured pills. The obtuse proportions feel hard to swallow, but the sugary pink edges spark a certain delight. The tang of sweetness as it hits the tip of your tongue only to be carried away by a surge of cool, crisp water.

Aloe and pathos clippings spill out of two pills. Impossible to contain their wildness within cupped hands, the plants twist along the mess of wires²⁸ that hang from each pill like IV lines. Nurtured by a queer alchemy of care and community, roots spread slowly, patiently, deeply.²⁹

Planted in love and growing closer through the expansive and intertwined networks of our kinship.³⁰

Citations & Notes:

- 27 Jeffrey Yasuo Mansfield and Alice Sheppard, "Memorial to Things We Don't Know," *Ford Foundation: Disability Futures*, July 20, 2021, video, 1:04:28. <https://youtu.be/4iQi8rpl2kA>.
- 28 Digital networks are critical in crip world-building, we make entire worlds from the revolutionary space of our beds. Shayda Kafai, *Crip Kinship: The Disability Justice & Art Activism of Sins Invalid* (Vancouver: Arsenal Pulp Press. 2021), 118.
- 29 Zena Sharman, *The Care We Dream of: Liberatory & Transformative Approaches to LGBTQ+ Health* (Vancouver: Arsenal Pulp Press, 2021), 31.
- 30 Shayda Kafai, *Crip Kinship: The Disability Justice & Art Activism of Sins Invalid* (Vancouver: Arsenal Pulp Press. 2021), 57.
- 31 Aurora Levins Morales. *Listen, Speak*. Choreographer/ dancer Antoine DaVinci Hunter and Artistic Director Patty Berne, *Sins Invalid*, 2011, video, 3:25, <https://youtu.be/hb4p-mCFM9s>.



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acknowledgements

Chelsey Campbell (they/she) is a queer crip artist, educator, and cultural worker.

A nonbinary white settler of Scottish descent, Campbell resides as an uninvited guest in amiskwacîwâskahikan (Edmonton) on Treaty 6 territory. Exploring tender narratives of disability justice, feminized care labour, and crip kinship, their practice intertwines autoethnographic storytelling with community-oriented practices of access, care, and interdependence.

Through a combination of printmaking, 3D modelling, installation, and photography, their work seeks to make space for the body in pain, celebrate disabled narratives as complex and whole, and build radical access for community through artistic practice.

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***To my crip kin — this is for you.
For all of us, also.***



cripkerchiefs (installation, FAB Gallery)

chill pills (installation, FAB Gallery)



We unwrap our tongues,
we bind our stories,
we choose to be naked,
we show our markings,
we lick our fingers,
we stroke our bellies,
we laugh at midnight,
we change the ending,
we begin, and
begin again.

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