

1. Move through this building and consider: What is accessible here, what is not? For whom?

2. Choose one inaccessible element / barrier and become its accomplice. Write onto the arrow what the barrier is. You can add what would need to be done to remove the barrier.

3. Fold this paper into an arrow and position it so that it points towards/onto the barrier.

BROAD ACCESS AS A
STARTING POINT

**NON-HIERARCHICAL
REDUNDANCY :**

THE SOUND PERCEIVED BY THE
EARS AND THE VISUAL PERCEIVED
BY THE EYES ARE THE TWO
DOMINANT CHANNELS OF
PERCEPTION IN THE WESTERN
(ART) WORLD.

THE REST OF THE SENSES
(TOUCH, TASTE, SMELL, ETC) AND
THE INVERTED USE OF THE
DOMINANT ONES - EYES TO
PERCEIVE SOUND, EARS TO
PERCEIVE THE VISUAL - ARE LEFT
OUT OR ARE USED TO TRANSMIT
ONLY FRAGMENTS.

THE WORKS ARE MADE TO BE
CONTEMPLATED AND ACTIVATED
ONLY BY THE ABLED-BODIED.

THE SAME INFORMATION-
CONTENT CAN BE
RECEIVED FOR MORE
THAN ONE SENSE WITH
THE SAME EASE AND IS
AVAILABLE BY DEFAULT,
NOT ON EXPRESS
REQUEST AND IN
ADVANCE.

- WITHOUT SPEAKING
- GOING IN A WHEELCHAIR
- WITH CANES
- WITHOUT LISTENING
- SITTING
- WITH CHEMICAL & SOUND SENSITIVITY
- WITHOUT SEEING
- IN THE **SAME CONDITIONS** AS THE
ABLE-BODIED

TO GUARANTEE THAT:

- SOUND CAN BE READ
- THE VISUAL CAN BE HEARD
- DETAILED SCRIPT
- IN ADVANCE
- TRANSPARENCY OF CONCRETE
- ACCESS CONDITIONS
- REMOTE ACCESS
- DISABLED-BODIED CAN **INTERACT**
- WITH THE WORK:

**SHALL WE DO
SOMETHING!?**

**ANTIABLEISM
ACCES**

WHO DO YOU WANT
WHO CAN ACCESS
AND INTERACT
WITH YOUR WORK?

**ARTIST
CREATOR
CURATOR**

NOT TO CONSIDER
ANYTHING ABOUT ACCESS
GUARANTEES THE
REPRODUCTION OF THE
ABLEIST VIOLENCE AND
TO CONTINUE TO
CONSIDER ONLY THE WAYS
OF BEING, PERCEIVED, AND
MOVING CONSIDERED
NORMAL, LEAVING OUT
THE REST.

CREATE WHILE
CONSIDERING WIDENING
ACCESS IS ALSO TO **WIDEN
CREATIVE POTENTIAL.**

ACCESS TO WORKS AND
ACTIVITIES IS ONLY
DESIGNED FOR CERTAIN
BODY TYPES:

BIPEDS,
HEARING,
SANE
VERBAL,
WHITES
SIGHTED,
ACADEMICS,
NEUROTYPICAL

