ENGLISH (Easy Language)

Blut und Kaffee / Blood and Coffee

An exhibition about art, illness and community

The exhibition shows works from artists that live in Vienna next to international artists who make work about illness, disability, memory, language and different ways of experiencing the world.

The title comes from the online name of artist and poet Ianina Ilitcheva (1985–2016). Her writing is an important part of the exhibition.

The exhibition asks how we can live together, care for one another and make space for different bodies, experiences and ways of thinking.

1. Art, illness and shared experiences

The artists use different forms of art to share personal experiences. Their work explores illness, disability, pain, care and the relationship between bodies and society.

Some works challenge the idea that there is one “normal” way to live or experience the world.

In *Hold off but hold me (with works by Ianina Ilitcheva)* (2020), **Eva Egermann** brings Ilitcheva’s writing into public spaces through posters and banners. She also shows photographs she took in hospital.

Lizzy Rose explores hospital life in her video *My Heart Will Go On* (2018). A hospital monitor makes sounds in the rhythm of a famous song from the film Titanic by Celine Dion.

2. Memory, history and different experiences of time

The exhibition looks at how we remember the past and how we experience time.

For some people, time does not follow the usual rhythm. Illness, pain and disability can change how we experience everyday life.

The term *Crip Time* describes these different experiences of time. It asks us to make room for different rhythms and needs.

The photographs and book *The Waiting Room* (2026) by **Katrin Lock** is about her cancer treatment and contain photos of Barts Hospital walls (in London) alongside medical images, flowers and personal writing.

In *Crip Magazine (Deviant Chronopolitics Archive)* (2012–2023), **Eva Egermann** shares stories and images about disabled artists, including Jo Spence and Lorenza Böttner.

JJJJJerome Ellis connects past and present in the drawing *November 12 from An Unfinished Calendar That Commemorates Slaves Escaping Their Enslavers, 1673–1886* (2026). It shows the names of people who escaped slavery on that day.

3. Rest, community and different voices

Rest is an important part of the exhibition. It is also political: people need time and space to rest.

In *Where We Gather To Turn Our Weary Heads To The Stars* (2026), **Marianne Vlaschits** creates a stage and a place to rest. Visitors can sit on beanbags or read books when no event is taking place.

JJJJJerome Ellis explores stuttering, pauses and different ways of speaking and listening. The flowers on Vlaschits' stage refer to Ellis' book *Aster of Ceremonies*.

4. Access, community and different voices

Accessibility means making spaces and experiences possible for as many people as possible.

The exhibition understands access as something we create together. We depend on one another and can learn from different experiences.

Crip Kin describes connections and forms of care between people who share experiences of disability or challenge ideas about what is considered normal.

Outside the building, **Phillip Muerling's** self-portrait *The Disillusioned One* (2026) shows the frustration of having to fight for access.

In *Citations in E Major* (2026), **Rosa Johan Uddoh** brings together many voices from pop culture and art. Visitors can combine the sounds in different ways by playing the keyboard.

The work shows how knowledge is made through many voices, especially voices that are often overlooked.

5. Language, images, sounds and transformations

The artists work with language, translation, images and sounds. Their works invite us to look and listen in new ways.

Some works explore how bodies and identities can change. Others question the images and stories through which society understands illness and disability.

In *251218* (2024), **JJJJJerome Ellis** explores connections between what we see and what we hear next to bodies, instruments, trees and water.

In *Phantom Power RGB* (2024) and *Liquid Crystal* (2024), **Bernd Oppl** works with machines, images, sounds and light.

In *In the Studio: In Hospital* (2015), **Lizzy Rose** uses flowers to represent her artistic presence while she is away. The flowers are shown online as they slowly wilt.

6. Bodies, skin and other worlds

Bodies are not all the same. They change, feel, remember and communicate in different ways.

The exhibition invites visitors to think about how we see bodies and how we relate to one another.

The exhibition explores how bodies can change and become something else in art.

In *Untitled (Mermaid)* (2010), **Ianina Ilitcheva** transforms images of her skin into a shimmering, watery figure.

In *nice and quiet* (2022–23) and *pat pat (no nails)* (2023–26), **Mariette Moor** explores bodies, care and personal space.

In *Portals*, **Leah Clements** explores water, healing and other worlds. Her work *St Winefride's Well (large Portal)* (2026) looks like an entrance to another place.

7. A place to connect

Across the exhibition, things change their meaning. Skin becomes a landscape. A hospital monitor becomes a musical instrument. Flowers show the passage of time. A pause becomes a place to gather.

There is no single correct way to experience the exhibition. Visitors are invited to take their time, look and listen, rest and find their own connections between the works.

8. Words explained

Crip

A word used by some disabled people to describe themselves and their communities. It can challenge ideas about what is considered normal.

Crip Time

A way of understanding time that makes room for different bodies, needs and rhythms.

Disability studies scholar Alison Kafer helped develop and popularise this idea in her 2013 book *Feminist, Queer, Crip*.

Crip Kin

Connections and relationships between people who share experiences of disability or challenge social expectations.

The idea is discussed in Alison Kafer's work, including *Feminist, Queer, Crip* (2013) and *Crip Kin, Manifesting* (2019). It was also explored by gender studies scholar Shayda Kafai in her 2021 book *Crip Kinship*.

Access / Accessibility

Making spaces, information and experiences available to people with different needs.

Citation

A reference to another person's words, ideas or work.

Interdependence

The idea that people need and support one another. We do not have to do everything alone.