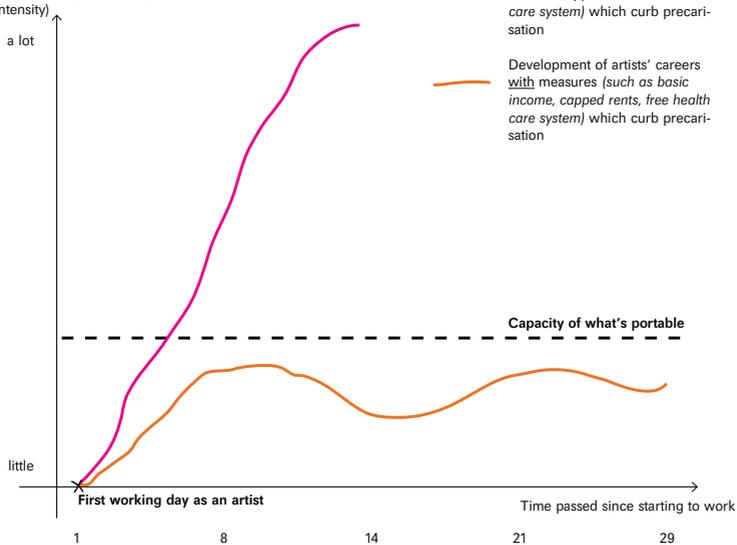


Development of a Better Life (e.g., Artist)

That's why it's essential to take early action

Uncertainty leading to precarisation
as a result of a lack of standard wages, illness, parent-
hood, unpaid leave, loss of income, rent increase, lack of
financial back-up from family, unpaid care work...
(in intensity)



Development of artists' careers without measures (such as basic income, capped rents, free health care system) which curb precarisation

Development of artists' careers with measures (such as basic income, capped rents, free health care system) which curb precarisation

By:  DEPARTMENT FOR
POTENTIALITY TO ACT



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PRECARITY, ART AND CORONA ONE STATEMENT + FIVE GRAFICS FROM CINDYCAT

+++spread the word+++

www.cindycat.net



DEAR COLLEAGUES, NEIGHBOURS AND PEOPLE WORLDWIDE,

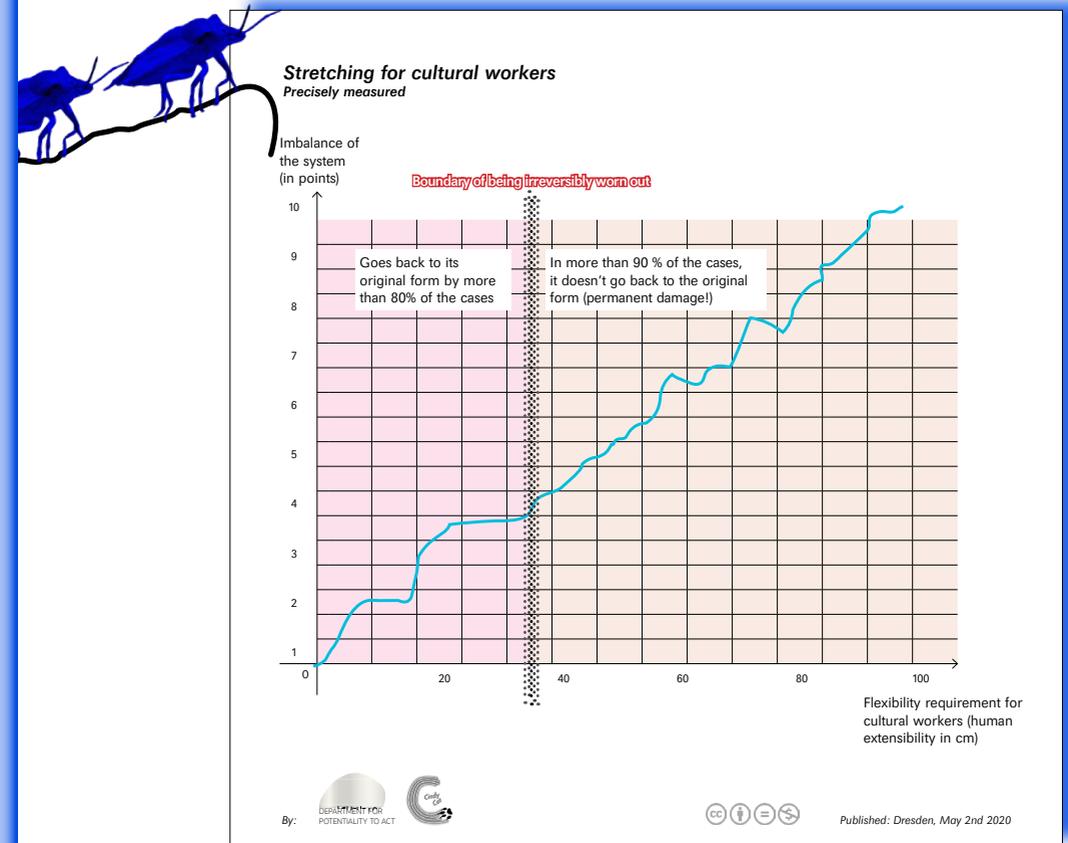
We are Lilli, Franziska, Theresa, Rosa, Irène, and Antje. We are [CindyCat](#). We are each other's continuity in [shaky times](#). We all are artists and cultural workers. Our cultural work is concept-based, politically committed, long-term and process-oriented, and not object-focused. It depends on grants, residencies and project-based funding. We have side jobs, become parents, do sports in the evenings, are politically active and have partners here in this country and elsewhere. Sometimes we lead a [cosmopolitan existence](#) – which means that we work internationally and across borders and change place, country and city weekly or even daily. Most of our work takes place under very [precarious](#) circumstances; only one of us has employment that is subject to social insurance contributions. This precariousness has been existing for a long time – namely since we started doing this work – and is not the result of our free choice. Due to the Corona-pandemic our situation

became even more difficult. Some of us can work at home, others cannot teach and therefore have little income. Exhibitions, performances and residencies are canceled or postponed. The situation in which we live and work at the moment feels like a big void to us. So far, we are not so different from other [workers](#). In addition, however, acute insecurity meets living conditions that have never been financially or socially secure. Neither they made it possible to put something [aside](#). We find ourselves in respiratory distress – herd immunity is not possible. When the question of what or who is “systemically relevant” is raised to distribute the “limited resources”, it hits cultural workers particularly [hard](#). Yes, temporarily, anyone can survive without interacting with a drawing, the space of reflection a stage provides, or music lessons. Similar to social contacts, physical touch, and political actions, the longing develops with a time lag, but [hits existentially](#) dull and hard.

Uncertainty – our constant companion is now on everyone's [LIPS](#).

A colorful range of support measures is offered to cultural workers these days: The federal and state governments are setting up programs to [transfer](#) euros to us as unbureaucratically as possible and – [depending](#) on the federal state we live in – in varying amounts. In some places, donations are collected

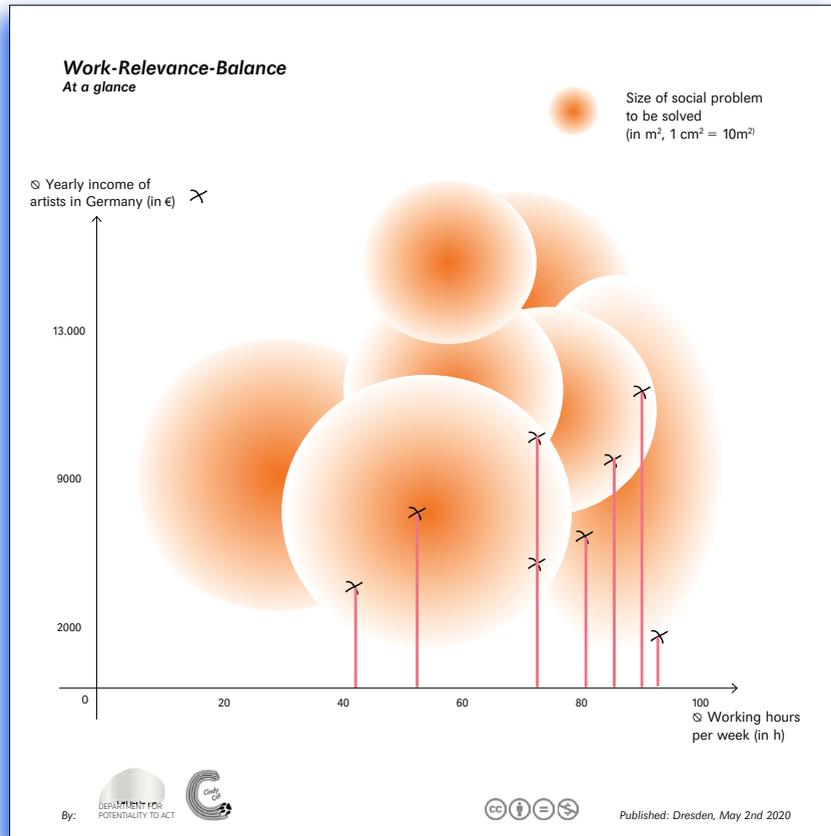
to support freelancers. Some grants and scholarships still allow us to apply with a portfolio. But to be honest, many things have not changed that much: Some [applications](#) and grants are approved, others not. Our livelihood is still in the hands of juries or administrative structures. And planning security is only guaranteed in a range of several months. Everything is the same and a little different.



shutdown: Art answers as **FAST** as **FLEXIBLE**

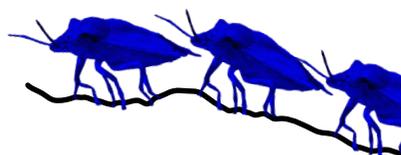
The first to provide relief from loneliness and social isolation to the locked downs were our [colleagues](#): Some published concerts on Twitter, others read lyrics on youtube. Within a very short time, streams of theatre performances were set up, and DJs sent a new live-set into www every evening. Even in the [current](#) crisis, cultural workers create spaces outside the few square meters where we live alone, with our partners or roommates. They do this mostly free of charge or for donations.

While the applause for this acute support fizzles out and fades away, we want to seize the moment and think about **long-term perspectives**. Because right now, in the so-called crisis, we feel reaching a **threshold**: If we understand visions for the future as flexible concepts, now is exactly the moment to **stop** romanticizing an intact pre-Corona world (to which we neither can nor want to return) and open the space for - yes, **for what?**



We reject the division of being 'relevant' to the system or 'not relevant.'
Every bug in this system is **releWant**.

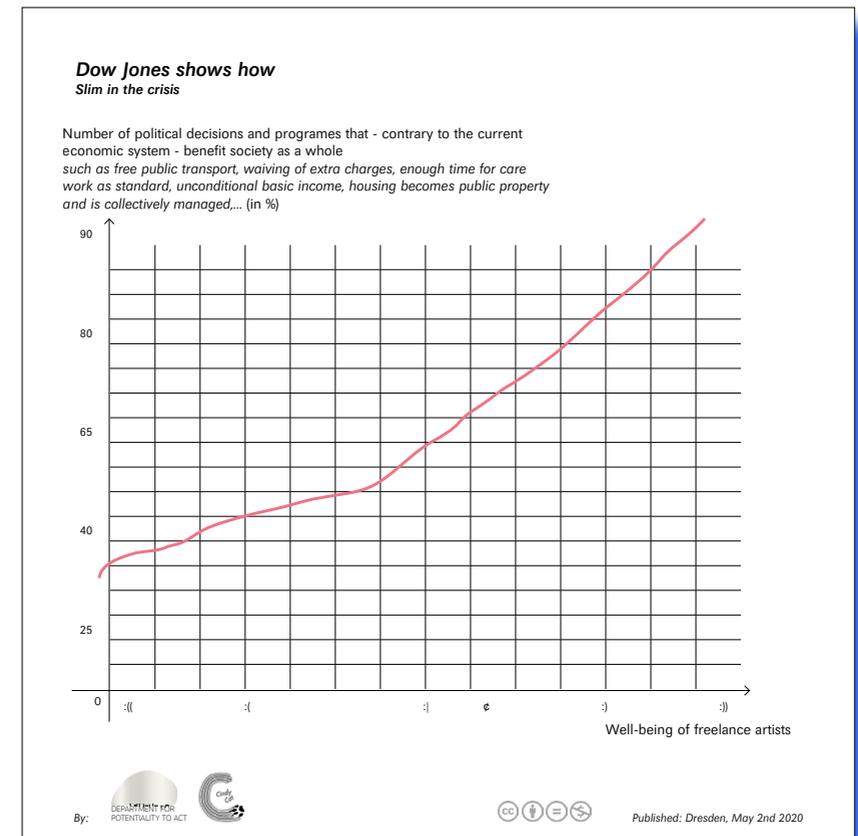
[And since some kind of bug is "Wanze" in German, this is a wordplay =)]



We notice that these days many interventions that would have caused great discussion or resistance got realized without any problems. We are **enraged**, and the visionary power of CindyCat becomes foggy as we experience the **restrictions** in the public space in which we locate our artistic work and the strengthening of authoritarian structures (police, armed forces.) Freedom of assembly, freedom of movement, and other fundamental rights, such as the right to privacy, have been abolished or are even more insecure than before. Nationalisms are encouraged when the virus should be stopped from spreading by closing borders or is used to legitimize dictatorial systems (e.g., Hungary, Poland). We feel trouble in swallowing or breathing and experience **tightness** in our chests.

3,2,1 take a risk - **IMAGINE** ...

Right now, there can be found cracks in the entrenched (capitalist) thinking: basic income is publicly more acknowledged than ever before, cultural offerings are free of charge just like education via the www, and there is a rising debate about **suspending** rent payments. But honestly, a basic income and free access to culture, education, food, and housing are up-to-date and **urgently** needed since



yesterday. Still, they question the existing “system” and encourage us. And we put our paw in the wound, scratch and start to **IMAGINE**

you and everyone else have an exponentially **better** life. The doubling rate of good is a few days!

this curve is much more important than the GDP or DAX.

“The economy” is not a perpetual motion machine that everyone has to bow to. It serves us all.

society is something everyone can **rely on** – sick people, people looking for parking space, wheelchair users, the ultra-unconventional, and the mega-conform. It consists of us.

we have enough time and **peace to discuss** everything with everyone (because “it depends on everyone”).

there is enough time - for **loving**, caring, discovering with relish, and doing nothing. For everyone.

your livelihood is basically secured. Bye bye existential fears - what was that?

your friend gets the citizenship of the country she wants to live in and then lives as **safe** as you do.

everyone can live wherever they want, regardless of state or passport.

everyone has the place s:he needs to live and work. Rent-free periods last forever (yes, these measures are necessary)!

care and **nursing** are very prestigious tasks.

you and everyone else can quickly go to the doctor if needed; Health care, glasses, teeth, massage, and psychotherapy are public and free.

education is **accessible** and free for everyone - regardless of country of origin and age.

the sky is free of airplanes, you birdybird!

you can go anywhere by bus and train – without tickets or early booking of trips starting at the super-budget time.

you can be tired, **hairy**, ugly, lazy, contradictory, and scratchy.

And doing culture work would be very different. IMAGINE

you can work in peace and with time – scarce time and an empty wallet are concepts from the days before yesterday.

you regularly have evenings and **real free time (!)**, a free weekend and holidays – in which you don’t cultivate potential work contacts or do the artistic work you can’t do in addition to wage and care work.

everyone has the **opportunity** to do the work they can and want to do.

there are times and places to try completely **new things**. They don’t either need to offer (financial) returns or fame nor be useful or exploitable!

your artistic work deals with exactly the topics that are **releWant** for you now – unconditional arts promotion!

Art doesn’t only take place in exhibitions, but in the middle of daily life, in kindergartens, on the radio, and in the tram.

collective **collaboration** with others is not only accepted but encouraged. Competition and limited resources are tales from yesterday!

places, where your art is created and performed, are those that suit the work – whether New York or Görlitz depends on the content of your work and not on requirements of a grant.

working as a (female) artist and having children is no longer a **contradiction**.

events may take place spontaneously and open air. All people who want can join and perform – even if they come in masses.

we as artists have a say on the **functions of art** in society, and on the question, if and in which manner art is intertwined with social needs.

Yours,



Confirmed Rate of Healing from Precarity

With(out) measurements like unconditional basic income, rent control, state covered health insurance...

