Generating Feminisms: Italian Feminisms and the “Now You Can Go” Program

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To cite this article: Helena Reckitt (2017) Generating Feminisms: Italian Feminisms and the “Now You Can Go” Program, Art Journal, 76:3-4, 101-111, DOI: 10.1080/00043249.2017.1418495

To link to this article: https://doi.org/10.1080/00043249.2017.1418495

Published online: 30 Jan 2018.

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Carla Lonzi’s thinking can therefore be regarded as a weapon that spares nothing—including its own author—and whose unsettling power still remains intact and contagious today.

—Claire Fontaine

It is so important that contemporary practitioners are able to contribute to feminist futures by affirming, citing, and respeaking feminist genealogies without appealing to their similarity, or identity with those genealogies. In this way, they are able to obtain the authority to speak simultaneously through their own singularity, their irreducible (sexual) difference, and also through their common participation in a transgenerational political project—a common desire for a culture of difference.

—Alex Martinis Roe

In 1980 Carla Lonzi, the poet, feminist, and former art critic, published a dialogue between herself and her lover of almost twenty years, the prominent avant-garde sculptor Pietro Consagra. After a four-day discussion of how love, creativity, work, and career played out in their relationship, Lonzi concludes that she must choose love for her autonomy over that offered within their romantic partnership. She ends by terminating their relationship with words that lend the book its title: “vai pure” (now you can go). This withdrawal is just one of several renunciations that Lonzi enacted throughout her life. In 1970 she resigned her position within what she had come to regard as the “inauthentic profession” of art criticism. In 1975, having spent the previous five years channeling her energies into Rivolta Femminile (Female Revolt), the Milan collective she cofounded with the artist Carla Accardi—and which itself constituted a form of separatist withdrawal—Lonzi renounced feminist leadership. Even while active in Rivolta Femminile, Lonzi distanced herself from artist members of the group, rejecting the prospect that she would take on a promotional role by becoming “the Lucy Lippard of the situation.” Instead of seeking greater recognition for women within the art world, she renounced that system and its means of attributing value altogether.

These various iterations of what Lonzi termed “deculturation” formed the starting point for a thirteen-day-long series of events that I developed in 2015 with six feminist curators, artists, and researchers—Angelica Bolletini, Giulia Casalini, Diana Georgiou, Laura Guy, Irene Revell, and Amy Tobin—dedicated to exploring resonances of earlier moments of feminist thinking, art, and activism, particularly those from 1970s and 1980s Italy. Staged across four London visual arts venues, the program comprised film screenings, performance, talks, workshops, and a meeting of the Feminist Duration Reading Group. Inspired and challenged by Lonzi’s withdrawal and renunciation tactics, we called the program “Now You Can Go.” In addition to Lonzi and Rivolta Femminile, other touchstones were the practices of the Libreria delle donne di Milano (Milan Women’s Bookstore Collective), Diotima in Verona, Cooperativa Beato Angelico in Rome, the international Wages for Housework movement, and the work of feminist thinkers associated with these groups, including Adriana Cavarero, Silvia Federici, Lea Melandri, and Luisa Muraro.

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The epigraphs are from: Claire Fontaine, “We Are All Clitoridean Women: Notes on Carla Lonzi’s Legacy,” e-flux 47 (September 2013), at www.laznia.pl/uploaded/_user/LAZNIA_1/e-flux/booklet_47.pdf, as of October 17, 2016; and Alex Martinis Roe, “Dedications #1: The Milan Women’s Bookstore Collective,” in “If I Can’t Dance I Don’t Want to Be Part of Your Revolution,” unpublished handout to participants in Open Reading Group, Amsterdam, 2013. 5. I am indebted to Fulvia Carnevale of Claire Fontaine, who introduced me to Italian feminisms, with whom I have enjoyed a generative conversation over the past two years, and who encouraged me to “go ahead,” and to members of the “Now You Can Go” planning team, whose collective efforts continue to inspire me.

6. On the Cooperativa Beato Angelico, see Katia Almerini’s talk during the “Herstories from Italy” panel, at www.youtube.com/watch?v=ryqrrSD4nFY, as of October 17, 2016.


12. Alex Martinis Roe’s long-term artistic research *Hidden from Herstory*

A degree of speculation underscored the program’s focus, given that Lonzi’s Vai pura has never been translated into English. Indeed, little of Italian feminism’s rich literature has been disseminated within anglophone contexts, if translated at all. Most Italian feminists with an international profile have worked in the United States. Federici, for instance, received a PhD from the University of Buffalo and has taught at Hofstra University; her activities with Wages for Housework and subsequent articulations of feminized labor, social reproduction, and the commons have enjoyed a recent resurgence of interest. The philosopher Cavarero, while based in Verona, has taught at US institutions including the University of California, Berkeley, and New York University and has an ongoing dialogue on ethics, politics, and relationality with Judith Butler. Even when key texts have been translated into English, anglophone commentators have often dismissed Italian feminist practice as essentialist in its articulation of “sexual difference.” As noted by Teresa de Lauretis, another prominent US-based Italian scholar, and herself a key mediator between Italian and North American feminisms, the positive qualities of strength and autonomy with which Italian feminists associate separatist tactics are not shared in US contexts, where separatism’s negative connotations link to feminists’ fears of “loss of professional status, loss of heterosexist privilege, or loss of community identity.”

Italian feminists’ rejection of equal rights and mainstream assimilation also prevented the movement’s easy acceptance within anglophone circles. Rivolta Femminile’s polemic “Sputiamo su Hegel” (“Let’s Spit on Hegel”) declared, “Equality is what is offered as legal rights to colonized people. And what is imposed on them as culture.” This rejection of equality, coupled with the forging of links between theory and practice, posed “both a radical challenge to feminism as the struggle for equality with men, and to the notion of politics understood as the struggle for power,” Susanna Scarparo asserts. In Linda M. J. Zerilli’s view, it is Italian feminisms’ understanding of freedom as “a creative and collective practice of world-building, fundamentally inaugural in character, which establishes irreducibly contingent, politically significant relationships among women as
Claire Fontaine, Taci, anzi parla Brickbat, 2015, brick, brick fragments, glue, and archival digital print, 6⅜ x 4⅜ x 2⅛ in. (16.9 x 12.2 x 6 cm) (photograph by Claire Fontaine).

Image description: A thick booklike object propped upright on a gray table. The cover of the book is green, the author is Carla Lonzi and the title is Taci, Anzi Parla: Diario di Una Femminista.

project To Become Two (2014–16) maps the relations between and within various collectives and currents that produce and distribute feminist theory in Europe and Australia, and which share a genealogy to or were part of early-to-mid-1970s sexual difference feminism. 15. For instance, Italian feminisms do not feature in Amelia Jones, The Feminism and Visual Culture Reader, 2nd ed. (New York and Abingdon, UK: Routledge, 2010); in Hilary Robinson, Feminism-Art-Theory: An Anthology 1968–2014, 2nd ed. (Chichester, UK: Wiley Blackwell, 2015). The movement is represented minimally in Suzanne Santoro’s 1974 "Towards New Expression," and my edited volume Art and Feminism (London: Phaidon, 2001) features none of the movement’s rich critical literature.


sexual beings who otherwise have none apart from their place in the masculine economy of exchange” that so diverges from liberal democratic US definitions of freedom in terms of individualism and constitutional rights. 11 Italian feminism is not just little-known internationally, in Italy it is also often overlooked. Several Italian women who participated in “Now You Can Go” remarked on the irony of traveling to London in order to explore Italy’s feminist legacies. 12

Italian feminism’s minimal presence within English-language anthologies of feminist art and visual culture is particularly notable, and problematic, given the high number of artists and arts professionals participating in the movement. 13 Committed to inventing new forms of expression, Italian feminists also attacked the art world’s sexual division of labor and its gendered assumptions about creativity. This critique remains compelling today when female versus male artists’ work is underpriced, underexhibited, and undercollected, while the workforce is dominated by female employees carrying out supporting, poorly paid roles. 14 Lonzi, in Vai pure, expresses her frustration at being expected to take a supportive role in relation to her male partner and at the value placed on male creativity over female immanence and complementarity implied by that assumption. While Consagra depends on Lonzi’s affective labor and consoling company, he prioritizes the time that he spends working in the studio and promoting his career, putting “art” and production above “life.”

My introduction to Italian feminisms came via the artist Claire Fontaine when I included her work in an exhibition that I organized called Getting Rid of Ourselves. 16 To my invitation that she give an artist’s talk, Claire Fontaine replied that she would prefer to speak about practices that informed her work: 1960s, 1970s, and 1980s Italian feminisms. Italian feminist legacies have been important for Claire Fontaine’s practice in key ways, including contributing to her formulation of the “human strike.” Drawing on tactics of affective resistance developed by Italian feminists, human strike is a protest without fixed goal or mission. Resonating with Bartleby’s stance of “I would prefer not to,” and with the Italian feminist political principle of la pratica del partire da sé (“starting from the self”), human strike resists conventional social roles and expectations, practicing negation in order to activate subjectivity and produce socio-symbolic change. 17

The feminisms that Claire Fontaine cited, which rejected equality in favor of developing autonomous feminist practices, values, and cultures, feel urgent and necessary in light of feminism’s current co-option by corporate and commercial agendas. Clearly feminism’s radicalism has been diluted in an era when the current UK Conservative Prime Minister Theresa May has claimed to belong to a Tory sisterhood, devoted to entrepreneurship and putting women in the boardroom, and Charles Saatchi’s gallery organizes an all-women show, Champagne Life, that purports to “celebrate the rich and diverse practices of female artists without making a feminist point.” 18 Following the talk by Fulvia Carnevale of Claire Fontaine, I formed a reading group in London focused on Italian feminist texts that she had recently published in the French-English journal MAY. 19 The reading group informed a two-day symposium called “Feminist Duration in Art and Curating.” 20 The symposium’s name borrowed from Amelia Jones’s account of the durational work entailed in maintaining queer feminist histories, which “reactivates them by returning them to process and embodiment—linking the interpreting body of the present with the bodies referenced or performed in the past.” 21 The notion of
of-a-potential/, as of October 23, 2017. Tiqqun is a collective of which Fulvia Carnevale of Claire Fontaine was a member; it cites Italian feminist thinking about reproductive politics and subjective liberation.


19. The Italian Feminisms Reading Group explored texts by Carla Lonzi/Rivolta Femminile, Lea Melandri, Antonella Nappi, the Milan Women’s Bookstore Collective, and Claire Fontaine, in March 2015, at Goldsmiths, University of London. In June 2015, under the name Feminist Duration Reading Group, the forum moved to the public art gallery and workplace/studio complex Space, in Hackney, East London, where it continues to meet each month.

20. “Feminist Duration in Art and Curating” took place at Goldsmiths, University of London, March 16–17, 2015, organized by Andrea Phillips and myself. Contributors were Nella Aarne, Lisa Busby, Kajsa Dahlberg, Giulia Damiani, Dimitra Giokas, Claire Fontaine, Melissa Gordon, Catherine Grant, Laura Guy, Shama Khanna, Nina Power; Helena Reckitt, Cristina Thorstenberg Ribas, Emily Rosamond, Louise Shelley, Amy Tobin, and Rehana Zaman; see www.gold.ac.uk/calendar/?id=8498, as of October 16, 2016.

21. Amelia Jones, “Queer Feminist Durationality: Time and Materiality as a Means of Resisting Spatial Objectification,” in Seeing Differently: A “duration” highlights the ongoing work of caring for feminist pasts, by curating, archiving, and maintaining those records in ways that dovetail with the feminist revaluation of housework and social reproductive labor.

Curating Feminisms, Curating as Feminists: Now You Can Go

Following the symposium, a six-woman planning team formed. Our goals were to expand the reading group in Italian feminisms and to develop a public program outside its original academic context. While I worked as overall coordinator and primary fundraiser, each group member contributed something from her practice—from curating a film screening to running a workshop, proposing a speaker, finding a venue, raising funds, or hosting a meal. My role in creating a framework within which women could realize their energies and desires has echoes of the approach that the Milan Women’s Bookstore Collective termed “the practice of authority,” wherein members were encouraged to pursue their own trajectories within the context of the group, without needing to obtain the other women’s prior approval or consensus. This practice seeks to affirm women’s capabilities, and to recognize their different and divergent talents and contributions.

In a related practice of affidamento, or entrustment, women in the Milan Women’s Bookstore Collective entered into relationships with one another. Rather than follow feminist understandings of relations between women as horizontal and equal, they acknowledged the existence of disparities and differences among women. By so doing, they aimed to free up one another’s desires, realize their potential, and engender collectivity as well as self-actualization. They took as examples affidamento relationships between female literary characters as well as women writers, such as that between H.D. and Bryher. When H.D. expressed doubts about the validity of visions she had, Bryher responded “without hesitating, ‘Go ahead.’” Thus, instead of being treated as objects of patriarchal exchange, affidamento positions women as subjects of mutual symbolic transaction, a reorientation that enables them to discover their value as a collective resource that they can rely on in each other.
"Now You Can Go" emphasized embodied experience, intimacy, dialogue, and participation above spectacle and representation. Workshops ranged from Nina Wakeford’s "Feeling Backwards," which revisited oral history and interview methods from a lesbian herstory archive, to Kajsa Dahlberg and Guy’s "Intimate Acts" exploring collective forms of annotation, translation, and recontextualization.

As part of The Showroom’s Communal Knowledge program, Carla Cruz devised a workshop on group behavior at King Solomon Academy, while Andrea Francke drew on social reproduction theory for a session with Justice for Domestic Workers. Foregrounding Italian feminisms’ prioritization of group activities and intimate relations and what the Milan Women’s Bookstore Collective called pratica del fare (practice of doing), Alex Martinis Roe led a workshop designed to stimulate new feminist generations. Aptly titled "Our Future Network," the workshop included exercises that emphasized the political role of narration in creating what the philosopher Cavarero calls "a shared space of reciprocal exhibition," positing the collective’s world-making practices as pedagogic tools with contemporary relevance.24

The politics of citation, both on the literary level of whom and what we read, translate, and reference and the broader sociopolitical questions regarding to whom and what we orient our energies and commitments, underscored the program. A reading group session led by Guy reflected on processes of translating feminisms across time, place, context, and language. It started with Gayatri Spivak’s "The Politics of Translation," which warns, "If you are making anything else accessible through a language quickly learned with an idea that you transfer content, then you are betraying the text and showing rather dubious politics."25 Spivak asserts that the translator must immerse herself in the language and culture of the original text, what she calls its rhetoricity. Spivak’s concern about the potential violence enacted when literature is incorporated into a tradition from which it was once excluded, and the dangers of "a too quickly shared feminist notion of accessibility," sounded a valuable note of caution for our enterprise.26

Turning to translations from Italian into English, we read de Lauretis’s introduction to the Milan Women’s Bookstore Collective’s group-authored book, Sexual
28. The phrase “Don’t think you have any rights” itself comes from a quotation from Simone Weil, which forms the book’s epigraph.
32. Chaired by Amy Tobin, “Rescue Missions: Women’s Art Recovered, Re-enacted, and Recuperated” took place December 9, 2015, and Difference. Emphasizing “the dense substratum of connotations, resonances, and implicit references that the history of a culture has sedimented into the words and phrases of its language,” de Lauretis characterizes translation as a process of rewriting, reconfiguration, and interpretation.”

Tactics of disidentification and withdrawal, inspired by Lonzi’s example as well as those advocated by Rivolta Femminile, the Milan Women’s Bookstore Collective, and Wages for Housework, informed the discussion “Don’t Believe You Have Any Rights.” The title drew from the original name of the book Sexual Difference, which was first published in Italy under the more elaborate (and revelatory) title Non credere di avere dei diritti: La generazione della libertà femminile nell’idea e nelle vicende di un gruppo di donne (Don’t Think You Have Any Rights: The Engendering of Female Freedom in the Thought and Vicissitudes of a Women’s Group). The event opened with a screening of Martinis Roe’s 2014 film A Story from Circolo della rosa, which concerned an entrustment relationship between two members of the Milan Women’s Bookstore Collective.

Throughout “Now You Can Go,” neglected historical ideas, texts, and artworks were revisited in the present, opening up questions about their latency and potential. An evening of artist film screenings entitled Autoritratti drew on processes of collage and self-portraiture akin to those performed in Lonzi’s innovative book of interviews with artists, Autoritratto (Self-Portrait), 1969, itself the focus of a teaching by Teresa Kittler. The screening staged an intergenerational dialogue between experimental films from Italy, most of which had not screened in the United Kingdom before, and those by UK-based feminist filmmakers. Questions of belated potential were especially pertinent for a presentation of single-channel works by Marinella Pirelli, which took its starting point from a meeting of Pirelli and Lonzi in 1965 and their subsequent dialogue. One of the few women active in the 1960s and 1970s Italian avant-garde, Pirelli had withdrawn her films from circulation, and they had remained stored in a dark basement for over forty years. Conscious of her responsibility, Lucia Aspesi, screening cocurator with Irene Revell and head of Archivio Marinella Pirelli, had been careful to find an appropriate context in which to stage Pirelli’s belated, posthumous, English-language debut.
The "Rescue Missions" panel, which also took place at the Institute of Contemporary Arts (ICA), London, highlighted the art world’s “rediscovery” of women artists—often when they are ending their careers or already dead, thus leaving potentially lucrative estates—and the terms on which such revivals occur. Speakers discussed a range of issues concerning the care of female artists’ legacies and careers. The artist Sonia Boyce recalled her effort to make histories of black female singers visible in the artwork series entitled “Dedications.” Gallery co-owner Lisa Panting suggested that commercial art galleries can provide a level of long-term support for artists that public art institutions cannot. Lois Keidan, who led the ICA’s live arts program 1992–97, outlined her ongoing work supporting and archiving feminist live art. Yet the elimination of Keidan’s ICA program by a subsequent director on the grounds that the medium of live art lacked “cultural urgency” went unremarked. Meanwhile, the participation of the art collector and philanthropist Valeria Napoleone, known for supporting female artists and feminist-oriented arts organizations, rather too neatly illustrated private patronage’s influence on the UK public art sector.

A further panel highlighted the life-giving and sustaining work of social reproduction, from giving birth and raising children, to feeding, clothing, supporting, and protecting the male worker’s well-being. Panelists developed the Italian feminist critique of how Marxist labor analysis devalues social reproductive work in order to maintain daily survival activities and to guarantee labor power’s production. Nic Beuret from the activist group Plan C discussed the failure of the family wage, while the art historian Larne Abse Gogarty highlighted current art-world activism based on boycotts and refusals to work. Marissa Begonia of Justice for Domestic Workers discussed the transnational struggles of migrant workers who often entrust their children to others’ care while they are employed to raise families and manage homes of wealthy people overseas. Picking up on panelist Dawn Foster’s reports on female-led UK anti-austerity housing activism, speakers explored how assumptions that women are “naturally” predisposed to carry out socially reproductive labor have shifted the burden of austerity cuts and capitalist crises onto women’s shoulders.
An “interruption” by the artist Pablo Pakula gave bodily form to the panel’s themes of socially reproductive labor. Riffing on tasks usually handled by front-of-house and janitorial staff, Pakula welcomed audience members by tearing their tickets and endowing each stub with a lipsticked kiss. Inside the auditorium, he dusted the stage and poured water for panelists. Pakula then moved into the foyer where, with his hands tied behind his back and a feather duster in his mouth, he cleaned the reception desk, bookshop, and lobby. As these activities took place while the panel was under way, they were invisible to audience members and speakers. Returning at the panel’s close, Pakula recited the names of all the support employees who had worked on the event, including cleaning, box office, technical, and administrative staff. As audience members applauded, a live feed from Pakula’s laptop computer projected images of the assembled gathering behind him onscreen.

Wearing a cleaner’s apron over his naked torso, rubber gloves, stilettos, and a dog collar round his neck leashed to a mobile bucket, Pakula’s appearance and actions put a queer spin on low-paid service labor, linking—in this viewer’s mind, at least—support jobs in galleries with sex work. The programming team had initially invited Pakula to make an artwork that highlighted the poor work conditions of ICA support staff, many of whom worked on zero-hours contracts in a nonunionized workplace. Yet once some of these very employees expressed concerns that Pakula’s performance would exacerbate their already precarious situations and jeopardize their efforts to reinstate their trade union, Pakula changed his plans. By performing “invisible” activities with his arms bound and mouth gagged, Pakula evoked some of the behind-the-scenes issues that his performance could not tackle head-on.

Another alteration to the planning process responded to the lack of budget originally allocated for childcare, a particularly acute oversight given the program’s focus on caring labor. Once The Showroom’s director, Emily Pethick, pointed out this omission, we rejiggered our budget and hired Little Kunst, an arts group offering crèche facilities, to provide childcare for daytime events at the

36. Although he does not object to my making this connection, it was not part of Pakula’s intention, which he describes as employing a queer aesthetic, in line with his practice as a solo live artist. Pablo Pakula email correspondence with the author, February 20, 2017.
Withdrawal and Refusal

Questions about how to withdraw from exploitative systems and gendered roles, within the art world and beyond, resonated throughout the program in talks by artists including Fulvia Carnevale of Claire Fontaine and the scholars Kittler, Marina Vishmidt, and Giovanna Zapperi. In the two-part panel discussion “In or Out: On Leaving the Art World and Other Systems,” artists, curators, and activists exchanged exit motivations and strategies. They questioned how possible it is to renounce mainstream institutions, given that no “outside” exists to which one might flee, and explored the difficulties of leaving situations in which others depend on you and you, in turn, care about the implications that your withdrawal might have on them.

Following her participation in the program, Martinis Roe invited me to take part in a workshop from which she developed her 2016 film Our Future Network. Drawing on Lonzi’s withdrawal tactics, Claire Fontaine’s human strike, and Luisa Muraro’s articulation of feminism as a practical philosophy “of those who think through a modification of themselves,” with Martinis Roe I developed the proposition Productive Refusals. We proposed that saying no can be a productive way to change existing habits and systems. It can open up new and unexpected possibilities, and change situations for the better. We asked workshop participants to recall a time when they had said yes, but felt that they should have said no, and to consider how they might have said no in ways that proved productive. Participants also reflected on a time that someone had said no to them, and how this in turn opened up possibilities for change. They wrote up possible responses to situations in which saying no would be more productive than yes on calling cards, inspired by those of Alex Martinis Roe, Our Future Network, 2016, high-definition video, 54 min., still of the proposition Productive Refusals developed with Helena Reckitt (artwork © Alex Martinis Roe; photograph provided by the artist).
For how the ideology of passionate work plays out for workers in the creative industries, especially women, see Angela McRobbie, Be Creative: Making a Living in the New Culture Industries (Cambridge, UK: Polity Press, 2016). For discussion of how we have learned and internalized the ideologies of "labors of love" and how we might start to unlearn and collectively withdraw from them, see Danielle Child, Helena Reckitt, and Jenny Richards, “Labours of Love: A Conversation on Art, Gender, and Social Reproduction,” Third Text 31, no. 1 (September 2017): 147–68.


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“A Feminist Chorus for Feminist Revolt,” performance, 2015 (photograph by Eryn Torrell)

Lucy Reynolds gathered a distillation of texts from the Feminist Duration Reading Group into a score, which group members performed at The Showroom, London, as part of “Now You Can Go,” December 12, 2015.

Image description: A gallery with people sitting and standing within rows of chairs. It is as though they are performing in the middle of a conference session. The people standing are reading from sheets of paper, books, and, in one instance, a phone. A person standing behind a video camera appears to film them.

Generating Feminisms

More than other curatorial ventures I have initiated, the impact of “Now You Can Go” has been generative. The Feminist Duration Reading Group continues meeting each month, retaining an emphasis on Italy while investigating other overlooked global feminist lineages. Our desire to learn more about Italian feminisms has prompted us to produce informal “guerrilla” translations of as-yet-unpublished texts, which we read together. A like-minded research group has formed in Toronto. Its name, “The Amalia/Emilia Working Group,” is taken from a story of entrustment between two members of the Milan Women’s Bookstore Collective. “Work, Strike, and Self-abolition: Feminist Perspectives on the Act of Creating Freedom,” a follow-up public forum organized by Claire Fontaine, was presented in Paris in October 2016. The event took place in tandem with the second issue of the journal MAY, which was inspired by Italian feminisms and included essays by “Now You Can Go” contributors alongside new voices. There Claire Fontaine reflected on the impact of “Now You Can Go” in her editorial, and went on to expand on her concept of the human strike and the “contract of subtraction” within Italian feminisms in the essay “Human Strike between Foreignness and Responsibility.”

In the reading group, rather than expecting participants to digest texts in advance, we read together, paragraph by paragraph, as we make our way around the circle of participants. Originally adopted as a means to encourage people to attend, even if they hadn’t read the assigned texts, this approach creates an atmosphere of collective exploration, stimulated by curiosity and excitement, rather than by expectation and duty. Participants are encouraged to focus their observa-
44. bell hooks, Teaching to Transgress: Education as the Practice of Freedom (New York: Routledge, 1994).
46. For a discussion on appropriating institutional time and resources, see Eddy Kent, “Wasting Time: Finding Refuge while the Tenure Clock Ticks,” Reviews in Cultural Theory 2, no. 3 (2012): 33–42.

Helena Reckitt has developed curatorial and critical research projects in the United Kingdom, United States, and Canada that foreground feminism, sexual politics, affect, and relationality. Often created collaboratively with other groups and people, her work regularly explores the undetected potential of earlier moments of cultural and political radicalism, especially from the feminist and queer past. She is Reader in Curating at Goldsmiths, University of London. In 2017, as part of the curatorial research program “Take Care” at University of Toronto’s Blackwood Gallery, she curated the exhibition and public events program Habits of Care.