



**SELECTED
SELF-
CARE AND
COLLECTIVE
CARE
PRACTICES**

This Insert of the publication presents some of the self-care and collective care practices that we learned about during this project.



THE POETICS OF CARE IN THE COMMONING PROCESSES: THE PRACTICE OF KERALOIFI AND ALTERNATIVES THROUGH THE SENSES

BY LYDIA KARAZARIFI

Care can be seen as a process of making and imagining connections between ourselves and the world at a subjective level, through interpersonal relationships and among groups of people or the broader environment. Commoning according to some thinkers can be seen as the creation of spaces of participation that are linked to alternatives towards care and systems of social reproduction. Some skills and practices that derive from traditional crafts and remedies can contribute to these processes in terms of creating spaces of healing, connectedness, and empowerment. The body and our senses can provide us with essential elements and guidance in this direction. Keraloifi means a sage of beeswax. The traditional practice of keraloifi (κεραλοϊφή) is related to the use of elements in the environment such as beeswax, olive oil, and essential oils among others. It calls for an attentive attitude towards the needs of the body through the smell and sensors, as well as opens up new potentials for gifting economies and solidarity networks of care and exchanges. Keraloifi can heal the pain of the skin and muscles. It can create relaxation and combine different potentials of essential oils, such as levanter, tea tree, jasmine and ylang-ylang. It is transferred through different generations and communities. It can bring to light stories and needs for caring and healing as a process, as well as remedy and craft.

Directions: We need clean and sterilised small jars, beeswax and olive oil. Also, we can use almond oil or other neutral oils for its base. The ratio of beeswax to olive oil (or other base oils) is one to four. We grind the beeswax and melt it in a double boiler over low heat. Then, we add the oil and mix until the mixture is homogeneous. We turn off the heat and if we want, we can add a few drops of the aromatic essential oils we prefer. Finally, we put it in the jars. Good luck!



RECLAIMING STUDYING THROUGH A FEMINIST, NON-CLASSIST LENS

BY ANONYMOUS

Feminist and queer theory is a tool of empowerment and support, and teaches us how to contribute to resistance against oppression. However, published works are often hard to access, expensive, and inaccessible to people without an academic background. Trying to find ways to work around that, my community has started building on self-education via a grassroots study group. Each member submits feminist and queer theory readings they have acquired and the members vote on the proposed articles to be read and discussed during the next session. Reading the selected paper in its entirety is not necessary, since the goal of the study group is to discuss the ideas mentioned and build upon them, enriching them with our lived experience as it relates to those ideas.

This process redistributes the power of knowledge by making it more accessible to all people regardless of their academic background, their economic status etc.

SPACE FOR YOUR NOTES:

THE POWER OF THE CRIPPLED

BY STONE

This world is a world of cripples
Crippled bodies selling their dignity on the market
Crippled minds controlled by paper-laws and police force
Crippled souls awaiting a paradise that never comes
And the most crippled are the king and queens
Feeling of no value with just their naked body
The crippled is our bodies ignored truth
The pain, telling stories of past violence
The numb, feeling the absence of presence
The deviant, unmasking the rule of the dominant
The dis-abled, asking for support of the able
The Power of the Crippled is refusal
Refusal to produce for another persons richness
Refusal to adorn shows of fame and power
Refusal to be of use for a goal that our body dislikes
Refusal to worship supremacy and superiority:
Down with the strongest, the fastest, the cleverest!
The Beauty of the Crippled is existence
To celebrate the fart, the burp, the snore and the groan
Embrace aging skin, sweating armpits and menstruation blood
Every single stuttered word, unwanted trembling and all mad minds
Can't we acknowledge that we are all daemons and angels at once?
The Crippled brings attention to the unattended
All that is guiltily hidden and shamefully ignored
The beauty of toilets as much as the taste of food
The trash we litter as much as the shrines we erect
The impoverished as much as the affluent
Crip Power facilitates revolution
An arrow aiming at all that moves in ignorance
An assembly of bodies demanding life
A call for a life long general strike
A revolt of feeling hearts

COOKING SESSION(S) FOR DEPRESSION(S)

BY MARINA ISRAILOVA

The workshop "Cooking session(s) for depression(s)" is dedicated to collective reflection on our relationships with food and mental / emotional conditions. I suggest participants share stories on how depression, burnout, anxiety, and neurodiversity affect our eating behaviour, and vice versa. To reflect together on emotional connections with the food, the rituals of having a meal (alone, with loved ones, with strangers), joyful and painful experiences of maintaining, performing and inventing traditions of cooking.

During the workshop participants are invited to cook something simple, talk, share stories and - hopefully - eat together what is to be cooked. My suggestion is to keep in mind that cooking can be a form of care, and to imagine that depression and other hard conditions we face are not our enemies, but some parts of us that are in need of care. All activities are not mandatory, everyone can choose the way to participate (or not to).



I AM A VULVA - A PROJECT RELATED SELF-CARE PRACTICE

BY EFFIE EMMANOULIDI

In the "I AM A VULVA" workshop, designed as a form of collective care practice, I served as the facilitator, guiding participants through an exploration of femininity and power. The workshop begins with a group discussion where I encourage participants to verbalise what power means to them in relation to their femininity. Participants then write personal manifestos capturing their unique perspectives. Using these manifestos as inspiration, they create ceramic vulva sculptures symbolising their concept of power.

I guide them through various ceramic techniques, encouraging creativity and imagination, resulting in unique pieces resembling creatures or flowers. This artistic process becomes a meditative and empowering experience. The workshop fosters a supportive environment for sharing and self-expression, creating a sense of community and collective empowerment. Participants build connections, contributing to a movement of body positivity and gender equality, emphasising the importance of self-expression, community, and the transformative power of art.

words that are opposite
but only when you say them
words that are words but
they actually are not.
words that I want
but that you tell me that I cannot
but you are weak

ON EARTH, WE'RE BRIEFLY GORGEOUS

BY JUSTINA ŠPEIROKAITĖ.

On Earth, We're Briefly Gorgeous is a collective archive of women's memory. There are countless untold stories that could vanish. Yet, there are also many stories already collected.

This archive is dedicated to the storytellers and what they wish to share, what is important to them. The intention here is to reject linearity in time and dissolve geographical borders, despite the factual elements in the stories. The importance is that stories are told about women and other marginalised identities. Each story includes a photo and written or recorded text.

In this archive, the interlinked stories weave together to form a fabric of sensitive, sad, happy, heavy, joyful, tragic, and wholly authentic life memories.

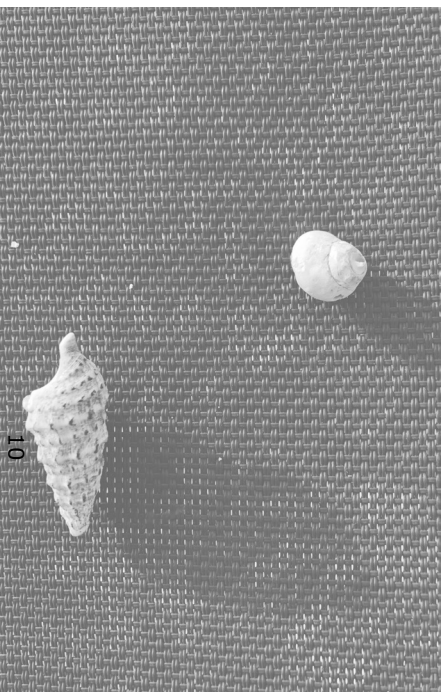
<https://improperwalls.com/on-earth-were-briefly-gorgeous>

WOMENLIB=WOMENLIBRARY- WOMENLIBERATION

BY MARKIA LIAPI-EVMORFIA SIDIROPOULOU.

The following feminist collective care initiative focuses on the connection between reading as a collective practice and a feminist encounter group. Its goal is to explore feminist identities through self-organised learning, creating a space of communication and caring.

We imagined and organised a reading circle of feminist theory, named WomenLib (women library = women's liberation), based both on the empowerment of learning together and of sharing as a group. Despite its century-old history as a collective custom, reading became an individual practice mostly in Enlightenment (Towheed-Owens, 2011). Altering and radicalising the reading process into a collective form of feminist reading through monthly meetings, reflection on the reading material, discussion and experienced-based exercises, shared motivation, joy, community, and solidarity are only some of the advantages that such a practice has to offer. Reading about feminism and understanding it collectively can work as a starting point for mutual support, identity building and feminist activism.



LESS RULES - MORE (UN) LEARNING

BY IVA MARKOVIĆ - AKA DRUGARICA SULTANIJA

Talking, talking, talking until it is understood why somebody has a certain standpoint, rather than simply throwing (contra)arguments.

Letting the privilege melt down and mix in the chaos of modern existence
Let the disprivilege raise as an abundance of knowledge, that i actually is
Let me just laugh about my deep beliefs about what is "the right way to do something"

Let us pray for a world where dirty floors would be our biggest problem

Let us 18 never become "we as one"

Let us coexist with all of our differences

Let me eat my words

Let me say things even when my voice is shaking and my eyes look at the ground

Let us be strong and proud and soft in our vulnerability

(dedicated to my lovely flatmates, current and past, who are daring to create co-living at Grundsteingasse)

HOLD MY HEART THROUGH MOVEMENT AND ART

BY ANA CASTRO VILLEGAS.

Art therapy can serve as a powerful tool for collective and self care, allowing individuals to reflect on their experiences, express their thoughts, and foster mutual respect and support. This workshop aims to engage the community in a collective reflection on the importance of supporting mothers and caregivers through dance and painting.

To prepare for your dance therapy session, find a spacious area where you can move freely. Begin by closing your eyes, if you're comfortable, and take a few deep breaths to center yourself. Reflect on the question, "How do I take care of myself?" as you start to move slowly, paying attention to your body's needs and sensations. Gradually increase your movements, exploring different speeds and levels, from the floor to standing positions. As you feel ready, acknowledge others in the space, moving together while respecting individual boundaries.

For the painting portion, gather in small groups around a large sheet of paper or canvas. Discuss the concept of a nurturing environment for caregivers before you begin painting. Focus on creating visual representations of support and care, using various paints and brushes. Collaborate and share ideas as you paint, allowing the collective creativity to flow. After completing your artwork, take time to reflect on your creation and share your thoughts with the group.

To wrap up the session, appreciate the collective artwork you've created. Discuss how this experience has deepened your understanding of collective care and support for caregivers, reinforcing the importance of self-care and mutual support in caregiving roles.

This interactive experience helps foster a deeper understanding of collective care and provides resources for ongoing support. The workshop emphasizes self-exploration, emotional expression, and the power of art to bring people together around important social issues.

SOMATIC SHAKING AND INTUITIVE MOVEMENT

BY SPLASH DANCE.

Begin in a standing position and close your eyes. Take some time in stillness to connect to the sensation of your feet connected to the ground, your breath in your body, and any other bodily sensations that you notice. Maintaining your attention on the sensations of the body, begin to shake or bounce your body in a way that feels good to you. Continue shaking for a period of at least two minutes, noticing how the sensation feels in your body. You can experiment with different qualities of shaking, such as by varying the intensity. Gradually allow the shake to turn into other forms of movement, such as twisting, turning, rocking, or bowing, involving any or all of your body parts. A dance can emerge from the shake; whatever dance your body wishes to dance today. You are dancing with yourself, with the universe, and with the sensations of being alive.

