

WHO CARES

The topic of care had already been in the center of philosophical and ethical debates before the world-wide COVID-crisis heightened it even more. Our consumers' society promotes continuously self-care with an ever-growing range of products and services, at least for those who can afford it. While the accumulation of world crises ranging from refugees, species extinction and global warming, asks us not only to be concerned about our family and neighbors, but also about the environment and the whole planet with all its human and non-human actors. And when crises do happen, our governments often install top-down biopolitical measures and policies in which their 'care' takes away our own agency. In 'a letter to the performance artist', the Slovenian art philosopher Bojana Kunst, asks the artist not only to perform 'the skills of the right care', which society imposes on us but also to practice 'caring with'.

"Caring with in the attendance to others, with asymmetry of touch, senses, and smells, *caring with* inside the unequal, messy and troubled situations, *caring with* bodies, animals, plants, things, with our hands and bodies dirty; this kind of caring radically collapsed already some time ago. The signs of collapse are in our public health systems, public forms of solidarity, with our underpaid and migrant care workers, at our borders and in migrant camps. They can be found in our exhausted environment, in our political and economic solutions, but also in our precarious micro-relations, where the time for *caring with* is scarce, because we work so relentlessly for our (calculable) future."
(Bojana Kunst, <https://www.schauspielhaus.ch/de/journal/18226/lockdown-theatre-2-beyond-the-time-of-the-right-care-a-letter-to-the-performance-artist>)

In her new solo performance, *WHO CARES*, Evie Demetriou reflects on the above, mixing autobiographical stories with a strong, physical movement language that incorporates both iconic gestures and postures. She does so with a lot of self-irony. Together with her we look into a mirror that shows us the difficulties and ambivalences of care.

Guy Cools, dramaturg