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- 1 “Movement is the person. The material and the person are one,” wrote cultural critic, writer, lesbian activist and feminist icon Jill Johnston in a column entitled “Democracy”, published in the American weekly news and cultural paper *The Village Voice* in 1962. Interweaving the material circumstances behind the emerging scene of “dematerialized art” under a “post-medium condition” – such as the free labor of a participating audience, artists’ precarious wages, or the lack of spaces for movement practitioners in New York – as well as her own life within and around these matters, Jill Johnston’s writing came to be a critique of the spectator (the critic) as participant (worker), which since the 1960s embodies a conflictual role between production and consumption, something that manifests clearer than ever in the 21st century paradigm of work and aesthetics, and most certainly under lockdown. In conjunction with an exhibition with the same title at Bergen Kunsthall (23 May-11 August 2019), Stenberg Press published *The Disintegration of a Critic*, edited by Fiona McGovern, Megan Francis and Axel Wieder. It includes a selection of Johnston’s weekly contribution to *The Village Voice* throughout the 1960s and the early 1970s, as well as external writings around her conspicuous drop-out from the field, by surrounding writers and authors. Fifty years ahead, Jill Johnston’s writing in-between the formal institution (be it a gallery or a publisher) and the private sphere (which may also include galleries and publishers) still stand out as a valid, but yet recondite critique of dematerialization. Or, as Johnston herself called it in 1969: the “disintegration of criticism.” The publication, as well as the joining exhibition (including Andy Warhol, Les Levine, Sturtevant or Ken Okiishi) reminds us to investigate this hitherto relatively overlooked notion further, and discuss how art critics today may, like Johnston once put it in 1973, masquerade “as movements” – and consequently embody the object of their own critique. This brings us back to my introductory citation by Johnston: “Movement is the person” – which underscores the dialectical relation between criticism and the object of it, for which disintegration may be the only way to pursue and renew the duty of the critic, without exhausting it in the writing.