

# TAKE CARE

## COLLECTIVE EXHIBITION

Stephanie Comilang, Steven Eastwood,  
Jeneen Frei Njootli, Sheena Hoszko, Kwentong Bayan Collective,  
Hazel Meyer, Cait McKinney, Raju Rage,  
Laakkuluk Williamson Bathory

**curator** Christine Shaw, Blackwood Gallery,  
University of Toronto Mississauga

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3 March –  
21 July 2019

**Press preview** with the curator  
and some of the artists: Sunday  
3 March at 1:30pm  
**Opening** Sunday 3 March at 3pm

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# SUMMARY

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photo

Laakkuluk Williamson Bathory, *Timiga nunalu, sikulu (My body, the land and the ice)*, 2016, HD video , courtesy of the artist

# INTRODUCTION

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**Because care is a political and artistic issue, the Art Centre is presenting a reflexive and practice-based program this season on care. After a collective experiment with Myriam Lefkowitz and a solo show with Béatrice Balcou, in 2019 the Art Centre hosts a major exhibition entitled *Take Care* around which the Performance Day festival and Sheena Hoszko's residence (*The Limits of Care*) are organized.**

While the notion of care originates in medical and social services contexts, its many dimensions have been taken up by feminist scholars in Anglo-Saxon contexts, and at once complicated by people with disabilities, people of colour, and Indigenous artists, activists, and researchers. In this case, the exhibition's title keeps the English term, "care," which covers a more complex reality than the French "soins," which only signifies healthcare or concern for someone/something's well-being. Joan Tronto and Berenice Fisher define care as "an activity characteristic of the human species that includes everything we do to maintain, perpetuate and repair our world so that we can live in it as well as possible. This world includes our bodies, ourselves and our environment, which we seek to connect together in a complex network to support life."<sup>1</sup>

Introduced in the academic and medical worlds in France, this notion is beginning to resonate across many other fields. In a French and global context of "care crisis", it is important to revalue and politicize care by exploring the new forms and relationships it can engender. As part of the Letters and Handshakes duo, Christine Shaw developed a

year-long program at the Blackwood Gallery with residencies, workshops, exhibitions, and publications involving over 150 artists, researchers, activists, curators, and care workers confronting the crisis of care.<sup>2</sup> *Take Care* at la Ferme du Buisson is a newly configured group exhibition based on this transversal project. In inviting a Canadian curator to present this exhibition, we are interested in mobilizing the questions activated by artists working elsewhere in the world, and examining how they could introduce new tools for exploring care in the French context.

The artists in this exhibition offer new perspectives on the precariousness of artistic labour, gendered and racialized carework, economic crises, mass incarceration, mobility and migration, queer and non-conforming bodies, death and dying, and environmental stewardship. Their work questions how activism, mutual aid, feminism, indigenous knowledge, queer desire, creative survival, or a closer relationship to the land, can contribute to a better recognition of care as a powerful social and cultural force.

Julie Pellegrin

# TAKE CARE

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## Nothing holds together without relations of care.

Among the myriad manifestations of the “crisis of care”<sup>3</sup> is widespread precarious work in the “global care chain,”<sup>4</sup> in which the workforce is segmented by class, gender, race, status, and geography; the attack on established institutions of social support and models of collective security by forces of dispossession under settler colonialism and neoliberalism; insufficient state funding to adequately satisfy mounting needs for healthcare, eldercare, and childcare, with the void filled by the commodification of care “services” to which access is stratified by income power; a squeeze on the time and attention available for care in the context of stagnating wages, rising living costs, escalating productivity demands, and perpetual digital connectivity; the undervaluing of care, both culturally and monetarily, through well-worn gendered narratives in which care is framed as a “labour of love”; and, beyond the realm of social reproduction specifically, the sustained disregard for the nonhuman, a policy of carelessness whose consequences are climate change, species extinction, and water toxicity.

Anatomizing the crisis of care and its systemic underpinnings, *Take Care* pushes back against both the low cultural visibility of care work and the prevailing extractivist attitude toward care, an attitude which, as Nancy Fraser puts it, treats care, like nature, as a free, infinite resource—a logic to which this project’s title signals. *Take Care* joins ongoing collective efforts<sup>5</sup> to “[enhance] the status of care,” as Isabell Lorey<sup>6</sup> describes one of the aims of activist-research collective Precarias a la Deriva. Although this project strives to elevate care, the intention is not to position care as cure or panacea, or as benign: care involves relations of power in which concern and control, empathy and exhaustion, dependence and interdependence, the systemic and the intimate, responsibility and obligation are entangled.

*Take Care* at La Ferme du Buisson stages seven matters of care requiring an attunement to the invisibilized and feminized care work that permeates myriad contexts. Recalling the etymology of curate (curare: “to take care of”), **Caretaking** reflects on art’s implication in, rather than detached observation of, the crisis of care and explores tactics for unsettling the congruence of cultural labour and valorization regimes under contemporary capitalism.

Traversing care as a social gesture, a job, and a political site, **Care Work** presents counter-narratives of the provision of care, care workers’ struggles, and caring labour’s transformation through colonialism and migration.

**Mutual Aid** turns to support structures and collaborative practices to consider care as a system of reciprocity, a radical act, and an elusive goal within communities of art and activism alert to the challenge of sustainability.<sup>7</sup>

**Stewardship** decentres the isolated individual as the privileged recipient or scene of care, and forefronts “epistemically-diverse”<sup>8</sup> conceptions and practices of care that centre upon relationships to land, territory, and more-than-humans.

**Collective Welfare** engages institutional spaces of the welfare state that are conventionally associated with care, such as hospitals, prisons, and long-term care facilities, as contested sites of differentially distributed care, and confronts tensions between institutional boundaries and autonomous practices of denying, circulating, or “centring care”<sup>9</sup> in social relations.

Recognizing that care is not only one of the primary sources of surplus value within capitalism, but is also critical to social organization, **Speculative Planning** investigates how intimate economies, fugitive relations, and feminist organizing strategies might transform processes of distribution and exchange.<sup>10</sup>

**Rematriation** points toward a decolonial aesthetic, dismantles negative stereotypes, performs as a refusal, and practices sovereignty and wellbeing. It is an ethical relationality that does not deny difference but rather seeks to understand mutual implication, puts Indigenous epistemologies and cosmologies at the forefront, and requires a more public form of memory where invisibilized communities can reject dehumanizing and devaluing narratives.<sup>11</sup>

Nine artist projects animate these “stages”. The shared political proposition of these artist projects pivots on care as a possible nodal point among a multitude of actions, struggles, and visions that “re-place” care “as an arche of human existence and of social relations.”<sup>12</sup> Extended by a series of performances, talks, and workshops, *Take Care* asks if an expansive conception of care can open common discursive ground toward linking multiple struggles locally and globally?

**Christine Shaw**

# ARTISTS' BIOGRAPHIES AND WORK

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## Stephanie Comilang

Lives and works between Toronto and Berlin

Filipina-Canadian filmmaker Stephanie Comilang is a graduate of the Ontario College of Art & Design. Her documentary work investigates the way cultural and social factors shape our understanding of movement, capital and work on a global scale: drawing on collaborative approaches and interviews, she creates narratives centred on the issues of present-day isolation, economic migration and the role of the public arena in its urban and digital forms. Her filmography includes *Children of the King*, on child Elvis imitators; *Flirting: Kyoto*, on flirting rituals in that city; and more recently *Lumapit Sa Akin, Paraiso*, a science fiction documentary on the Filipina migrant workers who take over Hong Kong's central business district every Sunday and turn it into a space for caregiving and sociability.

### ***Lumapit Sa Akin, Paraiso (Come to Me Paradise)***

2016 / Video, 25 min / Courtesy of the artist / Music: Why Be, Sky H1, Elysia Crampton / Cinematographer: Iris Ng

Stephanie Comilang's science fiction documentary *Lumapit Sa Akin, Paraiso* (Come to Me Paradise) uses the backdrop of Hong Kong and the various ways in which Filipina migrant workers occupy its downtown Central district. The film is narrated from the perspective of Paraiso, a disembodied ghostly drone who speaks of the isolation from being uprooted and thrown into a new place and whose purpose is to transmit the women's vlogs, photos, and messages back home. On Sundays, Central becomes a pivotal place for Paraiso and the three protagonists as thousands of these workers congregate to create a space of care-giving, away from their employers' homes where they live and work full time. From early morning to night, the women occupy and transform sites normally used for finance and banking into temporary care-giving spaces where they relax over food, drinks, manicures, prayer, and dance. Only when the women gather en masse is the signal strong enough to summon Paraiso to them for download.



Stephanie Comilang, *Lumapit Sa Akin, Paraiso (Come to Me, Paradise)*, 2016, courtesy the artist

## Steven Eastwood

Lives and works in London  
[steveneastwood.co](http://steveneastwood.co)

Steven Eastwood is a British artist and filmmaker. In film projects marked by an awareness of the complexity and ethical issues inherent in the encounter between the filmmaker and his subject, he engages with mental health, handicap, illness, trauma and religion. This has led him to work extensively with professionals in the fields of neurology, psychiatry, autism and palliative care. His participatory research in action films have given rise to unique forms of interaction and collaboration with communities in difficulty, and have been shown at numerous international festivals (Rotterdam, London, Tribeca, Edinburgh, Mumbai, Sarajevo, Moscow, Gothenburg) and exhibition venues (CCA Glasgow, ICA London, CCA Ujazdów Castle in Warsaw, Fabrica in Brighton). Steven Eastwood is also Reader in Film Practice at Queen Mary University of London and president of the Centre for Film and Ethics.

### ***The Interval and the Instant***

2018 / video installation

*The Interval and the Instant* is a multiscreen video installation directly addressing the act of dying and end-of-life in the context of palliative care. Made over 12 months in and around Mountbatten Hospice on the Isle of Wight in England, the artwork takes the form of a 50 minute triptych, looped, inviting the viewer to be witness to intimate events, including the moment of death. Within the triptych, three individuals experience the year in which their lives will end. Different communities of care emerge: from palliative teams to a family party fundraiser. Over time the inter-relationship of the screens becomes apparent, uniting instances of touch, periods of waiting, and the gradual transition away from personhood. Bedside care and the rhythm of breathing coincide with a local choir rehearsing Brahms's German Requiem, and the island ferries cyclically departing the enigmatic landscape of the island.



Steven Eastwood, *Island*, 2017, courtesy the artist

# ARTISTS' BIOGRAPHIES AND WORK

## Jeneen Frei Njootli

Has been living and working on unceded Musqueam, Squamish, Sto:lo and TsleilWaututh territories (Vancouver, Canada) for the last ten years.  
[jeneenfreijnootli.com](http://jeneenfreijnootli.com)

Jeneen Frei Njootli belongs to the Gwitchin Vuntut First Nation. Her practice is intimately tied to her experience of living in the Northern Canada and to her community, its way of life and its members. Uncompromisingly ephemeral, her work involves performances, sound recordings and textiles, and takes place in very different contexts – sometimes solely for the land, with no human spectators. She deconstructs the history of the materials used in the light of their connection with First Nation trade, ceremonial insignia and artistic conventions, aligning these complex interrelationships with the impermanence of her own body and the ongoing assimilation of indigenous knowledge, skills and narratives. Jeneen Frei Njootli is also the founder of the Indigenous feminist collective ReMatriate. She has been awarded the Contemporary Art Society Vancouver Artist Prize and the William and Meredith Saunderson Prize, and was a Sobey Art Prize finalist in 2018.

***Knowledge Transference III (when the one to author the cut is gone, a small hole in the shape of a portal forms)*** 1985 - 2019 / Photography, sound installation and performance

Jeneen Frei Njootli's installations and live sound performances are sonic landscapes; frequencies and living energies that carry knowledge, information and stories related to the land, history, and culture of her Vuntut Gwitchin First Nation, located in northern Yukon. One of Frei Njootli's strategies is to wrap her hands, limbs, or bare back in beadwork and impress the patterns into her skin. For the Art Centre, Frei Njootli will present a large photographic vinyl banner created by pressing beadwork her grandmother made into her skin, in a live sound performance midway through the exhibition, she will transform a hide scraper into a sonic tool to scrape the image away from the wall, leaving behind only its sonic residue. This work honours the art of Gwich'in women, especially the women of her family, and at the same time, protects it—and them—from consumption by a capitalist and patriarchal system that has long enacted itself in the form of violence upon the bodies of Indigenous women.



Jeneen Frei Njootli et Tsemā Igharas, *Sinuosity*, 2018, Contemporary Native Art Biennial – Montréal © photo Mike Patten

## Sheena Hoszko

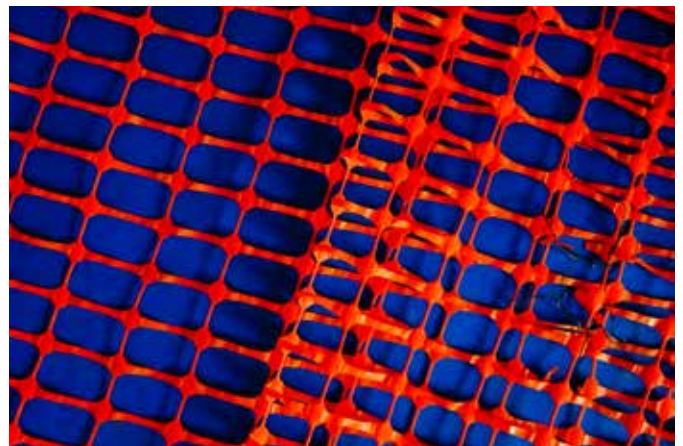
Lives and works in Tio'tia:ke (Montreal), in Kanien'kehá:ka territory.  
[sheenahoszko.com](http://sheenahoszko.com)

A sculptor and anti-prison activist, Sheena Hoszko explores the connections between physical control of the body and mental health. Her work is based on long-term research into the power dynamics of geographical, architectural and psychological sites, and is fuelled by her own family's experience of migration and incarceration. Drawing on measurement and surveying practices and transcription of oral information and stories, she interprets and recreates experiential spaces for the viewer, using materials such as light, stained glass, fabrics, concrete and metal in conjunction with textual gleanings. Recently she has been focusing on the cartography of sites related to spatial control of the body – borders, boundary lines, fences – and on possible ways of recontextualising them as a political tool in a gallery situation. During the three months of her residency at La Ferme du Buisson she will be engaging with the complex relationship between imprisonment, trauma and mental health in the French context.

***Perimeter of Prison de la Santé in orange plastic security fencing (797.35 metres)***

2019 / Installation - sculpture

Sheena Hoszko's research-based practice examines the complex relationship between trauma, mental health, and the carceral state, with a focus on sites related to the spatial control of bodies (boundaries, dividing lines, and fences). Hoszko's new sculptural work will be developed during her residency (*The Limits of Care*) at Cité internationale des arts Paris and La Ferme du Buisson, and in solidarity with anti-prison organizers. Using 1:1 mapping tactics, Hoszko will walk the perimeter of prisons and detention centres in and around Paris and translate the measurements into a sculptural work made of orange construction fencing. The recontextualization of these sites within the Art Centre will function as a political tool, making visible the limits of care under which state borders and prisons function.



Sheena Hoszko, *Chantier: Prison de la Santé (797.35 mètres)*, 2019, courtesy the artist



# ARTISTS' BIOGRAPHIES AND WORK

## Kwentong Bayan Collective

An art duo – Althea Balmes and Jo SiMalaya Alcampo – living and working in Toronto  
[lpccomicbook.com](http://lpccomicbook.com)

The Kwentong Bayan Collective's approach hinges on an intersectional critique of art, work and education. Among other ventures they have organised self-defence workshops for female home help workers, with a view to improving their safety both domestically and at work. Althea Balmes is a draughtsperson – she describes herself as an artist-educator – whose practice offers an anti-oppressive setting for a process of decolonisation and community construction. Jo SiMalaya Alcampo is a multidisciplinary artist working with community narratives, interactive installations and electroacoustic soundscapes. She is a member of the Kapwa Collective, a Filipino-Canadian support group of artists, critics and carers seeking to build bridges between Indigenous and migrant narratives. The outcome is visual exploration of tales of migration, work and identity, especially in relation to the Philippine diaspora.

### ***In Love and Struggle: A Visual Timeline of Caregiving / Care Work in Canada***

2017 / Wall-sized illustration

Kwentong Bayan Collective examine the history of care work performed by Indigenous and racialized women in Canada. Their expansive illustrated timeline, *In Love and Struggle: A Visual Timeline of Caregiving / Care Work in Canada* (2017), was developed in collaboration with caregivers, advocates, and community allies about the real-life stories of migrant careworkers working in Canada under the federal government's Caregiver Program and encourages a critical examination of history in support of struggles for radical changes to policy. Caregivers have made invaluable contributions to Canada's social, economic, and political history, yet they have consistently had to fight for their labour to be respected and recognized, and won shifts to justice and equity rooted in caregivers' perseverance and resistance as a community.



Kwentong Bayan Collective, *In Love and Struggle: A Visual Timeline of Caregiving / Care Work in Canada*, 2017, Blackwood Gallery – Toronto, © photo Selina Whittaker

## Raju Rage

Born in Nairobi, Kenya. Lives and works in London and other places  
[rajurage.com](http://rajurage.com)

Raju Rage is a non-binary interdisciplinary artist who "forges creative survival" out of a blend of art, education and political activism. Taking queer bodies as a vector for knowledge, he/she explores the spaces and relations between disconnected/connected bodies, theory and practice, text and body, and aesthetics and the stuff of politics. His performances, sculptures and soundscapes home in on techniques of resistance and use everyday objects and experiences in narratives on gender, race and culture. The study of history and the traumas due notably to the colonial heritage and its impact on bodies and identities combines with a more recent interest in the value, conditions and sustainability of caregiving. Raju Rage also gives talks and classes taking their inspiration from radical pedagogy, and is a member of the Collective Creativity art collective.

### ***Under/Valued Energetic Economy***

2018 / Installation and public conversation

*Under/Valued Energetic Economy* (a term inspired by Alexis Pauline Gumbs) is an installation and work in progress by Raju Rage which maps out the tangled ecology between "activism", "arts," and "academia" and the under/valued labour that props up the art world. Presented on a trestle tabletop with objects and artifacts that reference their interest in kitchen-table conversations and the knowledges that are produced by them, the work highlights informal strategies of organizing, creativity, and collectivity against white-supremacist patriarchy, capitalist exploitation, and complicity. The work explores alternative archiving of his/her/their stories, and brings together audio interviews, Kyla Harris' self-care manifesto apron, Kerri Jefferis and Sophie Chapman's "Extraction October Tea Towel," TextaQueen's psychic survival drawings, decolonizing arts curriculum, Audre Lorde's "The Masters Tools Will Never Dismantle The Masters House," and Precarious Workers Brigade tools.



Raju Rage, *Under/Valued Energetic Economy*, 2018, Wsyng Art Centre - Cambridge

# ARTISTS' BIOGRAPHIES AND WORK

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## Hazel Meyer

Born in Ottawa. Lives and works in Toronto.  
[hazelmeyer.com](http://hazelmeyer.com)

Hazel Meyer is an artist and sports enthusiast. Committed to a socially engaged, material-based practice, she creates installations that become environments for performances, workshops and amateur athletics. In her installations, performances and text-based works she queers our assumptions about gender and bodies, especially those usually associated with sport, and throws new light on the connections

between sport, sexuality, feminism and material culture. She does this by overlaying such seemingly unrelated concerns as intestines and athletics, feminism and the absurd, anxiety and textiles, and by playing on scale, language, repetition, restrained confrontation and ecstatic immersion. She has worked with teenagers, badminton players, composers and her own mother on projects involving a ceaselessly renegotiated relationship between endurance, transgression and laughter – ways, for her, of being in one's own body and in the world.

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### ***Muscle Panic***

2015–on going / Installation and performance

Hazel Meyer's *Muscle Panic* (2015–ongoing) is an iterative world-making installation and performance project that uses various athletics tropes to enliven and re-centre the importance of desire, queerness, movement and sweat. *Muscle Panic* engages non-professional LGBTQ performers within a scaffold installation containing objects that function across the spectrum of prop, tool, costume, equipment, and sculpture. Located between choreography and improvisation, *Muscle Panic* celebrates the idiosyncratic physicality of each performer, valuing spirit over virtuosity. Named after the sociological term 'moral panic' that describes an often-irrational fear or threat to the dominant order, *Muscle Panic* creates a time and place beholden to a sweaty self-governance. It values and celebrates forms of gendered embodiment that threaten norms, and provides tools and physical prompts to highlight the situations in which we make and flex this power. *Muscle Panic* asks how we can use the tools in already existing structures to make a world that can hold us in ways it hasn't before.

### ***Tools for the Feminist Present***

2016 / graphite drawings, printed on newsprint

A suite of drawings by Hazel Meyer offers one set of tools to help us work our way out of the binds of the present. Originally created as illustrations for an article published in the journal *No More Potlucks* and co-authored with Cait McKinney, *Tools for the Feminist Present* (2016) proposes a list of imaginary objects—such as “Persistence Chisels” and “Headphones of Refusal”—necessary for building a collective feminist response to contemporary political conditions. Presented on a pegboard background and mimicking the layout of a hardware catalogue, the drawings pay homage to *The New Woman's Survival Catalog*, a 1973 newsprint publication that advertised do-it-yourself strategies for self-care and activism for feminists. These tools are for sharing, passing on skills, lending a hand, getting by. Might the objects, resources, and community pedagogies modeled in the original survival catalog be re-imagined from a post-Internet moment and from a position of looking both backwards and forwards in time?



Hazel Meyer, *Muscle Panic*, 2018, Art League Houston, © photo Alex Barber



Hazel Meyer (in collaboration with Cait McKinney), *Tools for the Feminist Present*, 2016, courtesy the artist © photo Toni Hafkenscheid



# ARTISTS' BIOGRAPHIES AND WORK

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## Laakkuluk Williamson Bathory

Lives and works in Iqaluit.

Laakkuluk Williamson Bathory is a storyteller, poet, actress and performer of Uaajeernej, a contemporary Greenland mask dance. An Inuk of Greenland extraction, she is a founding member of Qaggiavuut, an organisation that supports and promotes Nunavut performing arts. In addition to her theatre, dance and poetry performances, Williamson Bathory has written numerous articles. "As Indigenous people," she says, "we don't own our stories unless we tell them ourselves, because of the legacy of colonization... Stories have been ripped out of us in so many ways and unless we tell our stories, they are not ours." For her dance is a strategy for linking past, present and future, for connecting the body to the Earth, to the extreme living conditions of the Arctic and to the unknown magical realms of existence. In addition to her activity as an artist, she is involved in the struggle for sexual equality in the art world, decolonisation of museum exhibition spaces and attention to Indigenous political voices.

### ***Timiga nunalu, sikulu (My body, the land and the ice)***

2016 / Video 6 min / Courtesy of the artist / video : Jamie Griffiths /  
musique : Chris Coleman / featuring vocals by : Celina Kalluk

Laakkuluk Williamson Bathory challenges assumptions about the female body and the land in an Uaajeernej performance for video set in the landscape behind her home in Iqaluit. *Uaajeernej* is a Greenlandic mask dance involving a wild array of expressions that play with elements of fear, humour, and sexuality. The black face paint represents the extremes of life in the Arctic, along with the magical and unknown realms of existence. The red of the mask symbolizes the power of life, love, and the temperament of relations. Finally, the white streaks evoke bones and thus the ancestors, as well as a clearness of the mind. The work transcends the discourse of healing and operates as a forceful assertion of power that visually comments on the oppression that Indigenous women and the environment confront under settler colonialism and extractive capitalism.



Laakkuluk Williamson Bathory, *Timiga nunalu, sikulu (My body, the land and the ice)*, 2016, HD video, courtesy of the artist

# CURATOR'S BIOGRAPHY

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Christine Shaw is Director/Curator of the Blackwood Gallery and Assistant Professor, Teaching Stream in the Department of Visual Studies at the University of Toronto Mississauga. Her programming direction at the Blackwood takes a critical stance on social, political, and ecological urgencies, sets out to develop durable visual-cultural literacies, and invites publics to create new encounters in the common struggle for a future. Her commitment to curatorial experimentation, collective cognition, philosophical inquiry, and social resilience has been applied to long-term collaborative projects including *I stood before the source*, a group exhibition traversing various scenes of accumulation (2016); *The Elements of Influence (and a Ghost)*, a residency, exhibition and performance program with Julien Prévieux (2017); *The Cage is a Stage*, a five-part performance and exhibition project with Emily Mast at the Blackwood Gallery and Harbourfront

Centre Theatre (2016); *Migrant Choir* at the 2015 Venice Biennale; *The Work of Wind*, Nuit Blanche, Toronto (2015); and *The Work of Wind: Air, Land, Sea* (2018-20), a two-year project series designed to open perspectives on climate change, environmental violence, and resilience through artistic practices, cultural inquiry, and political mobilization. *Take Care*, a year-long exhibition series curated with Letters & Handshakes and involving over 150 artists, activists, curators, and researchers critically engaging the crisis of care (2017-18) explored the myriad dimensions of care, including addressing state apparatuses of care, collective care and mutual aid, care in the cultural sector, conditions of precarious work, spiritual care, parenthood, land and environmental stewardship, and advocacy for a greater recognition of care as an organizing force in society.

# NOTES

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**[1]** Bernice Fisher and Joan C. Tronto, "Toward a Feminist Theory of Care," in *Circles of Care: Work and Identity in Women's Lives*, eds. Emily K. Ables and Margaret K. Nelson (State University of New York Press, 1990) 40.

**[2]** Letters & Handshakes is the intermittent collaboration of Greig de Peuter (Assistant Professor, Communication Studies, Wilfrid Laurier University) and Christine Shaw (Director/Curator of the Blackwood gallery and Assistant Professor, Department of Visual Studies, University of Toronto Mississauga). In 2017–2018 they organized *Take Care* at the Blackwood Gallery in collaboration with guest curators Amber Berson, Juliana Driever, Lauren Fournier, Helena Reckitt, and #callresponse (Tarah Hogue, Maria Hupfield, and Tania Willard). See [blackwoodgallery.ca/exhibitions/2017/TakeCare.html](http://blackwoodgallery.ca/exhibitions/2017/TakeCare.html). Parts of Letters & Handshakes project statement are reproduced here.

**[3]** On the crisis of care, see: Precarias a la Deriva, "A Very Careful Strike - Four hypotheses," trans. Franco Ingrassia and Nate Holdren, in *The Commoner*, no. 11 (2006): 41; Nancy Fraser, "Contradictions of Capital and Care," in *New Left Review* 100 (2016): 99–117, and "Capitalism's Crisis of Care: A Conversation with Nancy Fraser," in *Dissent* (Fall 2016): 30–37; Emma Dowling, "Love's Labour's Cost: The Political Economy of Intimacy," *Verso blog* (13 February, 2016): [www.versobooks.com/blogs/2499-love-s-labour-s-cost-the-political-economy-of-intimacy](http://www.versobooks.com/blogs/2499-love-s-labour-s-cost-the-political-economy-of-intimacy); Radiodress, in consultation with Syrus Marcus Ware, ed., *MICE 02: Healing Justice* (Fall 2016): [micemagazine.ca/issue-two](http://micemagazine.ca/issue-two).

**[4]** Arlie Russell Hochschild, "Global Care Chains and Emotional Surplus Value," in *On the Edge: Living with Global Capitalism*, ed. Will Hutton and Anthony Giddens (London: Jonathan Cape, 2000), 130–146.

**[5]** Here we note previous exhibitions such as *Skills Exchange: Urban Transformation and the Politics of Care* (2008–2012, Serpentine Galleries, London), *Grand Domestic Revolution* (2009–2012, Casco, Utrecht), *Care Crisis* (2012, Futura, Prague), *Episode 7: We Can't Live Without Our Lives* (2015, Tramway Arts, Glasgow), *Universal Hospitality* (2016, Vienna), *Precarity Pilot* (2017–ongoing, Brave New Alps); and organizations such as Caring Across Generations, Service Employees International Union, National Domestic Workers Alliance, Care Revolution Network, Precarious Workers Brigade, and many more.

**[6]** Isabell Lorey, *State of Insecurity: Government of the Precarious* (London: Verso, 2015), 91.

**[7]** Self-care, in particular, courses through *Take Care*. On the politics of self-care, especially as mobilized by Audre Lorde, see, for example, Sara Ahmed, "Selfcare as Warfare," *feministkilljoys* (August 25, 2014): [feministkilljoys.com/2014/08/25/selfcare-as-warfare/](http://feministkilljoys.com/2014/08/25/selfcare-as-warfare/); Billy-Ray Belcourt, *Masturbatory Ethics, Anarchic Objects: Notes on Decolonial Love*, unpublished thesis (Edmonton: University of Alberta, 2016); Lauren Fournier, Lynx Sainte-Marie, and Sarah Sharma, "Antinomies of Self-Care," in "Take Care," *The Blackwood*, issue 01 (Summer 2017): [blackwoodgallery.ca/publications/TheBlackwoodissue01.html](http://blackwoodgallery.ca/publications/TheBlackwoodissue01.html); and Joanna Hedva, "Letter to a Young Doctor," *Triple Canopy* (January 17, 2018): [www.canopypcanopypcanopy.com/contents/letter-to-a-young-doctor/](http://www.canopypcanopypcanopy.com/contents/letter-to-a-young-doctor/).

**[8]** Etienne Turpin, "This Land of Forces, in *The Work of Wind: Land*, eds. Christine Shaw & Etienne Turpin (K. Verlag and Blackwood Gallery, 2018), 9–23. On diverse forms of knowing and ways of being in relation to humans, nonhumans, communities, and territories that exceed colonial frameworks, see, for example, Deborah Bird Rose, "People and the Planet: Anthropocene Noir," *Arena Journal*, no. 41/42 (2013): 206–219; Leanne Betasamosake Simpson, "Land as Pedagogy: Nishnaabeg Intelligence

and Rebellious Transformation," in *Decolonization: Indigeneity, Education & Society* 3, (2014): 1–25; David Garneau, "Migration as Territory: Performing Domain with a Non-Colonial Aesthetic Attitude," in *VOZ-À-VOZ/VOICE-À-VOICE*, eds. Maria Alejandrina Coates and Julieta Maria, e-fagia (September 18, 2015): [www.vozavoz.ca/feature/david-garneau](http://www.vozavoz.ca/feature/david-garneau); Zoe Todd, "Indigenizing the Anthropocene," in *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, eds. Heather Davis and Etienne Turpin (London: Open Humanities Press, 2015), 241–254; Audre Simpson cited in Tarah Hogue, "#callresponse," *Art21 Magazine* (December 26, 2016): [magazine.art21.org/2016/12/26/callresponse/#](http://magazine.art21.org/2016/12/26/callresponse/#).

**[9]** Albert Banerjee and Pat Armstrong, "Centring Care: Explaining Regulatory Tensions in Residential Care for Older Persons," in *Studies in Political Economy* 95 (Spring, 2015): 7–27.

**[10]** For more on fugitive planning, see Stefano Harney & Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (Minor Compositions, 2013).

**[11]** On rematriation see Eve Tuck and Rubén A. Gaztambide-Fernández, "Curriculum, Replacement, and Settler Futurity," *Journal of Curriculum Theorizing*, vol. 29, no. 1 (Spring 2013): 72–8; Jeneen Frei Njootli and Ashok Mathur, "reMatriation and other ruminations," *Vivo Media Arts* (March 31, 2016): [thirstdays.vivomediaarts.com/post/141467517452/rematriation-and-other-ruminations](http://thirstdays.vivomediaarts.com/post/141467517452/rematriation-and-other-ruminations); and the Rematriate Campaign, an online visual arts and decolonization movement intended to move the conversation around Indigenous women in the media into a more positive space by putting Indigenous women themselves in charge of how they are portrayed: [www.facebook.com/ReMatriate/](http://www.facebook.com/ReMatriate/).

**[12]** Precarias a la Deriva, "A Very Careful Strike," 41.

# SAVE THE DATE

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Press  
invitations  
available on  
request

**sun 3 march 1:30 pm**

**press preview**

**sun 3 march 3:00 pm**

**opening**

**meet artists** Kwentong Bayan Collective, Steven Eastwood, Sheena Hoszko, Hazel Meyer, Raju Rage and Christine Shaw, and Guillaume Désanges, curator of Matters of Concern (La Verrière Hermès)  
Shuttle Opéra Bastille 2:00 pm\*

**mon 11 march 7:30 pm**

**talk**

Sheena Hoszko  
"Art, care and abolition of prisons"  
Cité internationale des arts, Paris

**sat 13 april 5:00 pm\***

**Kitchen table conversation**

with Raju Rage  
La Ferme du Buisson

**sat 4 may 5:00 pm\***

**performance**

Jeneen Frei Njootli  
La Ferme du Buisson

**sat 13 april 1:00–7:00 pm\***

**TaxiTram excursion**

Centre photographique d'Ile-de-France >  
Ferme du Buisson > frac ile-de-france –  
le plateau

**sat 25 may\***

**Performance Day #4**

performances by Hazel Meyer,  
Laakkuluk Williamson Bathory and others  
La Ferme du Buisson

**mon 6 may 7:00 pm\***

**talk**

Jeneen Frei Njootli  
"ReMatriate"  
Canadian Cultural Centre, Paris

**mon 27 may 8:00 pm\***

**discussion**

Hazel Meyer, Christine Shaw  
& Laakkuluk Williamson Bathory  
Canadian Cultural Centre, Paris

**fri 17 may 10:00 am–  
6:00 pm\***

**"Curating and Care"**

Workshop with Helena Reckitt  
& Christine Shaw  
Cité internationale des arts, Paris  
(bookings: La Ferme du Buisson)

**School holidays  
and wednesdays\***

**Parents & children workshops**

La Ferme du Buisson

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\*on reservation

**Ferme du Buisson**

01 64 62 77 77

**Canadian Cultural Centre**

reservation@canada-culture.org

**Tram**

01 53 34 64 43 ou taxitram@tram-idf.fr

# CENTRE FOR CONTEMPORARY ART

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**An integral part of the Ferme du Buisson's multidisciplinary project, since 1991 the Centre for Contemporary Art has been supporting artistic creation through its activities in the fields of production, diffusion and publishing. Placing the emphasis on emerging artists or international artists little known in France, the Centre specialises in performance, multidisciplinary and experimental approaches to exhibiting.**

## Exhibitions

One aim of the Centre's programme is interaction between Contemporary art and other disciplines, notably the theatre, dance and cinema, and also the social sciences: economics, philosophy, anthropology, etc. Envisaging the art scene as an essential part of the broader social, political and cultural context, the programme includes solo and group shows, publications, encounters, screenings and performances. Adamantly forward-looking, it hinges on a performative view of art that gives pride of place to process and experimentation.

## Not just exhibitions

In addition to its exhibition programme, the Centre for Contemporary Art promotes a relationship between the visual and performing arts with its performance festival and an artist's residency. It designs projects in tandem with the Ferme du Buisson's national theatre and cinema, and with numerous local and international partners. It also develops editions in relation with the artists and provides innovative guided tours of its exhibitions devised by cultural mediators or artists.

## An atypical venue

The Centre's events take place in 7 exhibition rooms – a total area of 600 m<sup>2</sup> – in the oldest section of the site: a mid-18th century Brie region farmhouse whose spectacular framing still remains in place. Sometimes the events also find their way into the Ferme du Buisson's theatre, its cinema, its outdoor spaces, and various off-site venues.





# INFORMATION

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## **La Ferme du Buisson Centre for Contemporary Art**

allée de la Ferme  
77186 Noisiel

+33 (0)1 64 62 77 00

contact@lafermedubuisson.com  
[lafermedubuisson.com](http://lafermedubuisson.com)

## **how to get here**

### by train

RER A towards Marne-La-Vallée, get off  
at Noisiel  
(20 mins from Paris)

### by car

A4 towards Marne-la-Vallée  
exit Noisiel-Torcy, take the Noisiel-  
Luzard road

## **opening hours**

2:00 pm – midnight

## **admission**

free

## **tours and workshops**

- «new-style» tour every Saturday at 4 pm
- guided tours whenever you like
- tour with a snack, first Sunday of the month at 4 pm
- workshop/tour during school holidays and every second Wednesday
- group tours every day (book in advance): [rp@lafermedubuisson.com](mailto:rp@lafermedubuisson.com)

La Ferme du Buisson Centre for Contemporary Art is supported by the Ile-de-France Region Cultural Affairs Office/Ministry of Culture and Communication; the Communauté d'Agglomération de Paris - Vallée de la Marne ; the Seine-et-Marne Département; and the Ile-de-France Region. It is a member of the Relais network of art centres in Seine-et-Marne, the Ile-de-France contemporary art network Tram, and d.c.a., the French Association for the Development of Art Centres.

