

UNDERCOMMONS
PLANNING & BLACK STUDY

IANO HARNEY & FRED MOTEN



Collective Welfare

CIRCUIT 5/5, *Take Care*
February 12–March 11, 2018
Blackwood Gallery

Take Care's fifth circuit, **Collective Welfare**, glimpses typically sequestered and private spaces of care. The projects in this circuit juxtapose three sites of the institutional mediation of care: hospital, prison, hospice. These sites offer a reminder that the welfare state, in all its ambivalence, is a decisive front in the crisis of care. Reframing practices of individualized care as fundamentally social matters, this circuit works across video, photography, social media, and temporary architecture to bear witness to care's pace, failure, and stratifications. **Collective Welfare** circulates images of the entanglement of the chronically ill body and the biomedical industrial complex; materially fabricates the incompatibility of care and incarceration, and shifts perspective on mass incarceration as symptom, and strategy, of care crisis; and screens moving images of dying, generated from an intimate hospice setting, trialling new ways of taking care with death aesthetically. **Collective Welfare** reveals the persistence of alternative habits of care and relations of interdependency, from the hospice tradition to prison abolition to communities of independent study. Closing *Take Care*, this circuit also revisits a hypothesis with which this exhibition series opened: that *care* is a vital conceptual device for a process of political recomposition that would deepen linkages across contexts and conflicts in the spheres of social reproduction and ecology. – *Letters & Handshakes*

Steven Eastwood
The Interval and the Instant

Sheena Hoszko
*Correctional Service Canada
Accommodation Guidelines:
Mental Healthcare Facility*

Carolyn Lazard
In Sickness and Study

Front cover:
Carolyn Lazard, *The Undercommons*
(detail), 2017. From the series *In
Sickness and Study*, 2015–ongoing.
COURTESY THE ARTIST AND BLACKWOOD GALLERY.

wait for it

Fred Moten

you remain the future in our present like an accent pause that gramsci had to measure. living better now that double tap stop till then till that is your time we're in love with waiting. we can't so we can surprise so we can

attend and take urgent care. the erotic cure, which shows up as, which gives us, so that it ought to give us,

pause is our propulsion. who do what's been done can't wait for it and can't walk off. who recognize the

future don't wait on us, but because they don't know about service, about what it is to be an instrument,

decide they just ain't gon' wait. they miss something, they missing something, our liveness in reverb, this re:

that we refer to something, that we regard something, that we in regard to something else. they tell us what they think they know and we wait till they understand. I'm tired of waiting till they understand. see you later.



Steven Eastwood, *Island* (film still of microscopic cancer cells), 2017. HD video, 90 minutes. COURTESY THE ARTIST.

Notes

The poem "wait for it" was originally published in Fred Moten, *The Little Edges* (Middletown: Wesleyan University Press, 2015). USED BY PERMISSION.

Steven Eastwood

The Interval and the Instant, 2017

An intimate and patient encounter with the end of life in the context of palliative care, *The Interval and the Instant* is a multiscreen video installation¹ that reworks footage from Eastwood's feature-length film, *Island* (2017), a sustained engagement with four individuals navigating terminal diagnoses in a hospice on the Isle of Wight in England. Filmed over twelve months, *Island* is a life-affirming reflection on dying, portraying the transition away from active personhood and observing the last days of life and the moment of death. Based on extraordinary access to intensely private events, *Island* shows diagnosis, treatment, the progression of illness, and death—tripling, in the process, an ethics of looking at dying. Long takes and interwoven sequences document the temporal interval of terminal illness, following subjects from home to hospital to hospice, and the instant of death. Involving multiple screens and video loops of varying lengths, *The Interval and the Instant*'s centrepiece is a

fifty-minute triptych, each screen witnessing one hospice patient—Alan, Jamie, or Roy—and working with extended duration. “Death,” says Eastwood, “takes its own time.”²

The Interval and the Instant counters contemporary western culture's tendency to partition dying and death, to regard mortality with anxiety, and to abstract death in metaphoric representations. On the deficit of moving images of death, Eastwood says: “If the person with terminal illness is denied a certain kind of participation in our culture, denied a certain kind of image, then denying that person an image is surely also contributing to how they are repressed in our culture.”³ While the subject remains stubbornly taboo, *The Interval and the Instant* shows dying to be natural and everyday—but also unspeakable and strange. Among the insights that have stayed with Eastwood after filming is, he remarks, a sense of how beautiful a good death can be: “when care



Steven Eastwood, *Island* (film still), 2017. HD video, 90 minutes. COURTESY THE ARTIST.



Steven Eastwood, *Island* (film still), 2017. HD video, 90 minutes. COURTESY THE ARTIST.

is really attentive, pain is managed, when somebody has lived a long life, and what you see is the gentle running out of a life—the end of breaths... I found it very empowering. It had a beauty. It had an unspeakable quality, and I am very fortunate to have been invited to see that. And I found it strangely uplifting.”⁴

The Interval and the Instant's image of dying is generated in the institutional milieu of hospice care and, as such, its conditions of possibility include the care work performed by nurses and other palliative care professionals. Yet, says Eastwood, “I was halfway through one year of filming when I realized that I had no images of care. Whenever I produced my camera, the nurses would vacate the frame. We had a meeting with the nurses and said, ‘Listen, we are giving an inaccurate representation. If you see what I’m filming, it looks as though these people are abandoned.’ That produced a powerful shift in the nurses’ attitudes. They understood that it was important to act against their default behaviour. They had to allow themselves to be visible.”⁵ Eastwood's project reveals the distinctiveness of the bond

between nurse and patient in hospice care, with “the carer being witness to events, experiences, and expressions that wider society (or, at times, family and friends) do not see, and making representations (medical, corporeal, holistic) of the person cared for and their symptoms.”⁶ Eastwood's work further evokes affinities between carer and artist: “In a situation like the making of this film, the artist is something of a stranger, or an interrupter. The filmmaker arrives for a limited time into the centre of a life, yet is granted uncommon relationships and access, because of a newness and strangeness. For me, one of the exciting things that filmmaking can do is produce new behaviour, for both filmmaker and subject. Talking with nurses, I realized they have similarly uncommon relationships with patients. Often their patients show parts of their personalities or reveal intimacies and private thoughts that they don't share with their families. Nurses are also physically proximate to patients, so they know every aspect of them. This creates a window, almost a liberating opportunity, for the development of new relationships that don't have to conform to patterns and histories.”⁷



Steven Eastwood, *Island* (film still), 2017. HD video, 90 minutes. COURTESY THE ARTIST.

Notes

- 1 Commissioned by Fabrica Gallery (Brighton, UK) as part of the programme *Into That Good Night*, a five-year initiative to generate positive change in awareness of death and dying.
- 2 Fabrica Gallery, "The Interval and the Instant by Steven Eastwood (Fabrica 2017)," October 9, 2017. <http://www.fabrica.org.uk/the-interval-and-the-instant>.
- 3 "Care and Dying: Albert Banerjee in Conversation with Steven Eastwood," *The Blackwood* 1 (July 2017), 4.
- 4 Fabrica Gallery, "The Interval and the Instant by Steven Eastwood (Fabrica 2017)."
- 5 "Care and Dying: Albert Banerjee in Conversation with Steven Eastwood," 4.
- 6 Steven Eastwood, "The interval and the instant: Inscripting death and dying," *Moving Image Review & Art Journal* 5, no. 1-2 (2016), 28.
- 7 "Care and Dying: Albert Banerjee in Conversation with Steven Eastwood," 5.

Sheena Hoszko

Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility, 2016–2018

Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility is a sculptural artwork based on the *Federal Correctional Facilities Accommodation Guidelines* set by Correctional Service Canada (CSC). Obtained by the artist in 2015 via an access-to-information request, this 700-page document is used by CSC for the building, maintenance, and everyday operations of prisons. In a section titled "Mental Healthcare Facility," CSC outlines the locations and spatial dimensions required for waiting rooms, bathrooms, and staff offices for prison mental healthcare wings.

People with severe trauma and mental ill-

nesses, due to a lack of resources for their care on the outside, are disproportionately imprisoned by CSC.¹ Parallel to this, symptoms of mental illness increase when people are incarcerated; the notion of "care" in a carceral context is an oxymoron, as the conditions of imprisonment are incongruent with treatment or rehabilitation.²

Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility consists of two closed structures installed in an atrium of the Communication, Culture, and Technology (CCT) Building at the University of Toronto Mississauga, and positioned midway between the Blackwood's two gallery spaces.



Sheena Hoszko, *Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility* (installation view), 2017. Rented pipe and drape. COURTESY THE ARTIST.



Sheena Hoszko, *Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility* (detail), 2017. Rented pipe and drape. COURTESY THE ARTIST.

The installation dimensions conform to the CSC's ten-square metre minimum spatial requirements for mental healthcare waiting rooms and treatment rooms. In this installation, these spaces are constructed out of rented pipe and drape, a type of temporary architecture often used for dividing spaces within warehouses, stadiums, office buildings, and other open environments. "Walls" of pipe and drape hang from poles to the floor, recalling dividers from ambiguous institutional spaces, like hospital curtains or cubicle separators—a provisional architecture that simultaneously reveals and hides. The rooms are positioned under a staircase and close to the atrium windows; unable to enter the structures, viewers are relegated to the outside. The project understands prison as a system of power relations that extends far beyond concrete block walls, and asks "outsiders" to position themselves within this dynamic. After the exhibition, the materials are returned to the rental company to be used

again, suggesting that structures of confinement circulate widely throughout society.

Accompanying the installation is a zine produced by Hoszko, which includes a letter to the artist from Nasrin Himada. This is Himada's second letter to Hoszko about *Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility*. Himada's first letter, written for this project's exhibition at The New Gallery in Calgary, reads, in part:

Those on the outside who have never been inside a Canadian prison, who have never been incarcerated, don't know what that space looks like, how it functions, what it does, and how it conditions and perpetuates violence. By providing a glimpse into the design elements of CSC you allow us to think further about the accountability of practitioners, such as architects and designers, and how the building of prisons extends beyond a national issue, as a capitalist, global project.



Sheena Hoszko, *Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility* (detail), 2017. Rented pipe and drape. COURTESY THE ARTIST.

Prisons function as the implementation of new borders, and people are fundamentally separated from each other based on this fact. The inside and outside become a specific boundary. Creating the infrastructure creates a border, and people are separated from the population, the public realm. Carceral spaces are based on separation and isolation. I feel, Sheena, that your work challenges this violent manoeuvre. To have us walk around a gallery, reconstituted as a carceral space, is to let us wonder about the effects of inside/outside. By having our bodies move, you allow us to think about the space differently, to experience the effects of enclosed space, perhaps affectively. That is because your sculptural work specifically considers the repressive elements of space in scale, precise measurement, and in construction. The design process is as important as the concept, and you remind us of this relationship between making, ethical positioning, and power.³

Notes

- 1 Fiona G. Kouyoumdjian, Andrée Schuler, Stephen W. Hwang, and Flora I. Matheson, "Research on the Health of People Who Experience Detention or Incarceration in Canada: A Scoping Review," *BMC Public Health* 15, no. 419 (April 25, 2015).
- 2 Peter Collins, "The Pathology of Rehabilitation," *Scapegoat* 7 (Fall/Winter 2014): 217–32.
- 3 Nasrin Himada, "Letter to Sheena Hoszko," November 26, 2016. *Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility 10m² x 2*. The New Gallery, 2016.

The Gift of Grief Is Care

Nasrin Himada

January 5, 2018

Dear Sheena,

I've been thinking a lot about grief and its relation to love. A few days ago, a poem was sent to me by a healer, entitled "Spell for Grief of Letting Go," by adrienne maree brown. In it, these lines resonate: "that perhaps love can only be as large as grief demands. that grief is the growing up of the heart that bursts boundaries like an old skin or a finished life. that grief is gratitude."¹ The lesson of this past year, since the last time I wrote to you in November 2016, seems to have us, most of us, contending with the limitations of grief, as well as the possibilities that it opens up. I begin here because I feel that so much of what has been driving my thinking, my writing, and my way of being (in my relationships) has to do with the effects of loss, and how that changes everything. For me, I began to think more seriously about care: how to provide care, accept care, and prioritize care as daily practice. I am really grappling here with what it means to anticipate the need for care as an intuitive practice that in some ways softens the intensity and experience of grief—as numbing as grief can be, and as raw and shocking as it can feel. And this is fitting, since I am writing to you, for you, and for the work exhibited in the *Take Care* program at the Blackwood Gallery, in its fifth circuit, "Collective Welfare." It is fitting, and a coincidence. I didn't think this was what I would write about, but it's all I can think about. Grief is most of what I feel these days. And care is what I need.

Your sculptural work *Correctional Service Canada Accommodation Guidelines: Mental Healthcare Facility* delves deep into the violence, isolation, and neglect of care in the Canadian prison system. When I first wrote

to you about this work, I wondered about the effects of making art about prisons, specifically about the infrastructure of mental healthcare inside prisons, which is then shown in gallery spaces. In some way, this sculptural set-up—the design of it, the scale of it—reminds us of the distance, the mechanisms at play that reinforce the border between inside and outside, between people who are imprisoned and people who are not. How are the ethics of care incorporated into this process? How is this concern inseparable from what we do, what we make, how it is made, and for whom?

I would like to think—because I know you, because I know you're also dedicated and committed to organizing for prisoner justice—that for you this process might also be about art's relation to healing. Is it? We've never talked about it. In a recent email correspondence with M. NourbeSe Philip, I wrote to her about the impact her poetry book *Zong!* had on me and my conceptions around art and its relation to healing.² I told her that when I think of *Zong!*, I don't only think of it as a book, or a poem, or a piece of art, but as ritual. *Zong!* conditions a space for healing that deeply engages with the spirit-spaces of past, present, and future. The power of *Zong!*, and the power of her writing, has pushed me to think more about art's connection to healing practices, by situating healing within the realm of the arts.³ For me, this is how conceptions of making and engaging might shift, in the sense that we no longer make divisions like these, or we shouldn't have in the first place—that art is life, and belongs to life in how it is lived, in ritual, in praxis, in thinking, as well as feeling and healing. These relations that bring art and life in proximity do so through care, and by honouring memory, and by contending with the pain and grief that is the work of everyday.

I wrote NourbeSe and expressed that her work is incredibly important and provides such deep insight into thinking about the notion of care in the arts, and how her writing, her thoughts and work on ritual and healing, push us to think beyond the self, that this is something beyond just an individualist project. It's a collective one. Along with *Zong!* and many other examples, I situate your sculptural practice here, Sheena. I wonder at times, what is art's power in the context of the gallery space? What differentiates performance from ritual? How does art condition intimacy? How does it, really, take down walls? How does it soften the edges so we're open to receive its care?

NourbeSe's *Zong!* offers another way to think of what it means to practice healing, what it means to create conditions of care that are relational, collective, and sustainable. I wonder, having not yet done it myself, what it feels like walking around the structures you built, knowing what I know about prisons, knowing what I know about your work, knowing what I know about grief these days. I hope to think that what it does is bring me closer to the priorities at hand: the allocation of care that moves beyond the walls of the prison system. Reminding me of my position, reminding me that the gift of grief ushers in the urgent and powerful feeling of needing to be connected, needing to be a collective. "Grief is gratitude" because it reminds us we care. Isn't this the true work of abolitionist organizing? That, in concrete ways, and in meaningful ways, we try, as much as we can, to divest from the borders that condition isolation, separation, colonization. And not just divest, but do differently. Art must do differently, I think; otherwise, I'm not sure it matters. It must, *full heartedly*, decolonize.

all my love,

xNasrin

Notes

- 1 adrienne maree brown, "Spell for Grief or Letting Go," last modified October 9, 2014, <http://adriennemareebrown.net/2014/10/09/spell-for-grief-or-letting-go/>.
- 2 M. NourbeSe Philip, *Zong!* (Middletown: Wesleyan University Press, 2011).
- 3 I am thinking here with Denise Ferreira da Silva and Valentina Desideri and feel very much moved by their Poethical Reading practice: <http://howtoworktogether.org/events/poethical-readings/>.

Carolyn Lazard

In Sickness and Study, 2017

In 2015, Carolyn Lieba François-Lazard began documenting biweekly intravenous iron infusions for the treatment of her autoimmune disorders in selfies posted on her Instagram account, c_lion666, for a project she calls *In Sickness and Study*.¹ Each image in her site-specific installation on social media features her arm penetrated by a needle that connects a plastic tube filled with an infusion of iron to a machine out of her camera-phone's view. With her hand, she presents the front cover of the book she is reading to her Instagram followers. Lazard brings the chronically ill body into public view with an acknowledgment that sick, disabled, and debilitated bodies are often kept out of sight by social and institutional codes that deem illness a private and personal matter, segregating them from the general public even when the disease or debility are non-communicable. Lazard's project emphasizes how the isolation of the sick body is a type of quarantining and containment. In the

hospital setting, the plastic tubing that connects the interiority of Lazard's body to the IV apparatus provides her with medicine, but also potentially blood, hydration, or liquid nourishment. The IV apparatus also complicates her movement, if not physically restraining her body—arguably already in a state of restricted mobility.

Lazard's work points to both her dependency on and entanglement with the medical industry. Through the technological link to friends and outside communities on Instagram, she counters isolation by moving towards other relationships of dependency that allow her to endure and move through this entanglement. The IV extends outside of the frame of her photos into a virtual community of other disabled people with whom Lazard is in study, while the books she documents and reads provide access to other forms of contact. *In Sickness and Study* includes the books Lazard documents



Carolyn Lazard, *In Sickness and Study* (series), 2015–ongoing. Digital photographs, Instagram, dimensions variable. COURTESY THE ARTIST.



Carolyn Lazard, *The Undercommons* (detail), 2017. From the series *In Sickness and Study*, 2015–ongoing. COURTESY THE ARTIST AND BLACKWOOD GALLERY.

in her Instagram posts along with the information and resources she shares with The Canaries, a network of women and femme artists living with chronic illnesses, who meet in person and online to discuss their experiences navigating the medical-industrial complex; to consider its structural effects on women, femmes, and people of colour; and to support one another in self-advocacy, accessing resources, researching proposed treatments, and pursuing various forms of holistic healing. *In Sickness and Study* moves towards a speculative interdependence that allows Lazard to perform actions outside the physical boundaries of her own location. Lazard enacts a means of mobility from a position of restricted movement.

For the *Collective Welfare* circuit, the Blackwood commissioned three new images in Lazard's *In Sickness and Study* series. The books featured in these photographs are Karen Barad's *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (2007), Ursula K. Le Guin's *The Dispossessed: An Ambiguous Utopia* (1974), and Stefano Harney and Fred Moten's *The Undercommons: Fugitive Planning & Black Study* (2013). These three works will circulate via Lazard's Instagram account, while *The Undercommons* photograph is installed in the Blackwood's billboard-sized lightbox on the exterior of the William Davis Building on the University of Toronto Mississauga campus.

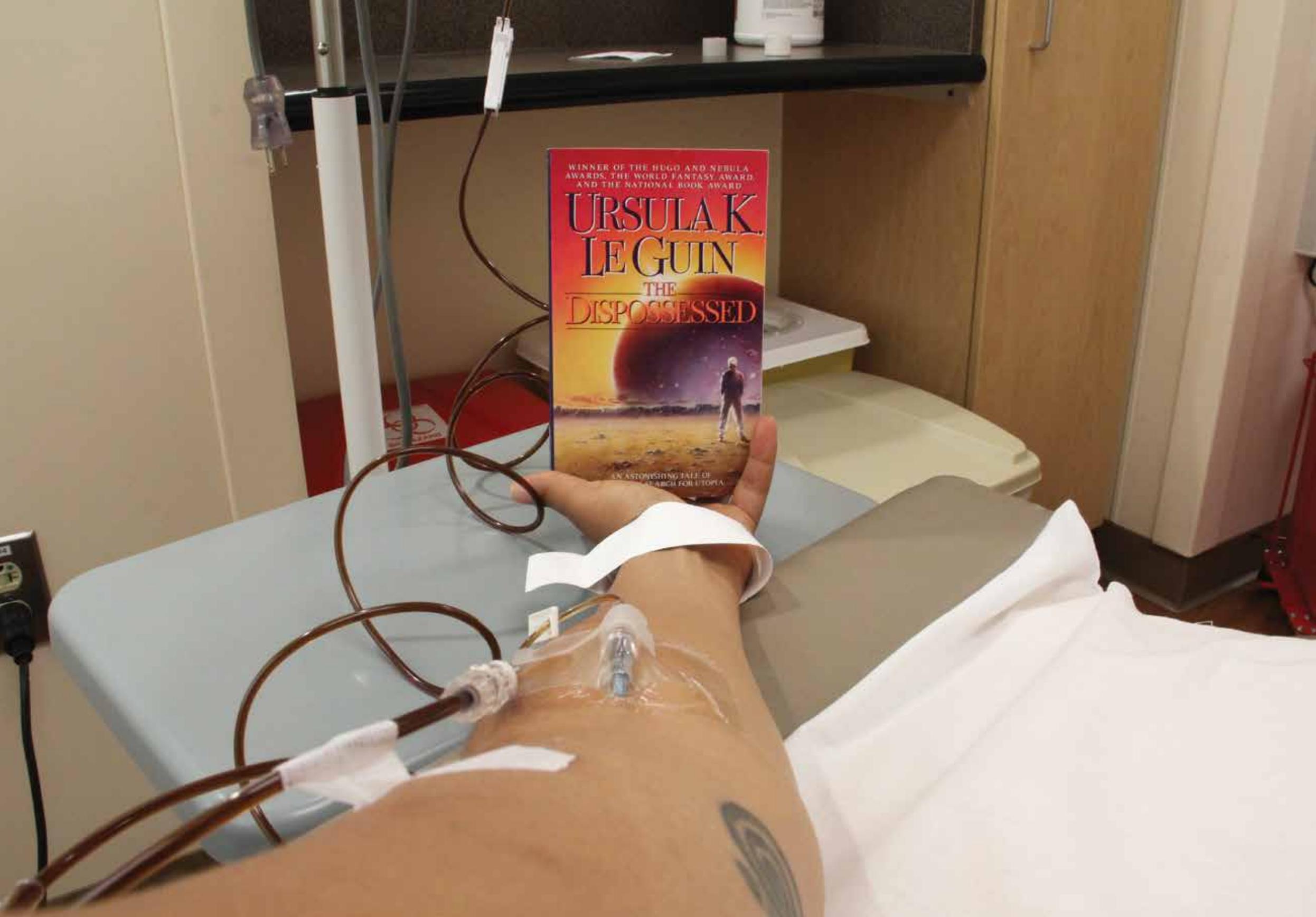
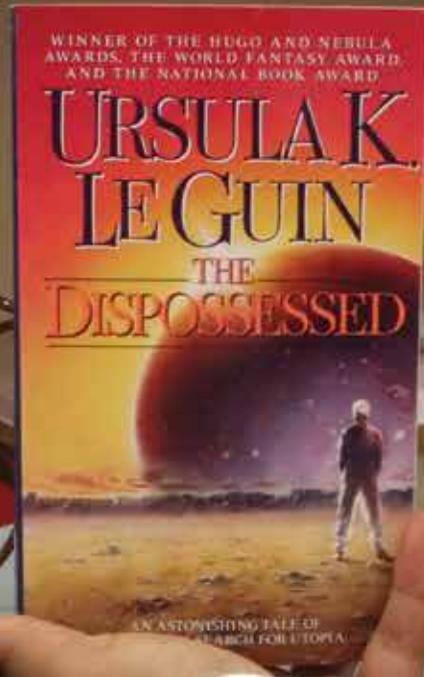
Notes

¹ This text is a revised excerpt of Risa Puleo's essay, "Mobility and Mobilisation," in *What Now? On Future Identities*, eds. Anne Barlow and Kristen Chappa (London: Black Dog Publishing, forthcoming 2018).

Following spreads:

Carolyn Lazard, *The Dispossessed* (detail), 2017. From the series *In Sickness and Study*, 2015–ongoing. COURTESY THE ARTIST AND BLACKWOOD GALLERY.

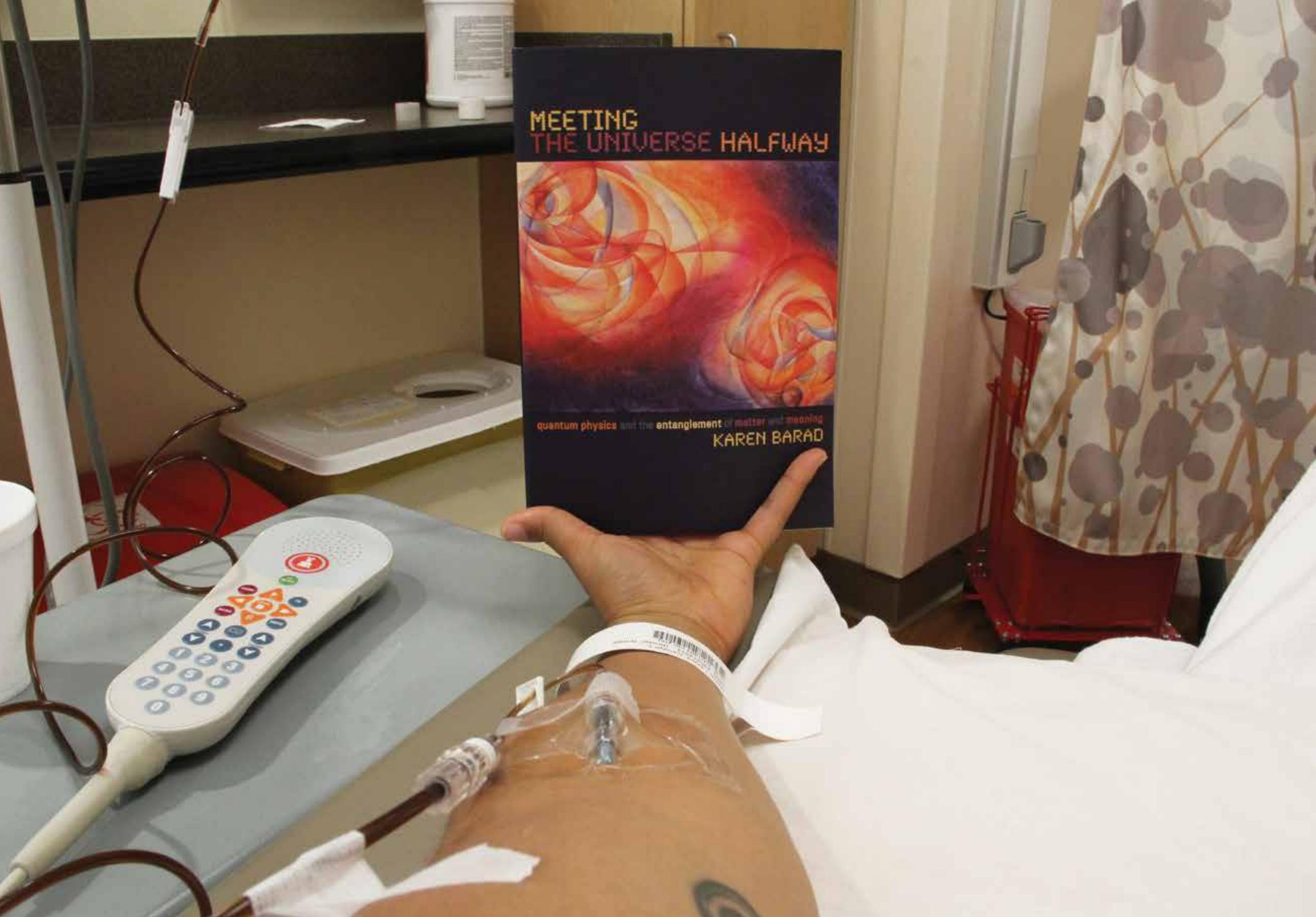
Carolyn Lazard, *Meeting the Universe Halfway* (detail), 2017. From the series *In Sickness and Study*, 2015–ongoing. COURTESY THE ARTIST AND BLACKWOOD GALLERY.



MEETING
THE UNIVERSE HALFWAY



quantum physics and the entanglement of matter and meaning
KAREN BARAD



Notes

- 1 Johanna Hedva, "Letter to a Young Doctor" (excerpt), *Triple Canopy*. Digital project published on January 17, 2018. <https://www.canopycanopycanopy.com/contents/letter-to-a-young-doctor/>

"If I ever find myself sitting across from you, in an ER, or a clinic, or in your private practice, while you observe my presenting symptoms, categorize what you see according to your encyclopedic knowledge, mentally summarize my problems into diagnoses and possible etiologies and treatments, and speak to me of your 'plan of attack,' or how we're going to 'beat this thing,' I hope that you might also speak to me of flowers and suns and the color yellow, and the world just this big, and of your optimism and my many pieces that are all somehow here, lingering, remembering, and some ways we might start putting things together, again, or for the first time, or letting them stay in pieces, just honoring that they are here, that you are here, and so am I."¹

Public Programs

FREE Contemporary Art Bus Tour
Exhibition tour to Humber Galleries, Blackwood Gallery, Art Gallery of Mississauga, Art Gallery of York University
Sunday, February 25, 12–5pm

Reader-in-Residence Session with Art Metropole
Public reading by **Yaniya Lee**
Wednesday, February 28, 12–1pm
Blackwood Gallery

Feminist Lunchtime Talks
Policing Black Lives: State Violence in Canada from Slavery to the Present
Robyn Maynard, in conversation with **Beverly Bain** and **Sheena Hoszko**
Friday, March 9, 12pm
Blackwood Gallery
Presented in partnership with Women and Gender Studies

Delving behind Canada's veneer of multiculturalism and tolerance, Robyn Maynard's new book, *Policing Black Lives: State Violence in Canada from Slavery to the Present*, traces the violent realities of anti-Blackness from the slave ships to prisons, classrooms and beyond. While highlighting the ubiquity of Black resistance, *Policing Black Lives* traces the still-living legacy of slavery across multiple institutions, shedding light on the state's role in perpetuating contemporary Black poverty and unemployment, racial profiling, law enforcement violence, incarceration, immigration detention, deportation, exploitative migrant labour practices, disproportionate child removal, and low graduation rates. Emerging from a critical-race-feminist framework that insists that all Black lives matter, Maynard's intersectional approach

to anti-Black racism addresses the unique and understudied impacts of state violence as it is experienced by Black women, Black people with disabilities, as well as queer, trans, and undocumented Black communities.

Running with Concepts: The Empathic Edition
A three-day hybrid event
Friday, March 9–Sunday, March 11
Blackwood Gallery

Featuring **Joshua Clover**, **Steven Eastwood**, **Nasrin Himada**, **Sheena Hoszko**, **Jakob Jakobsen**, **Carolyn Lazard**, **Robyn Maynard**, **Wanda Nanibush**, **M. NourbeSe Philip**, **Jeff Reinhart**, **Juliana Spahr**, **Pelin Tan** and many more ...

Hosted by **Christine Shaw**

Bringing together artists, researchers, activists, and care professionals, the Blackwood Gallery will host *Running with Concepts: The Empathic Edition*, a conference exploring the ethics of empathy, care as undercommons, and the prospects of a care coalition toward making care otherwise. The event asks: If care is a connective issue across social contexts and struggles, what might a new care coalition look like? Can practices of empathy promote an ability to relate without identification, appropriation, or condescension? *Running with Concepts: The Empathic Edition* will highlight creative practices, policy proposals, public education models, and research strategies that challenge dominant assumptions about institutional forms of collective welfare. It will feature lectures, performances, screenings, and roundtable discussions exploring the limits and possibilities of detaching practices of care from their tendency to reproduce dominant gender, racial, and economic relations.

Participant Biographies

Beverly Bain teaches in Women and Gender Studies in the Department of Historical Studies at the University of Toronto Mississauga. She has been teaching in the university environment for the past twelve years, and currently teaches and researches in the areas of diasporic sexualities, Black queer diasporic studies, sexual assault and violence against women, gender, colonialism, transnationalism, and anti-capitalism. Bain has been an anti-racist, anti-violence, feminist activist for over thirty years and was the Executive Director of the National Action Committee on The Status of Women, Canada's largest feminist organization between 1992-1997.

Joshua Clover is a Professor of English and Comparative Literature at University of California, Davis. He is the author of six books, including poetry, cultural history, and political theory; his writing has been translated into a dozen languages. His most recent books are the poetry collection *Red Epic* (Commune Editions, 2015) and *Riot. Strike. Riot: The New Era of Uprisings* (Verso, 2016), a political economy of insurrection and renarration of capital's history. He edits *Studies in Revolution and Literature* for Palgrave Macmillan along with Bruno Bosteels.

Steven Eastwood is an artist and filmmaker whose practice spans documentary film, installation-based moving image, media arts, and theory. He holds a PhD from the Slade School of Fine Art, University College London, and teaches film practice at Queen Mary University of London. He has held Visiting Lecturer positions at Harvard University, University of Greenwich, and University of Buffalo. His feature-length film, *Island*, premiered at BFI London Film Festival in 2017 and the sibling multichannel video installation, *The Interval and the Instant*, was presented at Fabrica (Brighton). His feature film *Buried Land* was an official selection at the Tribeca, Moscow, Sarajevo,

and Mumbai film festivals. Recent and forthcoming exhibitions include Fabrica (Brighton), QUT Gallery (Brisbane), Globe Gallery (Newcastle), KK Projects (New Orleans), ICA (London).

Nasrin Himada is a Palestinian writer and curator based in Tio'tia:ke (Montreal), in Kanien'kehá:ka territory. Her practice and research explores the politics of contemporary art practice, specifically focusing on experimental and expanded cinema, and contemporary media arts. Her writings have been published in *Contemporary*, *C Magazine*, *Critical Signals*, *The Funambulist: Politics of Space and Bodies*, *Fuse Magazine*, and *MICE Magazine*, among others.

Sheena Hoszko is a sculptor, anti-prison organizer, and settler living and working in Tio'tia:ke (Montreal), in Kanien'kehá:ka territory. Her art practice examines the power dynamics of geographic and architectural sites, and is informed by her family's experiences with incarceration and the military. Selected solo exhibitions include Centre Clark and La Centrale (Montreal), A Space (Toronto), Artspace (Peterborough), The New Gallery (Calgary) and Forest City Gallery (London), with upcoming projects at articule (Montreal). She is also an avid sci-fi/speculative fiction fan.

Jakob Jakobsen is an artist and organizer who recently opened the HOSPITAL PRISON UNIVERSITY Archive (Copenhagen). He has developed the *Antihistory* project (2012-on-going) investigating the Antiuniversity of London, established in 1968, as well as the New Experimental College, established in Copenhagen in 1962. He co-founded the trade union Unge Kunstnere og Kunstformidlere (UKK) [Young Artists and Art Mediators], Copenhagen (2002), was Professor at Funen Art Academy, Odense (2006-2012), and was part of the Copenhagen Free Uni-

versity (2001-2007). He edited *Wages for Students* (2016) and contributed to *Contestations: Learning from Critical Experiments in Education* (eds. Tim Ivison and Tom Vandeputte, 2013). With *The Antiuniversity Research Project*, he participated in *And And*, dOCUMENTA 13 (Kassel). Jakobsen lives and works in Copenhagen and London.

Carolyn Lazard is an artist working in video, performance, and text. Her work engages collective practice to address the ecology of care, dependency, and visibility. Lazard has presented work in various spaces including Light Industry, Cleopatra's, Recess, Anthology Film Archives, the New Museum, Museum of Modern Art, and the Whitney Museum of American Art (New York); Wexner Center for the Arts (Columbus); and Slought Foundation (Philadelphia). She has published writing in the *Brooklyn Rail* and *Mousse Magazine*, and is currently writing an Accessibility Guide for Common Practice. She is a founding member of Canaries, a healing and arts collective of chronically ill women and femmes. Lazard holds a BA from Bard College and lives in Philadelphia where she is completing her MFA at the University of Pennsylvania.

Yaniya Lee's interdisciplinary research draws on the work of Black Studies scholars to question critical reading practices and reconsider Canada's art histories. From 2012 to 2015 she hosted the Art Talks MTL podcast, a series of long-form interviews with art workers in Montreal. She is a founding collective member of *MICE Magazine* and a new member of the EMILIA-AMALIA working group. She is the 2017-2018 writer-in-residence at Gallery 44 and currently works as the Associate Editor at *Canadian Art* magazine.

Letters & Handshakes is a collaboration of Greig de Peuter (Department of Communication Studies, Wilfrid Laurier University) and Christine Shaw (Blackwood Gallery and Department of Visual Studies, University of Toronto Mississauga).

Robyn Maynard is a Black feminist who has spent years documenting racist and gender-based state violence. She has spent the better part of the last decade doing frontline harm-reduction outreach work in Montreal, and continues to provide training for health and social service providers on the harms created by systemic racism, criminal laws, and stigmatization. A harsh critic of systemic racism in all of its forms, Maynard has been involved in grassroots organizing against police violence for over a decade. Most recently, she helped co-found Montréal Noir, a Black activist group committed to combating anti-Black racism in Quebec. Additionally, she is a part of the Black Indigenous Harm Reduction Alliance, where she co-coordinates harm reduction education for incarcerated women. She is the author of *Policing Black Lives: State Violence in Canada from Slavery to the Present*, released by Fernwood Publishing in 2017.

Wanda Nanibush is an Anishinaabe-kwe curator, image and word warrior, and community organizer. Currently she is the inaugural curator of Indigenous Art at the Art Gallery of Ontario. She holds a Master's in Visual Studies from the University of Toronto where she has taught graduate courses. Her curatorial projects include: *Rita Letendre: Fire & Light* (Art Gallery of Ontario), *Toronto: Tributes + Tributaries, 1971-1989* (Art Gallery of Ontario), *Sovereign Acts II* (Leonard & Bina Ellen Art Gallery, Montreal), *The Fifth World* (Mendel Art Gallery, Saskatoon) and the award winning *KWE: Photography, Sculpture, Video and Performance by Rebecca Belmore* (Justina M. Barnicke Gallery, Toronto).

M. NourbeSe Philip is a poet, essayist, novelist, playwright, and former lawyer who lives in the space-time of the city of Toronto. Author of five books of poetry, one novel, and three collections of essays, her most recent work of poetry, *Zong!*, is a genre-breaking, book-length poem which engages with law, history, and memory as they relate to the transatlantic slave trade.

Her most recent collection of essays is *Blank*. Winner of many awards including Guggenheim and Rockefeller Fellowships and the Arts Foundation of Toronto Writing and Publishing Award, she is also a Dora Award finalist for her play *Coups and Calypsos*.

Jeff Reinhart works as a registered nurse in the LGBTQ Primary Care program at Sherbourne Health Centre in Toronto. There, the majority of his clients are lesbian, gay, bisexual, trans, and other queer-identified people, and he provides nursing care to Sherbourne's HIV Clinic—a low barrier, drop-in-based clinic for people living with HIV. He collaborates with community members and clinicians from across Canada through research, community mobilization, advocacy, and clinical care, on a range of issues including transition-related surgery, opioid overdose response, and HIV medication access and delivery.

An award-winning poet, **Juliana Spahr's** most recent book is *That Winter the Wolf Came* from Commune Editions. She edits the book series Chain Links with Jena Osman, the collectively funded Subpress with nineteen other people, and Commune Editions with Joshua Clover and Jasper Bernes. With David Buuck, she wrote *Army of Lovers* (City Lights, 2013). She has edited many

anthologies, including: *A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism* (Chain Links, 2011) with Stephanie Young; *Poetry & Pedagogy: the Challenge of the Contemporary* (Palgrave, 2006) with Joan Retallack; and *American Women Poets in the 21st Century* (Wesleyan University Press, 2002) with Claudia Rankine.

Pelin Tan is a sociologist and art historian based in Mardin, Turkey. She is Associate Professor of Architecture at Mardin Artuklu University and contributor to Silent University, a pedagogical platform for refugees and migrants. She was a visiting Professor of Design at Hong Kong Polytechnic University and a past Art, Culture and Technology Program Fellow in the School of Architecture and Urban Planning at MIT. She is currently researching the Pearl River Delta as "territorial sea" (M+ Design Trust Research Fellowship, Hong Kong) and leading socio-spatial discursive research on refugee camps in Turkey and Palestine. She has participated in multiple biennials and triennials, including Istanbul (2007, 2015), Lisbon (2013), Montreal (2014), Oslo (2016), and Venice (2016). Tan is a lead author on Cities for the International Panel on Social Progress (ISPS).

Acknowledgments

Take Care

September 11, 2017–March 11, 2018
Curated by Letters & Handshakes

Encompassing a five-part exhibition series, performances, and workshops, *Take Care* mobilizes more than 100 artists, activists, curators, and researchers confronting the crisis of care. *Take Care* unfolds as a series of five exhibition themes, or circuits of care.

Staff

Christine Shaw, Director/Curator
Jayne Wilkinson, Assistant Curator
Petrina Ng, Exhibition Coordinator
Alison Cooley, Curatorial Assistant and Collections Archivist
Fraser McCallum, Outreach and Publications Assistant*
Joy Xiang, Curatorial Research Assistant*

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Micropublication Printing

Thistle Printing Ltd.



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Visual Studies
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Canada



Blackwood Gallery

University of Toronto Mississauga
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905-828-3789
blackwoodgallery.ca

Gallery Hours

Monday–Friday: 12–5pm
Wednesday: 12–9pm
Saturday: 12–3pm

The Blackwood Gallery promotes LGBTQ2 positive spaces and experiences and is barrier-free. The gallery is FREE and open to the public.

CIRCUIT 1

Labour of Curation

September 11–30, 2017

CIRCUIT 2

Care Work

October 16–November 4, 2017

CIRCUIT 3

Infrastructures and Aesthetics of Mutual Aid

November 20–December 9, 2017

CIRCUIT 4

Stewardship

January 8–27, 2018

CIRCUIT 5

Collective Welfare

February 12–March 11, 2018



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