



# *Labour of Curation*

CIRCUIT 1/5, *Take Care*  
September 11–30, 2017  
Blackwood Gallery

*Take Care* joins efforts with over 100 artists, activists, curators, and researchers to reimagine cultures and politics of care. Its first circuit, ***Labour of Curation***, works between two tasks. The first is to begin to contour societal care crises and their differential effects while simultaneously reasserting care as a collective practice of resilience amid structural forces of neglect. The second task is to not seal off the institutional context in which *Take Care* itself is hosted. ***Labour of Curation*** reflects on art's implication in, rather than detached observation of, the crisis of care. A gallery is not a sanctuary but a site where distinct “dilemmas of care” manifest, and are continually negotiated.<sup>1</sup> Reframing cultures of work and interaction in art institutions through a care lens, ***Labour of Curation*** monitors the work of custodianship in the face of certain fragility; tarnishes the polish of the exquisitely mounted exhibition by highlighting the material labour its production entails; traces lineages of radical feminism and theories of social reproduction that are vital to a political reckoning with care crises; explores tactics for unsettling the congruence of curatorial labour and valorization regimes under contemporary capitalism; and stages conversations to counter care gaps in cultural labour economies with proposals to prioritize tending to livelihoods.  
– *Letters & Handshakes*

## *Habits of Care*

Curated by Helena Reckitt

Lisa Busby, Claire Fontaine,  
Deborah Ligorio,  
Paul Maheke, Raju Rage,  
Amie Siegel, Laura Yuile

### Notes

- <sup>1</sup> Emma Dowling, “Dilemmas of Care,” *The Blackwood 1* (July 2017), 9–11.

### Front cover:

Amie Siegel, *Fetish* (production still), 2016. HD video, colour/sound. COURTESY THE ARTIST AND SIMON PRESTON GALLERY, NEW YORK.



# Habits of Care

Helena Reckitt

In a contemporary context in which many individuals and groups feel under-valued and uncared for, *Habits of Care* addresses the links between the care of the self and collective care, asking where they overlap, and where they diverge and conflict. Recalling the etymological roots of the word “curating” in the Latin word for “caring,” *Habits of Care* is prompted by concerns with how the rhetoric of care plays out in and beyond the fields of art and culture. The exhibition points to where care is typically invested, and where it falls short. Looking to earlier practices of care-taking and ethics in the light of current urgencies, the show raises questions about how we might develop new habits of care that encompass both human and nonhuman others.

Rituals of care and conservation are the focus of Amie Siegel’s *Fetish* (2016), a film depicting the annual nocturnal cleaning of objects in the Freud Museum in London. Gloved hands meticulously remove a year’s worth of dust from the psychoanalyst’s artifacts and furnishings, including his famous couch. The care of objects overlaps with that of the psyche and the legacy of a “great man.” Projected onto a dark grey wall, the

film evokes a museum vitrine that has been inserted into the gallery. Intimate views of objects and activities have a fetishistic quality, echoing the film’s title and the centrality of practices of fetishism and voyeurism to Freud’s thought. Familiar activities of dusting, brushing, and vacuuming assume rarefied associations in the context of the museum, raising questions about the high status that is accorded to cultural custodianship versus the low value placed on domestic and janitorial labour.

Also foregrounding the labour of art conservation, Laura Yuile’s crumbling soap mannequin, *Mother Figure #4* (2017), scented with fragrant oils and infused with various fibres, pollen, and dust, will be “maintained” throughout the exhibition by gallery staff. Despite their efforts of moisturizing and lubrication, the work will degrade over the course of the exhibition. Resting on an oversized soap dish that contains water and scattered coins, the sculpture recalls the fountains into which tourists throw pennies, and contrasts the worship of the female form with women’s labour to maintain their youthfully attractive bodies.



Amie Siegel, *Fetish* (production still), 2016. HD video, colour/sound. COURTESY THE ARTIST AND SIMON PRESTON GALLERY, NEW YORK.



Laura Yuile, *Mother Figure #1* and *Public Feature* (installation view), 2017. Steel, chrome paint, laptop, digital video, soap, eucalyptus oil, dirt hand-picked from “The Street,” Stratford, Westfield, London, small hi-fi system, small “home” decorative wooden word blocks, glass wax.

PHOTO: PAUL CHAPPELLIER. COURTESY THE ARTIST.





Paul Maheke, *Mutual Survival, Lorde's Manifesto* (installation view), 2015. HD video on monitors (diptych), subwoofer, 17:50 min. PHOTO: FXP PHOTOGRAPHY. COURTESY THE ARTIST AND GALERIE SULTANA, PARIS.

Three works by Paul Maheke evoke the political dimensions of self and collective care, fragility, and sustenance. The video diptych in *Mutual Survival, Lorde's Manifesto* (2015) juxtaposes two forms of dance, both filmed in the same East London community centre. One, a compelling choreography by the dancer Jamila Johnson Small; the other, a less polished rehearsal by young members of a dance troupe in the run-up to the Notting Hill Carnival. Presenting dance as an activity of individual and collective becoming, Maheke's handheld camerawork is intimate and embodied, as if at pains to avoid a voyeuristic view of these young black performers. As the title suggests, the piece also pays homage to the late black feminist writer Audre Lorde. In subtitles drawn from Lorde's writings, self-care is described as a practice of decolonization and feminist emancipation. A subwoofer placed on the floor across from the flat-screen monitors resonates in the visitor's own body. At the exhibition opening, Maheke will perform *Seeking After the Fully Grown Dancer \*deep within\** (2016) in the gallery.

Inspired by the "Authentic Movement" dance practice, this piece broaches ideas of bodily performativity and authenticity through initiating a conversation with the audience.

In the series of printed curtains comprising *The River Asked for a Kiss (to Pateh Sabally)* (2017), Maheke suggests that water acts as a medium for holding memories and conveying emotions. Quotations printed on the curtains come from Langston Hughes' 1925 poem *Suicide's Note*. Originally shown at the Diaspora Pavillion at the Venice Biennale in 2017, this work is dedicated to Pateh Sabally, a twenty-two-year-old Gambian refugee who drowned after jumping from the Rialto Bridge in 2017. While some onlookers heckled Sabally with racist abuse, and filmed his death on their mobile phones, others threw lifebuoys, though none jumped in to save him.

Water as a medium of storytelling and archive finds further resonance in Deborah Ligorio's *Care: A Somatheory Encounter* (2017). The work comprises a video and an installation in which



Claire Fontaine, *Untitled (Corps étranger)*, 2017. Latex balloons, plastic bags, hempseed, yellow and red millet, linen seeds, canary seeds, and whole oats. Eighty-one individual elements, dimensions variable. PHOTO: FLORIAN KLEINEFENN. COURTESY THE ARTIST.

the visitor is invited to sit, relax, and follow a guided meditation. Ligorio evokes a viscous, porous environment, entailing a closer look at the sea, where the interaction of biological and technological elements creates conditions of pollution and toxicity. The video guides the viewer through breathing and body-awareness techniques to enable them to experience theoretical ideas on a bodily level. Extracts from new materialist and ecological thinkers—including Karen Barad, Donna Haraway, and Timothy Morton—combine with Ligorio's observations about a recent stay on the Italian coast. Participants are invited to transform and translate a specific physical tension from where it is harmful to where it is useful, and to imagine habits of care with the capacity of empowerment. They are asked to handle small sculptures assembled from biological and manufactured objects that Ligorio found on the beach and fashioned into hybrid, relational forms. Resisting an ecological vision that is entirely nihilistic, Ligorio points to the potential for new heterodox life forms that might grow from these uncanny fusions.

Practices of creative resistance and survival also motivate the work of Raju Rage, whose contribution will take the form of a remote audio work, *...yeah but can we listen tho?*, performed during *Care Crisis, Care Connective: An Open Forum on Cultural Work*. Building on their earlier self-care performances in institutional spaces, which draw attention to the lack of care provided within such settings, especially to non-conforming bodies, Raju Rage chose to participate via audio feed as a way to avoid the exhausting demands that performance can place on the artist. Exploring how bodies are dis/connecting, Raju Rage will focus on what healing and care might look like in the spaces we carve out for ourselves and for one other.

A range of contradictory positions on the care of the self and others play out in the work of Claire Fontaine. The video *Untitled (You can cut anyone)* (2011), based on a self-help manual, presents a fiercely individualistic vision in which anyone perceived as a toxic threat to the self can be "cut," as a





Deborah Ligorio, *A Somatheory Encounter: Relational Objects*, 2017. Mixed media, dimensions variable. COURTESY THE ARTIST.



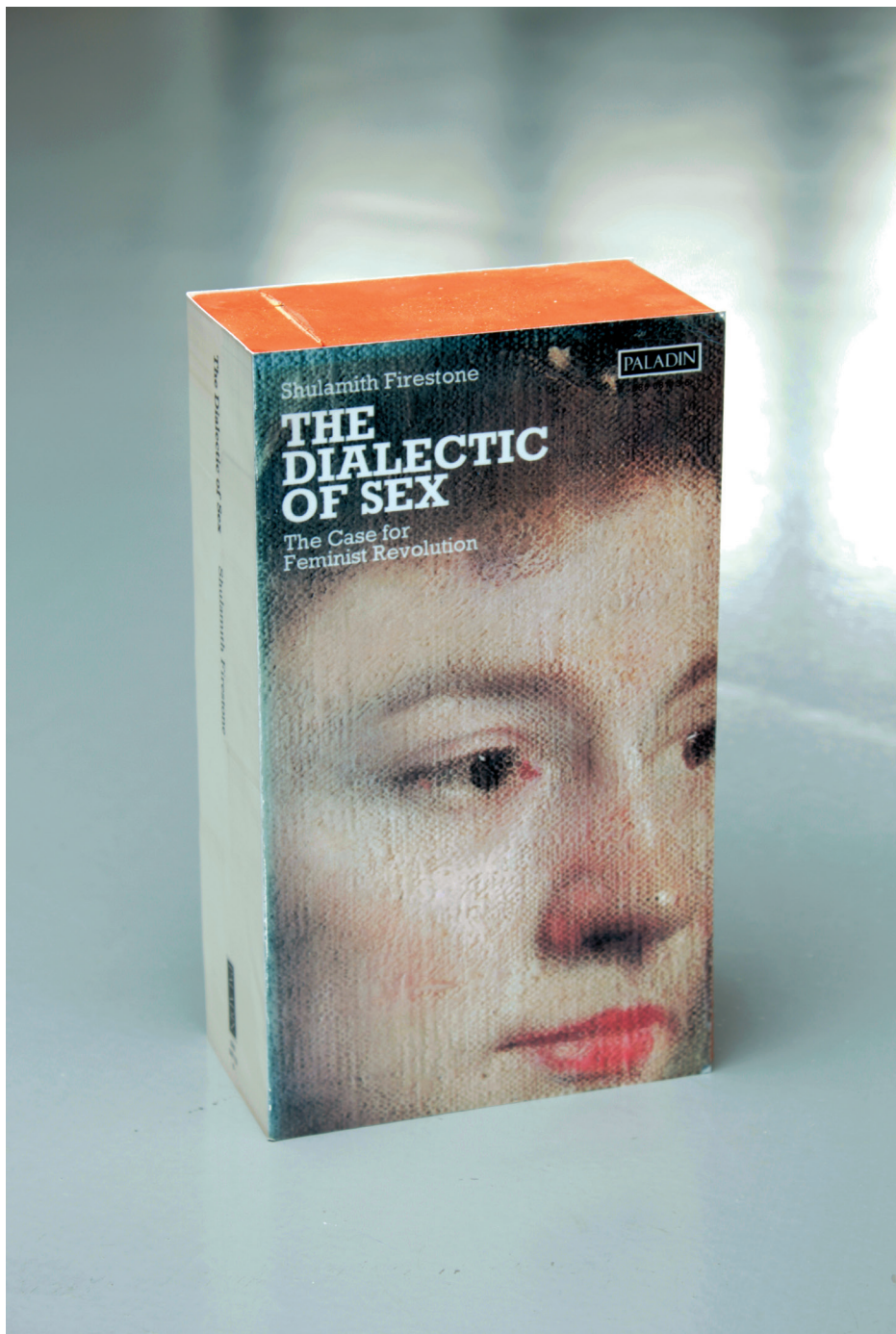
Raju Rage, *Visibility or Opacity* (performance still), 2016. PHOTO: TIU MAKKONEN. COURTESY THE ARTIST.

tumour from the body. By contrast, the small, brightly coloured balls scattered on the floor in *Untitled (Corps étrangers)* (2017) present a scene of horizontal gathering and assemblage. Filled with seeds, the balls are modeled on those used in the anti-gymnastics techniques devised by Thérèse Bertherat. When placed under parts of the body they initially cause discomfort and contraction. Only later do they create a form of physical release that Claire Fontaine equates with the positive impact that foreigners can have on society: “Initially rejected, they can bring the community to a new state, more harmonious and balanced than the previous one.” The ambiguous presence of the cover of Shulamith Firestone’s 1970 book *The Dialectics of Sex: The Case for Feminist Revolution* in the brickbat missile of 2014, points to the explosive power of this radical, proto-cyberfeminist’s ideas about surrogate childbirth and non-conformist parenting. In the context of *Habits of Care*, Firestone’s book evokes the difficulties that women continue to face in negotiating their own care and flourishing in relation to the many other care-

taking obligations placed on them. The billboard work *Untitled (Rust & Tears)* (2012) is based on the image of a ten-dollar US banknote onto which water or tears are doodled. By folding the bill, the words “rust” and “tears” are produced, calling to mind flows of liquidity and drought, including the pain inflicted by neoliberal economics, which came to a head in the 2008 global financial crisis.

Focusing on care in the notoriously unregulated art world, in which the ideology of “labours of love” justifies ubiquitous underpayment of those who derive their livelihoods from the sector, the exhibition features a selection of protocols, policies, and proposals for cultural care. These range from existing museum policies on the treatment of human remains and expropriated objects, to current activist efforts such as those of W.A.G.E. (Working Artists and the Greater Economy) certification for arts organizations, and the CARFAC (Canadian Artists’ Representation/Le Front des artistes canadiens) Policy Proposition for an Artist’s Resale Right in Canada. They also include as-yet-unrealized propos-





Claire Fontaine, *The Dialectics of Sex: The Case for Feminist Revolution brickbat*, 2014. Brick and brick fragments, archival digital print and optional elastic band, 8in x 44in x 2.5in. PHOTO: JAMES THORNHILL. COURTESY THE ARTIST AND AIR DE PARIS.

als, such as Seth Seigelaub and Robert Projansky's Artist's Reserved Rights Transfer and Sale Agreement, which attempted to protect artists' rights and interests as their work circulated within the art world system. Selections from these propositions will be turned into a series of scores by Lisa Busby in collaboration with vocalist and conductor Christine Duncan. The resulting live realizations, *Protocols, Policies, and Proposals Performed*, will be sung by The Element Choir, led by Duncan at various locations on the University of Toronto Mississauga campus.

*Habits of Care* encompasses public events that draw attention to the politics of undervalued care work. A session on the international campaign Wages for Housework explores how this transversal movement drew attention to the capitalist appropriation of women's unpaid labour, and demanded it be remunerated. A collaboration with the feminist working group EMILIA-AMALIA, developed and presented with the researcher Christina Rousseau, the meeting will highlight Wages for Housework's activities in Canada in the 1970s and early 1980s, including the Women's Liberation Bookmobile, the paper "The Autonomy of Black Lesbian Women," by Wilmette Brown of Black Women for Wages for Housework, and the manifesto "Fucking is Work," by Wages Due Lesbians.

In the workshop *Curating and Caring*, participants will explore where care is concentrated in the curatorial sector, in a context where definitions of curatorial labour have shifted from the care of objects and scholarly research to producing and managing social networks, collective energies, and professional relationships. As curators increasingly devote care to the public-facing aspects of their work, the workshop explores how this leads them to neglect themselves and those they work with. The workshop will develop a series of new propositions for curating with care that will be presented at *Care Crisis, Care Connective: An Open Forum on Cultural Work*.

Across artworks that play with the format of the self-help manual, the guided meditation, and the manifesto, the exhibition highlights rituals and routines of caretaking, maintenance, and conservation. It aims to prompt thoughts about new habits that are needed to allow us to take better care of others, and ourselves.

#### Curator Acknowledgments

I am grateful for the invaluable discussions that I have had with artists in the exhibition and thank them for entrusting their work to this project. The feminist artistic methodology of Alex Martinis Roe has been a key resource for the *Curating and Caring* workshop. The workshop also draws on Mierle Laderman Ukeles' 1969 *Manifesto for Maintenance Art* and Annette Krauss and the Casco Team's 2014 *Site for Unlearning: Art Organization*. Jennifer Fisher provided important editorial input for my 2016 essay, "Support Acts: Curating, Caring and Social Reproduction," which fed into research for the exhibition. Others whose friendship and work have been important sources of inspiration and sustenance include Fulvia Carnevale of Claire Fontaine, Danielle Child, Angela Dimitrakaki, Emma Dowling, Gabby Moser, Susan Kelly, Katy Orkisz, Lara Perry, Jenny Richards, Adrian Searle, and participants in the Feminist Duration Reading Group in London. The support and guidance of Christine Shaw and The Blackwood Gallery team have been exemplary demonstrations of curatorial care.

#### Following spread:

Paul Maheke, *The River Asked for a Kiss (to Pateh Sabally)* (installation view), 2017. Four digital prints on fabric, 57in x 161.5in each. COURTESY THE ARTIST, GALERIE SULTANA, PARIS, AND ICF.



*he recalls the way*

*his river*



# Public Programs

## ***Wages for Housework: The Canadian Context***

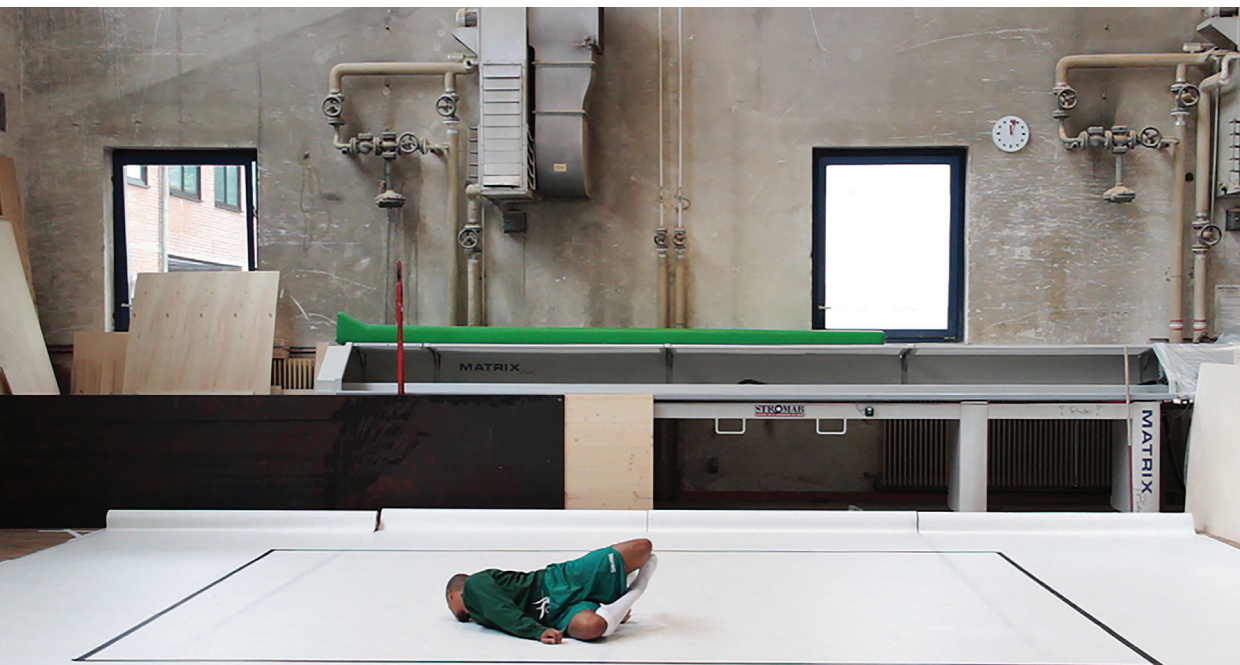
An EMILIA-AMALIA Feminist Working Group Workshop  
With Helena Reckitt and Christina Rousseau  
Tuesday, September 5, 6–9pm  
Art Metropole, 1490 Dundas Street West, Toronto

Continuing EMILIA-AMALIA's commitment to exploring under-recognized histories of feminism and facilitating the exchange of knowledge and tactics across generations, the fall session focuses on the global campaign Wages for Housework. This transversal movement highlighted the capitalist appropriation of unpaid domestic labour, and demanded its remuneration by the state. The session highlights Wages for Housework's actions in and around Toronto and

Montreal in the 1970s and 1980s, which included the Women's Liberation Bookmobile, the paper "The Autonomy of Black Lesbian Women," by Wilmette Brown of Black Women for Wages for Housework, and the manifesto "Fucking is Work," by Wages Due Lesbians. These activities aimed to meet the intersecting needs of lesbian feminists, migrant workers, domestic labourers, and Black and working class women. Following the format of the Feminist Duration Reading Group in London, which Reckitt initiated in 2015 to bring to light feminisms from outside the Anglo-American canon, this session will centre on an out-loud reading activity. The meeting aims to open up discussions on how feminism operates transnationally, the politics of undervalued care work, and what it means to "take care." No pre-reading or preparation is required.

To participate in this session, please RSVP to [info@emilia-amalia.com](mailto:info@emilia-amalia.com)

Paul Maheke, *Seeking After the Fully Grown Dancer \*deep within\** (performance still), 2016.  
COURTESY GALERIE SULTANA AND LIFE LONG BURNING.



## ***Curating and Caring***

Three-part workshop led by Helena Reckitt  
Saturday, September 9  
Wednesday, September 20  
Saturday, September 23  
University of Toronto St. George and University of Toronto Mississauga

Over the course of three meetings on curatorial habits of care, participants will draw on their own experiences of the visual art field, and will look at current and historical efforts to create ethical relations within this notoriously unregulated sector. In a contemporary context in which many who are involved in the arts feel undervalued and uncared for, the workshop will seek to generate new propositions for curating with care. Participants will present their new propositions as part of *Care Crisis, Care Connective: An Open Forum on Cultural Work* on Saturday, September 23.

## **Opening Reception**

With performances by Laura Yuile and Paul Maheke  
Wednesday, September 13, 5–8pm  
Blackwood Gallery

Throughout the opening reception, Laura Yuile's sculpture, *Mother Figure #4*, will become absorbed in instances of performance, where it will be washed, dried, moisturized, and maintained. This maintenance work will be continued by gallery staff over the duration of the exhibition.

At 7pm, Paul Maheke will perform *Seeking After the Fully Grown Dancer \*deep within\**. Inspired by the "Authentic Movement" dance practice, this piece broaches ideas of bodily performativity and authenticity through a conversation with the audience.

## ***Protocols, Policies, and Proposals Performed***

Scores composed by Lisa Busby and performed by The Element Choir  
Friday, September 22 and Saturday, September 23  
Various locations at University of Toronto Mississauga

The Element Choir will sing non-standard scores composed by Lisa Busby from various protocols, policies, and proposals that seek to define and influence cultural care. These range from existing museum policies on the treatment of human remains and expropriated objects, to current activist efforts such as those of W.A.G.E. (Working Artists and the Greater Economy) certification for arts organizations, and the CARFAC (Canadian Artists' Representation/Le Front des artistes canadiens) Policy Proposition for an Artist's Resale Right in Canada. They also include as-yet-unrealized proposals, such as Seth Seigelaub and Robert Projansky's Artist's Reserved Rights Transfer and Sale Agreement, which attempted to protect artists' rights and interests as their work circulated within the art world system.

***Care Crisis, Care Connective: An Open Forum on Cultural Work***  
Helena Reckitt and *Curating and Caring* workshop participants, Raju Rage, Precarious Workers Brigade, Jacqueline Hoàng Nguyễn and Boo Watson

Hosted by Letters & Handshakes  
Saturday, September 23, 10am–6pm  
Blackwood Gallery

The idea of the crisis of care highlights the diffuse strain and persistent inequalities that pervade the work of care—even as the perpetuation of the dominant system of production structurally relies on care's unbroken



performance. Cultural work and art institutions are hardly immune to the symptoms of care crisis. This open forum assembles artists, activists, curators, and researchers to navigate care gaps in curatorial practice in particular and the cultural sector in general. The primary goal, however, is to share vocabularies, experiences, and frameworks to aid in centring an ethos of care in efforts to transform conditions and relations in the cultural sector. *Care Crisis, Care Connective: An Open Forum on Cultural Work* unfolds through a sequence of workshops and performances.

#### 10am–12pm: *Curating and Caring* Workshop

Curator Helena Reckitt and participants in the *Curating and Caring* workshops will present new propositions for curating with care.

*Workshop supported in part through the Outreach, Conference and Colloquia Fund, Office of VP Research, UTM.*

#### 12–1pm: ...yeah but can we listen tho?

Performance by Raju Rage

**Raju Rage's** contribution will take the form of a remote audio performance on care and the cultural sector. Building on their earlier self-care performances in institutional spaces, which draw attention to the lack of care provided within such settings, the audio format is chosen as a way to avoid the exhausting demands that performance can place on the artist. Exploring how bodies are dis/connected, Raju Rage will centre on what healing and care might look like in the spaces we carve for ourselves and each other.

#### 1–2pm: Lunch

#### 2–4pm: *Training for Exploitation: Politicizing Employability and Reclaiming Education*

Precarious Workers Brigade

Introduced by Nicole Cohen of Cultural Workers Organize

**Kay Dickinson and Janna Graham** will speak about Precarious Workers Brigade's recent book, *Training for Exploitation*, which provides a pedagogical framework to assist students and artists in deconstructing dominant narratives around work, employability, and careers. They will conduct a workshop using tools from the book to critically examine the relationship between education, contemporary crises of work, artistic labour, and student debt. The workshop will address topics such as precarity, employment rights, cooperation, and solidarity, as well as show examples of alternative educational and organizing practices.

*Workshop supported in part through the SSHRC-funded research project Cultural Workers Organize.*

#### 4–6pm: *The Wages Due Song* Workshop

Jacqueline Hoàng Nguyễn and Boo Watson

Hosted by Amber Berson

*The Wages Due Song* was written in 1974 by Canadian **Boo Watson**, a member of the Wages Due Lesbians collective originally based in Toronto. The song calls for women's unwaged labour to be addressed as a workers' struggle. The collective had ties to the international feminist movement Wages for Housework, which formed feminist groups to raise awareness of how housework and childcare are the basis of all social reproduction and industrial work. The groups were not only discussion clubs or thought experiments, but advanced real demands, with protest songs to go with them. "If women were paid for all they do, there'd be a lot of wages due," sang the women campaigners in the 1970s. **Jacqueline Hoàng Nguyễn** and Boo Watson will lead a consciousness-raising workshop and write a song collectively with the participants to reflect today's struggles.

*Workshop presented in preparation for *The Let Down Reflex*, curated by Amber Berson and Juliana Driever for Take Care, Circuit 2: Care Work, October 16–November 4, 2017 at the Blackwood Gallery.*



Claire Fontaine, *Untitled (Corps étrangers)* (detail), 2017. Latex balloons, plastic bags, hempseed, yellow and red millet, linen seeds, canary seeds, and whole oats. Eighty-one individual elements, dimensions variable. PHOTO: FLORIAN KLEINEFENN. COURTESY THE ARTIST.

#### Reader-in-Residence Session with Art Metropole

Public reading by Joshua Vettivelu  
Wednesday, September 27, 12–1pm  
Blackwood Gallery

The Blackwood Gallery is pleased to announce its first **Readers-in-Residence** program. Adapting the format of the artist's residency, the Readers-in-Residence program focuses on practices of reading—reading an exhibition, reading a text, reading as interpretation. Each residency will respond to a specific exhibition context and encourage the development of new interpretive possibilities and creative responses through practices of careful reading.

Recognizing shared conceptual approaches between exhibitions and artists' books, the Blackwood Gallery hosts **Art Metropole** as our inaugural Readers-in-Residence. Facilitated by **Danielle St-Amour**, the residency takes place in five installments throughout *Take Care*. Guest readers will offer public readings of the gallery's exhibition by engaging with a full range of material from Art Metropole's store and archives, including artists' projects, publishing platforms, artists' multiples, and other ephemera.

# Biographies

**Amber Berson** is a writer, curator, and PhD student conducting doctoral research at Queen's University on artist-run culture and feminist, utopian thinking. She most recently curated *World Cup!; The Let Down Reflex* (with Juliana Driever); *TrailMix* (with Eliane Ellbogen); *\*~\_~\*JENNIFER X JENNIFER\*~\_~* (with Eliane Ellbogen); *The Annual Art Administrator's Relay Race* (2013, with Nicole Burisch); and was the 2016 curator-in-residence as part of the France-Quebec Cross-Residencies at Astérides in Marseille, France. She is the Canadian ambassador for the Art+Feminism Wikipedia project. Her writing has been published in *Breach Magazine*, *Canadian Art*, *C Magazine*, *Revue .dpi*, *Esse*, *FUSE Magazine*, and the *St Andrews Journal of Art History and Museum Studies*.

**Lisa Busby** is a London-based composer, vocalist, and DJ. She performs and composes with bands The Nomadic Female DJ Troupe, Rutger Hauser, and Sleeps in Oysters, as well as working independently as a solo artist. She has released with record labels Seed and The Lumen Lake. She is particularly interested in using domestic or outdated playback media as instruments, but also works in long duration forms, performance video, text-based score, installation, and site-specific performance. Lisa has performed and exhibited in various solo and group situations internationally. She is also Senior Lecturer in Music at Goldsmiths, University of London.

**Claire Fontaine** is a collective artist based in Paris. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seems to define contemporary society. Her works have been shown internationally in major

institutions across Europe, North America, and Asia, and she has published with *Mute*, one star press, Dilecta, *e-flux journal*, *Derive Approdi*, and *il Mulino*.

**Nicole Cohen** is Assistant Professor at the University of Toronto. She is the author of *Writers' Rights: Freelance Journalism in a Digital Age* (McGill-Queen's University Press, 2016), which examines the labour politics of freelancing, and is a member of the collaborative research project Cultural Workers Organize, which engages with media and cultural workers' collective responses to precarity. Nicole is on the Advisory Board of the Canadian Intern Association.

**Kay Dickinson** is Associate Professor and Undergraduate Programme Director of Film Studies at Concordia University. Her recent published work, *Arab Cinema Travels: Transnational Syria, Palestine, Dubai and Beyond* thinks through how cinema functions amid and in resistance to the machinations of transnational global capital. Her current project focuses on offshored film production within free zones that is facilitated through the principles of logistics. Prior to her move to Concordia, Kay taught at King's College and Goldsmiths, both within the University of London. While there, she became a collective member of Precarious Workers Brigade.

**The Element Choir** is an improvising choir based in Toronto, Canada, created by Christine Duncan and Jean Martin and directed by Christine Duncan. The Element Choir works with both structured and non-structured elements, based primarily on a system of conduction cues. As an ensemble they explore textural and timbral sound qualities, soundscapes, rhythmic patterns, sound poetry, musical genre interplay, and extended voice techniques. This cinematic approach to group vocalizing presents both tonal and non-tonal material in a constantly evolving and "in the moment" sonic environment.

**EMILIA-AMALIA** is an exploratory working group that employs practices of citation, annotation, and autobiography as modes of activating feminist art, writing and research practices. Through readings, screenings, discussions, and writing activities, the group will investigate historical and intergenerational feminisms, as well as relationships of mentorship, collaboration, and indebtedness between artists, writers, thinkers, curators, and practitioners. In tracing these lines, the group aims to elucidate the histories of feminism that have been obscured and overlooked in the narratives of 1970s, or "second-wave" feminism that we have inherited. EMILIA-AMALIA is initiated by Cecilia Berkovic, Yaniya Lee, Annie MacDonell, Gabrielle Moser, Zinnia Naqvi, Leila Timmins, and cheyanne turions.

**Janna Graham** is a practice-based researcher who has worked in the curatorial field for nearly twenty years, occupying positions at institutions such as Whitechapel and Serpentine Galleries, the Art Gallery of Ontario, Nottingham Contemporary, and developing projects for Van Abbemuseum and the New Museum. A key figure in what has been termed "the educational turn" in curating, she has developed exhibitions, residencies, research, and writing at the intersection of art and contemporary social urgencies including migration, gentrification, education, anti-racism, elder care, and indigeneity. Recent publications include *Art + Care: A Future and Studies on a Road*. Janna is a founding member of Another Roadmap for Arts Education Network and School, the Micropolitics Research Group, and Precarious Workers Brigade. She is a Lecturer in Visual Cultures at Goldsmiths, University of London.

**Jacqueline Hoàng Nguyễn** is a research-based artist based in Stockholm. Using a broad range of mediums, her artistic practice investigates issues of historicity, collectivity, utopian politics, and multiculturalism

within the framework of feminist theories. Nguyễn's work has been shown internationally in institutions including the Contemporary Art Gallery (Vancouver); EFA Project Space (New York); MTL BNL at the Musée d'Art Contemporain (Montreal); Kunstverein Braunschweig; Institute of Contemporary Art (Philadelphia); Mason Gross Galleries (New Jersey); and Gasworks (London). Nguyễn is this year's Audain Visual Artist in Residence at Simon Fraser University in Vancouver and will participate in the fourth cycle of NTU Center for Contemporary Art Singapore's Residencies program.

**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). Letters & Handshakes' past projects include the exhibitions *I stood before the source* and *Precarious: Carole Condé + Karl Beveridge*, the forum *Fighting Foreclosed Futures: Politics of Student Debt*, and the symposium and micropublication *Surplus<sup>3</sup>: Labour and the Digital*.

**Deborah Ligorio** is an Italian artist based in Berlin. Her research brings together technological, ecological, and feminist thinking. She was awarded the 15th Quadriennale di Roma Young Art Prize (2008), and the Special Prize GAI - Itaire Italian Studies for PS1 MoMA (2004). Her works have been shown and performed in events, group and solo exhibitions at institutions including: Savvy Contemporary and Neue Nationalgalerie (Berlin), ICA (London), Hangar Bicocca (Milan), Manifesta7, and Fondazione Sandretto Re Rebaudengo (Turin). In 2013, she published *Survival Kits* with Sternberg Press. She is the founder of the online platforms [The Eponym] and DadaAda.

**Paul Maheke** lives and works in London. He completed a MA in Art Practice at l'École Nationale Supérieure d'Arts de Paris-Cergy (2011) and a program of study



at Open School East (2015), producing research and public conversations entitled *Beyond Beyoncé: Use It Like a Bumper!* Maheke was awarded the South London Gallery Graduate Residency 2015–16 where he presented the exhibition *I Lost Track of the Swarm*. Maheke's research imagines the body as an archive, using its waters as pathways to information and knowledge. With particular attention to dance, his research rearticulates representations of queer Blackness that emerge from Western imaginations by addressing history through non-human subjectivity. Recent performance and exhibition venues include 57th Venice Biennale, Tate Modern (London), Sultana Gallery (Paris), and Darling Foundry (Montreal).

**Precarious Workers Brigade** is a UK-based group of precarious workers in culture and education. We call out in solidarity with all those struggling to make a living in this climate of instability and enforced austerity. Our praxis springs from a shared commitment to developing research and actions that are practical, relevant and easily shared and applied. If putting an end to precarity is the social justice we seek, our political project involves developing tactics, strategies, formats, practices, dispositions, knowledges, and tools for making this happen.

**Raju Rage** is an interdisciplinary artist who uses art, education, and activism to forge creative survival. Based in London and working beyond, they primarily use their non-conforming body to bridge the gap between dis/connected bodies, theory and practice, text and the body, and aesthetics and the political substance. They work in performance, sculpture, soundscapes, and moving image, utilising everyday objects and life experiences to build new narratives of gender, race, and culture. They are an organizer with Collective Creativity arts collective. Recent performance and exhibition venues include ICA and Showroom (London), Nottingham Contemporary, and nGbK and xart splitta (Berlin).

**Helena Reckitt** is a curator and critic with a longstanding engagement with histories, and contemporary legacies, of feminist and queer artistic, critical, and political practices. She is editor of the books *Art and Feminism*, *Sanja Ivekovic: Unknown Heroine*, and, with Josh Oppenheimer, *Acting on AIDS*. In 2016, she edited two issues of the *Journal of Curatorial Studies* with Jennifer Fisher and, in 2015, she worked with six feminist curators and artists to develop *Now You Can Go*, which explored the transmission and resonance of Italian feminist practices across four London arts venues. Currently Senior Lecturer in Curating at Goldsmiths, University of London, she has previously held positions at The Power Plant Contemporary Art Gallery (Toronto), Atlanta Contemporary Art Center, and the ICA (London).

**Christina Rousseau** recently completed her PhD in Humanities at York University. She is currently a sessional instructor in both Canadian Studies and Gender and Women's Studies at Trent University, and is also an independent researcher and writer. Her main teaching, research, and writing interests focus on issues related to social reproduction; gender, the body, and sexuality; gender and work; and social movement organizing.

**Amie Siegel** is an American artist known for making layered, meticulously constructed works that consider the undercurrents of value systems, cultural ownership, and image-making. Her work has been shown in numerous group exhibitions and collected by museums throughout the United States and Europe, and she has had recent solo exhibitions at the South London Gallery (London); Metropolitan Museum of Art, (New York); and the MAK (Vienna). She has been a fellow of the DAAD Berliner-Künstlerprogramm and the Guggenheim Foundation, the Fulton Fellow at the Film Study Center at Harvard University, and a recipient of the ICA Boston's Foster Prize, as well as Sundance Institute and Creative Capital Awards.

**Joshua Vettivelu** is an artist working within sculpture, video, performance, and installation. Their work seeks to explore how larger frameworks of power manifest within intimate relationships. Recently, their practice has been examining the tensions that emerge when personal experiences are mined for art production, and how this allows institutions to posture and position themselves as self-reflexive. Vettivelu currently teaches in the Faculty of Continuing Education at OCAD University and is the Director of Programming for Whippersnapper Gallery.

Born in Toronto, **Boo Watson** began playing and composing music at the age of five, and played in bands for over three decades. In the 1970s she joined the Wages for Housework Campaign and co-founded Wages Due Lesbians. She wrote songs for the movement, many of which were published in Wages for Housework International's *Conference Song Book* (1975). Watson is a life-long activist working on environmental, feminist, and social justice issues. From 2000–01, Watson organized the only Green Gay Pride in Toronto, powered exclusively by renewable energy. She is now the owner of a hundred-acre artfarm, producing organic food, music, theatre, and other arts in Manitoulin Island, Ontario.

**Laura Yuile** is an artist based in London. Her work has been shown in recent exhibitions at Arebyte LASER (London), T-Space (Milan), Republic (London), Generator (Dundee), The Wiener Art Foundation at Parallel Vienna, and the Savoy Centre for Glasgow International. In 2015 she was an Associate Artist at Open School East and graduated in 2017 from the MFA program at Goldsmiths, London. Between 2012–13 she led a series of symposia on *Comfort Zones* in various IKEA showrooms. Forthcoming projects include a residency in Beijing as a recipient of the Red Mansion Award, and a group exhibition at Mauve, Vienna.



# Acknowledgments

## **Take Care**

September 11, 2017–March 10, 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  
Joy Xiang, Curatorial Research Assistant\*

## **Installation Technicians**

Brandon Dalmer, Nicolas Fleming,  
Matthew Tegel

## **Micropublication Design**

Matthew Hoffman

## **Micropublication Printing**

Thistle Printing Ltd.



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Canada



## **Blackwood Gallery**

University of Toronto Mississauga  
3359 Mississauga Road  
Mississauga, ON L5L 1C6  
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 10, 2018



