

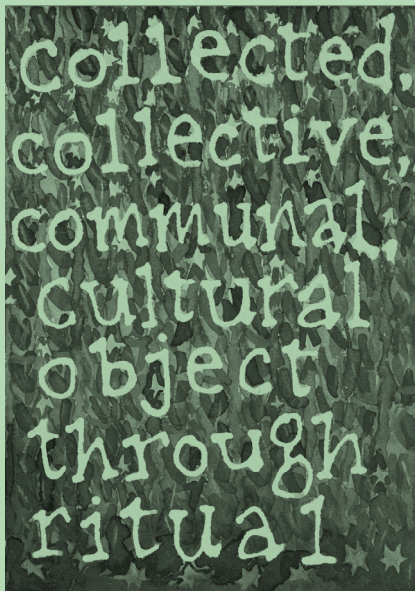
# HANDLE WITH CARE

A HYBRID LIVE AND  
DIGITAL EVENT

INSTITUTE OF  
INTERNATIONAL VISUAL ARTS  
(INIVA)  
&  
MANCHESTER ART GALLERY

10:30 – 17:00  
25 NOVEMBER 2021

*Handle with Care* reflects on the groundbreaking partnership commission undertaken by iniva and Manchester Art Gallery as part of iniva's legacy project Future Collect. Future Collect is a dynamic programme of contemporary art commissions designed to transform the national conversation around contemporary art collecting.



*Collected, collective, communal, cultural object through ritual,  
Jade Montserrat, 2021*



*The Long Table on Live Art and Feminism with Lois Weaver, 2013.  
Live Art Development Agency, Restock, Rethink, Reflect Three: on  
Live Art and Feminism. Image: Alex Eisenberg.*

Taking inspiration and guidance from inaugural Future Collect artist Jade Montserrat, *Handle with Care* is an interdisciplinary 'fairground of ideas' exploring manifestations of care in artistic, curatorial and collecting practices. We will be considering what it means to build an infrastructure of care for artists and cultural workers and asking critical questions about power, representation and the civic role of public museums and galleries.

The conference revisits the urgent call made by Professor Stuart Hall, founding chair of iniva, in his keynote speech at the national conference, *Whose Heritage? The Impact of Cultural Diversity on Britain's Living Heritage*, held in Manchester in November 1999. Professor Hall called for a re-imagined Britain, reinvented for all who refuse to become othered in order to belong. *Handle with Care* will suggest that this call to action remains as relevant and urgent when thinking about our national collections within visual arts museums and galleries today.

*Reflecting* on the etymology of the word 'conference' as the idea of coming together with varying opinions and rearing, bearing or carrying something *together*, *Handle with Care* will reimagine what a conference offers us as a site for collaboration, connection and dialogue. This approach highlights our thinking on care as something that must be collectively created, nourished and maintained.

Through a series of themed round table discussions in a format inspired by Lois Weaver's *Long Table* performance, we hope to create a space where all those attending the conference have the opportunity to take a seat at the table and be a part of the conversation. Each conversation will start with a short sharing by those instigating the discussion, who will sow ideas in the space before

the conversation is opened to the conference.

*“The Long Table is a dinner party structured by etiquette, where conversation is the only course.*

*The project combines theatricality and models for public engagement. It is at once a stylised appropriation and an open-ended, non-hierarchical format for participation. [...] Everyone in the room has the power (and imperative, with the communal interest for a more satisfying discussion) to shift the direction of conversation, to mediate moments of tension and to make space for voices less easily heard.”*

Lois Weaver & Split Britches on *The Long Table*.

The conference includes three round table discussions based around the following questions and themes:

**Tenderness and Decolonial Repair:**

How can we embed care in our work with archives and collections? How can artists help collections heal?

*A conversation initiated by  
Holly Graham (artist)  
Tobias Barnett (researcher)  
Hosted by: Sepake Angiama*

**Creative Critique as Care:**

How can artists embed institutional critique in creative practice?

*A conversation initiated by Jack Ky Tan (artist),  
Jade Montserrat (artist)  
Paul Hughes (artist)  
Hosted by: Priya Jay*

**Care is a Collective Responsibility:**

Talking through access to cultural spaces, care for carers, and civic responsibility.

*A conversation initiated by  
The Women's Art Activation System  
(WAAS, artist collective),  
Katy McCall (Learning Manager at  
Manchester Art Gallery),  
Agency of Visible Women (artist collective)  
Hosted by: Kate Jesson*

The day will also include a performance of Self-Possession by Paul Hughes and a space to think, explore and digest ideas with Future Commons. Future Commons will be facilitating an informal space after lunch - open to all - to think out loud together about the conference and give more time to the drifting conversations that may have emerged during the break.

Note on livestream: We will be livestreaming the round table conversations, which will be publicly available to all those who have signed up to be a part of the conference digitally.

# PROGRAMME

10:30-11:00	Registration + Coffee
11:00 – 11:30	<b>INTRODUCTION</b>
1:30 – 12:30	<b>Tenderness and Decolonial Repair:</b> <i>A conversation initiated by Tobias Barnett &amp; Holly Graham</i>
12:30- 13:00	<b>Performance:</b> <i>Self-Possession</i> by Paul Hughes
13:00– 13:45	<b>LUNCH</b>
13:45- 14:30	<b>Future Commons Space</b>
	<b>Workshop (digital only)</b> <i>Radical and collective empathy as an act of care</i> with Enni-Kukka Tuomala
14:30 – 15:30	<b>Creative Critique as Care:</b> <i>A conversation initiated by Paul Hughes, Jack Ky Tan &amp; Jade Montserrat</i>
15:30- 15:40	<b>BREAK</b>
15:40-16:40	<b>Care is a Collective Responsibility:</b> <i>A conversation initiated by The Women's Art Activation System, Agency of Visible Women &amp; Katy McCall</i>
16:40-17:00	<b>CLOSE</b>

# CONTRIBUTORS

## ENNI-KUKKA TUOMALA

Enni-Kukka Tuomala is a Finnish Empathy Artist and Designer based in London. Her vision is to transform empathy from an individual feeling to a collective and radical power for positive social change through public interventions, installations, environments, processes and tools. Enni-Kukka's collaborative and research-based practice investigates the delicate relationships between empathy, culture, space and systems.

She has a joint MA and MSc in Global Innovation Design from the Royal College of Art and Imperial College London, as well as an MA in Classical Archaeology and Ancient History from the University of Oxford. Enni-Kukka recently opened the world's first Empathy HQ: an art studio and creative community space dedicated to empathy in Bow, London, and represented Finland at the London Design Biennale 2021 with her installation the Empathy Echo Chamber, inviting over 1,000 visitors to share an intimate moment with a stranger. Other recent exhibitions include: Care (2021, online) at The Design Museum, London; Empathy Objects (2021) at Kettle's Yard, Cambridge; and Is There Space for Empathy? (2021) at the Nunnery Gallery, London. [www.ennikukka.com](http://www.ennikukka.com) | Instagram: @akin.kollektiv | Twitter: @ennikukka

*"Empathy is the most radical of human emotions."*  
Gloria Steinem

Enni-Kukka's work repositions empathy as a tangible and practical everyday tool for more emotionally connected, culturally meaningful,



and equitable collaborations and conversations. Her practice acts as a catalyst for radical collective empathy, striving to break taboos, introduce missing perspectives and challenge social, cultural and behavioural norms to remove barriers to difficult conversations and bridge the growing divides in our society, both between humans, and humans and other species.

*For her contribution to the Future Collect Conference: Handle with Care Enni-Kukka invites us to consider the role of empathy in artistic, curatorial and collecting practices, proposing the question: "How does / doesn't empathy manifest in the processes of creating, collecting, and curating artistic work, and connecting with audiences, and who gets to define it?"*

Enni-Kukka's online workshop creates a safe and reflective space to explore different perspectives in relation to ourselves, in relation to each other, and in relation to our environment. Building on her collection of tangible and playful empathy tools Empatia Ele, first developed as a part of her partnership with the Parliament of Finland to propel empathy into the heart of political dialogue and decision making through a collaboration with six Members of the Finnish Parliament from different political parties, Enni-Kukka invites participants to start mapping the directions of empathy and care within their own practice.

Tenderness and Decolonial Repair: How can we embed care in our work with archives and collections? How can artists help collections heal?

HOLLY GRAHAM

Holly Graham is a London-based artist, working predominantly with print and audio. Much of

her work looks at ways in which memory and narrative shape collective histories. Holly holds a BFA from Oxford University and an MA in Printmaking from the Royal College of Art. Recent solo projects include commissions with TACO!, London (2021); Robert Young Antiques, London (2021); Gaada, Shetland (2020); Goldsmiths CCA, Online (2020); and Southwark Park Galleries, London (2020). Holly is a Visiting Lecturer at the Royal College of Art, London; is Co-Director and Programme & Artist Development Lead at Turf Projects, Croydon; and is Co-Founder of Cypher BILLBOARD, London. [hollygraham.co.uk](http://hollygraham.co.uk)

What happens when representations of bodies inscribed with muddy and violent histories, racist histories and presents, are assembled and laid bare to testify, singularly or en masse; when they are duplicated, reprinted, replicated, re-performed? Are the potentials of violence and/or agency embedded in the images also amplified? What are the responsibilities involved in their exposure and display? What protective measures are in place? And who cares anyway?

Drawing upon Christina Sharpe's 'wake work', Tina Campt's listening to the 'sonic frequencies' of images, and Stuart Hall's 'reconstruction work'; Holly's introduction will consider methods of working with and navigating archival and museological imagery, with a focus on images documenting individuals from the Black diaspora. She will share reflections on collections of images that have formed central focuses within her own work; to explore methodologies that are attentive, attuned, and careful in working with materials that may be fragile, difficult, raw, fugitive, demanding of a tender engagement. Soft touch. Slow looking. Careful study.

## TOBIAS BARNETT

Tobias Barnett is a writer & researcher based in Cambridge, UK. Working at the intersection of contemporary and nineteenth century francophone visual culture, philosophies of aesthetics and technology, and politics, he is interested in the role played by contemporary visual cultures in the mediation of debates concerning cultural restitution and decoloniality. Tobias holds an MPhil from the University of Cambridge and a BA in French and German from University College London. Tobias's PhD research engages with the relationship between practices of image-making and logics of territory and sovereignty in colonial Algeria and twenty-first century France. Twitter: @TobiasLDBarn

At the Future Collect Conference: Handle with Care, Tobias will be speaking about the work of Franco-Algerian artist, Kader Attia. Laying at the heart of the Paris-born Berlin-based artist's practice are the dual theoretical concepts of 're-appropriation' and 'repair'. Presented as a means of deconstructing the convergence between Western and non-Western, modern and pre-modern systems of thought, these concepts are deployed by Attia in the form of installation works which obfuscate definitional limits between artwork and archive. Engaging with colonial, postcolonial and decolonial contexts in France and North and Sub-Saharan Africa, Attia's art is performative of deconstructive and critical approaches to socio-cultural inequities and transnational traumas. Discussing these crucially important works, Tobias will explore how recent philosophical re-conceptions of notions such as hybridity and syncretism may allow us to see Attia's work as a practical model for enshrining care, as well as decolonial and reparative thought and practice,

within artistic and curatorial practices today.

Creative Critique as Care: How can artists embed institutional critique in creative practice?

JACK KY TAN

Jack Ky Tan uses law, policy, social norms and customs as a medium of making art. He creates performances, sculpture and participatory projects that highlight the rules that guide human behaviour. In Jack's social practice, he blurs the boundaries between art, governance and consultancy in order to help organisations reform and revision themselves using artistic thinking. [Jackkytan.github.io](http://Jackkytan.github.io)

Institutional critique is a form of self-care and a loving activism. I don't mean love in a romantic or even parental sense. I am talking about the way that people, things, things & people, people & people, things & things matter to each other. This mattering is more than emotional but also a literal matter-ing. For institutions, what matters materialises as space, buildings, objects, image, text and performing bodies. Just to be able to see the translating and translatability of what matters to its matter-ing is the first step in caring. Advocating for this (in)sight is activism.

In institutions, whether the things that matter materialises or not is what tells me if the institution cares or not about what matters. I think institutions are full of materialisations that don't matter, and full of matterings that aren't materialised. Asking why is institutional critique.

I keep asking why because institutions continue to matter to me. I still have hope in the idea of institution and in its re-formation. In fact, I can't

help but do this because I consider instituting to be a fundamental human trait; cooperation has been a fundamental instinct for human survival since prehistoric times. Successful instances of cooperation, and any materials used in those successes, get repeated to become institution, i.e., established practices, customs or rules.

Critiquing institution is to critique this fundamental survival instinct and to better understand my own and the general desire to cooperate.

### JADE MONTSERRAT

Jade Montserrat is an artist based in Whitby, England. She was the recipient of the Stuart Hall Foundation Scholarship supporting her PhD (via MPhil) at IBAR, UCLan, and the development of her work from her black diasporic perspective in the North of England. Jade works through performance, drawing, painting, film, installation, sculpture, print and text. [jademontserrat.com](http://jademontserrat.com)

My artwork aims to contribute to a creative and critical field that works to interrogate the spaces I have occupied and felt alienated from, as well as making visible a critique of the spaces within which the artwork, and my body making the artwork, is shown, asking: What does it mean to survey and reclaim environments, relationship to space, and what sort of reclamation or belonging is my praxis aiming towards? The roundtable promises to strengthen solidarities around this aim for reclamation and reparation.

### PAUL HUGHES

Paul Hughes is an artist and dramaturg living in Nottingham, mostly working in collaboration with Rohanne Udall as Chatting Tanum. Paul's

PhD research at the University of Roehampton and Sadler's Wells Theatre explores artist-institutional relations, with a particular focus on temporary curatorial or governance roles. Their current fascinations include: cruising, demons, ghosts, intimacy, moral rhetorics, note-taking, and wounds.

People come and go. Institutions are just a way that we can collaborate with the departed, and the yet-to-arrive.

The work that sustains our institutions is visible and invisible, sanctioned and unofficial. There is a complex gap between the individual, and the role of office they temporarily hold. How much can or should we be able to account for the intimacies that saturate our institutions; especially when each of us will always remain – to some degree – a mystery to ourselves?

Sometimes we should adhere to the sedimented structures and protocols of an organisation, and sometimes we need to challenge or circumvent them. But as we stretch these frameworks to hold space for different ways of working, we become less scrutable its existing processes of monitoring, safeguarding and evaluation. I'm curious about the kinds of possibility and risk that rush into these moments of temporary difference – and what an ethics of hosting these vital and vulnerable spaces might be.

Care is a Collective Responsibility: Talking through access to cultural spaces, care for carers, and civic responsibility.

## AGENCY OF VISIBLE WOMEN

We are the Agency of Visible Women. We are an intersectional group of people who coalesce strategically to encourage care, support and opportunity for women (and other marginalised gender) artists. We operate in Southend-on-Sea in Essex, and more broadly with other communities of women. We embody varied experience across the arts and believe in ring fencing our energies, care, rest and championing one another. We fund raise to deliver projects for our community that are necessary, engaging, high quality and free to attend. Instagram: @the\_agency\_of\_visible\_women

The Agency of Visible Women is an intersectional group of femmes, trans, women and non-binary artists based in Southend-on-Sea, Essex. Founded in 2017, the Agencyx has over 25 members and expands and contracts according to need or project. Originally an exhibition title that played on the notion of women's agency being reliant (in part) upon visibility, AoVW has gradually shifted from a fictional institution into a collective of artists set upon making meaningful change for each other.

We offer women artists skills sharing, advice, exhibitions, curation, support, and an expanded network to draw upon.

Our text A Snapshot of Southend as a Cultural Environment for Womxn is a community sounding we conducted to understand the reality of experience that women artists face in our home town of Southend. These conversations have informed how we approach and think about community making and the opportunities we've provided. We'll use this text as a method to prompt conversation and discussion of care and the complexities that surround this apparently innocuous act.

## KATY MCCALL

Katy McCall is the Family Learning Manager at Manchester Art Gallery

The Lion's Den is a new type of flexible family gallery where public services, arts, health and education sessions can be delivered. As a third of all children in Greater Manchester are living in poverty we want to ensure our family programme is accessible, relevant and supportive of other agencies working across the city to fight inequality. In partnership with Sure Start, the Manchester Health Visiting Team and MMU (Children and Childhood Research Group) we run a varied creative programme for babies, children, parents, carers and the people who work so hard to support families across Manchester.

A recent example of our work with families is a Manchester City Council city-wide response to the Afghani refugee crisis, we have teamed up with our partners from Martenscroft Nursery School and Sure Start Children's Centre to provide a twice-weekly stay and play group in the Lion's Den. These creative sessions have been developed for children and their parents aged 0-6 who are currently housed in a city centre hotel. Partners from the Manchester Population Health Team who specialise in Adverse Childhood Experience Trauma practice are also supporting this work with their expertise.

## THE WOMEN'S ART ACTIVATION SYSTEM (WAAS)

The Women's Art Activation System (WAAS) is an artist collective that aims to activate women's art. Principal artists Sharon Bennett and Sarah



Dixon collaborate to make live art, performance and socially engaged works. Working with humour to address serious issues, the WAAS makes artworks that question established structures that inhibit and marginalise people, particularly female-identified people and those experiencing pregnancy, childbirth and mothering. Sharon and Sarah are representatives for Pregnancy and Mothering, Disconnected Bodies Arts Advisory Board and are working with Axisweb, Social Art Network and Manchester Metropolitan University on a commission, Social Art for Equity Diversity and Inclusion (SAFEDI) funded by Arts and Humanities Research Council. [thewaas.org](http://thewaas.org)

How can cultural institutions move from 'accommodating' to embracing the human reproductive experience and those who care for children?

Our premise is that all people in pregnancy and child-rearing stages of life need to be not just included, but embraced and celebrated, by the society around them. We explore how this may be put into practice in cultural locations, creating projects that engage our community with institutions in creative, imaginative and critical ways. Can institutions offer comfort, validation, cultural relevancy and nourishment to those who are creating new humans together? Can we invent new institutional practice to regenerate culture and offer models for replacement?

Human reproduction cannot happen in isolation, yet society is often designed to separate women in this phase, and places them, sometimes literally, in side-rooms and corners. It effectively removes them from workplaces and many social and public settings. This is layered intersectionally to form powerfully intransigent social locations for reproductive humans.

We will share some recent work created in the context of the National Gallery, London. This is

a tour of the paintings showing breastfeeding, using a game with stickers devised as part of the SAFEDI commission with MMU, SAN and Axisweb.

## *FUTURE COMMONS*

With Jessica Lowe-Mbirimi, Priya Jay & Tobi Alexandra Falade

Future Commons is a peer-led network of cross-institutional curatorial trainees and other emergent creative practitioners, which holds mutual care, imagination and conversation at its centre. They emerged in response to the need for spaces of support, critical discussion and connection between and beyond our respective institutions.



## **The Long Table Etiquette**

This is a performance of a dinner table conversation

Anyone seated at the table is a guest performer

Talk is the only course

No one will moderate

But a host may assist you

It is a democracy

To participate, simply take an empty seat at the table

If the table is full you can request a seat

If you leave the table you can come back again and again

Feel free to write your comments on the tablecloth

There can be silence

There might be awkwardness

There could always be laughter

There is an end, but no conclusion.

## Coming To The Table

The Long Table is a format for discussion that uses the setting of a domestic dinner table as a means to generate public conversation. Conceived in 2003 by Lois Weaver in response to the divided nature of conventional panel discussions, the Long Table allows voices to be heard equally, disrupting hierarchical notions of 'expertise.' It was inspired by Maureen Gorris's film *Antonia's Line*, the central image of which is a dinner table getting longer and longer to accommodate a growing family of outsiders, eccentrics and friends – until finally it has to be moved outside. Since then, the Table has been set at institutions and festivals worldwide, and invited hundreds of people to sit and share their views on myriad topics. The Long Table is an open-source format; you are welcome to use it as a means of generating discussion on any subject you choose.

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## Setting The Table

### ***A space, light focused on the Table, microphones***

The Long Table is also a performance; people can participate by sitting at the Table, in the light, and using microphones, spectate by watching and listening from the outside, and move between these roles as and when they choose.

### ***A long table, twelve chairs***

Approximately two banqueting tables in length: any longer, or with any more participants, and you will struggle to maintain a single conversation.

### ***Surrounding chairs for spectators***

Well-spaced and easily accessible, to allow for the free-flowing choreography of coming and going from the Table.

### ***White tablecloth, marker pens***

Everyone at the Table can write their own comments and notes, to help document the conversation. The cloth provides a physical record of the event.

### ***A hostess, and etiquette***

The Table will moderate itself, and there is no need for anyone to 'tie up loose ends' at the end; however, a hostess can ensure everyone follows the etiquette, and close the conversation at the set time.

# CHECKLIST OF CARE

SHEILA GHELANI

In 2017 artist Sheila Ghelani wrote a 'Checklist of Care', as an outcome of her residency at ARC in Switzerland and building on her own long-term artistic interest in care. She wanted to think about her practice in a more holistic and well-rounded way, and posted the checklist on her blog in case others found it useful. Many have since used and adapted the checklist, including artist and educator Rachel Hobbs who created a Self Care Checklist for Precarious Workers inspired by Sheila's post.

*We asked Sheila if we could share her checklist at our conference, and she kindly agreed.*

## CHECKLIST OF CARE

*Will engaging in this activity / event / performance / 'act' be nourishing and full of care towards:*

*ME:*

Will I be looked after?

Will I get paid?

If travelling where will I sleep? What will I eat?

When will I eat?

Will I be fed or is it self-catering? Will I get per diems?

Will I feel safe?

Who will I be hanging out with?

Can I bring someone with me?

If something goes wrong who do I contact and what is my exit strategy?

Do I have any special health needs at the moment and will they be catered for?

Have I informed anyone connected to the activity about these needs?

Will there be any language barriers? How can these be overcome?

Am I insured - health, belongings, public liability

Have I got a contract?

What press / PR will I be expected to do and does this feel ok?

How does this activity / event / performance / 'act' align with my politics & beliefs?

Where is the funding coming from?

What's the overall environmental cost?

What do I know about the location / area in terms of human rights / politics?

What do I know about the organisation?

## AFTER THE EVENT:

Has this activity had an impact on my politics & beliefs?

Do I feel ok about the parts of myself I've revealed during the course of the activity? And if not, what do I need to do to make this ok again?

Have I learnt anything new about the common themes of my practice (e.g. Visibility/Invisibility)

## AND:

'Hybridity, Whiteness, Trade and Empire, Filthy lucre, The precarity of a world that's tipped in favour of a few, Shaking hands / holding, Screens, Care, Plants and Animals, Foliage, Certain Landscapes, Thistledown, Glass, Kitschy Hearts, Time, Buried Histories, Classification and Anatomies, Families, Movement, The choreography of objects, Cheap Theatrics / Magic, Intuitions, Gifts and Chemistry, Hosting audiences. You, and words carefully arranged in patterns and shapes. Listing. Looping. Over and over. Playfully.'

How does this align with my overall life?

Where am I 'at' at the moment?

Will this activity be helpful in terms of my overall life aims (whatever these happen to be at any given moment and if such 'aims' are actually achievable in the first place)?

Or will this be a distraction?

## OTHERS:

Who will my audience be?

Is what I'm doing accessible (in terms of language, non-arts audiences, for those who are visually impaired, are wheelchair users / have limited mobility, are D/deaf or hard of hearing)?

If not, why not? And how can I overcome this.

How can I be a good guest (reciprocity)?

What will I be leaving behind afterwards, both literally and in terms of legacy?

Are those I'm working with being looked after too (pay, accommodation, per diems, well being).

Do they have any special needs?

Could I employ local people instead of bringing others with me?

Who should I try to make contact with whilst I am in the area and what's the mutual benefit?

## FLORA & FAUNA:

Are the materials I'm using good for the environment?

What about after I've left? What will I be leaving behind?

What about the travel? Is the environmental cost worth it?



## SOCIETY IN GENERAL:

What is the long-term message of what I'm conveying?

Have I checked all of my language and actions to ensure I'm being inclusive?

Am I reaching outside of my everyday circle of peers/friends? If not, why not?

If conflict/debate is impossible to avoid, what is the best way to deal with this?

Am I self-censoring my own practice to fit in? And if so, why? Is this the right thing to do in the particular context I'm working in? If not, what should I do?

SHEILA GHELANI

[www.sheilaghelani.co.uk](http://www.sheilaghelani.co.uk)

# COLLECTIVE RESOURCES

## FROM AGENCY OF VISIBLE WOMEN:

*The Hologram: Feminist, Peer-to-Peer Health for a Post-Pandemic Future*,  
Cassie Thornton, Pluto Press, 2020

*Website: thehologram.xyz*, includes some free resources such as podcasts  
and articles.

*The Care Crisis What Caused It and How Can We End It?*,  
Emma Dowling, Verso Books, 2021

*Feminism, Interrupted Disrupting Power*, Lola Olufemi,  
Pluto Press, 2020

*Mutual Aid: Non-hierarchy in Practice*, Tammy Gan on Bad Activist  
Collective. <https://bit.ly/3DMSAYI>

## FROM ENNI-KUKKA TUOMALA:

*Empathy: a history*, Susan Lanzoni, Yale University Press, 2018

*5th Istanbul Design Biennale: Empathy Revisited*, curated by Mariana  
Pestana, with Billie Muraben and Sumitra Upham, 2020-21

*Care: Designers in Residence 2020 Catalogue*, The Design Museum, 2020

*Beyond Survival: strategies and stories from the transformative justice  
movement*, edited by Ejeris Dixon and Leah Lakshmi Piepzna-  
Samarasinha, AK Press, 2020

*Tools for Resisting*, Myriam M. Diatta, 2018  
<http://www.myriamdiatta.com/tools-for-resisting>

## FROM HOLLY GRAHAM:

*Image Matters*, Tina Campt, Durham, NC: Duke University Press, 2012

*Listening to Images*, Tina Campt, Durham, NC: Duke University Press,  
2017

'Be/hold/en – A Duty of Care' in Rebecca Jagoe & Sharon Kivland (eds) *ON  
CARE*, Holly Graham, MA BIBLIOTHÈQUE, 2020

'Reconstruction Work' (1991), in Jo Spence and Patricia Holland (eds),  
*Family Snaps: The Meaning of Domestic Photography*, Stuart Hall,  
London: Virago, 2000

*Wayward Lives: Beautiful Experiments*, Saidiya Hartman, London:  
Serpent's Tail, 2019

*In the Wake: On Blackness and Being*, Christina Sharpe, Durham, NC: Duke University Press, 2016

FROM JACK KY TAN:

*The Art of Loving*, Erich Fromm, HarperCollins Publishers, 2010

*Actor-Network Theory, organizations and critique: towards a politics of organizing*, Rafael Alcadiapani & John Hassard, Organization, 2010

*The 'new materialisms': a thorn in the flesh of critical qualitative inquiry?*, Maggie MacLure, From Critical Qualitative Inquiry, Routledge 2015

Governance versus Governmentality, Stefano Harney

Video: <https://www.artandeducation.net/classroom/video/174213/stefano-harney-governance-versus-governmentality>

*The University and the Undercommons*, Fred Moten & Stefano Harne, Social Text, 2004

*The Mushroom at the End of the World*, Anna Tsing, Princeton University Press, 2015

FROM JADE MONTSERRAT:

Also recommends: *Feminism, Interrupted Disrupting Power*, Lola Olufemi

*Vulnerability in Resistance*, Butler, J., Gambetti, Z. and Sabsay, L. (eds.), Durham: Duke University Press. 2016

FROM PAUL HUGHES:

*Paul*, Daisy LaFarage, London:Granta, 2021

*The Freezer Door*, Mattilda Bernstein Sycamore, Semiotext(e): Cambridge, MA and London, 2020

FROM THE WOMEN'S ART ACTIVATION SYSTEM (WAAS):

*Haircuts by Children and Other Evidence for a New Social Contract* by Darren O'Donnell, Coach House Books, 2018

Breastfeeding in art: Ernst Neuschul's 'Black Mother' Posted 22 Jul 2016, by Sarah Levitt: [artuk.org/discover/stories/breastfeeding-in-art-ernst-neuschuls-black-mother](http://artuk.org/discover/stories/breastfeeding-in-art-ernst-neuschuls-black-mother)

FROM TOBIAS BARNETT:

*In Conversation*. Kitty Scott and Kader Attia, 2014: [kaderattia.de/interview-kitty-scott-and-kader-attia/](http://kaderattia.de/interview-kitty-scott-and-kader-attia/)

Kader Attia: *Remembering the Future*, Kunsthaus Zürich: [youtube.com/watch?v=ZmfjJLL2fkg&ab\\_channel=VernissageTV](https://youtube.com/watch?v=ZmfjJLL2fkg&ab_channel=VernissageTV)

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