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**Caring through art:**

**Reimagining value as political practice**

**ABSTRACT**

*Recent feminist critiques of neo-liberalism have argued for care as an alternative struc turing principle for political systems in crisis and have proposed that the transforma tion of the existing capitalist order demands the abolition of the (gendered) hierarchy between ‘care’ – the activities of social reproduction that nurture individuals and sustain social bonds – and economic production. Key to answering what it might mean for care to become the central concern or core process of politics is* imagining alterna tives *outside deeply ingrained and guarded conventions. It is in this imagining that artists have much to contribute, more so still because for many artists, maintaining a practice in neo-liberal contexts demands nurturing collectivities, sensitivities and resourcefulness – essential aspects of care. By focusing on recent Australian examples, this article examines what role artists can play in engaging with, interpreting or enact ing care in practices – such as works of self-care, care for country and the environment, care for material culture and heritage, care for institutions and processes, and care for others – which might help forge an alternative ethics in the age of neo-liberalism. This exploration is driven by the need for a contemporary values revolution as we – as a species, as a planet – face existential threats including climate emergency and terminal inequality. Can art be a generative site to work towards alternative ethics that privilege trans-subjective relations predicated on attentiveness and tending, on spending time, on holding space?*

**KEYWORDS**

care ethics

feminist art

textile art

socially engaged art social practice

feminism

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1. http://aaanz.info/ aaanz-home/

conferences/2018-

conference/. Accessed 7 May 2020.

**INTRODUCTION**

In recent years, feminist critiques of neo-liberalism have argued for care as an alternative structuring principle for political systems in crisis and have proposed that the transformation of the existing capitalist order demands the abolition of the (gendered) hierarchy between ‘care’ – the activities of social reproduction that nurture individuals and sustain social bonds – and economic production (Tronto 1993, 2015; Gilligan 2014; Hamington 2010; Held 2014). For care to become the central concern of politics demands *imagining alterna*

*tives* outside deeply ingrained and guarded conventions. As creative thinkers and makers, artists have much to contribute to this broader process of imagin ing and re-imagining; for many artists, maintaining a practice in neo-liberal contexts demands nurturing collectivities, sensitivities and resourcefulness, all essential aspects of care. Here, we look at how artists engage and prac tice care in ways that connect to a broader societal transformation, includ ing by caring for self and other, by caring for country and environment, and by caring for histories and institutions. This exploration is driven by the need for a contemporary values revolution as we – as a species, as a planet – face existential threats including climate emergency and terminal inequality. Can art be a generative site to work towards an alternative ethics that privilege trans-subjective relations predicated on attentiveness and tending, on spend ing time, on holding space?

As a way to focus this discussion, this article draws on the insights and perspectives which emerged out of a recent arts conference, *The Art Association of Australia and New Zealand (AAANZ)*, national annual confer ence held in Melbourne in December 2018. The conference sought to ‘open critical dialogue on the histories of art by examining the social contexts of aesthetics and politics’ and posited that ‘art offers a site for modelling politi cal alternatives, questioning dominant discourses, and producing new histori cal narratives’.1 In response to that proposition, my colleague, feminist art historian Catriona Moore and I convened two panels which answered our call to think about how care – including caring practices and feminist care ethics – may open up novel ways to think about the relationship between art and politics. This article examines and contextualizes how the artists and scholars who responded to our invitation explored the conjunction of care and art as a generative means to counter the harms caused by neo-liberalism, in particular through ways of *reimagining value*. Rebecca Mayo is an artist based between Melbourne and Canberra and lecturer in printmaking at Australian National University, whose paper  ‘Matters of care: Art practice and urban ecologies’ considered how paying close attention to the relationships between and through materials opens the way to observe and make visible practices of care as methodology and subject. Sera Waters is a South Australia-based artist, arts writer and lecturer. Her paper ‘A care-full remembering of Australian settler colonial home-making traditions’ examined how textile-based practices can be a decolonizing action, how it might be possible to unpick intergenerational settler traditions and care-fully re-member them into alternative patterns so as not to pass them onto future generations. Miriam Kelly is a Melbourne based visual arts curator, writer and editor, motivated by art that operates at the intersection of politics and visual practice, and currently the Curatorial Manager at the Australian Centre for Contemporary Art, Melbourne. In her paper, ‘The sustaining stitch’, Kelly considered how the renaissance of textiles in contemporary art over the past decade is both subversive and sustaining – a form of care.

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**FEMINIST CARE ETHICS**

When we *care*, we affiliate our interests with those of other beings or phenomena. When we care, we experience a surge of emotional energy that moves us to action. We may feel it as a wavering voice caught in our throat, or a teardrop, a physical manifestation of opening out and overflowing our boundaries. Or we may experience it as powerful assertion, as in American poet and activist Audre Lorde’s insight that ‘caring for myself is not self-indul

gence, it is self-preservation, and that is an act of political warfare’ (Lorde 1988: n.pag.): when not co-opted by corporate marketing, self-care insists to an oppressive culture that we are worthy of care. On the other hand, when we feel *cared for*, or genuinely invited, we feel connected: we sense that the life force of another is bolstering us, that we are able to let down our guard and feel safe in our vulnerability. Vulnerability is a deeply political gesture, for there is power in acknowledging that bodies are not autonomous but exist in relation, and in recognizing how in that interdependence and shared vulner

ability we can change how those relations are organized and mediated (Butler 2016: 16).

Feminist care ethics proposes a values revolution: to prioritize interrelation and interdependence over individuality and autonomy, to reward acts driven by the collective wellbeing of communities and ecologies rather than those motivated by self-interest. In so doing, in effect feminist care ethics asks that we upend the patriarchy. As one of its founding voices, American ethicist and psychologist Carol Gilligan, asserts,

feminism, guided by an ethic of care is arguably the most radical […] liberation movement in human history. Released from the gender binary and hierarchy, feminism […] is the movement to free democracy from patriarchy.

(Gilligan 2014: 101)

American philosopher Virginia Held adds, ‘[w]hat could be more revolutionary than upsetting the gender hierarchy of patriarchy in the most basic ways we think about how we ought to live and what we ought to do?’ (Held 2014: 107). Rather than demanding self-sacrifice and mere recognition of affective labour, care ethics asks far more fundamental questions. It asks that we accept that to thrive requires interaction and interrelation; it asks us to work towards *reinte*

*grating* how we live after the *dissociation* imposed on us by the patriarchal and neo-liberal ideologies that currently dominate our economics and politics. For example, as climate scientists have warned us (Klein 2019, 2020), climate deni alism relies on dissociating what we know according to scientific evidence and lived experience, from how we live our lives – our overconsumption, depend ence on fossil fuels, and class and north/south inequality. Care ethics invites us to bring together the causes and effects of environmental, social and political devastation, and to address those causes at the source, namely the neo-liberal values we currently live by, those embedded in and legitimized by political processes and economic decisions. To care about democracy – to develop ways to meaningfully listen to diverse voices – is also to care about our planet – to conceive of all elements including human beings without hierarchizing their value – and it is also to care about others and self – to see in each decision and action the consequences beyond the individual, indeed to see beyond the individual *tout court*.2

2. As I write, the world is facing the Coronavirus pandemic, an

exemplary case of how only by prioritizing

collective well-being, given we are all

connected, will we be able to meaningfully minimize the threat to human life.

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In part because of their need to construct alternative economies and communities to support activities and values largely neither prioritized nor rewarded by neo-liberal politics, contemporary artists often create innovative practices of care, whereby care for others, ecologies and histories, constitutes the very work. In these practices, of which a handful are profiled here, artists are imaging alternatives and modelling what a values revolution might look like.

**ATTENTIVENESS TO RELATIONSHIPS BETWEEN/THROUGH MATERIALS**

Rebecca Mayo asks:

What might an art practice built upon, or developed through, labours of care look like? I propose practising with care begins with and is a mode of paying attention – at face value something all artists do. Specifically, I am interested in how paying close attention to the relationships between and through materials opens the way to observe and make visible prac

tices of care as methodology and subject.

(Mayo 2018: n.pag.)

Mayo draws together American political philosopher Joan Tronto’s theorizing of care – driven by the political project to realign caring practices with respon sibility – and new materialist insights on the intra-action and interdependence of matter in all its forms (Barad 2003), to understand how her art practice might contribute new modes of ethical engagement. Mayo analyses three of her recent works which explore these modes in different ways: *Attending the Merri*, *Habitus* and *A Cure for Plant Blindness*.

In *Attending the Merri* (2012–ongoing), Mayo extrapolates from her inter actions and activities as a member of a community volunteer group that ‘takes care’ of the Merri Creek in inner Melbourne, regularly weeding, planting, removing rubbish and sharing knowledges on environmental restoration while also cultivating social bonds and connection to place. Through both her art process and artefacts, Mayo sought to foreground these human/non-human relations, to make visible the deep interdependence of the diverse matter and energy at play, and affirm the role of carers in sustaining social, natural and mental ecologies. Attempting to practise responsiveness and responsibility, Mayo devised a means to grant the Merri’s plants a voice through harvest ing their colours in studio-made dyes and embedding their presence in calico garments she designed for the community volunteers to wear during their caring labour. Mayo thus created an artistic form which focused attention on the often-overlooked labours of care and their complex interrelatedness. Mayo also describes her artistic intervention in terms of ‘material time’, citing the term coined by Sharon Blakey and Liz Mitchell to denote the gesture of combining matter with action to produce a kind of ‘molecular dissolution, a mixing of body and environment’ (Blakey and Mitchell 2017: 11). As Mayo observes, ‘I work with materials and techniques which open the way for this material or care time to inhere in the objects I make as traces of labour, time and process’ (Mayo 2018: n.pag.).

In *Habitus* (2017), Mayo also creates a form to foreground interdepend ence and the relationality of beings and matter, but this time with a more explicit focus on what it might take to respond to the imminent devastation

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Accessed 7 May 2020. of climate change. Again, the work’s power is primarily in the process, on the

3. https://climarte.org/.

action of the artist’s body walking between her home and Heide, the museum where the work’s artefacts were eventually displayed as part of Climart, a city-wide programme featuring artists responding to climate change.3 Heide is renowned as a historic house, garden and museum that played a key role in the development of Australian modernism, and this meaning was impor

tant to Mayo’s purpose of making overt the relationships between places and environmental and political phenomena. Mayo’s performance of material time entailed gathering local plants, distilling dyes and using these to print images of Yingabeal, a Wurundjeri scarred tree growing in Heide’s grounds, on calico bags which she then filled with sand and stacked to evoke the (increasingly pointless) default human response to rising waters. Mayo was alert to the process of ‘working with’, as described by Donna Haraway (2016: 71–72), hoping to make space for those material interactions where she is less an authority and more a facilitator, and where a less-than-formal, messy ‘outcome’ speaks more to care than a finessed aesthetic artefact. The sandbags have a powerful bodily resonance, appearing less like a bulwark than a pile of corpses, or a risible attempt to hold at bay the consequences of our own failure to care.

*A Cure for Plant Blindness* (2017) was created as part of the exhibition

Open House whose theme was to respond to the drought-stricken town of Tamworth in north-western New South Wales. Seeing this as an opportu nity to mobilize care discourses within the local community, Mayo designed a project which entailed Tamworth residents taking rubbings of their favour ite trees, while noting key data like time and place, and adding any anecdote about its personal significance. As Mayo recounts, Tamworth Regional Gallery, the partner in the project,

posted the rubbings to Melbourne and through mordant screen-print

ing I transferred each rubbing onto cloth at 1:1 scale. The fabric was then

dyed with the same species of tree sourced in my local area or from a

place where I had lived.

(Mayo 2018: n.pag.)

She continues:

Asking people to take a rubbing from a tree they loved was asking each

person to do some work for me. At the same time, it created a space

in which each person took the time out of their day to *make something*

*with* this tree. […] The measure of material time stretched across the

distance between the tree and my studio where the finished textile strip

was made. Each strip measures the girth and, thereby, the age of its tree.

(Mayo 2018: n.pag.)

Mayo notes that Australian environmental philosopher Freya Mathews’ thoughts on panpsychism guided her in making this work: ‘a reorientation to the living world will be possible only in the context of a reorientation to materiality and a new appreciation of the possibilities inherent in our rela

tion to the world, and its local modality, place’ (Mathews 2005: 8, 66). Through her practice, Mayo enacts this localized, material, embodied interrelatedness, a practice both emerging from and engendering care. *A cure for plant blind ness* mobilized care in a particularly poignant way with the participation of

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the family of Glen Turner, a local environment and heritage officer shot dead by a farmer while going about his rounds ensuring that land care regulations were being observed. The rubbings the family sent to Mayo of the trees Glen had planted on his property to regenerate the bush, together with the rubbing of a young jacaranda planted to mark his passing, foregrounds the intimate connection between human and nonhuman life, personal and public, indi

vidual and community.

**CARE, MEMORY AND UNPICKING COLONIAL NARRATIVES** Sera Waters describes her current artistic project as ‘making time to examine my tacit knowledge of stitch […] to unpick intergenerational traditions, and care-fully re-member them into alternative patterns so as to not pass them along, as is, to future generations’ (Waters 2018: n.pag.). Waters grounds her inquiry in her own white settler family history, repurposing domestic heir looms such as household linen to acknowledge the colonial violence that both made them possible and which they helped to legitimize. Waters ‘predomi nantly uses found or inherited textiles, honouring how domestic matter is marked by human lives, labour and soiling; stains, pulled threads, tears and even genetic material’ (Waters 2018: n.pag.). The paradox at the heart of Waters’ work is what renders it powerful: the caring that her female forebears in particular practised to make a home and raise a family in a new colony, and the devastation of Indigenous communities and cultures that was the corollary of this European ‘domestication’ of Australia. Waters comments that ‘making a home has been the most pervasive yet under-scrutinised mode of colonisa tion’ (Waters 2018: n.pag.). She is interested in her work to explore this dark underbelly to care, but also to harness the embodied materiality of household linen to nurture new caring practices of repair and restitution, to ensure the next generation is cared for by acknowledging and taking responsibility for harm. As she observes,

Some [buried shards of our national histories] which have rarely been turned include forms of knowledge embedded in care-based traditions and the bodies that carry them out. Through practice I have been asking; can this embodied knowledge be conjured by recuperative acts of repe

tition; repetition scrutinizing the gestures and patterns in these home making traditions. I refer to this as ‘repetitive crafting’; action-based research where I spend laborious amounts of time tending carefully, to repeated details, crafting into a state where a ‘shift of thought’ has the potential to emerge.

(Waters 2018: n.pag.)

Waters cites political philosopher Fiona Robinson who specializes in how to adapt care ethics to international relations, especially in areas of conflict and radical power imbalances. According to Robinson, ‘care ethics displays a commitment to a slow process of listening to needs, building trust, and rebuilding relations and institutions for the long-term well-being of societies’ (Robinson 2011: 103–04). This entails recognizing damage and moral respon

sibilities and accessing perspectives on difference through relationality so as to form new patterns of behaviour and social organization. It is this process, on a micro level, that Waters attempts in her work.

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My methodology of repetitive crafting offers a practice-led expression of this ethical approach, one that is committed to the long labour required for realising change; spending time with details, unpicking the past for close scrutiny, being affected by materiality as witnesses, then re-stitch

ing alternative configurations […] again and again.

(Waters 2018: n.pag.)

*Banner of Mine: Cultivation* (2017) exemplifies this process. The work was stitched together from used white bath towels – now a little worse for wear despite ‘the intense labour underpinning the upkeep of “white”; of cleaning linen and bodies, bleaching flour for white bread making, and white-wash

ing culture’ – to reference a map of South Australia (Waters 2018: n.pag.). The work was then covered in the hand-embroidered word ‘mine’ (akin to mono grammed linen). Like homespun protest banners, the work hangs limply on the wall, whatever political project that inspired it now beyond exhausted. As a map, the work evokes ‘the mass clearing of trees and vegetation, taking over and spoiling regions […] the repercussions of surveying, claiming, pastoralism, mining and care-based home-making’, all activities Waters’ forebears engaged in (Waters 2018: n.pag.). Its discoloured paleness speaks to a land stripped bare, with human traces reading like abject smudges. Meantime, the embroi dered text suggests a manic drive for possession which nonetheless remained just surface ornament. This gathering of found domestic objects, protest imagery, mapping, and personal and national narratives through the cipher of care in its complexity – including the artist’s painstaking needlework – makes for a potent reflection on an overlooked aspect of  ‘nation-building’. As the artist notes,

Embroidering alone, this thought is directed inwardly to work through inheritances differently; yet exhibited, the work manifests truths about injustices, retells fractured pasts, and displays a careful handling of national shame.

(Waters 2018: n.pag.)

The artist reflects that

I have come to realise that containment of difficult family knowledge is sometimes a self-sacrificial act of protective care, so as to not pass on unwanted legacies to the next generations […] this research does not attempt to reconcile or ‘settle’, but instead promotes the idea of living with continual unsettling in order to keep recognising pasts that have been disavowed for too long.

(Waters 2018: n.pag.)

**SUSTAINING PRACTICES: TEXTILES IN CONTEMPORARY ART** Searching for a language to describe the politics of textiles as a resur gent medium in contemporary art, Melbourne-based curator Miriam Kelly found in feminist care ethics a novel approach beyond the limita tions of current curatorial rubrics such as ‘craftivism’ and socially engaged art using craft mediums. Kelly sensed in both these established rubrics a

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4. *The D’Oyley Show: An Exhibition of Women’s Fancywork* was held in Sydney’s Watters

Gallery in 1979 and

featured the work of Australia’s Women’s

Domestic Needlework Group. This group was established in 1976

to collect specimens of needlework and

embroidery to highlight the artistic merits

of the form. Early

members included

Frances Budden (aka Phoenix), Joan Grounds, Bernadetter Krone,

Kathey Letray, Patricia McDonald, Marie

McMahon, Noela Taylor and Loretta Viecel.

heavy-handedness that ‘confuses the content and significance of much art’ and can become insensitive to the complexity and reach of textile work (Kelly 2018: n.pag.). By contrast, care amplifies the discourse and connects feminist textile works to a broader transformation of ethics, a desire also evident in the care-informed practices of Mayo and Waters. As Bernice Fisher and Joan Tronto convincingly argue, care is everything we do to maintain, contain and repair the world – our body, self and environment (Fisher and Tronto 1990: 36–54). Textile work – in its slow, intense process, its frequently collaborative making, its reliance on found, discarded and recycled mate

rial, and of course its literal evocation of joining disparate elements together – fits easily within Dutch feminist theorist Selma Sevenhuijsen’s idea of care as a practice of involving, listening and responding to others on their own terms (Sevenhuijsen [1998] 2003). It also can be seen as a practice that embodies interconnectedness and interdependence, as per American philosopher Maurice Hamington’s theories of embodied care (Hamington 2004). Using care as a means to contextualize contemporary Australian textile work also connects it powerfully to the values revolution sought by some significant forebears, in particular the artists involved in *The D’oyley Show* of 1979 organized by Frances Phoenix and Marie McMahon,4 which charted issues such as: ‘the persistent and generally gendered issues with hand labour in textile production; rich histories of Indigenous textiles and the potential for cultural connectivity through the medium across indig enous and non-indigenous communities; and the value of intergenerational and communal learning’ (Kelly 2018: n.pag.). This exhibition is regarded as a significant moment in the history of feminist art in Australia, given its decidedly political reclaiming of the importance of so-called ‘domestic crafts’, its (prescient, perhaps?) intersectionality that linked feminist, indig

enous and class concerns, and the participation of many leading lights in the movement (Moore 1994).

The inspiration for Kelly’s turn to care was in part re-reading Roszika Parker’s foundational text, *The Subversive Stitch: Embroidery and the Making of the Feminine*, and reflecting on the author’s updated introduction written in 2010 with which additional hindsight takes in the resurgence of craft, the handmade and feminist practices in contemporary art. Parker emphasizes the inherent politics and empathetic capacities of textile: its marginalization in art history, together with its associations with the everyday and the body, with social communication and public symbolism, and with invisible labour and maintenance, render it a powerful creative medium (Parker 2010). These rich resonances between intimate bodily processes and historical narratives, between personal and political, between the everyday and the aesthetic, make textiles – as we have seen in the works of Mayo and Waters – fertile ground to explore the relationship between care and art. As Louise Bourgeois said, the needle is reparative:

When I was growing up, all the women in my house were using needles. I’ve always had a fascination with the needle, the magic power of the needle. The needle is used to repair the damage. Its claim to forgiveness. It is never aggressive, it’s not a pin.

(Bourgeois cited in Storr 2016: 526)

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As a provocation, then, Kelly suggests calling her curatorial linking of care and textile art *The Sustaining Stitch*, and considers a small selection of contem porary artists/artworks to flesh out the link between textiles and care-based thinking, including artists working through care on the traumas of nation alism and colonialism, re-reading histories of women, rebuilding community and challenging normative standards of value.

Katie West is a Yindjibarndi woman who grew up on Noongar Yued coun try and currently lives and works in Melbourne, with a background as a health educator. West’s process is an interweaving of caring practices, self-sustaining and community strengthening, making time for ‘moments of uncomplicated contemplation’ gathering Indigenous flora, making her own dyes, waiting for the dyes to take, and hand stitching cloth – time where she simply exists without anxiety (West 2016). Through these processes and the narratives of personal and generational trauma she seeks to offer metaphorical acts of heal ing to the self and others.

Raquel Ormella is a Canberra-based artist who has long interrogated public symbols of political, including national, identity. She is renowned for her flag works, where she unpicks elements of the Australian flag to leave just the seams, thus literally emptying it of content and exposing its flimsy support. Kelly suggests that Ormella is less interested in the feminine associations of craft and needlework than in the counter these posed to the masculine associa

tions of painting, ‘where painting is a characteristic of modernism, and modern ism a driver of Western art historical value’ (Kelly 2018: n.pag.). Ormella’s gesture unpicks the supports of toxic narratives and opens up a space for rein vention: rather than stitching something together, she gently and carefully tears it apart so that others might enter with their own, different, values. Curator Kyla McFarlane has described Ormella’s objects as ‘existential blank slate’ for a collec

tive consideration of new national imaginings (McFarlane 2018: 6). Yarrenyty Arltere Artists studio (YA) in one of the first housing associations or ‘town camps’ in Alice Springs. It was initially established by the community as a training project in response to chronic social concerns, but now operates as a self-managed social enterprise where the artists (ranging in age between 15 and 20) create for sale mainly soft sculptures with second-hand woollen blankets that they dye with Arrente plants and adorn with bright yarn. For YA artist Marlene Rubuntja, the choice to work in textiles both connects her and distinguishes her from Indigenous art traditions: ‘[t]hey were painters but we are sewers. But we both work with our hands. This is important’ (Rubuntja et al. 2015: 219–29). While operating as a production studio, YA is also a safe space, a space for conversation and social connection. As Kelly summarizes,

Works often include narratives of self-care or community concerns that can be hard to talk about, mixed in with whimsical portraits and animal sculptures. This is a work, for example, that seeks to encourage famili arity with, and dispel potential for stigma around discussions of health and wellbeing.

(Kelly 2018: n.pag.)

Terry Williams works out of Arts Project Australia, a long-running studio in Melbourne that supports artists with intellectual disabilities. He uses scraps of donated and found second hand fabrics and a large upholstery needle to create soft sculptures, experimenting with form and scale, responding to every

day encounters with people, places and objects, with works distinguished by

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the ‘messy dangling elements of every form [that] are prioritised above figu ral accuracy’ (Swallow 2015: n.pag.). As Arts Project Studio manager James McDonald suggests in a catalogue essay on the artist, for Williams  ‘these works are largely functioning as language’ (McDonald 2016: 14). In making the case for considering this practice in terms of care, Kelly argues that,

These whimsical, yet functionally fundamental works by Williams are the outcome of a contemporary artist who is driven by vital creative impulses, and whose processes of production are also his personal, connective, social and economic sustenance.

(Kelly 2018: n.pag.)

**CONCLUSION**

As we face the existential crises compounded by neo-liberal values, social, political and economic alternatives become ever more compelling. Art and artists are well placed to imagine those alternatives, and many have in recent years been doing just that, guided by principles of feminist care ethics which privilege attentiveness to diverse voices, interconnectedness, inter-relational

ity and responsiveness to specific needs rather than abstract principles. The work of artists discussed here, including Mayo, Waters and West, prac tises care in different ways, imagining ways of being that posit alternatives to the harm of neo-liberalism. Mayo engages with care ethics in her choice and manipulation of materials, but also enacts care of local environments and communities through projects that make visible the bonds of interdepend ence between people, places and the natural world. Waters’ method of slow, painstaking needlecraft that connects to traditions of women’s work, sewing circles and the dark ambivalence of settler resourcefulness, models observance and accountability that cares for race relations and national discourse. West cares for self, others and country through harnessing materials from charged, local sites and, using her making as a focus and pedagogical activity, facilitat ing yarning circles for healing. All these artists integrate the values inherent in their processes – including heightened attention, spending time, deep listen ing, community, resourcefulness, self-reflection and generosity – with their material outcomes. These works hint at the kind of value revolution that femi nist care ethics calls for.

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