



With tired backs and
hearts with room for more:
on care and value



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Muna Alyaqoobi, Oreet Ashery, The Bridge Radio, Emma Dominguez, Jasleen Kaur, Mourning School, Birgitta Nordström, Martin Nordström, Arash Pandi, Linda Persson with Katrin Jonsson, SBAR, Lisa Stålspets

With tired backs and hearts with room for more takes its starting point from the collectively made newspaper *Vård och Värde (Care and Value)*. The newspaper, made by cultural and care workers, focuses on the working conditions and experiences of care workers and those who receive care. This exhibition coincides with the launch of the second edition of the newspaper which focuses on questions of the informal care that exists despite the current uncaring structures of care work. Each page offers polyphonic perspectives on ageing, care, and end of life from intergenerational and intersectional perspectives. The exhibition seeks to extend the discussions in the newspaper through a series of new conversation pieces and artworks. Gathered here in Kalmar we hope they create space for activating collective conversations about the conditions of care work, particularly in relation to ageing, and how we can celebrate our interdependencies in a world that strives to invisibilise them.

The newspaper also hopes to be a tool and space for activating political conversations about the conditions of care work and ageing. Building on this, another feature of the exhibition is a gathering of artworks that are also tools of care – creating situations and experiences for gathering, intergenerational feminism and pedagogy.

Care work is a devalued, unpaid, or underpaid work that contains vast amounts of invisibilised knowledge and skills, and an interdependent relationality that draws attention to our different bodily needs and desires. Exploring how home care, in particular, is organised, and the effects of it on both care workers and those who receive care, serves to focus on the unjust logic of our current society, and what types of bodies, work, behaviour, skills, expressions and homes are valued and promoted at the expense and exclusion of others.

Care work is often carried out by people intersected by class, race, gender and disability who meet others of an older generation who have spent their lives investing in a society many now feel excluded from. The newspaper, exhibition and ongoing collective work hopes to

Revisiting Genesis
(Still from web series, 12 episodes)
Oreet Ashery
2016
Commission:
Stanley Picker
Gallery

Cover:
Rekvisita för ett Requiem, (Props for a Requiem)
Installation
Martin Nordström
2013 – ongoing

nourish the solidarity that has been built between these individuals, despite the uncaring structures of working life. Through the exhibition, connection is also built between cultural work and care work, based on the fact that artists (including many in the exhibition) work across both these fields. What care is there in care work, and what care can be found in making art? What creativity can be found in the often restrictive conditions of art production, contrary to the creativity necessary in care work, when you meet someone else's needs that can change on a daily basis?

The title of the exhibition *Med trötta ryggar och hjärtan med plats för fler* (*With tired backs and hearts with room for more*) are words written by the poet Nawroz Zakholy reflecting on her mother and aunties' work within home care in the first edition of the *Vård och Värde* newspaper. While the collective process of *Vård och Värde* is rooted in collective conversations, the title points to the experiences and forms of work that cannot be captured in language. These are experiences that require multiple forms of expression to share some of the expansive and complex forms of knowledge and skill developed in the work of care. The title also points to the processual nature of *Vård och Värde* in which each newspaper and public sharing builds on from its last, centering learning at its heart. This includes this exhibition which is part one of a two exhibition process, with the second iteration opening at Konsthall C in Hökarängen (Stockholm) in May.

At Kalmar konstmuseum we hope that some of these works and perspectives in the newspaper can activate discussions on care and value in your own contexts, and perhaps you can come back and join us in person to share your own point of view or experience at one of our events! If you would like to get involved, contribute to the next newspaper or find out more about *Vård och Värde* please email vardochvarde@gmail.com

With tired backs and hearts with room for more: on care and value is organised by Ulrika Flink and Jenny Richards – part of the editorial group for *Vård och Värde*, in collaboration with Kalmar konstmuseum.

Vård och Värde is designed by Johnny Chang and Louise Nassiri. The editorial group includes: Ulrika Flink, Erica Johansson Afreixo, Gunilla Lundahl and Jenny Richards

Contributors to the newspaper include: Fredda Berg, Britt and Nilla, Susanna Bydås, Johnny Chang, G, Ulrika Flink, Rasmus Gabrielsson Eriksson, Lena Jarlov, Erica Johansson Afreixo, Lilian Lindblad Domec, Mona Lindström, Gunilla Lundahl, MAMI: AMA: MÖDRAR, Rossana Mercado-Rojas, Mourning School, Louise Nassiri, Hero Rashid, Jenny Richards, Sanna Tefke, SBAR.CARE and Therese Brodin, Anna Siverskog, Linnea Swedenmark, Isabella Tjäder and Nawroz Zakholy.

Vård och Värde is a collective project made by care and cultural workers in collaboration with the art spaces Konsthall C, MINT and Kalmar konstmuseum and supported by Kulturbryggan.

Vård och Värde
(Cover of newspaper)
The collectively
made newspaper
No. 2 of 3



MUNA ALYAQOABI

Textile works

Muna Alyaqoobi works across the exhibition developing the different textile pieces and soft furnishings to create a space we hope you feel welcome to spend time in. While the artists in this exhibition might not get to meet or hold in depth discussions with each other, their works take on this role, and become extended voices building conversations between themselves. Muna Alyaqoobi's handmade curtains, tablecloths and cushions offer support structures to the different artworks paying close attention to how bodies can be taken care of in this exhibition space. An interdependency between works is built materially through Muna Alyaqoobi's interventions and speaks to a common theme within the exhibition, whereby artists and artworks seek to honour, pay attention to, and celebrate our interdependencies, particularly those perhaps beyond our own visible reach. These interdependencies make it possible to carry on to the next day, yet we are taught to neglect, and be ashamed of them, in a world that privileges the myth of the independent individual.

Muna Alyaqoobi works with textiles and soft furnishings, often using her practice as a way to connect with others and build collectivity. Since 2016 she has been running a women's cafe at Tensta Konsthall, Stockholm, that brings women together to sew, knit and create, building friendships and social contacts for women in the area. Muna Alyaqoobi is also an active member and organiser at Tensta-Hjulsta Women's Centre where she has been organising cultural events as well as running Swedish classes. At the centre she is also an active member in k.ö.k. – kvinnor önskar kollektivitet (women desire collectivity) – a feminist platform which experiments with different ways of building a feminist art institution, using the experiences, place and context of Tensta-Hjulsta Women's Centre as the starting point.

Teddy bear
Muna Alyaqoobi
© Copyright:
Oreet Ashery





OREET ASHERY

Revisiting Genesis

Oreet Ashery's video work *Revisiting Genesis* takes the form of a web-series in twelve episodes, exploring the loss and the lived experience of chronic illness in the digital era. What are the emotional implications of the processes surrounding death and withdrawal and digital afterlives? The boundaries between fiction and reality in *Revisiting Genesis* are not clear. Developed in consultation with Medical and Death Online experts and produced with a range of artistic collaborators, this work responds to diverse influences spanning from feminist art practice to outsider and minority politics, as well as the emergent online death industry.

Revisiting Genesis follows two nurses, both named Jackie, who assist people actively preparing for death by creating biographical slideshows serving as their posthumous digital legacy. At Kalmar konstmuseum we present six of the twelve *Revisiting Genesis* episodes. Each episode is intercut with improvised interviews between individuals with life-limiting conditions and Nurse Jackie, played by a practising GP. The whole work can be accessed online on Ashery's website.

Oreet Ashery is a transdisciplinary visual artist who works across established art institutions and grassroots social contexts. Ashery's distinct multiplatform projects combine video, performance, sound, photography, textiles and writing. The work *Revisiting Genesis* is situated, participatory and expands the remit of contemporary practice. Ashery narrates stories of marginal and precarious identities, combining auto-ethnography, collective-knowledge, and biopolitical fiction. In recent years Ashery has questioned how the boundaries between illness, life and death, body and self are affected by digital technologies. Ashery won the Jarman Film Award in 2017 for her web-series *Revisiting Genesis* looking at death, dying, friendship and the emergent field of posthumous technological services. In 2020 Oreet Ashery was the recipient of the Turner Prize Bursary for her exhibition *Misbehaving Bodies: Jo Spence and Oreet Ashery*, at the Wellcome Collection, London. The exhibition included her newly commissioned film *Dying Under Your Eyes*, exploring intimate surveillance and dedicated to the recent death of her father. In 2019 Ashery published her monograph *How We Die Is How We Live Only More So* with Mousse publishing, co-edited with George Vasey.

Revisiting Genesis
(Still from web
series, 12 episodes)
Oreet Ashery
2016
Commission:
Stanley Picker
Gallery

THE BRIDGE RADIO

Sound work and publication

The Bridge Radio has recorded a discussion during a dinner where the members reflect over the care that takes place within The Bridge Radio. In the conversation, the collective think about how their own care needs change over time and what happens when those involved in the collective age and require more care.

In The Bridge Radio's work, questions of care work are intimately interlinked with migration. What does it mean to get older when you have been forced to leave your home country and more importantly your care network of family and friends? What care is developed within The Bridge Radio that extends beyond privileges like race, class and gender?

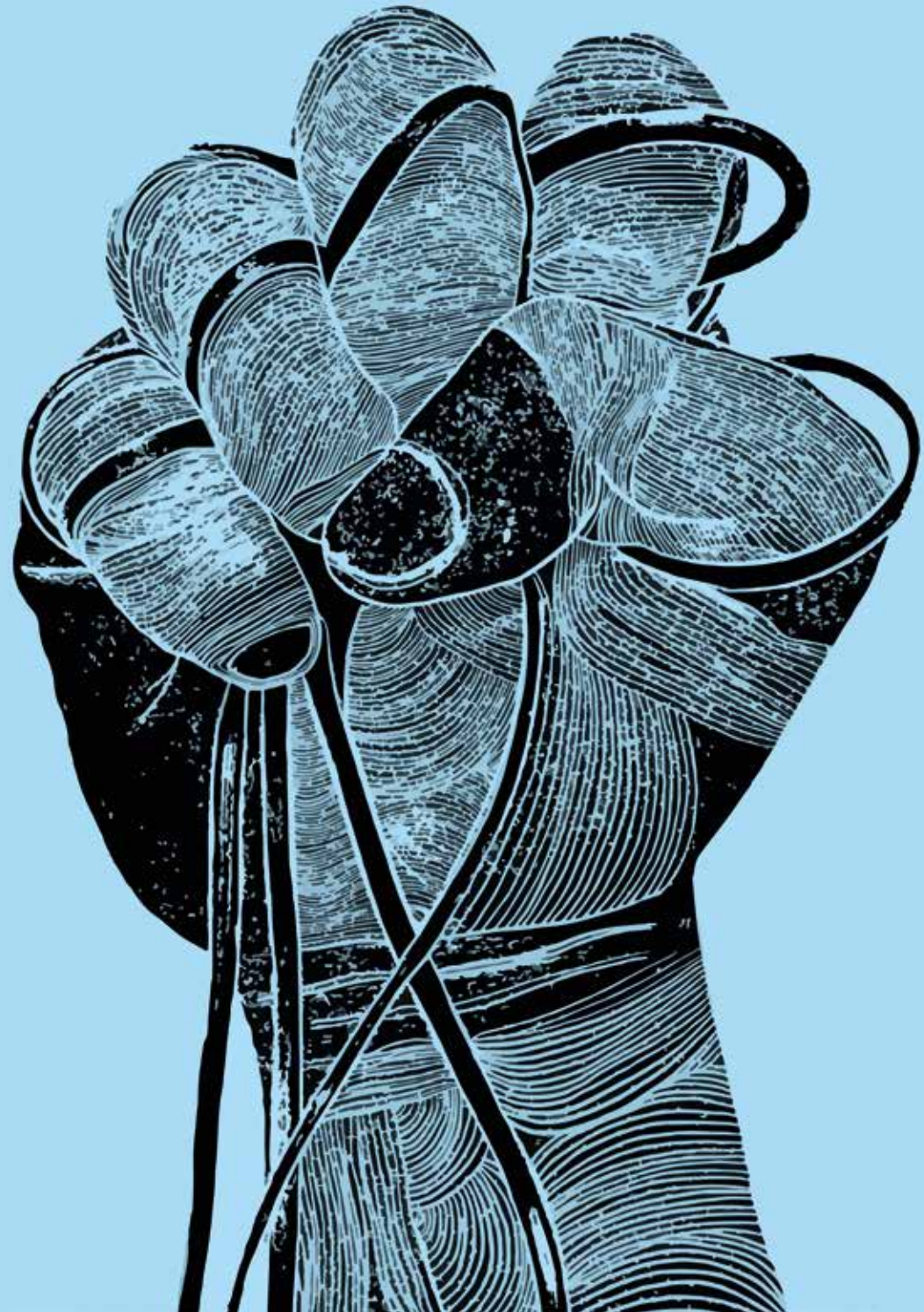
Inside the installation you will find the publication *Staying With The Struggle – looking for decolonial strategies of working together across privileges* (2018). This is a generous tool to be used to share important learnings about working together across privileges connected to citizenship, race and gender that are based on the group's experiences working together.

The Bridge Radio is an independent radio collective consisting of migrants and non-migrants producing radio about the European border regime and people's struggle for freedom of movement. They are critical of the dominating discourse on asylum and migration and aim to make the voices heard of those who have experienced migration and the struggle for freedom of movement. The Bridge Radio started in 2015 as a protest against EU's repressive migration politics.

Right:

Staying With The Struggle – looking for decolonial strategies of working together across privileges

Barly Tondoy Tshibanda, Nanna Dahler, Kipanga Typeson and Nanna Katrine Hansen. Graphic design by Anders Gerning and illustration by Barly Tondoy Tshibanda and Nanna Katrine Hansen, 2018.





EMMA DOMINGUEZ

Om plats, exil och ärr

Om plats, exil och ärr (About place, exile and scars) is told through text and large photographs, 1x1m, where colour schemes and surfaces at a first glance merge, despite skin and concrete surface being polar opposites. Emma Dominguez's work shows the physical traces that hard work leaves on a body as marks and scars. The state of the body is juxtaposed with how the place where we grow up shapes and forms our physical health, our opportunity to live long and healthy lives.

In Stockholm, there is an 18-year discrepancy between average life expectancy in neighbourhoods that are 45 minutes apart on the red underground line. This reality is present in Emma Dominguez' work which builds on her mother's experience. We are faced with close ups of her mother's scarred skin, placed in dialogue with close ups of decaying facades from the area where Dominguez grew up. Her work is a personal and gripping story of the class-based society we live in, where spent bodies and segregated communities are reinterpreted into personal failure rather than societal responsibility.

The story deepens via her mother's letters to the Swedish Social Insurance Agency, when she appeals against decisions to lower her sick pay – a process where the voice of the unwell doesn't carry much weight. Emma Dominguez captures a place and a person with ease and beauty which manages to capture the complexity of reality. She asks two questions of the viewer: How does a place leave scars on our bodies? And Which scars become witnesses to societal violence?

Emma Dominguez is an artist based in Stockholm who grew up in the neighbourhood of Botkyrka, Alby. Her work often takes its starting point in a questioning of power structures and who gets to be seen, heard and allowed to take up room in our communal spaces. Through her art she attempts to break down given patterns and hegemonic structures, often through collective processes.

*Om plats, exil
och ärr*
Photo
Emma Dominguez
2019

JASLEEN KAUR

Everyday Resistance

Jasleen Kaur presents a series of blankets from the multifaceted work *Everyday Resistance*, which was commissioned by the Serpentine Galleries in 2018. Through the commission Jasleen Kaur collaborated with children and mothers from the Portman Early Childhood Centre in London exploring the micro-politics of cooking and eating together to collectively consider and respond to issues facing the local community. The project revisited the Portman Centre's community lunches of 2008, where parents would take it in turns to cook a meal and eat together, but that were no longer in existence due to cuts in funding.

Through cooking and eating together with Jasleen Kaur the group were able to discuss their different urgent concerns and experiences, from racism, Islamophobia, language, issues of education and gentrification, in which localised experience connects up to wider political issues. Out of these conversations grew the questions: Can cooking and eating provide a space for listening? How do we hold onto and pass down culture? Can we build an internal system of nourishment and care?

Alongside these discussions evolved a series of specially designed blankets that hold quotes from some of the cooking conversations and read: 'coming to Britain is like starting from zero', 'care it to take some responsibility off of me', 'high-rise flats are really bad for isolation', 'being able to talk to others takes away the pressure'. The blankets were created to be used by the members of the group, laid out as picnic blankets in parks, public buildings or at home. They can be described as a tool that evolved out of the collaborative practice, intended to create space for their intimate conversations to be amplified in public space.

Presented now four years later, they are accompanied by a new conversation piece in which Jasleen Kaur reflects on the work *Everyday Resistance* and the challenges of how collaborative practices age, within the context of an art world and its temporary funding budgets and precarious working conditions. The conversation (held together with the co-organisers of the exhibition Ulrika Flink and Jenny Richards) also touches upon how art can be a tool of care, and in what ways conversations can politicise collectivity.

The blankets can be seen to archive a process and set of relationships developed through the situated collaboration in London. Presented here in Kalmar years later, we hope they can activate and support space and time for conversations on care and value, that amplify our own collective care needs and build moments of social connection and support.

Jasleen Kaur is an artist based in London. Her work is an ongoing exploration into the malleability of culture and the layering of social histories within the material and immaterial things that surround us. Her practice examines diasporic identity and hierarchies of history, both colonial and personal. She works with sculpture, video and writing.

Recent and upcoming commissions include Wellcome Collection, UP Projects, Glasgow Women's Library, Market Gallery, BALTIC Centre for Contemporary Art, Eastside Projects and Hollybush Gardens. Her work is part of the permanent collection of Touchstones Rochdale, Royal College of Art and Crafts Council.



Photo: Mike Din

Everyday Resistance

Jasleen Kaur together with Portman Early Childhood Centre
A Changing Play, commission by the Serpentine Galleries
Design: Cecilia Serafini, 2019

MOURNING SCHOOL

Half Full Babes – Mix

Mourning School presents another of the exhibition's conversation pieces, this time in the form of a mixtape that strings together fragments of gathered sound, voice and music that relate to questions of ageing, death, end of life and mourning, hospice and care work. Entitled *Half Full Babes – Mix*, the tape is described by Mourning School as a sonic footnote to the work *Half Full Babes* by visual artist G, which is made in dedication to care workers and can be found on the front cover of the newspaper *Vård och Värde* #2.

In a dreamlike world we travel from Ronja Rövardotter's mother, who reminds us we are all born and will all die, to the complexities of care work in the 1980s international HIV/AIDS crisis, through the voices of David Wojnarowicz, Steve Sjöquist and Kerttu Stuesson, among others. Anne Boyer describes caring for a sick woman as caring for arms, Christine Bylund critiques the bureaucratic system that saves lives when they begin but doesn't sustain them as they live on. All of this and more, set against a backdrop of music composed by Dolphins in Heaven.

Mourning School is an artistic and curatorial study program on the notion of being in grief as the stuff of our everyday. The vulnerability of life – threatened by political, social, health, climate and economic crises, inequity, precarity, loneliness and isolation – makes our proximity to loss more tangible. Yet practices of mourning remain stigmatised, individualised and pathologised. Mourning School proposes queerness, in its most expansive form, to subvert and unsettle Western norms around death and mourning. With art and artists, we imagine new ways of collective mourning to make space for the feelings that accompany death, dying and loss in exhibitions, programs and publishing. Mourning School is initiated and developed by Lucie Gottlieb and Rosa Paardenkooper.

THE READING TABLE

On the reading table in the exhibition a number of different materials have been gathered that relate to the art works and to the questions being raised in the exhibition. We hope that you will sit down to read, look and listen. On the table you will find the publications: *MAMI:AMI:MÖDRAR* (the result of a collective process by Shiva Anourshirvani, Macarena Cerda, Emma Dominguez, Macarena Sudant, Leila El Harfaoui, Sara Rad, Sonia Sagan, Sarasvati Shrestha, Sarah Tawiah Svård), Lisa Stålspets' *Konstnärshemmet*, Oreet Ashery's *How we die is how we live only more so* and Erica Johansson Afreixo's fanzine *Undersköterska om sorg*.



Private cathedrals
Installation
Birgitta Nordström
2000 – 2019

BIRGITTA NORDSTRÖM

Private cathedrals

Birgitta Nordström's work *Private cathedrals* meets you as you enter the exhibition space. The carefully woven structures hang from ceiling to floor creating a fragile and intimate space to navigate your body through. Developed to build a space of sanctuary, personal reflection and meditation, the textiles set the tone for the rest of the exhibition, exuding a contemplative and sensitive atmosphere to approach questions of care, ageing and end of life. The fragility of the textile works speaks to the vulnerability of our bodies and their care needs – our need for space and reflection from the buzz and stress of productivity we are so pushed to perform and internalise.

As we have learnt through *Vård och Värde* so much of care work and our interdependent relationships is hard to articulate through language. It is often impossible to capture in words the intimate connection and complex emotional sensitivity within care. This is deepened by the fact that we lack practice in articulating the care we desire, in a world that teaches us to neglect them. Birgitta Nordström's carefully crafted textiles are key material testimonies that push against the dominance of language offering us another expression and space to listen and feel through.

Material, like our bodies, is soaked in stories and experience, something Birgitta Nordström currently explores in her work with funeral palls and the textiles created for caring for us at the end of life.

Birgitta Nordström is a textile artist and PhD student in applied arts at HDK-Valand – Academy of Art and Design, University of Gothenburg. Since 1995 she has exhibited nationally and internationally, in Europe, Australia, Russia and the US. In her artistic practice and her research work her focus is on ritual textiles. Her public commissions often have a ritualistic orientation, centering on screens, vestments for the Church of Sweden and funeral palls. Her research is on the need for burial shrouds for infants that die during pregnancy or delivery. She examines how the textile can be a help and support through the trauma of losing a child. *I ritens rum – om mötet mellan tyg och människa* (*In the room of the rite – on the meeting between textile and human*) is the name of her license thesis, published in 2016.

MARTIN NORDSTRÖM

Rekvisita för ett Requiem

Martin Nordström's installation *Rekvisita för ett Requiem (Props for a Requiem)* moves between the everyday life at the elderly care home Ådala in the small rural village Gullringen, and a wider tale of the care crisis, the staff's lack of self-determination and the power of local authority cuts. Through framed photographs, printed on washed out county council sheets, we get to follow a workplace through the small details, from cleaning materials in a cupboard, plastic gloves hung up to dry, clean mops for the bins under the night sky.

For three decades, the artist Martin Nordström has worked in care. The elderly care home Ådala, built by Vimmerby municipality in 1990 was his workplace for ten years. It was in operation for about 20 years before the municipality decided to close it down despite loud protests from staff, residents and their families. The residents were moved to different departments at a large, centralised care home.

Martin Nordström decided to save as much as he could when Ådala was closed. In the exhibition we see a reconstruction of the care home living room, just as it was on the day it closed. Nordström perceived the place as a passageway, an unintelligible place: "The interior of the care home is constructed by the staff, who don't live there, and I see us care givers as scenographers. Sometimes quite uncaring in the impossible task to mimic a home for everyone. Strange collisions occur between the sterile and the human. It almost turns the last days of the residents into an eerie theatre play where they are directed as they await death. And yet at the same time it is a loving theatre machinery, directed and ruled by care-giving women at the end of the road."

Martin Nordström is an artist and assistant nurse based in Stockholm and in Södra Vi in Småland. At the end of the 1980s he started his arts degree at Högskolan för Film och Fotografi (School of Film and Photography, now part of HDK-Valand – Academy of Art and Design, University of Gothenburg) while simultaneously completing his

training as an assistant nurse. He followed this up with studies in free textile art at HDK-Valand – Academy of Art and Design, University of Gothenburg and finally free art at the University of Arts, Crafts and Design in Stockholm. He has always identified professionally both as an assistant nurse and as an artist, but since 2021 also as a care teacher. In the last 15 years, Nordström's artistic practice has focused on power structures in areas where death is palpably present such as in the local authority care homes, among the resistance movements in the Middle East, in county council psychiatric care or among Swedish peace keeping troops in Congo.



*Rekvisita för
ett Requiem,
(Props for
a Requiem)*
Installation
Martin Nordström
2013 – ongoing

ARASH PANDI

Editing and design of sound works

Arash Pandi contributes to the exhibition with the production and sound design of the four conversation pieces. Paying close attention to the material, tone, conversation and thematics that come up in the different practices, Arash Pandi develops each conversation piece, weaving together other non-verbal communication so as to create a listening experience that can be felt by visitors to the exhibition or those that might not be able to visit Kalmar but can tune in at home or in the care facility they live in. He was most intimately involved in the production of Bridge Radio's conversation piece, recording voice and ambient sound for the duration of the dinner. Building on the exhibition's intention to create conversation and interdependence between the different artworks Arash Pandi has also developed a score to tie together the different conversations suggesting that perhaps the voices, different experiences and perspectives are connected, and in conversation with each other.

Arash Pandi is an experimental electronic musician, sound designer and teacher from Rasht in northern Iran, currently based in Denmark. In his music, he experiments with Iranian classical music through programming microtonal systems, improvising and using various sound synthesis and audio production techniques, to achieve his particular form of 'Persian electronic music'. He has also collaborated with other sound and visual artists such as Jaleh Negari, Derek Shirley, Khyam Allami, Morteza Ghahremanian in the form of collective composition and performance at various festivals in Iran, Germany, Denmark, Sweden, and Belgium. Over the last 1.5 years, Arash Pandi has been active within organic farming and climate activities and is trying to find the common ground between his art career and environmental and animal rights topics.

LINDA PERSSON MED KATRIN JONSSON

Hustomten

The sound work *Hustomten (the House Elf)* is a documentary interview with the assistant nurse / daily activity manager / amateur actress Katrin Jonsson in Moheda. About ten years ago Katrin was diagnosed with MS and forced into partial early retirement. Katrin talks about her role at the care home and how she managed to reshape her role from assistant nurse to "house elf". Katrin talks about her work and how it has had a positive effect both on her own life and on that of the older people she cares for. The sound recording also includes bingo, music, dance, a book circle and a discussion between the residents and Katrin.

Linda Persson is an artist living and working in Eriksmåla, Småland. She studied, worked and lived in London, UK, for about 20 years before that. She has trained as a sculptor and within installation and is represented at among other places Haninge Council, the City of Västerås, Örebro Länsmuseum and Drawing Room, London. She was included in the book *100 Sculptors of Tomorrow* by the publishing house Thames & Hudson (2019). Linda Persson is currently working on a large public project with Folkets Park Huskvarna / Public Art Agency Sweden.

SBAR

Video with witness statements from care workers

SBAR has been mobilising over the past year against the unjust working conditions of care work. Collectivising across different job roles in health and care work and across Sweden, the group's campaign work is based around the gathering of testimonies that diagnose the situation, background, symptoms and recommendations for how to change the existing care system to provide better care for those entering it and those working within it. In the exhibition, SBAR presents a film made up of gathered SBAR testimonies that are often staged by other voices and individuals so as to protect the care worker's identity.

In their words: Care work has always been associated with women and women's unpaid work, but also the underpaid wage labour of women. Even if there are now care workers of all genders, the patriarchal degradation of women and of work coded as female means care work is still being devalued. Care work is about creating recuperation and well-being. It is essential for a functioning society. And yet, care and patient safety is continuously dismantled so that care companies can make more money on our health and ill-health. The fact that care isn't prioritised and that care workers' health and need for recovery is not respected shows a complete ignorance of the importance of the work. What is needed, as much as a class perspective, is a feminist perspective. We need to demolish ideas of care as an inexhaustible natural resource to be exploited. Our care needs to be looked after if it is to continue and not be consumed. To re-evaluate such work is not about applauding from the balconies, but about ensuring that care workers' pay, working environment and conditions are improved. Without that there will be no care.

Their example of collective organising and campaigning produces a form of care often not assumed with the word. This word – care – which has been hollowed out of meaning, is used within descriptions of the violent, white supremacist, oppressive care of Swedish migration agencies, to neoliberal forms of individualised self-care. SBAR instead care for their rage and anger towards the injustice of their situation, that does not individualise the problem as something you need to cope with but collectivises the concern. Together they fight to inspire and

imagine another world which demands for care work to be valued and our care needs to be centred.

If you would like to find out more about SBAR visit www.sbar.sac.se or join the SBAR dinner open to care workers in the Kalmar region. SBAR members will host the dinner, share information about their work and hope to hear from local care workers about their experience.

SBAR is a new care worker collective, fighting for better care. SBAR stands for Situation/Background/Actual/Recommendation. The concept SBAR has been taken from the healthcare system where it is used to quickly report about a patient.

On the website SBAR.CARE care staff can share their experiences and thoughts about how we can improve the situation within the care industry and document health workers' conditions in their workplaces.



Jag ser precis
Pencil on paper
Lisa Stålspets
2016

LISA STÅLSPETS

Jag ser precis, Omsorg, The people who take care of us don't own us, A system of order and confusion

Lisa Stålspets worked as a care assistant in a care home for people with dementia while studying at the Trondheim Academy of Fine Art. Issues from this experience and the world of care led to insights that found their way into her art. Stålspets started to take an interest in the brain and the experience of reality, in particular how it changes with dementia, as well as different states of dreaming between sleep and being awake.

As a newly graduated artist she moved to Oslo working simultaneously with her own art and in home care. In the car between home visits the multifaceted artwork *Konstnärshemmet* (the artist home) took shape, an ongoing dialogue with the environment that care work had given her access to. Stålspets wrote the artistic novel *Konstnärshemmet* between 2012 and 2016. It is a novel in three parts depicting a care home for retired artists. The novel became a way of discussing what care could be and became a framework or a narrative starting point for a series of paintings, sculptures, drawings and items some of which we meet in the exhibition. The work invites the observer into an expressive world of images where surrealism and realism collide. *Konstnärshemmet* blends existential wonder with the human need for care. Making ageing visible became Lisa Stålspets' way of giving the ageing human value.

Lisa Stålspets works with exhibitions as a form of assemblage, with works in different techniques such as painting, drawing, sculpture and text. She often investigates the complex dynamics between seeing and being seen.

Stålspets trained at the Trondheim Academy of Fine Arts as well as the University of Arts, Craft and Design in Stockholm. She has shown her artwork in both group and solo exhibitions in Norway, Sweden, Finland and Germany. Among her latest exhibitions are the solo exhibition *Konstnärshemmet* at RAM Galleri in Oslo as well as *Tableau Vivant* at Kunstpass 10 in Oslo. Her art has been bought by the Public Art Agency Sweden, Trondheim kommune, Landstinget i Dalarna, Huga Bostäder and Levanger kunstforening. Stålspets was awarded the prize NTNU-kunstner 2014-2015.

