

The Fraud that Goes Under the Name of Love

Annotated Bibliography

JUN 2 - AUG 1, 2016

AUDAIN GALLERY

Simon Fraser University
149 West Hastings Street
Vancouver, BC V6B 1H4
Tues-Sat / 12-5PM

AUDAIN GALLERY

Curators' Suggested Readings

Gina Badger and Nasrin Himada, eds. "Invisible Labour," *MICE Magazine*, no. 01 (Spring 2016). <http://micemagazine.ca>

MICE Magazine is a periodical devoted to critical writing and artists' projects about and within moving image culture. The inaugural issue presents eight essays that consider how we account for the invisible labour required to engage in so-called radical work, foregrounding forms of labour that go unrecognized in the white spaces of contemporary art.

Billy-Ray Belcourt. "Political Depression in a Time of Reconciliation," *ActiveHistory.ca*, January 15, 2016. <http://activehistory.ca/2016/01/political-depression-in-a-time-of-reconciliation/>

This essay centres the perspective of an Indigenous "we," critiquing the Canadian state's recent project of legislating Indigenous bodies through rhetorics of reconciliation. Belcourt claims political depression as a fitting response: it validates the exhaustion of living under settler colonialism and fosters the generative potential of pessimism.

Hannah Black. *Dark Pool Party* (London: Arcadia Misa/ Los Angeles: Dominica, 2016)

A collection of poetry, prose and scripts that address the relationship between bodies, labour and affect. Black draws from autobiographical fragments, feminism, communism and black radical theory to explore sex, ambivalence, history and violence.

Anne Boyer. *Garments Against Women* (Boise: Ahsahta Press, 2014)

Boyer's collection of lyric prose explores conditions that make literature almost impossible, such as needing to pay rent, trying to keep warm, being ill, shopping and waiting to be paid. For Boyer, "available forms—like garments and literature—are made of the materials of history, of the hours of women's and children's lives."

Melissa Buzzeo. "The Poetics of Healing: Vital Forms," *Les Figues Press* (blog), April 20, 2013, <http://lesfigues.com/the-poetics-of-healing-vital-forms/>

Melissa Buzzeo is a poet who teaches creative writing at Pratt Institute in Brooklyn. In this essay she proposes that "a poetics of healing makes and is made of a new kind of language that comes from the possibility of encounter, inside of the body or out of it. At the same time."

Hanna Hur's work considers emotional, psychic and spiritual experience. She has recently exhibited at Tomorrow Gallery, New York; Daniel Faria and Roberta Pelan, Toronto; and Shanaynay, Paris. She currently lives and works in Los Angeles.

Dylan Mira works with moving image and text to record how language makes bodies. Her recent projects have been presented at ICA Miami; Portland Institute of Contemporary Art; Elizabeth Foundation for the Arts and Film Society of Lincoln Center, New York; and Human Resources, Los Angeles. She grew up between the American Midwest and East Asia, and now resides in Los Angeles.

Skeena Reece is a multi-disciplinary Tsimshian/Gitksan and Métis/Cree artist whose work encompasses performance art, spoken word, sacred clowning, writing, singing and video art. She has performed extensively across Canada and internationally including in Sydney, Australia; Belfast, Ireland; and Washington D.C., USA.

Mika Rottenberg was born in Buenos Aires and lives and works in New York. She has shown extensively across the world, including at PS1 Contemporary Art Center, New York; San Francisco Museum of Modern Art; De Appel, Amsterdam; and the 56th Venice Biennale.

Rachelle Sawatsky is an artist and a writer who lives and works in Los Angeles and Vancouver. Her work employs painting, drawing, ceramics, poetry and prose to explore densely internal narratives. Her work has been exhibited internationally, including Night Gallery and Harmony Murphy Gallery, Los Angeles; Presentation House Gallery and Artspeak, Vancouver; Galerie Mezzanin, Vienna; and Tate St. Ives.

Billy-Ray Belcourt is from the Driftpile Cree Nation. He is a 2016 Rhodes Scholar-elect and completed a BA (Hons.) in Comparative Literature at the University of Alberta. He is one of the founding members of the Indigenous Feminist Collective and his poetic and academic writing has been published by *Assaracus*, *Decolonization*, *ActiveHistory.ca*, *rabble.ca* and *Red Rising Magazine*.

Hannah Black is an artist and writer currently living in Berlin. Her work is assembled from pop music and auto/biographical fragments, and draws on feminist, communist and black radical thought. Her videos have recently been shown at W139, Amsterdam; Embassy, Edinburgh; and MoMAW, Warsaw; and her writing has been published in magazines including *Dazed Digital*, *The New Inquiry* and *Art in America*.

Anne Boyer is a poet based in Kansas City. She works as an Assistant Professor of Liberal Arts at the Kansas City Art Institute. Her publications of poetry include *Garments Against Women*, 2014; *My Common Heart*, 2011; *The Romance of Happy Workers*, 2008; *Art is War*, 2008; and *Good Apocalypse*, 2006.

Rebecca Brewer completed her BFA in sculpture and painting at the Emily Carr University of Art and Design, and her MFA in the Department of Painting at Bard College. She has exhibited at Catriona Jeffries Gallery and Exercise Project Space, Vancouver; Marcelle Alix, Paris; and Walter Philips Gallery, Banff, among other venues. She lives and works in Vancouver.

Maggie Groat works in a variety of media including collage, sculpture, textiles, site-specific interventions and publications. Her current research surrounds site-responsiveness with regards to shifting territories, alternative and decolonial ways of being. Groat's work has been shown nationally, including at SBC galerie d'art contemporain, Montréal and The Power Plant Contemporary Art Gallery, Toronto. She currently lives on the southern shore of Lake Ontario.

Johanna Hedva is an anticapitalist psychonaut sorceress who strives to practice an intersectional-feminist, queer, anti-white-supremacist, decolonial politics. She makes novels, plays, performances, poetry, myth, autohagiography, theory, books and magic. She is a fourth-generation Los Angelena on her mother's side, and, on her father's side, the granddaughter of a woman who escaped from North Korea.

Emma Dowling. "Love's Labour's Cost: The Political Economy of Intimacy," *Verso* (blog), February 13, 2016, <http://www.versobooks.com/blogs/2499-love-s-labour-s-cost-the-political-economy-of-intimacy>

Emma Dowling is Senior Lecturer in Sociology at Middlesex University, London. In this essay, she interrogates the political economy of intimacy by analysing how the ideology of work has penetrated the affective registers of our social lives under the conditions of a crisis in capitalism.

Silvia Federici. *Revolution at Point Zero: Housework, Reproduction, and Feminist Struggle* (Brooklyn: Common Notions / Autonomedia; Oakland: PM Press, 2012)

A collection of forty years of Italian-American scholar Silvia Federici's research and theorizing on the nature of housework, social reproduction and women's struggles. Originating in 1974, these essays connect the restructuring of reproductive work, the globalization of care work and sex work, the crisis of elder care, and the development of affective labor.

Johanna Hedva. "Sick Woman Theory," *Mask Magazine*, October 7, 2015. <http://www.maskmagazine.com/not-again/struggle/sick-woman-theory>

"Sick Woman Theory" is part testimony, part critical exposition and part manifesto on the recognition of the personal, social and political conditions of being chronically ill. It was originally delivered as a public lecture at Human Resources in Los Angeles on October 7, 2015.

Brian Kuan Wood. "Is it Love?," *e-flux journal* #53, March 2014, <http://www.e-flux.com/journal/is-it-love/>

Brian Kuan Wood is an editor of *e-flux journal*. In this text he interrogates the consequences of the fact that "without time and energy of your own, love is the conduit through which you extract the time and energy of others" thus producing the economization of empathy.

The LIES Collective, eds. *LIES: A Journal of Materialist Feminism: Volume I* and *Volume II*. <http://www.liesjournal.net>

LIES is a journal of materialist feminism edited by a queer feminist collective. It is a platform for conversations and critiques towards developing autonomous feminist practices that resist legacies of racism and transphobia. Both volumes can be downloaded for free.

Artists' Suggested Readings

Etel Adnan. *Seasons* (Sausalito: The Post-Apollo Press, 2008)

Lebanese artist, writer and philosopher, Etel Adnan's book of poetry is accompanied by woodcuts by Johannes Strugalla. Adnan's poems are close to Hannah Hur because they slow her thinking and working, and help her to consider the different ways that time passes.

Roger Caillois. "Mimétisme et la psychasthénie légendaire," *Minotaure*, no. 7 (1935)

For Rebecca Brewer, Caillois's complex relationship to surrealism, as subsumed in this treatise on entomology and psychiatry, simultaneously transgresses most contemporary standards of decency regarding mental health discourse, and opens up a space for thinking about intelligent systems in the plant and animal world.

Wendy Edmond and Suzie Fleming, eds. *All Work and No Pay: Women, Housework*. (Montréal: Power of Women Collective/ Berlin: Falling Wall Press, 1975)

This collection of first person accounts about care work, sex and the wages due to shoplifters, lesbians, housewives, nurses and others, influences Anne Boyer's own intimate approach to writing about labour, love and economics.

Sor Juana Ines de la Cruz. *Poems, Protest, and a Dream: Selected Writings* (New York, Penguin, 1997)

This collection of 17th century autobiographical sonnets, reverential religious poetry and secular love poems by the Hieronymite nun of New Spain, now Mexico, influences Johanna Hedva's practice in autohagiography. Ines de la Cruz's most famous poem *La Respuesta a Sor Filotea* (1691) expresses "a passionate and subversive defense of the rights of women to study, to teach and to write."

Bhanu Kapil. *Ban en Banlieue* (Callicoon: Nightboat Books, 2015)

Ban en Banlieue follows a brown girl named Ban walking home from school through a race riot in London in 1979. On her journey, she increasingly becomes an "incarnate and untethered presence." This book is salient to Dylan Mira for how Kapil encounters the impossibility of writing, mental illness and the somatic therapy of pulsing touch.

Alice Notley. *Disobedience* (New York, Penguin Books, 2001)

Disobedience is structured as a long series of interconnected poems that explores the palpable and invisible conditions of a female poet who is turning fifty. For Rachelle Sawatsky this book is subtle, opaque, thorough and addictive. Notley considers and refuses all things concerning power, government, feelings, history and romance, in her writing.

Leanne Simpson. *Islands of Decolonial Love* (Winnipeg: ARP Books, 2013)

For Billy-Ray Belcourt, Simpson's collection of poetry muscles into him as a reader, proving, for Indigenous peoples, that loving sometimes means becoming undone.

Robin Wall Kimmerer. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants* (Minneapolis: Milkweed Editions, 2014)

Maggie Groat recently returned to this book because of its acknowledgement of complex ways of knowing about the world, and especially the natural world. For Groat, Kimmerer provokes reflection on what it means to combine scientific, intuitive and cultural ways of knowing as a mother, a teacher, a naturalist, a settler and an Indigenous person.