

Conversations on Care: Let's Talk About It, Together

August 27, 2020

Conversation transcript

Xoe Fiss, moderator: Good evening! I'm so happy to see everybody here. Thank you for joining this community conversation on care. My name is Xoe Fiss. I'm the Education Program Director at the John Michael Kohler Arts Center.

This evening we are joined by five panelists who utilize care as a focal point of their practice and research. I will briefly introduce each panelist, which will barely begin to describe the immense amount of work and impact each of them has accomplished.

Please visit the Arts Center's website to find extended biographies and links to additional information about the panelists' research and practice.

Lisa Jarrett and Harrell Fletcher are the founders of King School Museum of Contemporary Art, a contemporary art museum and social practice project inside a pre-k through 5th grade public school in northeast Portland, Oregon. They share the work of six middle school curators from the Harriet Tubman Center for Expanded Curatorial Practice in the exhibition "Between You and Me." On view now at the Arts Center.

Anne Basting is the founder of TimeSlips, which supports the global movement to bring meaning to late-life through creative engagement, and author of the newly published [Creative Care: A Revolutionary Approach to Dementia and Elder Care](#).

Olivia Mulcahy is the author of the blog "Claimed," and an educator that supports teachers, schools, and districts in developing multi-lingual and multi-cultural practices and programs through her work at the Illinois Resource Center.

And Jonathan Shailor who is a professor of communication at University of Wisconsin-Parkside, and creator of the Shakespeare Prison Project at the Racine Correctional Institution.

Thank you panelists for joining us!

The program will be divided into three segments. During the first twenty minutes, each panelist will briefly share how they define care and what it means to them in their work and practice right now. Then, we will split into five breakout groups for twenty-minute community conversations about care. Each panelist will facilitate one of the breakout sessions. Your group will be randomly assigned. A box will appear on your screen inviting you to join your breakout group at that time.

We will come back together as a large group at the end of the program. Each panelist will share the main takeaway from their community conversation at this time. The program will be available on the Arts Center's website as a recording and a transcript to share with those who are unable to join with us this evening, and as a resource for you to revisit your conversation and listen to the other four breakout sessions.

Before we begin, a few housekeeping notes. Please keep your microphone muted during the first segment. To unmute yourself during the conversation portion of the evening, click on the microphone icon at the bottom of the screen. Please take a moment now to rename yourself with

your first name and preferred pronouns. Simply click on the three dots at the top of your video feed and select “rename”.

You are invited to post questions and comments you would like to share with the community in the chat box. There will not be time for a Q&A during the first portion, however the chat box will be a helpful tool for sharing information and asking questions during your breakout session. Click on the speech bubble icon at the bottom of your screen to open your chat box.

As this is a community conversation, we ask that you your video on if you have not done so already, and keep your video on during the program so it can feel like we are in a room together. You may find it helpful during the first portion of the program to select speaker view at the top of your screen. This will make the person who is speaking the largest video on your screen. During the breakout session, we suggest switching to gallery view to see every participant in your group.

Now I will stop sharing my screen so that we can hear from the five panelists about their current work.

Starting with Lisa Jarrett, Lisa can you please share: *How do you define care, and what does care mean to you and your work and practice right now?*

Lisa Jarrett: Hi Xoe, thank you so much. Hi everybody. Welcome. Thanks for spending time with us here today. I'm really honored to be here and to be able to share some time with you to talk about this idea of care particularly within this context of artistic practice. As Xoe mentioned, my primary collaborator on the project that we've been working on for the Kohler Arts Center is Harrell Fletcher. You'll hear from him in just a moment about how he thinks about care. We're both based in Portland, Oregon. But this question for me was a really interesting one to try and sit down and think about how I actually define care. As opposed to how I would think about it in terms of its role in projects like KSMoCA or the Harriet Tubman Middle School Center for Expanded Curatorial Practice. I found myself thinking a lot about the work of a poet that I really admire. Her name is Claudia Renkine, you may be familiar with her work. One of her earlier books of poetry, it's called *Don't Let Me Be Lonely*. There are two places where she tries to navigate care within this. In one line she says “you don't remember because you don't care” and then a few lines later she says “you don't know because you don't care.” And in the first instance of using care, she's talking about a memory of how her mother would ask her to remember something that she could not, and sort of implying that care is about an ability to remember or to recall a history, which really stuck with me. In the second line she's criticizing, then president elect Bush, for not remembering the deaths of two Black people who had been recently murdered. The President at the time not remembering because he did not care. I've really been thinking about how care connects to memory how care can connect to body and how care is inherently about an exchange. Meaning that there's a relationship implicit in the word itself. So, for me, and my practice and the work that Harrell and I do together — working with kids in our community in trying to use contemporary art practice as a way to facilitate much broader, sort of systemic change in places like a public school system or a museum institutional setting — Care really means being genuinely invested in the people you're working with and not just the outcome of your work. Maybe the measures of success are not what we have often been taught for them to be. It may not be about test scores or things like that, but about a real ability to have a human engagement across vast difference and using art as the way to facilitate that exchange. So I think, loosely, there's lots of other thing I could talk

about, and if there are questions at the end I'd be happy to address them, but loosely, that's how I've been thinking about care in the context of my practice. Thank you.

Xoe: Thank you Lisa. And as Lisa said next we'll hear from Harrell. So, Harrell if you could share how you define care, and how it's a part of your practice and work right now.

Harrell: Thank you, and thanks Lisa for starting that. Also I just wanted to acknowledge what's been going on there in Wisconsin with the police shooting of Jacob Blake and the aftermath and the murders that have happened there. They're things that I'm following closely and I'm sure everyone else is. It's really disturbing and horrible. So, that's sort of, I guess... a part of caring is just being conscious of what's going on in the world and how other people are being affected. I think for me when I'm doing my own work and I'm working with students, one of the things that I'm trying to forefront is to try to figure out what do I actually care about within a given project opportunity, and how can I use those opportunities to pursue something that I'm truly interested and engaged in, that I can learn from. And the same for students. They don't need to just follow the forms that exist already or whatever they've seen recently at a museum or in an art magazine and instead can think about what they're actually interested in and care about. And how they can use the opportunity of a project to explore and increase their depth of knowledge on that subject. Additionally, because of the nature of the work that I do, which is social practice — and that's what I teach as well — often times the work allows you to engage with other people, and learn from them and put them in a position where they may be able to act in a way that the artist would normally function. And so I think that that's something too — caring about what could normally be your audience, but allowing them to also be participants and valuing what they can contribute to a project. So those are a few thoughts I've got on care. Thank you.

Xoe: Thank you Harrell. And next we'll hear from Olivia... or, no... Anne, Anne Basting is next. I can't even remember my own order! Anne, could you please share how you define care and how it's a part of your practice and your work right now.

Anne: Yes, and I'll just reiterate, what a treat to be in a conversation about the meaning of care in the context of our practice. It's a real joy. And I apologize for being that person that drinks on Zoom, but you can hear my voice is rattled from a couple days of offering online training. So, I apologize. I also will say that here I had all my remarks and now all I want to do is talk and dialog with Lisa and Harrell about... but there's especially... because I know the concept of care being related to memory when my life's work has been with people with dementia who have no control of memory, and whether or not they're capable of care is a really fascinating quandary to puzzle through. I see care as an action that supports the well-being of another living entity. Actions that help other entities thrive and flourish. And I say living entity because when I started teasing out these ideas I was like... well... what about... usually I would've just said "other people" but then I thought about the earth and other things that we consider to be living. And even tending to inanimate object I think ultimately tends to human beings because you're tending to story and memory that build community for other human beings. Integrating care, or having care as an art practice, is essentially my work. My work is about inviting people into expression and creating things together. To invite someone into a meaning making process is, to me, an act of care. It combines creativity and care into one action that is reciprocal. I think the way that Harrell was talking about learning from students — co-learning — that care is only really care if it's in both directions. I've learned a lot from Eva Feder Kittay, a philosopher who writes about care and uses examples of people whose bodies can respond so you know that your care has been received and those who can't, and the difference in the feeling of care in those situations. I see care in my

own work as individual, inviting individual people into expression and meaning making through, say, a postcard that invites someone to express themselves. Or a telephone story exchange in my work. Or entire communities where... all... the artistic practice I bring is a process in which meaning making can be cumulative and community building. So that both individuals and the community have an opportunity to thrive. I think the misnomer around care is that it's based on loss and depleting for the caregiver, when the real beauty of bringing creativity into the relationship with care is that we see care as being generative instead, that it makes value and meaning in the very act of care. So, I'll stop there.

Xoe: Thank you Anne. And now we'll move to Olivia, so Olivia if you could please define care and share how it's currently a part of your work and practice.

Olivia: Yeah, thank you so much. I just want to acknowledge how much I'm already enjoying and so moved by and just excited to be part of this. It's nice to see all of you. And I, like Anne, am already looking at my notes going "Oh no! There's so many connections!", so I am putting on a timer to stick to...because I feel like I could gush. So, what care means to me. I thought about this and I thought about all the words that I associate it with and tried to figure out their relationship to each other. I'm playing with a formula and I think it captures some of the things we've already heard actually. To me, care is love plus attention plus action. As we think about love, however we define that, right, this investment and belief and respect for something. An appreciation, this deep appreciation and reverence for something. And then giving it the attention. Just the acknowledgement, the listening, the careful attentiveness. Really seeing something. Really seeing someone. And then, those verbs — I had verbs underlined there — it's that action, right? I've been thinking for a long time for various reasons and it's kind of evolved from life and into my work and back into my life, and the lines blur. And, just so it's clear, I don't make a living making art but the line between teaching and artistic and creative action has been very blurry for me in a lovely way. And so, in my teaching, I've had the privilege of working with artists-in-residence pretty consistently. So I'm a teacher, but an artistic soul I guess. For me, the purpose of education, when you really boil it down, is to make people more free. To give them the tools and the resources and the awareness and the understandings to help them flourish and to be more free and to move more freely in the world. And so, to me, the purpose of education is bound up with care. How do we take those actions to help people be more free, and the wellness that that represents, right? And then, I start thinking about how that all interconnected. The Maya call it in lak'ech, in South Africa they call it Ubuntu. There's this idea, right, that I am you and you are me and we are bound up together and to harm you is to harm myself. As we think about what that means in education I think the act that we take as educators is to create environments where people can show up as their full selves, where multiple ways of knowing are honored and invited, and, I think that the work right now in this moment in particular... the curtain is ever being pulled further back and we are seeing what kinds of inequities exist and what kind of harm we've tolerated in our education system and all the interrelated system, right, in which we participate. One of the things that stands out is that the notion of joy is really kind of antithetical to a lot of our common understandings of rigor and what it means to be a scholar. There's this kind of austere idea about what it means to be a serious learner. And, it's a notion in which joy has no place. And I think... that's my cue to wrap it up. So I think that's what I've been thinking a lot about: how do we make education and our lives and the learning we can do together actively and deliberately joyful and actively healing and reducing and eliminating harm. I'll stop there, but I'm going to enjoy all the other opportunities to keep going with this. Thank you.

Xoe: Thank you Olivia. And now we'll hear from Jonathan, and we're just going to do a quick little technology magic so that he can share some images... um... share his screen.

Jonathan: Thank you, can you hear me alright? I'm going to talk with my face first so you can see me. I'm really moved by what I've heard already from the prior speakers, and I just wanted to acknowledge them, and say that I just grabbed a word that stuck with me from each of them. Now I have to find them... Lisa, it was memory. For Harrell it was practical... pragmatism. For Anne it was that care is generative. And from Olivia that care involved a sense of freedom. So tracking those and thinking about how those relate to my own practice. Entering the space here as an authentic human being, I just want to let you know that I live two miles from the Kenosha County Courthouse where the protests are taking place. I've participated as an ACLU legal observer. A friend of mine, her daughter is in jail because she was out past curfew and the authorities have been dragging their heels intentionally. Not allowing her to post bail in Kenosha, insisting that it be done in Racine. Then insisting that the bail bond be communicated to Kenosha through a paper receipt which has to be transported from Racine to Kenosha. So, any of us who have dealt with the criminal justice system know what's going on there. And I just wanted to say that it's abominable and we need to call out what's going on. I also want to harken to Ibram X. Kendi whose work is very prominent these days, and if you haven't read his work, I would urge you to do so. The punchline here is that you are either acting and thinking in a way that is racist or anti-racist. There is no "color blind" and there is no "I'm not a racist." You have to choose. You're either acting as a racist or an anti-racist. So, I just wanted to get that out there. Now does that leave me any time?

My definition of care is partly a state of consciousness. That it's about being fully present. It's about connecting with compassion to other people, and seeking to understand their perspectives, their feelings, their needs. I direct the certificate program in conflict analysis and resolution at UW Parkside. There we have three goals, which to me are a definition of care. One is empowerment. About helping people to clarify their goals, recognize their resources, and develop strategies and capacities for reaching their goals. That's empowerment. A second one is compassionate communication. It's about being sophisticated about forms of communication, and practicing them in such a way that helps people to feel heard and to have their needs addressed. Then the final one is social justice. That's about inclusivity, equity...it's about having people participate in the decisions that affect them. So I'm very clear about what care means to me. And it is very very pragmatic. There's not time to fool around and wonder what it is. We have to act. That's how I'm feeling these days.

So in the little bit of time that's left to me I want to show you a few pictures from the Shakespeare Prison Project, which I initiated in 2004. It's a collaboration between my University and Racine Correctional Institution, a medium security prison for men in Sturtevant, Wisconsin. It's over-inhabited there. It's 50% over capacity as many prisons are. African Americans and Native Americans are grossly over represented in the prison population. I could go on. But what I would say is that care means despite all of these problems, it means acting in the face of them. What I love about these artists here is that we create a light in the darkness, and we create hope, and we create a bridge to a better future. I want to call out also, Dayvin Hallmon, a former Kenosha County alderman who started something called the Black String Triage Ensemble. They are people of color who play beautiful classical string music at the sites of police shootings. They played here in Kenosha just the other night and it was a tremendously moving experience.

So just a couple of quick pictures then. Let me just show you quickly if I can.

These are actually students working in a homeless shelter. I wanted to let you know that our practice is around storytelling, dialogue, and performance. We call our practice “theater of empowerment” and we do it with at-risk youth, in homeless shelters, and in the prisons.

The Shakespeare Prison Project logo shows a flower coming out from the bars. This is a symbol that the participants chose themselves.

There’s a picture of Racine Correctional Institution.

This is our first production, King Lear. The men play the women’s roles. That’s Cordelia.

That’s us celebrating after our successful first production. It was such a joyous occasion because it was nine months of hard work. Shakespeare full production. Two and a half hours. In the original language. These guys were amazing. There was just joy. This man... I’ll end on this because I know my time is short, or may be up... So this gentlemen that you’re looking at with the big grin is a Vietnam vet who was dealing with post-traumatic stress during rehearsals. And if you know Lear it’s a violent play. So we worked with him to deal with that. You can see, just the freedom. There’s that word freedom again. The freedom and joy that he’s feeling at the end of this process. He’s hugging Trevail, who played Edmund in the production and wrote a tremendous poem, a wonderful rap that expressed everything about his feeling about the process. He led off the production with that wonderful poem. So that’s all. I’m going to leave it hanging up in the air. Thank you.

Xoe: Thank you panelists. We’re now going to transition to our breakout rooms for our twenty-minute community conversations. You will see a box appear on your screen inviting you to join your breakout session. Remember to switch to gallery view once you’re there so that you’re able to all the participants in your conversation. We’ll see you all back together shortly. I’m excited to hear what you talk about.

Breakout Session 1: Anne Basting

Ann: We are recording!

Anne: Great! Welcome to group number two! Woo hoo! I would love to have people go around and give a tiny little – I can’t remember how long these sessions are – Ann if you remember let me know [I think they said twenty-minutes] twenty-minutes, okay, just to hear what people thought of the intro and the question that was going to guide the breakout was really about...we’re in this really unprecedented – we keep saying that, but it really is, moment where we can see the cracks really clearly in a lot of our systems in which care exists, in which we receive care and provide care. And how we hope to emerge on the other side. Does care change in some way? With applicability in the arts? In its applicability in our lives? You saw from that opening session that there were really a lot of different manifestations of care and practice from education, to criminal justice, to definitely the arts and all of them. So, I’ll reiterate, what was a point you found salient in the opening introductions? – which I wish we could have also had a little dialogue, would have been fun – we’ll do that now - let’s do that first and then we will come around to the other question. Bonnie do you want to go first?

Bonnie: Okay, this is an interesting topic because I have several friends who are going through the early stages of dementia and one that is more in the middle of dementia – that’s all a part of Alzheimer’s, I know that it’s a phase – so this is an interesting topic – you just have to work

with the people, you have to be patient, and the more you see them and you think you're helping the,, but you don't really know, because they forget, and it's kind of sad.

Anne: That brings up a question of care...if its value is beyond the immediate moment. Or how much value of care is in that sense of presence. Where do we put the value on the act of care?

Bonnie: Right, and I think their compassionate about having somebody who comes and spends time with them. You know you are doing something good, but you don't know if they will remember it tomorrow.

Anne: Yeah. Let's see... Kathy, why don't you go? And share a point you found salient from the introductions.

Kathy: First of all, Anne, I am a big fan of yours, you don't already know that, to be sharing space with you is awesome. Because I work for the Alzheimer's Association, I reflect on a lot of the amazing things that you do, Anne, with postcards, and Beautiful Questions, and, unfortunately, as of late, I have said that word in a civil war, and it really hurts me to see our country and even our state go through this right now. It is hitting way too close to home. I know people down in Kenosha. Everybody needs some peace, and some, and some care, and some light. Like they said, I am you, you are I. We have to start caring about each other a lot more.

Anne: I totally want to just underscore and appreciate and hear what you're saying. It's really, it's making very clear the real physical and psychological pain that comes with a lack of care, of feeling a lack of care, either recognizing it culturally for other people, empathically feeling that pain, or feeling it ourselves. A pain of disconnection, of the inability to be able to care in the ways that maybe we have been able to, because of COVID and restrictions...we didn't talk about it, but the opposite of care is violence, psychological or physical violence against other living beings which is very painful to witness and experience in this moment, so thank you for that Kathy.

Lisa: I'll go. Hi, everyone. Two things jumped out at me, and I wrote them down. One was, I think it was Lisa, who said care equals the ability to recall a history, and I liked that statement, and then, Anne, you said a misnomer about care is that it is based on loss for the caregiver, and then you said care is generative, and that really struck me. My mom lives with me, she is eight-three, and she is very functioning in many ways, but she is also having a lot of loss of strength and ability with her hands, things like that. She doesn't have dementia, but it's just hard. I'm her caregiver, and I realized that recently. And saying that it's not about a loss for me as caregiver, I kind of want to just explore that notion moving on. I will be thinking about that for many days ahead I'm sure. So thank you.

Anne: Yeah, that's great. I was really moved by Arthur Kleinman's work. His most recent book is *The Soul of Care*. He has done a lot of really beautiful little essays in the Lancet about care, and he talks about presence, and he actually talks about how we shouldn't call healthcare, healthcare, because it's not care. It's tending to the body and trying to fix the body, but it's not providing care in a comprehensive way, which I think is very bold for a doctor to say. He is a psychiatrist. So, that's really lovely. And I think the generative part, and the part where the art can come in, is the invitation to express from the recognition of what strengths remain, what strengths you identify, and how those strengths can be used for expression and self-knowledge and self-awareness and generativity.

Lisa: Just to say this, my mother was an art teacher for forty years.

Anne: Oh, wow!

Lisa: And that's kind of the saddest part. I try to remind her of things, or get her involved, and she doesn't want to do things, and I don't understand why. I need to go where she is...I can't make her do stuff. My thing would be "oh, let's make collages!", and she doesn't want to do it.

Anne: And figuring out what the question, is of interest, that just sparks something, a movement or something, that can be responded to.

I want to make sure I get Noel and Wendy. Noel, do you want to go first?

Noel: Sure, thanks, Anne. I'm Noel Halvorson, I'm a community development professional up in Green Bay. I work with modest income, working families on housing challenges, and provide housing and special needs housing for that population and other special needs populations, as well as, we work in home ownership promotion and retention, and neighborhood organizing, community building and engagement, community empowerment. I'm increasingly seeing that when I survey a neighborhood and I find that some people love the neighborhood and think it is getting better every day, and other people hate the neighborhood and think it is going to hell in a handbasket, and when I can't find any correlation between race, ethnicity, income, length of time lived in the neighborhood or any other factor to explain that difference of opinion of two people right next door to each other seeing completely different worlds, it was at the point when we started looking at some of the other questions we were asking and how they answered those. "would you borrow a cup of sugar from a neighbor if you ran out?" "If you were going out of town for a couple days would you ask your neighbor to check your mail?" "If there was something happening in the park would you go see what was going on?" The people who answered yes to those questions loved the neighborhood, and the people that answered no to those questions, don't like the neighborhood. And we realized what we were dealing with was social connectivity and that some people aren't as connected and that breeds fear and distrust and other icky things. And, so, I'm coming at this today, I was at the exhibit last weekend, and I was really moved by what I was seeing in the big gallery, and some of it just aligns with the work we're doing in terms of asset based community development and some other things. And I just got all jazzed, and I want to look at this conversation through that social connectedness lens as a determinant of health and empowerment and all sorts of other factors that we desperately need to nurture and grow in our communities right now.

Anne: That's so great. I use asset-based community development in all of my arts-based community building projects, and find that the arts, that coming together to create something, is like a catalyst for connectivity. Because it is something that no one has expertise in. That you don't know if you can actually pull it off. And it's not contingent on everyone's individual identity, or it's really about a project that maybe we can all do together. It had a weird kind of neutral ability to bring people together really quickly, and it has a playful component to it as well. That's so great to hear that angle of your work.

Wendy can I invite you to share a little bit?

Wendy: I, like Bonnie, am absolutely thrilled. One of the reasons I joined this Zoom meeting today was because Anne is on the panel. I think this is the third or fourth time I've heard you, and it is just great to be in this chat room. I am interested in self-care, hence being part of this

discussion, and trying to learn as much as I can. And becoming really interested in vocabulary. The fact that we talk in America about being “stuck at home” where as in English they are talking about “sheltering in place”. We talk very military-wise when we talk about “battling cancer” instead of “living with cancer.” “social distancing” rather than “physical distancing”. So that has become an interest of mine during the COVID outbreak. And then of course with all that’s going on in the world, last night I was on a book study group discussing the book *White Fragility* and learning that we really need to learn how to care for each other. And I was just really interested in what the last gentleman said, Jonathan, about either you are racist or anti-racist. I am in a situation where we have people at my church, and I am the church council president, and I want to care for people, but they are so different from the way I am thinking, and it is how to bridge that gap, and the concern is that we should not be involved in social justice with capital letters. So it is becoming very divisive.

Anne: That is so interesting that, thank you for that. I go back to sort of, that care is not fixing, that care is what Jonathan said, and that you called out from Jonathan, is an empowerment process of witnessing and facilitating self-empowerment, and a self-articulation. It involves humility, and a negation of your own – a recognition and a negation – of your own agenda, in order to help the person fulfill, to create the conditions in which the person can thrive according to their own goals. Not articulated for them. And I think that is a key in a lot of the fragility work.

Noel: Easier said than done for a lot of folks.

Anne: Yeah. To use a bad disability metaphor, it is a blind spot. People really can’t see that layer of fixing according to their own agenda, right? So, I think we might just have a couple of minutes. I feel like we sort of what we did what we want to see in the future, but if I was going to pull that together...or if anybody else wants to sort of phrase that...

Wendy: I just had a comment, I thought that it was really interesting though to hear Noel say that basically you are surveying people as to where they are coming from, where they are getting that perspective from, that was really interesting to see how you would view a neighborhood.

Noel: Yeah, the survey was actually, you know, a requirement of a funder who wants to be able to measure quantitative and qualitative changes in the community over time and map it against their investment in our mission. We added some questions to that and kind of broadened it so that we not only understood kind of the built environment but also understood kind of the social environment that people were experiencing. But, you know, it took a bit of doing to find the hidden correlations in the data because, you know, it was so often in a community agency like ours you are going from one thing to another and you don’t have a lot of time sometimes to process the information. As soon as it clicked it fell into place and now we are getting hooked up with folks all up and down the valley, and Winnebago County Health Department has done some analysis of social connectedness with regard to youth suicide rates and substance abuse and things like that, and we’re talking with ThedaCare and others and looking at the social determinants of health as it relates to feeling neighborly and it is really amazing...I think we are going to uncork a whole bunch of stuff that we can work on together.

Anne: That is just fantastic. I remember, Lisa, one of the things I forgot to add about Kleinman is that he talks about care actually being the highest form of human development. That we work our whole lives to learn that when we reach sort of the pinnacle of our capacity, is our capacity to care. And that we have to practice it. It is a care of practice in order to figure out how to do it.

And another thing I was going to link a couple of the things, Wendy, you were talking about self-care, and I think when we realize that caring, in the way we are describing it, that we want it to be about reciprocity and empowerment, that is actually good for us. It is good for the caregiver and the care recipient in the same way. When we reach that highest moment of human development. When we know we have kind of hit care right. It is a mutually fulfilling experience rather than a draining or a domineering, resistant...that balance is reciprocal and nurturing for both sides. That is just what I was thinking.

Wendy: Anne, what was the name of the book again, please?

Anne: *The Soul of Care*

Wendy: Thank you!

Anne: It is a lot about his own journey. He is a psychiatrist and an anthropologist, and he cared for his wife with Alzheimer's for many, many years. And it is a lot about that story, but it is also about conceptual models of care as well.

Other points people want to make about what we see? Maybe, how we would like care to emerge? I think we have done a great job of describing actually in sort of in bits and fits and starts. But, any other comments? (pause) We can just sing together! Ha, just kidding.

Bonnie: Well I was working with a gal who had health issues and she was, had a very minimal job, and needed help financially as well. Not that she was asking for money, but it was just, you had to help her in understanding how to get to the point she was at...and she was living in an apartment with numerous other women, they had issues as well. So it was hard to connect with those people in the apartment. And, so I was just more or less a springboard for her to talk, and I tried to help her as much as I could. But she really needed the care of having someone to be there to listen to her. And I think that is an important part of caring, is listening. We have two eyes and one tongue.

Anne: Ha! That's great. The other thing you made me think of, and I think this is a really important point, is who has the privilege to care? One of the things that gets taken away from us when we are in a hyper situation of receiving service or care, or that society sees us overburdened with needs, sort of, Noel, on the model of the loss and need model, it is assumed that we can't care. I am just reminded of an incredible film about an Iowa prison where there was no hospice. And people were dying, people were dying alone. And so, the prisoners formed a group where they accompanied each other in death. And it was just an incredible experience for them to be able... in a situation where they are just punished...to be able to give, to be generative and to give that care at the end of life. So, yeah.

Bonnie: Well what about the people who have the COVID and they are separated from their spouse? And then they never see them again, and the person dies, and then the spouse has to be quarantined for two weeks and can't see anybody – to give them care and comfort?

Anne: It's an inability that we have now to give care. How do we do it? How do we reach through here to do that?!

Breakout Session 2: Olivia Mulcahy*

**We apologize—only the second half of this recording is available due to technical difficulties.*

Participant 1: In this moment...I would also...and I'm not trying to be a pusher. But I think there's also the care in not sitting in guilt. And almost, the care of others to not allow our own discomfort to limit our conversations. Particularly when we're talking about identity and race and creating safe spaces for our students. I say this because I think I was in a conversation actually just today where that came up, and someone said "I don't know how to deal with this guilt" and it was the push of someone else in care that allowed them to kind of sit in that discomfort but also push through that discomfort. So as much as we can do that for each other and that we can create spaces where there's trust to be able to have that kind of care with each other that allows us to grow. And that's going to be so important in this impetus moment where people are ready for deep and difficult conversations but may potentially stagnate if they don't consider that type of care too.

Olivia: I have a connection to that too. When I made this chart, which is how I got brought into the conversation. I got so many people saying "Oh this is great; I'm going to use this at home." There was this interpretation of self-care as treating yourself and pampering. Self-care really focused on self as an individual apart from everyone else. I think that recognizing that care isn't always about comfort, but care is about... there can be discomfort. To enact care doesn't always feel good, but it's good for you. I'm a mother of three so there are a lot of moments where I have to, when caring for my children, do things that they don't like or say things that they don't want to hear. And to give them space to do that and give them the tools to sit through it and push through the discomfort. It's so important.

Participant: I love that.

Olivia : Sorry, I'm going to jumping in. I just love this conversation. But I want to hear from all of you. Ruth or Louise?

Louise: I love the idea of pausing and listening, I have found that because of us all having to have to be at home or in small bubbles with people. I think people are, at least I feel... that people are discussing things more and are taking time more. I know for myself; I tend to be this Energizer Bunny type person that's doing this, that and everything. And this is, I think made me personally slow down and think about all the issues at hand at this point. We've been doing a program here, Thursday Nights Together: At a Distance. I was the person at the front of the Arts Center giving away Care Kits and I established a relationship... because we did it seven weeks in a row... with these people. You could tell they appreciated this. Of all ages, people listening and showing care. I would like to think that we've done this for a long time but now we're specifically addressing it and I hope that that feeling will... Even when we go back to whatever is called normal... I hope that people will look back at this time of growth, for caring for each other.

Ruth: My world has gotten smaller, but we have managed since March to form smaller groups on Zoom, on that sort of thing. Texting back and forth, e-mailing. All the things you'd like to say in person. But what we have found is that each one of these people in the group have something to bring. And we have been truly listening. It's been several book studies having to with everything from indigenous practices to scientific type of things in *Braiding Sweetgrass*. I don't know if you've ever heard of that book, but boy oh boy we spent weeks on it and just loved it. It brought so many good conversations whether it was about the fabulous science, the almost magical things that are around us in the world that we just don't notice. Another one had to do with a group from church where we're trying to make a bigger table. Be more inclusive, be more

authentic. That kind of a community. All these various groups we're throwing things out and allowed to do so. Very safe places. Very accepting places. Kind of stepping back after those things. I take a lot of photographs. And often I post them... I just throw them up on Facebook or Instagram. And what people have said back to me is "I've never noticed that before. I've never seen that. And I've looked at those things and I've never seen that." That's one of the small gifts I have for this group of people. Another thing, we have this thing called "Laundry Love" which we've been doing for nine years where we go to a laundromat and do laundry for people who can't afford it. Give them the dignity of clean clothes. We don't care who comes. They're referred to us by the school districts, health and human services, the Salvation Army, anybody. But they come and we've organized four different groups, so everybody takes a week. Even that we couldn't do for several months, and it just hurt so bad because those connections and the action involved in caring for these people... It wasn't there anymore. We've just started that up again and it just... they were talking about caring... the caregiver might feel a sense of loss, but said "no" to that. And I can tell you personally, you don't feel a sense of loss. There is so much that you gain from doing those things, and really enjoy it. We're back at the laundromat and doing those sort of things once a month.

Let's see what else...Talked about safe spaces. That's really important. To have a place like that to say what you're really thinking and say what you feel. Anyway, that's enough.

Olivia: Ruth, a want to respond to a million things that you just said, and I just saw the notice that we have a minute left. I'm going to just claim just a little bit of that space to say, the Laundry Love thing is so beautiful. I have a friend who does a similar kind of thing, taking advantage of the laundromat space. And brings snacks and books and does read-alouds with kids who are stuck at the laundromat doing the weeks' laundry with their parents. So she has kind of a captive audience and has done that... I'm going to invite you to check out my hashtag #TakeCareIsTheCurriculum, because I experimented a lot with photography and noticing and being a good observer with my own family. So I think you'll dig some of the things I have on there. Wow. One of things, as all of you were talking, I just realized: We talk about care as a discrete thing, it is about action, but we often talk about as something we do and then it's over. It has me thinking, how do we live lives that are careful. That's just the modality we're in. To get ready for this today I decided I was going to do many things. I did a bunch of things I've been avoiding. I made soup, I did my laundry, changed the sheets on my bed. I did all tis to get in the mindset of "am I really living this?" How do we get to a place where we have structures that allow us to live in ways that are careful with ourselves both internally and externally?

Breakout Session 3: Lisa Jarrett

Lisa: Hey everybody, it's nice to meet you! I see Heather, and maybe there's another person with you, hi, I see Jeremy, hi, Linda, and also Michelle. I'm Lisa, and you all may have met Xoe before; if not, this is Xoe, from the Arts Center as well, who is joining us to help facilitate recording and conversation. I'm grateful for the opportunity to talk about this topic in a smaller group setting. I thought that I would maybe just ask everybody where you're located. I'm not sure—is everybody in Sheboygan, basically, other than me? No, okay, so let's find out where we all are, because I think that's really going to set the tone for a conversation about care, so maybe we could just go around and say hey who you are and something you want us to know about you. Heather and company, would you like to start?

Heather: This is company; this is Mike, and we live in Sheboygan, and heard about this I guess on Instagram but also through Xoe. What else did you want us to include?

Lisa: Whatever you want to share. Just wanted to say hey and find out where you are. I've been to Sheboygan once, so it's nice to kind of have a sense of where you are. You have a beautiful town.

Heather: Thanks!

Mike: What do you do?

Heather: I just got a new job, actually, working in membership at the Museum of Wisconsin Art.

Mike: And I'm a high school/middle school teacher.

Lisa: Really nice to meet you both! Invested in care for sure.

Jeremy: Hi, my name is Jeremy, and actually, I'm here from Calgary, Alberta in Canada; at our company, we had just watched a TimeSlips session happen at a group that we work with, and so that got me interested in TimeSlips again and then I was looking at Anne Basting; I think it was kind of a bit of a wormhole and then I found out about this conversation going on and it was open registration and so I decided to sign up; I invited Michelle, who I work with—I don't know if it's coincidence that we're in the same breakout room—

Michelle: I think so, because Xoe had said that it was going to be completely randomly assigned, so I was really surprised when we were in the same breakout room. Hence why Jeremy is speaking in "we's" without explaining that the two of us knew each other beforehand, or that we are broadcasting live from two completely different areas of Canada in the same sort of city-district.

Lisa: Hi, Michelle and Jeremy; nice to have you both and I'm glad you ended up in the same room; sometimes it's oddly comforting in a way. Thanks so much for joining us from far away; it's really lovely. I'm based in Portland, Oregon so you all seem even farther from me than probably you feel from each other. And then Linda, hi, where are you located?

Linda: I am in Fond du Lac, Wisconsin, which is about 35 miles west of Sheboygan, but I do work in Sheboygan; I'm the Elder Services Supervisor there, and I got the email about this program, and it was of interest to me because of the work we do in the aging services department, and my advanced studies are in thanatology, so bonus points if anyone knows what that is: it's the study of death, dying, and bereavement. When I was listening to everybody earlier, I thought to myself, you guys are describing cura, which was the base concept of where care and cure came from, from the monastic Benedictine monks in the 6th century—everything you described was cura, and I don't know if you guys are aware of that, like you're trying to harken back to the olden times of what it really means to care and provide care for someone, and so I didn't want to interrupt, but when everybody spoke about it I thought, they're talking about cura! That's before they separated the cure and the care component, and the weary traveler got nurturing for all of his needs: spiritual, physical, emotional, and so it's like the ancient concepts, we're trying to get back to those. So, that's a little bit about me.

Lisa: Thanks, Linda. I really appreciate your comment because I think we're all coming together and I'm not sure—Xoe, I'm going to just fill out some of the exhibition for folks.

Xoe: Please do, yes.

Lisa: So I think, Linda, very much in line with what you're saying, the exhibition that Harrell and I and some of the other artists are sort of attendant parts of at the Kohler Arts Center, is called *Between You and Me*, and the curator, Shannon Stratton, was very much sort of thinking about this etymology, if you will, of these ideas of care within and around community. And so each of the artists' projects that are included in this exhibition space, although it's in an arts center—your arts center feels more like a museum, Xoe, but it is an arts center—are sort of trying to point from an interior space to a much broader exterior spaces where these care types of practices are playing a role in people's very real lives, and so there's a way in which I feel like the Arts Center is a container or maybe a director toward care, functions almost curatorially as well, and thinking about this history of what it means to care for something, and to me it is—I didn't talk about this in my definition of care initially, but this idea of exchange, that it can't happen in a vacuum, is very much a part of this original understanding that we have of care, as it has come maybe through the Latin *cura* or other iterations of this word through different cultures across space and time. And so, when the panelists for today, when we came together to sort of brainstorm around how we wanted to dialogue with people in our community, we realized that this format actually makes it possible to engage with folks much broader than our direct geographic community. And then it became really interesting to us to understand how the people that we are sharing our work with in different ways are thinking about care. So, instead of us sort of defining and saying "well, this is care, and this is how it comes up, and we're just going to tell you a bunch of stuff," we thought it would be really nice to be able to have these smaller conversations with different folks in the "Zoom community," if you will, that this topic spoke to, share with us, just conversationally, the opportunity to dialogue in a time where we're being asked to stay physically apart in so many ways, to talk about what care feels like now, and I know for me it's changing...because, I said earlier, it's sort of inherently relational, but what I'm finding in this moment is that sometimes that relationship is also with myself, like how I think about care for myself in the context of the situation we're in where I can't explore care in the ways I normally would, so, in other words, working with kids is really wonderful and I appreciate the work I'm able to do, but I realize that they feed me a lot too, and I don't often think about the exchange. Because there's a middle school teacher here that also just understands what it takes out of you when you're working with kids, it's a particular kind of energy that gets expended, that really struck me, to realize how much I was only thinking about the expenditure of energy, and not about sort of the circle of energy that working with kids regularly sort of brings to you.

So I was wondering, we have about 15 more minutes left to spend together in this little group of five or six of us; I had two questions I wanted to pose to the group, and then I also just wanted to see what you guys were most interested in talking about in terms of care, so just, really open-ended. Would you prefer to start with open-ended, or start with a question? It's either way, it's up to you.

Mike: I'd go directed. Less open-ended.

Lisa: Of course, you say directed. I'm just picking on you. Ok, directed. Is everybody ok with that? Is that ok? Ok. So I guess I'm wondering - we're all in really different communities, it sounds like, in many ways. Even the folks in Sheboygan are anchored in different parts of the Sheboygan community. Linda, you're a little bit outside of Sheboygan but professionally in

Sheboygan. Then, my folks that are both in...Are you guys both in Calgary? But not both in...is that sort of right?

Michelle: I'm just West of Calgary, so I tease that Jeremy's really far away now that we've been working at home for many months. I'm closer to the mountains.

Lisa: Then I'm on the West coast, almost all the way to the Pacific Ocean. I was curious to hear from you. Where are the places you feel the most care within community, and where are the places you feel the least amount of care. I know that's a really broad question, so...

Heather: Is that right now at this exact time?

Lisa: Yeah, let's use time as a part of our equation, because I think that's...it's shifting a lot for us. In this moment, generally where you are, loosely. You don't have to think about time necessarily as the pandemic era, but kind of, where you sit and how you think about community right now. Where do you feel the most care, and then where do you feel the least care. Where is care the most present and where is it most absent? I'll take some notes.

Mike: I'll try to do a brief answer and allow time for other people as well. Just geographically, one of the anecdotes that Heather and I share a lot is – We really like travel, so we've driven around the country a whole lot. A couple years back we did a trip out to the West coast, and when we were coming back... Once we started to hit the Midwest again, once we got to North Dakota, things started to feel a little more like home to us. And one of the big signs, literally big signs, for us, was once we got into North Dakota we started seeing these giant billboards along the side of the road that said things like "be nice" and "have a really good day." Huge billboards, no advertisement, just saying really Midwest, nice things. Part of me really feels that sense of community in the Midwest and in Wisconsin. But I have to admit that given news events that have been going on all summer, I'm also incredibly disheartened by the other side of it. We have a long ways to go in actually being Midwest nice. I'm devastated by it.

Lisa: Thank you very much for sharing. I'll recap at the end. I'll just capture ideas here. Anybody want to go next? You can bounce around from ideas, you can say "I can't answer one," we're flexible.

Xoe: I'll go. I've found that during the pandemic, care, for me, is less about place and more about moments of conversation and connection. Sometimes I find myself thinking about or making comments on how something feels normal. Which I've been doing a lot of thinking about. I've had a lot of conversations with people about "do I even like my old normal?" and "what do I want my new normal to look like?", but at the same time there's been moments where I say "I obviously don't want to be isolated at home." It needs to look different than that, so I'm able to at least use that as my neutral place of "this doesn't feel like care." This feels like something went really wrong where we weren't taking care of each other and now we're all feeling the impact of it. That moment of...I think stress and anxiety of both needing to care for yourself in that moment and feeling...I think...I'm assuming that because everybody's here that we're all thinking about how do we care about others in that moment too. I used to be a middle school teacher too. It's almost that same draining energy. You're at home. You're in your comfiest clothes. You just feel like all of your energy for caring for yourself and caring for others is just at an all-time low. So, when I've had those moments of conversation and community, wherever they exist. Whether it's seeing someone I know when I'm walking by the lake, or someone meets up with me for a distanced picnic, or someone reaches out over text message

that I haven't heard from in a while, all of a sudden those moments have felt like my greatest moments of care right now. It's almost any location. It's kind of like that wonderful idea of, you can do your art practice anywhere. Now all of a sudden, it's less about these are my places of care. More being in tune of when there is care happening.

Lisa: Thank you Xoe. Really Thoughtful.

Michelle: A lot of the things that Xoe have said have really resonated with me over this time of distance. I have felt a reconnection in crisis of our local community, both our arts community, and mine and Jeremy's work in creative care through the arts with different populations. There's been a certain amount of beauty in being able to interact with the artists we work with in their homes. Which has made a different level of care connection for me. A lot of the little things, like a bunch of the Alzheimer's and dementia patients that we work with are now no longer in their day program. So they're at home with their families, and getting that moment to be involved in art creation and see the reaction that their spouse has, and that beautiful outpouring of care that's happening there being embraced in the space that we're working with. And then the flipside of that, of care in times of crisis is, I've really struggled with not knowing where and how some of our regular community members are doing. We also work with a lot of folks with cognitive disabilities, and a number of them are in group homes and don't have the same access to technology as some of our other folks do, and so I've been feeling the separation of the crisis from folks that are often very vulnerable and not knowing if they're still finding care, if they're still finding a creative outlet. It's been that mixed bag of feeling more care in a connected community, but really noticing the disparity in that ability to connect.

Heather: Can I bounce off of that?

Lisa: Yeah, go Heather.

Heather: That's really powerful because it's struck me...Just seeing people wear masks every day when I go out...it's been a slow internalization that we are dangerous to one another, and that's been sort of surreal. Because we are dangerous to one another. Even before the pandemic. But during the pandemic, just breathing around each other is a dangerous act, but at the same time we also need each other. Like Xoe was talking about, and Michelle was talking about, we need to check in on those people in our lives. Sometimes it's dire and an emergency and sometimes it's just something that makes you feel less depleted or makes you feel good, but that distance between human beings being dangerous to one another and human beings needing one another has been something interesting that I'm just kind of settling into in a more concrete way because of the pandemic, and something about this exhibition that is going on at the Arts Center in particular that I found interesting is how much care translates. I listened to the opening talk on Zoom that I think is up for free on the Arts Center's website and Shannon Stratton talked about how originally they did it around the time of the election because sometimes it's a time where people forget that they care about each other, and all of a sudden in the middle of a pandemic we have this exhibition opening up about care. Care is ever relevant. That really struck me as something interesting. Even when I'm plugging back in to like "are we dangerous to one another? Are we necessary to one another?" Those are my bounce-offs.

Lisa: Thank you very much, Heather, for that. One thing I'm noticing just in thinking through this with our different maybe professional versions of ourselves...talking a lot about how visible folks on the periphery, that are the most vulnerable, have the most in this moment. When you talk

about folks with dementia and Alzheimer's, Then I think about working with kids and youth communities, it's so interesting how that stratification seems to be generational. It's our oldest and our youngest. There's a sadness and also a necessary visibility that's coming out of it that everybody is touching on in different ways. I think Heather and Michelle are talking about this, but when you wonder about the folks you just can't access in these formats. And what do you do? I can't go to your house. I literally cannot check on you. Because we're not safe for each other. And yet, sometimes just being conscious and worrying about people in a way that we don't often worry about has become interesting too. In the past, before this moment in time, it would have been very easy to say "it's not my responsibility" after whatever time it is. And that sense of responsibility and care... what I have personally come to think of a lot too is that we shift the responsibility to our professional role. My college students. I also have college students. I'm like, "you guys are grown, I don't need to think about that. Your problems are your own" But it's also really serious when I think of their emotional and mental well-being over this time too.

Michelle it looks like you had one thing you wanted to offer, we are going to end up coming back to the group in a few minutes, were you on the verge of saying something?

Michelle: I'm nodding in agreement mainly. I have a 22 year old and a 17 year old and I teach tiny humans as well, and watching the emotional impact on their overall existence, and my son being randomly trapped in a small apartment in Montreal and his near breakdowns. I was nodding in like...yes.

Linda: I wanted to say something about what you were just saying...about the socially isolated people in the community because it's a laser focused agenda of mine. And what fascinated me about this presentation tonight and what made me want to join is how the community of Sheboygan County—because this is what this is through—how they are doing so much to reach out to those who are the most vulnerable. I just wanted to make mention. That's where I see it the most. And I think where people who are in the helping profession, they see it the least. Like what Xoe was talking about, when you're not doing the self-care, maybe you need to be doing that. I just wanted to share that. I think people have a lot of things to be proud of. And I think there's a lot of goodness out there in the world, and I think people are trying to reach out to the most vulnerable people in the community.

Lisa: Amazing. Jeremy, did you have something you wanted to add? It seemed like that struck a chord with you.

Jeremy: Kind of similar to that, and actually I've been e-mailing with some people who we have just done a training workshop, who all work in residency centers, and they have all been talking about the things they have done, and I have just learned to trust that there is care happening...

Breakout Session 4: Jonathan Shailor

Jonathan: Welcome, Patricia, and Willa, and Kat. Maybe we could all just briefly introduce ourselves. I've already been introduced, so. Just a little bit about why you're here. What's your interest?

Patricia: I am an occupational therapist with Milwaukee Public Schools. It's my second year in the district and I moved to Milwaukee four years ago for graduate school. It's extremely...I'm at a loss for words. It's a really challenging time for the school district. I'm just grasping to get any

kind of contact with my families. I just want to learn... I'm reaching out in any way possible to learn how to provide care and support. I do have a role to play with implementing goals to access academic achievement and to support them in that. My goal is to make sure that they're safe. That they're ok. To take care of them. To provide humor and love in their life, and if I can teach them something in the process during this time, that's great. It's just a really difficult time, and just not having them in person, and everything that's going on. I want to have an active dialogue with people in my community on how to better support anyone and everyone, but especially my students. So that's why I'm here.

Jonathan: I'm so glad you're here. Thank you. I have questions for you but let's get everybody introduced. So, Willa, how about you?

Willa: Sure, hi. I'm from Tucson, Arizona. I'm in Tucson right now. I work at an art museum. I know Xoe from grad school. That was my initial interest, but I also...we have very similar values and educational approaches. I'm very interested in care as a concept. We're lucky that we do get to do a lot of community-based programs. We have a small staff, but that's kind of our trademark. It is definitely difficult right now to figure out what that looks like going forward. We have a youth program for LGBTQ youth that is usually a very Zen, safe space. Art making in the studio. It's a chance for folks to be together, and so we're figuring out what that looks like virtually. We're not doing any in person programs this fall. So yeah, I just want hear from other people.

Jonathan: Thank you. And how about you, Kat?

Kat: Hi everyone. I'm the Curatorial Fellow at the Arts Center. I'm here mostly to help with this conversation which is a part of the programming for the exhibition I'm assisting with, which is *Between You and Me*. The exhibition has Lisa Jarrett and Harrell Fletcher in it as well. The exhibition is really based around the concept of care in art. Which is kind of a radical concept. Thinking about how artists care for their communities. And instead of thinking of art as existing on the periphery of society, thinking about how we make connections all the time with artists, and we just don't really think of them in that way. It's been really great to work on the exhibition. Besides that, I'm definitely very interested in your work, Jonathan. I think it's super relevant at this moment, so I'm looking forward to this discussion.

Jonathan: Great, thank you Kat. And, Christopher, who are you?

Christopher: My name is Christopher Shailor. I have been a secondary school teacher for 35 years. Actually going into my last year this year. I have worked extensively with my brother's project at Racine over the years. I'm just really interested to listen. I'm in a listening, learning mode. So thank you everyone for participating.

Jonathan: I don't want to out Chris too much, but one theme I'm hearing already in this group, and it applies to me as well. I just didn't address it in my opening presentation, is obviously COVID and the pandemic and the challenges that we all face with our various enterprises in the face of COVID. How we can continue to practice and sustain our caring outreach during this really difficult time. Why don't we address that question? I'll just get it rolling by just saying very briefly that I have been shut out of the prison. They're not letting anybody in. No volunteers. And communication via email during administrative changes at the prison at the same time means my connection has been very tenuous. But it's still there and I have confidence that when they open up again, I'll be able to go back in again. My sustaining activity has been connecting with

other people who do the Shakespeare in prisons work. They're all over the world. I started this summer a weekly reading of a Shakespeare play with them and with formerly incarcerated citizens who are now on the outside. We've been doing those Zoom calls and it's been wonderful. It's not everything, but it's something. I would like to go back to Patricia and Willa in particular and Christopher who is a high school teacher and ask: What are thinking about as you face these challenges right now? This feeling of disconnect. How are you grappling with it?

Willa: I don't know if I'll be that eloquent. I have not enough time to really grapple with it basically. And wrap my mind around it. We are moving into the semester and trying to just roll out virtual things and tell people about the virtual things we have. I was looking forward to today to be able to step back and reflect a little bit. I think it's helpful to think about going back to the role of artists and artworks whether that's a play or a visual object and how having a shared experience with an artwork. I can't remember which artist talked about it, but inviting someone into that active shared meaning making. That's a nice reminder also. I'm very much in a mode of not interacting with anyone that I usually interact with or talk with. Students or K-12 teachers. Just working from home. It's helpful. I think it will be good as we move into actually being able to interact with people even virtually. Have those connections. The summer has been long and confusing here.

Jonathan: Thank you. So, yeah. Listening. Something that came out. Others? Patricia? Christopher? What are you doing to bridge the gap here and make meaningful, caring work?

Patricia: We just reconvened as a therapy department this week. We're just hitting the ground running. I'm at five schools, I have fifteen classrooms. Just trying to send out initial emails and phone calls to teachers to set up Google Meet to try to create more of a collective front when we're addressing our students. I'm really worried about parents that are at home from a loss of job from COVID, or maybe juggling several other students, now becoming a teacher themselves, and how I'm going to access them and give them the help and support that they need. The regular education teachers and special-ed teachers and speech paths and social workers and psychologists, the whole team. Everybody wants to support, but we just need to figure out the best way how without overwhelming them. Just starting that dialog with other professionals in the district and trying to come to some kind of collective front to provide care. We don't have a plan yet but we're starting, we're getting there.

Jonathan: That's a heavy lift. A steep climb. Thank you. How about you Christopher?

Christopher: I'm very frustrated right now because I feel like actions could've been taken much earlier, and things in my school district only really felt like they started kicking in three or four weeks ago. Everything is behind the curve at this time. We feel really...I have no idea exactly what's going on. We're still in the midst of union questions. We haven't been invited into any of the discussions going all the way back to last March to weigh in. Neither have students. I think you said earlier, Jon, one of the things was a voice. And I think the students should have a voice as well. And definitely faculty. We've all been shut out of the decisions. It's been the administration and the loudest parents at school committee meetings. We're kind of day-to-day right now. I actually just got a text right before this. I haven't been able to investigate this yet. Our governor, Charlie Baker, somebody is saying he's calling for all remote until next April. I don't know if that's actually going to happen. Because so many teachers are taking a leave of absence because of concerns of them and their families' health. I don't know. I'm day-to-day right now. Which is also frustrating because last spring, when we first sent everybody home,

everybody worked really hard to do the best we could with what we were doing online. People that didn't have skills, some people had more skills than others to do online learning. That has been weaponized now. Pointing back to last spring and saying "look how useless remote learning is" because so many teachers were stumbling. But I know a lot of my colleagues and myself, we worked very hard over the summer to be ready to bring legitimate learning to our students. The whole idea of: we want them back in there for social-emotional learning is a little bit moot. It won't be the same. They're going into a hybrid model where the students are there once a week. They'll have 90 minutes face-to-face as opposed to 220 minutes a week. I'm rambling a little bit because we're very frustrated and very confused. That's kind of the spot I'm in. As a theater educator, I've always advocated so much for face-to-face things, but right now is not the time. Until we make it a safe space for everyone. For staff, for faculty, for students. We're day-to-day right now.

Jonathan: Thank you for that Christopher. I should mention what's going on at my university since we're talking about school locations. I got some not so subtle pressure from my dean to switch, almost at the last minute, from a primarily online presence to a hybrid. That creates some stress for me because I've taught online, and I've taught face to face. I've never taught hybrid. I'm not exactly sure what that would even mean or look like. I'm resigned to the fact that I'm going to have to figure it out as I go along with my students. What's going to get us through is patience, kindness, and generosity. As long as we're patient kind and generous then I think we'll be ok.

I'm wondering, what gives people hope? I don't mean to cut you out Kat, I just didn't know how much you wanted to talk. I'm just wondering, what gives people hope? We need to face this stress and all these concerns. As you look at the mess that you're facing, where do you see a trail forward or one piece that looks like "I'm hoping this will work?" Can somebody throw us a bone, as they say? Think about it.

Kat: I can go...I think that I'm actually very hopeful about the museum industry right now. I see a lot of push for change in my industry...whereas I feel like prior to the pandemic...we weren't quite as loud, or we weren't being acknowledged. I think that we're going to see a lot of change in terms of institutions and community involvement and telling stories of underrepresented populations but working directly with those populations. Sort of a shift in model, so I'm actually feeling really good speaking about my industry, it's making me a little bit hopeful for the future.

Jonathan: You know what I'm going to ask you, don't you Kat? You said the magic word: Underrepresented voices. Are you going to go full-bore on racism in Wisconsin?

Kat: I'm not actually from Wisconsin, I've only lived here since last October. So I'm not well versed enough I think to go down that path, but it's been interesting. I actually grew up in New Jersey, so COVID has been on my mind a lot because it has effected a lot of people I grew up with and family, but here I feel like I'm still getting my bearing. Understanding a state that truly has a 50/50 population in terms of political leaning. Whereas New Jersey, when I grew up there, was very Democrat, although I think it's more centrist nowadays. And then I lived in Chicago...I feel like I don't have enough public perspective yet. Learning about how a truly bipartisan legislature functions or doesn't function in Wisconsin has been really eye opening for me.

Jonathan: That could be an advantage for you. You could be "Ms. Curious" and say, "let me be your sponge, Sheboygan." Last comment on this. I think Sheboygan is one of those communities in Wisconsin that really needs to have a more honest, open, direct conversation

about race. I mean, the whole state is overly polite and in denial and segregated. Community by community, we need to have those conversations.

Alright, I'm off my platform. Thank you. So, Patricia and Willa and Christopher, we're asking for hope.

The question was: Can you see something in your own practice...you know, there's something that I've always done really well and I think there'll be a way forward with that in the next few weeks or months, or I see I have an ally or there's an institutional set up that's going to...I really have hope for. Anything really. I'm thinking myself.

Christopher: What I really wish for is how on a phone I can get to gallery view so I can see everybody...but I guess that's a lost cause.

Jonathan: Just learning to use these platforms, right? I will say I am really good at Zoom. So, if I can get my students on Zoom...

Patricia: Google Meet is also a really easy platform to use. Might be good with your students...

Christopher: Google Meet? Does that go into the whole Google suite of everything? Like you can save something and put it in the file...

Patricia: Yeah, absolutely. You can use your Google Drive and you can share documents, and you can all work on documents together.

Christopher: I'm sorry I can't see your name. What's your name, friend? Willa?

Patricia: I don't know who you're talking about? I'm Patricia.

Christopher: Oh, that's easy. That's Jonathan's and my mom's name, so I'll never forget. So do you use Zoom also for other things? I'm just asking how you would compare the two by Google Meet and Zoom and the things you can do? I'm like Jonathan, I've really worked up my Zoom chops...obviously not on a phone...yet...but if I was on a laptop...but do you find that it is as effective and useful?

Patricia: I'll just comment on that briefly and then I want to share some stuff about hope. I would say that Google is confidentiality-wise, I would recommend Google for schools, I don't think Zoom is as secure. So I would highly recommend Google. We are not allowed to use Zoom in MPS district, it's Google all the way.

Christopher: Ok, thank you for that.

Patricia: Yeah, definitely!

Jonathan: I don't want Willa to get lost, because she had something too.

Willa: You mentioned partnerships and I think that's our line of hope right now, and it's always been to do a successful program has been dependent on having a good partner that can be your ally or whatever role they fill. Being a bridge between a different community or being someone you learn from. We're collaborating with some faculty and some K-12 teachers on some racial justice something to be decided. It's nebulous, but like some workshops for K-12 educators. Things like that.

Jonathan: So allies, yeah. Patricia, you had something too?

Patricia: I'm hopeful in a few different ways. I'm hopeful that this dialogue about care, about race, about community that it continues and that it doesn't lose momentum. It's so important. In Wisconsin, I'm learning so much. Just by the events that have been happening here, and all over the world. I'm just really hopeful that we can continue to share dialog, and move forward, and support one another, and grow together. That's my greatest hope. But I'm also really hopeful in the schools, like Willa said, that we can continue to partner and facilitate and foster just by being more collective. I'm hopeful...I'm also a ceramic artist, and I consider myself pretty resourceful, so I'm really hopeful that I can work with families in their homes and utilize what they have there. Because as I'm treating in the school I'm not giving them a lot of things to bring home anyways, so really just working with them in their own environment is going to be really refreshing and it's going to allow me to step back and see how they interact with their family and how I can help and support them in their natural environment at home using what they have there. So I am kind of excited and hopeful about that experience.

Jonathan: When does that happen?

Patricia: We start treating doing teletherapy next week. I have thirty-five students on my case load so we will be working and interacting with students Monday!

Breakout Session 5: Harrell Fletcher

Angela: I can start. Hi everybody, my name is Angela. I am the Performing Arts Coordinator at the John Michael Kohler Arts Center.

Jordan: Hi, I'm Jordan. I'm in Milwaukee. And I'm a professor of art at a small art school, focused on social justice.

Josh: I'm Josh and I teach at the same place in the art department.

Harrell: What school is that?

Jordan: Mount Mary University.

Harrell: Interesting. Ok. Lisa?

Lisa: Hi, I'm Lisa DiPuma Gonzalez, and I'm the volunteer docent coordinator at the John Michael Kohler Arts Center.

Harrell: Great. Valerie?

Valerie: I'm Valerie and I also work at the Kohler Arts Center. So we have a big Kohler room right now. Excited to talk to some new people though.

Harrell: and Nance.

Nancy: Yes, I'm Nancy Stefani and I've been involved with the over-55 programs at the Arts Center. Which have been just wonderful. That have been sponsored through the Arts Center with Xoe and Claire and so forth. And I've taken a couple of their classes. They're wonderful.

Harrell: Ok, so, the topic is care. Anybody have anything they'd like to say, or questions based on what came up in the introductions? Questions for me?

Nancy: I have a question. When they refer to care as being an action between two people, when we think about the people with a loss of memory—Alzheimer's—is that still...we're not

probably...do you think they're getting a reaction from it? And when we do projects with them or care for them in many ways, we think that, you know because it, they were referred to as that it's [care is] between two people. But are we getting that same thing through an Alzheimer's person?

Harrell: What do you think? Do you think that is the case? Do you have experience working with people with Alzheimer's?

Nancy: Not a great deal, but yes. And I'm thinking, do they respond maybe at the time? I don't know, you know? I sometimes think, is it worth the time?

Harrell: Wow, interesting question. What do other people think about that? I mean, I guess this could go for all sorts of entities. I think Anne was sort of suggesting not just including humans in this who may not be able to respond in ways that we would be able to see as explicit affirmatives. So, it could include all sorts of different people who are not able to communicate directly: babies, elderly people who are in situations like that, people with disabilities, potentially animals, and other broader sentient beings. What do people think? Can care be a term that's used in those cases? I have my thoughts, but I'd be curious to hear others. Anybody want to jump in?

Angela: I think that...I go to when I'm doing something for somebody. When I even mail a card to my mother on Mother's Day. It's taking care of myself too, because it brings me such joy and I feel good caring for other people. So it's not selfless care, right? When I do something good for somebody, I feel like a lot of times it's fulfilling my soul. So would babies or people with Alzheimer's or even my home. Self-care of doing your laundry and cleaning your home, I feel like its reciprocal. If someone's not necessarily feeling it a hundred percent, I still believe in the energy of care and that it's in that room and that it's there. That's my take on it.

Harrell: Ok, thanks. Anybody else? I think one question too is...Nancy was going on the idea that it's between two people. I didn't catch that as the definition, but I guess that I would automatically assume that that's not the case. That it could be broader than that, and could be inclusive of care for other kinds of things too...Jordan were you going to say something?

Jordan: Yeah, I was thinking about when we were with my grandfather towards the end of his life and his person was gone but his body was there. And just the sense of touch was a way to take care of my grandparents, because if you don't touch them throughout the day there's that lack of caring. So I think it's like taking care of young children, you're always in that immediate present moment. You have to maintain that present moment, and just the importance of touch, that that can be part of that care. The body needs it even if the mind can't retain it in future moments. That's what I'm thinking about.

Harrell: That makes me think of that study or something that was done about babies who didn't get touched, and how they wound up becoming unhealthy in various ways. I don't exactly know the details of that, but it makes sense to me having cared for a baby and being around babies and various other people who aren't able to communicate verbally, sensing the act of caring had some kind of positive effect, even if they weren't able to explicitly register that. I would say keep on doing that with the folks with Alzheimer's and anybody else. Because, yeah, I think that my sense is that they would be able to receive that and there would be benefit both for yourself and for whoever it is you're working with in that capacity. Did anyone else have thoughts on that? Other questions? What about this idea of how care fits into art? Is that something that people

are wondering about? Or does that just sound right automatically? Or not right? Should you not care about your art? Not have care in there?

To me, there is a little, potentially...because I think that there's an assumption that people who make art care about that art to begin with, that it feels potentially a little bit redundant or something? Then again, maybe we're talking about something beyond that kind of care. So it's not just caring for the act of making a painting or a photograph or something, the care that's involved in that. Which there can be obvious care, but about interactive care between people. Which can be in that mix also, with the relationship between an artist and audience. But there is even greater potential with collaborative work, participatory work. Things like that. In some realms, like with theater or performance, often times collaboration is just sort of built in, it's normal. That again, becomes a part of the status quo. Although even in those cases, the people collaborating are all professionals. So part of the possibilities, I think, happen, at least from my experience, from doing, what we refer to as social practice. Often times you're working with non-artists. So then you have a whole different kind of relationship with people who don't normally have those kinds of experiences. In the same sort of way, if a dance choreographer asked me to perform in a dance and I'm not used to doing that. That would be a really different experience for me that I think would be beneficial even though I'm not a professional dancer.

Angela: When it comes to theater, which is my background, you cannot have that art without audience. It doesn't exist without an audience. It's an imperative part of theater. So when I always think about the theater aspect of it, and I don't have a lot of experience with visual arts except for working in an arts center, but sometimes I think it's not so much about the caring about the art or the piece but it's about caring about the reaction about what the audience feels. That cathartic experience. You know, we've had some people at the Arts Center, artists who, their whole practice is making something that "I feel." The point is to create that reaction in somebody. Or even making art that meant to disintegrate, or meant to disappear. It's the process of it. It is really a mutual thing between the artist or the art and the audience and that's kind of what is being cared for.

Nancy: In my experience with the classes I had taken with the 55 and older. It was a whole different idea. It empowered me at an older age. The art that I put out would be totally different from what I recall when I was younger and did art. It was just so empowering because I think as you get older you think there's things that you can't do. It was just fulfilling, and it was so exciting. So I think, were they brought in over 55 up to 80? It was just so much more fulfilling, than what I would've thought, years ago. I'm not sure I'm saying that correctly. It's just different. And you also realize, older people, how much there is within them that we kind of sometimes, well their older, you know.

Harrell: Right, thank you.

Nancy: Caring for the older is great.

Harrell: Josh and Jordan, tell us more about your school and what goes on there. It sounds intriguing to me.

Jordan: Thanks for asking. It's a women's college at the undergraduate level. Then we have graduate and doctoral programs that are co-educational. We are known for art therapy as one of our larger programs. OT and fashion design is another well-known part of our school. We're over 100 years old, started by the school sisters of Notre Dame.

Josh: Founded on the platform of social justice.

Harrell: And how does that manifest itself in its current form? In teaching and learning; what do the students do with the social justice component?

Jordan: When I heard Angela speaking, I was thinking about the word transformation. That's what our school really focuses on, is to help people move through transformation. Our mission is to educate women to transform the world, and our admissions process is to allow anyone who identifies as a woman at the entry—that's our working definition right now—as a women's college. We encourage leadership for social justice and then they take Search for Meaning. So there's a part of the core curriculum that's focused on teaching designed thinking as service learning in the community. And every program as a student moves through has social justice objectives for that program.

Harrell: Hm, interesting.

Jordan: So, in the art department, I teach a class on art and social justice where we talk a lot about social practice. But I don't necessarily have room in the curriculum to be running an entire social practice curriculum on its own. So I try to really open the doors for students to know about that work in the world. Especially as they move into art therapy, as community arts kind of overlaps there.

Harrell: Valerie, do you have anything to add to this discussion?

Valerie: Yeah, I have a question that maybe other people could benefit from the answer to. With the idea of social practice. That's pretty new to me even though I've studied art history for degrees. That's kind of a newer thing for traditional art history. I'm wondering, for those who practice social practice, what drew you to it? And how do you define it? I know that's super slippery to even use that word, or use that term. I'm curious to know, what drew you to it? Was it elements of care that pulled you that direction? Or was it something else going on? I'm just curious from your perspective what drew you to it. Because you're not making canvas and a needle painting and that kind of thing. So I'm curious what your backgrounds are?

Harrell: Right. Should I answer that? Is anyone else feeling like they have a social-practice practice? So, yeah. For me, I started in more traditional status quo art education undergraduate and then graduate. When I was in graduate school, which was in Oakland California, I was friends with some people who were doing work with an arts center in San Francisco that's called Creativity Explored. It's like an open studio for artists with developmental disabilities. Actually, kind of related to the group that we worked with here in Portland, Public Annex. I started volunteering at that place in San Francisco, and realized it felt a lot more fulfilling to me to do the work I was doing at this non-profit arts center than what I was doing in my MFA studio. I realized also, at that point, I had sort of been pursuing an art career in an emerging form for all that time. As I got closer to that, it didn't seem like that that was actually very fulfilling to me. The system that was in place. Which was sort of like, what I refer to as, this studio gallery model. You make objects in your studio; you hope that someone shows them in a gallery or museum. Most people never do. So that was something that I saw too, was that people were making work and never showing it and feeling very frustrated. There was a high sort of attrition rate. So then I thought, when I do the work with these folks at Creativity Explored, it's in a way—sort of like Angela was saying—without the audience or participants it just wasn't anything there. There was nothing for me to make unless I was actually participating with people. It was automatically

fulfilling because of that. Then I started also volunteering at a middle school that is down the street in Oakland. Then eventually became an artist in residence there when I graduated from my MFA program. At that point, started to see that there was this possibility. There wasn't, at this point, this term "social practice" didn't exist. So this is in the early '90s. I was piecing together examples from lots of different places that included theater. One of my big influences was a person named John Malpede, who has a project in Los Angeles called "The Los Angeles Poverty Department," where he works with people from Skid Row to do theater. There was that example. There was Wendy Ewald, who did photography projects with kids in Appalachia and other places. That was really influential to me. I just started to realize that that was a possibility. To do collaborative work, and that was a much more sort of fulfilling thing to me. Over time I started doing more and more of it. Eventually this term "social practice" showed up and I started this program at Portland State and it became this academically recognized approach to making work. That's what I teach, that's what I do. It allows you to do work that focuses on collaboration, participation, site specificity, and that there's no specific media that you have to use.

Nancy: I was just going to say, when he's speaking about the art, I can see for myself, I see that an artist likes to have fulfillment in what they do. But the social justice incorporating art is almost another area of art. When he said you don't get fulfillment in theater unless someone's watching or involved, you know, it is a difference. It's two different things to me. One is fulfillment for yourself, and the other is using your art ability for the fulfillment of someone else. I mean, it's kind of I like two things for me.

Harrell: Right. There are all kinds of things that people can do that are sort of privately satisfying. I realized also that, I started doing farming as a side thing, and I realized that I got the satisfaction of doing farming that was similar to what I got from working in a studio. So I stopped doing studio work, and instead started focusing on other kinds of activities that are similar for my own personal fulfillment. And then did these other kinds of projects that had a social fulfillment component to it.

Sorry we don't have more time to chat. Hopefully that gave people a taste of something.

Concluding Remarks

Xoe: It looks like everyone is back. It was really lovely to pop in and see a conversation happening as we rejoin the group. Before we close the program, I know we're running a little over. We gave it a little extra time because I know it took a few minutes to get everybody in their breakout rooms. We wanted to make sure there was enough time there. We're going to have a moment for each panelist to share a takeaway from their conversation. Potentially focusing on how care can take hold this fall and stay a part of our world after the pandemic but if your conversations led somewhere else then definitely give us a minute or two of what you felt was the main takeaway there.

We'll go in the same order as our first question. So, Lisa, if you could start and share your takeaway.

Lisa: Sure, I'd be happy to. Briefly I'll do a little share out of my group which was really lovely. We had folks from different places in Wisconsin and two folks from Canada and then myself. I'm in Portland, Oregon. We were sort of exploring this question of: where do we feel care the most in this moment? And where are we feeling it and experiencing it the least? One of the really

wonderful things that came out of our conversation was that almost each response had at least two sides. Anecdotally, someone in our group talked about travelling around the United States and feeling a real sense of care just by being greeted when returning to the Midwest by things like billboards that weren't advertising anything other than "be nice, be kind to each other" and how there was a sense of returning home and a place of familiarity. Also, there were places that were not geographic. Xoe actually brought that into our conversation, that a lot of the care that she was experiencing now was less about the geography of where she was but more about what was happening in the conversations where she could feel connected to people. Whether that be via Zoom or some weird way of trying to meet in person in all the ways that that's trying to take shape in the here and now. Also, where there's crisis in local communities. Ideas of care were really resonating strongly for folks in my group there. Care coming out of crisis as opposed to a precondition for a lack of crisis was really interesting. Other folks in our community who work with elderly folks who are suffering from either dementia or Alzheimer's or various other situations and circumstances talked about what it meant, about how powerful it was to work with people in their homes. And how much care that started to have even though we're in these digital platforms that being in more intimate spaces with folks was a place of strength and care. How ready people seem to be to come to each other's aid when they recognize that it's there. And in a prior time maybe the ability to avoid recognizing need, or the willful intention of ignoring need because it didn't directly affect your life was something that came up in our conversations. How much care translates in addition to—particularly in the Wisconsin and broader Sheboygan community—how much community really does reach out to those in need. But then on the other side—Xoe am I okay on time here? I can wrap it up. Do I have thirty seconds?

Xoe: Yeah, take thirty seconds.

Lisa: Got thirty more seconds to go, then I'll switch it over to the next group. Kind of on the other side, when we talked about this idea of the places where we feel the least care... That was a harder question for folks to answer. But I think what emerged for us was that we were really able in this moment to see who experiences the least amount of care most of the time. Huge generation gaps, our young people, our elders, people of color in our communities, and how our most vulnerable are most often left out of conversations particularly like the conversations that we're able to have in a format like this. Whether it be access to resources or because there are more pressing needs in their lives and in their communities that make this not really an option. And then...let me just find my notes here...how true disadvantages of peripheral communities are really becoming visible. But, then this last comment, which I think is where I'll leave it, was really one that went back and forth. Talking really directly about masks, and how they make us recognize how we can actually be very dangerous to one another in a moment where we also really need one another. What really came up in our conversation was how these contradictory, things that were seemingly contradictory, actually are very much a part of one another. And as we're each thinking about care in our individual lives, we're basically having some really real and hard conversations with ourselves and within our communities about what it means to exist in this place of contradiction and try to navigate it. There was a lot of love and a lot of hope and I think a lot of deep sorrow in our group. But it was really nice to meet the folks I got to chat with. That's a general recap of what we were thinking through. Thanks everybody. Thanks my group.

Xoe: Harrell, if you could share next please.

Harrell: Wow Lisa, you really packed it in. I can't believe you did that much. I don't think we talked about that much in comparison. We did talk a little bit about what it's like working with

people with Alzheimer's and other folks who don't always directly respond to interactions and whether or not that was caring. Different thoughts on that. We decided it was, I think. General consensus. Then there were some questions about social practice that I answered. Sort of where that's coming from. We also talked about the relationship to theater and performance and how performance is both typically collaborative in many cases and how it's also audience dependent in a way that visual art is not. You can make work in your studio alone and no one ever sees it, and that's often the way it goes. When you're making performance, you're sort of designing it for an audience. There's sort of a different relationship to your... to the audience and the performer and the audience and between performers as collaborators. So those were some of the things that we discussed. Thanks.

Xoe: Thank you, Harrell. Anne, would you please share next?

Anne: Sure. Thank you, my group. It was great. It was really fascinating. I think rather than contradictory, ours were micro and macro. Care on this really super personal level. There were several people who were caring for relatives and loved ones and then this sense of sort of the larger community. Some real pain of what it feels like to empathically realize and witness people being harmed or not receiving care or also experiencing the inability to give care through the blockages of COVID or other things. It's a real pain we articulated. Addressing what Harrell's group talked about, we talked about whether or not that notion of if a person doesn't remember an act of care, is it an act of care? We talked about, does it need to accumulate or is there value in the ephemeral? Sort of like the art object versus the performance of it. If it's not remembered, its ok, because it's the moment...the act of care is what's valued. We had a really fascinating discussion about community development and measuring care. How do you measure social connectivity and measure care over time in a community? One of our group, Noel, was working on community development in that way which is really fascinating. I think also this idea that care is not fixing. Care is creating the conditions of empowerment, like Jonathan had articulated. People really called out some of the things that Jonathan had said. Those were the things, those elements were the things that we hoped to see as we move forward. What I gleaned from all of the input is that this moment is making us recognize the importance of care. Once again, Kohler is quite prescient in this exhibit because care is...the yearning for it. The desire for connectivity. The language of care is emerging in this moment and hopefully present in all the ways we talked about afterwards.

Xoe: Thank you, Anne. Olivia could you please share some takeaways from your group?

Olivia: Sure. So we connected a lot. We all had connections to schools and education. So we kind of toggled between our own personal experiences of care and this moment and connecting that to the world of schools. Some of the verbs that came out were listening, doing, pausing, noticing. This idea of really being a good observer. And not rushing to judgement or rushing to one truth, but really listening to multiple perspectives. Really listening and trying to make that meaning. We talked about the idea that that the act of care may not always feel good. It may not always be a pleasant, pleasurable thing, but sometimes in caring for someone or doing something caring can be hard. There's that need to sit in discomfort sometimes and sit with and push through discomfort. I thought that was a really interesting...I connected a lot when Lisa mentioned the contradictory elements of it. There were so many beautiful things. Ruth offered some wonderful examples. She talked about how the distance we're all experiencing has created new ways to connect, and how in the communities in which she is a member, they have really found ways to make a bigger table. I thought that was beautiful. Talked about

photography as a way to hone our practice of noticing. Talking about direct acts like a project she's involved in called "Laundry Love." Doing laundry for people who can't and who need clean clothes. From the very abstract to the very concrete. There are a million more things to say but I'll leave it there.

Xoe: Thank you, Olivia. And, Jonathan, if you could please share a few takeaways from your conversation.

Jonathan: There was a lot of anxiety and concern about where we are right now, and about the challenges that we face. We had an occupational therapist, two teachers, and two museum folks. A lot of worries about moving into new platforms and whether or not these platforms were going to give the community what the community really needed. Our occupational therapist, for example, is working with a really complex team of people in her school system. That's Patricia. And hoping that they're going to be able to put this all together in a way that really meets their clients' needs. One thing that she's hopeful about—and that what we moved from, concerns to hope. What's giving us hope? For her, it's seeing her clients, as somebody else mentioned in this discussion, in their home environments and being able to work with them there. To see what resources they have available, what their home situation is like. That was nice to hear. There was also hope with these new platforms. The creative possibilities. There was a very mundane conversation about what do you like better? Google Hangouts or Zoom? We heard that some school districts because of security concerns with Zoom will say "No Zoom. It's got to be Google Hangouts or something else." So that was interesting. But the big takeaway towards the end was that community connections are really a big hope for us as we move forward. That caregivers need to care for each other. Willa's art museum in Tucson, Arizona is working with faculty and other community members to create new programming. As I mentioned Patricia has her team. Christopher has his colleagues at the high school where he teaches. I have my group in the Shakespeare in Prisons' network. We've been very connected over the summer and putting on plays and involving formerly incarcerated citizens in the play readings on Zoom. Which has been a very sustaining activity for us. So that's where we are. Thank you.

Xoe: Thank you to all of our panelists and to all of you for joining us this evening and sticking around a little later. We hope that you see this, and I think it's been expressed, as a moment in continuing a conversation. Hopefully this has sparked new ideas and conversations that you can bring into your community and your own practice and self-care. A reminder that this conversation is a part of the programming associated with *Between You and Me*. An exhibition examining how artists care for their communities. *Between You and Me* is on view at the John Michael Kohler Arts Center through January 24. To learn more about the exhibition and to explore a 360 walk through for those of you who can't make it to Wisconsin right now, visit JMKAC.org/betweenyouandme. And finally, a big thank you to the many Arts Center staff who joined us this evening and who helped to assist with and plan this program. Wishing you a wonderful evening. Goodnight everybody.