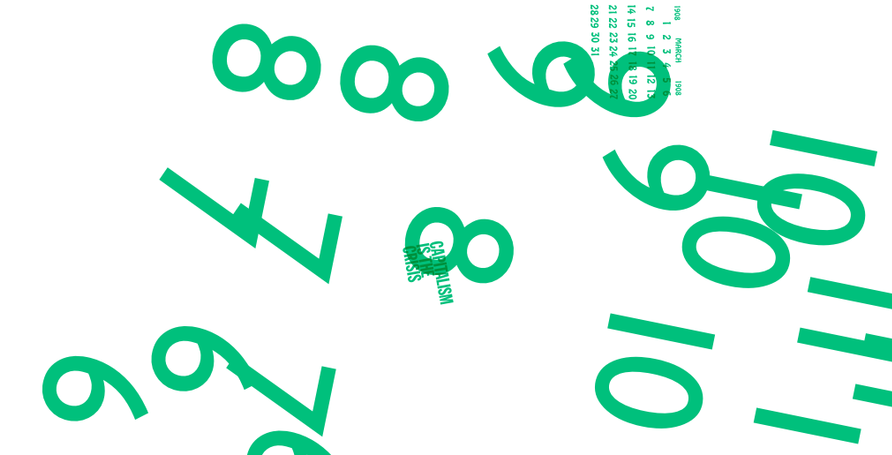
Precarious
Carole Condé + Karl Beveridge

NEWS

GREEN JOBS = GOOD JOBS



Collective Agreement

Liberty Lost (G20, Toronto)
2010

Liberty Lost (G20, Toronto) is a response to the events surrounding the G20 Summit in Toronto in 2010, and, in particular, the massive and repressive police presence. It is loosely based on Eugène Delacroix's *Liberty Leading the People* (sometimes referred to as "Liberty on the Barricades"), painted during the French Revolution of 1830 in Paris. While Delacroix's painting represents the struggle for liberal or parliamentary democracy in 18th and 19th century France, *Liberty Lost* represents the limits of that form of democracy, a form of democracy that protects private ownership and wealth.

Acting

Willow Beavers, Simara Beveridge, Anita Copegog, Richard Fung, and Ananya Ohri

Precarious: Carole Condé + Karl Beveridge

March 5 – April 12, 2014

Robert Langen Art Gallery (RLAG)
Wilfrid Laurier University, Waterloo

A curatorial partnership between
Letters & Handshakes and RLAG

Table of Contents

Foreword

Precariousness and its impact on work life are powerfully articulated in the photomontages of Carole Condé and Karl Beveridge. Since the mid-'70s, Condé and Beveridge have been creating work that challenges viewers to question the status quo and reconsider social values. Nurturing collaboration with community organizations, trade unions, and marginalized groups, Condé and Beveridge have produced thought-provoking visual narratives that speak to social justice and collective cultural consciousness. Their socially engaged art practice has extended to collective action to improve the socio-economic status of artists in Canada, a political commitment that holds the potential to transform the Canadian art scene.

On behalf of the Robert Langen Art Gallery, I want to express my gratitude to Condé and Beveridge: it has been deeply rewarding to work with you, and this exhibition and publication would not have been realized without your care, energy, and dedication. I thank Bryan D. Palmer, Canada Research Chair in Canadian Studies at Trent University, for an essay elegantly capturing the richness of Condé and Beveridge's work. Thanks also to Chris Lee for his fastidiousness in the design of this publication. And a special thank you to Greig de Peuter and Christine Shaw, whose collaborative project Letters & Handshakes acted as the catalyst of this exhibition and brought this collective initiative to fruition.

Suzanne Luke
Curator, Robert Langen Art Gallery

List of Works Exhibited

1 *Liberty Lost (G20, Toronto)*, 2010
40" × 60"
Lightjet print on paper

2 *Cultural Relations*, 2005
4-part series
30" × 75" each
Lightjet prints on paper

3 *Work in Progress*, 1980–2006
12-part series
(video loop on DVD)

4 *Multiple Exposures: A Pre- to Post-Colonial Landscape*, 2011
8-part series
(video loop on DVD)

5 *Class Maintenance*, 2003
6-part series
16" × 28.5" each
Lightjet prints on paper

6 *Ill Wind*, 2001
7-part series
18" × 28" each
Lightjet prints on paper

7 *Salt of the Earth*, 2008
4-part series
14" × 42" each
Black and white photographs

8 *Calling the Shots*, 2002
8-part series
(video loop on DVD)

9 *Precarious*, 2010
7-part series
16" × 20" each
Lightjet prints on paper

Spanning work from 1980 to 2011, the *Precarious* exhibition borrows its title from a series that Condé and Beveridge developed in collaboration with part-time college support staff. We catch a glimpse of the participatory workshop that formed the basis of *Precarious* (2010) in Roz Owen and Jim Miller's documentary, *Portrait of Resistance: The Art & Activism of Carole Condé & Karl Beveridge*, screened in conjunction with this exhibition.[1] The site of the workshop is an office of the Ontario Public Service Employees Union, consistent with the artists' longstanding practice of collaborating with unions. In the film, Condé and Beveridge are staging possible image-concepts with a group of academic support workers, all of whom are women, reflecting the gendered division of labour that is a theme across Condé and Beveridge's work. The workshop is at times emotionally charged, one participant fighting tears as she recounts her defiance on the day she was told of her dismissal. After comforting her colleague, another workshop participant, Natasha Judhan, shares with the group what she will perform in the scene:

> For myself, I'll represent this aspect of, you're loving your job, you want to keep doing your job, but the hours are not there, and the shifting schedule for part-timers—nothing's set in stone, so your schedule fluctuates all the time. To plan your life around that, it's quite hard.

Judhan's words, voiced in a workshop process that is often a constitutive moment of inquiry in Condé and Beveridge's collabora-

1 *Portrait of Resistance: The Art & Activism of Carole Condé & Karl Beveridge*, directed by Roz Owen (Toronto, anti-amnesiac Productions, 2012), DVD. This scene is in "Precarious Work," a feature on the education edition (2013) of the DVD.

tive practice of staged photography, capture some of the essential qualities of the everyday experience of precarious employment, ranging from perpetual uncertainty to insufficient income to—for this education worker—a tension between the appeal of a rewarding job and the necessity of a sustainable livelihood. Clearly, what activists taught us to recognize as "precarity" is not a narrow jobs issue. To again borrow a word from Judhan, precarity's stage is "life."

Taking its cue from *Precarious* (2010), the organizing theme of this exhibition gestures at a condition of labour and life that is not unfamiliar to some of the primary publics of a gallery located on a university campus. It cannot go unnoticed that *Precarious* (2010) was staged with staff from—and now, with this exhibition, is shown for the first time in—a post-secondary education institution. If the prevalence of unstable employment among academic workers makes this exhibition's theme directly relevant to its site, so, too, does proximity to the hybrid figure of the student-worker.[2] Countless undergraduate students juggle full-time studies and part-time jobs to offset escalating tuition, living expenses, and debt. Students' preliminary experience of precarity can also come by way of an internship, a labour-market entry practice that has become increasingly controversial in the years following the recent financial crisis.[3] To situate some of the particular challenges faced by young job seekers within the wider frame of the exhibition, we hosted a student-oriented panel during *Precarious* called *Getting a Foot in the Door? Debating Unpaid Internships*, with guests including former interns, intern rights' advocates, and legal scholars.

This exhibition speaks, then, to pedagogies of precarity, where part-timing and interning are experiences of simultaneously "learning to labour" and "labouring to learn."[4] This project is coextensive, however, with a critical pedagogy of precarity. The curatorial model of the Robert Langen Art Gallery pairs each exhibition with a course. The *Precarious* exhibition developed in relation to Work and Cultural Industries, a senior seminar offered in the Department of Communication Studies that critically examines working conditions, employment relationships, and labour politics in a range of media and cultural sectors. These sectors are characterized by freelancing, self-employment, project-based work, internships, digital piecework, and unpaid work performed online—means of accessing workers' productivity that bear little resemblance to the fraying model of the permanent, full-time, benefit-backed, lifelong job.[5] The seminar introduces precarity as a conceptual tool for unpacking structural sources and lived experiences of flexible work in post-Fordism. Extended by this exhibition, the seminar is a site for students to collectively reflect on the power relations underpinning the world of work through the lens of issues that are close to them as they negotiate their own employment futures.

Concepts are tools that require precision in their use. Judith Butler helpfully disentangles precarity, precariousness, and precaritization:

> (**Precaritization**)—usually induced and reproduced by governmental and economic institutions that acclimatize populations over time to insecurity and hopelessness…—is built into the institutions of temporary labor, of decimated social services, and of the general attrition of social democracy in favor of entrepreneurial modalities supported by fierce ideologies of individual responsibility and the obligation to maximize one's own market value as the ultimate aim in life. In my view, this important process of precaritization has to be supplemented by an understanding of **precarity** as a structure of affect, as Lauren Berlant has suggested, and as a heightened sense of expendability or disposability that is differentially distributed throughout society. In addition, I use a third term, **precariousness**, which characterizes every embodied and finite human being, and nonhuman beings as well. This is not simply an existential truth—each of us could be subject to deprivation, injury, debilitation or death by virtue of events or processes outside of our control. It is also, importantly, a feature of what we might call the social bond, the various relations that establish our interdependency. In other words, no one person suffers a lack of shelter without a social failure to organize shelter in such a way that it is accessible to each and every person. And no one person suffers unemployment without a system or a political economy that fails to safeguard against that possibility.[6]

This conceptual series—precaritization-precarity-precariousness—provides one entry point for engaging the photographic series appearing in the exhibition and reproduced in this catalogue. These

2 See Gigi Roggero, *The Production of Living Knowledge: The Crisis of the University and the Transformation of Labor in Europe and North America*, trans. Enda Brophy (Philadelphia, PA: Temple University Press, 2011).

3 Ross Perlin, *Intern Nation: How to Earn Nothing and Learn Little in the Brave New Economy* (New York City: Verso, 2011).

4 Paul Willis, *Learning to Labour: How Working Class Kids Get Working Class Jobs* (Farnham, UK: Ashgate, 2003, orig. 1977); Enda Brophy, "Labouring to Learn: Lineaments of the Creative-Academic Complex in Vancouver," *Line* 47, no. 1 (2013): 106–111.

5 See Leah F. Vosko, ed., *Precarious Employment: Understanding Labour Market Insecurity in Canada* (Montréal and Kingston: McGill-Queen's University Press, 2005).

6 Judith Butler, "For and Against Precarity," *Tidal* 1 (2011): 13. See also Isabell Lorey, "Governmentality and Self-Precarization: On the Normalization of Cultural Producers," trans. Lisa Rosenblatt and Dagmar Fink, *Transversal* (2006), http://eipcp.net.

images, in light of the seminar's focus on media and cultural work specifically, return us to a set of questions posed by Sergio Bologna:

> How can one photograph the work of a freelancer? Industrial photography has a long tradition in Fordism … steel works, shipyards, and assembly lines… Pictures of miners and female textile workers are sources for the history and perception of exploitation. How can one illustrate the history of the 'New Economy'? How can one record the traces of exploitation in the face of a freelancer with the same power as the 'black muzzle' of a miner? How can one find professional pride in the face of a freelancer? How can one photograph … psychological de-structuring after long years of work in front of a computer screen? And how can one give an account of something today that cannot be represented in visual form?[7]

What the multiple series in the *Precarious* exhibition—as well as the spaces in between the series—do give an account of, however, is the heterogeneity of precaritization, its uneven and differential unfolding across social locations of age, class, gender, race, and status—with the implication that the politics of precarity are hardly an isolated labour issue. Likewise, the exhibition illuminates the intersection of labour and other sites of precariousness, namely ecology, so fundamentally materially transformed by the mobilization of labour in the service of accumulation.

Precarity is not tantamount to weakness. The images selected for this exhibition are punctuated by the persistent efforts of working people to challenge the political economy of dispossession. These efforts are shared by Condé and Beveridge, whose ways of working point to alternative forms of communication, cooperation, and solidarity.[8] The caring labour that is a motif in Condé and Beveridge's photography is mirrored in their collaborative practice, which is suggestive of a more fully social mode of aesthetic production. Here, alliance formation, co-research, reciprocal learning, and collective organization contribute to the sort of social bonds necessary for creating new infrastructures of care within, against, and beyond precarity. ⌘

7 Klaus Ronneberger and Georg Schöllhammer, "No Past? No! An Interview with the Italian Analyst of Post-Fordism, Sergio Bologna," trans. Tim Jones, *Springerin* 4 (2001), http://www.springerin.at.

8 See Johanna Billing, Maria Lind, and Lars Nilsson eds., *Taking the Matter Into Common Hands: On Contemporary Art and Collaborative Practices* (London: Black Dog Publishing, 2007).

The Unbearable Precariousness of Working and Artistic Being: The Labours of Carole Condé + Karl Beveridge

by Bryan D. Palmer

We live in a world where dichotomies abound. The past is somehow severed from the present, waged employment is what we do so that we can enjoy lives distant from work, art is not life, and life is not art. Politics, culture, and economics occupy their own privileged spaces, pristinely distinct. Such social constructions have an important role to play in ordering our lives under actually existing capitalism. They form one part of an ideology that functions to break apart the totalities of our existence into discreet components that, in their fracturing of being, serve powerful forces well. For the more that divisions dominate our experience and fragment our understandings, the less likely are we to recognize our alienation and our exploitation, our oppression and the constraints imposed upon us. The more our individual beings are disassociated, the more difficult is it for us to come together in collectivities of resistance. We are meant not to see the forest for the trees, let alone *become* the forest.

For almost forty years, an amazing team, Carole Condé and Karl Beveridge, have been challenging this edifice of dichotomization. Their body of artistic work, reaching from 1975 to the present, has been a constant engagement, through the medium of photographic representation, with political landscapes, economic inequalities, and the socio-cultural materiality of class, race, and gender. Always situated within specific relations of power, Condé and Beveridge's art has addressed union organizing, technological change and job stress, the travails of public sector workers, the political economy of free trade, racism, migrant farm labour and globalization, the oppressions associated with women's work, the relationship of

resource workers and environmental preservation, mobilizations of protest and how they are addressed and contained by the media and the state, and the precariousness of part-time support staff in colleges. In unique and creative use of photomontage and theatrical staging of the relations of everyday life in offices, agricultural fields, nuclear power plants, public school hallways, and kitchens, on protest marches and picket lines, Condé and Beveridge, in works both gritty and glossy, refuse to hide the uncomforting realities of our times.

This productive and irrepressible duo premises their art on collaboration. They seek out working relationships with unions and groups of workers, with activists in G20 protests, and peoples of colour. Embattled, beleaguered, and ground down but never out, dissenting men and women like these are central to Condé and Beveridge's art. People are presented as resilient historical agents, and images of them both depict resistance and are meant to encourage and extend such protest. In listening to their subjects as well as working with them to create a theatre of representation, Condé and Beveridge blur the distinctions between art and work, aesthetics and politics, image and actuality. Just as they insist that art must break with its own isolations—ensconced within institutions, sanctioned by connoisseurs and critics, supported by well-heeled patrons—Condé and Beveridge's creative methods integrate the production of art with a politics of contestation, in which the artistry of labour and the work of representation are paired in a project of political illumination. The result is a rare, resolute, and rich body of social commentary, a visual cavalcade imaginatively identifying the ways in which everyday people confront the sources of complaint in their lives.

Some of these men and women, of course, are artists. Condé and Beveridge's *oeuvre* cannot be appreciated without understanding how they themselves have been at the forefront of efforts to organize the arts differently. Their commitment to collaboration and collectivity extends into their founding roles in various institutions and movements. In the 1980s, these included the Mayworks Festival of Working People and the Arts, ongoing in Toronto since 1986; the artist-run centre A Space; and the short-lived but feisty Independent Artists' Union, which pushed the envelope of art's relations of production, arguing that cultural workers need minimum wages, unemployment and pension benefits, and union protections and entitlements. In the mid- to late-1990s, Condé and Beveridge were founding members of the still vibrant Hamilton-based Workers Arts and Heritage Centre. They, and especially Karl Beveridge, have been active in the Canadian Artists' Representation/*Le Front des artistes canadiens* (CARFAC), a critical cause of which is to negotiate a collective agreement between artists and the National Gallery of Canada that would ensure adequate state compensation for cultural workers and their productions, an effort currently before the Supreme Court of Canada. Condé and Beveridge have been among the artistic community's most vocal advocates of "a living wage for a living culture," to borrow the slogan of the Independent Artists' Union.

The refusal of convention thus animates Condé and Beveridge's conception of what art is, how it is produced, and why it must function in particular ways. This has earned them the rebuke of some critics. Hostile commentators have dismissed their work as a crudely didactic exercise in "agitprop." The esteemed, conservative *Globe and Mail* art critic John Bentley Mays once dismissed a Condé and Beveridge collage on the history of Oshawa's Canadian Automobile Workers Local 222 as "horrifyingly detailed" and "kitsch-ridden," wondering how "rigorous conceptual artists" could bear to plod through the drudgery of a project that, in his view, clearly had "nothing to do with art workers and everything to do with auto workers."[1] The message from the Olympian heights of art's critical podium was that labouring at General Motors was not a fit subject for cultured consumption. "The makers of this project do not seem very interested in seriously and respectfully addressing the concerns of artistic producers, critics and consumers," concluded Bentley Mays in a huff, "so why should the art world address them?"

Bentley Mays need be neither the last nor the only word. As other critics have recognized, a beauty lies in Condé and Beveridge's depictions of labouring life and the politics of protest. Often, this builds on historical contrasts through which the troubling essence of our current times is revealed. This is most evident in Condé and Beveridge's adaptation of Eugène Delacroix's famous representation of the 1830 uprising in Paris, *Liberty Leading the People*. Condé and Beveridge's *Liberty Lost (G20, Toronto)* (2010) has both an artistic *and* a political clarity, its photorealistic re-enactment of Liberty's

p. 3

1 John Bentley Mays, "Raw, Incisive Portraits of the Human Condition: ON Show," *The Globe and Mail*, July 5, 1984, E6.


p.25


p.31

march presenting an aesthetic clash. Humanity's bright and easily identifiable diversity is led forward by a Liberty trampled by state power, its legions of brute force violent and threatening, helmeted, darkened, the business interests they protect obscured by wafting tear gas.

In another artistic allusion, this time to Gustave Courbet's painting *The Artist's Studio* (1854–55), Condé and Beveridge's *Cultural Relations* (2005) elaborates four considerations of artistic output: the commercial, the artistic, the vernacular, and the community. Utilizing tropes that appear in Courbet, conveniently, classically, and individually aestheticized, Condé and Beveridge offer a more bluntly political commentary on the hierarchy, exploitation, and potential of cultural production in the modern world, reordered as it is by the cash nexus on the one hand and on the other, the struggles, challenge, and possibility of collectivity triumphing over acquisitive egoism.

Work in Progress (1980/2006), a series originally started and completed in 1979/80, and then added to in 2006, juxtaposes the historicization of women's unpaid domestic labour and reproduction, the seeming individuality of solitary, gender-based work in the home, and the collective makings of class experience. Against the central image of the historically changing nature of the kitchen, symbolic site of so much ostensibly private women's work, appear backdrops of women's public employments, in factories and offices. Struggles and protests of various kinds situate women, seemingly isolated in the nurturing of families, in the collective maelstrom of civil society and its discontents. Behind the working woman in the home unfold ways in which masses of people come together and define themselves as something more than a resource to be exploited. Through encounters with colonialism, war, disease, and other threatening forces, as well as the production of goods and services required for survival, women's apparent familial confinement is brought by Condé and Beveridge into the very core of society's ubiquitous conflicts. In the process of this historical progression of images, moreover, Condé and Beveridge illustrate the ways in which family forms, the technologies associated with the reproductive realm, and the racialized nature of the working class changes through time.

In *Multiple Exposures: A Pre- to Post-Colonial Landscape* (2011),


p.39

Condé and Beveridge present a 600-year accounting of the shifting substance of the landscape. They traverse centuries of capitalist development, visualizing a common habitat constantly disfigured by the material transformations of a market economy. The sequence of images encompasses pre-colonial forests and the fur trade; the rise of the mechanized mills of the 19th century; the desolations of deindustrialization in the 1980s and 1990s; and a closing constellation of the symbols of consumer culture and reckless financial institutions. The ecological destruction and human carnage of this representation draws on the sensibilities of Annales School founder, Fernand Braudel, and his appreciation of the *longue durée*. *Multiple Exposures* brings together understandings of how antagonistic classes emerge amidst environmental degradation, fusing the ways in which exploiting the bulk of humanity as well as nature culminates in economies of waste, unemployment, and debt as well as cultures of injury and illness. Resistance is not only necessary; it is inevitable.

Indeed, in Condé and Beveridge's art it is the ways in which form, method, and the politics of dissent come together that produces both a unique aesthetic and realizes an agitational, activist purpose. The human relations of school custodians and students come alive through an artistic method of collaboration in ways that would be impossible to convey in more distanced mediums of representation (*Class Maintenance*, 2003). In *Ill Wind* (2001), Canadian Union of Public Employees' members in the health care system become the actual measure of their discontent, acting out their resentments at not being able to help those in their care in ways that would make their jobs truly rewarding and less stressful. The stark, trailer homes of Mexican and Caribbean migrant workers in Ontario's vegetable fields and fruit orchards (*Salt of the Earth*, 2008) convey a sense of the ways in which the land's bounty are realized through globalization's class and status inequalities.

p.49

p.55

There is an art to labour, Condé and Beveridge's practice tells us. That art is humanity's capacity to produce the services and goods that men, women, and children need to be fulfilled. But the labour that is necessary to this human endeavour is, under capitalism, always limited and constrained, its inherent art routinely and constantly drained by the way in which the productions of work must profit the few at the expense of the many. The art of making this evident in the realm of representation is a labour that confounds


p.61

many in the cultural establishment, for whom the power to set standards demands a vehement fracturing of the art/labour relation. This is not unlike those in the media structuring understandings of the politics of protest in our time, as revealed in Condé and Beveridge's rumination on conventional treatments of anti-globalization protests in mainstream print and electronic news outlets, *Calling the Shots* (2002).

p.67

It is fitting, then, that Condé and Beveridge address the important and timely theme of work insecurity in their most recent series, *Precarious* (2010). Based on a workshop organized by the Ontario Public Service Employees Union, the images convey the fears of part-time support staff in the current climate when no job is safe and all are subject to termination without recourse, when wages are poor and benefits non-existent, and when the capacity to exercise control over one's labour is not only absent but increasingly unthinkable. This precariousness defines work for more and more of the world's labouring poor, especially in the global South, and among youth of all countries. It has also set the stage on which cultural workers have long produced art. Condé and Beveridge know well the unbearable precariousness of working and artistic being. They have lived it and they have fought against it. The products and politics of their impressive body of dissenting representation constitutes an art that refuses to turn a blind eye to the aesthetics of material being; art that manages to detail and develop all manner of sensibilities at the same time that it demands society's transformation. ⌘

p.75

Cultural Relations
2005
4-part series

Loosely based on Gustave Courbet's painting, *The Artist's Studio* (1854–55), *Cultural Relations* depicts four sites of cultural production: commercial, artistic, vernacular, and community. In the centre of each image is a production set referring to cola—an advertisement, an artwork of a "destroyed" ad, a snapshot in a cola plant, and a community theatre production of the assassination of a cola worker in Latin America. The central set is flanked by the relations of production creating it: photographers, creative directors, makeup artists, actors, stage crews, props, lights, storyboards. Historically, many artists have painted self-portraits, yet few have widened the view to include the social relations of the studio. Courbet's painting is one of the exceptions: it acknowledges the presence and influence of other artists, intellectuals, as well as ordinary folk, on Courbet's life and work. While Courbet (and his model) is the focus of *The Artist's Studio*, implying individualist authorship, Condé and Beveridge portray a more collective—although hierarchical, problematic, and more complex—model of cultural production today. Just as Courbet's work is particular to France and possibly Europe in the mid-19th century, so too is Condé and Beveridge's project particular to Canada, and possibly the US, at this time.

Acting Linda Abrahams, Adriana Alarcon, Abraham Alexander, Pedro Alderete, Shelly Bahl, Misha Barbour, Florencia Berinstein, Karl Beveridge, Bill Burns, Rose Chang, David Cheung, Carole Condé, Cosmo Dean, Pam Edwards, George J. Evans, Yury Rafael Fajardo, Janna Graham, John Greyson, Johanna Householder, Carmen Householder-Pedari, Bill Howes, Rachel Kalpana James, Aida Jordão, Heather	Keung, Min Sook Lee, Frank Lento, Craig Leonard, Louise Liliefeldt, Jim Miller, Gregory Odjig, Roz Owen, Sanjay Pahuja, Angelo Pedari, Glen Richards, Doris Sung, and Kim Tomczak

1/4

2
4

3
4

Work in Progress
1980–2006
12-part series

The original version of *Work in Progress* was completed in 1980 and the series was updated in 2006. It depicts working women across twelve decades. Connecting work and everyday life, the kitchen setting reflects women's double shift and marks different historical moments. In each image, a woman poses in relation to her job outside the home. A window frames a documentary photo that indicates the politics of the period, a calendar shows a type of women's employment predominant in that era, and a snapshot points to a family structure. Of the twelve images comprising the series, six are reproduced here. In *1908*, a woman performs piecework with the remnants of the slave trade framed behind her. In *1919*, a woman prepares to go out the door to her factory job while she is momentarily distracted by the Winnipeg General Strike. In *1956*, a woman service worker holding a baby bottle fades into the background—after wartime employment, women are being pushed back into the home—while the Hungarian Uprising appears in the window. In *1979*, a South Asian woman holds a photo of union activists while women celebrate the independence of Zimbabwe. In *1989*, a woman returns from a shift at a donut shop while the Berlin Wall comes down and a magazine reports on the Montréal Massacre. In *2006*, a domestic worker cares for a child in the home of a wealthy family with the Iraq War pictured.


STAR MEATS


NESCAFÉ

Multiple Exposures:
A Pre- to Post-Colonial Landscape
2011
8-part series

Multiple Exposures: A Pre- to Post-Colonial Landscape depicts the same location photographed over a 600-year period. Starting with a pre-colonial old growth forest, the eight images portray the fur trade and the near extinction of the beaver; an early sawmill and the clearing of forests; a 19th century textile mill and the use of fossil fuels; a chemical plant in the 1960s and modern industrial pollution; a closed plant in the 1980s and the shift of industrial production from the minority to the majority world, thus globalizing environmental impacts, including the pollution resulting from increased transportation; a 21st century shopping mall and consumer waste and the economy of debt; and, finally, an office tower and financialization and global warming. The stable location is identified in each image by the background presence of Mount Nemo, part of the Niagara Escarpment. The foregrounds are constructed from various locations in Ontario. Some of

the actors represent business interests, from a colonial merchant to a pitchman for credit cards. There are also two workers in each image: one representing a human cost—injury, illness, unemployment—and the other representing forms of resistance. All the worker characters are gathered together in the final image.

Acting

Gauri Gill, Michael Healy, Andrew Lochhead, Jane Luk, Taylor McClelland, Paul Power, David Renaud, Eva Rose Tabobondung, and Michael Zaharuk

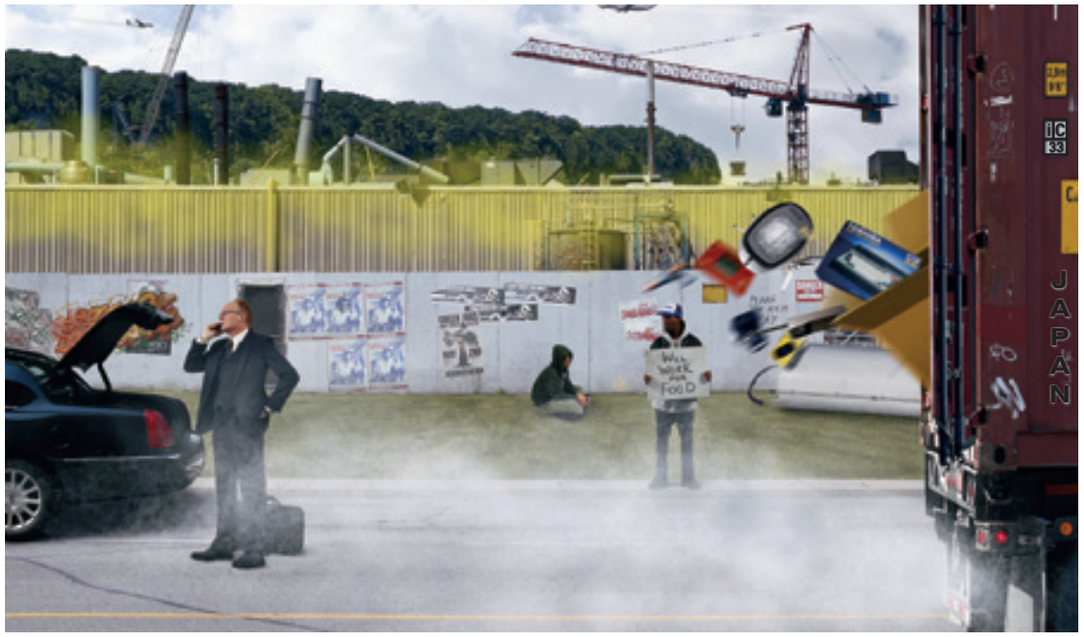
1
8

2
6

3
6


McCain & Bros. Textile Company


CanChemical



6
8

7
8

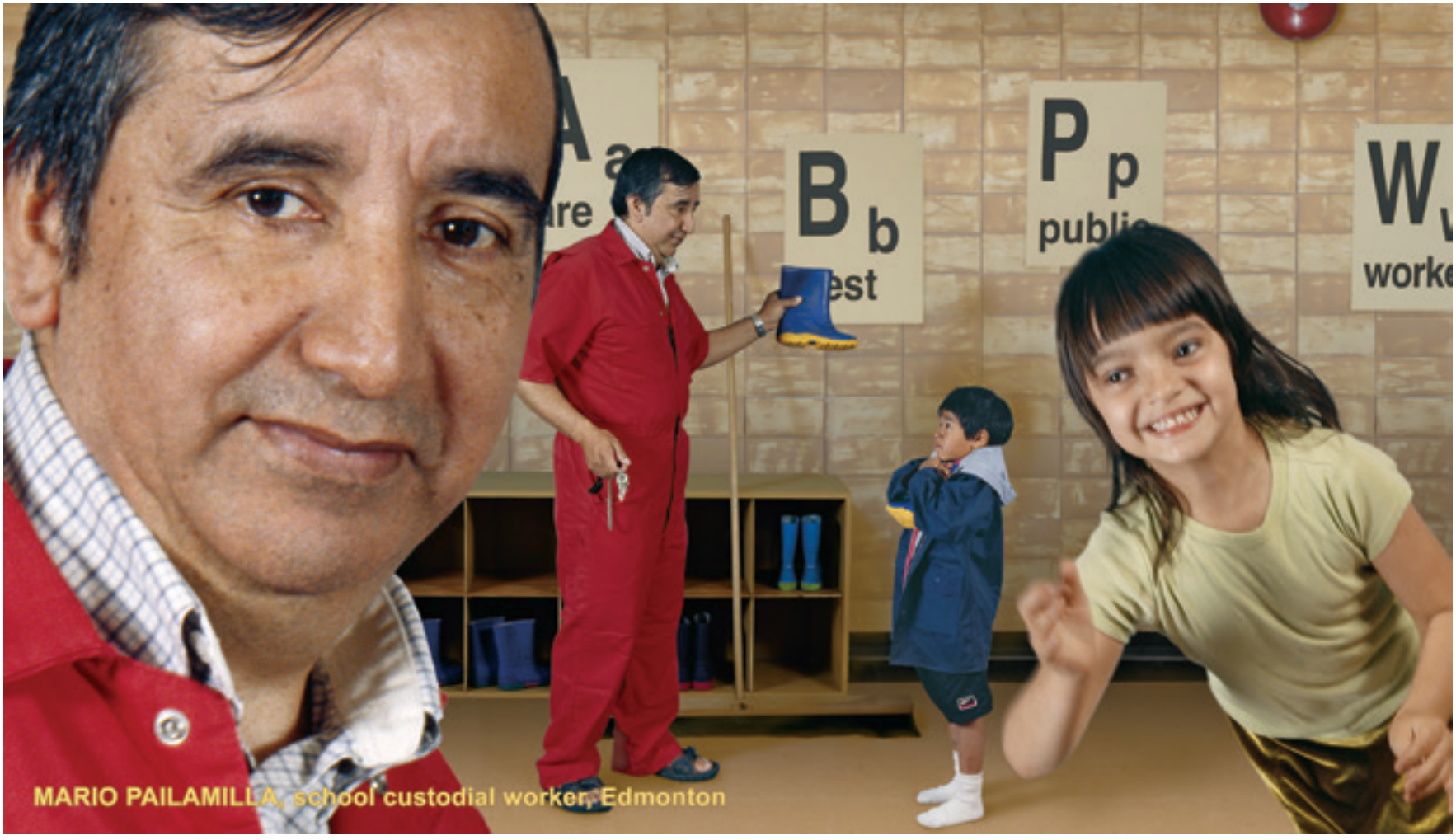
Class Maintenance
2003
6-part series

The basis of the images in *Class Maintenance* was a series of visual workshops with elementary and secondary school custodians in Edmonton who are represented by the Canadian Union of Public Employees. With the assistance of theatre director Don Bouzek, the custodians acted out the stories they wished to tell. What came out of the workshops was the sense of responsibility and commitment these workers have towards the well-being of the children for whom they maintain the schools. As one worker put it, "The health of the children is dependent on our work." Five of the custodians were photographed and then their portrait was combined with an image of themselves acting in stories that centred on their relationship to the children whose school they clean and care for. Sets were later built in Toronto, where Condé and Beveridge worked with local schoolchildren who play the role of the kids in the photographs. The images in the series move from kindergarten through to high-school graduation.

Acting

Local 474: Pauline Cardinal, Tessie Dizon, Mario Pailamilla, Virgilio Paz, and Trevor Stewart

Kids: Nav Bhatia, Cheri Chester, Clea Christakos-Gee, Valene Dalusong, Drew Johnston, Taylor McClelland, Joey Owl, and Tommy Tuer-Sipos



PAULINE CARDINAL, school custodial worker, Edmonton

TREVOR STEWART, school custodial worker, Edmonton

Ill Wind
2001
7-part series

Members of the Canadian Union of Public Employees (CUPE) portray the crisis of the Canadian health care system in *Ill Wind*. The first stage of this series involved workshops with Ontario health care workers who participated in theatrical exercises, visualizing the work they do and the concerns they have about their jobs: cutbacks, outsourcing, privatization. Using forum theatre techniques with the assistance of actor and director Aida Jordão, workshops were held in Kingston with kitchen staff; in Guelph with home care workers; in Hamilton with maintenance and clerical staff; and in Oshawa with clerical staff and nursing assistants. Underlying the workshops were the participants' frustration with their inability to provide the care their patients needed and the stress they experienced from rising demands on the job. One image-concept was developed from each workshop. After the concepts were discussed and finalized with the workers, the second stage of the series involved photographing the

set of images. Two CUPE members from each of the workshops were invited to act as themselves alongside actors who played patients and managers. The set had minimal props and was tinted “institutional green” so to allow a focus on the workers and to reference a corporate-like hospital environment.

Acting

Union members: Jill Babcock, Lori Davis, Peggy Hamer, Elta Hull, Barbara Lingard, Mary-Ellen Van Lith, Maria Rodger, Louis Rodrigues, Bonnie Snyder, and Joanne Webb

Actors: Gay Bell, Hector Bunyan, Philippe Maurais, and Pura Velasco

MARY-ELLEN VAN LITH and PEGGY HAMER, UNIT CLERKS, OSHAWA

MARIA PODGER and BONNIE SNYDER, HOMECARE WORKERS, GUELPH

LOUIS RODRIGUES and JILL [illegible] HOSPITAL DIETARY WORKERS, KINGSTON

Salt of the Earth
2008
4-part series

Salt of the Earth was produced in collaboration with migrant farm workers in Southern Ontario and the United Food and Commercial Workers. Ontario farmers contract approximately 20,000 migrant workers each year. These seasonal workers come from Mexico and the Caribbean in roughly equal numbers and work in fields, orchards, and greenhouses for between six and eight months. They work in difficult conditions for low pay. Their housing is often substandard, and they must provide their own meals. They have few protections and can be repatriated at their employer's whim, with little legal recourse. The series depicts the arrival of migrant farm workers, their exposure to harmful chemicals, exhaustion and injury during harvest, and, finally, their departure. While the black and white images reference classic documentary photography, a colour character representing Mother Earth is inserted into each image. She symbolizes the exploitation of the earth itself, paralleling the plight of the farm workers. The settings for each image are location photographs of farms in Ontario. Given the lack of job security, actors portray the migrant workers and their images are cut into the settings.

Acting

Karen Chaboyer, Steven Fakiyesi, Alex Flores, Erasto Ramos, and Karl Beveridge

Calling the Shots
2002
8-part series

Calling the Shots is about the anti-globalization movement and the media. News coverage is one of the battlefields of globalization: protests are staged for the media as much as the media reconstructs protests as spectacles of "violence." *Calling the Shots* is a long zoom that moves out from anti-globalization protest marchers into a television production studio and a world-trade press conference, while the images of the protest shift to police confrontation on a now-revealed television screen. The characters in the series—from a *maquiladora* worker to a politician to a corporate media executive—represent different interests and struggles. Six of its eight images printed here, *Calling the Shots* portrays the contest between media and democracy, citizen and consumer, appropriation and suppression. The series is based on the protests against the Summit of the Americas in Québec City in 2001.

Acting

Adriana Alarcon, Zainab Amadahy, Melanya Aquila, Peter Bailey, Kulwinder Bajar, Ulysses Castellanos, June Clark, George Hawken, Bill Howes, Min Sook Lee, Hussein Malah, Peter Mohideen, Rosamund Owen, Robin Pacific, Sanjay Pahuja, Angelo Pedari, Clive Robertson, Ho Tam, Grayson Taylor, and Juno Youn

2
8

3/8

4/8

Precarious
2010
7-part series

Created in collaboration with part-time community college support staff, the images in this series were developed in a visual workshop in which precarious education workers acted out the problems they face at work. The workshop, led by Aida Jordão, was coordinated by the Ontario Public Service Employees Union, which had a campaign going to organize part-time college staff. The concepts informing the images are the fears that these workers expressed about their jobs and livelihoods. Each image articulates a particular fear: not being listened to about workplace problems; holding down two or three jobs to make ends meet; being ill and not getting paid; and being fired without just cause or recourse. The final image refers to the difficulties in organizing these part-time workers: because of their lack of protection, they feel vulnerable and fear being seen organizing or joining a union. These image-concepts were documented by the artists and formed the basis of mock-up images that were sent to the workshop participants for their feedback. Once the concepts were agreed upon, the participants were photographed playing themselves. Post-production involved the placement of the participants in a final collaged composition referencing the attitudes of management and the pressures of time.

Acting

Shasa Boshoff, Kiera Chion, Tanya Fusco, Natasha Judhan, Candy Lindsay, and Nelson Ross Laguna


Natasha Judhan, part-time Enrollment Advisor. *Several jobs to make ends meet.*


Shasa Boshoff, part-time employee. *No sick leave.*

Nelson Ross Laguna, Union Organizer. *Fighting intimidation.*

Kiera Chion, part-time Counselor. *Termination without recourse.*

A	
actainrete.it	Associazione Consulenti Terziario Avanzato
actra.ca	Alliance of Canadian Cinema, Television, and Radio Artists
art-leaks.org	ArtLeaks
artsandlabor.org	Arts & Labor
B	
basicincome.org	Basic Income Earth Network
C	
calverts.coop	Calverts Co-op
canadianfreelanceunion.ca	Canadian Freelance Union
carfac.ca	Canadian Artists' Representation/ *Le Front des artistes canadiens*
cip-idf.or	*Coordination des Intermittents et Précaires d'Ile de France*
cmgfreelance.ca	Canadian Media Guild Freelance
cobas.it	Cobas
D	
dramatistsguild.com	Dramatists Guild of America

E	
ecto.coop	Ecto - Co-operative Coworking Space
equity.org.uk	Equity
F	
freelancersunion.org	Freelancers Union
G	
generation-precaire.org	Generation Precaire
graphicartistsguild.org	Graphic Artists Guild
guildfreelancers.org	Guild Freelancers
gulflabor.org	Gulf Labor
I	
iatse-intl.org	International Alliance of Theatrical Stage Employees
internassociation.ca	Canadian Intern Association
internaware.org	Intern Aware
internlaborrights.com	Intern Labor Rights
L	
local802afm.org	Local 802 AFM
M	
macao.mi.it	MACAO
modelalliance.org	Model Alliance
N	
nonfictionunited.org	Non-Fiction Television Writers and Producers United
nwu.org	National Writers Union

P	
pcg.org.uk	Professional Contractors Group
pianoterralab.org	Piano Terra
precariousworkersbrigade.tumblr.com	Precarious Workers Brigade
pwac.ca	Professional Writers Association of Canada
R	
ragpickers.tumblr.com	Ragpickers
rerepre.org	*Rete dei Redattori Precari*
retailactionproject.org	Retail Action Project
S	
sau.org.uk	Scottish Artists Union
serpicanaro.com	Serpica Naro
T	
teatrovalleoccupato.it	*Teatro Valle Occupato*
U	
unitetheunion.org	Unite
usa829.org	United Scenic Artists Local USA 829
W	
wageforwork.com	Working Artists and the Greater Economy (W.A.G.E.)
washtech.org	Washington Alliance of Technology Workers
workersactioncentre.org	Workers' Action Centre
writersunion.ca	The Writers' Union of Canada

Building Infrastructure: An Interview with Carole Condé + Karl Beveridge[1]

Interviewed by Nicole S. Cohen and Greig de Peuter

Q We'd like to begin by asking how you came to focus on labour in your art practice and, since it's an integral part of your practice, why you chose to collaborate with trade unions?[2]

Carole Condé In the late 1960s we were working in Toronto making sculpture. We wanted to go to the centre of the fine art world—New York City. We took off in 1969. We were trying to get people to see our work there. A dealer would say, "Oh, I've had twenty people from different countries show me exactly the same kind of work." Everybody had learned from the same art-world view.

Karl Beveridge We were kind of end-running a conceptual art game. I was doing minimal sculpture. It would have one line and one steel rod. I did countless variations. There was no room to move at a certain point. Your future could be endlessly repeating the same gesture.

CC There was a push to politicize the art world in New York in the late '60s and '70s.[3] For example, I was involved with the Ad Hoc Women's Art Committee. We were picketing the Whitney Museum of American Art for not showing work by women. We were also involved in Art & Language, a group of conceptual artists. Art & Language was meeting with likeminded organizations and, we all said, "We should start calling people together." A group around *The Fox*, a publication critiquing the art world (that included members of Art & Language), met with members of the Art Workers Coalition. Out of that formed the organization Artists Meeting for Cultural Change. They could have meetings with 250 people. You had so many artists living in a small area in SoHo.

KB A focus point of Artists Meeting for Cultural Change was a critique of a Whitney Bicentennial exhibition featuring the Rockefeller collection.[4] One of the groups leafleting was a Maoist organization out of Newark, called the Anti-Imperialist Cultural Union. We became involved with

1 This is an edited transcript of an interview conducted in Toronto on August 16, 2013 as part of the research project Cultural Workers Organize. An extended version of this interview is forthcoming in the *Canadian Journal of Communication* for a special issue on cultural production in Canada, edited by Zoë Druick and Danielle Deveau. This research is supported by the Social Sciences and Humanities Research Council of Canada.

2 See Bruce Barber, ed., *Condé and Beveridge: Class Works* (Halifax and Kingston: The Press of the Nova Scotia College of Art and Design in association with the Agnes Etherington Art Centre, 2008).

3 See Julia Bryan-Wilson, *Art Workers: Radical Practice in the Vietnam Era* (Berkeley, CA: University of California Press, 2009).

4 See The Catalog Committee of Artists Meeting for Cultural Change, *An Anti-Catalog* (New York, 1977).

that. Before this, within Art & Language, we had reading groups around capital and Marxism, so a class analysis was developing. I was at an Anti-Imperialist Cultural Union meeting in the Bronx, and a guy said, "Oh, somebody shot through that window during the last meeting."

CC We had no roots in that community.

KB It was through that kind of experience—not only through developing a class analysis—that we decided to return to Canada. We realized that if we stayed in New York and began connecting with communities, we'd be parachuting in. Part of the discussion was also that making political art within the art market system doesn't go anywhere. You have to connect with people outside. We decided to come back to Toronto and connect with communities here. Given our politics, it became logical to connect with the union movement.

CC We started by doing banners and posters and going to demos. We went to the United Steelworkers initially because I was involved with its women's support group. We showed our work to a Steelworkers communication officer. And then we got introduced to union activists involved in a labour dispute at Radio Shack—and those activists linked us to the Radio Shack warehouse workers in Barrie, Ontario, who went out on strike for eight months. That was our first connection.[5]

If you work within a union, you have a structure. Through that, in our art practice, we can go in and meet with working people. We can get their stories, come back, show them our work, get their critique, and make changes. It's a back and forth—that's the important part.

KB We also realized that it was important to have a structure for mediating our differences as artists and as workers. How do you negotiate that relationship? And how do you make sure that relationship is an exchange, so that it's not only about workers' experiences and issues, but it's also about getting them thinking about cultural issues? We need to fight around social justice issues, but we also have to fight around cultural issues. We've always seen working within cultural institutions as incredibly important politically, too. You can't leave them alone. It's important to struggle within cultural institutions themselves to democratize them. We also felt it was important to build an infrastructure within the community. One of the reasons for working with trade unions is they have that capability. They're a major oppositional force in society.

CC We were involved with starting the Arts and Labour Committee in the Ontario Federation of Labour, the Mayworks Festival of Working People and the Arts, and the Workers Arts and Heritage Centre in Hamilton. The balance we try to strike is that you're political in your artwork and you're trying to get workers' progressive voices out there.

5 Condé and Beveridge's 22-part photo-narrative series based on this struggle is titled *Standing Up* (1981). The book version, *First Contract*, was published in 1986 by Between the Lines.

Q Artists have a reputation as being difficult to organize. Over the years, you've been involved in many efforts to collectively organize cultural workers, including the Independent Artists' Union (IAU). Can you tell us why the IAU was started? What were some of its demands, achievements, and lessons?

CC The IAU started in the mid-'80s. Some might wonder why it came about since there was already CARFAC (Canadian Artists' Representation/*Le Front des artistes canadiens*). At that time, CARFAC was still trying to work across Canada and get its own organization going. But it was relatively conservative.

KB CARFAC saw itself as a professional service organization then, and it had internal struggles. One point of contention was Canadian nationalism, which is partly what CARFAC was founded on. You had to be a Canadian citizen to join at that time. There was a divide between those members arguing for a closed shop and those saying, "You have to allow landed immigrants in." The organization was split over that.

CC Canada didn't have as developed an art school system at the time, and Americans were getting university jobs over Canadian artists. That was where "you-have-to-be-Canadian" came from.

The IAU lasted three or four years. Toronto was its centre, and then Hamilton, Thunder Bay, Kingston, Windsor, Sudbury, and Ottawa got organized, too. One thing we were fighting for was a living wage. It was then, like it is now, difficult for artists to make a living. Most of us were anti-dealer. And many of us were earning money by teaching. Few could actually work as an artist full time.

KB A new generation of artists was coming up in Toronto in the '80s that was knowledgeable about the politics in New York and Europe in the '70s. They had a political consciousness. And there was dissatisfaction with CARFAC. The IAU brought people together. We started by looking at independent contractor unions, because artists appear to be independent contractors. And then we came across the notion of dependent contractors and the idea that you can legally organize them because they're constantly working for the same employer. Our argument was that the art institutions are the constant employer. Canada Council for the Arts is one of the major ones, but also all the institutions that pay fees through grants from the arts councils.

We argued that artists are dependent contractors. And then we proposed that, instead of having grants

that we compete for, let's systematize the funding into a living wage. We calculated that if the arts councils' budgets were doubled—which they should have been given reasonable rates of increase—you could secure at least a minimum wage. We argued that if you pooled the money within the system and distributed it differently, it could sustain artists.[6]

CC The only way you would ever achieve something like that would be through a supportive union movement. But the unions were doing little organizing work beyond their own constituency.

KB At the IAU's height, there were about 1,000 members in Ontario, mainly in Toronto. We got to the point where we sat down with the Ontario Arts Council to talk about the feasibility of a living wage for artists. We called it "negotiations"; they called it a "discussion." They claimed sympathies, but it was clear they weren't going to do anything.

What the IAU probably achieved was a kind of consciousness. Our slogan was "a living culture, a living wage." What's interesting is how immediately people got the IAU. We were able to organize quickly. It was word of mouth. Another piece, when we're talking about organizing artists, is artist-run centres. It's there that, in theory, artists take over the distribution of their work.[7] Artist-run spaces run fairly parallel to CARFAC and the IAU. It was partly through the network of artist-run centres that IAU was able to organize in places like Thunder Bay. And, because artists already understand the concept of artist-run versus private dealer, you have a certain consciousness there.

CC After a while, it was hard to keep the IAU going with only volunteers. Unless you're actually organizing, unless you've got somebody who's paid to do this, it's difficult to maintain.

KB The IAU had one big demand: the living wage. What I think we learned was that we should have broken it down into more achievable steps. At the same time, some people in the group said, "If we're going to ask for a living wage for artists, we should ask for a living wage for everybody." That's true on a certain level, but it means another scale of organization.

It's worth adding that, in the mid-'80s, Paul Siren and Gratien Gélinas set up consultations in the lead up to the federal *Status of the Artist* legislation and what it should contain.[8] The IAU met with them. I think our important contribution was arguing that collective bargaining—whatever form it might take—had to be part of *Status of the Artist*.[9] Enough artists were in agreement with that goal to be able to strongly make the point.

The IAU kind of petered out. But we still march every Labour Day to keep the spirit alive.

6 See Karl Beveridge and Gary Kibbins, "Social and Economic Status of the Artist in Canada," *Fuse* 26, no. 142 (1986): 39–47.

7 See Clive Robertson, *Policy Matters: Administrations of Art and Culture* (Toronto, YYZBOOKS, 2006).

8 This was known as the Siren-Gélinas Task Force on the Status of the Artist (1986).

9 The *Status of the Artist Act*, enacted in 1995, recognizes the rights of artists and cultural workers to collectively bargain with engagers in the federal jurisdiction. See Elizabeth MacPherson, "Collective Bargaining for Independent Contractors: Is the *Status of the Artist Act* a Model for Other Industrial Sectors?" *Canadian Labour & Employment Law Journal* 7, no. 3 (1999): 335–389.

Q In the years after the Independent Artists' Union subsided, Karl, you became active in CARFAC and have served as co-chair of the CARFAC Bargaining Committee. Can you tell us about your involvement, particularly in terms of artist fees? What are some of the lessons you've learned?

KB I joined CARFAC in 1969, a year after it was founded. I got more involved in the late '70s when we came back from New York, but I started to distance myself when we became involved in the IAU. I got active with CARFAC again after the IAU fell apart near the end of the '80s. After sitting on the board of CARFAC Ontario in the '90s, I got involved at the national level in the early 2000s, still with the idea of collective bargaining in the back of my mind.

We started asking, "How are we actually going to change things?" Through its Minimum Fee Schedule,[10] CARFAC had been getting fees for artists through a voluntary compliance that the institutions more or less abide by. Some nickel and dime it, but it's generally followed. But the fees were only increasing to keep up with the cost of living. Artists weren't making real gains. There was also a contradiction: an artist-run centre like A Space Gallery,[11] which has an annual budget of about $250,000, was paying the same artist fees as an institution like the National Gallery, which has a multi-million dollar budget.

We talked about tying fees to budget capabilities. So, we redesigned the fee schedule around five tiers—institutions with a budget of $5 million and above; $2 million; $1 million; $500,000; and the rest. We spaced the increases over ten years. Just to get it to the proposed minimum fee within a decade, the National Gallery would probably have an annual increase of 25 percent, while it might be 5 percent for the bottom tier. We published that fee schedule in 2003. The institutions wouldn't accept our logic.

As we see it, artists have three sources of income: sales, grants, and fees. You have no control over sales that are run by dealers in the private market. With grants, all you can do is lobby for more funding. Negotiating fees is the only way you can directly affect artists' incomes and gain increases. The institutions admit that artists live poorly.[12] But when you sit down together to say, "Let's do something about it"—nothing. That, for me, is the lesson of the negotiating process: the institutions don't feel an economic responsibility towards us.

Q One of the policy mechanisms for improving artists' income...

10 CARFAC, with the Canadian Artists Representation Copyright Collective, developed a fee schedule in 1968 that outlines how much visual artists should be paid for their professional services and copyrights.

11 A Space Gallery, founded in 1971 in Toronto, is among the oldest artist-run centres in Canada.

12 See Michael Miranda, *Waging Culture: A Report on the Socio-Economic Status of Canadian Visual Artists* (Toronto: The Art Gallery of York University, 2009).

...is the artist's resale right. This is legislated in several jurisdictions around the world, but not in Canada. Why do you think that's the case? Why is the artist's resale right becoming a more prominent issue at CARFAC now?

KB In North America, the idea of an artist's resale right was started in the early '70s in New York by Seth Siegelaub, a collector and dealer. Impetus came from an incident where this collector sold off a Robert Rauschenberg painting for thousands more than he paid for it years earlier. Collectors were making huge profits. Siegelaub drew up a draft of what a resale right might look like.[13] The basic principle of the artist's resale right is that artists should benefit from the accrual of value from their work. If your work increases in value in your own inventory, you're tax liable. If artists have liability on this side, they should benefit on the other side, which is the resale right. The idea has been around in Canada for a while, but it's only recently been picked up as a campaign. CARFAC fought to get the resale right into copyright reform in 2010. Why it's never become a larger issue in Canada is maybe because of other struggles around exhibition fees. I think interest in it was revived in Canada around the latest round of copyright reform (i.e., Bill C-11, *Copyright Modernization Act*). Now CARFAC is working on it as a separate campaign, with the aim of introducing legislation on an artist's resale right.

Q How useful a piece of legislation is the *Status of the Artist Act*?[14] What needs to be done to improve *Status of the Artist* to better protect cultural workers in Canada?

KB You only get *Status of the Artist* through pressure. Initially, that pressure came from Quebéc, where the lobbying effort of the *Union des artistes* really drove the federal legislation. There were also some bureaucrats at the time who supported the idea and who were heavily lobbied by Quebéc unions. English Canadian unions came in following that. This was in the 1980s. Another important piece of this was the Siren-Gélinas Task Force I mentioned earlier. This was a tactical process to justify the introduction of the legislation.

Status is a pretty good piece of legislation as far as labour legislation goes. There are two things missing: first contract arbitration and a clear definition of the copyright issue. There's a technical ambiguity between *Status of the Artist* and the *Copyright Act*. It's not spelled out in either legislation that one is compatible with the other one. The CAPPRT (Canadian Artists and Producers Professional Relations Tribunal) continually ruled that they're compatible—that you can have a collective baseline, and the individual still has the right to negotiate a higher fee.

A real problem with *Status of the Artist* in Canada is that it only exists federally. *Status of the Artist* legislation limits us to federal institutions. So, we can negotiate with institutions like the National Gallery, the Canada Council for the Arts, the Canadian War Museum, and the Canadian Museum of Civilization. That's an incredibly limited scope. The action is on the provincial level.

The other real challenge for us is pressure tactics. As far as visual artists go, let's say we want to apply pressure on the National Gallery, how do we do that? One of the strategies we thought about was that you could have the people in Ottawa picket the National Gallery, but you also picket the major institutions across the country at the same time. You make it trans-institutional—because the institutions think and behave in the same way. That's one way. And then obviously you do everything you can through social media to shame them. But it's a challenge: how do you get your constituency together in one place to apply pressure?

Originally, CARFAC took the demand for artist's fees to targeted institutions. We had a small strike at Hart House at the University of Toronto. We targeted the Art Gallery of Ontario. A breakthrough was when the director of the Ontario Arts Council recognized our demands, and then—and this is ironic—the National Gallery was one of the first public galleries to agree to the fee schedule in 1972.

If there's one main point to *Status of the Artist*, it's as a way to access collective bargaining. Pensions and health and all that, along with minimum fees, could then be achieved through collective bargaining. At its core, it's about collective bargaining rights. If you don't have that, you don't have *Status of the Artist*. Every time people say *Status*, I say "collective bargaining rights." That's essentially what it is.

There are artists who are totally—as we probably were initially—enamored of the marketplace and the idea of the individual creator or whatever. But there was a real shift in consciousness through the '70s and '80s from that idea of the market genius to the admission that, "Yes, we do work." Not all artists would call themselves workers. I would say that if artists don't use the word worker, they might call themselves professionals. But the interesting thing, unique in Canada, is CARFAC/RAAV and the artist-run centre, both of these move away from the market and into a more collective understanding. ⌘

13 See Seth Siegelaub, "The Artist's Reserved Rights Transfer and Sale Agreement" (1971), http://primaryinformation.org/files/english.pdf.

14 See Danielle Cliché, "Status of the Artist or of Arts Organizations? A Brief Discussion on the Canadian Status of the Artist Act," *Canadian Journal of Communication* 21, no. 2 (1996).

Program

March 5 – April 12, 2014
Robert Langen Art Gallery

Exhibition

Precarious
Carole Condé + Karl Beveridge

March 18, 2014
Maureen Forrester Recital Hall Foyer,
John Aird Centre
Wilfrid Laurier University

1:30 – 4:00 pm

Artists' Talk & Book Launch

Carole Condé + Karl Beveridge

4:00 – 5:30 pm

Panel Conversation

Getting a Foot in the Door?
Debating Unpaid Internships

Andrew Langille, Claire Seaborn,
Jainna Patel, and Agata Zieba

March 27, 2014
1E1, Arts E Wing
Wilfrid Laurier University

7:00 – 9:00 pm

Screening

Portrait of Resistance:
The Art & Activism of Carole Condé
& Karl Beveridge (2012)

A documentary by Roz Owen and
Jim Miller, anti-amnesiac Productions

Screening followed by Q&A with
filmmakers

Carole Condé + Karl Beveridge live and work in Toronto. They have collaborated with various trade union and community organizations in the production of their staged photographic and banner work over the past thirty years. Their work has been exhibited across Canada and internationally in the trade union movement as well as art galleries and museums. Their work has been included in exhibitions at the Noorderlicht Photofestival, Groningen, the Netherlands (2013), Manif d'art—The Québec City Biennial (2014), and *Really Useful Knowledge*, Museo Reina Sofia, Madrid (2014). Condé and Beveridge received an Honourary Doctorate from OCAD University in 2010, the Cesar Chavez Black Eagle Cultural Award from the United Food and Commercial Workers, Canada in 2011, and the Prix de mérite artistique from the Université du Québec à Montréal in 2013.

condebeveridge.ca

Cultural Workers Organize is a collaborative research project of Enda Brophy (Simon Fraser University), Nicole S. Cohen (University of Toronto Mississauga), and Greig de Peuter (Wilfrid Laurier University) tracking collective responses to precarity in the arts, the media, and cultural industries. This project is funded by the Social Sciences and Humanities Research Council of Canada.

culturalworkersorganize.org

Andrew Langille is a Toronto-based labour lawyer and an internationally recognized labour law scholar. His research for his LL.M. at Osgoode Hall Law School focused on the regulation of employment standards during the school-to-labour market transition. He has conducted much of the initial research on unpaid internships in Canada. He currently acts as the General Counsel for the Canadian Intern Association and advises other advocacy organizations focused on precarious work. His work has been utilized by a large number of organizations, including the Tax Court of Canada, the Law Commission of Ontario, and Australia's Fair Work Ombudsman.

youthandwork.ca

Chris Lee is a graphic designer based in Toronto. While pursuing his Master of Design at the Sandberg Institute in Amsterdam (2008–2010), he began to focus on reflexive work about graphic design and its political economy. This led him to engage in a study of alternative/complementary currencies, and to consider currency as a thing through which to read/articulate and exercise a political dimension of graphic design. He has facilitated workshops on currency and graphic design in Amsterdam, Eindhoven, Glasgow, Portland, and Zagreb. He is an editorial board member of the journal *Scapegoat: Landscape, Architecture, Political Economy*, serves on the Board of Directors for Art Metropole, and is a member of the programming committee of Gendai Gallery. He is a sessional instructor in the Graphic Design Department at OCADU.

artmetropole.com
scapegoatjournal.org
gendaigallery.org/mm

Letters & Handshakes is a collaborative framework for public events and curatorial projects addressing pedagogy, precarity, and participation. Letters & Handshakes has organized events on the politics of debt, the practice of co-research, and the creation of alternative education institutions. It is a collaboration of Greig de Peuter (Department of Communication Studies, Wilfrid Laurier University) and Christine Shaw (Blackwood Gallery, Department of Visual Studies, University of Toronto Mississauga). Previously, de Peuter and Shaw were members of Toronto School of Creativity & Inquiry (2005–2010), which presented dozens of events and curatorial projects, including the Precarity Forum and the exhibitions *Here be Dragons: Cartography of Globalization* and *A Potential Toronto*.

lettersandhandshakes.org

Roz Owen and Jim Miller formed anti-amnesiac Productions in 2006 to produce their independent film and video projects. Owen is an award-winning director/writer who works in drama and documentary. Miller is an editor/producer who has been producing socially engaged documentary in a range of media disciplines for over twenty years. Their short documentary, *Community Matters*, won the 2008 OAAG Best Visual Art Film award. Their feature documentary, *Portrait of Resistance: The Art & Activism of Carole Condé & Karl Beveridge*, has won critical acclaim at festivals, art galleries, and community screenings nationally and internationally. Owen, currently teaching film production at Ryerson University's School of Image Arts, is preparing to direct her feature length dramatic film, *Pippas' Keeper*, followed by *Look Both Ways*. Miller is developing an ambitious curatorial project that will mark four decades of Condé and Beveridge's pioneering art and activism.

anti-amnesiac.net

Bryan D. Palmer editor of *Labour/Le Travail* and one of Canada's leading social and working-class historians, is the Canada Research Chair in Canadian Studies at Trent University in Peterborough. He has published on precarious labour in the *Socialist Register* (2014) and his most recent book, *Revolutionary Teamsters: The Minneapolis Teamsters' Strikes of 1934*, appeared in 2013. In 2014, Brill will issue a two-volume collection of his essays, *Marxism and Historical Practice,* in the *Historical Materialism* book series.

Jainna Patel holds a Bachelor of Science in math and statistics from McMaster University in Hamilton. In 2012, she filed a federal labour complaint against Bell Mobility after spending five weeks as an unpaid intern in its Professional Management Program in Mississauga. Patel is a member of the Canadian Intern Association and is currently happily employed with ACNielsen Company of Canada in Markham.

Claire Seaborn is founder and president of the Canadian Intern Association and a third-year law student at the University of Ottawa. She had positive experiences as an unpaid intern at the Canadian Embassy in Washington and the Ministry of the Attorney General in Toronto, but is concerned about illegal and exploitative internships. Seaborn has appeared on national television (*The Lang and O'Leary Exchange*), radio (*CBC Metro Morning, Cross-country Checkup with Rex Murphy*), and in print media (*The Globe and Mail*, *The Toronto Star*, *iPolitics*, *The Huffington Post*) to discuss issues facing interns in Canada. Beginning in August, Claire will be articling in Toronto at Torkin Manes LLP.
internassociation.ca

Agata Zieba MA, is currently a communications officer at West Park Foundation in Toronto. She holds a Bachelor of Journalism from Ryerson University and received her Master of Arts in 2012 from the Department of Communication Studies at Wilfrid Laurier University, where she completed a Major Research Paper titled *Assessing Internships in Canada's Magazine Industry*. As a former intern at *Weddingbells* and *Chatelaine* magazines, her interest in the internship issue stems from her personal experiences.

Acknowledgements

Letters & Handshakes and the Robert Langen Art Gallery are grateful to the Canada Council for the Arts; Ontario Arts Council; Dr. Abby Goodrum, Vice-President: Research, Wilfrid Laurier University; Canada Research Chair in Canadian Studies, Trent University; University Community Relations, Wilfrid Laurier University; Council for the Intellectual and Cultural Development of the Arts, Wilfrid Laurier University; Department of Communication Studies, Wilfrid Laurier University; Social Sciences and Humanities Research Council of Canada; Cultural Workers Organize; Ghislain Thibault; Jessica Fanning; Chris Lee; and Thistle Printing Ltd.

And a special thank you to Carole Condé and Karl Beveridge for being an inspiring example of the coherence of means and ends.

Colophon

Thistle Printing Ltd. is one of the few unionized printers in Southern Ontario. Photo courtesy of Thistle Printing Ltd.

Editors
Letters & Handshakes

Graphic Design
Chris Lee

Colour Management
Richard Redditt

Printing
Thistle Printing Ltd.

union bug

Publisher
Robert Langen Art Gallery,
Wilfrid Laurier University

ISBN 978-0-9685349-9-1

Robert Langen Art Gallery
Wilfrid Laurier University
75 University Avenue West
Waterloo, Ontario
Canada N2L 3C5

LAURIER
Inspiring Lives.

Carole Condé + Karl Beveridge are members of CARFAC/CARCC.

Canada Council for the Arts | Conseil des Arts du Canada

ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
50 YEARS OF ONTARIO GOVERNMENT SUPPORT OF THE ARTS
50 ANS DE SOUTIEN DU GOUVERNEMENT DE L'ONTARIO AUX ARTS

Social Sciences and Humanities Research Council of Canada
Conseil de recherches en sciences humaines du Canada
Canada

A brief note on the typography
The typeface set here, Calibre, is a contemporary humanist sans-serif. It picks up on precedents that attempt to reconcile and humanize the machinic geometry of modernist typefaces, like Erbar and Futura, that were in their own respect efforts at rationalizing the arbitrariness of Latin letterforms. The stylistic interventions and modifications assert the designer's subjectivity and taste.

The publication of the typeface used for the pagination in this book —Lo-res Minus OT, 1985 — roughly coincides with the dissolution of the International Typographical Union (ITU) in 1986. It mimics the line resolution of early digital printers and inadvertently marks the redundancy of the kind of typographical/communication labour that was the backbone of the ITU, which was one of the longest-standing unions in the US.

UNION LABEL

Dissolved 1986