

David Alræk

Camille Bédard

Bob Blake

Alexandra Busgang

Hilarey Cowan

Louisa Elderton

Ingrid Skåland Eriksen

Lodewijk Heylen

Tom Kühnel

Michael Laundry/ Myclef Laun

Erika Brandl Mouton

Andrew Scheinman

Benjamin Spalding

Michelle Standley

Ada Chan / Karen Wong

the caring economy

Alison Hugill: kurator

Lars Tørressen: produsent, kunstnerisk veileder

Dan Dorocic : kunstnerisk veileder

Maria Jonsson: kunstnerisk veileder

Philipp von Hase: kunstnerisk veileder

Hardbakka ruins workshop 2017







Michael Laundry/ Myclef Laun : Sharks Have Electroreception Why Can't We?



Erika Brandl Mouton: Fløyveien Badminton Club





Alexandra Busgang: Containing A Portion Of Time Somewhat Longer Than 8 Minutes



Andrew Scheinman: Some Body to Love



Michelle Standley: Home Is Where the Heart Is





Lodewijk Heylen: Concrete Evidence: Waiting VI (Maintenance)





David Alræk : Konglen Minibar





Louisa Elderton/ Bob Blake: Herbarium



Tom Kühnel/ Bob Blake: Trustbox



Hilarey Cowan: Rocks remember



Ingrid Skåland Eriksen: Sweet heat machine



Ada Chan / Karen Wong: Cradle In the Woods





Benjamin Spalding: Strings Attached



Camille Bédard: Quality Time

1. **Myclef Laun**, *Sharks Have Electrorception, Why Can't We?*

Understanding theoretical relationships between techno-feminism and Rancièrian aesthetic theory can be daunting. Myclef Laun's exhibition piece *Sharks Have Electrorception, Why Can't We?* is here to help, and be helped, in getting a deeper understanding. Using visual language distinctive of Laun's graphic world, silk-screened curtains will part on a participatory 'open' exhibition piece exploring new reading practices.

2. **Alexandra Busgang**, *Containing a Portion of Time Somewhat Longer than 8 Minutes*

A vitrine with a suspended fern links to a hybrid fiction film about the Fløibanen funicular.

3. **Erika Brandl Mouton**, *Fløyveien Badminton Club*

By becoming a member of the Klubb, you have unlimited access to the court and equipment, anytime! Members also have priority in enjoying the forest around Fløyveien, and are allowed to bring guests to sessions provided that the space is available. If you wish to borrow a racquet from us, do so with care. If birdies are broken during a game, please bring a new one next time you climb up.

4. **Tom Kühnel**, *Self-Care*

Before you can care about others, you need to take care of yourself. Make yourself comfortable, take a deep breath and listen to the forest. Explore...

5. **Michelle Standley**, *Home Is Where the Heart Is*

It's a cold, dark, wintry night. There's a knock at the door. It's a complete stranger. Do you invite him or her in? Or do you close the shades, bolt the door, and return to your place next to the fire? Using scent and imagination to conjure memories and associations, *Home Is Where the Heart Is* invites participants to consider this proposition and to explore the boundaries of the Norwegian national "home."

6. **Andrew Scheinman**, *Some Body to Love*

As phthalates, parabens, plastics, and bad policy-making seep into the body politic and spoil the communal Eden, the individual body becomes the frontier of personal purity. Only an impenetrable immune system can separate the blessed from the damned. A tree trunk in quarantine attempts self-care in the face of collective collapse.

7. **Lodewijk Heylen**, *Concrete Evidence: Waiting VI (Maintenance)*

The concrete support structures in the middle of the forest offer a silent testimony to the never-ending human effort to control the forces of nature. By removing the moss and grime, the structure's importance for the safety of the passers-by and the inhabitants below is again revealed.

8. **Tom Kühnel & Rob Blake**, *trustbox*

step inside and share too much.

9. **David Alraek**, *Konglen Minibar*

The audience is invited to exchange a story from their life for a drink. Money is not a currency in the forest. The artist plays the role of the bartender and story collector. *Konglen Minibar* is the smallest bar in Norway, and is located next to the biggest tree in Norway.

10. **Louisa Elderton & Rob Blake**, *Herbarium*

Herbs form the basis of many medicines. They are ingested, rubbed on the skin or inhaled. In this herbarium, you can breathe deeply amid a dense concentration of plants that will naturally sooth or invigorate, depending on where you point your nose.

11. **Rob Blake**, *Slapstick*

Could a machine replace human care? Arguably, what's important about the touch of a hand is not the hand itself, but the person behind it. *Slapstick* sees a strangle of hands reaching down to automatically caress, in a humorous response to ideas surrounding the replacement of humans by machines.

12. **Hilarey Cowan**, *Rocks Remember*

Fragments of both domestic and health care are displaced to prepare a piece of the forest for shipping. Swaddled, padded and protected, actions of care are heaped upon a mass whose resilience and lifespan far exceeds our own.

13. **Ingrid Skåland Eriksen**, *Sweet Heat Machine*

A calming, warm healing place like a sauna, heat hut, steam cabin, that makes the blood flow and endorphins grow. This is my favourite activity on a cold, rainy day. The machine is placed on a steep hill between a tree and a rock: an unexpected place to take a break.

14. **Ada Chan & Karen Wong**, *Cradle In The Woods*

I dreamed I was a hedgehog born in a pixelized world.
Lost in a chasing game and waking up in a place where no one nears.
The bird sings and the wind whispers through the trees.
At peace, and the true cradle is found within me.

15. **Benjamin Spalding**, *Strings Attached*

The phrase “strings attached” encompasses a range of human dynamics: emotional/sexual dependence, reciprocal social obligations, and caveats that belie seemingly friendly favors. What underlies the positive or negative connotations is ultimately a sense of connection, a realization that mutual responsibility and interdependence are crucial facets of a healthy social ecosystem.

16. **Camille Bédard**, *Quality time*

Quality time is a privileged moment for yourself, or shared with others. An active awareness of (self-)care, quality time is a currency to be given to others.

The Caring Economy

Hardbakka Ruins Project 2017

As jobs become increasingly automated, this year’s Hardbakka workshop and exhibition asks how we consider the future of work that is not easily out-sourced to technology. Labours of care —childcare, domestic work, emotional work, care for the elderly or disabled—sustain us and our communities but are often undervalued or unpaid.

Fifteen international artists have come together over the last week to build site-specific artistic responses to our discussions around the automation of care. *The Caring Economy* exhibition addresses issues of self-care, the body (both personal and communal), memory, and play.

