



Picturing care: an introduction

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No state can function without citizens who are produced and reproduced through care. If public discussions do not explicitly address this question, then the care dimensions of life remain hidden in the background. (Tronto 2013, 26)

We have two goals for this *Special Issue*. The first is to expose and address hidden dimensions of care; the second is to *enact* care through arts-based and visual research designed to address persistent forms of exclusion, power and dehumanization in schooling and society.

As co-editors, Victoria Restler and I have laboured side by side for eight years tackling questions about what is seen and not seen, measured and not measured, valued and devalued in schooling and its purpose, in teaching, and in learning. Victoria has approached this from the perspective of a group of self-described ‘radical’ teachers in her research, *Re-Visualizing Care: Teacher’s Invisible Learning in Neo-liberal times* (Restler 2017). I have focused on the perspective of diverse, working-class children and their invisible identity and care work that goes unrecognized, if not punished as they pursue their own and other’s education, including siblings, cousins, and friends (Luttrell 2012, 2013, *in press*). We have reflected together on our own care work as feminists – in our everyday lives as sisters, daughters, mothers, and wives; in our political lives as white women committed to social, racial and gender justice; and in the academy as teachers, learners, advisor and advisee. The ways that care is idealized as a moral disposition (‘if only teachers, parents, and students “cared” more, then schools would be better’); the ease with which the significance of carework is taken for granted, naturalized as ‘women’s work,’ and devalued (Acker 1995); and the complicated relationship of labour, love and power/coercion that has served to reinforce gender, race, and class inequalities (Glenn 2010) – these are ideas that have grounded our collaboration.

We also share a critique of educational inequality within the United States made up of varied threads of analysis. These include policies that advance corporate interests and neo-liberal market logics (Hursh 2007, 2016; Ross and Gibson 2007; Saltman 2007, 2010; Ball 2012; Fabricant and Fine 2012, 2013); colour-blind and ultimately racist/ classist/ xenophobic/ ableist ideologies that these policies endorse (Leonardo 2007, 2009; Flores 2014; Connor, Ferri, and Annamma 2016); a narrowing and reductive impact of these policies on school curriculum (Ohanian 1999; Meier 2004; Au 2011); racial and economic inequality within which schools are embedded (Anyon 1997, 2005; Lipman 2011); and a changing and unequal value placed on different groups of children within schools as a consequence

of global policymaking bodies such as OECD (Devine and Luttrell 2013). Across these critiques, an explicitly intersectional, feminist analysis of care injustice is absent.

Especially striking are the ways that visual messaging of school success and failure actively hides the dimensions and practices of care that are required for children to learn and grow, and for adults (parents, teachers, administrators, policymakers) to support that development. The effects of neo-liberal accountability culture have steadily turned schools, students, and teachers into numbers and ratings which erase the humanity and personal integrity of all that happens in school settings (Taubman 2009). Reduced by quantitative assessments – charts, tables, graphs, and statistics (Vinson and Ross 2003; Restler 2017) – the relational and reciprocal dynamics of care get removed from the picture. Practices of care defy simple categorization and cannot be rendered as neutral ‘data points’.

Yet and still, parents, children, teachers, staff, administrators and community activists persevere and resist through care, which goes unseen, at least by some. This was our goal for the *Special Issue, Picturing Care*, to take up Mirzoeff’s (2011) theory of countervisuality and argue for the potential of visual and arts-based research to change the way we see, value and generate care. Mirzoeff defines countervisuality as the ‘right to look’ and the ‘right to be seen,’ a claim to autonomous experiences, values, ways of seeing and knowing outside of dominant discourses and structures. In this way, we hope that *Picturing Care*, will not only challenge neoliberal, accountability frames for viewing and valuing educational practice and purposes (broadly defined), but will pry open new lenses for seeing and humanizing teaching, learning and living.

We see promise in new materials, tools and multi-modal forms of research and analysis to generate counter-narratives and counter-visualities of care. We sought submissions for this *Special Issue* that used visual, digital and arts-based forms (photography, painting, portraiture, drawing and collage, mixed media, video, performance, poetry and theatre) as a means of not only knowledge production, but knowledge transformation. There is a growing interest across the social sciences in using a variety of visual and arts-based forms to conduct and represent research differently (e.g. Knowles and Cole 2008; Fraser and al Sayah 2011; Barone and Eisner 2012). Within feminist research, there has been a burgeoning of arts-based methods (Mäkelä 2003; Mitchell 2006; Bhattacharya 2013; Leavy and Harris 2018) including those that are influenced by feminist posthumanism (Braidotti 2013; Haraway, 2007, 2016; Maria Puig de la Bellacasa 2011) and new materialist methodologies (Barad 2007). This line of research, called PhEMaterialism <https://twitter.com/phematerialism> sustains an international network, and is exemplified by the work Renold 2017; Ringrose et al. 2018; Osgood and Robinson 2019.

We come to feminist visual and arts-based work with different lenses and training. I came with an ethnographic eye and Victoria with a visual artist’s eye. Together we shared a commitment to conducting public-facing scholarship in the service of social change, and this brought us to multimodal scholarship (Jewitt 2009), intertextual forms of visual analysis (Rose 2012) and digital platforms and tools to ‘reorient the scholarly imagination’ as media and digital humanities scholar Tara McPherson puts it:

not because the tools are cool or new (even if they are) or because the audience for our work might be expanded (even if it is), but because scholars come to realize that they understand their arguments and their objects of study differently, even better, when they approach them through multiple modalities and emergent and interconnected forms of literacy. The ability to

deploy new experiential, emotional, and even tactile aspects of argument and expression can open up fresh avenues of inquiry and research.” (McPherson 2009, 121)

We imagined there could be no better topic to utilize experiential, emotional, tactile, and multi-sensory means than the topic of care.

Re-conceptualizing care

While the topic of care has been the subject of hundreds of articles published in this very journal (861 by a very rough count), there is no fixed or settled definition of its contours. In a 2014 *Special Issue, Gender, teaching and care: a comparative global conversation*, the co-editors Jo Warin and Eva Gannerud (2014) characterized care as an ‘elastic concept, its meanings dependent on the specific context in which it is used but the values wrapped up in it frequently implicate assumptions and expectations about gender.’ (193). The goal of their issue was to re-conceptualize care as a means to ‘loosen’ the ties between gender, teaching and care.

Care is a complex interpersonal, cultural and political construction. There is a difference, after all, between care and the politics of care. Nel Noddings (2005) characterized caring as ‘a way of being in relation, not a set of specific behaviours’ (17). This relational reframing of care can be seen as both the ends and the means of schooling (to become an educated person is accomplished through care and an educated person is one who cares and has learned the capacity to do so). The politics of care, however, have to do with judging or policing those who are deemed worthy of care, those who are expected to perform care and at what costs, and what constitutes ‘good’ and ‘bad’ care. These politics of care shape how schooling is delivered and experienced (Lynch, Baker, and Lyons 2009).

Within the era of neo-liberalism, care in education has been side-lined in favour of increased expectations of performativity— from early childhood to higher education. Writing on gender and care in higher education, Grummell, Devine, and Lynch (2009) argue that education is a ‘greedy’ institution in its expectation of productivity and performativity that only a person with no other care demands can fully satisfy.

I extend this notion to argue that schools are organized around the *illusion* of the ‘care-free’ student (and the ‘care-free’ parent, predominantly a female care-giver who is behind the scenes). Whereas this illusion may be closer to reality for affluent students’ whose care needs may be more or less met (often through paid care services), it does not reflect either the ethics or practices of poor and working-class children, youth and young adults who shoulder care responsibilities – for themselves, siblings, and family members including their own children – as they pursue education (Luttrell *in press*). Against the backdrop of unevenly distributed economic growth, those with the fewest care resources (e.g. time, money, material goods and services, good health, safe neighbourhoods) are held back in an increasingly competitive education system that favours those with the most care resources. Those who cannot supplement the system from their own resources suffer the greatest disadvantage.

Teachers’ labour within this ‘greedy’ institution and have been singled out within neo-liberal school reforms as self-interested, lazy, and easily replaced (Kumashiro 2012). This discourse is not accidental. As Berliner and Glass (2014) point out, the current assault on teachers in the United States serves to advance corporate interests and buttress the legislative agenda of those who seek to privatize education and capitalize on reforms.

Victoria Restler's paper addresses teachers' own responses and critiques of this 'greedy' institution and its propensity to shame and blame both students and teachers.

Care has been conceptualized as both a public and private responsibility; as a personal obligation and as a social 'right' (Leira and Saraceno 2002); as an 'ethic' and as 'activism' as Beauboeuf-Lafontant (2002) put it: care 'is deeply contextual, responsive to particular instances of injustice, and tied to concrete action' (2002, 443). Critical race and black feminist scholarship have challenged white, 'colour-blind' theories and practices of care (Thompson 1998, 2004). Drawing on Black family and community experiences and standpoints, including notions of 'othermothering' (Collins 2000) that Alana Butler discusses more in her paper, conventional white, middle-class, individualist ideals of 'intensive mothering' (Hays 1996) have been jettisoned. Feminists of colour have called for an ethic of care that ties an individual's survival and success to the survival and success of one's community, often referred to as 'critical care' (Valenzuela 1999; Rolón-Dow 2005; Antrop-González and De Jesús 2006; McKamey 2011). Indeed, one key reason that poor families and communities of colour are targeted by neoliberal capitalism and its policies is, in part *because they are significant sites of resistance and spaces for affirmation of humanity through survival* as Cahill et. al. remind us in their paper (Moraga and Anzaldúa 1981/2015; hooks 1984, 1990; Delgado Bernal 2001; Federici 2012).

From yet another vantage point, feminist scholars have noted the existence of international 'care chains' where women and children of the Global South are forced to subsidize the care needs of the Global North (Ehrenreich and Hochschild 2003). These care chains raise questions about the links between the global and the intimate as a means to re-conceptualize care. As feminist scholars Pratt and Rosner have argued, it is time to

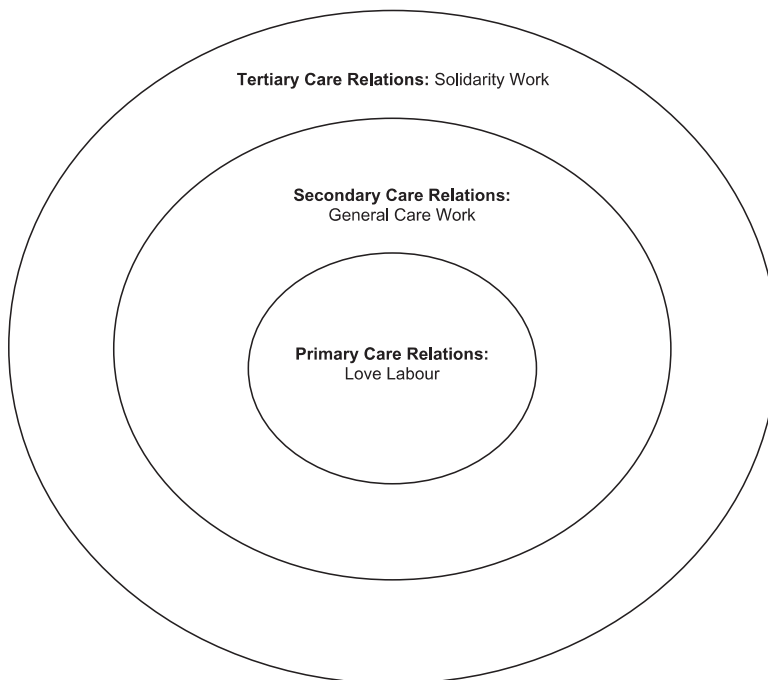


Figure 1. Concentric circles of care relations.

extend ‘notions of love, care and solidarity beyond proximity and identification’ and to ‘establish affective circuits of global interdependency ... that will introduce stronger normative commitments to equality and universal rights’ (2012, 17–18).

Kathleen Lynch has offered a visual sketch of the work of love, care and solidarity as nested in concentric circles (2007, 555) linking the intimacy, intensity and demands of care to the proximities of human relationships (Figure 1). In this model, ‘love labour’ at the centre is associated with ‘strong attachment, interdependence, depth of engagement and interdependency’ (Lynch and Walsh 2009, 40), while the ‘tertiary care relations’ of the outer ring signify care at a remove – solidarity work that ‘can be enacted without intimacy or personal engagement with the other’ (Lynch and Walsh 2009, 47).

From another angle of vision, Mirelsie Velazquez (2017) writes that it is difficult to separate out the work of love and care from solidarity work that she says characterize the historical and contemporary role of Latina mothers in their children’s schooling. As ‘mother-activists’ Latinas have played critical roles in the lives of Latinx children by organizing for educational equality. Indigenous orientations to relations of love, care and solidarity are similarly less discreet. As described by Clare Mariskind (2014), much academic theorizing care has neglected such cultural differences. She points to New Zealand Māori culture, *manaakitanga* – the capacity to care – ‘that involves responsiveness to and responsibility for the less able, and acts to maintain the well-being not only of the individual but also of the whole whanau (extended family) (Durie 1997), thus caring is a *communal* activity’ (309). From this perspective, a spiral of communal relations and activities makes more sense than concentric circles.

I have written elsewhere about ‘choreographies of care’ as yet another means to visualize caring practices (Luttrell 2012, 2013, *in press*). What I like about the metaphor of care as choreographed is that it considers the *movement* (gestures, rhythms, routines, time itself); the *feelings* (love, gratitude, reciprocity, obligation, interestedness, connectedness as well as pain, anxiety, anger and fear); and the *resources* (props, possessions, food, clothing, educational access, citizenship rights) that are mobilized as people (adults and children) do the work of care. The metaphor helps us envision groups, not just individuals bumping up against national borders and boundaries, and/or encountering the forceful edges of discrimination, exploitation and oppression as part of the experience of caring and being cared for. Care as choreographed allows us to think about how people are unequally positioned to perform and receive care. Picturing care as choreographed lets us consider how some families and communities are forced to absorb, reflect and resist the shocks, traumas, and suffering born of racial, social and economic inequality and injustice, while others can mobilize resources of care, protection and advantage which allows them to move through life seemingly ‘care-free’ and with what Tronto calls ‘privileged irresponsibility’ or indifference to the care needs of others. In this choreography of care, people move not as independent figures, but as interdependent and connected.

Decades ago, Joan Tronto and Berenice Fisher proposed an all-encompassing notion of care:

everything that we do to maintain, continue and repair “our world” so that we can live in it as well as possible. That world includes our bodies, ourselves, and our environment, all that we seek to interweave in a complex, life sustaining web (Tronto 1993, 103).

Research is part of what we do to ‘maintain, continue and repair ‘our world’” which is where the insights of feminist theorists about science and knowledge production come into play as another means to reconceptualize care in education.

My introduction to feminist science studies began in graduate school, reading Evelyn Fox Keller’s reflections on the feminist botanist Barbara McClintock and her way of ‘knowing’ her plants, her sense of intimacy and the pleasure she drew from her close study. Fox Keller (1983) quoted McClintock saying:

Basically, everything is one. There is no way in which you draw a line between things. What we do is to make these subdivisions, but they’re not real. Our educational system is full of subdivisions that are artificial, that shouldn’t be there. I think maybe poets—although I do not read poetry—have some understanding of this.’ (204)

Fox Keller summarizes McClintock’s position on feminist science: ‘The ultimate descriptive task, for both artists and scientists, is to “ensoul” what one sees, to attribute to it the life one shares with it; one learns by identification’ (204).

At the beginning of this introduction I said that our goal was to do more than expose the hidden dimensions of care (which is important in itself), but also to *enact* care through arts-based and visual research. Research that ‘ensouls’ *generates* care. And yet, care in research, understood as a loving connection, is traditionally neglected in the representation of ‘findings’. Perhaps this is what feminist Maria Puig de la Bellacasa means when she writes that feminist science has dedicated itself to

re-affect(ing) the objectified world, this way of knowing/caring in our staging of things relates to a politics of knowledge, in that it generates possibilities for other ways of relating and living, it connects things that are not supposed to reach across the bifurcation of consciousness, and transforms the ethico-political and affective perception of things by the way we represent them (de la Bellacasa 2011, 99).

The papers in this *Special Issue* also draw on a range of theoretical framings, research modalities, and modes of representation to ‘re-affect’ and ‘ensoul’ the topic of care.

Traces of care in care-less times

There is a sense of collective urgency that emerges across the papers about people who are targeted and dehumanized through *care-less* educational and state policies. Whether these people are undocumented immigrants (Cahill et al); Travellers residing in Ireland (Devine & McGillicuddy), girls and women in rural India (Gallagher and Sahni); African-American women honouring the lives of Black women who were murdered by intimate partners (Butler); a personal sense of urgency to confront unequal access to care across sites of schooling (Pindyck); or teachers at odds with systems of neoliberal accountability (Restler) – each paper leaves traces of care to be observed and reflected upon. In each project, a different set of materials, tools and practices are used – a protest installation (Cahill et al); photography (Devine and McGillicuddy); quilt-making (Butler); list making/poetry (Pindyck); ‘body mapping’ (Restler); and theatre (Gallagher and Sahni). Through these materials, practices, and lasting imprints, the authors build out elements of care – as a loving connection, as work, as a moral imperative, as a political stance – that might otherwise be hidden. Equally important, through the inquiry process itself, the researchers enact care.

Authors Caitlin Cahill, David Alberto Quijada Cerecer, Alonso R. Reyna Rivarola, and José Hernández Zamudio describe and theorize The Mestizo Arts and Activism Collective that supports arts-based participatory action research with undocumented students living in Salt Lake City, Utah. In the face of anti-immigration policies and a 'school-to-sweatshop pipeline' (Cahill, Alvarez Gutiérrez, and Quijada Cerecer (2016), members of the intergenerational group do what Lynch and Walsh might call tertiary care work. By debriefing their collective art-making – reflecting on both its lasting imprint (the photograph of the protest installation) as well as their creative process – the Collective members come to revise their concept of power. Their new-found awareness focused on their care for each, and the solidarities that were forged as part of their protest action, drawing attention to caring relations and *carina conscientizado* (DeNicolo et al. 2017) as the source of their power. The photographic image left from their protest *Caution: Immigrants Crossing sign* plays upon and twists the notion of Latinx youth as a threat, a 'danger' in the eyes of White society. Wrapping themselves with caution tape found at the construction site where the protest installation was made, five Latinx youth sit peacefully together holding hands. The action and its image holds multiple meanings including the pain of being seen negatively through the eyes of others; the refusal to be seen in this way with arms up and their backs to the camera; and the making with caution tape their own circle of care and refuge, a place where they can be seen (and loved) for who they are.

Alana Butler's article on quilt-making within African American communities offers another version of interconnected caring relations, combining love labour, general care work and solidarity work. Like the above example, quilt-making opens the space to reflect on a creative practice and its enduring trace in the form of the quilt. Butler characterizes quilt-making as a 'universal female art that transcends race, class and national borders' (Mainardi 1982, 613), but also emphasizes that the resonance of quilt-making for its creators are shaped by both personal meanings *and* larger contexts and conditions, in this case, the on-going after-life and legacies of slavery. Butler describes quilt making as an intergenerational, collective and aesthetic practice performed predominantly by Black women as a means to mark the cycle of Black life from birth to death; to commemorate community loss, mourning and political action; and to appeal to the senses of 'sight, touch, smell' that provide intimate warmth and comfort. The makers of quilts exhibit their ingenuity and originality by maximizing the use of scrap materials to create bold, colourful, often asymmetrical patterns.

Christine Sharpe, author of *In the Wake: On Blackness and Being* might argue that African-American quilt-making is part of 'wake work' – a collective response to the predictable premature death of Black people, a definition of racism and anti-blackness upon which American democracy has been built. In her words:

The ongoing state-sanctioned legal and extra-legal murders of Black people are normative and, for this so-called democracy, necessary; it is the ground we walk on ...

With this as the ground, I've been trying to articulate a method of encountering a past that is not past. A method along the lines of a sitting with, a gathering, and a tracking of phenomena that disproportionately and devastatingly affect Black people any and everywhere we are. I've been thinking of this gathering, this collecting and reading toward a new analytic, as the wake and wake work, and I am interested in plotting, mapping, and collecting the archives of the everyday of Black immanent and imminent death, and in tracking the ways we resist, rupture, and disrupt the immanence and imminence aesthetically and materially (2016, 7, 13).

We could imagine quilt-making as plotting and resisting racism with care, as a means of bringing people together to sit in honour, and to foster community healing through counter-storytelling as Butler describes in her piece.

Maya Pindyck's paper proposes an altogether different practice of care; list-making. She begins her paper by calling attention to the case of Catarina who was institutionalized in Vita, a so-called 'care' facility in Brazil's Rio Grande do Sul where people are abandoned by families, medical professionals and the state, as reported by anthropologist Joao Biehl (2005). Catarina kept a list, 'a poetic record of the ordinary objects that formed her daily, unbearable existence'. In writing her list, Catarina refused to be denied human status, and instead kept writing/listing herself into existence. Pindyck extends (but does not compare) Catarina's listing-making to consider the power, promise and paradox of lists and list-making within the context of schooling, and also as a pedagogical tool through the lens of new materialist and posthuman theories that challenge the mostly Western hierarchical divisions of human and non-human. She imagines a list as 'an assemblage on which our senses hinge.' Pindyck shines a light on the mundane practice of list-making that in its own way, writes care into existence. List making affords people the opportunity to name, itemize, visualize, and perhaps prioritize the workings of love and care (e.g. the grocery list; the 'to-do' list; the list of baby names). Here again, the list leaves an imprint, a trace of the cycle of maintaining and sustaining life; and perhaps it serves as a means to contain anxiety as we cross things off the list with a fleeting sense of accomplishment amidst the on-going, never-ending demands of the work of care. But in schools, list-making can serve as opportunities to rank, order, sort, track and dehumanize people when it is taken up as part of neo-liberal accountability culture. Pindyck's own practice of list-making (and its poetic register) was a means for her to search her memory, to name, visualize and reflect on privilege and inequality as it was manifested in her fragmented rememberings of the white, elite high school of her youth and the care it afforded students, juxtaposed to the public urban schools serving Black and Brown students in which she teaches English. Pindyck's theoretical orientation and poetic practice, her interest in fragments as a fruitful thought form, offer us a different way of not only seeing care, but enacting it.

Researchers Dymrna Devine and Deirdra McGillicuddy enlisted Traveller children in Ireland, giving them cameras, to learn from their ways of seeing and talking about their care worlds (both what is 'good' and what needs to change in their everyday lives). The authors situate their project within the context of 'care-less' policies that destabilized (and devalued) the nomadic traditions of Traveller ways of life through 'assimilation' into settled communities. The policy had the impact of creating a 'caste-like' status on Travellers and fuelled stigmatizing stereotypes; in the words of Thomas, a child participant, 'They [*settled community*] think ... that we're something different not like real humans ... but we are'. Following a persistent thread throughout this *Special Issue*, the use of visual and arts-based methods served as a means to counteract the dehumanizing effect of state policies, as Devine and McGillicuddy document the children's refusal to embrace negative views of their lives. Speaking back to deficit discourses, the children used their cameras to show how 'they' (members of the settled community) devalued and defaced the Travellers' living space. The children took pictures of the illegal dumping grounds that surround the 'halting sites' (designated spaces for Travellers), as well as barbed wire fences demarcating the sites and surveillance cameras, as a means to show

how their communities are disrespected by outsiders. And, as if to counteract this disrespect and negative judgment, the children also used their cameras to portray the importance of family, as well as their attachments to and care for their home dwellings. The children's pictures of care are asymmetrical in terms of how the girls and boys are expected to care and what they considered to be picture worthy, a finding that dovetails with my own research (Luttrell 2012; 2013). Yet and still, taken together the children's images and accounts offer an intimate version of their ethic of care that refuses dehumanization.

Finding ways to re-visualize and counteract gender oppression is the focus of the cross-national collaboration between Kathleen Gallagher and Urvashi Sahni. The authors' focus on Perna School (founded by Sahni) and its feminist pedagogy of care that is designed to cultivate what the authors call 'misfit citizens'. Examples of this pedagogy feature the use of drama, in this particular case, an ensemble form of improvisation that is meant to expose and unsettle cultural and gendered expectations of 'honour'. Perna's schoolgirls identified characters, events and ideas drawn from their own experience to re-play and thus revise. For example, one girl took on the role of her neighbour, a middle age man who argues against girls' freedom in the following way: 'They might then dress in short skirts and take up with boys and behave in ways unbecoming of girls. And worst of all, education fills them with ideas of freedom that are dangerous'. Performing care at Perna School is an antidote to such cultural scripts. Performing care at Perna is an exercise of freedom – freedom to speak out, to express feelings of indignation at being socially rather than self-defined, to name and resist patriarchal oppression, to lay claim to one's desires, not simply as individuals but as members of a subordinated group –even if this freedom is experienced in fleeting moments of dialogue.

Victoria Restler writes from a different angle on the performance of care, as it lives in the minds and bodies of teachers. The participants in her study self-identify as 'radical' critics of both neo-liberal accountability culture and an understanding of care as 'women's work'. This paper features one of several arts-based, visual data that Restler collected with her co-researchers: teacher practice maps. The prompt: 'Consider the different kinds of work that comprise your practice and how they map onto different parts of your body. What do you do with your hands? Feet? Gut?' Again, following a key theme of this *Special Issue*, through dialogue and reflection of the teachers' maps elements and contours of care are expressed and contested. The mapping made visible what is absent from teacher evaluation metrics and hidden in a visual culture of rubrics, ratings and scores. One teacher's map traverses the concentric circles of love labour, general care work and solidarity work, starting from the moment her 'outstretched hand grasps for a ringing phone alarm that read '5:15'' then moves through a train ride, criss-crosses a fence where she buys snacks for her hungry students, then passes through a metal detector that reads, 'no weapons or cell phones'. Restler skilfully reads the teacher's maps as evidence that they see themselves doing more than a job and taking an ethical or emotional response, but also taking a political stance and action in solidarity with their students.

The re-visualizing of teacher care that Restler and her co-researchers offer is simple, yet profound: it is deeply relational – it moves between a way of seeing students as full 'human beings coping with extraordinary challenges' and teacher work as 'creating home-like safe space'. This relational care refuses to punish students or to accept personal

blame, the twin features of a neo-liberal dominant discourse that positions teachers as all-powerful in a flawed accountability logic and pushes out and penalizes students, families, and communities that social and educational policies have and continue to neglect. Restler's paper lifts up the elements of carework and its desires that are woven throughout the *Special Issue*: as embodied, visceral, socially and politically situated, individual and collective, joined with justice, and reaching toward liberation.

Taken together, the articles theorize care as labour, art, protest, storytelling; as intimate, global, and in-between (in 'holding sites' and at borders of contestation and contradictions); and as emotionally saturated. The materials, practices, and lasting imprints of care that are utilized in these projects invite us to see what lies outside of dominant discourses and structures, outside the distorted and dehumanizing process of schooling that have become normative and include everything from standardization, accountability culture, institutional racism, excessive policing, punishment, and premature death of black and brown bodies, policies of a care-less, market-drive, neo-liberal state, and the patriarchal and heteronormative constraints on girls and women's freedom. By utilizing arts-based, visual forms of research, the authors reach beyond 'representing' or 'picturing' what they have learned about care. They seek to 're-affect' and 'ensoul' artificial divides, including those between love, care and solidarity, and in knowledge production itself. The research offered here, as well as the many other forms, materials, practices, pedagogical tools, and enduring traces of care yet to be imagined, hold much promise for widening and enriching the significance of care in schooling and society.

Disclosure statement

No potential conflict of interest was reported by the authors.

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