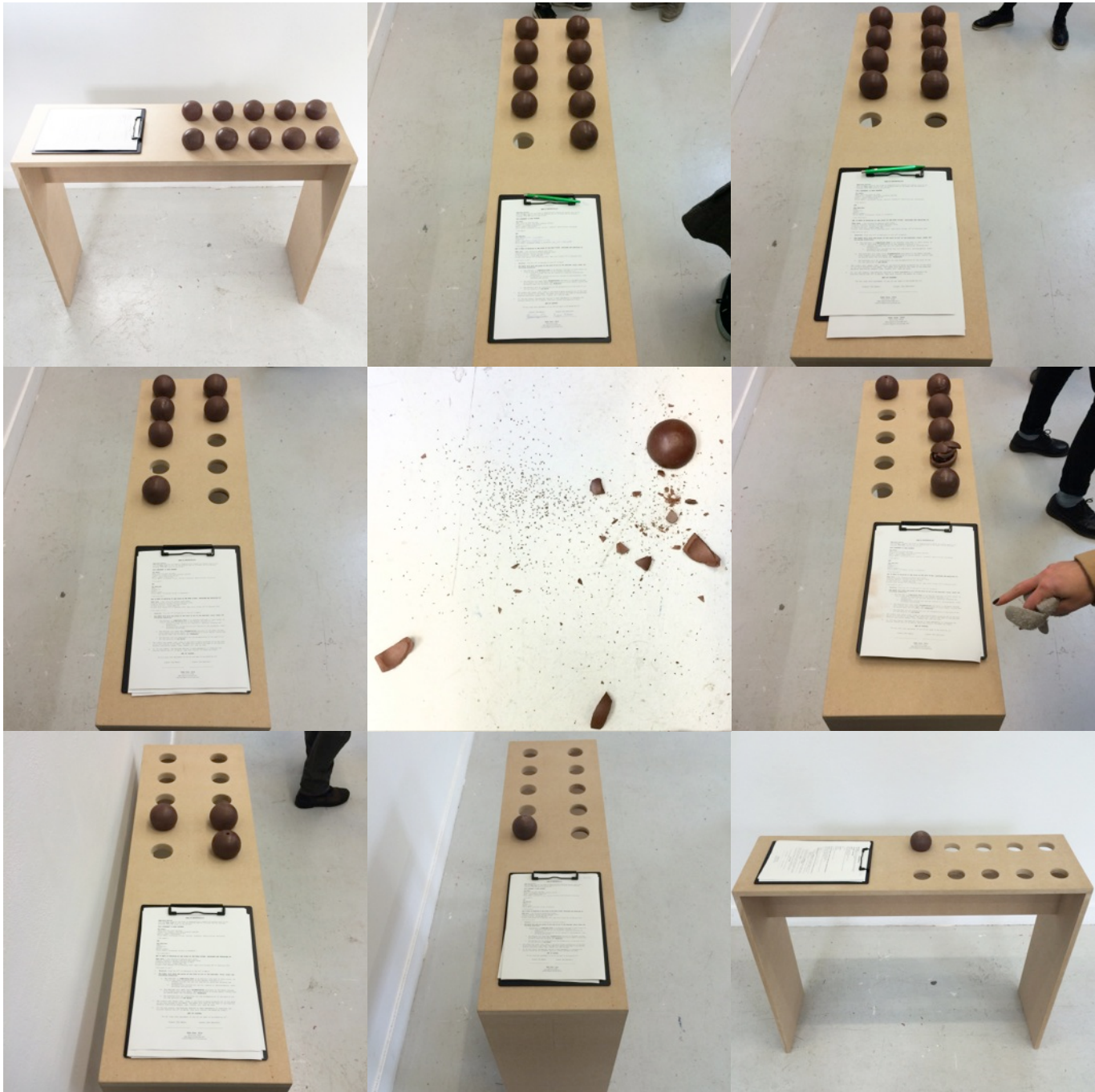


# Take Care

Documentation of the piece in the Gallery.



**TERM OF RESPONSIBILITY**

**Important Notice:**

This document contains the Terms of Responsibility towards the present work of art, entitled **Take care**. It sets out the promises made by the maker and the beholder, although roles may shift in the process.

**THIS AGREEMENT IS MADE BETWEEN**

**The Maker**

Name: Patricia Coser de Orem  
Occupation: Student (Fine Arts Grad. Dip.)  
E-mail: contato@patriciaorem.net  
Mobile number: 07447673840  
Social Media (Instagram, Flickr, Twitter, Facebook): @patriciaorem (Instagram)

("the maker")

**AND**

**The Beholder**

Name:  
Occupation:  
E-mail:  
Mobile number:  
Social Media (Instagram, Flickr or Facebook):

("the beholder")

**AND IS MADE IN RELATION TO ONE PIECE OF THE WORK TITLED, DESCRIBED AND EXHIBITED AT:**

**Take care.** - Ten terracotta spheres.  
*Interim* (Graduate Diploma Fine Arts Mid-year show)  
Cookhouse Gallery, Chelsea College of Arts  
16 John Islip St., London SW1P 4JU  
Private view: Monday 15<sup>th</sup> of February 2016. Open until Friday 19<sup>th</sup> of February 2016.

("the work of art")

1. **Duration:** From the 15<sup>th</sup> of February to the 15<sup>th</sup> of March
2. **The maker will give one piece of the work of art to the beholder (only) under the following conditions:**
  - a. The beholder is **completely free** to do whatever they want to their piece, as long as they keep documentation of any changes occurred to it.
    - i. Changes include, but are not limited to: throwing, watering, breaking, cutting and germinating.
  - b. The beholder will make their **documentation** available to the maker through both e-mails and social media. When publishing in social media, content may be shared under the following tag: **#takecare**
  - c. The beholder will be responsible for the documentation of the work of art for the duration of **one month**.
3. The rights over image, text, video or any kind of media produced out of the work of art will belong to the maker.
4. The maker will mention the name of the beholder whenever publishing images, text, videos, etc. sent by them.
5. If, for any reason, the beholder desires to make amendments or terminate the contract before the 15<sup>th</sup> of March, they will contact the maker by e-mail.

**END OF CLAUSES**

"Do not sign this agreement if you do not want to be bound by it".

Signed (The Maker)

Signed (The Beholder)

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**Take Care, 2016**  
Patricia Orem  
www.patriciaorem.net  
contato@patriciaorem.net

## Maker and Beholders



During the Exhibition, the conversations about the piece revolved a lot around control. The contract that constituted the piece along with the objects allowed a lot of freedom, however it demanded commitment from the beholder. By proposing an unusual relationship with the viewer, the outcomes could not be predicted at that time. To bring an experiment to the exhibition meant to take risks and there was a lot of expectation on both sides of the "trade".



## Take Care 1/10

Beeholder: Beverley Gadsden



As seen on the images above, Beverley decided to remove the seeds from the terracotta ball to plant them in four different pots. She claims to have left them unattended for a week until they started sprouting quickly and then she started watering them regularly.

After a quick research on Google we concluded her seeds are cress.



## Take Care 2/10

Beholder: Lizzie Prentis



Lizzie decided to soak the terracotta ball on water inside a bowl and let it dissolve. As a result, the seeds were released and floated to the surface.

## Take Care 3/10

Beholder: Zsuzsa Benke



Zsuzsa experimented with text and context by writing on the ball and photographing it in different urban

She posted it on instagram with the following text:

" A man falls on the ground.  
Officer says: Come on ladies and gentlemen,  
let's keep on walking."

Take Care 4/10

Beholder: James Truddle

No documentation

Take Care 5/10

Beholder: Miss Worood Qassem

No documentation



# Take Care 6/10

Beholder: Josephine A. Von Bulow

No documentation

# Take Care 7/10

Beholder: Marina Cahil





## Take Care 8/10

Beholder: Mr. Donald Smith



Donald sent me some of the most intriguing documentation images. When he took his terracotta ball he made it clear that he had no intention on growing plants out of it, instead he said he would keep it as an object.

After getting the first image I asked around to find out it was an artwork by the German artist Franz West, but I couldn't resist asking about the other images and sent him an e-mail.

He replied saying the second image places the ball on a background by the artist Rachael Whiteread next to the UP! multiple by artist Mark Titchner.

Mr. Smith also stated his freedom to explain his rationale or not, as our agreement did not foresee that, and that we might decide no explain his placement of the sphere in the future.

"I do not think I am contractually obliged to explain my rationale and I may decide not explain my placement of the sphere in the future."



## Take Care 9/10

Beholder: Mr. John Clay



Hi - I left the piece of work on a table in the living room and had comments from my 2 grand daughters aged 5 & 14, my wife and 2 friends. The children picked it up describing it as "looks like a chocolate egg like Terry's but doesn't smell like it.....be careful it looks like it'll break easily". When the younger one, Emilia, shook it she said "it's like a maracas". They became careful and thought it had bits in it. I described the object as made from clay and that there were seeds inside.

A week later I took it outside and left it on the garden table and when it frosted and got wet it broke apart into several pieces with seeds becoming embedded in the pieces of clay. The clay reminded me of my childhood in Burma where we used it to roll into solid balls that we baked in the sun and used as a shot for our catapults when hunting.

The pieces have now been placed on a flower-bed.

Take Care 10/10

Beholder: Felipe Corcione Oliveira

No documentation