

The Nanny Project

Air Mail Pay avion







Tess
&
Kobe

Rope
&
Tess

KOBE







Analin
&
Coley, Nick &
Jessica

Jessica
& Nick
& Ana

To: ANALIN



Jessica

XOXO

ANGELIN

YOYO

respon





Sonia &
Jaime & Jack

Jaimie & Jack
& Simon

Pome

Roses are
red
villits
are blue
sugger is sweet
and so are you



FORMS
LOSER ARE
LIFE
ARE BLUE
STRONG IS SWEET
AND TO ALL YOU





Jean
&
Abby

1850
&
yoda

abby

abby







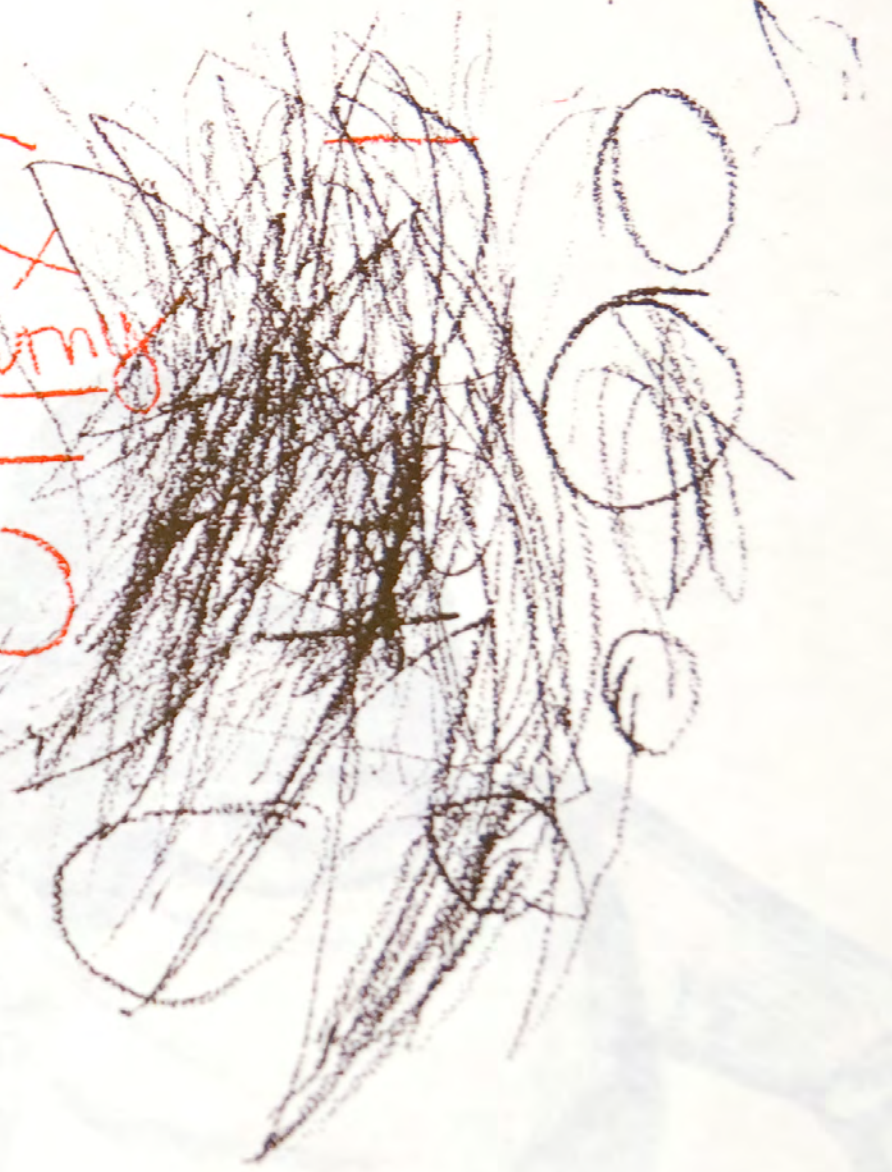
Melanie
&
Amy

Metairie

&

LAKE

ANY I
WY IX
Dumy
A O I
A O



Handwritten notes in pencil and red ink, including a large scribbled area and several circles.

Zeny
&
Jacob



Zeny
&
Jacob



Jenny
&
Jacob



JACOB



Mayeth
&
Ryenne





Mayeth
&
Ryanne

Mayer
&
Ryanna







Lisa
&
Adam

SAIT
&
MSDA

Adam



mobh





The Nanny Project evolved from my experience working with children at a private club, where I have come to know many Filipino nannies. They are sponsored by wealthier families, migrate to Canada and become personal caregivers and helpers to the family. It is a poignant irony that nannies, for the sake of their families, must leave them to work for other families. Domestic workers are adopted into their employer's family and care for their children as though they were their own. This is an option women resort to in order to cope with the harsh economic realities of their home. Remittances by these migrant workers are a major source of debt repayment for the Filipino government, and although they are seen as the saviors of the new economy, many of them are subjected to exploitation and labour injustices. Domestic workers see their migrant experience in different lights; while some feel empowered by being able to support their families from afar; others feel that domestic work is a necessary evil. Whatever the case may be, I have come to admire these strong women, who have sacrificed more than they have gained.

The Nanny Project involves lithographic portraits based on photographs of nine Toronto-based nannies. The women were asked to collaboratively produce artwork with the children in their care. These drawings were then appropriated and incorporated with the lithographic portraits through screenprinting. The sets of images create a space where different identities are negotiated. Although the nanny is intrinsically involved in the child's life, as embodied in the child's drawing, she is also her own woman with an identity apart from being a nanny. Coupled with the audio recording of their personal narratives, work as a whole not only represents the experience of migrant workers, but also re-presents the "Filipino nanny" as a woman, with a distant family and a distant life.

