

Ne travaillez jamais

A project curated by Blanca del Río, Mariella Franzoni, Lidia González, Antonella Medici and Lucía Piedra.

ADN Platform_ November 2015 – April 2016

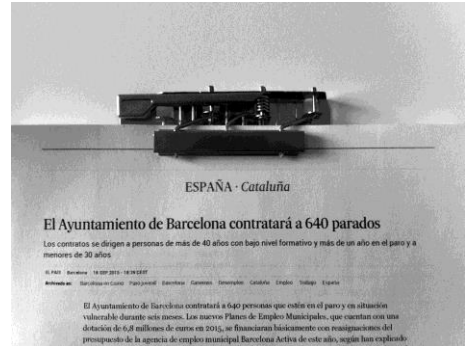
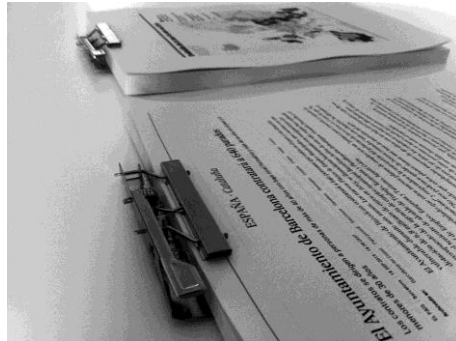
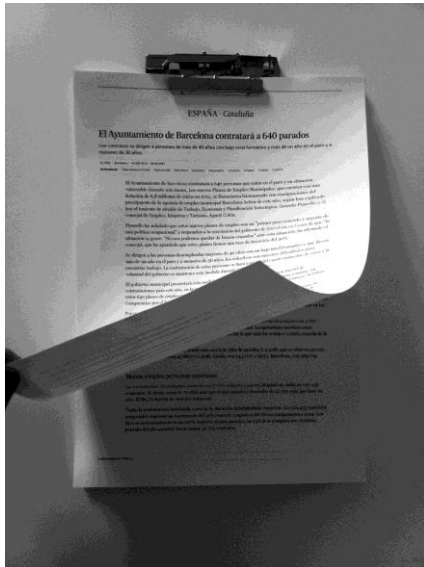


From Marxist theory to the idea of cognitive capitalism through the labourism mythology, the West has produced a powerful critical apparatus around the issue of labour. However, analytical categories like post-Fordism, financial capitalism, cognitariat or precariat are often used as universalistic and reductionist instances unable to attend the specificities of our real work environments.

The exhibition *Ne travaillez jamais* takes the city of Sant Cugat del Vallès as a context and pretext to question those discourses that shape the common notion of work. The exhibition brings together four artistic projects, which use different strategies to explore and reveal specific labour dynamics of the city in collaboration with its inhabitants.

Thus, the project aims to delve into those politics of knowledge, imaginary and discourse production around the labour, from within the context where the labour occurs. In this view, a dissident counter-narrative must be engendered from the place where the production is activated: the body, the community, the subjectivity and the labour machinery.

The works of **Alán Carrasco**, **Paco Chanivet**, **Diásporas Críticas** and **Raquel Frieria** represent a laboratory of experimentation and creation of social spaces. Thus, *Ne travaillez jamais* vindicates a strategy of small-scale politics as a response to the effects of the macropolitics and as a way to reconfigure labour imaginary through the *site-specific* art practice.



Alán Carrasco, *Ne travaillez jamais*, 2015

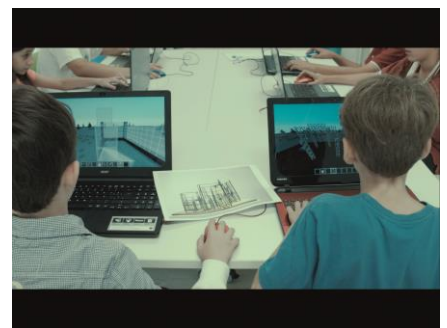
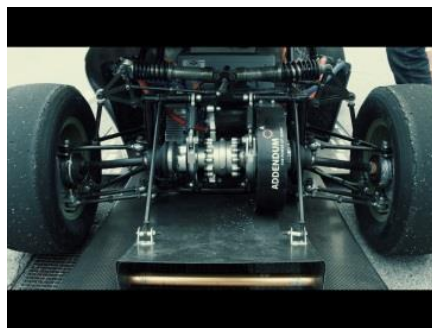
Two single-channel videos, A4 printed documentation, phenolic pine plywood table. Variable dimensions.

The exhibit *Ne travaillez jamais* by Alán Carrasco (Burgos, 1986) takes its name from the situationist slogan, which advocates in favour of abolishing alienating work. The statement “don’t ever work” goads us to “stop the machine” and dismantle the residues of labour mythologies prevailing in our imaginary where the dignification and liberation of the individual is tantamount with working and the possibilities offered within the social structure, as well as the obsessive and overwhelming mechanisms of power and its means in charge of producing accounts around employment and unemployment. In particular, attention is paid to the story that the media deploys to ascertain the worth or otherwise of a candidate. Alán confronts a large amount of headlines, published in the last year, referring to the increase and decrease of data related to unemployment. He does so with a vast quantity of documents intermingled with official writings and legal texts with journalists’ notes, images of mobilisations with statistical tables, graphs with copies of posters, historical documentation with current stories, personal cases with global analysis, and so on.

The documentation can be perused and visitors may participate at any time, always under a dim light -from two video monitors-, which hinders analysis. This characteristic coupled with the fact that the information is so vast, evidences the difficulty to access real data and specific and particular stories which would be the real sources of information that tell how work, as we understand it, is done, who does it and where in order to disentangle the power of both, press and State in order to create concrete imaginaries about the labour systems. Alán is also to intervene on the actual exhibit, revealing the amount of working time he has invested in the investigation and actual realisation of it and its elements so as to render visible the work there is behind the artistic process.

Project carried out in collaboration with:

Carlota Surós
Francisco de León
Antonio Ontañón
Júlia Ontañón



Paco Chanivet, *8-Act Working Day* (2015)

Single-channel video.

8-Act Working Day is an exercise in style of Paco Chanivet (Seville, 1984) halfway between performance and arthouse cinema where he develops a parcours through the History of work, from artisanal to digital, with the participation of eight people from Sant Cugat del Vallès. Through their respective professions and their significance in the labour imaginary each of them represents a different stage of this historical process. Paco proposes to each participant an action which bursts into their working routine thus revealing the implicit production ideologies within and dismantling common imaginaries around what's understood as work. The video includes eight chapters in the following order:

Chapter 1. Our daily whack.

A baker who represents the basic manual task to provide nourishment, bakes a tripalium-shaped bread loaf. This is a tool with three sticks used in old Roman times as an instrument to torture slaves and from which the word work derives.

Chapter 2. In praise of sloth.

A female sexual worker whose body suggests her source of productivity, is resting on a bed while on duty and therefore, paid for it.

Chapter 3. Biting the master's hand.

A dog trainer, the metaphor for working discipline applied to humans' most animal aspects when referred to the dynamics of reward, is practicing exercises to make a stray dog obey while using a couple of apports fitted with hands at the ends which perform the functions of ordering and rewarding

Chapter 4. We don't want work, we want money.

An unemployed migrant representing the external labour mechanism and the frustration it implies, is drawing one by one, up to 1,000 euro notes. This is the monthly amount he would need to maintain his family.

Chapter 5. Time and space died yesterday.

A team of engineers representing technological progress, post-Fordism and automatism are trying out their racing EcoRZ cars while interpreting a graph of inflation and unemployment (Philip's curve) as far as speed and distance are concerned.

Chapter 6. Stifling the grimace.

Immersed under water, the new venue where bodies are immersed as giving way to digital space, a couple of female synchronised swimmers which are paradigmatic of body performance and discipline through competition, conduct a choreography where smiling is banned.

Chapter 7. Labourers of a new world.

A group of children from a creative extracurricular activity school, as an example of labour training through virtual reality, play and imagination, build up, by means of a game named Minecraft, a city aided by New Babylon, a piece by Constant which represents a utopian city thought out for a society of creative people free from stunting daily work.

Chapter 8. Ne travaillez jamais

A programmer as an example of immaterial digital work devises a cell-phone application which blocks the compulsive and extravagant use of the terminal which is tantamount with the ubiquitous alienation that it plays on human beings.

Project carried out in collaboration with:

Jaume Sàbat - Master bake - ***Pâtisserie Sàbat*** (www.patisseriesabat.com)

Mariana - Escort

Leonardo Paonessa (www.eladiestradordeperros.com) y *Xavi Calderón* (Criadero de Camballori) - dog trainers

Lucky Omorodion Agbonlahor - Unemployed

Baltasar López - Director of UPC ecoRacing (www.ecoracing.es/)

María Ten Estany y *Sophie Compte Sastre* - Synchronized Swimmers, en Complex Esportiu EMD Valldoreix

Carlos Palazón, Helena Contreras, Oscar Gal, Andrés Morales, Víctor González, Iago Jover - Kids

Vicky Castillo, Aaron Morales, Josep Carles Homet y *Àlex Clarós* - Team (www.tbkids.es)

Pau Fernández - Professor of Computer Science at UPC

<https://play.google.com/store/apps/details?id=info.pauek.dontwork>

Download in your mobile phone the app **NE TRAVAILLEZ JAMAIS** of Pau Fernández in collaboration with Paco Chanivet!



Diásporas Críticas, *Transmisión* (2015)

Multimedia installation (audio, printed texts and projected image).

Transmission and *Why sexuality is a job* is an exhibit by Diásporas Críticas (Rebeca Close, London, 1987; Verónica Lahitte, Buenos Aires, 1980; Anyeli Marín Cisneros, Caracas, 1977) which deals with forms of production not always identified with stability such as social reproduction, sexual work and linguistic, semiotic, performative, communicative and sexual disobedience.

From 4 manifestos written in 1977 and distributed by several collectives of sexual workers in Europe and the USA, this exhibit wants to be a rereading of the current theories about the working notion. The texts go beyond the traditional framework of what's understood as "sexual work", revealing the way in which semiotic and sexual disobedience occurs with regards to affective production and transmission, both communicative and linguistic.

Diásporas Críticas proposes a concomittant reading-performance titled *Por qué la sexualidad es un trabajo* (Why sexuality is a job), which is to take place in a public space and it's made up with manifestos and conferences which, along with the materials exhibited, go beyond what's understood as "sexual work", destabilising the notion we have of work as such.

The script is to be read in a strategic venue of the town of Sant Cugat del Vallès, at an industrial zone which claims to be one of the main economic corridors of the Barcelona metropolitan area. Faced with the economic project of the Catalonia Innovation Triangle (CiT), which favours the cooperation among institutions of knowledge, firms and various administrations in order to boost capital development, this project introduces the notion that if sexuality is a job, it might well also be a potential disrupting element of the financial story.

Project carried out in collaboration with:

Antonio Ontañón

"Hora Bruixa" -

colectivo feminista/col-lectiu feminist/feminist collective

Antonella Medici

Lucía Piedra Galarraga



Raquel Frieria, *One year women's performance, 2015-2016 (The clock piece)*

Labour timesheets, photographs, audio records and a single-channel video.

Raquel Frieria's *One year women's performance 2015-2016 (The clock piece)* is a project in progress inspired by *One Year Performance 1980-1981 (The Clock piece)* of Tehching Hsieh. During a year, clad in uniform, this Taiwanese artist would clock in every hour, taking each time a picture, to show that the work of an artist is a twenty-four hour job.

Counteracting this action, Raquel Frieria deploys twelve women from Sant Cugat del Vallès as an all-female collective figure. During a month, each of them clocks in and takes a picture of herself each time she carries out a duty considered of a domestic or caring nature. She also records an audio tape of those times when those jobs go beyond material quantification, such as planning ahead or carrying out simultaneous tasks, thus demonstrating their incommensurable nature.

All along the process and together with the participants, Raquel conducts workshops to share experiences and put together their respective ideas of what's understood as domestic and caring duties. Questions are constantly raised about issues which had not initially been contemplated and which evidence the fine line which, in our collective imaginary, separates such tasks from leisure time. Can cooking dinner or buying food once a week, for example, or listening to someone who needs love and attention, be deemed domestic work?

One year women's performance 2015-2016 (The clock piece) is a reflection about unpaid work done by women with the aim of visualising and acknowledging these tasks which are crucial for life and to perpetuate the capitalistic mechanisms. In fact, without such labour, the capitalist system would collapse. Moreover Frieria's work evidences that in a European context where immaterial tasks prevail, certain dimensions of subjectivity such as gender continue being manipulated in order to establish hierarchies among different types of tasks as are, in this case, artistic, domestic and caring tasks.

Project carried out in collaboration with:

"Hora Bruixa" - feminist collective

Participants so far (*):

Carol Webnberg (july)

Claudia Murcia (august)

Fina Aluja (september) Júlia Solé (october)

Júlia Sánchez (november)

(*). New participants will be integrated in the coming months to June 2016.