

ECONOMY

WORK

SEX

LIFE

ENCLOSURES

CRISIS

SPECTRES

EXODUS

In the 21st century, does the economy provide the ground zero of our sense of self? And what does this experience of a life dominated by economic relations feel or even look like?

Presented at Stills in Edinburgh and CCA in Glasgow two parallel exhibitions make the core of ECONOMY. Accompanied by film screenings, public forums and online debate, the project examines the heightened interest of art today in revealing the economy as an inescapable social truth. The artworks on show experiment with the imaginative documentation of everyday life to address issues ranging from climate change, labour conditions, sexuality, migration and the crisis of democracy to the quest for alternative futures.

Stills

www.stills.org

23 Cockburn Street

Edinburgh

EH1 1BP

Saturday 19 January -

Sunday 21 April 2013

Monday - Sunday

11am - 6pm / FREE

CCA

www.cca-glasgow.com

350 Sauchiehall Street

Glasgow

G2 3JD

Saturday 26 January -

Sunday 23 March 2013

Tuesday - Saturday

11am - 6pm / FREE

ECONOMY: How the story goes (in art as well)

ECONOMY draws together a small selection of the many artists across the globe whose work communicates the feeling that society is undergoing a momentous transformation. Whether dealing with access to housing, everyday working conditions, sexuality or the environment, such work is shot through with the sense that something is changing. The question is: what? The two exhibitions at the centre of the ECONOMY project offer a singular answer to this question: what is changing is our relationship to the economy as a necessary response to the economy's own transformation. In the unforgettable vision of Marx and Engels' *Communist Manifesto*, all that is solid melts into air – yet again. The end of the Cold War, symbolically represented by the fall of the Berlin Wall in 1989, generated a number of 'turns' in the context of contemporary art: turns to collectivism, to the making of archives, to social bonds, relations and communities, to labour, to biopolitics and the document, to struggle. This restless quest for the right 'tag' has been one way of saying that contemporary art is, finally,

becoming new as it focuses its efforts on the exploration of the material conditions that make reality what it is.

Post-1989 art has developed new strategies to reveal capitalism's new frontier: ourselves. In other words, the artworks presented can each be seen to reflect upon how our lives and sense of self are shaped by and through capital's internalised rule, from our childhood experiences to the way we labour, play and make love or war. But this hardly means that all art everywhere became preoccupied with the same issues at once. Undoubtedly, such themes have become more prevalent since the financial crisis of 2008 but this tendency can be identified across a wide range of practices and geographic regions. This is apparent in works produced in Eastern Europe, as suggested by the limited yet indicative selection showcased in ECONOMY. In this region, the shock transition to capitalism translated into an art that left no stone unturned when it came to examining the experience of economic oppression dealt out in place of the promised 'freedom'. It is also no accident that the majority of

the artists in the exhibitions are women – nor is this the result of 'positive action' on our part as curators. If in contemporary capitalism social experience often becomes an economic experience with a gendered face, it almost always falls to female artists to examine this perspective.

Twenty years ago, the combination of Eastern Europe's transition to post-socialism and China's explosion into the markets consolidated capitalism's rule, this time at a truly global level, following centuries of programmatic colonisations of minds, bodies and lands. The ensuing catastrophes have been met by the now equally global imperative of anti-capitalist opposition and popular insurrection. We are in a situation where both the impact of capital's rule and the desire for exiting its deadlock define our lives. We can no longer however pretend that there is any prospect of transcending – simply as a matter of (revolutionary) course – the economic 'asymmetries' that we inhabit and which inhabit us. Where then do we begin?

We begin by marking the change

We propose to begin with observing, understanding, acknowledging this simple fact: obsessive mention of the economy is no longer a cause for embarrassment and opprobrium. Talking about the economy is no longer boring – in the media, the pub, the academy, in institutions and in occupied or unoccupied streets and squares, fervent discussions and often actions are taking place. We began by looking close to home, where things started happening: on 14 November 2012, as we were finalising the exhibition design, Europe had its first

ever transnational general strike. And here are some more observations: the Western middle classes are shrinking as the welfare state is dismantled as 'unaffordable'. Capitalism no longer needs democracy. Entire continents exchange roles as colonisers of other continents in the battle for resources. Slave labour has made a comeback, and fascism too, while religion takes over from secularism by promising a spiritual antidote to everyday misery and material deprivation. Sociologists observe a mountainous amount of public distrust towards the ruling (read economic) elites: it is what the Arab Spring in the Middle East shared with the Occupy movement in New York City.

Beginning to understand these complex shifts is a crucial first step. Art can provide ways of knowing that make imagination a powerful ally. For the French philosopher Louis Althusser, the economy is the hidden substratum that overdetermines the more visible spheres of human action. But, in an epochal development, what he once famously called 'the last instance that never comes' is now here and in plain view. Yet it also exceeds the spaces of visibility, becoming 'aesthetic' in a broader and more radical sense. Economy now engages all of our senses (or 'aistheses') as much as it does our cognitive faculties. Economy has become an experiential matrix: embedded and embodied, material, immaterial, spectral, interdisciplinary, autocratic, and unaccounted for. In the face of such changes art has had to adapt itself – traditional modes of representation are often no longer sufficient.

Art's history after postmodernism: From cultural relations to economic ones

ECONOMY is also an intervention into art history. Commonly understood as emerging in the rebellious 1960s, contemporary art is now fifty years old. We suggest that its history requires reviewing in light of how the world has changed since 1989. With this need in mind, ECONOMY proposes a framework for understanding what has happened in art over the past two decades.

We know that contemporary art began with what was called 'postmodernism'. Postmodernism's hegemony lasted for at least 20 years, defining the 1970s and 1980s. These were times when the concept of 'culture' dominated critical appraisals of art: everything appeared to happen in the regime of culture where codes and signs circulated, where narratives fractured and where reality dissolved into its own media representation. As another French philosopher, Jean-Francois Lyotard, put it in the late 1970s, postmodernism was tantamount to a feeling that 'anything goes'. Or, as argued by American political scientist Francis Fukuyama, to the sense that history itself had come to an end – in fact, to the best possible end: a happy marriage between capitalism and democracy.

But around 1990, the completion of capitalist globalisation had a sobering effect: slowly but steadily art started conceiving of reality in terms of complex material conditions. Observing the ethereal movement of signs was no longer enough. By 2000 the possibility of overarching narratives had once again gained ground and intellectuals, such as Michael Hardt

and Antonio Negri, even went so far as to describe global capitalism in terms of an 'empire'. It is a new kind of empire about which we know little. Crisis upon crisis, local war upon local war, protest upon protest: rather than stay still, history has accelerated. Art had to find ways to convey and intervene in this experience and so it set out to devise ways of knowing what surrounds us. As the works included in the exhibitions and the ECONOMY Film Lounge illustrate, documentary modes have become central. Artists deploy them not only in order to map and analyse social realities but as part and parcel of projects which broker new types of engagements between art and life. Yet, the emergence of this new realism in the wake of globalisation has not been naïve. Rather, postmodernism's lessons about the opaque relationship between reality and its representation have been absorbed and re-energised.

As art endeavours to produce politically and ethically meaningful social documents, there is an emphatic pull towards considering the centrality of economic relations. We see in this pull the defining tendency in art since the 1990s. In this sense, ECONOMY is a proposition about what came after postmodernism in contemporary art. In ECONOMY we locate the true motor behind art's departure from postmodernism *in the substitution of a cultural subject with an economic one*. In other words, if our lives and who we are – our identity – were once understood as determined by cultural forces and differences, today they are understood as produced through economic forces and inequalities.

A long story, short: Seven keywords

ECONOMY puts forward the view that since the 1990s what we have been witnessing is the proliferation of economic 'others' rather than cultural ones. Evidently interwoven rather than neatly complementary, these forms of economic otherness give rise to different modalities of experience that need to be addressed. To this end, we opted to identify seven keywords which cross between experience and the theoretical reflection it has invited in recent years: work, sex, life, enclosures, crisis, spectres, exodus. These seven keywords hardly exhaust the meaning of economy today. Rather, they were often called forth to guide us in the selection of artworks but also, and especially, in thinking about how artistic imagination has responded to its historical context as outlined in this essay. Waves of economic migration, the corruption of democracy walking hand in hand with environmental destruction, the alleged obsolescence of manufacture, a labour regime based on precarity and flexibilisation (that is, exhaustion through work), the enmeshment of production, intimacy and sexuality, the re-emergence of slavery, pirates, martyrs and – not so curiously – armies of reserve labour known as 'the unemployed', a global geopolitics of debt, conflict and enclosures – that is, privatisations – that now target the right to education and health care as much as access to water and old age. This is the economy in its passage from the 20th to the 21st century, occasionally summarised as 'scarcity in the midst of plenty.' With all its potential for critical vision and imagining, it would have been unthinkable for art to remain unmoved.

ARTWORKS

David Aronowitsch & Hanna Heilborn (Sweden)
***Slaves* (2008)**
Video animation, 15'
Courtesy of the artists
CCA

Based on an interview conducted in 2003, *Slaves* is an animated documentary about possibly the most disturbing economic subject to be encountered in ECONOMY: the child slave of the 21st century. In *Slaves* two children narrate their harrowing experiences as subhuman underage workers. The actual voices of the children tell a story illustrated with unreal images. Animation, popular with children, is here a separating screen, a form of showing without revealing. Indeed, the artists' turn to the aesthetics of animation is not unrelated to concerns about liberated children's safety. But it is also a response to the question of how to unblur what remains hidden, impossible to capture on camera and yet real.

Slaves' protagonists are Abuk, nine, and Machiek, fifteen years old. Their testimonies speak of the devastating fate of thousands of children abducted by the government-sponsored militia in Sudan to be used as slave labour. Some children were eventually liberated by CEAWC (Committee for the Eradication of Abduction of Women and Children). The children tell a story where all barriers commonly associated with a shared regime of ethics break down: torture and exhaustion beyond measure is what defines the children's world of unpaid work.

Ursula Biemann (Switzerland)
***Deep Weather* (2012)**
Video, 10'
Courtesy of the artist
CCA

Deep Weather comprises 'Carbon Geologies', set in the tar sands of the boreal forests of Northern Canada, and 'Hydro Geographies', set in the near-permanently flood-threatened Bangladesh. Ursula Biemann's new video essay pursues a connection between the aggressive extraction of materials, irreversible environmental meltdown and the gradually post-apocalyptic life conditions of human communities.

The connection is pursued through two narratives, one about oil, the other about water – vital 'ur-liquids', in the words of Biemann, 'that form the undercurrents of all narrations as they are activating profound changes in the planetary ecology'. There is a primeval and easily romanticised link between oil and water. They are the liquids of civilisation as we know it. Seen as essential 'resources' for private wealth, these are also the liquids at the heart of global battle positions in the early 21st century. Oil and water are pulled together into the ecology of capital's enclosures.

Deep Weather is a concise, self-consciously anti-futuristic work, where capitalism as an economy of techno-scientific progress ends up as a dystopia of machine absence. 'Hands-on work by thousands without any mechanic help', the artist suggests, 'is what climate change will mean for most people in the Deltas of the global south', as they try to build dams in order to save their communities from lethal flooding. 'These are the measures', Biemann proposes, 'taken by populations who progressively have to live on water when large parts of Bangla will be submerged and water is declared the territory of citizenship'.

Soundtrack: Simon Grab, Film Footage:
Russian Archives.

Pauline Boudry & Renate Lorenz (Germany)
***Normal Work* (2007)**
DVD, 13' and photographs
Courtesy Ellen de Bruijne Gallery
Stills

Hannah Cullwick (1833–1909) was a domestic servant working in households across London during the Victorian era. In the 1960s it was revealed that she also produced an incredible – and incendiary – array of experimental visual and textual materials over the course of her working life. Her diaries, letters and photographs document her labour as well her sadomasochistic relationship with Arthur Munby, a bourgeois gentleman fascinated by working (as in working-class) women. In many of the images Cullwick posed as herself, drawing attention to her powerful muscles, large calloused hands and the black bracelet she wore to mark her servitude to Munby. In others she appeared as a bourgeois lady, a young male and a 'blacked-up' slave. Pauline Boudry and Renate Lorenz describe her performances as 'class drag', noting that the staging of these SM scenarios played out at the level of wage labour.

In *Normal Work* Cullwick's extraordinary historical photographs are set against a short film in which the performer, Werner Hirsch, re-enacts her poses. This process of interweaving re-situates her story into the queer cultures of the 21st century while also drawing connections with contemporary work. Dressed as a Victorian lady, Hirsch discusses his own experiences as a bouncer, cleaner and furniture mover but asserts that he would still like to become an academic. The artists relate Cullwick's crossings (she secretly married Munby) to current neoliberal conditions: while her queering disrupted conventions and offered social mobility, it also brought precarity (when she refused to play the

bourgeois woman, Munby cast her out of his house). Today, this combination has become structural to a flexibilised labour market which operates through desire and demands the ability to adapt. Now, as then, the price of failure is high.

Tracey Emin (England)
***I've got it all* (2000)**
Ink-jet print
Courtesy of the artist
and White Cube
Stills

Tracey Emin's photographic self-portrait *I've got it all* appeared the same year as Michael Hardt and Antonio Negri's book *Empire*, a study of globalisation heralded as the Communist Manifesto of the 21st century. In *Empire* the emphatic assertion of immaterial labour's hegemony caught the pulse of an emerging global class of workers sustaining capitalism: their skills are communication, provision of affect and emotional service. However in 2000 little was said about the extent to which gender was a crucial parameter of immaterial labour. Emin's self-portrait enacts a parody of the assumed genderless-ness of notions of success in an economy – including the art economy – populated by communication and affect workers.

Yet contemporary capitalism is also sustained by unpaid mothers whose work – primarily of care and affect – carries no value. As materialist feminists have been arguing since the 1970s, this is despite mothers being responsible for the reproduction of the human species and also the workforce. In this photograph, a woman artist declares her choice: better be a valued artist than an undervalued mother. 'Good mother' and 'successful artist' remain mutually exclusive roles. They occupy the two poles of the unskilled/trivial/natural/anyone-can-do-it

(maternal) work and the highly skilled/unique/cultural/exceptional (artistic) work in the axis of the immaterial labour regime of 21st-century capitalism.

I've got it all is a self-portrait of a career woman immersed in the creative economy. Her subjectivity is defined by the impossibility of having it all: money rather than a baby appears to spring out of the artist's vagina. Normally a sign of capital's ability to operate at the level of abstraction, money here becomes shockingly material, standing for the 'aborted' alternative of a life as a mother.

Andrea Fraser (USA)

***Untitled (Documentation)* (2003-06)**

Documentation material

Courtesy of the artist and Galerie Christian Nagel

CCA

In 2003 *Untitled* was realised as a social and economic relationship that involved three primary agents: a female artist (Andrea Fraser), her dealer at the time and a male collector who agreed to purchase a videotape (one of what would be an edition of five) documenting his sexual encounter with the artist. The artist's dealer helped the artist find a collector who would agree to collaborate on the work's production.

Untitled remains one of the most controversial and groundbreaking artworks of the past decade, causing much moralising when its documents were first exhibited in the US. *Untitled* is obviously then the kind of artwork that cannot be 'seen' at an exhibition since it was executed, once and for all, as part of actual socio-economic relations in real time and real space. The work marks contemporary art's departure from a politics of representation and its relocation into the circuits that determine the exchange value of life experience as such.

One of the salient aspects of *Untitled* is that it does not have a clearly marked beginning and end. It developed around, but was not limited to, a re-enactment, by all involved, of the sociality encountered in the contemporary art world and signalled the artist's re-engagement with the commodity form in that context. In *Untitled* the contemporary art world is portrayed as a place and time where the boundaries between life and work are becoming increasingly porous. *Untitled's* effects on the artist and her collaborators cannot be communicated through the artwork's documentation and are destined to remain unknown, unfolding in the entanglement of lives, careers and subjectivities. *Untitled* is not a performance that can be repeated, even if with variations, and partly at least its production was intended to offer insight into the complexity and opacity of transactions involving the sale of art as labour as well as into the sexualisation of labour overall defining the current economic order.

Claire Fontaine (France)

***Capitalism Kills (Love)* (2012)**

Canvas bags

Courtesy of the artist

Stills & CCA

Named after a popular brand of French stationary, the Paris-based collective Claire Fontaine describes herself, in the third person, as a ready-made artist: 'an ordinary subject elevated to the dignity of an artist by the mere choice of the artist'. If contemporary art has been built on the mythified cornerstone of the inspired, individualised (usually male) artist, *she* looks instead to other models of collectivity, discussion and even compromise, claiming that 'Claire Fontaine is composed of assistants, its management is an empty center'. The assistants seem to be doing all the work for an artist that has evaporated into pure origin (of meaning).

And yet Claire Fontaine delights in quirky appropriation – see her neon signs where however we read STRIKE – or openly dangerous pastiche – see her *La société du spectacle brickbat* where the cover of Guy Debord's cult 1967 treatise *The Society of the Spectacle* gets wrapped around a brick which, conceivably, one might throw against a shop window of a nasty corporation during a demo. Claire Fontaine is interested in things such as May 1968, writing – her first artworks were writing dropped at exhibitions – and *dissemination*. She understands perfectly that the circulation of signs is akin to living free. But unlike the postmodernists of the 1980s, Claire Fontaine believes that the circulation of signs is the circulation of *meaning*. She opted to participate in ECONOMY with a simple canvas bag that says CAPITALISM KILLS LOVE. It's true. We invite you to take a bag with you when leaving the show and walk with it around the city. Let everyone know.

Melanie Gilligan (England/USA)

***Popular Unrest* (2010)**

Five-screen installation

Courtesy of the artist

Stills

ECONOMY explores the ways in which our lives, relationships and sense of self are shaped by economic relations. Yet in the era of 'informational economy' and 'immaterial' or 'affective' labour, crucial dimensions of this process are all but impossible to represent through conventional documentary means. By entering the realms of science fiction, Melanie Gilligan's drama is able to capture the intensity of what are fundamentally emotional and sensory experiences.

In her familiar yet altered world, all economic transactions and social interactions are overseen by a system called 'the Spirit'.

Various described as a medium, a totality and a web of social values, every aspect of life falls under its regime. It possesses the ability to measure, compare and thereby control all dimensions of human existence. Productivity is logged and analysed but, as one of the characters observes, 'feelings are one of the things the Spirit understands best'.

Split across five episodes, the plot revolves around two mysterious occurrences. Firstly, a spate of violent murders has broken out across the globe. Striking apparently at random on trains, lifts and public spaces, the killer is never seen. At the same time, previously unrelated individuals have started to coalesce in groups. Unaccountably, they share a deep sense of affinity. What is the potential of collectivity in a system that perpetually divides – and even kills?

As in the best Sci Fi, *Popular Unrest's* amplifications and speculations reveal new facets to our own circumstances. It succeeds in picturing capital as a totalising system capable of driving the bodies, minds and desires of its human subjects.

Johan Grimonprez (Belgium)

On RADICAL ECOLOGY:

***A WeTube-o-theque* (2011 to date)**

Online archive & platform

Courtesy of the artist

CCA and www.economyexhibition.net

Deploying an archival aesthetic, *On RADICAL ECOLOGY: A WeTube-o-theque* shows the diversity of events marking the relationship between human beings and their environment within contemporary capitalism. The 'events' selected by Johan Grimonprez can occur anywhere in the world and can range from an unsettling symptom of climate change to direct action taken in order to feed a population, defying the enclosure of food sources by corporations.

What is striking is that, irrespective of the nature of an ‘event’, humans’ relationship to the environment must pass through some form or other of relationship to the economy: from an invention made by an eager entrepreneur in the US to a farmer in India using Coca-Cola as an affordable pesticide to airplanes spraying our skies with unknown substances, the general principle of ‘follow the money’ holds – unless of course it is subverted by the revolutionary aspiration of giving up money and a global capitalism that treats nature as a resource. This is, after all, what the social movement of radical ecology is about. Breaking from a reformist approach to what needs to be done, radical ecology argues that only a fundamentally different production system can resolve the environmental crisis.

At the time of writing, November 2012, *On RADICAL ECOLOGY: A WeTube-o-theque* is divided into five categories (more to be added as the archive will grow): Biotecture, Guerilla Gardening, Transition World, Radical Ecology, Off the Grid. Each of the five categories is divided into sections of special focus, such as Biopiracy or The Future of Money. Whichever way it expands, *On RADICAL ECOLOGY: A WeTube-o-theque* already invites reflection on the extraordinary range of radical thought and action when it comes to addressing the urgency of life matters.

Andreas Gursky (Germany)
***Chicago, Board of Trade II* (1999)**
Colour photograph, chromogenic print on paper
Courtesy of TATE
Stills

If asked to picture what our ‘economy’ looks like, this is perhaps an image that would spring to mind. Andreas Gursky’s monumental photograph of a cacophonous trading pit might once have been seen as a triumphal celebration of profit: the amphitheatre of capitalism. In the 2010s, after successive waves of financial catastrophe, the vortex of frenetic activity is more likely to be read as the unstable core of a system driven by the sociopathic exploits of men addicted to the gambler’s adrenalin.

Gursky’s vertiginous image uses digital manipulation to create a dense, amplified version of reality. The loss of horizon creates a separate space divorced almost entirely from the material world (or future worlds) the traders’ manic deals refer to. It is hard not to see this division in gendered terms. The testosterone-fuelled pit could not seem further away from those that capitalism’s harsh realities have been shown time and again to hit the hardest: women.

The photograph captures the heyday of the open outcry system which created spectacular scenes on the octagonal floor as commodity traders sweated out deals through shouts and gestures. Today, the public viewing galleries of Chicago’s Board of Trade are closed for security reasons and technology is consigning such performances to history. Gursky caught the invisible hand working through the bodies of these traders just before it slid still further from view.

Kai Kaljo (Estonia)
***Losers* (1997)**
DVD, 1’24”
Courtesy of the artist
Stills

Kai Kaljo made *Losers* during the first decade of a de-Sovietised Estonia. In this short video, the protagonist (the artist herself) recites the numbers that sum her up as a social failure: her monthly income, her weight and so on. She weighs too much and earns too little. No doubt she can be laughed at. As a lecturer at an Estonian art school, she earns as little as 150 Euros per month. She can only afford to live with her parents.

By 2013 *Losers*’ storyline has become alarmingly familiar to art tutors, cultural workers and many graduates well beyond Estonian society. The reference to the precarious position of the arts professional that structures the work is certainly no longer limited to post-socialist states. Nor is it limited to arts professionals. The protagonist’s failure as ‘a woman’ and ‘an artist’ is intertwined with the new (capitalist) system’s failure to support independent citizens. This removal of independence from the life prospect of the working subject has emerged as a more general condition of the 21st century.

Ultimately, the position of the woman artist, as described by Kaljo in 1997, prefigured developments in the European workforce, which around 2003 witnessed the rise of the ‘precarity movement’ – a movement where job insecurity was acknowledged as the core of one’s existence. Yet even then few foresaw capital’s attack on wages and pensions by means of ‘austerity’ policies in the wake of the 2008 global crisis. The once post-Soviet condition of cheap labour and depressed salaries is becoming normalised across Europe, especially affecting what used to be ‘the middle class’.

Owen Logan (Scotland)
***Where Pathos Rules: The Resource Curse in Visual Culture* (2013)**

***Flammable Societies* (2012)**
Photo-essays on PVC banners
ECONOMY commission
Stills

The theory of ‘the resource curse’ holds that countries rich in natural resources such as non-renewable fuels are inherently prone to violence, poverty and corruption. Delving into the politics of oil producing nations across the globe, the book *Flammable Societies: Studies on the Socio-economics of Oil & Gas* critically interrogates resource governance and demonstrates how the resource curse is a false theory used to replace the discussion of imperialism. Edited by Edinburgh-based photographer and researcher Owen Logan together with John Andrew McNeish, *Flammable Societies* compares the experiences of countries including Scotland, Norway, Russia, Nigeria and Venezuela, challenging the simplistic premise of the ‘curse’.

For the ECONOMY project, Logan was invited to build on his previous work and to illustrate the visual culture of the resource curse which he argues hinges on the orchestration of pathos (the attempt to get audiences to identify with a photographer’s viewpoint through his or her expression of pity). His photo-essay presents historical examples of photographers who employed radically different strategies, showing the ways in which image-making may subvert or re-assert political power relations. He contrasts pioneering imagery that was part of social-movement trade unionism during the interwar period with the entrepreneurial practices associated with professional agencies like Magnum Photos after 1945.

Logan critiques the artistic ‘privatisation’ of documentary modes. In photography, the sort of photo-essays pioneered by workers’ photography – which represented societies holistically and could address the complexities of imperialism – was replaced by an industry of iconic images of suffering and fortitude. Connecting the rise of pathos with the rise of consumer sovereignty, Logan argues that consumerism thrives on synthetic forms of solidarity. It is a folly to separate the labour of visual representation from economy, society and environment.

Rick Lowe (USA)

Project Row Houses (1993 to date)

Documentation material

Courtesy of the artist

CCA

Since 1993 the Houston-based artist Rick Lowe has been working with a group of fellow African American artists to transform a blighted district of the city into an effective community through art. Alongside a range of creative initiatives, *Project Row Houses* (PRH) offers affordable residential housing for people on low incomes together with specific programmes aimed at supporting young single mothers. Their website states: ‘Community is our artform, the canvas of our transformation ... A stroll through the campus of Project Row Houses is a stroll into a world where passion for art collides with compassion for people’. Helping residents to rethink priorities, opportunities and choices the project evolved into a way of life incorporating childcare and education schemes.

PRH is an ongoing, collaboratively produced artwork, realised outside the art institution. What is exhibited in *ECONOMY* is a visual and textual document of a form of art that exists wholly as part of actual socio-economic relations. Two particular aspects mark out the

project’s significance: firstly, it emphasises that art can be functional rather than detached from people’s needs and struggles. Secondly, it implicitly acknowledges that a contemporary avant-garde can exist – in other words, an experimental artistic practice with a vision of social justice that finds new ways to build a relationship between art and life. This is an exploratory artwork that seeks to impact on how society thinks and acts. *PRH* has been included in the *ECONOMY* show as one of the first artworks that has specifically tackled economic relations in this vision of a new avant-garde which has ultimately been honed and shaped in the early 21st century.

Jenny Marketou (Greece/USA)

We Love Candy but Our Passion

***Is Collecting Art* (2008-09)**

Digital video, 30’30”

Courtesy of the artist

CCA

The economic subject begins at home. And home breeds class consciousness. These truisms acquire greater depth in cases where home is revealed to be a place of overwhelming privilege bestowed at birth. Such revelations expose contemporary capitalism as something less than a meritocratic economy rewarding ‘hard work’. Jenny Marketou’s video is indeed not about work but about play – specifically, collecting art as a form of play available to rich kids.

We Love Candy but Our Passion Is Collecting Art addresses capitalism as a cradle of ideology rather than merely a system of organised production. The ideological context targeted by Marketou is one that generates monstrous exaggerations of the American Dream as well as of the dream of a ‘perfect childhood’ allegedly removed from the oppressive specificities of doing ‘business’. Marketou co-implicates and queries both these dreams which retain their purchase in western societies.

The video is stitched together from interviews of children between 9 and 16 years old born into the legendary wealth encountered in New York City. The artist has conducted these interviews herself, as if determined to drive home the unpleasant truth that, at the end of the day, her artistic subjectivity of social offering is premised on a disavowal: *I know very well that art is hostage to market practices (and certainly collecting is one) but I nevertheless carry on as if this were not the case*. By restricting art to its function as a rich kid’s toy, *We Love Candy but Our Passion Is Collecting Art* stages the artist’s confrontation with this ‘real’ condition of art, delivering a blow to the artistic ego and its aspiration of changing the world.

Dani Marti (Scotland)

***Good Dog* (2012)**

4k Video, 16’

Courtesy of the artist and

Breenspace, Sydney

CCA

Good Dog considers the connections between our sexual selves and the ‘living death’ of contemporary work. Graeme is a staff manager at a bowling alley where he has been employed since the age of 16. Ground down and emptied out, he finds release in his spare time by descending into an elaborate role-play in which he performs as a dog. Dani Marti films him acting out this temporary escape, capturing both his fierce need for submission and the intense self-loathing that accompanies it. Every time Graeme emerges from his play, he cries.

Drawing out closed encounters into the public sphere, Marti’s films expose the dark underside of life. He trains his camera upon homosexual men from the art world, gay scenes in his home cities and the more loose-knit communities generated by online sites like Gaydar. Carefully composed scenarios

then play out within the confines of domestic interiors, each focused on a relationship with a single individual lasting anywhere between a few hours and many months. The terms of the transaction are clear: the artist offers intimacy, attention and sometimes sex in exchange for access to the inner lives of his collaborators.

As in many of Marti’s other works, *Good Dog* passes under society’s boundaries to reveal a private realm plagued by insecurity, dread and bitter loneliness. What at first looks like a fantastical flight from the pressures of the real world is revealed to be wholly shaped by its conditions. Capitalism has colonised sex in deep and complex ways which extend far beyond prostitution and addiction to pornography.

Angela Melitopoulos (Germany)

***CORRIDOR X* (2006)**

Video installation, 130’

Courtesy of the artist

Stills

CORRIDOR X presents a history of migration from the East to the West of Europe. Angela Melitopoulos, whose personal history has been shaped by this trajectory of directed mass migration, has delivered an audio-visual document where we can observe the relationship between dominant and subversive forms of collective memory. What we can also observe is the role of a journey in the transformation of human beings into human resources.

This transition from ‘being’ to ‘resource’ is vital for the flow of labour power towards the heartland of Europe where capitalism has been said ‘to work’. And so, *CORRIDOR X*, the narrow, long, bottleneck enclosure, is as important in 2013 as it was in the 20th century. Connecting Turkey to Germany via the north of Greece and the countries of former Yugoslavia, *CORRIDOR X* invites reflection on the directionality of the flow of

labour as determined by the recent expansion of the European Union.

As put by Melitopoulos in her online essay 'Timescapes. The Logic of the Sentence' (2007), 'CORRIDOR X describes the current situation of a territory, in which the conditions of mobility have fundamentally changed since 1991 and also determine the spatial thinking of a migrant community for which the Autoput, or the 'Highway of Brotherhood and Unity', was, until the outbreak of the Yugoslavian wars, a collective, transcultural space of memory and a collective experience of journey'.

CORRIDOR X was produced through Timescapes/B-ZONE, a collective video editing project based on South East Europe. The shared Timescapes database held video footage produced by: VIDEA (Videocollective in Ankara), Hito Steyerl, Dragana Zarevac, Freddy Viannnelis and Angela Melitopoulos.

Marge Monko (Estonia)
***Shaken Not Stirred* (2012)**
HD Video, 19'40"
Courtesy of the artist
CCA

Marge Monko's *Shaken Not Stirred* is a powerful exploration of women's roles and identifications in post-transitional New Europe, at a time when expectations have settled and are being replaced by self-questioning but also a measure of cynicism. Fusing conventional acting with stretches of Brechtian address (that is, when the actresses disrupt the engagement with their surroundings to speak directly to the spectator), the film presents two narratives: that of a sleek businesswoman and that of a cleaner whose appearance stands for her resignation into the fast growing class of the new poor.

Deploying sharp dialogue and contemplative monologue, both businesswoman and cleaner ultimately tell the same story: how capitalism has compromised, and even corrupted, women's

hopes of self-definition – a demand of 1970s feminism that now retains only a spectral presence. In Monko's vision in this video, the promised land of empowerment and individual self-realisation has been delivered as a vacuous dream and a substantial nightmare by Estonia's new economic system of alleged opportunity and privilege through competition. What these women have become, either as wealthy or poor, appears to be defined precisely by limited rather limitless choice.

Tanja Ostojić (Serbia/Germany)
***Looking for a Husband with EU Passport* (2000-05)**
Participatory web project /
combined media installation
Courtesy of the artist
CCA

Following the violent breakdown of Yugoslavia where she was born, in 2000 Tanja Ostojić placed a personal ad online accompanied by a photographic portrait of the artist in order to find a husband from the affluent European Union. Shocking in its exaggerated nudity, the portrait literalises the non-subject of 'bare life', as discussed by philosopher Giorgio Agamben. The artwork continued through the artist meeting (in a public performance) and marrying a German man (also an artist), moving to Germany where she was eventually denied permanent residence and concluded, in 2005, with a divorce.

Tanja Ostojić's *Looking for a Husband with EU Passport* remains an emblematic exploration of the biopolitical arena as the context of both life and art – being performed as a nightmarish realisation of the historical avant-garde's wish for the transformative fusion of life and art. The work unfolded in the span of five years, from 2000 to 2005, and took the artist's life rather than the artist's body as its plane of execution.

The work stands as an acknowledgement of how exclusion from an assumed land of economic privilege can be constitutive of subjectivity. It also exposes the means – specifically available to women as hyper-sexualised brides in arranged marriages – that facilitate entry into an affluent geography. *Looking for a Husband with EU Passport* offers a sobering deconstruction of the idealised migrant as a necessarily revolutionary subject, exploring instead this subject's potential capture by a capitalist imaginary. Despite however its melancholy meditation on belonging 'in the right side of capitalism', the work affirms the uncontainable desire and continuous struggle for agency.

Anu Pennanen (Finland)
***La ruine du regard* (2010)**
Five channel video installation 22'31
Courtesy of the artist
CCA

La ruine du regard (*The ruins of the gaze*) is set in Les Halles, one of Europe's largest transportation and shopping hubs. Each day over 800,000 people pass through this complex which connects the city centre of Paris with its outlying suburbs. In the early 1980s, the soaring iron and glass arcades of the old marketplace were controversially replaced with a multi-storey underground shopping mall and metro interchange nicknamed 'Le Flipper'. A conduit for conveying poor immigrants to their low paid employment in the city centre, the brutal intensity of such precarious existence is plainly articulated in the station's name: Le Flipper means pinball. For its human subjects winning is not an option. The best outcome that can be hoped for is to stay in the game for as long as possible.

La ruine du regard was produced over a three-year period in collaboration with local residents and young film students from the

suburb of Aubervilliers. It is structured around a series of vignettes which pick out individuals from amongst the throng, dwelling upon scenes from their everyday lives. Since the 12th century the site of Les Halles has been used for commerce and the film brilliantly captures the sense of relentless circulation and exchange. As they work, sleep, wait, sell and wander, the relationship between the protagonists and their environment is presented as intensely corporeal. Despite this, they appear detached from the incessant – yet highly controlled – flow. Like the viewers of this five-screen installation, they are afforded a moment of reflection just beyond the net of passing gazes.

Anu Pennanen and Stéphane Querrec (Finland/France)
***Staande! Debout!* (2013)**
HD film
Courtesy of the artists
GFT

The communities of Glasgow know only too well the destruction that rapid deindustrialisation wreaks on lives and social bonds. *Staande! Debout!* imaginatively explores the aftermath of the forced obsolescence that capital has imposed on the skilled working class of Western Europe. Set in present-day Vilvoorde, a now abandoned industrial area in Flanders, Belgium, it follows the story of Felix, an ex-car factory worker who was caught up in a landmark event in labour history. On the 27th of February 1997, the closure of the Renault-Vilvoorde factory was suddenly announced. In response 4000 workers withdrew their labour and organised protests, paralysing Belgium for weeks. As solidarity spread across Europe, the foundations were laid for transnational action: strike became 'Eurostrike'. But what remains after periods of declared solidarity and struggle? Based on this real situation *Staande! Debout!* is a fictionalised account which follows Felix's attempts

to overcome forgetting and myth-making in order to make sense of the traumatic events.

The world premiere of *Staande! Debut!* is presented in collaboration with The Glasgow School of Art Friday Event programme and Glasgow Film Festival's Crossing the Line strand. Please see the events pages for further details.

Raqs Media Collective (India)
Reverse Engineering the Euphoria Machine (2010)
Sculpture
Courtesy of Nature Morte Berlin
CCA

Across the fields of philosophy, economics, anthropology and art, critics of capitalism have been preoccupied with the processes by which it is normalised as a system that generates rather than responds to desires. *Reverse Engineering the Euphoria Machine* is a sculptural articulation of this enquiry.

As part of their research the artists looked into the work of Edward Louis Bernays (1891-1995), a nephew of Sigmund Freud and a central subject of Adam Curtis' TV documentary *The Century of the Self*. An expert in war propaganda, Bernays observed the phenomenal appeal of 'democracy' as a concept when there was a need to manipulate public opinion during the Second World War. Applying his findings to advertising and public relations during peacetime, he became emblematic of the American Way – that is, the export and popularisation of values rather than just products.

Bernays' work in linking the acquisition of commodities with achieving happiness and wellbeing provided the basis for the *Euphoria Machine*. Yet the same manipulation of desire can be applied to production as well, in the realisation that both consumption and production are vital for the generation of profit and the reproduction of capitalism. In the words

of the artists: 'A job was no longer something you did to earn a living; it became a mark of your special identity as a human being. The building blocks of Capital were internalized as personal drives. To us, this marriage between deep-seated internal drives and the running of the vast impersonal network of a global economy is the secret of the *Euphoria Machine*' (*BlouinArtInfo*, April 24, 2012)

Martha Rosler (USA)
In the Place of the Public:
Airport Series (1983 to date)
Photographic series with text
Courtesy of the artist and Galerie Christian Nagel
Stills

Since the early 1980s Martha Rosler has been building up a photographic archive of airport interiors. Using a small point-and-shoot camera, she focuses attention on the types of spaces which are glanced over while the mind focuses instead on the journey's end-point. Brashly lit check-in halls, bored passengers standing in front of glossy advertisements, narrow boarding bridges ready to funnel and dispense consumers onto aircrafts. Despite being built to accommodate large crowds of people, airports are not public places in the real sense. Rosler's incisive eye reveals these to be highly controlled, even paranoid, environments, based on consumption and a big-brother aesthetic.

In what kind of history of space does the airport belong to? A historical reference point might be the (often violent) appropriation of common land into private ownership through the process of 'enclosures' in England between the 16th and 19th centuries. Nowadays enclosures need not be about land rights but rather the privatisation of public space (abstract or material) for aggressively pursued commercial interests. In the artist's words:

'I want to remind people that what is casually passed off as the functional really is a microcosm of many other forms of social experience. The ways in which social interactions and social experiences are recast, and the ways in which space does reflect other things about social life.'

The text phrases which run 'over, under, around, and through' the photographs expand upon the theme. While some evoke the airport's atmosphere, others refer to the economic mechanisms which underpin the airline industry. Analysing the airport from both perspectives enables Rosler to picture the complex power relationships at play and think through the political implications of lived experience. In a world which dreams of total surveillance, photographing back can become a subversive act.

Hito Steyerl (Germany)
Lovely Andrea (2007)
DVD, 30'
Courtesy of the artist
CCA

Lovely Andrea is a video where two women set themselves the project of tracking down a 'bondage' photograph taken in the 1980s, in Japan. The protagonists are in fact the artist, Hito Steyerl, and Asagi Ageha, the artist's translator and also a bondage model. The missing image is that of Steyerl herself, a portrait of the artist as a young woman bound up in elaborate and sexualised knots. Locating it requires the women to undertake a journey through Japan's bondage industry.

For contemporary audiences, the link between bondage and porn is unmissable. But bondage has an even more questionable origin as a technique aiding the transport and torture of war prisoners. This double association of war and sex remains important for *Lovely Andrea's* sophisticated critique of economic relations. Whether the photograph does in fact

exist is less of a concern. Even if this were a fictional pretext, *Lovely Andrea* would still be a documentary – one where the documentary effort would concern less the dramatic recovery of a lost 'object' and more the function assigned to the concepts implicated in the journey-quest: loss, captivity, project, industry and certainly objectification. What grounds these concepts in a capitalism of interconnected global markets is young women's persistent, diverse and meticulously pursued sexualisation as the one solid element of the economy that refuses to melt into air.

Lovely Andrea is a document of a plausible choice available to young women and central to the formation of their subjectivity: the choice of being, rather than having it, all - by becoming, that is, both worker and the commodity.

Mitra Tabrizian (England/Iran)
City, London (2008)
C-type photographic print
Courtesy of ProjectB
Stills

This meticulously choreographed photograph of a pack of bankers contrasts sharply with Andreas Gursky's trading pit (also in the exhibition). His yawning, paper-strewn chaos has been replaced with a cool, slick panorama. Mitra Tabrizian's protagonists 'play themselves' standing stock-still in the grand marble foyer of a City bank. Though their sharp suits and polished shoes suggest that they are in their natural habitat, a strange, disjointed feeling pervades the scene. Indifferent to each other, the men stare into the middle distance, their individualist swagger perhaps slightly perturbed by recent events: this image was produced at the start of the 2008 financial crisis.

The sense of uneasy artificiality allows the hard surface of the photograph to crack a little. The demand to conform is emphasised to the extent that these apparently powerful men

– with their identical suits and self-assured stances – appear to be entirely produced by the corporate architecture that surrounds them. By presenting them as mere automatons of the system, Tabrizian taps into one of the hottest debates to emerge in the wake of the crisis: where do the ethical and moral capacities of an economic system reside if not in its human proponents?

WochenKlausur (Austria)
Participatory Economics (2013)
Project / residency
ECONOMY commission
CCA/Off-site

Since 1992 the Austrian collective WochenKlausur have created pioneering grassroots art projects across the globe. Their itinerant practice addresses specific challenges facing communities. Through a series of small-scale concrete actions, they seek to facilitate resolutions. Past projects have included setting up a shelter for drug-addicted sex-workers in Zurich and improving conditions in a deportation detention centre in Salzberg. In WochenKlausur's own words: 'artistic creativity is no longer seen as a formal act but as an intervention into society.'

During February 2013 four members of the collective will undertake a residency in Glasgow. Working in close collaboration with residents and organisations in the Drumchapel area of the city, they will help to set up an association to encourage and support the foundation of a worker self-managed cooperative. *Participatory Economics* attempts to test models for alternative futures, yet the cooperative movement has a long and rich history in Scotland, stretching back to the 18th century. What potential does this model offer today? And, what role can art play in effecting sustainable change – no matter how modest – within the social fabric?

When art assumes the form of direct

engagement with socio-economic relations, its aesthetic and cognitive roles become inevitably complex and hard to represent in a traditional exhibition format. Usually, documentary materials are the only means by which events and experiences can be communicated to broader audiences. In this case, visitors to the exhibition can learn more about *Participatory Economics* by visiting WochenKlausur's project office which will be housed in CCA's Creative Lab on the first floor throughout February 2013. It is open to the public between 2pm and 6pm, Thursday to Saturday.
Special thanks to Drumchapel L.I.F.E.
Supported by a Creative Futures award and The Austrian Cultural Forum London.

Paolo Woods (Haiti)
Chinafrica (2007)
Photographic series
Courtesy of the artist
Stills

Paolo Woods' *Chinafrica* is a series of photographs that document one of the 21st century's major, if least appreciated, developments: the rise of Chinese colonialism in an Africa that remains poor for the majority of its people but still functions as the cradle of others' wealth. In framing Africa as an enormous, continental development site, this photographic project speaks about much more than the current shift of power from the West to the East.

Portraying human subjects caught in an emerging global division of labour, *Chinafrica* offers a stunning archive where images are able to speak for themselves – as is rarely the case. The two photographs included in the ECONOMY exhibition show a black African man holding an umbrella over a Chinese man speaking on his mobile and a Chinese man standing out of a crowd of black African workers at a construction site, assured in his

leadership role. If proof was ever needed about colonialism not being a matter of skin colour but being, ultimately, a flexible framework for the exploitation of man by man, *Chinafrica* is on the task. Woods' painstaking documentation attends to the ascendance of a new gendered and proudly classed economic subject of global import: the Chinese male entrepreneur abroad. He may not bust one's ears about democracy but he brings jobs.

FILM LOUNGE

The ECONOMY Film Lounge includes moving-image works that demonstrate the diversity of creative responses to capitalism's global dominance since the 1990s. Addressing four of the ECONOMY keywords (work, spectres, crisis, exodus), the selected works have been produced by artists, documentarists, activists and curators. They tackle subjects as varied as obsolescence, alternative economies, social processes of radicalisation, the contribution of intellectuals to anti-capitalist struggle and much more.

Based at Stills, Film Lounge is a purpose-built screening room which provides a comfortable environment for the viewing of moving-image works. Visitors are invited to select from a menu of films which can then be seen from start to finish. As part of the ECONOMY project two Film Lounge screening evenings will also be presented in CCA's cinema. Please see the events pages and website for further details.

WORK

**Michael Glawogger
(Austria)**

***Workingman's Death*
(2005)
122'**

**Courtesy of Paul
Thiltges Distributions**

We have been told that we increasingly labour with our minds rather than our bodies. Michael Glawogger's epic and visually compelling documentary tells a different story, one where body and mind become enmeshed in the everyday struggle to remain alive, both by securing work and by managing to avoid death at work. *Workingman's Death* is part of Glawogger's extraordinary trilogy on how people work around the world and an in-depth investigation into the inescapable biopolitical and embodied dimension of labour. As The New York Times put it: 'is this for real, and is it ok to like it?'

**Francesco Jodice
(Italy)**

***Dubai_Citytellers*
(2010)
57' 45"**

**Courtesy of
GalleriaMichelaRizzo,
Venice**

Dubai_Citytellers offers a shocking portrait of the Middle East's key tourist destination and business city. What really powers Dubai's exemplary growth and is everyone there happy, enjoying the good life? The film offers an incisive critique of 'development' as a condition that actively generates cheap labour. The documentary indicates that capitalism routinely requires such hyper-exploitable labour irrespective of the local characteristics of the development context.

**Maria Ruido (Spain)
Real Time (2003)**

**43'
Courtesy of the artist**

Maria Ruido is one of Spain's new generation of politically engaged artists whose work is focused on the ongoing transformation of labour. Ruido's video *Real Time* brings forth the issue of women working in precarious conditions and can be associated with the rise of a new feminist aesthetic in the wake of globalisation – an aesthetic woven around uses of the document and documentation. *Real Time* makes connections between the persistent gendering of work in contemporary capitalism and the more ethereal and elusive gendering of time as such, inviting us to rethink how notions of 'the real' are constructed and to what effect.

SPECTRES

**Jeremy Deller and
Mike Figgis (England)**
*The Battle of Orgreave
(an Injury to One is an
Injury to all)* (2001)
62'
Courtesy of Artangel

A now legendary film based on the re-enactment of the clash between the miners on strike and the Thatcher police in 1984, *The Battle of Orgreave* revisits an important moment in the labour history of the late 20th century. Making the traditional working class obsolete has been a sustained project of the West's assumed de-industrialisation, the rise of a service economy but also the creation of zones of cheap industrial labour in other geographies.

**Yevgeniy Fiks, Olga
Kopenkina, Alexandra
Lerman (USA)**
*Reading Lenin
with Corporations*
(2012)
60'
Courtesy of the artists
/ producers

This work started life as a seminar at Gallery P.S. 122 in New York City in 2008. As the US financial crisis was shaking the world, the seminar brought together artists, writers and businessmen to discuss the intersections of politics, economics and Lenin's theory expounded in his famous book *Imperialism, the Highest Stage of Capitalism*. In 2011/12, the organisers continued the previous discussions around the ideas in Lenin's book, documenting them on film. What, then, do we all think of Lenin? Are we even aware of his role in shaping the 20th century? And how would the spectral glow of a revolutionary active 100 years ago become relevant to imagining the 21st century?

CRISIS (FOCUS GREECE)

Yorgos Zois (Greece)
Casus Belli (2010)
11' 11"
Courtesy of the artist

The austerity measures that have been breaking down the Greek economy and society since mid-2010, when the country was delivered to the International Monetary Fund (IMF), have generated a formidable crisis-focused visual culture. Described by the press as 'an ingenious cinematic allegory', Yorgos Zois's popular short manages to move and entertain by showing the inviolability of the 'no man is an island' principle.

**Christos Georgiou
(Greece/UK)**
Children of the Riots
(2011)
52'
Courtesy of the artist

On 6th December 2008, 15-year old Alexandros Grigoropoulos was shot dead by police in central Athens while on a night out with his friends from school. News of his death spread at the speed of light through social media resulting in massive demonstrations against police brutality and, as Georgiou's film suggests, in the radicalisation of an entire generation in Greece. The 15-year old teenagers of 2008 are today's 20-year old students and young unemployed. They are technologically adept, experienced in organising for protest and have a mindset of profound distrust against state apparatuses. They are a strong reason to start thinking about the future and the transversal relations connecting social struggles.

**Ernest Larsen and
Sherry Millner (USA)**
Rock the Cradle (2012)
Duration 55'
Courtesy of the artists

In September 2009 American filmmakers Ernest Larsen and Sherry Millner took part in a demonstration in the Greek city of Thessaloniki. The material they shot during this protest would later provide the core to a video essay setting out to 'grasp what has been happening in Greece, which, as we see it, amounts to a kind of laboratory or test-case for what global capital is attempting to force upon the world'. (From an interview to Lia Yoka, *Kaput* 12, 2012). An emotionally engaging and reflective document on the continuity of anarchism and its aspirations, *Rock the Cradle* offers hope of universal solidarity and a vision of how art can both be in, and about, history.

EXODUS

Oliver Ressler & Dario Azzellini (Austria)
Comuna under Construction (2010)
94'
Courtesy of the artist

A collaboration between a political scientist and documentarist (Azzellini) and an artist (Ressler), *Comuna under Construction* offers an example of active disidentification from the capitalist economy and its model of organised society. The film documents and reflects on the building – literal and metaphorical – of a self-organised community in Venezuela through the establishment of ‘community councils’. In doing so, *Comuna under Construction* responds to a much broader, transnational effort of breaking free from the socio-economic logic of contemporary capitalism by working out locally meaningful and immediately applicable alternatives

Nuria Vila & Marcelo Expósito (Spain/Argentina)
Tactical Frivolity + Rhythms of Resistance (2007)
39'

Vila, an journalist and activist, and Expósito, an artist, collaborated in the making of a film that, in the words of its makers, ‘literally narrates the journey across Europe of “tactical frivolity” mode of protest, which turned into the “pink line”, one of the three main (front)lines in Prague, which successfully broke the police cordon made to protect the international congress centre’. The filmmakers refer to the Prague of 2000, when thousands of protesters flooded the historic city in opposition to the annual meeting of the IMF and the World Bank. Paying particular attention to excessive femininity as an embodied protest condition, Vila and Expósito’s narrative also draws a connection between contemporary movements and the legacy of feminist revolt as witnessed in the suffragists.

Jesper Nordahl (Sweden)
Anti-capitalist Feminist Struggle, and Transnational Solidarity: Chandra Talpade Mohanty (2007/2011)
77'
Courtesy of the artist

Chandra Talpade Mohanty is Professor of Women’s Studies and Dean’s Professor of Humanities at Syracuse University, NY. She is also an activist and the author of a famous 1984 essay entitled ‘Under Western Essays: Feminist Scholarship and Colonial Discourses’ which she re-visited and rewrote after 2000 to articulate the new conditions brought about by globalisation. Jesper Nordahl, whose work is generally concerned with systems of power often involving sexual politics, offers an engaging interview-based portrait of a rare voice: that of a feminist and anti-capitalist public intellectual committed to a project of transborder solidarity.

EVENTS

All events are free. For full details and booking information please see www.economyexhibition.net

JANUARY

Artist Talk
Johan Grimont
Friday 18 Jan / 1pm
Edinburgh College of Art

The director of the iconic *Dial H-I-S-T-O-R-Y* (1997) introduces recent and ongoing projects, including *On Radical Ecology: A WeTube-o-theque* (2011 to date) as part of the ECONOMY exhibitions. Following the lecture, the artist will be joined by the ECONOMY curators for a discussion with the audience.

Public Forum
Oil & Water: Resource, Environment, Conflict
Sat 26 Jan / 1pm
CCA

A pioneer of contemporary art’s documentary turn, award-winning video essayist Ursula Biemann from Switzerland, and Edinburgh-based photographer, researcher and writer Owen Logan join an interdisciplinary panel to discuss the global environmental crisis, its connection with economic imperatives and art’s response.

FEBRUARY

Public Reading Group
Sex, Desire and Economic Subjects
Saturday 9 Feb / 1pm
Stills

Led by Vicky Horne (University of Edinburgh), the reading group provides a friendly environment for guided study of groundbreaking texts addressing the multiple connections between economy and sex. All welcome but early booking is essential.

Film Premier & Artist Talk
Staande! Debout!
(2013)
Anu Pennanen & Stéphane Querrec
Friday 22 Feb / 10.30am
Glasgow Film Theatre

The world premiere of *Staande! Debout!*, an imaginative and sensitive exploration of the forced obsolescence that capital has imposed on the skilled working class of Western Europe. Presented in collaboration with The GSA's Friday Event programme and Glasgow Film Festival's Crossing the Line strand, a platform for daring and alternative approaches to cinema. Tickets are free and available on the day from the GFF box office at GFT.

ECONOMY
Film Lounge Part 1
Work & Spectres
Thursday 28 Feb / 6pm
CCA

The curators will introduce the screening of selected films from the Film Lounge relating to the exhibition keywords Work and Spectres.

MARCH

Public Forum
Socially Engaged Practice: Ethics, Aesthetics, Politics or Economics?
Saturday 2 Mar / 1pm
CCA

Led by the renowned Vienna-based collective WochenKlausur, this event brings together artists, theorists, curators and activists to discuss one of contemporary art's hottest and most widely debated trends: the rise of participatory art practices that seek to solve social problems – or are they economic ones? Early booking is highly recommended.

Artist Talk / Performance
Art & Economics Quarterly Forum
Tanja Ostojić, Dmytri Kleiner and Heath Bunting
Thursday 14 Mar / 7pm
CCA

Tanja Ostojić, Dmytri Kleiner and Heath Bunting from the Berlin-based collective Art & Economics present a talk about their work and auction a special edition of art bonds. Initiated in Berlin, The Art & Economics Quarterly Forum is a performative event incorporating rituals relating to art and political economy.

Artist Talk
Tanja Ostojić
Friday 15 Mar / 1pm
Edinburgh College of Art

One of Europe's most radical artists of the past decade, Tanja Ostojić discusses her projects concerning the sexualisation of borders and Europe as a post-socialist space. Following the lecture, the artist will be joined by the ECONOMY curators for a discussion with the audience.

APRIL

Film Lounge Part 2 *Crisis & Exodus* Thursday 21 Mar / 6pm CCA

A screening event focusing on works which deal with the conspicuous issue of crisis – particularly the entanglement of economic crisis and a crisis of democracy – and the possibility of freedom from capitalism as an economy of oppression. Introduced by the curators.

Public Forum *Documenting Economic Subjects: Capital, Photography and the Real* Saturday 23 Mar / 1pm Stills

A panel of photographers, curators and art historians discuss the redefinition of realism as a working method for artists today.

Public Forum *The Art World Economy: Free Labour, Use Value and Mass Poverty* Friday 5 Apr / 1pm CCA

The contemporary art world relies extensively upon free and underpaid labour. ‘Entrepreneurship’ has become the watchword as recent graduates move from voluntary position to internship while the vast majority of artists and entry-level arts professionals, including curators and educators, receive shockingly low recompense for their work – when, that is, they are not forced to ‘freelance’ and be ‘creative’ as public funding for the creation of jobs dwindles. This public debate addresses the ideological context and material impact of these tendencies, paying particular attention to the situation in Scotland.

Exhibitions

David Aronowitsch
& Hanna Heilborn
Ursula Biemann
Pauline Boudry
& Renate Lorenz
Tracey Emin
Andrea Fraser
Claire Fontaine
Melanie Gilligan
Johan Grimmonprez
Andreas Gursky
Kai Kaljo
Owen Logan
Rick Lowe
Angela Melitopoulos
Jenny Marketou
Dani Marti
Marge Monko
Tanja Ostojic
Anu Pennanen
Stéphane Querrec
Raqs Media Collective
Martha Rosler
Hito Steyerl
Mitra Tabrizian
WochenKlausur
Paolo Woods

Film Lounge

Dario Azzellini
& Oliver Ressler
Michael Glawogger
Jeremy Deller
& Mike Figgis
Marcelo Expósito
& Nuria Vila
Christos Georgiou
Yevginy Fiks
Olga Kopenkina
& Sasha Lerman
Francesco Jodice
Jesper Nordahl
Ernest Larsen
& Sherry Millner
Maria Ruido
Yorgos Zois

Curated by

Angela Dimitrakaki
and Kirsten Lloyd

What does economy mean to you? Visit the independent **ECONOMY** website to upload your own photographs to the Image Archive, contribute to the ongoing discussions and consult the material in the Reading Room

www.economyexhibition.net

ECONOMY is a collaboration between Stills, CCA and the University of Edinburgh

Exhibition booklet supported by the Association of Art Historians (AAH) UK



ALBA CHRUTHACHAIL



• EDINBURGH •



THE FINNISH INSTITUTE IN LONDON

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Barry Amiel & Norman Melburn Trust

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