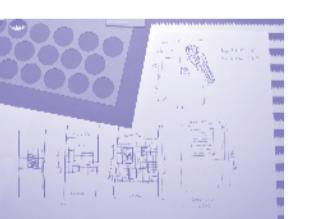


Wages for Housework (Plače za gospodinjsko delo), 70. leta 20. stoletja

Arhivski materiali, z dovoljenjem Silvije Federici in MayDay Rooms, London

Leto 1972 je bil ustanovljen Mednarodno feministični kolektiv (International Feminist Collective), organizacija, ki je sprožila mednarodno kampanjo *Wages for Housework* – WFH (Plače za gospodinjsko delo). Zahtevalo so denar in živave za neplačano delo doma in v skupnosti. Sledila je razprava o tem, ali je skrb s polnim delovnim časom »delo« ali »vloga« in ali naj se za to dobti plača. Ena od sostouanjivitev gibanja, teoretičarka in aktivistka Silvia Federici, začenja svoj esej »Wages against Housework« (Plače proti gospodinjskemu delu) z navedkom iz *Power of Women Collective and Falling Wall Press*, 1975:

Pravijo, da je ljubezen. Mi pravimo, da je neplačano delo. Imenujejo jo frigidnost. Mi ji pravimo absentizem. Vsak spontani splav je nesreča pri delu. Homoseksualnost in heteroseksualnost sta obe delovni pogoj ... vendar je homoseksualnost delavčev nadzor nad proizvodnjo in ne konec dela. Več nasmehov? Več denarja. Nič ne bo tako močno v unicevanju zdravilnih lastnosti nasmeha. Nevroze, samomori, deseksualizacija: poklicne bolezni gospodinje.



Ruth Buchanan, struktura razstavnih stojal (display structure), 2013

Arhivski materiali, z dovoljenjem Silvije Federici in MayDay Rooms, London

Za GDR SE NADALJUJE na Festivalu Mesto žensk je umetnica Ruth Buchanan ustvarila sistem razstavnih stojal, ki deluje kot podpora strukturi za razstavljanje izkušnje in sodelovanje

dela, istočasno pa je tudi sam po sebi umetniško delo. Medtem ko drži dela skupaj, struktura tudi ustvarja prostor za bolj »zaseben« ali »intimen« ogled umetniških del. Tako Buchananova z ustvarjanjem antagonističnega prostora, ki je hkrati skuposten in samotarski, daje prostorsko prezenco pojmu »skupnognega«.



Werk Magazine,

Werk 3 – Bilderkritik 4

V sodelovanju s Knjigarno Azil in drugimi

DATUM: sobota, 5. oktober
ČAS: 12:00–14:00 ure
LOKACIJA: Knjigarna Azil

Bilderkritik je kolektivna učna metodologija, ki nam pomaga artikulirati vsebino, projeto na *Domestic Worker Photographer Network* (glej zgoraj). Analiza je estavljena iz identifikacije vzorca ali skupnih točk med slikami mreže in kako te spregovorijo različnim ljudem in različnih delovnih skupin. Pogovarjal se bomo o primernosti označb, ki jih je na začetku dobila vsaka slika, in ustvarili nove, ki bodo neposredno zadevali materialno bistvo vseh slik. Vizualni pregled nam pomaga pri vizualizaciji

Dejavnosti:

PRED OTVORITVIVO
GDR SE NADALJUJE –
LJUBLJANA:



življenje izmišljene skupnosti ljudi, napisana skupaj z ljudmi, ki so imeli izkušnje iz prve roke z življem v komuni. Situacijska komedija, zasnovana na raziskavah nizozemskega skovterskega gibanja in stanja na področju družbenih stanovanj, je eksperiment delavnic, namenjenih novim narativom in prostorskim konstrukcijam za »skupno življenje« na načine, ki vključujejo sočenja, humor in ustvarjalnost. Po projekciji bo kolektiv Our Autonomous Life? spregovoril o svojem kolektivnem procesu in skečih za morebitne prihodnje serije in izkoristil dogodek (Festival Mesto žensk) za izmenjavo in razpravo o bitki za stanovanja v Ljubljani za produkcijo morebitne nove serije.

Our Autonomous Life? (OAL) je bil zasnovan in razvit ob boku *Grand Domestic Revolution* v letih 2011–2012 v sodelovanju z umetniko Mario Pask in kulturno antropologinjo Nazima Kadir. Od predvajanja prve sezone na lokalni televiziji v Utrechtu so nekateri članji razvijajoče se zasedbe v scenaristi oblikovali kolektiv, ki na različnih dogodkih v obliki delavnic nadaljuje razpravlja težavah in temah. Trenutne ključne članice kolektiva OAL so Katayoun Arian, Priscilla Desert, Anja Groten, Nazima Kadir, Klaar van der Lippe, Bart Stuart, Maiko Tanaka in Mariska Versantvoort.

Eng

Curated by: Binna Choi, Maiko Tanaka
Support curator: Sanne Oorthuizen (CasCo team)

Grand Domestic Revolution (GDR) is a long-term “living research” project developed by CasCo – Office for Art, Design and Theory in Utrecht, the Netherlands, since October 2009 and curated by Binna Choi in collaboration with Maiko Tanaka and with support work by Yolande van der Heide. GDR GOES ON refers to a special traveling form of this project that aims to find lines of affinity with other local contexts and initiatives and to further actualize the project’s endeavours.

Inspired by late nineteenth-century American “material feminist” movements that experimented with communal solutions to isolated domestic life and work, GDR has involved artists, designers, domestic workers, architects, gardeners, activists, and others in collaborative investigations and re-articulations of the domestic sphere, challenging traditional and contemporary divisions between private and public. The aim is to imagine new forms of living and working in common and putting them into practice. GDR shares its ongoing research with presentations of newly produced and referential art works, an exhibition as a platform for a series of public activities and/or the growing project library. In particular, the touring program of GDR – GDR GOES ON! – is conceived as a special form of international collaboration, embedding it within the local context of each host venue and

creating closer ties between the organization and surrounding communities.

GDR in the context of the City of Women festival presents a selection of artworks and archival materials that bring different perspectives and sensitivities to work and labour performed “at home” under the post-Fordist conditions of our everyday life. The works do not only provide insight into the current and past struggles concerning the notion of invisible work and precarious labour but also evoke the possibilities of organization, solidarity, and composition. Here, critical seeing experiences enter a practice of transformation that we believe is only possible through the formation of a type of collective subject. (Binna Choi, Maiko Tanaka)

Casco – Office for Art, Design and Theory is an open and public space for artistic research and experiments. We consider artistic practice as a way of engaging with the world we live in as an investigative, imaginative, and inventive practice. The artistic practices we focus on are cross-disciplinary, open to collaboration, and process-driven. Our projects traverse other fields such as design, theory, and social work. Correspondingly, our activities encompass not only exhibitions but also research, varying forms of production, the development of new applications, workshops, forums, debates, actions, performances, screenings, education, and publishing.

We were founded in 1990 and located in the city of Utrecht with its 300,000 inhabitants in the heart of the Netherlands. The local urban environment, including its various communities, histories, and contemporary development, is the foundational space for our engagement. Yet, integrating this relationship with our work, artists, and other practitioners from around the world, we actively take part in social and artistic development in various formal and informal networks intersecting across local, national, and international levels.

The aim of our work is to contribute to forming non-capitalist cultures and possibilities for life for which we believe art could play an essential role, not as an insular avant-garde but in alignment with other initiatives and social movements. Instead of accumulation, alienation, apathy, and competition, a culture that we envision is comprised of sharing, caring, and living and working together. In this light, we see our organization and space as a micro-society to reflect such vision. It’s a tough but worthwhile venture.

Binna Choi has been the director of CasCo – Office for Art, Design and Theory since the summer of 2008. She has been running CasCo’s cross-disciplinary programme, which focuses on the construction of social space and issues of collaboration, collective production, and the common vis-à-vis the contemporary, social, and political condition, positioning itself along with contemporary social movements. Choi has also been developing a two-year research project *The Grand Domestic Revolution – User’s Manual* at CasCo in collaboration with Maiko Tanaka, and “Group Affinity,” a

summer school and exhibition at Kunstverein München with Bart van der Heide. Prior to CasCo, she worked as part of the curatorial team at BAK, basis voor actuele kunst in Utrecht. She is a founding member of Electric Palm Tree, a research community for the issues of the common and differences in the current global society.

Maiko Tanaka takes up her curatorial practice as a public, political, and collective form of research that can enable the production of new subjectivities and aesthetic forms. Since 2010, she collaborated with Binna Choi on CasCo’s The Grand Domestic Revolution – User’s Manual, a long-term “living research” project based in Utrecht, through which she became involved in several collective practices, including a nomadic reading group, an alliance between cultural workers and domestic workers, and a cooperative sitcom about the Dutch squatting movement. From 2008–2010, Tanaka partook in a curatorial residency at the Justina M. Barnicke Gallery, University of Toronto, where she organized the international conference exhibition “extra-curricular: between art and pedagogy,” presenting alternative structures for mobilizing radical pedagogical art practices. She currently lives in Toronto and works as a board member for the Toronto-based art organization Genda.

Sanne Oorthuizen is part of the curatorial team at CasCo – Office for Art, Design and Theory in Utrecht, where she works closely with Binna Choi on programming, curating, generating resources and community development. Her interests lie in socially and politically engaged art practices that call for collaboration, community and action. She is a member of Electric Palm Tree. She previously worked at Centraal Museum Utrecht, Stedelijk Museum Bureau Amsterdam and Cemeti Art House, Yogyakarta. She was a participant of de Appel Curatorial Programme 2011/2012. Oorthuizen studied Art History and Museum Curating and wrote her MA thesis on community based art practices in Indonesia and their critical potential in how we experience history as well as the time of our lives.

Jinsuk Kim, Life on a Crane, 2011
Documentary video... courtesy of Plog TV

In 2011, Jinsuk Kim, a union organizer and former shipyard worker in South Korea, climbed to the top of a 35 metre high crane to protest massive lay-offs. The crane she climbed up was No. 85; a number that became symbolic, appropriated by supporting artists, activists and civilians who together formed the ‘Hope Bus movement’. During the 309 days of her action, Kim recorded her view of the burgeoning movement from where she stood as well as the day-to-day mundanity of her life on the crane. This video document, taken by herself while she was living and protesting on the crane, allows us a glimpse into the possibility of a place where action and subsistence are inseparable, where life – living, enlivening, resilience – overcomes the temptation to submit oneself to a conventional logic of winning or losing.

The work of artist duo **Pauline Boudry & Renate Lorenz** (based in Berlin) often revisits materials from the past, usually photographs or films, referring to and excavating unrepresented or illegible moments of queerness in history. These works show embodiments that are not only able to cross different times, but also to draw relationships between them, revealing possibilities for a queer futurity. Recent exhibitions include: *Toxic, Laboratoires d’Aubervilliers* as part of the Triennale Paris, Paris, 2012; and *No Future / No Past*, as part of *Chewing the Scenery*, 54th Venice Biennale, Venice, 2010–2011; *Voice Over Three*, the Arsonje Center, Seoul, and “Group Affinity,” a



2011. Group shows have included: *crocchage*, Musée d’Art, Lausanne, Lausanne, 2009–2010; *Siblings and Twins*, Portikus, Frankfurt am Main, 2008; *Condensation*, 53rd Venice Biennale, Korean Pavilion, Venice, 2009; and *Approaching: Choreography Engineered in Never-Past Tense*, dOCUMENTA (13), Kassel, Germany, 2012.

Esther Ferrer, Europortrait, from the series Europortrait, A/B/C/D/E, 1977–2006
Photograph... courtesy of the artist

Like a human slot machine, a woman expels coins from her mouth. Her body and mouth muscles are stretched, her expression one of terror or incredulity. Forever frozen in a violent state of being, the work gives a bodily and material presence to the question of what it means to be “wealthy”. As part of a series showing the artist in various phases of vomiting, Europortrait brings to light the difficulties of digesting the processes and demands of capitalism. So if money fails to nourish us, what can? Her body could be perceived as an ultimate domestic sphere where struggles begin and end.

Esther Ferrer (1937, San Sebastián, Spain, based in Paris) is well known for her individual performances as well as for the works she made as a member of the group ZAJ from 1967 until its dissolution in 1969. In the early 1960’s, together with the painter José Antonio Sistaga she created the Taller de Lliure Expressió (Free Expression Workshop) in San Sebastian and the Experimental School in Elorrio (Vizcaya). She has presented her performances in numerous festivals around the world and regularly exhibits her works in galleries and museums.

Pauline Boudry & Renate Lorenz, Charming for the Revolution, 2009
Film, 11 min. courtesy Ellen de Bruijne Projects, Amsterdam

A solitary figure in a leather jacket stands in an empty field and reads out a memorandum, “In the factories, in the offices, in the hospitals, in old people’s homes, online, in the kitchens, in the museums, in the movie theatres, we are married! Married to a straight white guy called ‘the economy’. The only thing to do is to ask for a divorce, and a huge settlement.” Thus begins *Charming for the Revolution*, a film stages a feminist critique of labour and capital from the 1970s (e.g. Manifesto for Housework), with the addition of costume changes. From a disgruntled housewife to Beaudelairean dandy, the protagonist transforms a third time into bird-dandy-wife form, ruffling the feathers of stubborn gender stereotypes while bringing the debate on gendered labour and equity into a contemporary moment.

For the photo series *Gymnastics of the Foldables*, artist Haegue Yang models a laundry drying rack into a sculptural piece. Having this common domestic instrument demonstrating moves of calligraphic exercises, the artist evokes a sense of determination coming from a common domestic apparatus, pointing to an enigma in performing housework as art and vice versa. The artist’s work with the motif of folding, unfolding, and the unfoldable, animates otherwise what is considered to be a mundane object for domestic chore, and imbues a playful, if not constructivist companionship with our supportive domestic devices, while also opening up how the home, and ourselves, can be cared for and shared in a different way.

Ask! is a group of cultural workers making alliances with (migrant) domestic workers in the Netherlands and elsewhere to research and address the conditions and demands of domestic work today. Ask! stands for *Actie Schone Kunsten*, a punning name using the traditional Dutch term for ‘fine arts’, which can also be read as ‘clean arts’. By organising public actions and experimenting with forms of visual representation and rhetorical strategies, Ask! challenges the gap between ‘real politics’ and the political, questioning the dominant economic systems that devalue our work and our rights for decent work and our environment. Ask! is documentation from their five-point thesis, *Why We Work Together*, and reverse graffiti campaigns in ‘dirty’ areas of Utrecht and London, using

isotypes depicting an ‘army’ of domestic workers created by Berlin artist Andreas Siekmann. NB: In advance of the festive opening of GDR GOES ON – Ljubljana, on Friday 4 October, from 2 to 5pm, Ask! will perform a reverse graffiti action throughout Ljubljana in collaboration with Justice for Domestic Workers (London) and the local group Revolting Women Social Workers.

Esther Ferrer, Europortrait, from the series Europortrait, A/B/C/D/E, 1977–2006
Photograph... courtesy of the artist

The flexible, precarious, paid, underpaid and unpaid features of cultural production and creative labour today is the subject of the fictional reality-TV project *Kamera Laüft!* (Camera rolling!). Employing the methods of ‘militant research’, a method developed by Operaist and feminist movements in the 1970s kleines postfordistisches Drama (kpD) asked cultural producers in Berlin, including themselves, to describe their work lives, what they like, what desires they have for change, and about their position on cultural production and social activism. The material was transposed into a script to which a team of actors play out the various work/life dramas. Questions revolved around autonomy, self-entrepreneurship, working conditions, and the potential for new forms of politicization and collective articulation.

Mieke Laderman Ukeles, Manifesto for Maintenance art 1969!, Proposal for an Exhibition 'CARE', 1969
Text, manifesto... courtesy Ronald Feldman Fine Arts, New York

Mieke Laderman Ukeles, Manifesto for Maintenance art 1969!, Proposal for an Exhibition 'CARE', 1969
Text, manifesto... courtesy Ronald Feldman Fine Arts, New York

Maintenance is the realm of human activities that keep life going, such as cooking, cleaning, and care. Written more than forty years ago, the *Manifesto for Maintenance art 1969!* proposes a radical disturbance of the border separating maintenance work and making art. Reflecting on her own labour as a woman, mother, wife and artist, Mieke Laderman Ukeles combined these roles and proposed to put on display in the museum. Her proposition doesn’t merely aim to have maintenance—the work done by many undervalued care, support and service workers—become visible in the museum, but the Manifesto became a prompt for decades of artistic actions by Ukeles with and for other maintenance workers since.

Mieke Laderman Ukeles (1939, based in New York) is an artist known for her feminist and service-oriented artwork. Her work has been shown and performed in a myriad of museums, art spaces and public spaces all over the world, it has been written and spoken about, as well as awarded in abundance. Since 1977 up until today, she has been an unsalaried Artist-in-Residence at the New York City Department of Sanitation.

Haegue Yang, Gymnastics of the Foldables, 2006
Photo series... courtesy of the artist and Galerie Wien Lukatsch, Berlin

For the photo series *Gymnastics of the Foldables*, artist Haegue Yang models a laundry drying rack into a sculptural piece. Having this common domestic instrument demonstrating moves of calligraphic exercises, the artist evokes a sense of determination coming from a common domestic apparatus, pointing to an enigma in performing housework as art and vice versa. The artist’s work with the motif of folding, unfolding, and the unfoldable, animates otherwise what is considered to be a mundane object for domestic chore, and imbues a playful, if not constructivist companionship with our supportive domestic devices, while also opening up how the home, and ourselves, can be cared for and shared in a different way.

Ask! Actie Schone Kunsten in collaboration with Andreas Siekmann, Why we work together, Respect and Recognition for Domestic Work, 2011
Text, manifesto... documentary photographs, isotype stencils, slogans... event

Ask! is a group of cultural workers making alliances with (migrant) domestic workers in the Netherlands and elsewhere to research and address the conditions and demands of domestic work today. Ask! stands for *Actie Schone Kunsten*, a punning name using the traditional Dutch term for ‘fine arts’, which can also be read as ‘clean arts’. By organising public actions and experimenting with forms of visual representation and rhetorical strategies, Ask! challenges the gap between ‘real politics’ and the political, questioning the dominant economic systems that devalue our work and our environment. Ask! is documentation from their five-point thesis, *Why We Work Together*, and reverse graffiti campaigns in ‘dirty’ areas of Utrecht and London, using

Wages for Housework, 1970s
archival materials... courtesy of Silvia Federici and MayDay Rooms, London

The year 1972 saw the founding of the International Feminist Collective, the organisation that launched the international campaign for Wages for Housework (WFH). Wages for Housework demanded money from the State for the unwaged work in the home and in the community. A debate ensued about whether caring full-time was “work” or a “role” – and whether it should be compensated with a wage. One of the co-founders of the movement, theorician and activist Silvia Federici, starts her essay “Wages against Housework” with this telling quote from *Power of Women*

Collective and Falling Wall Press, 1975:
They say it is love. We say it is unwaged work. They call it frigidity. We call it absenteeism. Every miscarriage is a work accident.

Werker Magazine, Werker 3 – Bilderkritik 4
In collaboration with Azil Bookshop and others

DATE: Saturday, October 5th
TIME: 12am – 2pm
LOCATION: Azil Bookshop

Bilderkritik is a collective learning methodology that helps us to articulate all content received in the *Domestic Worker Photographer Network* (see above). The analysis consists on identifying a pattern or commonality among the images of the network and how they speak to different people in several working groups. We will discuss the adequacy of the tags that were originally given to every image and create new ones, pointing at the material core of every picture.

A visual overview helps us to visualise the new categories and in-between relations. <