

Materials for the Unfaithful replica

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Exposición: The Unfaithful replica. C2M. (Centro de Arte 2 de Mayo) Móstoles (Madrid)
18.III.2016 a 25.IX.2016

September 2015

In September 2015 we had a meeting at the Centro de Arte Dos de Mayo with Laurence Rassel, Nacho Paris, Teresa Lanceta, Xisco Mensua, Isaias Griñolo, Julio Jara, Inmaculada Salinas, and myself. The declared intention was to record a conversation that could be included in this book, the undeclared one was to get together in the place where the exhibition would take place to get to know one another, see one another again, talk, and try to move forward together in this process. We talked about losses, becomings, potencies; about unfaithfulness and the unfaithful; about journeys and losses; we discussed art and its economies, the labour of art, its remuneration; its language, what it reveals and what it conceals; specific contexts, the proper context of the institution art; the places where it takes place, in what it resides and the people behind it, how it is preserved, how it is transmitted; agencies; theory and practice, language and words; bodies, subjects, and objects; applied arts, ornamental arts, craftwork, open source and traditions; iconoclasm and iconodulism; simulacrum and experience; interpretation; situated knowledge; audiences; virtuosity, improvisation, free articulation; transmission and rumour; the unexpected; talking and charlatans; aspiring bullfighters, subalterns; the name and smell of the poor; the artist; the other.

The sexes and the genders, conceived separately or in their mutual relationship, but always from a "naturalist reason", are at the very nucleus of the paradigms that have formed out thinking, language, the imagination, and social organisation. Sergio e Simone by Virginia de Medeiros consists of three simultaneous video projections that document the path of transformation in the life of Sergio to Simone and of Simone to Sergio. A return trip between identities, that demonstrates the complexity of the process of constant transformation of the body and of subjectivity inscribed in the landscape of a city where a variety of beliefs and religions come into conflict with one another; evoking at the same time the difficulty of configuring a different existence in a society imperatively dual, that forces us to be exclusively one or thing or another by means of discrimination. An imperative fiction that concerns the binomial man-woman just as much as the sacred and the profane, and work and the value of exchange, imposing modes of representation, images, and stereotypes from which escape means stigma. Sergio e Simone aims for the existential revision of this construction, an emotional disobedience that links Sergio and Simone with Virginia de Medeiros.

Inmaculada Salinas, as a gleaner of images, scrutinises the daily press to find her working material. Salinas has always been preoccupied with the visibility/invisibility of the woman in the media (Prensadas [Pressed], 2009), but now she has focused on the representation of women's work (Lista de costos [List of Costs], 2010). What is work? How is the care, the physical and psychological wear that it generates, paid? What status does the work of women have in the chain of social signs? Zero cost as the panacea of savage capitalism, at a moment when men and women work for free.

Tiempo de trabajo [Time of Work] presents the thorny issue of women's work in a society where it is the most important factor for the inclusion of citizens in its community. A selection of 267 images of women "working", confronted with an equal amount of drawings made by Salinas. In parallel to these women, the work of the artist, a group likewise affected by the economic conditions of a system that only valorises the artist who "sells" against the artist who "works". The final result of her intervention is a book-diary, "an invitation to reflect on unpaid work and to write about it in this book, an invitation to whomever has the book to construct his or her own narrative." For The Unfaithful Replica Salinas proposes going a step beyond, a divesting of her working time. The drawings and the "original" records will be inserted into the book in a way that the work disappears or becomes a fragmented part of a broadened community of owners/observers/readers. In the exhibition space it appears solely as reproduction. In this manner, the mass-produced reproduction is given the value of the unique and original, the body, the time, the experience placed there is remembered, and the space of the original, the unique, is situated in the space of the technical reproduction...