



ADN PLATFORM ON MEDIATION/2 – *Tedium Vitae* From May 23rd to October 23rd 2015

"Why cannot exist art any more in the West? The answer is simple. Artists in the West are not lazy. Artists from the East are lazy; whether they will stay lazy now when they are no longer Eastern artists, remain to be seen"
MLADEN STILINOVIC

The exhibition *Tedium Vitae* explores boredom as an artistic catalyst. *Tedium Vitae* and *Indisposició General. Assaig sobre la Fatiga* (commissioned by Martí Peran), are two sides of the same coin; two exhibitions reflecting equal problems through different prisms. *Tedium Vitae* carries out this task through the use of Croatian artist **Mladen Stilinovic's** flourish as well as through the work of several young artists: **Adrián Melis, Jaume Simon Contra, Martín Llavneras, Raquel Frieria, Los Jambos, Sol Prado** and **Javier Peñafiel**.

Self production, propaganda in itself or athletic conquering of all possible milestones are symptoms of an overdue capitalist society, making workers full-time producers within a system that requires equally constant activity and flexibility. This production is complemented by its own projection on social networks, where the individual enters to ultimately become a product on digital display. This hyperconnection, provided by technology and the system that subjugates it, also prevents laziness, boredom and zero production. Mladen Stilinovic words are, hence, the starting point and the main focus of this exhibition. The -active- pause can create art. How can the artist create without forethought? Laziness, pause and not doing are necessary in the middle of this whirlwind; take them as having emancipatory power presented in the form of a policy option, a source of resistance to the system.

Tedium Vitae presents a series of artistic visions of dullness. Unproductive time is revealed as a statement of intent, of resistance before the system to which the artists are inscribed. Thus, Mladen Stilinovic's manifesto governs the exposition and takes shape in each of the pieces: *Sobre perder el tiempo*, by Raquel Frieria; the work of Adrian Melis,

Plan de producción de sueños para las empresas estatales en Cuba, where dreams are the fruit of one's work, perhaps seeming more productive than the work that is being avoided; or the images of *Hangingout*, by Martin Llavaneras, where the artist hangs himself in different spaces, a suspension as physical as it is mental, to question the passing of time and the use that is made of it. Or Jaume Simon Contra, who dances on boredom. This issue is also present in the work *Shabbath Shalom*, by Marta Burugorri, where the artist adds cultural and religious beliefs to her treated subject. Los Jambos, a music group from Pamplona made up of Txema Maraví, Iñigo Maraví and Tamu Tamurai, portray how the existential crisis of elongated adolescence affects one part of youth which is no longer that young and turns into active creation. Sol Prado will also hold a performance on opening day, focusing on the language of art and the impossibility of communication. Mladen Stilinovic and Javier Peñafiel, whose work can be seen in two pieces, are the link between *Indisposición General* and *Tedium Vitae*. Their work is, ultimately, an earthbound thread that traces the genealogy of the ideas being presented.

On the other side of the boredom coin, there is fatigue. This is a consequence of relentless activity as can be seen in *Indisposició General. Assaig sobre la Fatiga*. On the other hand, it is this same tiredness that brings the individual to rethink negative consequences and reassess relationships within the context where they develop. Guilt is just one example. Notwithstanding, fatigue can concurrently be liberating, becoming an awakening of consciousness that allows one to attack the symptoms of the disease. Recognizing the wounds of our time leads us to reinvestigate the orbit of passivity, seen here as a tool of resistance. In a hysterical world, boredom is sitting and thinking, taking a breath and listening. Because, as Stilinovic asserts, "There is no art without boredom."



Mladen Stilinovic: *Artist at Work* (1978)

8 Photographs b/w 30x40 cm.

The work of Mladen Stilinović (Belgrado, 1947) explores the relationship between work and production, as well as being a criticism of art in itself and of contemporary society in its different formats. *Artist at Work* ironically challenges the conflict between efficiency and the effort put into the contemporary art production, thus vindicating the intellectual work of artists as a figure. The work of Stilinović serves as a union between *Indisposició General. Assaig sobre la Fatiga*, commissioned by Martí Peran at Fabra i Coats, is displayed at the ADN Platform space.

Martí Llavaneras: *Hangingout* (2011)

Video hd, 8'55min, loop



If a person who is hanging out is simply killing time without doing anything in particular, Martin Llavaneras literally turns this expression on its head so as to sublimate the importance of passing time, and uphold the relationship that time establishes with the individual. In this way, Llavaneras plays with the question of (un)productivity in an apparently useless venture: hanging out.

Adrián Melis: *Plan de producción de sueños para las empresas estatales en Cuba (2011-2014)*

Wooden boxes, writings on paper, 20x25cm photographs



The work of Adrian Melis (Cuba, 1985) explores the relationship between the framework imposed by sociopolitical, legal and economic structures, and the strategies employed by individuals in order to evade and subvert these rigid rules. Directly influenced by the conditions of daily life in Cuba and by his own experience as a voluntary expatriate in Spain, the artist highlights the tension between productivity regimes and unproductivity, presence and absence, planning and labor force. This is brought about through the telling of stories based on the dreams of Cuban civil servants, who, due to the exhaustive conditions to which they are submitted, fall asleep at their workplace.

Raquel Frieria: *Sobre Perder el Tiempo (2007)*

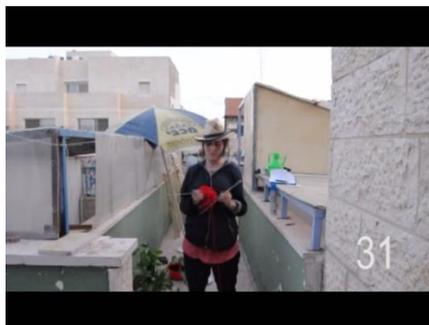
Video 8 hour-video



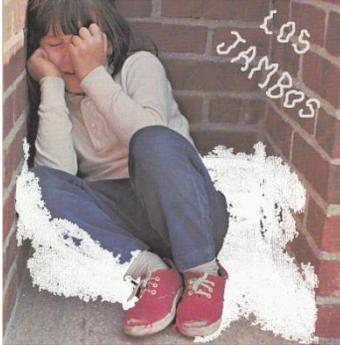
Raquel Frieria contracts an actor to waste time for eight hours, the same amount of time as a workday. The actor, whose work is paid for, represents "wasting time" according to the results of previously done research on the citizens of Barcelona. At the same time, a clock counts down the remaining time, and subtly challenges and questions the value of time and the affective implications of having wasted it.

Marta Burugorri: *Shabbat Shalom (2012)*

Video 1'56"



The work *Shabbat Shalom* by Marta Burugorri (Iruñea 1989) explores the limits of transgression through the execution of all the activities accomplished during the one minute (the length of time that sirens blare to signal the end of work) prior to the beginning of Sabbath in Jerusalem, the day of rest according to traditional Judaism. Throughout this transition between productive and unproductive space, the artist faces the franticness imposed by this enclosure in which passivity is forced and where one must prepare oneself for the dread of inexorably not being able to do, of having to face oneself.



Los Jambos: Playlist + graphic material(2013-2014)

Vídeo 21'11" and deliberated graphic material

Los Jambos present a piece that collects the precepts of post adolescence and transforms them in music, video and graphic material. With no pretensions whatsoever, their lyrics and music deal with the pressure of responsibility and rebel against the production of identity, work and the system of relationships that shape adult life. This is done through adolescent love, familiar stories, social behavior and nights out partying, but they intentionally flee from any childishness in their material by transforming it into a poetic and generational performance.

Jaume Simon Contra: Zapateado in the kitchen with hammering sounds of the bricklayer next door

Vídeo 2' 24".



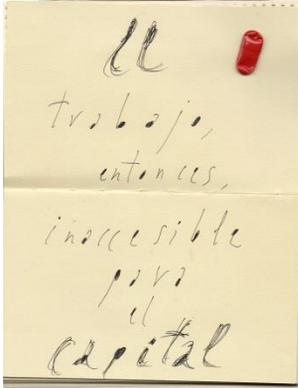
Stomping is an action carried out by the artist in his kitchen and consisting of dancing to the beat of a striking hammer coming from the construction in a neighboring home. In this way, the execution of this action, as ironic as it is poetic, recycles the sound effects of this tool by canalizing them into a rhythmic beat and allowing the artist to unfurl this into a slight tap. A perturbing fact in our daily lives and in the surroundings where we live like construction work is rolled back into a lucid action and creates a spontaneous stage that keeps clear of this created hindrance. With this desire to reinterpret and redefine interference, Simon Contra gives license to convert what is an inconvenience within a production setting to a capacity to weave new links to exhaustion that move beyond the construction site.

Sol Prado: The Wannabe Principle (2015)

Performance



The political line of Sol Prado splits from the idea of discomfort, but not as a state that an individual needs to escape from or "resolve", but rather as a feeling to inhabit, and from which to carry out dissident activity. Questioning the idea of productivity as well as thinking against marginal productivity and the utility of growth are some of the actions that form the practice of The Wannabe Principle, where inhabiting doubt, melancholy, fatigue, fragility, misplacement and anguish are core. Time spent waiting, boredom, hoping for what's not to come, the poorly named "idleness" and the weight of daily life are seen here as resistance and empowerment. .



Javier Peñafiel: *El trabajo, entonces, inaccesible para el capital* (2015)
Banner 3 x 1,60cm

One of the links between the exhibition at the Fabra i Coats Arts Center and Tedium Vitae is Javier Peñafiel. The artist exhibits his own brand of anti-signage made with banners; they, unlike the signs which were used to seeing, do not indicate or provide any precise information, but leave their meaning open to the interpretation by the viewer. Strongly politicized, they simultaneously underscore -via their weak, faint calligraphy and gaps-important aspects regarding the relationship between man and society. Peñafiel's banners do not give lessons or appear as slogans, but rather open the possibility of an internal critique of intellectual tenor. Thus launching a series of macro-micro relationships: strong thought and weak writing, expression and privacy, large dimensions and scribbled letter, society and the individual.