



Artiste ? Et sinon tu fais quoi ?
Kunstenaar? En wat doe je verder zoal?

in the frame of

werken is misdaad

A project by sorrysorrysorry

at

De Belly

Antwerp

february 26th, 2017

« It is better to do nothing than to contribute to the invention of formal ways of rendering visible that which Empire already recognises as existent »

Alain Badiou



Speculum Humanae Salvationis (ou variations sur le même t'aime) fragment, 2011

Cristián Valenzuela (CL)

Artiste? Et sinon tu fais quoi?

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« In contemporary way of working, the boundary between production and reproduction is disappearing. In this art is of central importance ; it comes across as the ideal and most speculative representation of this disappearance, which is why it is as the very centre of the capitalist interest in generating value. It is (...) essential to critically analyse the labour of the artist and connect it to the post-fordist way of working, as well as with capitalist exploitation procedures » Bojana Kunst, *Artist at work*, 2015.

In March 2016, Louise Mestrallet was invited by off-space Torx, in Molenbeek-Brussels to propose a « round table » which pointed the question : artiste? et sinon tu fais quoi? / Kunstenaar? En wat doe je verder zoal? / Artist ? And what else do you do?

When a minority of artists, educated in art schools or autodidacts can live with their artistic production, the biggest part needs to work in different jobs «unrelated» the art field. And even if those works are connected to the cultural field, they are mostly time eaters, not enough paid and not allowing sufficient time for the research and creation. Thus the artist have often, if not always, a « pluriactivity ». She/He has to manage, next to his artistic work, a lot of administratives aspects as funds requests, accounting and of course has to pay her/his bills. How are those factors influencing the creative part of the artist « work » ? What kind of individuals or collectives strategies are developped? Are those realities influencing directly his own work, and to broaden in other fields?

Cristian Valenzuela, Eduardo Cruces, Louise Mestrallet and De belly, are willing to continue this discussion together in the context of *Werken is misdaag*, around different thematics raised during and after the first round table in Brussels, (questions of time, transmission, way of life, individuals and collective strategies, and even culpability!), and in association with a bibliography related to those themes.

«So, in order to escape death, man has brilliantly come up with
a lifeform in which all must work and no one is allowed to be a
bum.»

Kazimir Malevitch



JE CHERCHE DU TRAVAIL

JE SUIS UNE FEMME

JE VEUX UN TRAVAIL QUI ME PERMETTE

DE ME DÉVELOPPER PERSONNELLEMENT

ET DE GAGNER MON VIVRE

JE VEUX UN TRAVAIL QUI ME PERMETTE DE M'ÉLOigner

DE LA PÉNURIE ET DE LA MISÈRE

FREEL@GMAIL.COM

COMPLETADA! CHILEAN HOT-DOGS

A POLITICAL WAY

(recipy)

«completo» bread

«viennois» sausage

mashed avocado

chopped tomatoes

mayonaise

ketchup

mustard

green sauce

(or pebre)



The Chilean version of hot-dog comes up during the second half of the twentieth century and gradually starts to become popular due to its low cost and its simple preparation. Moreover, this local version includes several ingredients of high nutritional value, even replacing lunch in lower socioeconomic groups.

During the times when democracy was at great jeopardy, the concept of “completada” emerges. It is an act of solidarity in which a massive completo sale takes place in order to pay for the unexpected expenses of a member of a particular community.

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ABOUT US

From January to march 2017, Eduardo Cruces (Lota, 1987) is in residency at Air-Antwerpen, and in this context met De Belly / sorrysorrysorry team.

Linked from 2012 with Louise Mestrallet (FR, 1986) and Cristián Valenzuela (CL, 1974) thank to «La Travesía del Axolotl», a nomad residency which took place in Chile in 2012. Since then they regulary collaborate on art projects as « La convicción, la precariedad, (la respuesta), el síntoma». Estrategias Independientes » (Bulgaria, Switzerland and Belgium, 2013), or recently «the gap between. Afecciones desde el espacio residual», (at the off-space Transformers-Brussels, september 2016).

A part of their artistic work, individually and often collectively, is to think about the artistic network, the way of thinking art and creation and their identities in a « globalized world ».

ABOUT SORRYSORRYSORRY

Sorry is the official name of an unofficial organisation.

It is an organisation in the literal sense of the word:
it functions as an organism that divides and melts together at any occasion.
In this way Sorry has one spirit but many bodies in which it manifests itself. If
you would make a drawing of Sorry this could look like this:

or like this:

Sorry has to eat, just like any other organism. It eats ideas, brain spiders,
thoughts and corridors, waterfalls of speech, drawings, but also many phone
calls and emails. The artists who are part of the organism feed the organism
on an irregular basis, so life for Sorry will never
be boring.

Sorry is therefore an irregular organization that can bounce and roar, but
can also operate silently (?) Or can doze in the sunshine. Nevertheless, it is
composed of a number of vital organs. So she offers a permanent studio to six
artists, she has a space for exhibitions and all sorts of experiments,
and an open kitchen because artists have to eat as well *.

«The exclusive concentration of artistic talent in particular individuals, and its suppression in the broad mass which is bound up with this, is a consequence of division of labour.»

Marx & Engels

CREDITS

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