

TYPES

CCA Wattis Institute for Contemporary Arts
localhost/_Staging/WATTIS/index-24.php

Reader

** ... This is The Wattis
We're in San Francisco, a few
blocks away from California
College of Arts <<1

Here's our program:
Markus Schinwald is
in the gallery,
[*] Nairy
Baghramian is in the
apartment, . .
: | and, Joan Jonas is
on our mind. *

The
exhibition
opens
tomorrow
.

eNxt oDor, on
Tuesday, October 12,
philosopher Michel Serres
will speak.

CCA Wattis Institute for Contemporary Arts
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\\\\\\\ By appointment, there is also a painting by Avery Singer, a film from Loretta Fahrenholz, a text by Lars Bang Larsen, and John Zorn's newest record.

Meanwhile, an exhibition by Marie Angeletti opened four days ago at Castillo Corrales.

We're at 360 Kansas Street (between 16th & 17th). Today, it is kind of foggy and currently 78° F

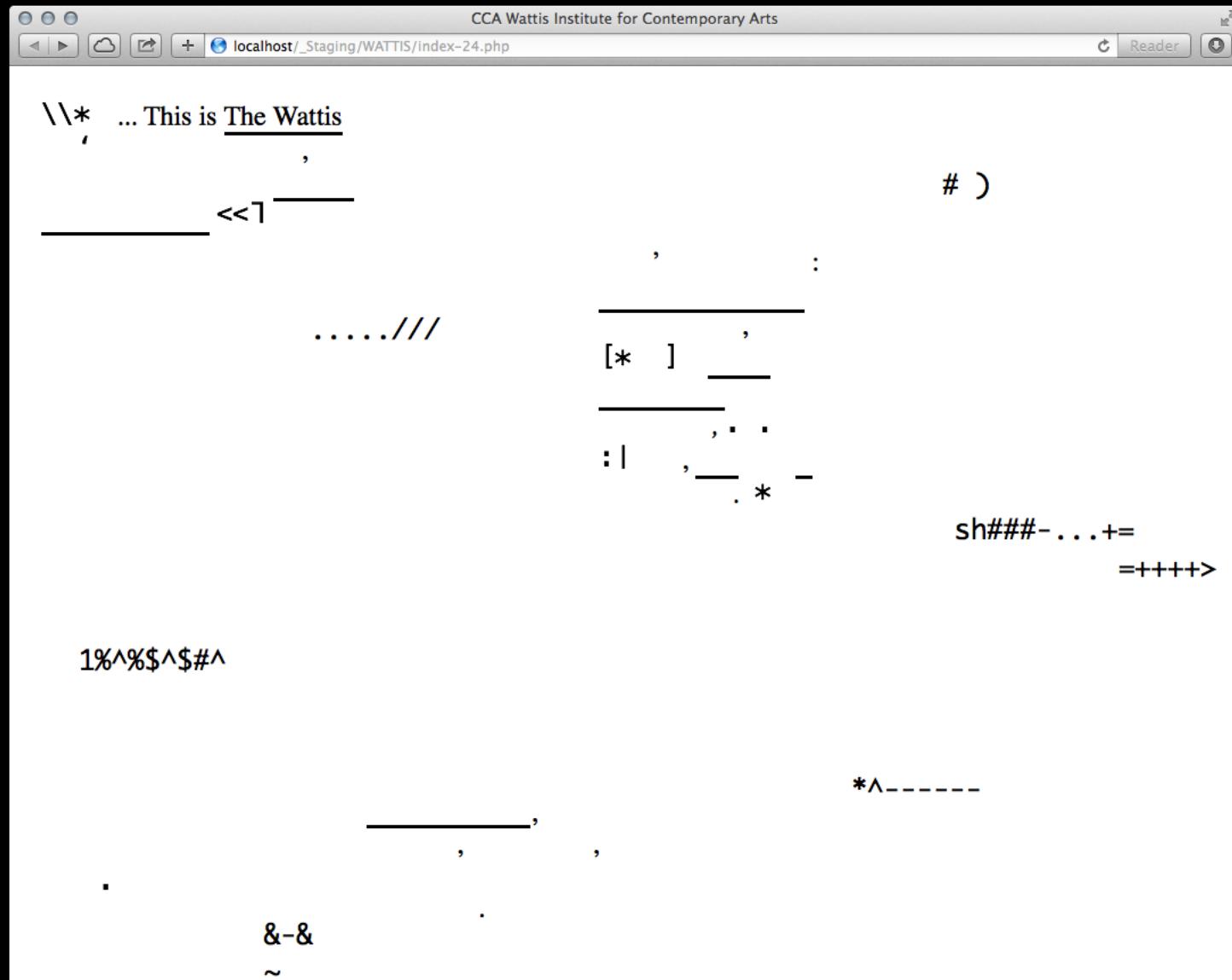
We are open until 7pm.

In the next three months, there are six events planned.⁶

f/I/t here.

20142615

HOME



CCA Wattis Institute for Contemporary Arts
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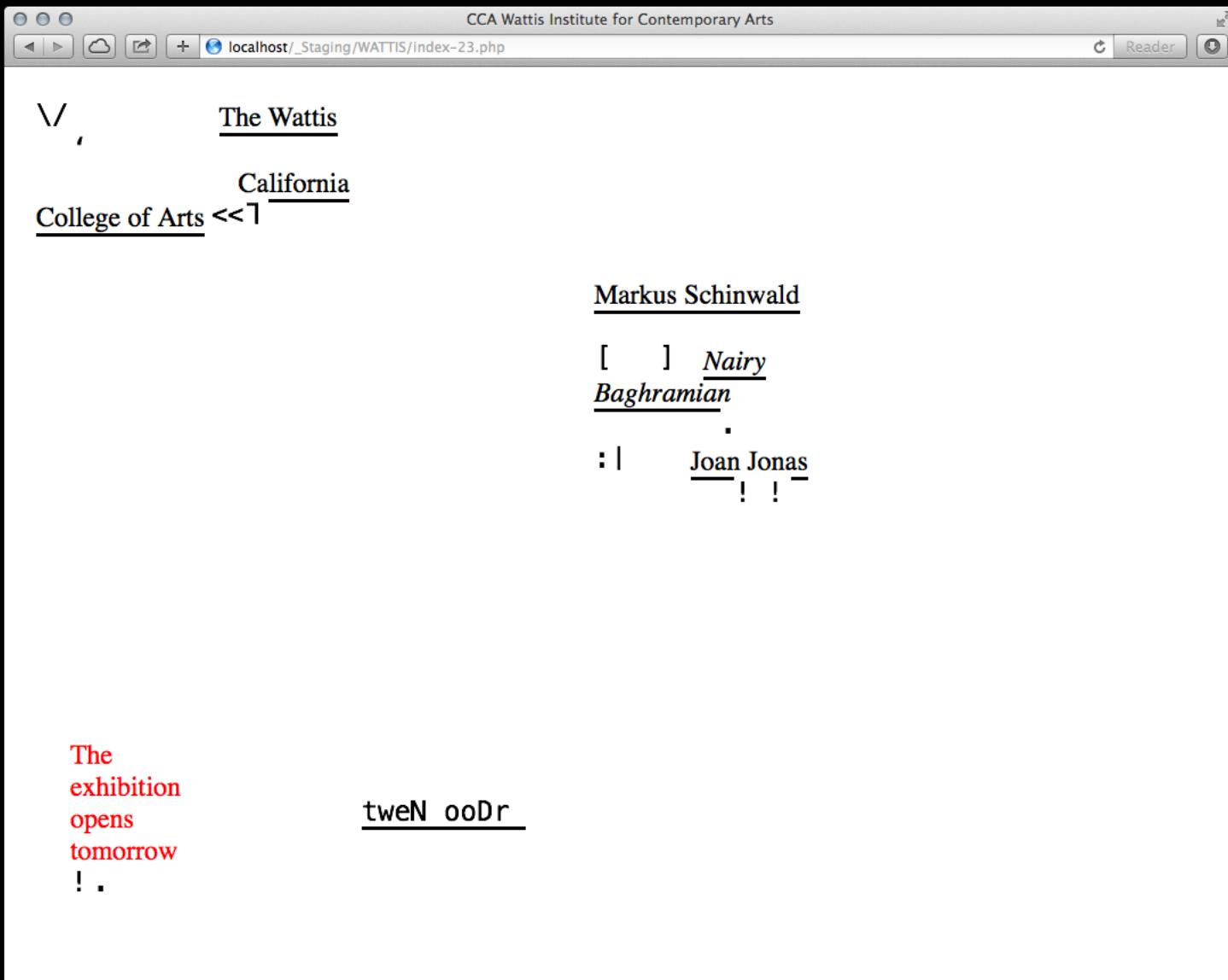
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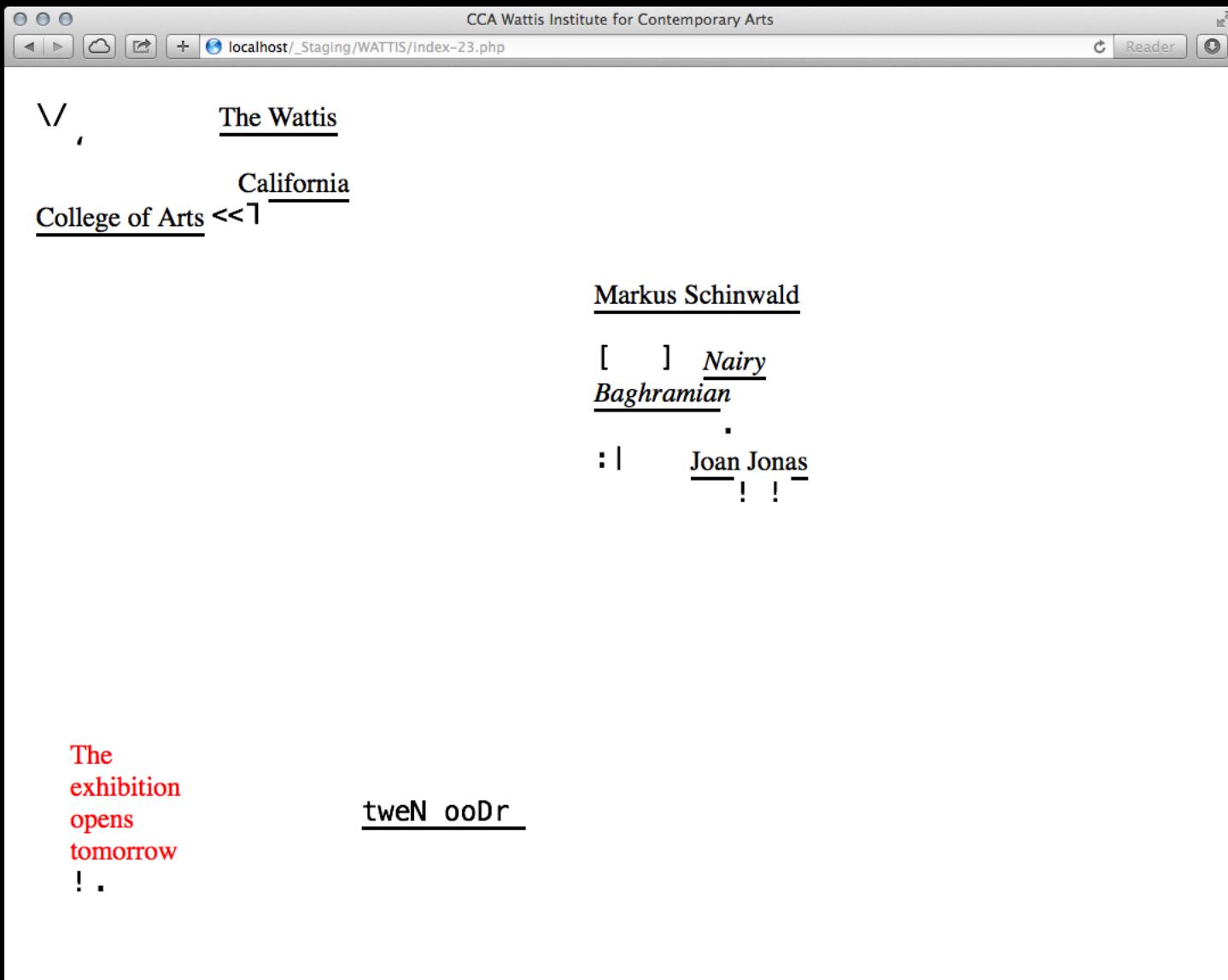
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*Or, have a look 0-0
at what we've done
before in our archive.*

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Ed Ruscha
has made
us a new
limited
edition.
Get one
now . .

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What's the
matter
with you?
Huh
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COLOR

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DETAIL

CCA Wattis Institute for Contemporary Arts
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** ... This is The Wattis

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Markus Schinwald gives inanimate objects a personality of their own: they have good moods, bad moods, nervous tics, and psychological baggage. His paintings, sculptures, and installations have *issues*, in the way that most relationships do. Conversely, he also imagines a world where a state of mind could give rise to an object. *What if*, the work asks, *a moment of anxiety could generate a neck brace*. Clearly, this gives a whole new meaning to what we say when we talk about prosthetics.

Markus Schinwald (b. 1973, Austria) presents an installation of new work, on view September 11–December 13, 2014

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of new work, on view September 11–December 13, 2014



Markus Schinwald is
in the gallery.
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The show opens tomorrow. [SEE MORE IMAGES FROM MARKUS SCHINWALD](#) [SEE PAST](#)

[EXHIBITIONS](#) [READ A TEXT BY LARS BANG LARSEN](#) [CHECK OUT UPCOMING EVENTS](#) [GO HOME](#) 20142615

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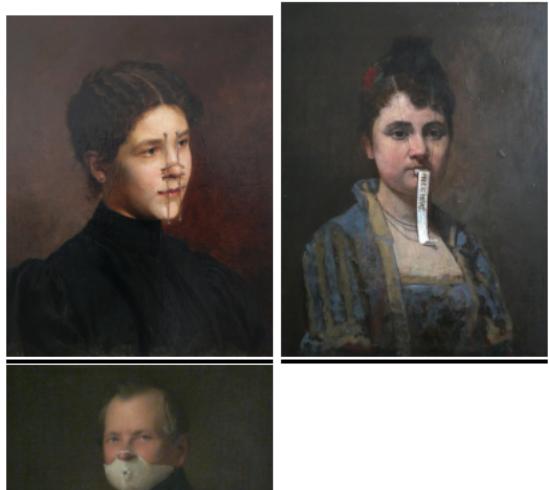
CCA Wattis Institute for Contemporary Arts
localhost/_Staging/WATTIS/detail-20.html Reader

\X* ...This is The Wattis,
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Markus Schinwald (b. 1973, lives and works in Vienna) gives inanimate objects a personality of their own: they have good moods, bad moods, nervous tics, and psychological baggage. His paintings, sculptures, and installations have *issues*, in the way that most relationships do. Conversely, he also imagines a world where a state of mind could give rise to an object. *What if*, the work asks, *a moment of anxiety could generate a neck brace*. Clearly, this gives a whole new meaning to what we say when we talk about prosthetics.

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The CCA Wattis Institute is a nonprofit exhibition venue and research institute dedicated to contemporary art. It was founded in 1998, at the California College of the Arts in San Francisco.

The Wattis asks itself three (related) questions: What are artists making today? What are artists thinking about today? And how do artists inform (or disrupt) the way we think today?

These are not easy questions, and to address each one requires time, attention, risk, and commitment. And so we prefer to work through them by working with one artist at a time.

The gallery presents exhibitions of one artist's work, or that are curated by one artist. The apartment hosts one artist on a research residency. And the work of one artist inspires a year-long program of events and a publication.

With that, we know we can contribute something

CCA Wattis Institute for Contemporary Arts

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CCA Wattis Institute for Contemporary Arts

CCA Wattis Institute for Contemporary Arts

Reader

publication.

With that, we know we can contribute something meaningful to the local, national, and international conversation about art and contemporary culture.

And for the arts community in the Bay Area, we also opened ***Next Door*** in 2014, a place for discussions, events, and drinks.

Our main idea is to spend more time with art, more time with artists, and more time with each other.

* ...This is The Wattis
_____ <> _____

[DOWNLOAD THIS IS THE WATTIS PDF](#)

VISIT THE WATTIS ARCHIVE CHECK OUT UPCOMING EVENTS GO HOME 20142615



LIST

// ... In the next three months, there are six events planned. *Here they are:*

[*] About the Wattis opens an exhibition in the main space on Friday, September 14 at 7pm.

:o Intern at the Wattis In two weeks, we will be hosting a guided tour (with lunch) of the Markus Schinwald show. *Details to come.*

Buy Limited Editions On October 1, Nairy Baghramian will lead a walking tour of the house at 202 de Haro (20th Street). It starts at noon.

Follow the Wattis On October 1, Nairy Baghramian will lead a walking tour of the house at 202 de Haro (20th Street). It starts at noon.

~V Visit the Wattis We are showing two films from 1981 by Joan Jonas Next Door next Thursday at 6pm.

%) Support the Wattis And, on Friday, October 21, we will be having drinks Next Door. Come by starting at 9pm.

Buy Catalogues On October 1, Nairy Baghramian will lead a walking tour of the house at 202 de Haro (20th Street). It starts at noon.

Consult the Archive On October 1, Nairy Baghramian will lead a walking tour of the house at 202 de Haro (20th Street). It starts at noon.

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Become a Member On October 1, Nairy Baghramian will lead a walking tour of the house at 202 de Haro (20th Street). It starts at noon.

Subscribe to the Newsletter On October 1, Nairy Baghramian will lead a walking tour of the house at 202 de Haro (20th Street). It starts at noon.

That's all. Would you like to see more events? [GO HOME](#) 20142615

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(BY ACCIDENT)

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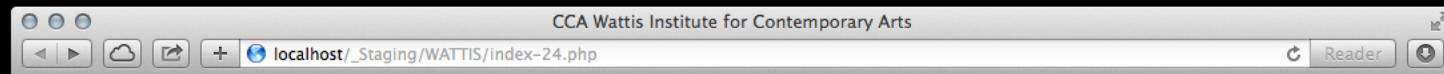
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ADS

HANNAH WILKE: SCULPTURE 1960s - 80s

24 APRIL - 29 MAY 2014



ALISON JACQUES GALLERY

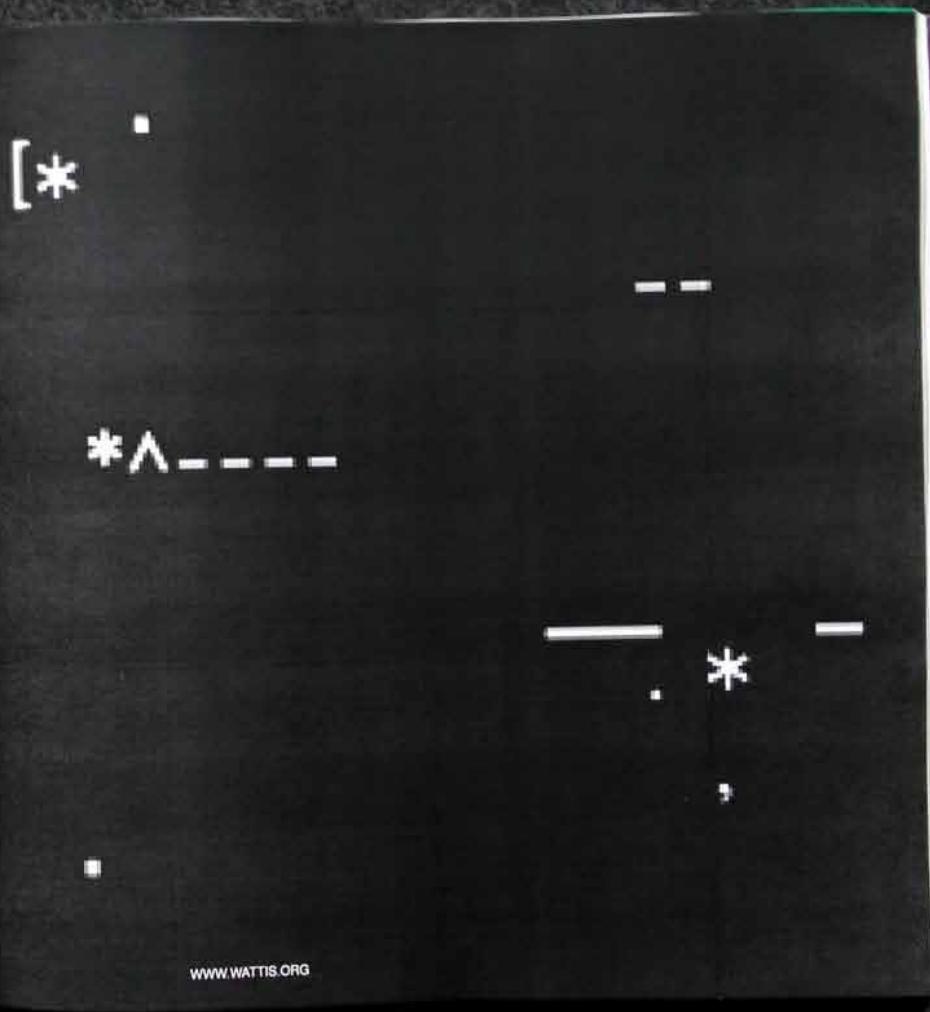
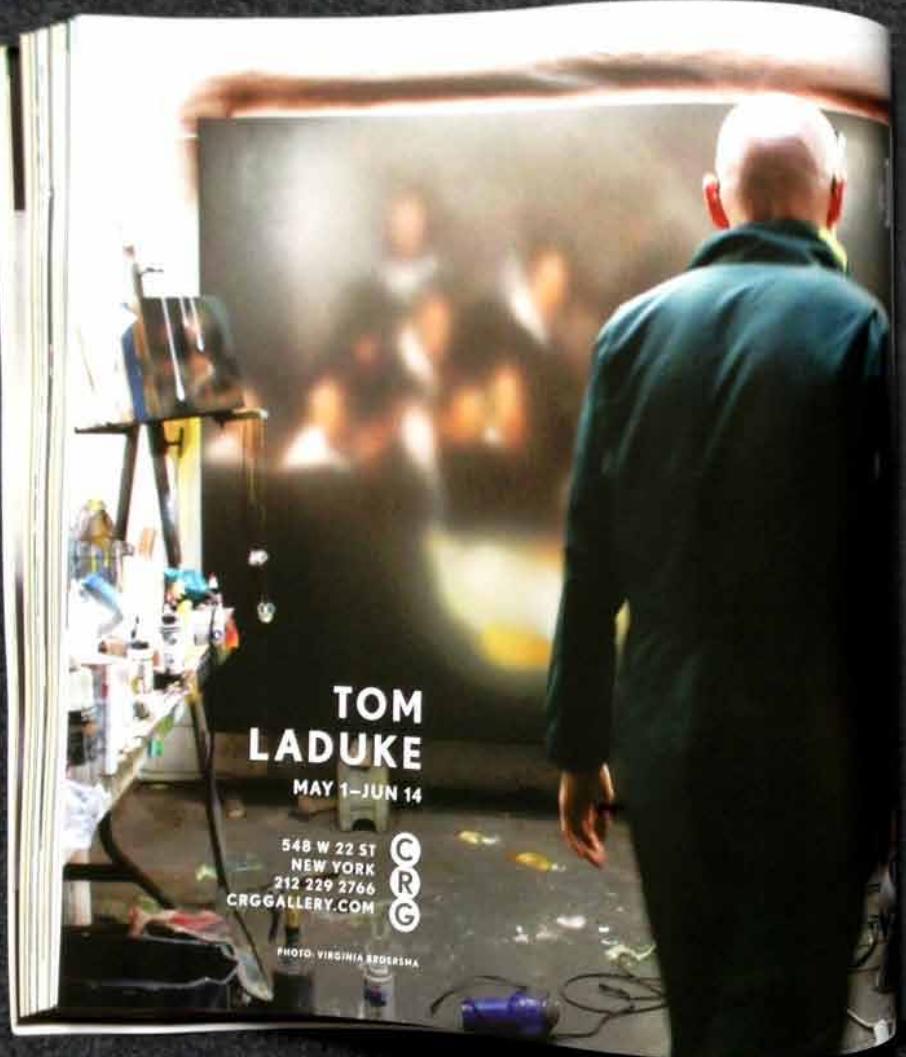
16-18 BERNERS STREET LONDON W1T 3LN TELEPHONE +44 (0)20 7631 4729 INFO@ALISONJACQUESGALLERY.COM WWW.ALISONJACQUESGALLERY.COM

WWW.WATTIS.ORG

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Miens of Production

JULIA BRYAN-WILSON ON WOMEN AND WORK

HOW CELEBRATED as a milestone of Conceptual art, Margaret Harrison, Kay Hunt, and Mary Kelly's *Women and Work: A Document on the Division of Labour in Industry 1973–1974* entered the historical record more recently. The outcome of the March 19, 1975, meeting of the Women's Workshop, a feminist group within London's Artists' Union, where Harrison, Hunt, and Kelly formed a committee in order to examine conditions faced by women workers at a local factory, the document itself of this quasi-anthropological study was short. According to the authors, the title comes from the project's "link links with relevant trade unions and anti-discrimination campaigns." Their research endeavor took shape as an ambitious installation of black-and-white photographs, audiotapes, charts, film, and text panels and was first displayed in 1975 at the South London Art Gallery, not far from Battersea, where the factory was located. Its most recent London venue was Tate Britain, where it has been part of the permanent collection since 2001 and was on view this spring.

During Harrison, Hunt, and Kelly's embattled research, they gathered a wealth of material on gendered pay scales and the reorganization of work shifts as the result of the implementation of Britain's Equal Pay Act. The activists were eventually fired from the factory, which made metal boxes, but not before they had conducted interviews and observed all aspects of production. Among

the many components of the project are four cards, medical dispensary records depicting any female workers (for instance, on budget or not), and legal documents by both men and women that were used by activists. Photographs capture the layout of workers in assembled and engaged, young and old—along with plates that indicate the hierarchy of experience by which women are disproportionately assigned social, repetitive motions. Two small files (one about child monitors, another about labor safety) contain laws and statutory acts, some extracts in memory of their labor. An acoustic tape shows the odds of cuts, one about health or death papers. A functioning station in the middle of the gallery at Tate Britain played audiotapes, including testimony about the gendered wage gap and a male manager discussing among other things, the minimal safety provisions taken to guard against discrimination, "physically painful" double levels at the factory. On top of the listening station are binders filled with photocopies of the author's archival finds, including historical audience-haranguing agreements and texts about management theory.

The untidy and absent volume of information in *Women and Work* makes for dense squatting, and there is little interpretive text or editorializing by the artists to suggest how the viewer should process all this data. Yet the installation, with its careful, luminous attention to structures of patriarchal capitalism as well as glimpses of textured individual stories, is consistently

Left: Margaret Harrison, Kay Hunt, and Mary Kelly, *Women and Work: A Document on the Division of Labour in Industry 1973–1974* (1975). Installation view, *Women and Work: Feminist Art in Britain 1960–1980*, Tate Britain, London, 2014. © Estate of Margaret Harrison, Kay Hunt, and Mary Kelly. Women and Work: Feminist Art in Britain 1960–1980, Tate Modern, London, 2014.



ABOVE: ALICE
WATTS
TATE MODERN



LEFT: MARGARET HARRISON, KAY HUNT, AND MARY KELLY, *WOMEN AND WORK: A DOCUMENT ON THE DIVISION OF LABOUR IN INDUSTRY 1973–1974* (1975). COURTESY OF THE ARTISTS AND TATE, LONDON. © ESTATE OF MARGARET HARRISON, KAY HUNT, AND MARY KELLY. WOMEN AND WORK: FEMINIST ART IN BRITAIN 1960–1980, TATE MODERN, LONDON, 2014.

visiting, recording, and moving. *Women and Work* is full of the many voices that Harrison, Hunt, and Kelly consulted during their project over the comparatively offhanded course of the installation. (Tate's gift of £125,000 to the project, it's a moment of giving, however brief, and of public recognition. Not all the women look right in the camera, and not all voices, but many do—indeed do. With their interviewees, they move in dialogue as well as alignment toward the project's core: challenging, disrupting, interrogating, interrogated, interrogating back, strenuously maintaining, quietly insisting, quietly insisting.

At Tate Britain, the *Women and Work* project was

one of a series of spaces highlighting labor issues in the Local artistic responses, exemplified by *Women and Work*, might illuminate current reorganizations—more specifically, the feminization—of globalized labor.

UK, in the twentieth century. Margaret Harrison, Hunt, and Kelly's project was Allan Sekula's side show *Fabriquiry* (Chapter 6, *Domestic Science*, 1986–92), and before Parkhouse's 1987 *Paintings of Female Labor Makers and Child Laborers* (color plate 22). Margaret Harrison, Kay Hunt, and Mary Kelly, *Women and Work: Feminist Art in Britain 1960–1980*, Tate Modern, London, 2014.

It's an old tale. Corporate interests extract ever-in the projects that emphasize sexist such interests. Yet the infections, indeed, tiring, concern indicates that local artistic responses, exemplified by *Women and Work*, might illuminate current reorganizations—more specifically, the feminization—of globalized labor. Women's manual factory work is marginalized in consumers' accounts that focus on "unskilled labor," which, of course, was already present well before big capitalist in the guise of "women's work"—i.e., that which fall outside the normal parameters of the workplace, such as craft, domestic labor, and service. Harrison, Hunt, and Kelly's fine-grained simulation of women's labor maintains its potential to speak to diverse local conditions when (think of the response to the McDonald's workers' bidders.) Such evidentiary material still has political currency. In light of these resources—not to mention the increased attention to sociological methods within artistic practice—*Women and Work* feels as potent and powerful as it must have forty years ago. □

Miens of Production

JULIA BRYAN-WILSON ON WOMEN AND WORK

NOW CELEBRATED as a milestone of Conceptual art, Margaret Harrison, Kay Hunt, and Mary Kelly's *Women and Work: A Document on the Division of Labour in Industry 1973–1975* entered the historical record unheralded. The minutes of the March 19, 1973, meeting of the Women's Workshop, a feminist group within London's Artists' Union, note that Harrison, Hunt, and Kelly formed a mimesis collective in order to examine conditions faced by women workers at a local factory. The decidedly activist bent of this quasi-sociological study was clear: According to the minutes, the trio aimed for the project to "seek links with relevant trade unions and anti-discrimination campaigns." Their research embraced rock shape as an ambitious installation of black-and-white photographs, audiotapes, charts, film, and text panels and was first displayed in 1975 at the South London Art Gaffers, far from Bermondsey, where the factory was located. Its most recent London home was Tate Britain, where it has been part of the permanent collection since 2001 and was on view this spring.

During Harrison, Hunt, and Kelly's multiyear investigation, they gathered a wealth of material on gendered pay scales and the reorganization of work shifts in the wake of the implementation of Britain's Equal Pay Act. The activists were eventually burned from the factory, which made metal boxes, but not before they had conducted interviews and observed all aspects of production. Among

the many components of the piece are time cards, method department records reporting workplace accidents, documents, no ledger in an era, and typed schedules by both men and women detailing their daily activities. Photographs capture the hands of workers in action—gloved and ungloved, young and old—along with photos that indicate the systematic sex segregation by which women are disproportionately assigned small, repetitive motions. Two short silent films, shown on dual monitors, juxtapose female labor, largely manual and stationary, with more mobile or managerial male labor. As women wage down the sides of cars, men drive forklifts or shuffle papers. A luminous window in the middle of the gallery at Tate Britain played audio files, including testimony about the gendered wage gap and a male manager discussing, among other things, the minimal safety precautions taken to guard against the dangerous, "finely pointed" divided levels at the factory. On top of the luminous screen sat binders stacked with photocopies of the artists' archival finds, including historical collective bargaining agreements and texts about management theory.

The intensity and sheer volume of information in *Women and Work* makes for dense spectatorship, and there is little interpretive text or editorializing by the artists to suggest how the viewer should process all this data. Yet the installation, with its careful, feminist attention to structures of patriarchal capitalism as well as glimpses of textured individual stories, is consistently

Left: Margaret Harrison, Kay Hunt, and Mary Kelly, *Women and Work: A Document on the Division of Labour in Industry 1973–1975*, detail. Middle: Installation view, *Women and Work: A Document on the Division of Labour in Industry 1973–1975*, Royal Institute of British Architects, London, 2014.

thrilling, rewarding, and moving. Next to a list of the many women that Harrison, Hunt, and Kelly consulted during their project was the unexpectedly affecting cover of the installation: a large grid of 128 close-up portraits. It is a multifaceted group, diverse in age and systemic inclination. Not all the women look right at the camera, and not all smile, but many do—most do. With their warm, frank faces, they convey dignity as well as openness toward the artist who is photographing them. The portrait project, the installation beyond reportage about aggregate, anonymous lives, strategically marshaling photography to provide a further, emotive, result.

At Tate Britain, the *Women and Work* gallery was one of a series of spaces highlighting labor issues in the

Local artistic responses, exemplified by *Women and Work*, might illuminate current reorganizations—more specifically, the feminization—of globalized labor.

UK in the twentieth century. Alongside Harrison, Hunt, and Kelly's project were Allan Sekula's slide show *Fish Story—Chapter 8: Diesel Science*, 1989–92, and Sylvia Pankhurst's 1907 paintings of female coal miners and child laborers toiling under grim conditions. All of these exhibits were framed under the rubric "BP Spontaneous," with prominent space given to the logo of BP, one of Tate's sponsors. Considering the sprawling labor conditions—including the use of incarcerated workers—under which the BP oil spill of 2010 was "cleaned up," this sponsoring felt dissonant, to say the least. Leftist artists' groups in England continue to agitate for Tate to sever its relationship with BP.

It's an old rule: Corporate interests encroach even on the projects that express most such interests. Yet this infectious, indeed jarringly, context indicates that local artistic responses, exemplified by *Women and Work*, might illuminate current reorganizations—more specifically, the feminization—of globalized labor. Women's manual factory work is marginalized in contemporary accounts that focus on "immaterial labor," which, of course, was already present well before late capitalism in the guise of "women's work"—e.g., that which fell outside the nominal parameters of the workplace, such as craft, domestic labor, and service. Harrison, Hunt, and Kelly's fine-grained elucidation of women's labor maintains its potential to speak to these reimaginings now. Think of the response to the McDonald's workers' "outrage." Such evocative material still has political currency. In light of these reimaginings—not to mention the increased attention to sociological methods within artistic practice—*Women and Work* feels as potent and powerful as it must have forty years ago. □

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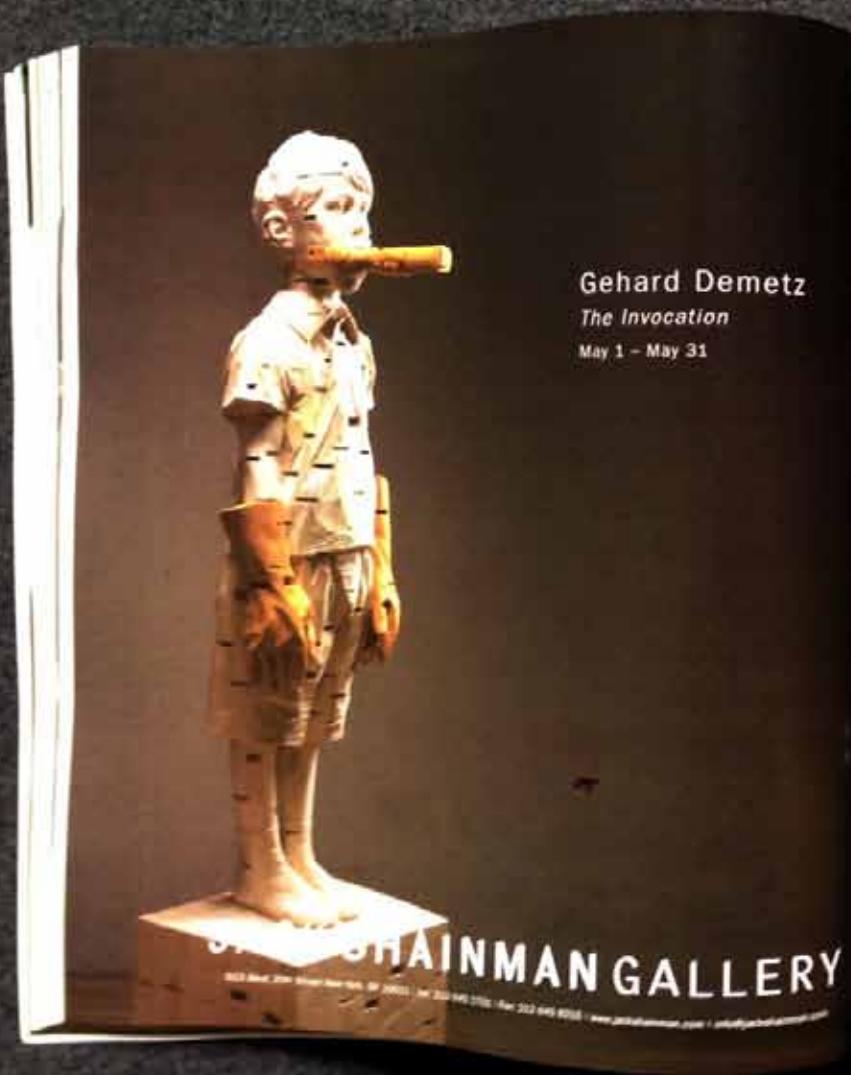
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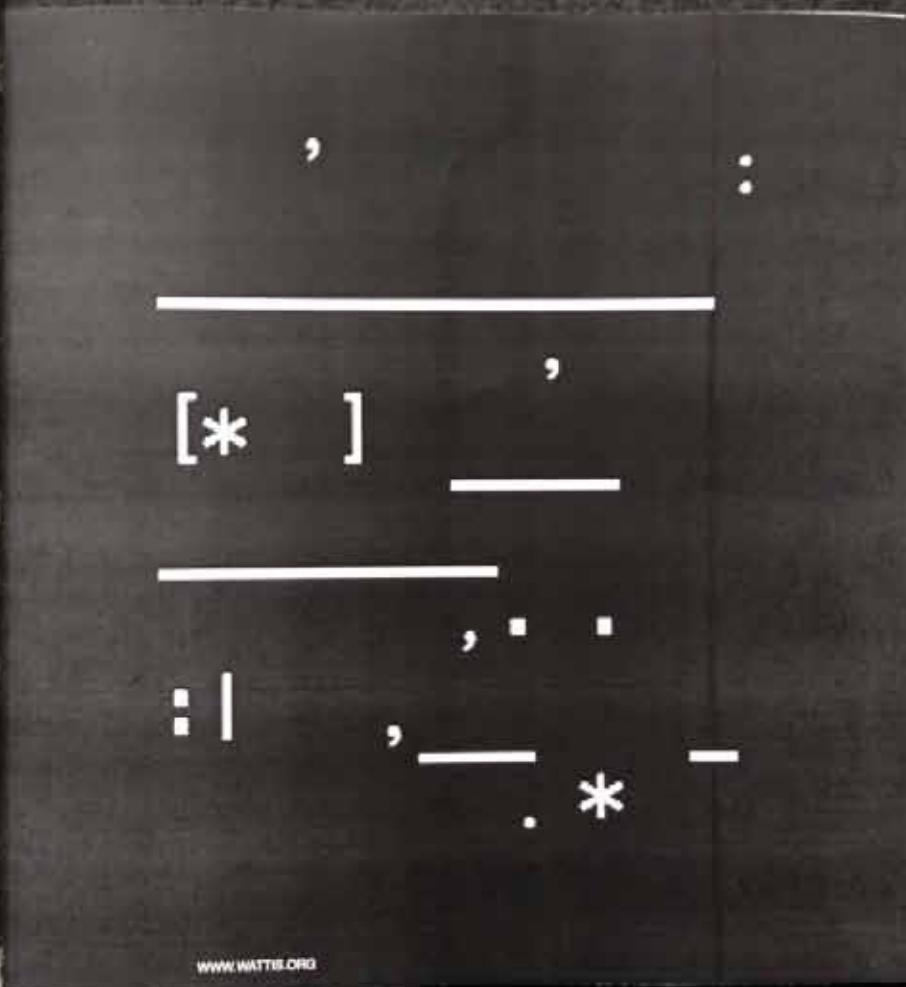
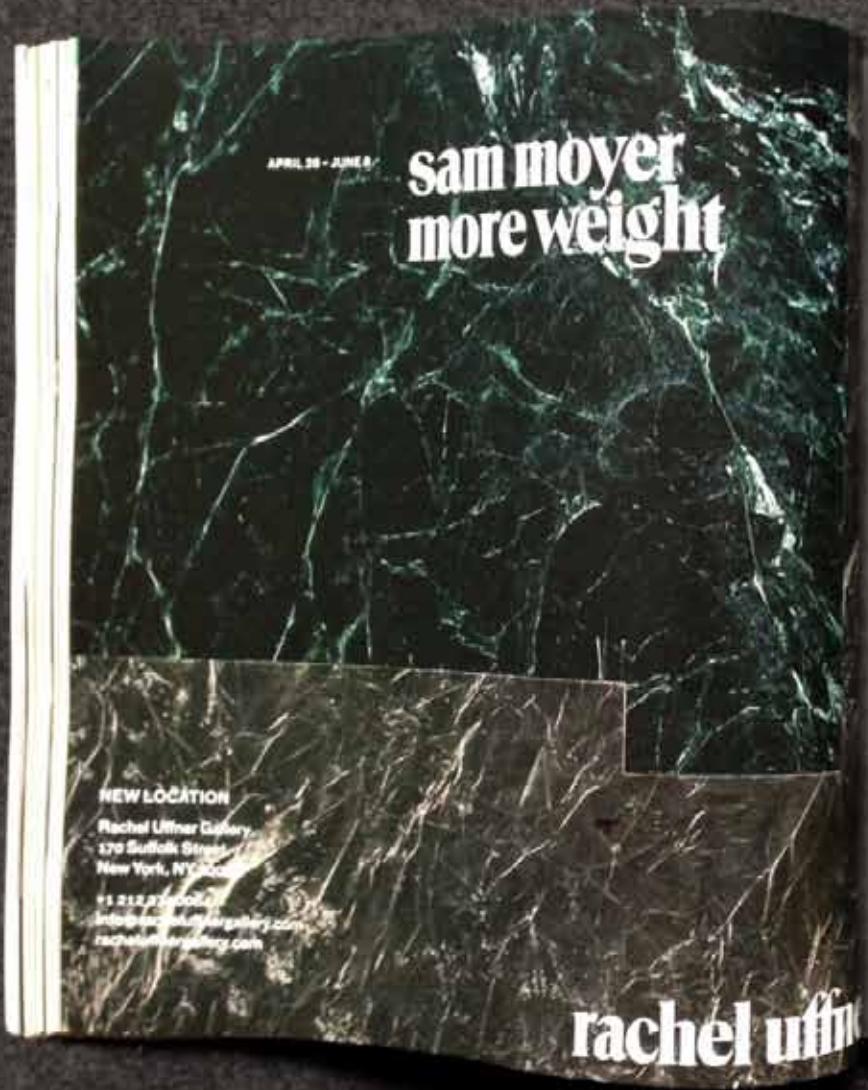
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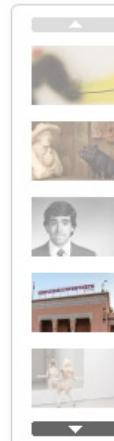
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