

**the moment which translates the margins of representation, the necessary cadence needed to watch for the constructive quality of the image, this is **real time****

**works and days  
(un)organizing production**

**life put to work**

**these are the new net-conditions of labour after-labour, the total work condition which we inhabit.**

Interview with Paqui Perona

-People from other countries have been arriving here in order to work, to do things that possible will do no harm , but in the lower classes, in neighborhoods like mine, there is such precariousness...precariousness of employment, the precariousness that results from living in a way no one else does...financial problems, and minorities are not to blame, not the gypsies, not us.. I think the whole blame must be placed on the system, on how its been developing over here...But in this case we are taking it all upon ourselves, and it rests with us, and you the muslims, south Americans..and also the gypsies..a little bit...

Interview with Cristina (Precarias a la Deriva)

- It's as if we had two possible fronts. One of them was the almost domestic workshops, which were worldwide, not only in the third world, but also here, in Galicia, invisible workshops full of immigrants, in an intensive work schedule, and the "just in time" system...as I like to call it, an open communication and feedback process between consumption and production which is amazing. We interviewed female workers from Zara, and they told us how once something is sold, that information is sent directly to the production plant, with no mediation whatsoever, and that, in itself, is a mediation circle...obviously under really hard labour conditions...

Marta (Precarias)

-This is also an idea, I don't mean that "the real" is already there, in a self evident way, waiting to be studied and just that..But we need to produce a kind of encounter between the event and the name. That event should be collective, in a time in which we all are...Lets say, that in the society in which we live in, identity is not given, but we need to build it with all those loose fragments from our own experience..And that in itself is an exhausting experience...spending so much time giving a meaning to that emotional implosion, it is a struggle, from one job to another..from one identity to another..

(Voice off)

The traditional and dramatic shapes are no longer adequate for these new contents. I'm talking about the language of images.

Art is not enough to fill in the gap between mutual understanding that the division of labour, the normative and ubiquity of technology in everyday life has created, but art finds contempt in creating certain anger. The conflict created between the institutional point of view and the reception of other ways of visual narrative could be introduced under this title "can we still survive without our conservatives?" This is the time for the female assassins.

## **i am my own enterprise**

**if fordism integrated consumption into the cycle of capitalism, postfordism integrates reproduction and communication, transformed into an interface**

**subjectivity is the raw material for immaterial labour**

Diego, Marta, Eduardo

- Work is everything, from the flexible worker who needs to adapt himself to every situation....

-Yes, completely. And for the artistic worker, being male or female, is even worse, because she has to live in extremely precarious conditions, needs to be fed by it...you need it in order to keep on living...plus...I mean, that you can finish work at 8 pm, but when you get home you continue working...or going to the cinema, you are working...or even when going for a stroll, that is still work.

-The issue is that in other jobs it's not as easy to capitalize on this free time, as it is in the artistic practice..then...

-Yes, here the frontier between leisure and work is continually erasing..

-But still, I believe that this erasure is happening all around. But in other cases, labour outside working hours, becomes consumption labour, and in our case... it is also consumption, we can't escape from that, but it can be even worse. You find yourself feeling guilty just because of playing with your baby, which is only 6 months old, for 15 minutes, you think you should spend all your time on the project that you are currently developing...

Cristina

- Women are not only using their knowledge when talking about caring, but they are placing a construction of themselves, a self image into the scene... from store assistants to the call centre workers, with their voices or their bodies, women are constantly modelling themselves, , their image...are they not?...

In the case of the female shop assistants...engaged in selling..Well, there is a difference between big department stores such as Zara and smaller retailers..in the big ones, what is being put to work, is that self-construction which later becomes flesh, I mean that we are not just talking about a uniform, you can't just put it on when you arrive at work and take it off as soon as you go home..take your make up off to become the person you were..if you thought you were someone...but you have incorporated it...And that has to do with some of the self production processes we were questioning, and trying to analyze before, we related it to things as anorexia, or with taking care...

Understanding stress, and how given ways of leisure become functional... going swimming to de-stress yourself..because your life is too stressful...

We saw how all of these processes started becoming flesh, how women who worked in call centers, were telling us, that when they returned home, they continued using a certain voice tone...

Within communication, there are many forces at work, also as in taking care of others, looking after other people..but also making phone calls...Taking care takes place in many spheres..even in retail, in which there is some element of the personal, even when you try to avoid it, you are inserting certain kinds of knowledge, non-codified things that you have learned, which are not even recognized by official education, but you keep inserting them into your job because you are a human being, you are a woman, aren't you?...And you have been taught to be attentive and take care of other people...

## Precarias a la Deriva's video

-What's important is this... that when passing by you find shops like this one. Yes, very nice, look at the window, it is wonderful, but you just have 100.000 pesetas, so you can only get...I don't know...maybe some gloves, I don't know...something similar...That is when you notice that you are in this neighborhood, when in your break, instead of having something to eat here, what you want to do is have a beer, but you know it is not going to be as cheap as in the bar downstairs your own place...I don't know how much a coke is, but it must be expensive...

## Cristina

-It is as if the care issue is being upheld, being contained using old ideas of what are the social roles for women. Because care is based on two things: on kinship, which now is also changing, and opening a new space, because now there are ways of living together which are not based on family links...we should see how care is operating in these cases, this is important...because it implies obligation, because no reciprocity is then established...just like, in the case of man and women, you can see clearly that there is no reciprocity involved...and it becomes a duty, as if certain subjects in this society were there purely to take care of others. What we see is a process of transference. That is why it's interesting to see how the issue of immigration is mixing with issues to do with care. Because there is a diversion of cares. There is an immigration flux which now is resolving these contradictions, especially for those who can pay for this care, don't you think so?

## Precarias a la Deriva's video

-Sometimes, when working part time, you don't use it. But when working full time, generally we always use it... wouldn't you keep asking yourself...a uniform..a uniform..why.. How would you feel about it?

## Cristina and Marta

-There is certain intention to spread the ethics of care into the rest of the society, but still, it's not being questioned how these ethics, are now also being inserted into a new process which is the third sector, into the social economy. As if it was ultimately a female heritage, because that heritage has always been circulating in our homes, but now it has shifted and is circulating in society as a whole, with the same values, inserted into a precarious system.

-We need to establish a double process: we need to give a new set of values to this labour of care, but now, because it has become central to economy, and now in many companies...funnily enough, there are many companies who...very many...who are hiring social workers, but also subcontracting security workers..

-Eulen and that type of companies..

-..yes, it's amazing how these go together..yes, and how they remain central in order to generate surplus, im talking about the affective and relational labour, and the work in communication and symbolic production...but still, a strong hierarchy remains firm, which translates into social prestige and wages, which locates the symbolic production on the top... if the job is creative it goes further up this hierarchy..and then way below, we find care labour...but we must stand in between and assert "this work is important", breaking the ethics of care, this notion of altruism, in which you must sacrifice for the benefits of others..

(voice off)

If we could register the blinks and loss of attention, how much the eye muscles work:, or measure the shifting movement of our soul and struggles which we face just to open a gap in the streams in the street, I guess, it would have such a magnitude that even the strength of Atlas carrying the world on his shoulders would seem nothing. From this, we can understand the gigantic energy that it takes for the modern individual to remain still, without doing anything.

A citizen, who calmly accomplishes his ordinary tasks during a working day, is capable of a bigger output of energy than what an athlete lifting heavy weights each day can accomplish. So, it becomes obvious that the sum of the small daily tasks, in their social whole, make up more of the world's energy than the heroic deeds. Any kind of heroic act seems then, like a grain of dust thrown, naively, on a mountain. This is the time for the man without qualities.

### **narratives of negation outside the (work) field**

**flexible personality is a new form of social control, a set of practices to build, organize and instrumentalize**

**the smaller steps constitute the stronger positions: within the inside, the first silence**

Marta

-Leaving aside the question of historical representation and returning to the idea of work, we find that films which do refer to contemporary labour conditions...off the top of my head...some films produced in Hollywood...are dealing with gender issues, they talk about the male identity, on how it is currently in crisis, but from a very conservative standpoint. Lets say films like "Fight Club" or "Disclosure"...a bit older this one..both are films which show some of the difficult symptoms that we find in the contemporary field of work, but only to show how difficult these new labour conditions prove for the male identity..and after all..it seems as if it was partly the introduction of women to the work force which is to blame for this situation, does it not? Or the loss of male power, and the crisis that this triggers, without analyzing in depth the problem of the male identity set in these new labour conditions.

María

-Why do you think that artistic discourses keep avoiding mentioning the material conditions of labour? And, why is it deemed bad taste to talk about these material conditions..to talk about precariousness...or for example,to talk about the fact the artists don't get paid, when there is a production process, when invited to exhibit..or why is it difficult to talk about the production budget here in Spain, or why the idea of wages seems practically impossible?..

Diego

-Because that would dismantle the privileged and elitist art structure..and it would also dismantle the system through which culture is still a bourgeois thing..  
Continuing with what we were talking about before: the complexity of the system and the world..I think that the world is much more complex now, than it was 30 years ago, I also think that now, it is much more difficult to generate Works, or cultural products which can be politically efficient. Its much more difficult to generate a political consciousness, and as you mentioned, its much more difficult for films by Goddard, to be politically efficient. In this sense, I think that things are more difficult, because the system is more complex and more perverse..it is difficult..

-Its tighter

-..tighter but also, there is a set of values which make the task more complex, namely: disappointment, waste, toughness and despair...

Publio

-Yes, but at that point, I think that assimilation is a constant force...the same thing happens with the different representations that the art world builds..we have talked about this before..how advertisements or..the way in which a political party can take a song and make it its own anthem...or things like that..keep on happening constantly. What is true is that some structures allow this to happen more easily..I suppose we need to start from the awareness that this capture is constant and that we need to..mutate..

-Completely..

-..we need to mutate constantly, and so when they come to get you, you are no longer there..

(voice off)

There are some simplistic methods, which are almost childish, but which still can work. Here is the evidence: to escape from the songs of the Sirens, Ulysses blocked his ears with wax and ordered himself to be chained to the mast of his ship. Happy with his simple strategy, he sailed with naive happiness, in search of the Sirens.

But Sirens have a weapon much more dangerous than their songs, their silence.

This is the time for words without echo, the time of the mists which remain.

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**the shadow republic  
(re)housing the gaze**

**the representation of history**

**the idea of recognition in cultural production continues being articulated on the cartesian premise of individuality: I hide all that I lack to regenerate the false image of the demiurge, I make my routines and conditions flexible so I can take up my job as a way of life.**

-Laurence

-I was attending a seminar on Chris Marker and then attended a seminar on cinema from a marxist and feminist perspective, with Geneviève Sellier and Noël Burch... so, Marker, Sellier and Burch changed my life completely..I was initiated into feminism by the image, and I was almost initiated into politics..also by images..so, after viewing Marker's films such as "À Bientôt j'espère", "Sans Soleil" or "Le fond de l'air est rouge"..I had the impression that by editing the image I could finally say something...I thought that I could do that with my work...

Viewing Marker's films I had the impression that I could do anything: a voice-over reading theory or poetry, editing images with political content, but also working with self captured images..well, it was amazing...

I hoped to find a "contextualized" critique in cinema...I still didn't know for sure that this existed... a contextualized critique..someone who talked about that women who...and not about my "paintbrush stroke" which was..well, it is very expressive, very strong...

We are using "Digitales" as a research project, for example, we want to go to the Volkswagen factory, which now are working on projects..we are interviewing people...we went to see a man from the extreme left party which works with the Work Institute from the University in Brussels, and he stated that:...what becomes relevant in contemporary capitalism and corporations is that now, they are incorporating work models taken from the artists..the idea of projects, commitment..

-Flexibility..

-...well now that, Volkswagen wants to build a car which is thought of as a project, completely built..well, the labour conditions, the belt, it is all thought of as a project..and a project implies having a time line defined before hand...and when the project is finished, all of it, people..conditions..they all disappear...its very...Well, we all knew that, the three of us...I am really curious about these types of projects..and the way in which we artists have collaborated with capitalism...

### **migrant workers, chainworkers, brainworkers, permatemps**

**we will refer to as precarious to the material or symbolic conditions, which make uncertain the continued access to the essential resources that provide the life of the subject with full development**

**we will then recognize the links established between the social, cultural and economic fields, which make it impossible to think of precariousness as if it was only related to work or wages**

Cristina

-We also have a really strong existential singularity...so, we are constantly falling into all kind of mess...we don't live precariously from the point of view of the victim or the poor, but as an open field of political research..so, we live in a life-action-work circuit which is complicated and fragile, but it also has some benefits, because of the circuits that we have created and the new ways we have learned to do some things ..which...are very rich in many aspects...

Precarias a la deriva is a project which started when asking a question, a question about strikes. It started when we needed to place ourselves in a process that drove the country to a general strike, which was going to close,once again, an open circle of labour flexibility and precariousness, trade unions had organized a common strike, so we went out to the streets...

We had been working the female labour precariousness as a theme for some time..so we went out to the street asking two questions: first we asked, Which is your strike? Being this is a question that we carry on asking, but more importantly, we asked how can we imagine another type of political action, in a context in which trade unions have turned into structures which reproduce power, and somehow, are contributing to all kind of policies, not only work related, but also to do with asylum seekers...which is also a theme to do with work...somehow...all these regressive policies...have turned into a structure of power, and social cohesion and consensus...in which we find that the labour market is completely fragmented and absolutely disconnected...we are lacking any kind of tools to fight back, aren't we?...This is a depressing picture...

What started a kind of questionnaire with a series of questions about each person's job...what do you think about this strike, how would you like...or, what kind of influence do you think this strike has, in the work process of restructuring your life...well, the questions were...of all sorts...but had to do with problems that we reckon, are affecting women because invisible labour is completely feminized, and not only home-based work, but..it is not regulated...female work is being made invisible, completely unregulated, and many times it is not even thought of as work,...well, during the strike we bumped into many women who were shopping or...and we asked if they were working that day and then..why they considered the idea shopping being defined as work as strange ..and,in this way a strike is interpelating some kind of subjects, but not all...

Derivas

-The problem is that many work stations are really close to each other, which makes it difficult..people working here need to move more..but still, its wide enough...here there is space..normally they are closer..I have been in some in which the chairs were stuck together. I used to say, if I grow any fatter, we won't fit,

(Voice off)

The eyes have been used to signify a perverse capacity, to distance the knowing subject. Viewing instruments in postmodern culture have created de-fleshed signifieds, the tribute of an ideology of control which devours the visions sustained by science.

We need to learn with our bodies. ¿How to link what we need to see to the eyes provided by modern technologies, so we can atomize any kind of passive way of looking?

This is the time for the bodies without organs.

## **amphibian fictions (re)framings**

**when work adopts the appearance of action, the loss of production, the imaginative act which we name “defection”, does not constitute an aggrieved gaze but a collective enterprise.**

**experience as an epistemological category: behind the mirror, the second silence.**

Marisa

-A cultural product...well, if my political contribution was to make a film...as much as it can affect some consciences...my life would still remain aside...that could be my way to take part in reality: making a cultural product, however, what we are doing here is to make life...a politics of life...and being alive trying to change some things which we share with other people...so, my shared contribution to cultural production comes from me to the rest of the world, but it is not...not a common thing...and this is our choice for a collective struggle... and as such is not dependent on the tools that we may eventually use, which may have to do with new technologies, or could be a type of cultural product, or a literary production, or a campaign..of..subversive advertisements...

Marta

-What we have been trying to do is, somehow, to meet with women who are working within the communication sector, who are doing it either for wages or following their vocation, because...we do believe that communication is a strategic point, and...that these women have a deep knowledge, because..they spend their lives in the material conditions in which images are produced, what kind of...issues, from wages to pensions, censorship and self-censorship mechanisms... understand how images are currently being produced, and why certain hegemonic images are the way they are...that´s why we are interested in this encounter, and...I believe it is still possible to create counter-images from the communication world, but we need to design some strategies, really political strategies, really collective....and, as Marisa stated, opening interpellative and dialogic processes with the possible female spectators...

To achieve this, it´s very important to politicize all the parts of this process, and to understand that this does not finish once you own the product, because then...

María

-No, not at all...

Cristina

-No, it all has to do with money, it has to do with the production process, the post production processes, it has to do with contracts...

Marta

-With who is going to see it and how it will be viewed...

Cristina

-It has to do with placing oneself into the (production) process, because even though, many people are creating a good narrative out of what is happening in real life, they are not problematizing it, they are not thinking critically about their own position within this process, and what kind of ambiguities that position implies...

María

-Inside cultural production...

Christina

...(Identifying) their situation in the whole process...not just the first step, or the second step..but..in all of these processes which are simultaneous with each other...the goal is to situate oneself inside the production cycle, but also, in all of its parts...

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## **tiempo real**

is a project by María Ruido

## **texts**

Ulrike Ottinger: La imposición del cine de género (1983)

Maurizio Lazzarato: The cycle of immaterial production (1994)

Robert Musil: The Man Without Qualities (1930-1942) (1<sup>o</sup> ed. 1952)

Brian Holmes: The Flexible Personality (2002)

Franz Kafka: Siren's Silence (1920)

Precarias a la Deriva: Primeros balbuceos del laboratorio de trabajadoras: el proyecto de Precarias a la Deriva (2003)

Donna Haraway: Situated Knowledge: The science question in feminism and the privilege of partial perspective (1987)

María Ruido: Corpos de producción. Algunhas notas sobre corpos, miradas, palabras e accións en tempos de (ins)urxencia e precariedade (2003)

Paolo Virno: Virtuosity and Revolution (1993)

## **images from**

Chantal Akerman: Jeanne Dielman (1975)

Marta de Gonzalo y Publio Pérez Prieto: W: La force du biotravail (2001)



Precarias a la Deriva: Deriva de Telemarketing y Deriva de Trabajo Doméstico (2002-2003)

Maiz (Autonomes Integrationszentrum von & für Migrantinnen): Tremde Decibel (2001)

OVNI: Archivos Babilonia (Arqueología Madiática 1999:2003) (2003)

**music by**

Maiz (Autonomes Integrationszentrum von & für Migrantinnen) + Peter Arlt + Klaus Hollinetz + Ines Kargel:  
gemmajetz (Vier Kompositionen, ein Kulturautomat und ein Hörspiel) (2001)

Dominique A: Le travail (1995)

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