

Galeria Estrany-de la Mota

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Juan Luís Moraza. De Oficio

Opening: Friday, March 24th 2017, 19.00 p.m.

Exhibition: 24.03.2017 – 02.06.2017. Tuesday to Friday from 13.00 p.m. to 7.00 a.m. and Saturdays from 10.00 p.m. to 2.30 a.m. and by appointment.

The Galeria Estrany-de la Mota is pleased to present the first individual exhibition of Juan Luís Moraza (Vitoria, Spain, 1960) in the gallery.

The logic of the *Absolute Work* [Espacio Mínimo, Madrid, 2016; Museo de Arte Contemporáneo Gas Natural Fenosa (MAC), Coruña, 2016] affects without distinction any aspect of our existence: we work on our feelings, we work on our bodies, on our relationships, on our ways of rest, we work on our image and on our future. Worker and tool, work and holidays, they all become indiscernible. It is not the natural laboriousness of the real, but the instrumental and accelerated capitalization of experience; increasingly we are obliged to be productive even while resting, and if it does not contribute to an increase in wealth, living is considered a form of laziness. From power we learn how to delegate work, and in consumption, we delegate the benefit, we are trained in the redistribution of wealth to its owners, as if we are just a strained link lost between the money we charge and the money we spend. But in reality, industriousness, the nobleness of effort, dedication, enjoyment and care, love for a well-done work, sustain social life much more than any law. Work is also a foundation regime of the social bond, through a system of exchanges and alternations. In short, it is representation, symbol, intermediation.

Every system of organization needs the establishment of a regime of representation and representativeness, that is, of trust in certain symbolic correspondences. This is the naturalistic basis of the systems of representation that govern social relations. However, as modern experience has put in crisis the logic of representation, the legitimacy of criticism and the indisputable precept of creative transgression have strengthened an illusion of transparency and representativeness. In art and life – from relational aesthetics to development plans, from the French Revolution to reality shows –, confidence-building strategies have created a ubiquitous advertising culture organized around proximity politics. The maximum cunning of these processes of colonization of subjectivity is to convince us that we are the agents of the new sociality. Just as productivity removes the excellence from work, the industrialized formalization of participation promotes a delegation of responsibility. Thus, formal participation systems have been reduced almost exclusively to tributes and suffrage; both condense the complete citizen experience: tributes include taxes, but also working life, scheduled leisure and the industry of experience, reducing the subject to a state funding unit statute. Suffrage includes votes, but also consumption directed to active and interactive offers and participations, reducing the subject to the statute of unit of legitimation. It is a transcendental ventriloquism, according to which we recognize our voice in the naturalized artifice of representation. This is how the citizen becomes a patient agent whose participation is executed *ex officio*. In the empire of a surrogate will, this existence "*ex officio*" refers to an experience that begins without the need for activity of the interested party, which does not happen at the instance of the subject, but proceeds from inertia.

Certainly, the exercise of experience is a knowledge of errors. Although from the officialdom of the modern academy, the trade presupposes a retrograde fixation to the hindrances of virtuosity and

repetition. Creative inertia turns good into adverse, in the name of a potential “better” that eludes any calculation of risks. In the name of an incessant search for experiences, the experience has been abolished by the absolutism of obsolescence. As long as it receives the privilege of a non-alienated dedication, the natural laboriousness of life intensifies in the work of the artist, where need is overtaken by desire. The elaboration, the effort, the dedication, the tension, the concentration, the difficulty, the intensity, the sacrifice are part of a singularity of being that is the consequence of doing. The repeal of the trade is not a liberation of labour, but of the singularity in the mode. It is the imposture of the citizen on the subject, of the service on the experience.

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