

ACTIVITIES AROUND THE EXHIBITION

INAUGURAL VISIT

Tuesday May 20, at 7 pm
Tour of the exhibition with the curator Sabel Gavaldon. Open activity

SUMMER NIGHTS

This is not a visit

Hurry!

Every Wednesday in July and August, at 8.15 and 9.30 pm
Cost per person: €3

Waiting time / Wasting time

The sound of Fito Conesa with the collaboration of Kludge
Wednesday July 16, at 9 pm
Open activity

Guided tours of the exhibition

Limited places
Cost per person: €3

Pre-arranged tours for groups

Groups of 25 people at most
Prior booking required by calling 93 476 86 30. Cost per group: €60
Groups with their own guide must also book the time of their visit

👁️ Guided tours for groups of visually impaired people

Groups with a minimum of 10 people
Prior booking required by calling 93 476 86 30

🗣️ Visits in sign language (SL) and visits adapted for oral communication

Groups with a minimum of 10 people
You have to book in advance by sending a fax to 93 476 86 35 or an e-mail to seducatiu.caixaforum@fundaciolacaixa.es



MICHAEL SNOW

See you later / Au revoir, 1990
Video-projection. Colour, sound.

EXHIBITION FROM MAY 21 TO AUGUST 24, 2014

CaixaForum Barcelona Social and Cultural Centre

Av. de Francesc Ferrer i Guàrdia, 6-8
08038 Barcelona
Tel. 93 476 86 00
Fax 93 476 86 35

Opening times

Monday to Sunday, from 10 am to 8 pm.
Wednesdays of July and August until 11 pm.

Information Office of "la Caixa" Foundation

Tel. 902 22 30 40
Seven days a week,
from 9 am to 8pm.
www.lacaixa.es/ObraSocial

Cost

Adults: €4.
Children under 16: admission free.

CLIENTS
"LA CAIXA"
ENTRADA GRATUITA

Activities:

CLIENTS
"LA CAIXA"
DESCOMpte 50%

Admission and activities tickets
from CaixaForum ticket office
and at

ENTRADA
ONLINE
CaixaForum.com/agenda

All information at:
www.CaixaForum.com/agenda



Public transport

Metro: Espanya station, lines 1 and 3
Catalan Railway (FGC): Espanya
station, lines L8, S33, S4, S8,
R5 i R6
Buses: lines 13 and 150 stop in front
of CaixaForum Lines 9, 13, 23, 27,
50, 65, 79, 91, 109 and 165, stop in
Pl. d'Espanya Lines D20, H12, V7,
L72, L90, L91, L86, L87, L95
stop in Pl. d'Espanya

Laie Bookshop - CaixaForum

Tel. 934 768 659
Fax 934 768 687
caixaforum@laie.es

Café - Restaurant CaixaForum

Tel. 93 476 86 69
Fax 93 476 86 87
caixaforum@compass-group.es

Available at the centre

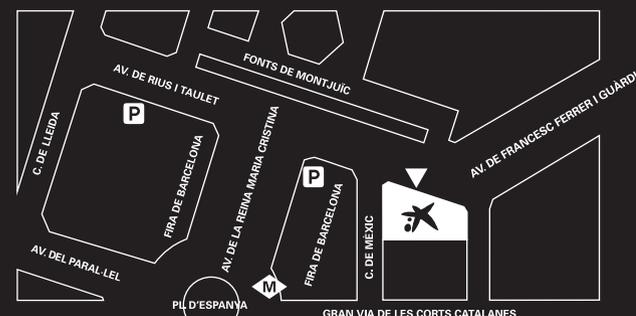


bicing

Gran Via - Pl. de Espanya (station
96). Rius i Taulet (station 237).

P B:SM Car Park

Entrance from Av. de Maria
Cristina and Av. de Rius i Taulet.
Direct access to CaixaForum
at the basement level (-1)



CONTRETEMPS

COMISART – NEW VIEWS
OF LA CAIXA COLLECTION



CaixaForum Barcelona



Obra Social "la Caixa"



Obra Social "la Caixa"

CONTRETEMPS

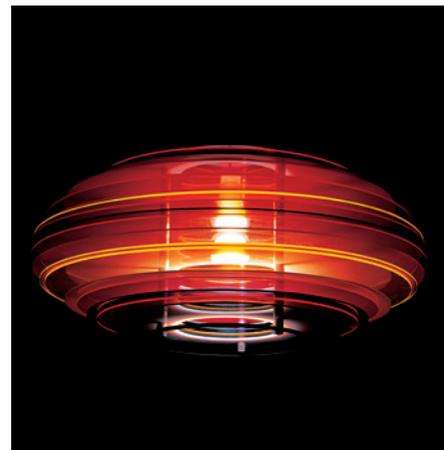
This exhibition traces forms of artistic thought that go against the grain of established models of temporality. Comprising works from the "la Caixa" Collection, the show presents pieces by ten artists that suspend the capitalist economy of time and invite us to question the intimate and affective dimension of the new mechanisms of control in the workplace. Industrialization imposed its dictatorship of punctuality by means of clocks and watches, klaxons and clock-in cards, alarms and sanctions, production quotas and comparative efficiency studies. Now, however, we seem to have internalized the mechanisms of surveillance formerly operated

by the factory management. Playing in a calculated way with our expectations as viewers, and altering for a short while our experience of time and duration, the artists in this exhibition challenge the dominant organization of productive time while reflecting the impact of labour discipline on contemporary subjectivity. Until well into the Industrial Revolution it was the bells of the nearest church that shaped time and defined agricultural cycles, marking off the seasons and ordering festivities. The iconoclastic melting down of church bells in revolutionary France in the late eighteenth century inaugurated a new chronopolitical order. This order im-

posed itself with the mechanical clock and the rationalization of productive time: it could even be said that the hands of the clocks marked the mechanization of industrial labour. The challenge was not simply to measure and manage time but to transform the social experience of its passage, fractioning the working day for ever more into countable, precise and homogeneous units: cumulative units at the service of a new accounting.

From that moment on, the hours of sleep and leisure, meals, affective relations, childcare and every aspect of public and private life were reorganized to meet the needs of industry. In Marx's analysis, capitalism requires the constant occupation of its machinery, and this implies the total inscription of human life into an implacable economy of time, which we paradoxically accept as if it were 'the irresistible authority of a law of Nature'. The visual realm is no exception. In the seventies, filmmakers such as Jean-Luc Godard and artists such as Allan Sekula questioned whether cinematic montage did not replicate the logic of the assembly line: that is to say, a sequence of mechanical operations that transform the human eye into workforce. Today it seems clear that the unstoppable expansion of telecommunications has instituted a regime of constant attention that shapes our perception of time.

In opposition to this fixed, uniform time, the artists included in *Contretemps* deploy heterogeneous temporalities that break with the established norm. Along its meandering way, the exhibition invites us to become more aware of the mechanisms



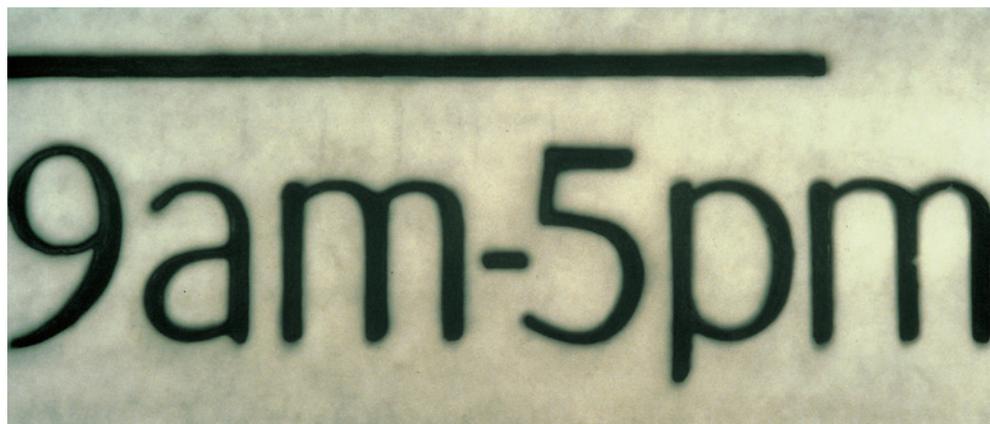
TOBIAS REHBERGER
Arbeitend (Working), 2002
Methacrylate lamp and remote control.



MONTSERRAT SOTO
With No Name, 1996
Colour photograph on wooden frame, structure with ceiling, in wood and glass
© Montserrat Soto, VEGAP, Barcelona, 2014.

and temporal patterns that regulate everyday life — starting with the conventions of the exhibition space — and experience other modes of attention and cognition. The work of these artists challenges habitual expectations and puts into play an expanded, arrested, squandered and intensely unproductive temporality that can be seen as a form of resistance to the conditions of continuity, order and regularity governing consumer society. In short, these are interventions that interrupt — if only for a moment — the reproduction of the present and perhaps open up the possibility of imagining a time liberated from the servitude of labour discipline.

Martí Anson
Fito Conesa
Esther Ferrer
Dora García
Iona Nemes
Tobias Rehberger
Edward Ruscha
Michael Snow
Montserrat Soto
Ignacio Uriarte



EDWARD RUSCHA
9 to 5, 1991
Acrylic on canvas.



ESTHER FERRER
The Book of Heads. Self-Portrait in Time (2004 version), 1981-2004.
Black-and-white photographs, silver bromide gelatin.
© Esther Ferrer, VEGAP, Barcelona 2014