

THE NED JAMES
2ND FESTIVAL
OF WOMEN'S
WORK—WERK

Céline Berger
Céline Condorelli
Sophie Hope &
Jenny Richards
Sally O'Reilly
Monika Stricker
Pilvi Takala
Carey Young
+ text by Nathalie Hartjes



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

DIVISION OF LABOUR

Worcester City Gallery (artists space)
Foregate Street Wr1 1DT
21 September - 16 November 2013
Tuesday - Saturday 10.30-16.30h
Open preview Saturday 21 Sept - 14-16.30h



Poem 2013 Céline Berger

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Nathaniel Pitt

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Participating artists:

Céline Berger, Céline Condorelli, Sophie Hope & Jenny Richards, Sally O' Reilly, Monika Stricker, Pilvi Takala and Carey Young / a commissioned text by Nathalie Hartjes.

The title Ned James Festival of Women's ~~Work~~ Werk comes from an artist represented by Division of labour. Ned and the gallery owner, Nathaniel Pitt, were discussing the effect that the current global austerity policy is having on women. It was decided then, that Ned would give up his second solo show with Division of Labour and insisted on having a group show, so called. The Ned James Festival of Women's ~~Work~~ Werk presents eight artists in recognition of their work relating to gender, class-consciousness, economics, work and leisure. In focus, many of the works explore complex questions about labour. The most active, political and critical work is O' Reilly's Fantastic Engine. This 16mm film looks at gender in its most polarised position and is a critique of misogyny. Condorelli's work looks at friendship and how male friendship can influence inequality in careers and other life pursuits. Hope and Richards present an analysis of work and seek to uncover truths about passive work-time and labour as a system of control or order, referencing Marx's concept of 'species-being' (humanity realizes itself through the interaction with its environment that is labour)⁴. Berger's work looks at the role of the artist in the labour force and how neo-liberal corporate strategies of success and leadership are becoming increasingly interconnected with artistic practice. Young's work is the most intimate work; On the exact date when the work is commissioned, the artist weighs herself and recalculates her 'price.' The work or 'price' is shown in black type on the wall and represents the value of the artist's body according to its financial worth as chemical elements. The piece offers a self-portrait as a price and shifts from the macro scale of the international markets and their geopolitical influences, to the most intimate scale of atoms present in the human body. Takala's film looks at the otherworldly day to day life of the young male poker player. Takala examines a community of six poker professionals who live among a larger poker community in Bangkok. Playing poker is more just a way to make money than a passion for them, but the rules that govern their community follow the logic of the game. They use probability theory, the fundamental theory of poker, to ensure that they treat each other justly, and that everyone contributes equally. The systematic and analyzed way these poker players look at everyday life may seem absurd, and their life style is easy to judge, but this shock might be more over their ignoring their original society than over the way they have built their own.

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Poem 2013 Céline Berger

1)

- Title and year: POEM, 2012 Edition of 5 + 2 Artist's proofs
- Synopsis:

A man, formally dressed, repeats 'an artist is an artist' looking straight into the camera. Duration: 10 min.
Performer: Roland Kupers, director at the THINK, the Amsterdam School of Creative Leadership.

- Format: HD-Video, Quicktime (1920x1080pixel, Apple Prores 422 HQ, 25fps, progressive), 10min 50sek., mono



2)

- Title and year: Rosary, 2013 Edition of 5 + 2 Artist's proofs
- Synopsis:

A slideshow. The typical sliding fingertip gesture repetitively reveals the same image, a snapshot taken at a business-symposium. A keynote speaker points at a projected power-point slide claiming: 'We are living in THE AGE of artists, they are more important than ever before'.

- Format: iPad-Video, Mpeg4-file (1024x768 pixel, H264, 25fps, progressive), 31sec., mute

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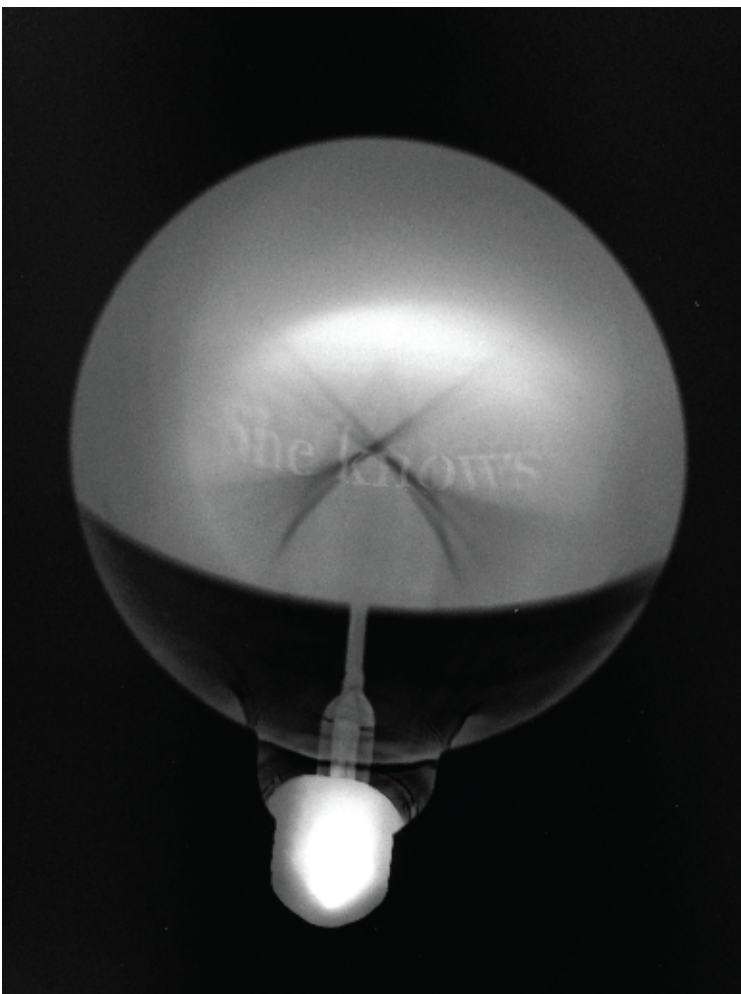
Nathaniel Pitt



3 The Company We Keep by Céline Condorelli
Installation / bespoke engraved light bulbs



3. The Company We Keep series
by Céline Condorelli
Photograms x 6
presented as framed digital prints - edition
of 3 +1 AP signed and numbered by the artist.



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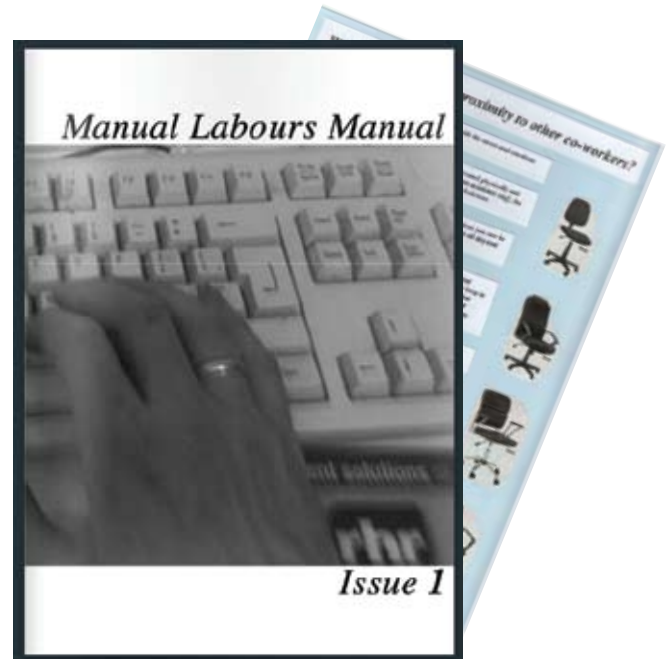
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4. Manual Labours series by Sophie Hope & Jenny Richards - A2 digital print / edition of 20 signed and numbered by the artists.

- Feet on Desks
- Take Your Lunch Break
- Reclaim the Tea Break
- Talk Loudly
- Dance on the Desks



Manual Labours Manual by Sophie Hope & Jenny Richards - printed by Andpublishing

5. Manual Labours' is a long term research project exploring people's physical relationships to work, initiated by Jenny Richards and Sophie Hope. This project reconsiders current time-based structures of work (when does work start and end?) and reasserts the significance of the physical (manual) aspect of immaterial, affective and emotional labour.' Manual Labours' started with a 35 hour 'working week' -long investigation into the embodied, sensory, emotional affects of work. Research included a 9 mile walk to work, meetings with our co-workers, film screenings and eating together during a Public Lunch Hour.

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6- - Fantastic Engine, 2012 by Sally O' Reilly
30 seconds, 16mm film transferred to DVD
- Commissioned as part of Lucy Reynolds' Anthology
- Synopsis

The artist is catching a series of balls that represent the mnemonic for remembering how a car engine works, and between each catch the rest position of the artists gloved hands turn her into a naked women.



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7- - Inventory by Carey Young

Vinyl text and ink on paper / Variable dimensions

- First commissioned by Jens Hoffman / Cristina Guerra Contemporary Art, Lisbon

- Synopsis

The artist was weighed on June 27 2007, the date on which this art work was commissioned.

In consultation with two scientists, Dr. John Emsley (University of Cambridge) and Dr. Ilya Eigenbrot (Imperial College London), calculations were made as to the mass and current market value of each chemical element present in the artist's body at the time of weighing. The total market value of these elements (expressed as a graphic on the wall) plus a print of the calculation data constitute the form of this piece. The calculated market value also represents the initial sale price of this piece. Since the physique of the artist and the market value of her constituent chemical elements may fluctuate over time, future versions of this work may display a different value.

Image courtesy of the artist and Paula Cooper Gallery



Players by Pilvi Takala
Film, 2010 7:50 min video (16:9)

-Synopsis

"Players" portrays a community of 6 poker professionals who live among a larger poker community in Bangkok. Playing poker is more just a way to make money than a passion for them, but the rules that govern their community follow the logic of the game. They use probability theory, the fundamental theory of poker, to ensure that they treat each other justly, and that everyone contributes equally. The systematic and analyzed way these poker players look at everyday life may seem absurd, and their life style is easy to judge, but this shock might be more over their ignoring their original society than over the way they have built their own.

Thank you: People of Scandi Tower / Supported by Rijksakademie van beeldende kunsten /

Image courtesy of the artist and carlos/ishikawa Gallery

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Céline Berger (1973) Currently completing her residency at the Rijksakademie NL, Berger was awarded the Nam June Paik Award 2012: for new comer prize of the Arts Foundation NRW, DE, and a stipend from Andrea von Braun Stiftung, DE. Berger was also awarded fellowship from the company Arcadis, NL. Selected solo exhibitions include 'Best practices', Beursschouwburg, Brussels, BE 2013 and Unfreie Bearbeitungen', OVB-building, Cologne, DE 2012. Selected group shows include 'RijksakademieOPEN', NL, 'Superpositions', UCLA New Wight Biennial 2012, Los Angeles, US, 'Densification', Art Cologne, DE 'Transformations', Bundeskunsthalle, Bonn, DE 'Public, Private, Corporate', EG. Berger studied Media and fine arts diploma, cum laude, postgraduate program, Academy of media arts, Cologne, DE in 2009. Berger trained as an engineer with an Engineer degree from the Institut National des Sciences Appliquées, Lyon, FR and Universidad Politécnica, Valencia, ES 1991-1996. From 2001-8 Celine Berger worked as a Senior Engineer for Lithography Processes, Infineon, Technologie Center, Qimonda AG, Munich, Dresden, DE.

Céline Condorelli (1974) Céline Condorelli is a London based artist who works with architecture. She is the author of 'Support Structures' published by Sternberg Press (2009), and one of the founding directors of Eastside Projects, an exhibition space in Birmingham, UK (since 2008); she is currently Professor at NABA (Nuova Accademia di Belle Arti) Milan.

Recent exhibitions include 'The Parliament', Archive of Disobedience, Castello di Rivoli, Italy, 'Puppet Show', Eastside Projects, Birmingham, 'The Tiger's Mind', CAC Bretigny, France, 'Things That Go Without Saying', Permanent solo show, Grazer Kunstverein, Austria(all 2013), 'Additionals', Pavilion, Leeds, 'Social Fabric', Iniva, London, and Lund Konsthall, Sweden, 'Surrounded by the Uninhabitable', SALT Istanbul (2012), 'There is nothing left', Alexandria Contemporary Arts Forum, Egypt and Oslo Kunstforening (2011), Manifesta 8, Murcia, and 'Revision, part 1 and 2', Artists Space, New York, 2009, and Cell Projects, London, (2010).

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Sophie Hope (1977) Her practice based research focuses on the relationships between art and society. She has worked as an independent curator (as one half of the curatorial partnership B+B), a writer and evaluator of public and socially engaged art and is a lecturer in arts management in the Media and Cultural Studies Department at Birkbeck, University of London. Sophie has developed a number of practical projects through which to research cultural policy, labour conditions and community art histories in the UK. These include a three-year participant-led investigation into socially engaged art ('Critical Friends' 2008-2011) and a large-scale community performance in a Dutch new town ('Het Reservaat' 2007). Her PhD (completed in 2011), entitled: 'participating in the Wrong Way? Practice Based Research into Cultural Democracy and the Commissioning of Art to Effect Change' explored the limits and possibilities of criticality in the context of an artists' contract. Sophie is currently researching art and politics in the year 1984 and recently wrote her second radio play about a tribal uprising on the outskirts of Plymouth.

Jenny Richards (1977) is a freelance curator and writer based in London whose research focuses on the politics of collaborative practices. Recent projects include: Manual Labours www.manuallabours.wordpress.com a collaborative research project with Sophie Hope and Improvised a project and publication with Goldsmiths University. In 2012 Jenny completed an MA in Art and Politics from Goldsmiths University. Prior to this she worked as Programme Manager of the Collective Gallery in Edinburgh, working with artists and audiences on long-term projects of mutual interest including Jesse Jones Against the Realm of the Absolute 2011, Tessa Lynch Alexandrite 2010, Aleksandra Mir The How Not to Cookbook 2009. Jenny is Gallery Manager of Cubitt Gallery

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Sally O'Reilly, Writer, has contributed regularly to several art and culture magazines, such as Art Monthly, Art Review, Cabinet, Frieze and Time Out, and written many essays and short fiction for international museums and galleries. She was co-editor of the thematic, interdisciplinary broadsheet Implicosphere (2003-8), her book *The Body in Contemporary Art* was published by Thames & Hudson in 2009 and her monograph on Mark Wallinger will be available through Tate Publishing in 2014. She also makes video documentaries, has curated and produced numerous performative events and was co-curator of the Hayward Touring Exhibition 'Magic Show' (2009-10). She was writer in residence at the Whitechapel Art Gallery (2010-11), and producer and co-writer of *The Last of the Red Wine* (2011), a radio sitcom based in the artworld and performed at the ICA, London. She teaches in the Painting Department at the Royal College of Art, and is currently writing a novel, *Crude*, about public speaking, sensuality and the oil industry.

Carey Young (1970) Born in Lusaka in Zambia. She graduated from the Royal College of Art (London) with a Masters in Photography in 1997. She lives and works in London, England.

Her work has been shown in solo exhibitions at the Henry Moore Institute (Leeds), the John Hansard Gallery (Southampton), The Power Plant (Toronto) and the Contemporary Art Museum, St. Louis. She has participated in a large number of group exhibitions at venues including Tate Britain (London), the Hayward Gallery (London), the New Museum (New York), the PS1/MoMA (New York), the Institut d'Art Contemporain, (Villeurbanne), Le Plateau (Paris) as well as Biennials in Sharjah, Moscow, Taipei, Tirana, Rennes and Venice. A solo exhibition devoted to her work is scheduled at the Migros Museum (Zurich) opening September 2013, with an accompanying monograph to be published by the Migros Museum and JRP Ringier. Carey Young is represented by Paula Cooper Gallery, New York.

Pilvi Takala (1981, Helsinki) Lives and works in Amsterdam and Istanbul. She graduated from the Academy of Fine Arts in Helsinki in 2006 with a masters degree. Solo exhibitions include 'Random Numbers', Carlos/Ishikawa, London, 'Breaching Experiments', Site Gallery, Sheffield, 'Disappearing Act', Galerie Diana Stigter, Amsterdam, 'Suggested Value', Künstlerhaus Bremen 'Just when I thought I was out...they pull me back in', Kunsthalle Erfurt, Germany, 'Side-lines', Sørlandets Kunstmuseum, Kristiansand, Norway, 'Flip Side', Kunsthalle Lissabon, Portugal, 'You Can't Do What You Can't Imagine', Finnish-Norwegian Culture Institute, Oslo, 'Fear Cure', Inkijk, SKOR, Amsterdam, 'Real Snow White', Backspace, Galerie Diana Stigter, Amsterdam.

Facilitated by Nathaniel Pitt & Ned James

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