

## About the works

**Barbara Foulkes** (Argentina, lives and works in Mexico)

*Cómo estar 10 horas de pie (How to stand for 10 hours)*, 2021

With this publication, Barbara Foulkes opens up a conversation about the body as a tool for work in our culture, as well as the care we give (or deny) to our bodies at work. The piece originated after a series of conversations between the artist and the guards that worked in a contemporary art museum, whose job required them to stand up for 10 hours every day. Being a choreographer and dancer herself, she started questioning the care we give to bodies vs. the care we give to objects, and how the body is positioned in the capitalist economy. She ends the publication by giving examples of movements we can do to relax our bodies after standing up for long hours.

*Como siendo peces podemos ver el agua (How being fish we can see the water)*, video, 40min, 2022

\*The video will be projected during the Finissage

As part of her constant research on the body, the artist developed a choreography with a construction excavator, creating a symbiosis between the two performers and the machine. Who moves whom? To what extent have we merged with the tools that we use for work? Inadvertently, the images produced also bring to mind the mistreatment of bodies in a society that relentlessly exploits nature and land (extractivism).

**Anne Laure Franchette** (France, lives and works in Zürich)

*Les outils de Gérard*, Embellished hand garden tools, 2022

The handles are made of Indian rosewood, a precious exotic wood and are turned in a Louis-Philippe furniture style (the first French decorative style imposed not by royalty, but by the French bourgeoisie). The lower part of the tool is made of copper. The tools were realised with the precious help and expertise of French woodturner Gérard Bidou. Woodturning is a very old craft that has evolved with mechanisation, currently only a small amount of craftsmen and amateurs continue to exercise their manual skills and imagination.

*Artist Assistant*, Painter's suit, 2013

The artist worked a few years as painting assistant for the London studio of an established contemporary artist. The work points to the bodies and "petites mains" of art workers in an context (the art world) where pomp rubs shoulders with precarity.

*Toolbox N°002 T.T.*, Rectangular receptacle, divided into three parts, topped by a wooden handle, 2021

*Hand drawn technical drawing N°002 T.T.*, drawing, 2023

Since 2018, the artist has been interested in collecting and documenting "transitory structures" in construction sites: objects such as toolboxes, tables, or stairs built on site with reclaimed wood, which are usually destroyed after use. The toolbox shown here was made by construction workers in Winterthur and borrowed with their agreement. It displays the most basic design of a toolbox, which has existed since centuries, and is accompanied by a technical drawing made by the artist under the imaginary firm called *T.T. (Travaux Temporaires)*, which she created to document the vernacular design qualities of such temporary objects.

Questions about the value of the work performed by people who have the skills but not the academic background arise from this work. Put in the artists own words: *the difference between "the hands and the heads"*.

**Patricio Gil Flood** (Argentina, lives and works in Geneva)

*Escuela de no trabajo*, drawings and publications, 2015-2023

*Notas para un Glosario*, publication, 2021

*Tapis de sieste* (nap blanket), 2023

The NON-WORK SCHOOL project began as an itinerant research project, with various collaborations, to explore and present experiences related to the problematic aspects of artistic practice (and life in general) as "work". It is organised to show content that takes different forms: texts, discussions, pedagogical actions, editorial production, installations, printed and archival material.

In this project, time is considered as a public sphere where we must intervene. In this way, explore the potential of art to promote other forms of working, thinking and living, feel comfortable and lose time, time to be in contact with other people, disciplines and different passions, combined with time to rest. In this sense, the project tries to approach the contours of a social object in deep mutation. The result is still somewhat uncertain.

The works of this project in the exhibition include four drawings, and two blankets that can be used to take a nap, or to simply relax and read the books by the artist.

**Adrian Melis, Cuba** (lives and works between Cuba, Argentina and Europe)

*The Making of Forty Rectangular Pieces for a Floor Construction*, Video, 5min, 2008

Due to a shortage of materials in Cuba the workers of a state-run tile and flooring company spend their working hours just sitting, waiting for their day at work to come to an end. Taking advantage of their idle time, the artist decided to give some life to the factory and generate an alternative form of productivity. The workers' new task was, for one day between the working hours of 8am-5pm to imitate the sounds produced by equipment that were left unused in the factory, such as cement mixers, shoveling, liftvans, wheelbarrows and so on.

**Dominique Sievers** (Germany, lives and works in Zürich)

*Pax Helvetica*, installation, 2022

A flag of Switzerland made up of two CHF10 notes. Money as the central symbol of an entire nation. With a very simple gesture, the work presents a multilayered criticism of the economic system and the culture in which we live. Who owns the wealth in this world? Is their work so much more valuable than the work done by "normal" people? How can we possibly measure the value of our work, when oftentimes we are not even sure who we are really working for?

**Nora Schiedt** (Switzerland, lives and works in Zürich)

*Happy Charcoal*, charcoal drawings, 2020-2021

The series of drawings were made by the artist during her first pregnancy. An exploration of a changing body and the new relations of this body and the new life forming inside with its surroundings, with a new way of understanding and moving around in the world. In the context of the exhibition, the works speak about the care work that women have performed historically, and which is still not adequately valued, recognised, remunerated and oftentimes not even made visible by any economic system, even though without this care work, society as we know it would not function. Interestingly, giving birth is also referred to as being in "labor".

**Igor Vidor** (Brazil, lives and works between Brazil and Germany)

*v.a. 4598, Rio Olympics 2016*, video Full HD 15min, 2016

The artist performs weightlifting movements amid abandoned houses and ruins of Autódromo community. Since 2013 the community went through a process of removals and demolitions resulting in the construction of the Olympic Park in the city of Rio de Janeiro. For two years the artist followed the drama lived by the residents and from this circumstance came the idea of the film in collaboration with some of the residents that remained in the community.

**Dalia Donadio** (Switzerland, lives and works in Zürich)

**Marc Méan** (Switzerland, lives and works in Zürich)

*Zinnarella*, Music Performance

\*performance during the Vernissage of the exhibition

Dalia Donadio's latest work, her full-length album titled *Zinnarella* (little girl), is a journey through her father's (Toni Donadio) rich oeuvre: a songbook spanning 40 years of his life. Part sonic-art poem part audio-book, the album is a meditation on the meaning of lineage, the textures of culture and the treasure that is family. It's a tapestry woven out of intimate field recordings, sparse piano and Moog arrangements and Dalia's warm, resonant voice. Not to mention, the story is told using a concoction of three languages: English, German and Rocchese (a Calabrian dialect only spoken in Rocca Imperiale).

Together with Marc Méan, Dalia will perform pieces of "Zinnarella" during the opening of *The Impossible Measure*. In the context of the exhibition, the album becomes a reflection about the value of legacy and the knowledge that we inherit, transform and share.