

Love must be colder than capital

*Fanny Aboulker/Petra Lelláková/Vladimíra Večerová
curated by Hotel Ozone*

Opening 14th September 2017 6pm til late

Performative Lecture 'My Imaginary Dick' by Fanny Aboulker starts at 6pm

Fanny will present her ongoing research into tapestry, technology and gender, relating these topics to anti-capitalist strategies of non-accumulative artistic labour, collectivity and storytelling. This event will contain some explicit images and will be broadcasted live on Facebook

'We want money but capitalism knows what is better for us: Love! Therefore we think: Love must be colder than capital...'

René Pollesch, 2009

The remnants of the .mov file become an object in the space. Stripped down, the glossy pink and blacks of plastic bondage tape reflects projected surfaces of where the greys and whites of modernist architecture intertwine with a female form. The muscular structure of a toned six pack is alluded to but the warmth of pink and white wool doesn't attempt to represent, tactile comfort is all it can offer.

The bodies contained in the costume's fabric connect to networks of knowledge negotiating their bio-, pharmaco- and technological situatedness. They are non-labouring bodies producing everything we need. Friendships, words, iPhones and social media accounts expand as bodily extensions, they are its prosthetics. By affirming the body, the voice paradoxically re-appears in its omnipotence, a hand to eye of gesture to accompany the gossip and stories we would like to share.

In Fanny Aboulker's yarn sculptures and tapestries, conversations are embedded in their pixel like textures, politicised in their process of making. As Hannah Black discusses in her recent article *Witch Hunt*, before it got its uglier meaning gossip used to mean a female friend, implicitly connected to communal activities of women like knitting, sewing and embroidery, that allowed them economic independence, the places where sometimes lifesaving knowledge was shared and friendships were forged. Black refers to Silvia Federici's seminal text *Caliban and the Witch* where she argues that the destruction of these bonds was constitutive to the emergence of early capitalism, with women's access to economic independence gradually reduced to the reproductive sphere of the heteronormative 'home' and female friendships became to viewed with suspicion.

In *Love Must be colder than capital*, the tapestry is posed as an artifact incorporating the dilemmas of its historical situatedness of religious reliquia and women's work, all while it refuses the role of artistic labour in late capitalism. The work with yarn is slow and time consuming, hand knitted sculptures *Man 1*, *Man 2* and *Man 3* hang from hooks with bondage tape referring to mechanics of desire but removed from the spectacle of pornographic imagery, but their anthropomorphic shapes transmit gender performativity with an intimate personal story.

Love must be colder than capital questions possibilities of the disruption of the labouring female body through artistic strategies materialising in the show. Throughout histories of representation the body has been seen as a labouring body, its genitalia encroached in visual economies, leveraged by shame and morality, embedded in patriarchal economies of exploitative desire and gaze. In 1968 for her *Genital Panic* Austrian feminist artist Valie Export appropriated ostentatiously male posturing, her genitalia publicly exposed, posed on the bench defiantly in the battered tight leather jacket, her gaze unrepentant with a shotgun in her hands, devoid of seduction or longing to challenge and subvert body and labour exchange by active non production.

In Petra Lellakova & Vladimira Vecerova video installation *You can't* (2014), reworked for Hotel Ozone, bodies in costumes support each other while they move with intention through a series of sets with art historical categorisation as the backdrop, drawing on the legacies of performative gesture that aims to please no one but themselves. To challenge the visual economics of desire and consumption of female body they proceed, fully focused on shared enjoyment of physical activity, they slide through modernist architecture and heavenly religious paintings, relentless and purposeful, looping through digital projection.

List of the works

Hall: You Can't (2014) two-channel video installation

My imaginary dick (2016) needlepoint, wool on canvas on night shrug

Mechanical Reproduction (2014) hand-woven tapestry

Man 1, Man 2 (2014) knitted acrylic wool and bondage tape

Toilet:

Man 3 (2014) knitted acrylic wool and bondage tape

Reading material selected by Fanny Aboulker