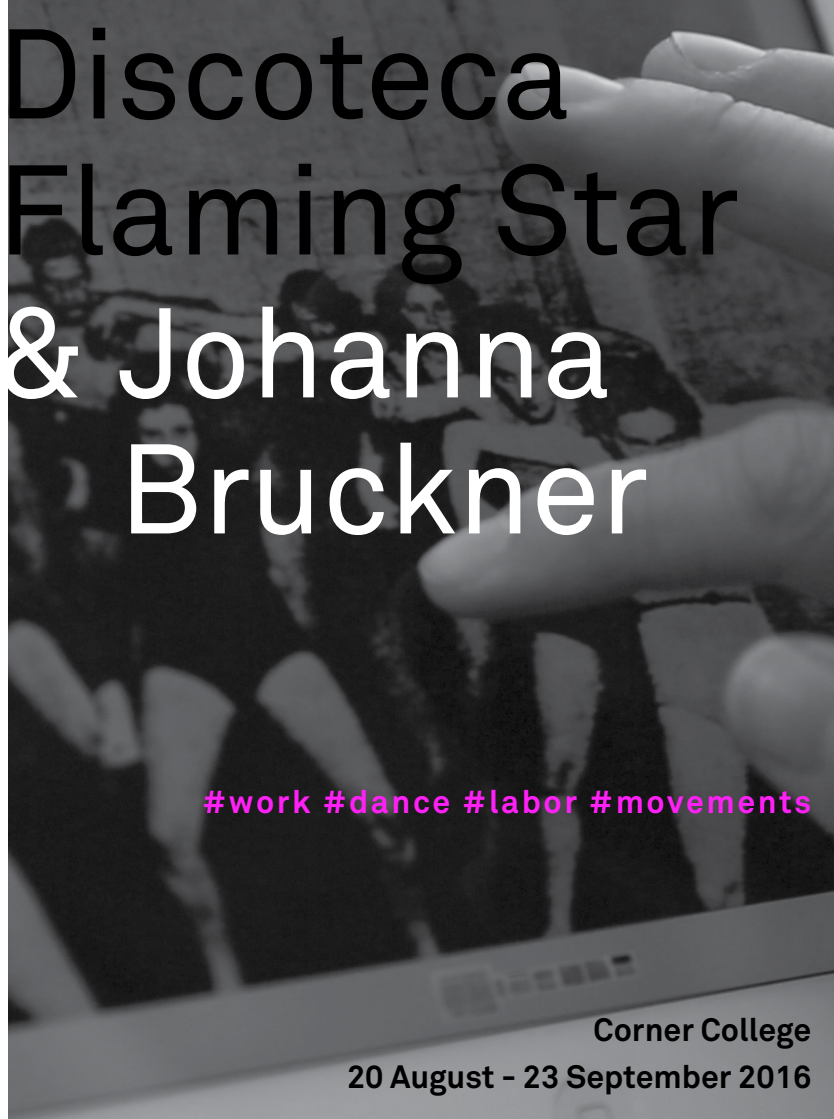


# Discoteca Flaming Star & Johanna Bruckner



#work #dance #labor #movements

Corner College  
20 August - 23 September 2016

# #work #dance #labor #movements

An exhibition by **Johanna Bruckner** and **Discoteca Flaming Star** curated by **Dimitrina Sevova** and **Alan Roth**.

**Opening:** Saturday, 20 August 2016, starting at 19:00h with a performance by **Discoteca Flaming Star** at 20:00h.

Saturday, 20 August 2016 - Friday, 23 September 2016

The exhibition *#work #dance #labor #movements* brings together the installation and performance *Love Any Out of (90 Seconds) End* by **Discoteca Flaming Star**, and the research-process-based video installations *Rebel Bodies (Episodes I & II)* and *Total Algorithms of Partiality* by **Johanna Bruckner**.

The exhibition is about the pleasure of enjoying the other, and sets out to produce an impersonal refrain made of polyphonic tunes and collaborative rhythms. The exhibition consciously considers the current post-Fordist conditions and the precarious situation of creative labor and the immaterial aspects of productivity today, to outline how all of us as agents in a network of relations, urgently need to invent our corporeal bodies dancing at the limit. It inevitably prompts each of us to recompose one's relation to the other. In this movement of interplay, when one takes care of the other, "the limit cannot be exhausted." What Franco "Bifo" Berardi defines as the limit necessary to the production of the affect and of potentiality, for positive and active estrangement to overcome technological alienation, which is also social alienation. The exhibition is about techniques of movement that can be used for rehearsals every day in our daily life, to linguistically, affectively and politically engage its audience. It does not require particular dance skills. One can experiment and improvise, to find a 'mutation point' of a body's movements that precisely defines a practice of dance – a dance that does not require something exclusive. The exhibition is about the everydayness of practices of dance and movement, practices that need repetition and a consistency of imperfection. The rehearsal techniques of improvisation are molecular tools for putting a spoke in the wheels of apparatuses of control and the cognitive automation they embed in the sensible, tools for introducing other dynamics in the acceleration of everyday life in machinic capitalism. The flexible dancing bodies that arc as a fish swarm between personal and social time, elude the usual coordinates of the floor.

*#work #dance #labor #movements* is an exhibition project in motion that considers dance movements as a personal/social process that recomposes the social body, a body as a particular thing, as a temporally stable, durational construction of aggregated parts, a construction that can never be conceived outside its conjunctural nature. It probes how the concrete body is collectively produced with respect to motion and rest of its conjoined parts and their affective resonances. The movement has its own presence, writes Simone Forti, an invading power of impersonal, embodied social knowledge, to be thought in biopolitical terms, i.e., thought with the body. Affect is another way to talk about power and the body's internal construction, the power to be affected and to affect, or affect in-itself. Affect is the power of the resisting body, of body struggles. Affect distributes bodies across a larger space open to multiple durations. Affect is a body politics. Foucault asserts that power struggles always involve 'body actions,' and affective power is productive since it "posits and produces reality as much as it sets limits on it." As Deleuze put it: "What a body can do corresponds to the nature and limits of its capacity to be affected." Which Abigail Lowe takes up to conclude that "the constitutive power of the affects is also the power physically to change the world." To dance at the limit affects the body more than representation. It gives the key to an understanding of affirmative politics. The dancing body can de-limit negativity, disentangle itself from it.

Affirmative practices concern everything that belongs to the sensible, affective resonances between the bodies' parts and their differences, all multiplicities and their variabilities or intensities of total joy in the incorporeal, immaterial and impersonal event. "The question of sensibility becomes one with politics." The aesthetics and politics of the sensible, thought in terms of radical metaphysics and biopower, eroticizes the body both in its everyday existence and in the digital realm, conjoining irregular bodies to undermine competitive principles in every fragment of social life. The way they treat, in their artistic practices, the aesthetics of the sensible and biopolitics, intersects in the positions and the works for this exhibition of the artists **Discoteca Flaming Star** and **Johanna Bruckner**.

Excerpt from the curatorial text by **Dimitrina Sevova** and **Alan Roth**.

Born in Vienna in 1984, **Johanna Bruckner** is a research-based visual artist who lives and works in Zurich. Her practice investigates the link between the body and its affects as an effect of late capitalist power structures. She is interested in performance as an organizing principle of social practice and thought.

**Discoteca Flaming Star** is an interdisciplinary collaborative art group, a group of people which uses songs and other forms of oral expression, understanding them as a personal response to historical events and social and political facts. They act directly in the gap between action and documentation, generating and finding documents that can be used to articulate strange tongues and languages that incite action and argument. **Cristina Gómez Barrio** and **Wolfgang Mayer** have been the base of **Discoteca Flaming Star** since 1998.



## Corner College

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Public transport tramway nr. 2 and 3 to "Lochergut".

### Opening Hours

Wednesday, 15:00h – 18:00h

Thursday, 16:00h – 19:00h

Friday, 15:00h – 18:00h

Corner College wird unterstützt von Kultur Stadt Zürich, Fachstelle Kultur Kanton Zürich, Pro Helvetia, Fondation Nestlé pour l'Art und Migros-Kulturprozent.



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