

The Artist in society

Introduce:

Universal Battery Charger = Institution
payment terminal (maksupääte) = funding system (rahoitus)
membership card = Union of (Finnish) Art Association card
black and white mouse = artist

Act 1:

Prepare the artist. When employment relationships are insecure, internally motivating factors must be found to enhance continuity and, consequently, the meaningfulness of the work. According to Pascal Gielen, this is where the spirit of the artistic field of action condenses: precarious circumstances require a work ethic in which work is, or at least should always be, enjoyable. It is, therefore, first and foremost an internalized exercise and, with it, a biopolitical exercise. Put the artist in to the Institution. Place the card at the payment terminal. Read Pascal Gielen's text

2015. *The Murmuring of the Artistic Multitude*. Global Art, Politics and Post-Fordism.

Act 2:

Take the artist out of institution. Start the artist (let her/him go). Artistic work has also been called the Laboratory of New Work, as it has been considered that many ideals of contemporary production have been condensed into artistic work long before the development of postfordism and the transition to the intangible knowledge economy. These ideals have been and still are, for example, creativity, freedom, flexibility, and a kind of boundlessness of work. the role of authenticity, the increase in fixed-term project work and flexible working hours, and the physical and mental mobility of work.

Act 3:

The artist must be free(lancer) in the art field and in the art scene. Gielen uses the English term scene to underline the specificity of the artistic environment. According to him, the scene is a concept that is not used to refer to "socially appropriate" professions or groups. Gielen 2015, 98.

Artist in society, performance duration 10 min. Academy of Fine Arts Helsinki 2017.