

Mireia c. Saladrigues

Rotations #2. The exit

Carmelitas Restaurant

Nowadays the factory not only has become a theme in the poetic sense, but also carries social and political significance. Globalization has led to the displacement of production to other continents, and one of the most common uses for the factories that were left here has been their conversion into spaces for the art and culture industry. Today, the structures that used to house Fordist activities have been filled with new types of production, new working conditions, new social dynamics and new power relations.

Thus, symbolically, factories have become museums and museums have become factories, housing a new type of industry that doesn't produce physical material but rather values, relationships and ideologies. They are spaces for immaterial production, paradigms of structure and function of post-Fordist societies.

With the three videos presented at LOOP Festival 2014 Mireia c Saladrigues invites us to reflect on these and other questions on her series Shifts # 2. The Exit . Here the artist focuses on the social choreography of the visitors, looking at how they are physically displaced by the presence of art spaces. The public is both a catalyst and a product of a pervasive and intangible factory, where the gaze is work and the routes and circulation through this space, the entrances and the exits, are the flow of commerce.

To this end, the artist begins with a proposal recorded at the Tate Modern in London, drawing a direct analogy between the museum and the factory while considering the relationships between contemporary forms of production and the organization and formation of the public.

The work **Scalators Views** shows the movements of the visitors inside the museum-factory. Titled, this piece draws a connection between the physical displacement and the type of production that takes place in this institution.

Scalators in Loop, documents the museum escalators as if they were a production line. The objects transported on them are, in this case, the visitors. This image allows us to think about the museum as an institution that serves to mould the individual while producing immaterial values, like social relationships, lifestyles or certain ideologies.

Finally with, **Visitors Leaving the Museum**, a single shot of the main exit of the Tate Modern Gallery (which is housed in what was originally the central power station in London). The artista makes an allusion to *Workers Leaving the Factory* by the Lumière brothers, the artist captures visitors as they leave the museum.

The parallels that the artist establishes between the workers and the visitors make us think not only of how factories have been repurposed for cultural industries, but about new forms of production. The way in which a piece is exhibited acts to incorporate visitors into the gallery. We also are part of this choreography, even while we are merely shadows projected onto the video. In the pervasive factory it no longer matters if the time and space of art is the same, or if we are entering or leaving. We form part of the flow of circulation, production and consumerism, and therefore, we are also part of this public.





