



THE NEW FORDIST MANIFESTO

Exhibition Report

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New Fordism is a process-based art.

01_Introduction

Preamble

This publication is the record of a residency and exhibition by *The New Fordist Organization* at GEMAK in The Hague which ran between 23 April - 28 June 2013. Seven artists participated in the project and, over the two month period of residency and exhibition, they honed the complex theoretical background for their practice (explained in Section 02 of this publication), carried out new research into artistic production (presented in Section 03), developed new techniques for the mass-production of art (outlined in Section 04) and produced ninety-three new works (detailed in Section 05).

This publication, the residency and the exhibition, entitled *The New Fordist Manifesto*, have been the first intensive attempts to apply *New Fordist* approaches to the mass-production of art - a set of ways of working which are detailed extensively in Section 02. The aim of the residency was not mass-production per se, hence the comparatively small amount of works, but the development of technologies that make artistic mass-production possible across several disciplines. Painting (04_1.), composing (04_2.), piano playing (04_3. & 04_4.), speech (04_5.), acting (04_6.), choreography (04_7.), sculpture (04_8.), installations (05_4.), performance (05_5., & 05_7.) and film (05_9.) have all had the *New Fordist* approach applied to them.

This publication takes content from the booklet created for the exhibition and supplements it with documentation of all the works produced during the residency and exhibition. It is recommended that this publication be read in tandem with the extensive video and audio documentation of the project that can be found at www.acesinstitute.eu.

We thank GEMAK and Stroom for their generous support of this project.

Introduction

As a general rule, manifestos are written by those least capable of carrying them out. This helps explain the gap between theory and practice.

Frederick Droppe's essay *The New Fordist Manifesto* is a theoretical readymade just waiting for the right context. When I came across it last year, shortly after joining the recently formed *Institute of Applied Cultural Economics and Sociology* (www.acesinstitute.eu), I knew *New Fordism's* speculative approach towards artistic production would fit perfectly with the data-driven orientation of *The Institute*. I soon set up *The New Fordist Organization* for the practical implementation of the manifesto's ideas and which eventually led to the residency and exhibition which this publication documents.

“We live in a time of crisis. Therefore, our art should reflect that crisis. This crisis is an economic one, therefore our reflection and response should be economic.”

So starts *The New Fordist Manifesto*. *New Fordism* is an economic response in its purest form— an investment in Art Futures. This response carries with it its own politics, but one which it embeds intrinsically into the nature of its process, not gaudily externalized as “content”. *New Fordism* is a process-based art.

New Fordism attempts to face the economic realities of contemporary art production by engaging in a radical re-reading of Gramsci and a re-appropriation of Fordist, Taylorist and Pavlovian theories and working methods. This theoretical assemblage is then articulated through the research-led methodology of *The Institute Of ACES*. The result is an affirmation of historiography as a creative discipline and a set of works which silently ponder the nature of the creative act, cultural economics and labor.

This booklet is an x-ray of the works, through which the processes of their creation may be seen. These processes range from complex computer deconstructions of artistic methodologies, to biomechanical approaches, to data-led ways of working.

About The New Fordist Organization

The *New Fordist Organization* is part of the *The Institute of Applied Cultural Economics and Sociology* and is a new collective of composers, visual artists and performance artists set up to apply the principles of mass-production, industrialization and mechanized creation, pioneered by the American industrialist Henry Ford, to the visual and performing arts.

The Institute Of Applied Cultural Economics And Sociology

The Institute of Applied Cultural Economics and Sociology is an independent research organization designed to provide a platform for the use of cultural economics and cultural sociology as the basis for strategic interventions into the art markets.

The Institute of Applied Cultural Economics and Sociology believes that the world of the arts is not a meritocracy but instead, due to its integration with capitalism, operates on market principles – the same principles that the fields of economics and sociology are adept at describing. *The Institute* seeks to use these fields, not as analytic tools, but as creative instruments to enable the transformation of the art markets themselves.

The Institute of Applied Cultural Economics and Sociology has, as its principle focus, a data-driven approach to artistic creation. Our *Research Department* collects vast swathes of data on cultural organizations and practices from all over Europe, analyzing it to discover new and emerging market trends, whilst our *Application Department* re-synthesizes the results into new possibilities for artistic endeavours.

Our *Application Department* consists of a series of autonomous groups, all taking the core principles of *Applied Cultural Economics and Sociology*, as well as the large database resources of *The Institute*, as a starting point for their creative processes. *The New Fordist Organization* is one of these groups.

The Institute of Applied Cultural Economics and Sociology believes that art can be improved and revolutionized through the study of the economic and sociological manner of its creation, and that economic and sociological analysis need not be a passive activity, but an active one which transforms its field of study.

02_Theory

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02_2. *Two Part Invention, or: On The Application Of Fordism To An Alternative Practice* by Robert Blatt

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02_1.

WHAT IS “NEW” ABOUT NEW FORDISM

by David Pocknee

1. Introduction

“Fordism” was a term coined by the Italian Marxist philosopher Antonio Gramsci to describe the working practices of the American car manufacturer Henry Ford in the beginning of the 20th Century.¹ Ford’s factories employed a system of principles that allowed the mass-production of complex, multi-part machines, such as the automobile, at rates which far outstripped those of any other producer.

The incredible increases in production that were possible under Ford’s system came from three key elements:

1. **The division of labor**
2. **The deskilling of the worker**
3. **The application of “biomechanical” principles**

This paper will look at how these three elements operated in Ford’s factories and their connection to the works of the founder of Scientific Management, Frederick Winslow Taylor. We will then look at the way in which these ideas have been developed, extrapolated and transposed into the aesthetic realm in the work of *The New Fordist Organization*.

2. Fordism and Taylorism

The division of labor and the atomization of the production process found in Ford’s factories was not Ford’s invention, neither was the idea of mass production itself. Division of labor stretches all the way back, via Sam Colt’s firearms, to the industrial revolution, and is most famously seen in Adam Smith’s description of pin manufacturing from *The Wealth Of Nations* (1776):

“One man draws out the wire, another straightens it, a third cuts it, a fourth points it, a fifth grinds it at the top for receiving the head; to make the head requires two or three distinct operations; to put it on, is a peculiar business, to whiten the pins is another; it is even a trade by itself to put them into the paper; and the important business of making a pin is, in this manner, divided into about eighteen distinct operations... The division of labor, however, so far as it can be introduced, occasions, in every art, a proportionable increase of the productive powers of labor.”²

This atomization of the process of production resulted in a fundamental change in the role of the worker. Instead of being an employee with a modicum of independence and control over their work, this new mode of production required considerably less skill and saw a re-location of power to the management. In the case of pin manufacturing, this is not a removal of so much autonomy, as the simplicity of the task does not necessitate a large amount of managerial organization. However, to achieve the complex deconstructions of car-part manufacturing into single tasks, management needed to take on a much more organizational and invasive attitude to working methodologies than would have previously been necessary. The temporal synchronicity needed to have a certain number of actions performed on a part, ready in time to be connected to another part which had been through an independent series of processes, necessitated the relocation of responsibility to a management level and subjugated the workers’ autonomy to a much larger, and centrally-controlled, formal scheme. This shift initiated a much more hands-on approach to factory management, as well as compounding the problem of a Marxian “alienation of labor”. Ford described this re-location of control in his writing:

“I have heard it said, in fact I believe it is quite a current thought, that we have taken the skill out of work. We have not. We have put in skill. We have put a higher skill into planning, management, and tool building, and the result of that skill are enjoyed by the man who is not skilled.”³

Yet, despite this protestation, it is clear that the deconstruction of the work into a set of single, simple actions removed the need for the worker to have anything but the most basic level of skill to work in one of Ford’s factories:

1. Antonio Gramsci *Americanism And Fordism*, “Selections from the Prison Notebooks” ed. & trans. Quintin Hoare and Geoffrey Nowell Smith (USA, 1971), 279-318

2. Adam Smith *An Inquiry Into The Nature And Causes Of The Wealth Of Nations* <http://www.econlib.org/library/Smith/smWN1.html#B.I>, “Ch. 1. Of the Division of Labor” ed. Edwin Cannan, first pub. 1776, 5th edition (London, 1904) <http://www.econlib.org/library/Smith/smWN1.html> accessed 10/04/2013

3. Henry Ford *My Life And Work* (n.p., 1922), 56

"The length of time required to become proficient in the various occupations is about as follows: 43 per cent. of all the jobs require not over one day of training; 36 per cent. require from one day to one week; 6 per cent. require from one to two weeks; 14 per cent. require from one month to one year; one per cent. require from one to six years. The last jobs require great skill--as in tool making and die sinking."⁴

In fact, the worker need not even be in good physical health:

"We have experimented with bedridden men--men who were able to sit up. We put black oilcloth covers or aprons over the beds and set the men to work screwing nuts on small bolts...The men in the hospital could do it just as well as the men in the shop...The tubercular employees -- and there are usually about a thousand of them -- mostly work in the material salvage department. Those cases which are considered contagious work together in an especially constructed shed...At the time of the last analysis there were 9,563 substandard men..."⁵

Although the increase in individual jobs necessitated by this division of labor required the employment of a much larger workforce, the savings in efficiency that Ford was able to make under this new system made the investment worth it, especially as the people employed need not be skilled at the job, which would necessitate a higher wage. For example, the operation of constructing the fly-wheel magneto was previously done by one workman. In April 1913, this job was broken down into twenty nine separate operations, each done by a different employee, cutting the time of construction from twenty minutes to thirteen minutes ten seconds.⁶

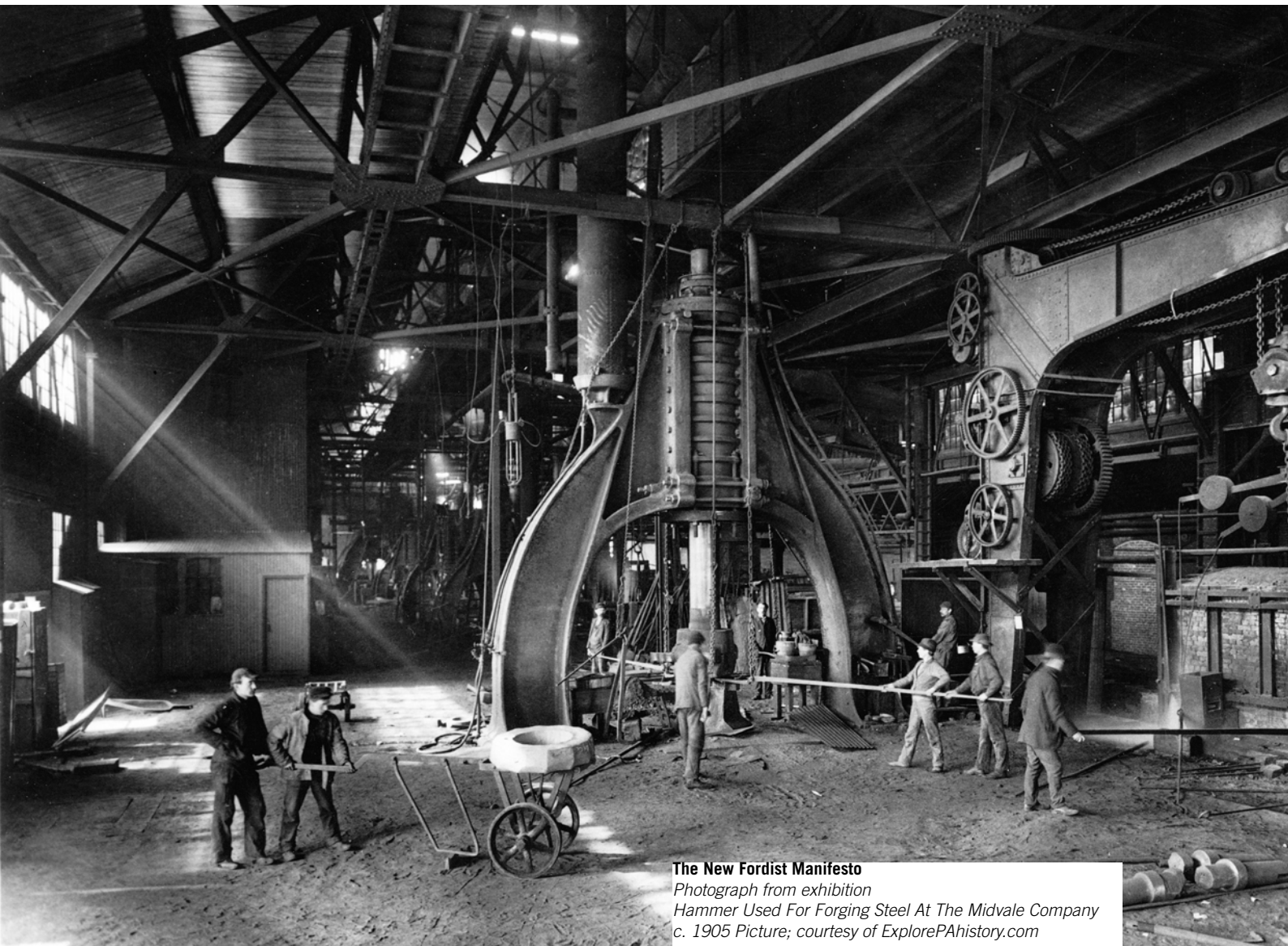
The division of labor and deskilling of workers was coupled with Ford's final principle designed to increase labor: the introduction of biomechanics. Whilst not referred to as such in Ford's writings, his attitude towards factory arrangement and organization has striking overlaps with that of his contemporary - and inventor of Scientific Management - Frederick Winslow Taylor.

Taylor sought to bring a scientific rigor to the analysis, planning and management of work in the factories

4. *ibid.*, 77

5. *ibid.*, 77

6. *ibid.*, 58



The New Fordist Manifesto

Photograph from exhibition

Hammer Used For Forging Steel At The Midvale Company
c. 1905 Picture; courtesy of ExplorePAhistory.com

of the late 19th and early 20th Century, developing a whole system of techniques designed to increase efficiency. These included machine belting, centralized planning offices, standardized tools, equations for the most efficient speed to run specific types of metal, and optimum wage rates designed to incentivize workers. Taylor's rigorous and scientific approach to his work contrasted markedly with Ford's unsystematized methodology which was actively dismissive of "experts":

*"The factory keeps no records of experiments. The foreman and superintendents remember what has been done. If a certain method has tried and failed, somebody will remember it-but I am not particularly anxious for the men to remember what someone else has tried to do in the past, for then we might quickly accumulate far too many things that could not be done. That is one of the problems with extensive records."*⁷

Despite this difference in methodology, the similarity in result can clearly be seen if one contrasts Ford's "principles of assembly", with the research on bricklaying done by the Taylor disciple Frank B. Gilbreth and referenced in Taylor's own *Principles of Scientific Management*.

Henry Ford *My Life And Work*:

"1. Place the tools and the men in the sequence of operation so that each component part shall travel the least possible distance while in the process of finishing.

2. Use work slides or some other form of carrier so that when the workman completes his operation, he drops the part always in the same place – which place must always be the most convenient place to his hand – and if possible have gravity carry the part to the next workman for his operation.

*3. Use sliding assembly lines by which the parts to be assembled are delivered at convenient distances."*⁸

Frederick Winslow Taylor *The Principles Of Scientific Management*:

"An analysis of the expedients used by Mr Gilbreth in reducing the motions of his bricklayers from eighteen to five shows that this improvement has been made in three different ways:

First. He has entirely dispensed with certain movements which the bricklayers in the past believed were necessary, but which a careful study and trial on his part have shown to be useless.

Second. He has introduced simple apparatus, such as his adjustable scaffold and his packets for holding the bricks, by means of which, with a very small amount of cooperation from a cheap laborer, he entirely eliminates a lot of tiresome and time-consuming motions which are necessary for the bricklayer who lacks the scaffold and the packet.

*Third. He teaches his bricklayers to make simple motions with both hands at the same time, where before they completed a motion with the right hand and followed it later with one from the left."*⁹

In both examples the key to efficiency is the reduction of surplus movement. In concluding the anecdote about the division of labor in fly-wheel magneto construction, outlined earlier, Ford concludes by showing the huge increases in efficiency that were made by eliminating surplus movement through raising the assembly line to waist height:

*"Then we raised the height of the line eight inches – this was in 1914 – and cut the time to seven minutes [from thirteen minutes, ten seconds]. Further experimenting with the speed that the work should move at cut the time down to five minutes."*¹⁰

This is essentially the application of Scientific Management-style biomechanics to the assembly line. In Ford's factories, the assembly line itself was also biomechanically designed - it moved, reducing the need for the movement of workers. Similar dramatic reductions in production time were seen in the assembly of the car's chassis; the combination of a moving assembly line, the subdivision of work and the innovative raising of the assembly line to waist-height reduced the construction time from twelve hours and twenty-eight minutes per chassis to only one hour thirty three minutes.¹¹

Taylor's work too, abounds with successes, but here achieved through his engineer's background and relentless experimentation. An example of this can be found in the "time studies" he developed to calculate the most efficient time in which a task could be accomplished.

7. *ibid.*, 61

8. *ibid.*, 58

9. Frederick Winslow Taylor *The Principles Of Scientific Management* (New York, London, 1911), 40

10. Henry Ford *My Life And Work* (n.p., 1922), 58

11. *ibid.*, 59

“Two first-class laborers were selected, men who had proved themselves to be physically powerful and who were also good steady workers...These men were given all kinds of tasks, which were carried out each day under the close observation of the young college man who was conducting the experiments, and who at the same time noted with a stop-watch the proper time for all the motions that were made by the men. Every element in any way connected with the work which we believed could have a bearing on the result was carefully studied and recorded. What we hoped ultimately to determine was what fraction of a horse-power a man was able to exert, that is, how many foot-pounds of work a man could do in one day.”¹²

This data then provided the basis for calculating a law that Taylor then applied to the handling of pig-iron:

“...the law is that for each given pull or push on the man's arms it is possible for the workman to be under load for only a definite percentage of the day. For example, when pig-iron is being handled (each pig weighing 92 pounds), a first-class workman can only be under load 43 per cent. of the day.”¹³

This in-depth and scientific analysis helped dramatically increase efficiency (a change from 12½ tons per man per day to 47 tons), implemented through a supervisor with a stop-watch indicating when the men should lift, move and rest.¹⁴

The scientifically-driven improvements in efficiency implemented by Taylor, and Ford's own try-it-and-see approach to improved productivity, have primarily been ignored or badly implemented to the process of artistic production. *The New Fordist Organization* aims to correct this, drawing not only on the work of Ford and Taylor, but also Antonio Gramsci's analysis of their work, and the underlying Pavlovian nature of Fordist and Taylorist labor.

3. What Is “New” About “New Fordism”?

The term “*New Fordism*” was primarily chosen to imply an ideology that returns, re-evaluates and renews Fordist ideas of production, yet distances itself from Post-Fordist theory and its numerous offshoots. When we talk of *New Fordism*, we essentially imply a new way of seeing the past.

New Fordism was first proposed in 2012, by the writer and cultural theorist Frederick Droppe, in an article entitled *The New Fordist Manifesto*.¹⁵ In it, Droppe engages in a radical re-reading of Gramsci's essay *Americanism and Fordism* to position Fordism as a viable aesthetic agenda, not only to open up a new vista of artistic expression, but also to combat the Performing Arts' increasing decline in income, known as *Baumol's Cost Disease*.

Cost Disease was first proposed by the economists William J. Baumol and William G. Bowen in their 1966 book *Performing Arts – The Economic Dilemma*.¹⁶ Their contention was that, due to the interlinked nature of the labor markets, an increase in wages in one industry will cause corresponding increases in that of another. Thus, an increase in wages in the industrial sector will precipitate increased wages in the performing arts. However, whilst increased wages in most industries are tied to an increase in productivity, or output per work hour, there is a physical limit to the increase of productivity possible in the performing arts. This is due to the fact that whilst, in most industries, this productivity may come through improvements in technology or production techniques, requiring less people and taking less time to produce an item, it still takes the same amount of time and people to play a Beethoven string quartet as when it was first written. To play it with less time or people is not possible, thus a real increase in productivity is prevented, meaning that, year on year, the performing arts will in, real terms, lose money.¹⁷ However, Droppe contests this notion. The increase in productivity discussed by Baumol and Bowen is only related to visible, not invisible labor. He contended that through adopting Fordist production techniques, this invisible labor can be externalized, commodified and made profitable. Shortly after the publishing of Droppe's article, *The New Fordist Organization* was set up, dedicated to putting his ideas into practice.

But not everyone was impressed, the cultural theorist Piotr Zak launched a blistering broadside against New Fordism, describing it as “the cynical, intellectually-bereft attention-seeking of the worst type of immoral, money-fixated charlatans. A movement which seeks to degrade modern art through commodification, a new dark right-wing of aesthetics.”¹⁸

Droppe riposted with an article entitled *Manufacturing Style* in which he not only laid the aesthetic groundwork for *New Fordism* but proposed it as the only real way for de-commodifying art.¹⁹ Droppe contested that, whilst in industry a consistent deviation in the reproduction of an object represented a failure in production and a loss in productivity, in aesthetic terms this consistent deviation was STYLE and that, using behaviorist Pavlovian and Tayloristic techniques to control this deviation, an aesthetically coherent and new style could be produced. He also contested that, in the age of the intense economic commodification in the art market, New Fordism, with its ideology of mass-production detached and ambivalent to market concerns of supply and demand, was

12. Frederick Winslow Taylor *The Principles Of Scientific Management* (New York, London, 1911), 25-26

13. *ibid.*, 27

14. *ibid.*, 27

15. Frederick Droppe *The New Fordist Manifesto* <http://aces.ricercata.org/index.php?nfos=manifesto> accessed 11/04/2013

16. William J. Baumol & William G. Bowen *Performing Arts – The Economic Dilemma* (New York, 1966)

17. James Heilbrun *Baumol's Cost Disease*, “A Handbook of Cultural Economics” Ed. Ruth Towse (Massachusetts, 2003), 91

18. Piotr Zak *An Aesthetic Which Only Comes In Black – A Critique Of New Fordism*

19. Frederick Droppe *Manufacturing Style* <http://aces.ricercata.org/index.php?nfos=style> accessed: 11/04/2013

a way to articulate old, leftist, Adornian ideas about the autonomy and de-commodification of art.

“Our new vision of Fordism is not based on the utilization of tools to improve artistic productivity, but to aestheticize the process of productivity and create an art so detached and unconcerned with any type of idea of supply and demand that it achieves cultural autonomy.”

This paradox between the traditional right-wing affiliations of Fordism, connected to the acceleration of capitalist accumulation in the early twentieth century, and the position that Droppe suggests for it, as a methodology for fighting against an increasing commodification of the art markets, is one that is inherent to the idea of *New Fordism* itself.

4. Externalization Of Labor

New Fordism is defined not only in its relationship to the works of Ford, Taylor and Pavlov and the application of their ideas, but also as the extension of an idea of externalized labor which can be found in *Performance Art* and *Relational Aesthetics*.

A unique characteristic that distinguishes *New Fordism* from its precursors is the externalization of hidden labor. One of Henry Ford's greatest achievements was the popularization of the barbecue. In the production of his cars, Ford found that there was much wood scraps and sawdust left over as a waste product of the production process. In order to increase profit, he transformed these scraps into charcoal briquettes, simultaneously creating an artificial demand for them by popularizing the barbecue. This ingenious transformation of a waste product into commodity is a key idea in any type of Fordist thinking.

Many of the works that have been discussed so far have large amounts of waste. Not in the form of physical by-products of the artistic process, but in the invisible, un-commodified labor that go into their production. This waste is hidden labor. With a painting, the labor that goes into its creation is hidden from the public, and only the finished object is presented. Similarly, in theatre, the rehearsal process is obscured from view. This hidden labor could be turned productive by transforming the creation or rehearsal process into a performance which can be commodified.

Performance Art and *Relational Aesthetics* are two of the few fields in which this externalized labor is made profitable. The work of Santiago Sierra is a fantastic example of Fordist ingenuity at work. Sierra's work is a clear extension and elaboration of the hidden labor that was always built into the system of artistic production (Duchamp's readymades were essentially a celebration of mass-production). Being concerned with the issues of labor, wages and their assessment and level of remuneration within capitalist regimes, Sierra often works with people left at the periphery of politics, such as ethnic groups, and politically, socially or otherwise disadvantaged, minorities, hiring them to perform menial tasks, usually in art shows, galleries or museum settings. By proceeding to redistribute invested capital and making this process public as a part of his practice, the vast majority of the work remains visible enabling him to achieve an admirable level of parsimony.

Similarly, in the work *Faith Moves Mountains*, the Belgian artist Franciz Alys asks 500 volunteers to move a sand dune by moving a shovel of sand, from one side of a dune to the other. The work is recorded on video and later a “making of” film is presented, in which parts of the production process are also revealed. Thus, most of the artistic labor behind the piece is either externalized or visible.

New Fordism aims to externalize all of the hidden labor of a work and translate into a commodifiable performance.

5. Historical Precedents - Division Of Labor / Deskilling Of Workers

New Fordism is not the first time that art has been mass-produced. Jean Tinguely and Giuseppe Pinot-Gallizio were two artist who built machines to replicate abstract expressionist paintings.

Pinot-Gallizio, a *Situationist*, attempted to devalue abstract expressionism by using the laws of supply and demand against the style. By flooding the market with Pollock-esque daubs, he hoped to undermine the existing art market. *“Industrial painting is the first attempted success in playing with machines, and the result has been the devaluing of the work of art.”*²⁰

However, Pinot-Gallizio's lasting contribution to culture is not to be found on the walls of *MOMA*, or *Tate Modern*, but in the Chinese Import and export fair. *“Wang Yuankang, the paintings entrepreneur at the Canton Trade Fair ... said his factory had 10 “designers” who do original paintings and 300 painters who copy these originals. Another 200 workers do the framing”*²¹. These should saturate any art market, yet prices for Pollock's work are as high as ever – a testament, perhaps, to the idiosyncrasies of the art market, which behaves like no other, and capitalism's merciless “*detournment*” of *Situationist* aesthetics.

Neither Tinguely nor Pinot-Gallizio's work involved the application of Taylorist principles. Jean Tinguely's abstract expressionist machines later ridded themselves of the veiled critique of the movement and became autonomous, kinetic sculptures in their own right, whilst Pinot-Gallizio saw his industrialization of painting

20. Giuseppe Pinot-Gallizio *Manifesto Of Industrial Painting* (1959) Not Bored <http://www.notbored.org/gallizio.html> accessed: 11/04/2013

21. Keith Bradsher *Own Original Chinese Copies of Real Western Art!* New York Times, July 15, 2005, <http://www.nytimes.com/2005/07/15/business/worldbusiness/15paint.html?hp&oref=login&oref=login&r=0> accessed: 11/04/2013

as a way of removing the worker from exactly the type of alienated labor that Taylorism encouraged.

Andy Warhol set up a “Factory” in 1962 but it produced a relatively small number of works in relation to the amount of time it was open for. Damien Hirst also runs a factory-style set-up: “Near Stroud, he has another house with a vast studio attached, where, not that long ago, many of his 150-strong team of assistants labored over his serial works: the spot paintings, spin paintings, cabinets and vitrines”²². However, in both cases there is no evidence that Scientific Management was applied to the working processes. It is in this respect that New Fordism attempts to renew and reinvigorate Art’s relationship with mass-production, as well as taking advantage of the technologies that have developed since Tinguely, Pinot-Gallizio and Warhol’s days, and that go unused by Hirst.

6. Historical Precedents - Biomechanics

There is an important precedent for the aesthetic applications of biomechanics (which form an important component of New Fordist ideology) - the adoption of Taylorism in Russia in the early 20th Century. Mass-production, Russia and art have an interesting history. The art historian Matthew Cullerne Brown, in his masterful survey of Socialist Realist Painting, quips that the essence of Socialist Realist Painting in Russia is that of “girl meets tractor” - yet what were those tractors which ploughed the idylls in Soviet propaganda? None other than Fordsons, Henry Ford’s brand of tractor, of which 24,600 were shipped over to Russia between 1920 and 1926.²³ Russia also made extensive use of Ford’s car designs in building up their automobile industry: “In 1929 the Soviets paid millions for the tools, dies, jigs, and fixtures needed to manufacture Ford cars at Gorky, a factory complex”²⁴.

Despite its origination in the United States, biomechanics had a large impact upon the artistic productivity in Russia post-1917. Taylor’s ideas, which were brought over via “the metalworker, trade unionist, journalist, and writer”, Alexei Gastev²⁵, found fertile ground due to their compatibility with a current of thinking that had already incorporated non-Taylorist biomechanical ideas into a coherent and uniquely Russian form of Marxist aesthetics.

Alexandr Bogdanov and Antanoli Lunacharski were two thinkers who probably had the most influence on Russian socialist aesthetic theory in this period; Matthew Cullerne Brown claims that Lunacharski’s essay *Foundations of a Positive Aesthetic* (1903) is “the single most important and prophetic essay in the pre-history of socialist realist painting”²⁶.

Both Bogdanov and Lunacharski were influenced by the German philosophers Ernst Mach and Richard Avenarius who proposed philosophies that incorporated biomechanical and thoroughly materialist ideas about the role and function of the human body in the world, both developing notions about the conservation of energy and economy to explain the efficient functioning of the world.²⁷ These ideas were then developed by Lunacharski in his *Foundations of a Positive Aesthetic* which proposed “a theory of art that deviated from the orthodox materialism of [earlier Russian Marxist and aesthetic theorist], Georgi Plekhanov by including the biomechanical nature of man as a key factor in aesthetics”.²⁸ The aesthetic implications of a biomechanical conception of humanity are worth quoting at length (partly due to the scarcity of translations of the original article):

“Lunacharski discussed beauty, with particular emphasis on the visual. The principles of life-enhancement and the least expenditure of energy was central to his analysis of abstract visual qualities. He wrote, ‘Experience teaches, without any doubt, that regular forms are pleasant to the eye and irregular forms are unpleasant’, [120] and warned against ‘broken lines, an irregular circle, sharp and angular forms of bodies and so on’, because they ‘require the eye to change directions many times and expend a mass of energy’. [121] Rhythm, of which symmetry was a special case, he considered to be fundamentally important: ‘everything rhythmic is easily perceived, rhythmic movements are easily produced, therefore rhythm is the basis of formal aesthetics’, [122] When it came to colour, he was in favour of strong hues: ‘The so-called saturated colours are the most beautiful, that is those which consist of single elements, without the admixture of others.’[123] He pointed out that ‘Warm colours put the mind in a state of excitement’. [124] Overall, he was for a maximum of visual excitement: ‘an abundant diffusion of energy in the eye, swift rhythmic work in the visual nerves and the corresponding centres of the cerebrum, stimulates a general raising of the life-tone; like loud music, vivid visual impressions strengthen the exchange of matter, the whole organism, as it were, attunes itself to a more energetic harmony’.[125] Such images were contrasted to gloomy, unclear, ‘scarcely nuanced images’, which appealed to a ‘sick organism’. [126] As he put it, ‘a tired decadent winces at any kind of loud sound or lively colouring; he needs grey tones, quietness and nuances because his body organs are of low strength’. [127] In this contrast he saw ‘the root of two kinds of art: the vital and cheerful and the calming, healing’. Many of Lunacharski’s principles – the emphasis on regular forms, on rhythm, on the rousing quality of warm colours, and the corresponding deprecation of broken and irregular forms, were to enter organically into Soviet painting.”²⁹

22. Sean O’Hagan, *Damien Hirst: ‘I still believe art is more powerful than money’* 11 March 2012, “The Guardian” <http://www.guardian.co.uk/artanddesign/2012/mar/11/damien-hirst-tate-retrospective-interview> accessed: 11/04/2013

23. Richard Bak, *Henry And Edsel – The Creation of the Ford Empire* (Hoboken, New Jersey & Canada, 2003), 114

24. *ibid.*, 114

25. Julia Kursell *Piano Mécanique and Piano Biologique: Nikolai Bernstein’s Neurophysiological Study of Piano Touch* Configurations, Volume 14, Number 3, Fall 2006, 246

26. Matthew Cullerne Bown, *Socialist Realist Painting* (Singapore, 1998), 30

27. *ibid.*, 29

28. *ibid.*, 29

29. *ibid.*, 31

The essay which the above extract references was republished at least once after the October 1917 revolution³⁰ and its principles were undoubtedly widely defused via Lunacharski's role (between 1917 and 1929³¹) as head of the *Commissariat for Public Enlightenment* (or *NarKomPros*)³². This organisation was responsible for all state involvement in cultural matters³³ until 1936, when the *All-Union Committee for Art Affairs* took over³⁴.

Brown also points out the importance of the ideas of the scientist Ivan Pavlov in the legitimization of Lunacharski's ideas:

*"The biologism at the root of Lunacharski's thinking received a filip in the mid-twenties with the publication of works such as Ivan Pavlov's Twenty-Year Experience...(1924), Vladimir Bekhterev's works on reflexology and Konstantin Kornilov's work on 'reactology', which led to attempts to provide an aesthetics based on a mechanical materialism that rejected the role of consciousness"*³⁵

Ivan Pavlov (1849-1936) was based at the *Institute of Physiology* at the *Soviet Academy of Sciences* from 1924³⁶ and produced work on conditioning which has its conceptual twin in the biomechanical ideas of Bogdanov and Lunacharski and their views about the ways in which art could manipulate human behaviour.

Pavlov's ideas found favor with Marxist philosophers because of their "materialist" foundation – he presented not a speculative philosophy, but one based on experimental evidence; as Trotsky wrote in *Literature and Revolution*: "It is clear to anyone, even to the uninitiated, that the work of our physiologist, Pavlov, is entirely along materialist lines. But what is one to say about the psycho-analytic theory of Freud? Can it be reconciled with materialism [?]..."³⁷

The idea of materialism, specifically that of the dialectic kind, was one of the criticisms of many socialist philosophies in early twentieth century Russia. Bogdanov himself, and the writings of Mach and Avenarius were brutally attacked in a 1909 book by Lenin on Bogdanov's Empirio-monism entitled *Materialism and Empirio-criticism*:

*"Bogdanov (like the rest of the Russian Machians) has never looked into the idealist views originally held by Mach and Avenarius, has never understood their fundamental idealist premises, and has therefore failed to discover the illegitimacy and eclecticism of their subsequent attempts to smuggle in materialism surreptitiously"*³⁸

The strong opposition against Bogdanov's philosophy by the head of the Bolshevik government would seem to imply that his ideas did not find favour at the executive level of power, and, therefore, their influence on the later Stalinist policies would be negligible. However, it is important to note that part of Lenin's opposition to Bogdanov arose from the fact that Lenin saw in him a competitor for power.

As head of the *Proletkult* proletarian culture movement, Bogdanov's organization was taking away power from the centralized art policies of the Communist Party (by the beginning of 1920 there were some 300 *Proletkults* with around people 80,000 active in their studios³⁹). The same year *Proletkult* independence was revoked by the *Central Committee of The Russian Communist Party* and made subordinate to Lunacharski's *Commissariat for Public Enlightenment*⁴⁰, the organisation responsible for art until 1936, when the *All-Union Committee for Art Affairs* took over⁴¹.

The combination of Mach's and Avenarius's biomechanical philosophies and the way in which Lunacharski and Bogdanov integrated them into a materialist Marxist aesthetic theory, combined with the ideas of Taylor and the behaviourist experiments of Ivan Pavlov, created a perfect storm for the adoption of biomechanics as an aesthetic. These ideas were widely distributed through Lunacharski's role as the head of *NarKomPros* and Bogdanov's as the head of the powerful *Proletkult* proletarian culture movement, to the extent that by the mid-1920s "the ideas of both Lunacharski and Bogdanov had now entered fully into the philosophy around painting"⁴². This created a fertile set of interactions that allowed not only the later adoption of the repressive *Socialist Realism* as the official style of the Soviet Union, following the *First All-Union Congress of Soviet Writers* on 29 October 1934⁴³, but also the flourishing of a school of biomechanical aesthetics in the early 1920s.

The theatre director Vsevolod Meyerhold coupled a biomechanical view of humanity with Pavlovian psychology to create a type of machine-like acting completely stripped of intuition.⁴⁴ His work in this area has left its main mark as a set of etudes, first publicly performed in 1922⁴⁵ and still in use, designed to improve an actor's physical abilities:

30. *ibid.*, 32

31. Boris Schwarz *Music and Musical Life In Soviet Russia* (London, 1976), 111

32. David Elliot, *New Worlds: Russian Art And Society 1900-1937* (London, 1986), 18

33. Maynard Solomon, *Marxism and Art* (New York, 1973), 318

34. Matthew Cullerne Bown, *Socialist Realist Painting* (Singapore, 1998), 134

35. *ibid.*, 107

36. E. Ellis Cashmore & Bob Mullan *Approaching Social Theory* (London, 1983), 6

37. Maynard Solomon, *Marxism and Art* (New York, 1973), 194

38. Vladimir Lenin, *Materialism and Empirio-Monism* Chapter 1, Part 2 <http://www.marxists.org/archive/lenin/works/1908/mec/one2.htm> Accessed: 08/09/2010

39. Matthew Cullerne Bown, *Socialist Realist Painting* (Singapore, 1998), 51

40. David Elliot, *New Worlds: Russian Art And Society 1900-1937* (London, 1986), 18

41. Matthew Cullerne Bown, *Socialist Realist Painting* (Singapore, 1998), 134

42. *ibid.*, 107

43. *ibid.*, 140

44. David Elliot, *New Worlds: Russian Art And Society 1900-1937* (London, 1986), 18

45. Vsevolod Meyerhold *Meyerhold On Theatre* ed. and trans. Edward Braun (Chatham, 1969), 185

“Initially, Meyerhold advanced biomechanics as the theatrical equivalent of industrial time-and-motion study and compared it to the experiments in the scientific organization of labor by the American Frederick Winslow Taylor and his Russian follower Gastev. However, the resemblance was superficial and exaggerated by Meyerhold in order to show that his system was devised in response to the demands of the new mechanized age, as opposed to those of Stanislavsky and Tairov, which were unscientific and anachronistic.”⁴⁶

Meyerhold elaborated on his ideas in a small number of essays and lectures in the early 1920s:

“The methods of Taylorism may be applied to the work of the actor in the same way as they are to any form of work with the aim of maximum productivity.

The conditions (1) that rest is embodied in the work process in the form of pauses, and (2) that art has a specific, vital function and does not serve merely as a means of relaxation, make it obligatory for the actor to utilize his time as economically as possible. Art is allocated a specific number of time units in the worker’s timetable which must be utilized to the maximum effect. This means that one must not fritter away 1½-2 hours in making up and putting on one’s costume.

The actor of the future will work without make-up and wear an overall, that is, a costume designed to serve as everyday clothing yet equally suited to the movements and concepts which the actor realizes on stage.

The Taylorization of the theatre will make it possible to perform in one hour that which requires four at present. [my emphasis]

For this the actor must possess: (1) the innate capacity for reflex excitability, which will enable him to cope with any emploi within the limits of his physical characteristics; (2) ‘physical competence’, consisting of a true eye, a sense of balance, and the ability to sense at any given moment the location of his centre of gravity.

Since the art of the actor is the art of plastic forms in space, he must study the mechanics of his body. This is essential because any manifestation of a force (including the living organism) is subject to constant laws of mechanics (and obviously the creation by the actor of plastic forms in the space of the stage is a manifestation of the force of the human organism).

The fundamental deficiency of the modern actor is his absolute ignorance of the laws of biomechanics.”⁴⁷

Notice in the above paragraph how the reduction of time that it takes a work to be performed has clear parallels with the *New Fordist* ideology of preventing *Baumol’s Cost Disease* and also how the phrase “*the innate capacity for reflex excitability*” clearly draws on the lexicon of Pavlov’s behaviourist experiments, elaborated later in the essay when he claims that “*All psychological states are determined by specific psychological processes.*”⁴⁸, meaning perhaps, that “*When actors place themselves physically in certain situations, they produce reflexively certain emotions in themselves and in the audience; for example, when they move as if they were running from a dog, they will become afraid, and so will the audience.*”⁴⁹

Although Meyerhold’s ideas about biomechanics and the way they were implemented seem more as a way of setting up a rhetorical extreme against existent forms of theatre training and methodology, it marks an important attempt to integrate Taylorist and Pavlovian ideas into an aesthetic. *New Fordism* aims to take Meyerhold’s unrealized, yet theoretically articulated version of a Pavlovian and Taylorist theatre and fully realize its potential, incorporating many of the developments in biomechanics and behavioural conditioning that have occurred in the intervening period.

The biomechanics of art was also to be seen in other artistic fields, such as the experiments of the physiologist Nikolai Bernstein and psychologist Tatyana Popova into piano playing technique carried out at *The State Institute for Musicology* in Moscow in the mid-1920s.⁵⁰

This line of thinking eventually developed into one of the main tenets of Socialist Realism, articulated most famously by the cultural commissioner Andrei Zhdanov who, at the *First All-Union Congress of Soviet Writers* declared that “*Comrade Stalin has called our writers ‘engineers of human souls’*”⁵¹, an idea which clearly would not have existed without the distribution of Taylor’s works by Gastev, the importance of Ford’s tractors in Bolshevik farm collectivization, the biomechanical ideas of Avenarius and Mach which made their way into Russian Marxist aesthetic ideology through the writings of Lunacharski and Bogdanov, and the transformation of these ideas into practice by artists such as Meyerhold and researchers such as Bernstein and Popova.

46. *ibid.*, 185

47. *ibid.*, 198-199

48. *ibid.*, 199

49. Julia Kursell *Piano Mécanique and Piano Biologique: Nikolai Bernstein’s Neurophysiological Study of Piano Touch* *Configurations*, Volume 14, Number 3, Fall 2006, 246

50. *ibid.*, 246

51. Andrei Zhdanov, *Soviet Literature – The Richest In Ideas, the Most Advanced Literature* (Speech from the 1934 Soviet Writers Congress) http://www.marxists.org/subject/art/lit_crit/sovietwriterscongress/zhdanov.htm Accessed: 26/07/10



Physical trajectories of the corneal joints or a wired pianist. Stereo images, CIT & GIMN, Moscow, 1925.

7. Historical Precedents - New People For A New Art

The final component that distinguishes *New Fordism* from its precedents is its re-engagement with the social implications of Gramsci's critique of Fordism and placing it within a larger context of historical movements which attempted to forge strong connections between art, work and society. This re-engagement draws especially on philosophies and practices of art in Russia just after the 1917 revolution, their connections to behaviourist forms of thinking typified by the work of Ivan Pavlov, and the role that the recently-formed Christian sect

The Church Of New Art may play in defining the social milieu needed for *New Fordism* to take root.

In Gramsci's analysis in *Americanism and Fordism*, he highlights the way in which American society constructed legislation (alcohol prohibition) to create the ideal worker for the Fordist/Taylorist factory, and the way in which this way of working reflects back upon society itself (in his consideration of the "sexual question").

The prohibition of alcohol in America, between 1919 and 1933, created a sociological condition that allowed Taylorism and Fordism to flourish:

*"In America rationalisation of work and prohibition are undoubtedly connected. The enquiries conducted into the workers' private lives and the inspection services created by some firms to control the "morality" of their workers are necessities of the new methods of work. People who laugh at these initiatives (failures though they were) and see in them only a hypocritical manifestation of "puritanism" thereby deny themselves any possibility of understanding the importance significance and objective import of the American phenomenon, which is also the biggest collective effort to date to create, with unprecedented speed, and with a consciousness of purpose unmatched in history, a new type of worker and man."*⁵²

The key idea here is that of the creation of "a new type of worker and man" better suited to the highly rationalized work of the new factory regime. The "enquiries conducted into the workers' private lives", referenced above, clearly refer to the work of the *Sociological Department* set up in Ford's factories following the introduction of the five-dollar day (see below). The description of their function given in Richard Bak's *Henry and Edsel* is worth quoting at length in this respect:

"The Sociological Department implemented Ford's ideas about self-help. Between 1913 and 1921, as many as eighty investigators at a time fanned out to visit workers' homes, interview neighbors, and examine personal documents, all in an effort to determine wage increases and discharges. "Employees who cannot remain sober and industrious will be dismissed," explained Couzens, "but no one will be let out without being given every possible chance to make good. No one will be discharged until we find that he is of no use to us in any way whatever."

"Ford, like all automakers, actively recruited immigrants for his factory...Foreign-born employees were enrolled in an Americanization program that stressed instruction in reading, writing, and speaking English, and were given lessons in civics and personal hygiene as well. Upon successful completion of the seventy-two session program, graduates participated in an elaborate commencement ceremony that culminated with their symbolic passing from the model of an immigrant ship into a giant melting pot..."

*"Although intrusive, the company's sociological program generally was viewed favorably, particularly by immigrants, many of whom were patiently taught how to use a toothbrush, change a diaper, or clean a sink. In addition, thousands of boys were given a practical education at the Henry Ford Trade School, another rehabilitative effort administered by the Sociological Department."*⁵³

52. *Americanism And Fordism* Antonio Gramsci, "Selections from the Prison Notebooks" ed. & trans. Quintin Hoare and Geoffrey Nowell Smith (USA, 1971), 302

53. Richard Bak, *Henry And Edsel – The Creation of the Ford Empire* (Hoboken, New Jersey & Canada, 2003), 72-73

This intrusive sociological engineering was also seen upon the implementation of Ford's five-dollar day ("put into operation in January 1914, a kind of profit-sharing plan in which the minimum wage for any class of work and under certain conditions was five dollars a day"⁵⁴). However, only certain workers were eligible for this new minimum wage:

- "(1) Married men living with and taking good care of their families.
- (2) Single men over twenty-two years of age who are of proved thrifty habits.
- (3) Young men under twenty-two years of age, and women who are the sole support of some next of kin."⁵⁵

These restrictions also extended to living conditions, "The man and his home had to come up to certain standards of cleanliness and citizenship"⁵⁶ and "We had to break up the evil custom among many of the foreign workers of taking in boarders--of regarding their homes as something to make money out of rather than as a place to live in."⁵⁷ Ultimately, however, the reasoning for these measures came not from paternalism "Nothing paternal was intended!"⁵⁸ but - in accordance with Gramsci's lucid analysis - the need for a new worker to better integrate with the new rationalized system of work, summed up pointedly by Ford as: "A man who is living aright will do his work aright."⁵⁹

This "paternalism" was not borne out of a real concern for worker's well-being, as both Ford and Taylor had notoriously low opinions of their workers - Ford prevented unions from organizing in his factory, even directly going against federal law to do so (the *National Labor Relations (Wagner) Act* in 1935)⁶⁰. As well as the use of a benign paternalism to transform the workers, similarly invasive but much more violent measures were used to prevent unionization at Ford's factory, such as the network of "service men" working under Ford executive Harry Bennett who intimidated, spied on and physically assaulted unionists and workers.⁶¹

Ford's contempt for his workers is also evident in his writing:

"Repetitive labor--the doing of one thing over and over again and always in the same way--is a terrifying prospect to a certain kind of mind. It is terrifying to me. I could not possibly do the same thing day in and day out, but to other minds, perhaps I might say to the majority of minds, repetitive operations hold no terrors... The average worker, I am sorry to say, wants a job in which he does not have to put forth much physical exertion--above all, he wants a job in which he does not have to think. Those who have what might be called the creative type of mind and who thoroughly abhor monotony are apt to imagine that all other minds are similarly restless and therefore to extend quite unwanted sympathy to the laboring man who day in and day out performs almost exactly the same operation."⁶²

This attitude is paralleled in some of Taylor's own views; he describes the worker "Schmidt", one of the pig iron handlers mentioned earlier, as "a man of the type of the ox, - no rare specimen of humanity, difficult to find and therefore very highly prized. On the contrary, he was a man so stupid that he was unfitted to do most kinds of laboring work, even"⁶³

"Now one of the very first requirements for a man who is fit to handle pig iron as a regular occupation is that he shall be so stupid and so phlegmatic that he more nearly resembles in his mental make-up the ox than any other type. The man who is mentally alert and intelligent is for this very reason entirely unsuited to what would, for him, be the grinding monotony of work of this character. Therefore the workman who is best suited to handling pig iron is unable to understand the real science of doing this class of work. He is so stupid that the word "percentage" has no meaning to him, and he must consequently be trained by a man more intelligent than himself into the habit of working in accordance with the laws of this science before he can be successful."⁶⁴

However, Taylor's most famous pronouncement on the intelligence needed to undergo the desiccated processes of scientifically managed labor was as follows:

"The first illustration is that of handling pig iron... This work is so crude and elementary in its nature that the writer firmly believes that it would be possible to train an intelligent gorilla so as to become a more efficient pig-iron handler than any man can be."⁶⁵

54. Henry Ford *My Life And Work* (n.p., 1922), 87

55. *ibid.*, 88

56. *ibid.*, 88

57. *ibid.*, 89

58. *ibid.*, 88

59. *ibid.*, 88

60. Richard Bak, *Henry And Edsel - The Creation of the Ford Empire* (Hoboken, New Jersey & Canada, 2003), 221

61. *ibid.*, 157, 221-230

62. Henry Ford *My Life And Work* (n.p., 1922), 73

63. Frederick Winslow Taylor *The Principles Of Scientific Management* (New York, London, 1911), 30

64. *ibid.*, 28

65. *ibid.*, 18

In relation to this reference to the “*untrained gorilla*”, Gramsci explains that:

*“Taylor is in fact expressing with brutal cynicism the purpose of American society – developing in the worker to the highest degree automatic and mechanical attitudes, breaking up the old psycho-physical nexus of qualified professional work, which demands a certain active participation of intelligence, fantasy and initiative on the part of the worker, and reducing productive operations exclusively to the mechanical, physical aspect. But these things, in reality, are not original or novel; they represent simply the most recent phase of a long process which began with industrialisation itself. This phase is more intense than preceding phases, and manifests itself in more brutal forms, but it is a phase which will itself be superseded by the creation of a psycho-physical nexus of a new type, both different from its predecessors and undoubtedly superior. A forced selection will ineluctably take place; a part of the old working class will be pitilessly eliminated from the world of labor, and perhaps from the world tout court.”*⁶⁶

The idea of “*automatic and mechanical attitudes*” breaking up a “*psycho-physical nexus*” clearly owes a large debt to the work of Ivan Pavlov and his conditioning experiments, which introduced into intellectual consciousness the idea that the repetition of stimuli could be used for conditioning human reactions at a deep and unconscious level. Gramsci here seems to be drawing a parallel with the conditioning of a psychological reflex, claiming that through the reduction of work to brutal repetition, a new psychological formation will be created.

This drive to create a new type of person better suited to rationalized society also has its parallels in early 20th century Russia. There the idea of the “*New Person*”, constructed through the post-revolutionary political framework and the organizatory powers of art was embedded into the dominant artistic ideologies.

This idea is first found in the utopian “*theurgy*” of the philosopher Vladimir Solov’ev (1853-1900)⁶⁷ and then occurs in a more concrete and developed form in Nikolai Cherneshevski’s novel *What Is To Be Done?*, later in official ideology as the *New Soviet Person* and finally as the *Stakhanovite* for whom there was an *All-Union Conference of Stakhanovites* in 1935.⁶⁸

It reaches its artistic peak between 1924-8, especially in the works of the painter Deneika⁶⁹ and can be found in Lunacharski’s writing about what kind of art an “*active soul*” should make “*they depict the perfect person, either from the physical point of view of his emotions, in music, or tell of him, in poetry. They also depict a person striving for perfection*”⁷⁰. In Bogdanov’s writing, his “*theory of empiriomonism*” “*emphasized overcoming the duality of spirit and matter as a necessary condition for creating a supreme human being fit to live in the ultimate human collective*”⁷¹.

The apex of this drive towards the “*New Person*” was reached in the idea of the *Stakhanovite* – a concept which resonates with those contained in Taylor’s writings. *Stakhanovism* was a worker-led movement which created increases in productivity through intelligent divisions of labor.

*“Stakhanovism had its origin in the record set by Alexei Stakhanov, a coal miner, who on August 31, 1935, cut 102 tons of coal in six hours. This was not achieved by greater effort on Stakhanov’s part as previous forms of socialist emulation had relied upon, but through a rationalisation of his working methods and technique...Stakhanov’s innovation at the Trmino mine in the Ukraine involved the simple separation of two processes: coal cutting and propping timbers. This eliminated the necessity of changing from one operation to another and thus enabled picks and mechanical drills to be continuously utilized throughout the shift.”*⁷²

Stakhanov’s innovation led to a worker-driven movement increasing productivity by improving techniques, throughout the whole of Russia.

*“Stakhanovism spread rapidly: Stakhanov made his record at the end of August 1935, by the 1st Nov., 15.5% of those employed in the oil industry were working with new methods and by 1st August, 1936, the number reached 57.7%. By the end of August, 1936, Stakhanovites comprised between a third and a half of the workforce in many industries.”*⁷³

The movement led to levels of productivity which outstripped even Ford’s:

*“The vice-president of “Autolite” confirmed that Stakhanovites making electrical equipment for motor tractors surpassed the U.S. productivity rate 1.5 times. In the “Molotov” motor-car factory at Gorki the average time for production of a valve was 2.7 minutes compared with 3.4 at Ford works; a piston, 2.8, compared with 5 at Ford...”*⁷⁴

The *Stakhanovite* was seen as the latest version of the “*New Person*” concept which had underwritten so

66. *Americanism And Fordism* Antonio Gramsci, “Selections from the Prison Notebooks” ed. & trans. Quintin Hoare and Geoffrey Nowell Smith (USA, 1971), 303

67. Irina Gutkin *The Cultural Origins of the Socialist Realist Aesthetic, 1880-1934* (Illinois, 1999), 7

68. Matthew Cullerne Bown, *Socialist Realist Painting* (Singapore, 1998), 133

69. *ibid.*, 100

70. Matthew Cullerne Bown, *Socialist Realist Painting* (Singapore, 1998), 31

71. Irina Gutkin *The Cultural Origins of the Socialist Realist Aesthetic, 1880-1934* (Illinois, 1999), 23

72. Graham, Donald, “The Nature and Origins of the Stakhanov Movement” (1978). Open Access Dissertations and Theses. Paper 5555., 53

73. *ibid.*, 66

74. *ibid.*, 55

much Russian Marxist aesthetic theory, an idea put best by Stalin, describing Stakhanovites as “*new people, people of a special type*.”⁷⁵ However, although Stakhanovism seems to have Tayloristic qualities to it, it is important to differentiate between these two movements, which have fundamentally different concepts of the role of management. Taylor asserted that improvements can only be implemented scientifically from above, whilst Stakhanovism was a movement in which the workers initiated the improved working practices, often working in ways which exceeded accepted scientific norms (e.g. casting iron faster): “*Stakhanovism is distinct from Taylorism in that Taylorism is imposed from above and requires a non-thinking worker whereas Stakhanovism is based on the inventive genius of the workman himself*.”⁷⁶

By the late 1910s and early 1920s, the idea of art as a transformative medium for creating a new person suitable, not to an increasingly industrialized Russia, but to a utopianly socialist one, had infected many aesthetic ideologies. The Russian futurist Tret'iakov claimed that “*production of the new man, by means of art as one of the few tools of such production, had been futurism's compass from its infancy*”⁷⁷ and Vasily Kandinsky wrote that “*Painting is art and art is not, on the whole the senseless creation of works that diffuse in a void, but a purposeful force; it is intended to serve the development and perfection of the human soul*”⁷⁸.

The writer Maxim Gorky's view of art also seems to be in tune with this idea. He seems to view art as a civilising way of taming the baser instincts in humanity, as can be seen through these remarks made in his *Untimely Thoughts* columns, printed in the Petrograd Newspaper *Novaya Zhizn* (New Life) from 1 May 1917 to 16 July 1918:⁷⁹

*“Obscene ‘literature’ is especially dangerous, especially contagious precisely now when all the dark instincts are aroused in people, and feelings of indignation and insult are still persistent-feelings which give rise to vengefulness.” (27 April, 1917)*⁸⁰

*“...Our artists should at once invade the chaos of the moods of the street with all the power of their talents, and I am sure that the triumphant invasion by beauty of the soul of a somewhat crazed Russian would allay his anxieties, subdue the turbulence of certain not-very-laudable feelings-as, perhaps, greed-and would generally help him become more humane.” (9 May, 1917)*⁸¹

*“The task of culture-to develop and strengthen a social conscience and a social morality in man, to develop and organize all personal abilities and talents-can this task be fulfilled in times of widespread brutality” (9 June, 1917)*⁸²

Although Gorky's comments seem to symbolize a view of culture that helps to civilize humanity, it could

75. Josef Stalin, Speech at the First All-Union Conference of Stakhanovites - 17 November 1935 <http://www.marxists.org/reference/archive/stalin/works/1935/11/17.htm> Accessed 15/04/2013

76. Graham, Donald, “The Nature and Origins of the Stakhanov Movement” (1978). *Open Access Dissertations and Theses*. Paper 5555., 102

77. Irina Gutkin *The Cultural Origins of the Socialist Realist Aesthetic, 1880-1934* (Illinois, 1999), 55

78. Vasily Kandinsky *The Spiritual Value In Painting from ‘Soviet Art 1920s-1930s’* Ed. Vladimir Leniashin (New York, 1988), 55

79. Maxim Gorky, *Untimely Thoughts* trans. Herman Ermolaev (London, 1968), viii

80. *ibid.*, 21

81. *ibid.*, 36

82. *ibid.*, 55



Ford T Model Assembly Line

also fall into Maynard Solomon's analysis of Soviet aesthetic as a tool primarily to further an antisexual ideology.⁸³

8. The Sexual Question

Gramsci understood the importance of sexuality in the make-up of the Taylorist or Fordist worker, dedicating a section of his essay in *Americanism and Fordism* to the "sexual question", an idea only quoted and briefly mentioned in Dr. Droppe's analysis:

"It seems clear that the new industrialism wants ... the man as worker not to squander his nervous energies in the disorderly and stimulating pursuit of occasional sexual satisfaction. The employee who goes to work after a night of "excess" is no good for his work. The exaltation of passion cannot be reconciled with the timed movements of productive motions connected with the most perfected automatism."⁸⁴

Gramsci sees this as a logical outcome from the Taylorization of working processes, yet its implications for the Taylorization of art are only tantalizingly hinted at by Droppe:

"New Fordism requires the complete subsumption of sexual desire to the creative act. To this end, New Fordism proposes the extension of the existing Church of New Music to become the Church Of New Art – an organization premised on a religious fervor, commitment, and vow of celibacy."

Here Droppe makes reference to the *Church Of New Art (CoNA)*, a recently formed Christian sect whose doctrine explores the point of crossover between the spirituality of art, the formalism of religious regulation and the dedication, focus and zeal which characterizes both undertakings. Led by the elusive Reverend Eli Firmaments, and refusing to assert a web presence, *CoNA* preaches a message which extends many biblical ideas into the realm of artistic production. Advertising is frowned upon as "the devil's artform", promoting "greed, vanity and fornication". A work of art is seen as a gift given from God "inspiration is God speaking to you", and as such, is an activity that should be carried out with deference and respect. The biblical story of Jesus and the money-lenders is seen as an allegory for the role of money in artistic creation, which is a holy act – by letting your work engage in a market, you sully the Lord's gift. Similarly, "every single work of art that goes unsold is a gift to the Lord".⁸⁵

The most interesting thing about *CoNA*, in relation to our contemplation of "the sexual question" is its restrictions upon sexuality. Onanism and any type of fornication are thoroughly discouraged as they are seen almost in biomechanical terms as activities which divert energy away from the praising of God through the act of working – and specifically of working on art. Also interesting to our consideration of *New Fordism* is the fact that the church advocates an extremely progressive view of the type of art created, refusing to condemn even those works that may traditionally be considered blasphemous. One reason for this is the distinctly anti-market approach that the sect takes towards artistic creation, seeing it as a holy activity and gift to and from God which should not be sullied by a contamination with a market that promotes vanity and greed. The content of the work is seen as irrelevant due to the focus on the holiness of the act of working, and the fact that "He knows what is in your heart", re-locating judgements of morality from the mortal to immaterial realm. Here we also find the riposte to Walter Benjamin's critique in *The Work Of Art In The Age Of Mechanical Reproduction* that the auric nature of the artwork became lost as it found itself divorced from ritual. In *CoNA*, the ritual is re-instated, preserving the aura, yet mass-production still ensues.

Given the importance that the "New Person" has in the ideology of Fordism, it seems that *The New Fordist Organization* may see in *CoNA* a tool for the transformation of the egotistical, vain and greedy figure of the modern artist, needlessly expending biomechanical energy through fornication and onanism, into the "New Person" best suited to the rationalization of artistic production promised with *New Fordism*.

9. The Shock Of The New Fordism

New Fordism aims to build upon and develop the many historical precedents for the application of Fordist, Taylorist and biomechanical principles onto the production of art. By using Gramsci's insightful analysis of the Fordist and Taylorist phenomena, *The New Fordist Organization* hopes to develop a new way of working which uses the process of mass-production as a way of embedding style into artistic works. By using the writings of the four key conceptual figures of *New Fordism* - Henry Ford, Antonio Gramsci, Frederick Taylor, and Ivan Pavlov – combined with the latest technology and a re-imagining and extrapolation of the historical precedents, *New Fordism* aims to function as a new way of working, taking onboard the economic realities of the present day and re-purposing them to its own ends.

83. Maynard Solomon, *Marxism and Art* (New York, 1973), 238-241

84. Antonio Gramsci *Americanism And Fordism*, "Selections from the Prison Notebooks" ed. & trans. Quintin Hoare and Geoffrey Nowell Smith (USA, 1971), 305

85. All quotations from the author's correspondences with Eli Firmaments (March-April 2013)

02_2.

TWO PART INVENTION

or: on the application of Fordism to an alternative practice for piano and electronics

by Robert Blatt

♩ = 108

Piano

Electronics

Postmaster, gentlemen, you too politician, The Democrats



elec

are the middle of the road party. The Republicans are the straddle of the road party.



elec

So I hereby nominate Mr. Henry Ford for President and christen the party the all over the road party.



pf

elec

In the first place, it is too bad that he is too competent. That is the only thing that'll be.



pf

pf

pf

pf

elec

He has made more money than any man in the world by paying the highest wages;

pf

elec

yet, he don't even manufacture necessity - neither would you call it a luxury. It just kinda comes un-

pf

elec

der the heading of knickknacks. I was at his home last year and happened to ask him that in case of

elec
stiff opposition just how cheap he could sell his cars. He said, "Why Will, by control-



elec
ling the selling of the parts I - I could give the cars away." He said, "Why those things would shake off in a



elec
poke in a year to pay for themselves, and second year that's just pure profit."



pf

elec
People think Dr. Coué was the originator of autosuggestion but Mr. Ford is. He originated autosuggestion



pf

elec
when he made the synopsis of a car.



pf

pf

elec



He should make a good political race.



pf

elec



He carries two-thirds of this country now. There's no reason why there shouldn't be a Ford in the White House, there ever



elec



were. He's the only man that could make Congress earn their salary. He would start a bill through and give each



elec



one something to tack onto it. When it'd come out, it would be ready to use.




pf

elec




He's the only man that when Congress started stalling could lift up the hood and see what's the matter with it. Some are a-

pf 

elec 
 gainst him because he don't know history, but we need in there is a man that can make history, not recite it.




pf 

elec 
 Now if Mr. Ford would take just another one of my suggestions, he could be elected. If he would just make



pf 

elec 
 one speech and say, "Voters, if I am elected, I would change the front on 'em."

Performance Notes

Electronics:

Consists of a 1-channel sound file available upon request or to be created on your own with a copy of "Will Rogers Nominates Henry Ford for President" Victor 45369-A. Currently accessible via:

<http://archive.org/details/WillRogers-WillRogersNominatesHenryFordForPresident1923>

Create silences at the following points:

- 1) at 0:26.25 after the word "be" to 0:49.5 before the word "he"
- 2) at 1:35.25 after the word "car" to 1:50.75 before the word "he"

The resulting sound file can be played back live as one file at the start of the piece, or cut into multiple segments and played back at the indicated moments in the score.

Piano:

Realized using a computer program written by the composer for automating the process of transforming spectral analysis data into musical compositions. Therefore, rhythms and pitches in the score closely correspond to the aforementioned recording. Listen to it for guidance, and stay in close synchrony with the speech sounds in the electronics.

One possible stage layout:





"Left hand of drill press operator 'Positioning after transportation' (this study resulted in cutting the time in halves)." Machinist with light showing hand movements.

1915 Estimated, from the Collection: Frank B. Gilbreth Motion Study Photographs (1913-1917)
Courtesy of The Kheel Center for Labor-Management Documentation and Archives, Cornell Archives

02_3.

DEHUMANIZATION

by M. Peres dos Santos

Introduction

In *What is New about New Fordism*¹ David Pocknee, the founder and Chairman of *The Institute of ACES*, presents us a reinterpretation of some historical and fictional events in relation to the conceptual framework that is elaborated in *A New Fordist Manifesto*².

Before we dwell on some of the concepts approached by the text, I would like to briefly refer to the use of the term “New” in *New Fordism* and some of the possible assumptions that it may imbed. As with the terms “pre” and “post”, the term “New” may imply an absolute rupture in historical time, a demarcation between before and after. This possible allusion to a periodization of historical time not only directly implies a historical demarcation but it can also be misleading in its reference to the present; in fact, as Lyotard in his reference to Aristotle’s *Physics*³ carefully points out, this type of demarcation, besides being inaccurate, presumably alludes to the present, but in fact fails to represent the “now” or in this case the “New”.

In fact *New Fordism* seems to be semantically more referential to Fordism itself than to the concept that it is trying to grasp.

Division, Deskilling and Biomechanics

Leaving this semantic question aside, let us now try to approach some of the conceptual analysis made in the text from a slightly different perspective. In the introduction Pocknee describes the increase of production by Ford’s methodology as mainly originating from three factors: the division of labor, the deskilling of the worker and the application of biomechanical principles. I would like to try now to relate to some possible direct inherent implications of the introduction of this same methodology by analyzing the three factors referred to both separately and in conjunction.

An immediate consequence of a division of labor, besides the improvement of productivity that is, seems to me to be the direct implication towards individualism. Although one must be aware that the Fordist methodology and production process (in this case: assembling a car) is a group process that cannot be fulfilled without the effort of the entire chain of production, the direct consequence of limiting labor of an individual to one specific repetitive task, can lead to a direct alienation of the same individual from all other aspects of the same production, and therefore from his peers.

When applied systematically to all the individuals in the same production chain, this same methodology directly implies the direct annihilation of communal practice, leaving the individual with no option but to relate only to his own task. The apparent paradox that arises is then: that by using Ford’s methodology to manage the individual task in a given community in order to improve productivity, one not only annihilates the possibility for a communal practice, one may also be providing stimuli for individualism, as the individual is forced to relate exclusively to his own task.

A division of labor that is intended to restrict the participation of the individual to one single task, would logically imply a specialization of the determined task and therefore a specialization of the worker, but remarkably enough the opposite is true. In Ford’s methodology the consequent result of a demarcation of functions or tasks is a deskilling of the worker. To use economic terms: the consequence of excluding communal labor and stimulating individualism is not the valorization of the individual but rather the precise the opposite: the devaluation of the individual worker.

In this setting, and from this specific perspective, a process of objectification of the individual seems to be unfolding; an objectification that starts by isolating the individual by a division of labor and subsequently by devaluing the individual by deskilling him. From this perspective what is left of the individual is a biological machine that is compelled to exercise a repetitive task, the logical next step is to optimize the exploitation of the biological characteristics of this same machine by applying biomechanical principles in order to increase production.

Please notice that by now we are not even using the term individual in order to make reference to the worker, instead it is here chosen to use the term machine, as if the term individual would be already to closely related to the term human. In fact this reflects my own assumption that the application of biomechanical principles in order to increase productivity may reflect a reduction of the body of the human worker to a biological machine that has to be ultimately maximized in order to increase production. This last stage concludes then the process of “*objectification that transforms human beings into subjects*”⁴.

The argument that I am attempting to make is then that: this chain of processes that Pocknee describes as the factors that are responsible for the success of Fordism are more than an industrial management method, they represent in my view a systematic process of what I would like to call dehumanization. I am aware that my analysis of the methodology of Henry Ford is in direct opposition towards what *The New Fordist Organization* is declaring to be

1. David Pocknee *What Is New About New Fordism*, see Section 02, this publication

2. <http://aces.ricercata.org/index.php?nfos=manifesto>. Accessed: 21/04/2013

3. Jean-François Lyotard, “*The Inhuman*”. (Cambridge, 1991) 24.

4. Michel Foucault, “Power”, *Essential works of Foucault. 1954-1984*, “*The Subject and Power*” Edited by James D. Faubion (New York, 2000) 326.

the freedom of the worker by means of mass production⁵.

Freedom

The New Fordist Organization grasps at the theoretical work of Antonio Gramsci in order to refute the argument of human subjugation and to declare mass production as a tool for the intellectual freedom of the worker⁶. The plain logic behind this intellectual construction would be that by restraining, compelling and repressing a human being, you actually free him intellectually; a remarkably similar construction to the majority of totalitarian institutional reasoning in history that has risen or attempted to rise to institutional political power in order to reinforce a certain ideology or belief, and law, order, repression and domination into a population.

As *CoNA* means ‘cunt’ in slang Portuguese, this is how far I am intellectually going to engage or relate to the reference to that supposed Church in this text. As for the reference to sexual restraining of the body in order to achieve a higher spiritual and intellectual awareness, I would just like to briefly mention pedophilia in the Catholic Church and incest in Protestant communities that has shown us, I believe, what is the true result of sexual restraint towards spiritual and intellectual grandeur in the so called Western world.

Leaving this completely absurd theological rhetoric for what it is, what strikes me as remarkable is the line of reasoning which links conditioning to intellectual freedom. The quotation of Gramsci lasting more than seven hundred words in *A New Fordist Manifesto* is here the main foundation for this conceptual framework. In a very condensed exposition this framework argues that by “mechanization” of labor a physical automatism is developed in order to fulfil the task as efficiently as possible, consequently leads the brain of the worker to a state of complete freedom.

Having no empirical evidence to sustain his position whatsoever, I am inclined to dismiss Gramsci’s proposition of intellectual freedom through physical mechanization as purely dogmatic. But *The New Fordist Organization* goes further than just relating to Gramsci’s analysis of Fordism and Taylorism, it also builds a conceptual link towards the work of Pavlov on conditioning⁷. From my interpretation of the two main texts of *The New Fordist Organization*, Pavlov seems to work as a pivot between the necessity for empirical ground for Gramsci’s theoretical formulation on the relation towards biomechanization of labor, and the realm of aesthetics that the Organization seems to want to approach.

Relating Pavlov’s experiments and theoretical work on conditioning, linking it to Aesthetics and the concept of intellectual freedom, forms one of the most amusing acrobatic reasoning I have personally been able to come across for quite some time. The link between Pavlov’s experiments and the ‘mechanization’ of labor is too obvious to deserve further explanation I guess. The link between conditioning and Aesthetics is quite peculiar as it is described in a setting where “art could manipulate human behaviour”.⁸ But now I would like to turn it around: how is human - or better, dehumanised - behavior manipulating art?

Aesthetics

“We live in a time of crisis. Therefore, our art should reflect that crisis. This crisis is an economic one, therefore our reflection and response should be economic”⁹. These are the opening sentences of the manifesto of *The New Fordist Organization* and that is, of course, not a coincidence. *The New Fordist Organization* is embedded in *The Institute of Applied Cultural Economics and Sociology - The Institute of ACES*, in which I am proud to be able to modestly participate in. The Institute has a particular research focus on (as the name of the institute itself discloses) the correlation between culture, economics and sociology. It is in this specific realm that you can conceptually place *The New Fordist Organization*.

After an extended period of research conducted during the summer of 2012¹⁰, upon the public funding of the arts in The Netherlands and impact of the ongoing economic crisis in Dutch cultural policy, *The New Fordist Organization* seems to me to emerge as an Aesthetic outcome of that same research. Adopting a text called *Manufacturing Style*¹¹ as a theoretical background, *The New Fordist Organization* claims an Aesthetic approach towards the process of (mass-) artistic production¹² as a departing point. The direct consequence of this strategy is the metamorphosis of Aesthetics from a field of research into a field of action.

Would the assumption above be accurate, that would mean that *The New Fordist Organization* is more activist than it actually it ever intended to be; instead of simply making a mere rhetoric critique, *The New Fordist Organization* seems to choose the opposite approach: to use Aesthetics based on mass-production methodology in order to devalue that same Aesthetics. By taking this specific approach though the paradigm remains that:

“One flatters the ‘taste’ of a public that can have no taste, and the eclecticism or a sensibility enfeebled by the multiplication of available forms and objects. In this way one thinks that one is expressing the spirit of times, whereas one is merely reflecting the spirit of the market”¹³.

5. <http://aces.ricercata.org/index.php?nfos=manifesto>. Accessed 21/04/2013

6. *ibid.*

7. http://aces.ricercata.org/nfo/what_is_new_about_new_fordism.pdf, Accessed 20/04/2013

8. *ibid.*

9. <http://aces.ricercata.org/index.php?nfos=manifesto>, Accessed 21/04/2013

10. One of the outcomes of the research can be found here: <http://aces.ricercata.org/index.php?res=aces001>, Accessed 12/03/2013

11. <http://aces.ricercata.org/index.php?nfos=style>. Accessed 10/04/2013

12. http://aces.ricercata.org/nfo/what_is_new_about_new_fordism.pdf. Accessed 18/04/2013

13. Jean- François Lyotard, “*The Inhuman*”. “*The Sublime and the Avant-Garde*”, (Cambridge, 1991) 106.

02_4.

NEW FORDISM: A CONTEXTUALIZATION

by Ana Smaragda Lemnaru

The following text aims to discuss some of the core issues involving *New Fordism* as an artistic endeavour and the artistic forms it engages with. First, we will approach the essential features of *New Fordism*. Secondly, we will identify the broader context in which this ideology emerged within the art market and the economy related to it: that of capital, referenced through art-discourse.

New Fordism identifies itself as having a core list of characteristics:

- division of labor
- deskilling of the worker
- the reduction of surplus movement
- commodification of invisible labor
- externalization of labor
- application of biomechanical principles
- work ethics
- education through practice
- experimental approach
- mass production
- mechanization of the workforce
- no accountability policy ¹

All of the above qualities are made into esthetic statements that should not only define a style - but should dramatically affect artistic production and distribution.

Leaving the production process aside, the *New Fordist* artist's actual orientation remains unstated; from its publication onwards it would be hard to say whether it is a form of satire - with witty tongue-in-cheek comments on the socially assigned role of art and artists within the formal governmental infrastructure of neo-liberal institutions, or whether it is a failed endeavour aiming at economic autonomy that would sincerely attempt to offer an alternative solution to whatever embedded problems might arise from the cost loss (be that privatized or public) that is so blatantly associated with the art sector.

The omnipresent vagueness of *The New Fordist Manifesto* can be seen in pragmatic terms. A clear affiliation to any one institution, a political spectrum or, in fact, any content - would be a systemic mistake. Even more, the reading of a particular art work and its references can vary depending on the visibility, power and prevalence of some social groups and their political interest, in relation to others. For instance, the depiction of Saint Sebastian by Peter Paul Rubens might have been painted with the religious fervor solicited by dogmas of the Catholic Church, at the time of its production. Five hundred years later, it is described as a homo-erotic icon by an article in *The Independent*². Thus, the statement of intention about the representation of conceptual content coming from the makers, outside its technical aspects, is in fact unnecessary. Its meaning will be created or revisited by the viewers themselves.

Returning to *The New Fordist Manifesto*, we can pertain that the interpretation of *New Fordism* is left open. Still there are some un-stated elements that are visible, and that can, and should in fact, give a more clear image of what *New Fordism* is trying to achieve.

One of the key problems in *The New Fordist Manifesto* revolves around the differences of an art drafted by the taste of a given elite, be that a scholastic or economic elite (the Jeff Koons problem) - and its Low Art cousin, that already has made the formal adaptation to mass production: comics, mass media, video games, illustrations, designer products etc. The market value of High Art would be artificially inflated by economic interventions in the market. Unique art works that would be culturally priceless, and therefore excluded from the trade system, will still be quantified or sold, at very high prices. As Hans Abbing declares: "The gift sphere in the arts is large because governments and donors believe people underestimate the value of 'quality

1. Based on: David Pocknee *What Is New About New Fordism?*; http://aces.ricercata.org/newfordism/writing/what_is_new_about_new_fordism.pdf; Accessed: 05/05/2013

2. Charles Darwent *Arrows of desire: How did St Sebastian become an enduring, homo-erotic icon?* *The Independent*; <http://www.independent.co.uk/arts-entertainment/art/features/arrows-of-desire-how-did-st-sebastian-become-an-enduring-homoerotic-icon-779388.html>; Accessed: 01/04/2013

art'. Therefore, they protect and stimulate 'quality art' through donations and subsidies"³. In return, the costs of the art forms that would be enjoyed by masses and are created by "Low Culture" will always remain low, when available in large numbers. Still, these boundaries can be transgressed and often are.

The debate about these forms of art is too vast to be accommodated by this text. What should be mentioned is that both performing and object-based arts have been known to bring substantial revenues to private and public sectors alike. According to *The Guardian*, the Leonardo Da Vinci exhibition hosted by the *National Gallery* in 2012 was sold out, with tickets being re-sold for up to £400⁴.

The value distinction, as transferred in economic terms would be regulated by culture. Culture not only regulates the number of commodities, but also defines what commodities are:

*"The counterdrive to the potential onrush of commoditizations is culture. In the sense that commoditization homogenizes value, while the essence of culture is discrimination. Culture ensures that some things are left singular"*⁵

Even so, the culture industry is rapidly adapting to the economy of souvenirs that might accompany otherwise non-commodifiable works produced by the high art end of the artistic spectrum. In 2013, *The Barbican* hosted *The Bachelor and The Bride Exhibition: Duchamp with Cage, Cunningham, Rauschenberg and Johns (Mise en Scene by Philippe Parreno)*, with ticket prices ranging from £7 to £12. After seeing a replica⁶ of Duchamp's notorious *Fountain*, visitors could pay £30 pounds for a chess set, vaguely resembling the one exhibited in the documentation of the electronic chess game played by Duchamp and Cage in 1968. Those who could not afford the exhibition album, priced £40, could buy a set of chess set matches for an affordable 80p. Although these souvenirs imply an exoticization of artistic practice or experience and are not the equivalent to the artistic product in itself, their sale is by no means disconnected from it. Art works, when

3. Hans Abbing, *Why are Artists Poor: The Exceptional Economy of the Arts*. (Amsterdam, 2002), 74

4. Peter Tullin *Why cultural entrepreneurship is a win-win scenario for the sector*, <http://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2012/sep/24/cultural-entrepreneurship-technology-remix-ebook>, Accessed 30/05/2013

5. Igor Kopytoff, *The Cultural Biography of Things*, "The Social Life of Things - Commodities in Cultural Perspective" edited by Arjun Appadurai, (New York, 1986), 73

6. Author's note: the original work was lost.



Portrait of Antonio Gramsci
Image analysis run in Pd
Digital Still

not being commodities in themselves, can generate a flux of secondary by-products that would refer to the knowledge, experience and cultural hype associated with the original work itself.

In this given setting, *The New Fordist Organization* seeks to reunite the by-products of the art industry with the artworks themselves, by producing works that still hold a well-defined aesthetic stance, are created by individuals, address a large group of people and can be produced in virtually unlimited numbers. This shortcut should benefit all of the parties involved by decreasing the unnecessary motions and durations distributed among all the lines of an aesthetic experience and its production.

The construction materials used by *The New Fordist Organization*, have a short life span and/or are unpretentious in themselves. The adjacent technology and software are readily available. In short, the artworks created tend to be quasi-ephemeral. In this formula, the idea of planned obsolescence of an artwork is highlighted. There is no need for an artwork to be preserved (and thus increase its maintenance costs) when in fact it can be re-created any number of times. Similarly, all the deviations present in any one artwork or musical piece will constitute the singularity that makes a particular interpretation unique.

Late(r) economic perspectives (as controversial as they might seem) are based on the linkage between production and services, as increased industrialized economies situate their products in the market. The dichotomy between product and service is thus being replaced with "*The Service-Product Continuum*". An even later development is related to the "*Experience economy*", a concept most likely derived from Gerhard Schulze's *The Experience Society*⁷, and amply exposed in Pine and Gilmore's homonymous book⁸, published in 1999. Pine and Gilmore argue that, not only services (so immaterial labor) can be treated as commodities; on top of the production and servicing costs, a new economic value can be added to the product: that of the consumer experience. This opens up for businesses to create a specific environment in which the products are sold and serviced, that would make the interaction with the product a memorable life experience. Thus, through the aesthetization of the market place a whole new set of charges can be added to the product. This aestheticization promises to place a transformative power over the consumer. Similarly, the transformative power, that the artwork experience will create in the viewer, can be charged for moderate costs: concert tickets, museum and art exhibitions operate by these premises.

7. Gerhard Schulze *The Experience Society*, (London , 2008)

8. B. Joseph Pine, II, James H. Gilmore *The Experience Economy*, (Boston, 2011), 3-4



Portrait of Antonio Gramsci
Work in Progress
From the NFO Artist in residence at Gemak



Portrait of Antonio Gramsci
Portraits of Gramsci made with different brush-stroke variations on x and y axis.
From the NFO Artist-in-Residency at Gemak



By a strange coincidence, in 1998 the book *Esthétique Relationnelle* by the french critic Nicolas Bourriaud was published, gathering ideas about the works of some of the most prominent artists in the late 90's generation and the new modalities of artistic production. Relational aesthetics is defined as:

“a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space.”⁹

Relational art will then create the circumstances in which, by the intervention of the artist as social catalyst the experience of the art work would be shifted from the actual object to the relationships between people, their coming together in a well defined setting and the generative power these actions would precipitate.

This type of art would be different from the utopian or revolutionary art movements of the 60's and 70's because it works with elements already present in the micro political scene, and would not attempt to envision utopias, but would realistically access current problems important for one or more representatives of a minority. It relies on participation of an audience. In 2007, the French pavilion at the Venice Biennale hosted the work of the French artist Sophie Calle, titled *Take Care of Yourself*. After a painful break-up, the artist decided to show the text written by her former partner to 107 women, which were asked, in their professional capacities, to respond to the email. The work attempts to create a direct exchange between the women participating in it, its context making it easy for virtually anyone to identify with the artist and her situation. The issue addressed here, would not necessarily be the personal suffering of the artist, but the qualifications or skills of the respondents and how that might be reflected by language.¹⁰ In this work, the artist takes a managerial role - creating the infrastructure - but the largest part of the labor pertains to the women that agreed to answer the call to participate. All the unedited texts, are available in a book, currently out of print but available for sale on Amazon for \$114 US. The author of this text could not find any references or specification on how exactly the 107 women were remunerated (if at all) but, assuming they weren't, sees in this kind of setting a possible solution for saving labor and capital when constructing an artwork. The visitors of the exhibition could view the texts as well as the original letter and benefit from the diverse experience accumulated through their visit. The visit would be a transformative experience in itself, making Calle's work a fine example of what Pine and Gilmore refer to when they argue for the experience economy.

Linking the externalization of labor with the commodification created by the culture industry and the development of experience economy as stylistic and aesthetic features, *The New Fordist Organization* is however, condensed around the idea of mass production. The emphasis on production is rooted in the belief that, even though there are secondary and tertiary layers (service and experience economy) that can augment and reposition the distribution of a given product, or build a certain kind infrastructure, mass production is still at the heart of the cultural industry.

The radical stance on the importance of production in itself would require us to reconsider the importance of Taylor and Ford's works, from an artistic perspective.

Although rooted in the Fordist and Taylorist perspective on efficiency: the division of labor, deskilling of the work force and the application of biomechanical principles, the New Fordist Worker's interest is primary leisure, with the economical associations of what that entails.

The New Fordist Work is art work and it is done in art galleries. Its associations make it denounce the shift of the late capitalist society in which, because of the emancipation offered by technology and the mechanization of work, the distinction between working time and leisure is blurred. Due to its association with art, New Fordist Work will always be leisure, in a form that is conveyed through the economic and theological paradigm of late consumer society: as patriotic duty.

The managers in this topology may be artists, yes. But the workers, that fulfill the aesthetic object and convey its value, are audience members. The divide between the aesthetic object and its receptor is collapsed. In this situation the spectators are the makers: the ones who physically construct the artwork, the performance. In the economical loop that Ford created, workers are given higher wages in order for them to afford to become owners of the commodities they produce. They do not own the production line - the means of their work, but they are allowed to have propriety on the results of their labor, in a decimated form. Similarly, the New Fordist worker, will not own the aesthetic form of what they produce, nor will they be available to undermine the production process. Since they are not paid, and they offer their time voluntarily, the only form of resistance would be inaction.

To condense the above in one sentence: where immaterial labor is the primary form of labor, production of material work will become entertainment.

9. Nicholas Bourriaud *Relational Aesthetics*, (Dijon, 2002),113

10. Sophie Calle *EAI Interview*, 2009, http://www.eai.org/user_files/supporting_documents/calle_interview_0509_2.pdf, accessed 12/05/2013

03_Studies

03_1. *ACES_003: Composition Competitions 2010* by David Pocknee

03_2. *ACES_004: A New Fordist Guide To Painting With Acrylics* by David Pocknee

03_1.

ACES_003: COMPOSITION COMPETITIONS 2010

By David Pocknee

ACES 003: International Composition Competitions 2010

Compiled by David Pocknee

All international composition competitions advertised online with deadlines between 01/01/2010 and 31/01/2010

Name Of Competition	Deadline	Instruments	Instrumentation Number Of Instruments	Electronics
1 Cadillac Moon Ensemble	15/01/10	fl, vln, vcl, perc (2 egg shakers, 14" cymbal, bongos x 2, wood blocks x 2, tambourine, triangle, claves x 2) – about travelling	4	no
2 Franco Donatoni International Meeting	20/01/10		5-12 Performers	-
3 Diffusion Prize 2010	22/01/10		Electro-acoustic	yes
4 Luigi Russolo-Rossana Maggia International Noise Music	30/01/10		Electro-Acoustic around the theme of the city	yes
5 Gaudeamus	31/01/10		Orchestra, chamber music, javanese gamelan, electronic music, organ	+/- electronics
6 Futura 2010	31/01/10		Stereo tape music	+ / - video
7 MATA Festival	16/02/10		Anything	+ / -
8 Salvatore Martirano Memorial Award	15/03/10		1-15 Performers	+ / -
9 Alea III Prize	15/03/10		fl (picc, alto), ob (e hrn), cl (bcl), bsn, hrn, tpt, tbn, tba, perc x 2, keyboard, gtr, vln x 2, vla, vcl, db, tape, voice	tape
10 International Sacred Music Competition	19/03/10		SATB (+/- organ) – sacred text / coir (+/- assembly)	no
11 9 th "Michelle Pittaluga" International Classical Guitar Composition Competition	31/03/10		String Quartet & Classical Guitar	no
12 Earplay 2009 Donald Aird Memorial Competition	31/03/10		fl/picc/alto fl, cl/bcl, vln, vla, vcl	+ / -
13 BMW Musica Viva	31/03/10		Symphony Orchestra	yes
14 Sofia International Composition Competition	31/03/10		String Orchestra (4,4,3,2,1)	no
15 Antonin Dvorak	03/04/10		Vocal solo/duet/choral/solo or duet w/ accompaniment, Instrumental works- solo w/ accompaniment	no
16 Harelbeke International Wind Ensemble	20/04/10		2 fl, 2 ob, e hrn, cl mib, 3 cl sib, alto cl mib, bcl, contra bcl, sax (s), 2 sax (a), sax (t), sax (b), 2 bsn, cbsn, 2 crnt, 3 tpt, 4 hrn, tbn, 2 b tbn, euph, tba mib&ut, timp, perc, maybe pno, hro, synth	no
17 Val Tidone-Egidio Carella Composition Competition	25/04/10		1-6 Instruments / voices	no
18 Val Tidone-Egidio Carella Composition Competition	25/04/10		Orchestra (+/- solo instrument/voices)	no
19 Destellos 2010	30/04/10		Electro-acoustic / Electro-acoustic + video	+ / - video
20 Mr McFall's Chamber	30/04/10		Soprano, tenor, 2 x vla/vln & vla, vcl, db	no
21 31 st Irino Prize for Chamber Orchestra	10/05/10		fl (picc/alto fl), ob (c. ang), cl (Eb/Bass/contrabass/bassett horn), bsn (c-bsn), hrn, tpt, tbn, tba, vln x 2, vla, vcl, db, sax (s/alt/b), pno (cel), perc, hrp	no
22 Polyphonos 2010-2011 Competition	15/05/10		A Capella Choir	no
23 2 nd International Composers Competition, Moscow, Russia	20/05/10		oboe or flute solo	no
24 201 Shipley Arts Festival	30/05/10		String Orchestra (6,4,3,3,1)	no
25 Pierrot Lunaire International Composition Competition	31/05/10		fl (picc, alto), cl (a-cl. bcl), vln, vcl, pno	no
26 George Enescu	01/06/10		Chamber music (+/- vocals)	no
27 George Enescu	01/06/10		orchestral (, fl x 3, cl x 3, ob x 3, bsn x 3, hrn x 4, tpt x 3, tbn x 3, tba, timp, perc x 3, hrp, cel, pno, glock, harm, synth, vln I x 14, vln II x 12, vla x 10, vcl x 8, db x 6)	synth
28 8 th International Competition of Composition for Percussion Instruments	01/06/10		perc	no
29 8 th International Competition of Composition for Percussion Instruments	01/06/10		perc & pno / perc & orch / perc & other	no
30 8 th International Competition of Composition for Percussion Instruments	01/06/10		2-6 perc	no
31 Utrecht Blazers Ensemble	01/06/10		fl x 2, ob x 2, cl x 3, tpt x 2, tbn x 2, tba, sax x 3, pno	no

The Institute has compiled a list of as many different international competitions for composition that had closing dates between 1 January 2010 and 31 December 2010 in order to assess how lucrative the market is. The research also aimed to uncover patterns in application criteria and the weighting of monetary reward in relation to particular instrumentations and durations.

The data set is presented below:

Duration	Prizes			Country	Ensemble	Anonymous	Age Limit	Reference
	1 st	2 nd	3 rd					
6-30 min	Performance in NYC in 2010-2011	-	-	USA	Cadillac Moon	no	no	www.cadillacmoonensemble.com
-	€1000 & Travelling costs to Monza	-	-	Italy	Divertimento Ensemble	no	01/01/75	www.divertimentoensemble.org
8-10 min	€3000	-	-	Ireland	-	-	no	www.imro.ie/imro_article/diffusion-prize-201
8-12 min	Performance / record	-	-	France	-	-	01/01/75	http://studioforum.net/concours.html
-	€4550	-	-	Netherlands	-	yes	06/09/79	www.muziekweek.nl
-	performance	-	-	France	-	no	no	-
Any length	3/4 x €2500-€6000 commission	-	-	USA	-	no	16/02/70	www.matafestival.org
max 20 min	€1000	€500	-	USA	Illinois New Music Ensemble	yes	no	http://camil.music.uiuc.edu/comptheory/awards/martirano.htm
6-15 min	\$2500	-	-	USA	Alea III	no	no	http://www.aleaiii.com/
6-15 min	€14000 total awarded	-	-	USA	-	yes	no	http://thesacredarts.org/composer_competition.html
6-12 min	€3000	€1500	€750	Italy	-	yes	no	www.pittaluga.org/
8-15 min	€1000	-	-	USA	Earplay	no	no	www.earplay.org/
15-20 min	€25,000	-	-	Germany	Bavarian Radio Symphony Orchestra	-	-	-
12-18 min	€1500	€1000	€500	Bulgaria	Sofia Soloists Chamber Ensemble	yes	no	http://www.ubc-bg.com/en/news/139
5-20 min	commissions, performance, recording	-	-	Korea	-	no	no	http://www.iadcc.kr/
15-25 min	€8000	€4000	€2000 + public prize of €1500	Belgium	-	no	no	http://www.haribeke.be/contest
max 10 min	€1000 & Diploma & Scholarship & Publication	Diploma and commission	-	Italy	-	no	no	http://www.valtidone-competitions.com/
max 20 min	€1000 & Diploma & Scholarship & Publication	Diploma and commission	-	Italy	-	no	no	http://www.valtidone-competitions.com/
max 11/6 min	\$500	CDs and Diffusion residence in Argentina	-	Argentina	-	yes	01/01/60	www.fundstellos.org/
max 15 min	£500 Commission	Possible £100 commission	-	Scotland	Mr McFall's Chamber	no	30/04/80	-
max 15 min.	500000 Japanese Yen and premiere	-	-	Japan	Tokyo Sinfonietta	no	23/06/70	www.jml-irino.jp/
-	\$1000	-	-	USA	-	no	no	www.theesoterics.org/
5-8 min	-	-	-	Russia	-	no	no	-
3-10 min	£250.00	-	-	England	-	no	no	www.bmglive.com
6-12 min	€5000 & performance	-	-	Austria	Pierrot Lunaire Ensemble	no	no	www.pierrotlunaire.at
10-40 min	€10000	-	-	Romania	-	yes	no	www.festivalenescu.ro
10-40 min	€7000	-	-	Romania	-	yes	no	www.festivalenescu.ro
max 10 min	Publishing, scholarship / diploma	-	-	Italy	-	-	no	www.santalengopercussion.it
max 30 min	Publishing, scholarship / diploma	-	-	Italy	-	-	no	www.santalengopercussion.it
max 20 min	Publishing, scholarship / diploma	-	-	Italy	-	-	no	www.santalengopercussion.it
max 15 min	2 performances	-	-	Netherlands	UBE	no	no	www.ube.studver.uu.nl

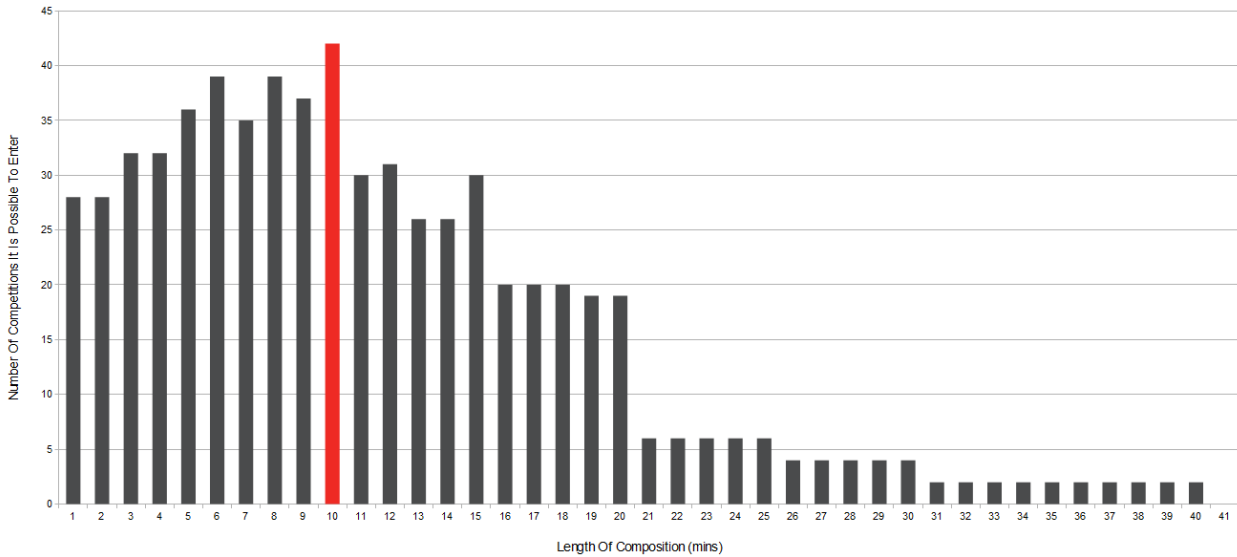
32	2010 Composition for Double Bass Works	01/06/10	Double Bass	1	no
33	17 th International Musical Composition Prize "Cintat de Tarragona"	14/06/10	Symphony Orchestra	80	+ / -
34	International Centre Of Musical Studies	15/06/10	Solo or ensemble of 2-10 musicians(+/- soprano and tape)	2-10	+ / - tape
35	Carl Von Ossietzky	30/06/10	Guitar ensemble	max 6	no
36	9 th Luc Ferrari Composition Competition	15/07/10	Radiophonic Art Piece	-	yes
37	8 th International Composition Competition "Romualda Marengo"	31/07/10	Symphonic Band: (picc, 2 fl, 2 ob, 2 bsn, Eb cl, 3 cl, contralto Eb cl, bcl, 2 sax(t), sax (b), 2 tpt, 3 tbn, 4 hrn, 2 crnt, 2 euph, 2 tba, kettledrums, 5 perc	-	no
38	8 th International Composition Competition "Romualda Marengo"	31/07/10	solo alto sax	1	no
39	ISCM 2011	01/08/10	Symphony Orchestra, Jazz Orchestra, Tambura ORchestra, Brass & Wind (Croatian Army), Percussion Ensemble (+/- male voice), Baroque Ensemble, solo voice, girls' choir, saxophone quartet/octet, tuba quartet (+/- organ), string quartet (+/- E. gtr), String orchestra, electronic music, audio/video installations)	-	+/- video, +/- electronics
40	Contemporary Ensemble	24/08/10	tbn & soprano & accordion & cello or sax (t) & recorder & via & banjo/gtr or hrp & jazz vocal (a) & cl & perc (vibr, wood blocks, cymbal, kick drum toms x 3)	4	+ / -
41	Gianni Bergano	31/08/10	Symphony Orchestra performed for children (6-12) & up to 2 non-musical people e.g. clown, mime etc.	-	no
42	Tansman 2010	05/09/10	Symphony Orchestra	-	no
43	International Composition Prize Luxembourg	10/09/10	vin, fl, cl, bcl, a-sax, hrn, tba, pno, acc, perc, vib, glock, toms x 3, sus cym x 2, bass drum.	Everything	no
44	9 th International Composition Prize Luxembourg Society for Contemporary Music	10/09/10	solo vin, fl, cl, bcl, sax (a), hrn, tba, pno, acc, perc	-	no
45	2 nd International Edison Denisov	20/09/10	fl, vin, vla, vcl	4	no
46	Seattle Symphony Celebrate Asia!	24/09/10	No larger than: 3,3,3,3 4,3,3,1 timp x 3, hrp, kbd strings (must have Asian influences)	-	no
47	Toru Takemitsu Composition Award	30/09/10	Orchestra (3,3,3 4,3,3,1 30, 12, 10, 8) hrp, pno (cel, synth) extra wind instr. (not concerto)	-	no
48	Mahler Composition Competition	30/09/10	3,3,3,3 4,4,3,1 Kettledrum, perc x 3, hrp	-	no
49	Ansa Ensemble	30/09/10	fl (picc), ob, sax (sattb), pno, elec keyboard, melodica/toy piano	5	no
50	Musica e Arte 6 th Edition	30/09/10	Chorus & Chamber Orchestra (Chorus: s, ms, t, bar, b & Orch: fl, cl, tbn, vin, vla, db, perc (crash cymbals, snare, tamb, tam-tam, triangle, xylophone, toms, djembe))	-	no
51	31 st Frederic Mompou Young Composers Competition	04/10/10	vcl	1	no
52	International Clarinet Association	15/10/10	Clarinet Duet (all sizes)	2	no
53	Tactus 2010-2011	15/10/10	Symphony Orchestra (3,3,3,3 4,3,3,1 perc x 2, hrp 15,13,11,10,8)	-	no
54	Soli Fan Tutti	31/10/10	All Orchestral instruments	2-7 instruments – maximum of 2 on the same part, except harp	no
55	VIII Symphony Contest – City Of Torrevieja	31/10/10	picc, 2 fl, 2 ob, e hrn, 2 bsn, e cl, 3 cl, bcl, sax (s), sax (a), sax (t), sax (b), 4 hrn, 4 tpt, 2 flugel, 4 tbn, 2 euph, tba, vcl, db, pno, hrp, timp, perc	-	no
56	"Dante in Musica"	31/10/10	vin, vla, vcl, dv, fl, ob, cl, sax, bsn, hrn, gtr, hrp, acc, pno, timp, perc, singing voice	8	no
57	International Impuls Composition Competition	20/11/10	Chamber Music, Orchestra	-	no
58	"Jesus Villa-Rujo"	30/11/10	clarinet & trio of free choice	4	no
59	Calefax International Composition Competition	06/12/10	ob (eng hrn), cl (Bb or A), Sax (alto or sop), bcl, bsn	5	no
60	Musik Triennale Köln Extra	15/12/10	Pno, fl, cl, vin, vla, perc, vcl, db, hrn, tpt, tbn	up to 10	no
61	Untwelve	15/12/10	Anything, but must be microtonal in alternative tuning	-	no
62	Winfried Bohler "Ad Libitum" Composition	15/12/10	Anything for amateurs	-	no
63	Weimarer Frühjahrstage 2011	31/12/10	vin, vcl, hrn, cl, mar, pno	3+	no
64	International Composition Competition "...a Camillo Togni"	31/12/10	fl (all flutes), cl (all clarinets), vin x 2, vla, vcl, pno, perc (vib/glock/wood blocks x 3/triangles x 3/basque drum/castanets/flexatone/wind chimes/bongos x 2/claves)	1-2 / 3-7	no
65	Orchestra Of Our Time	31/12/10	vin, vin, vla, vcl, db, tpt, cl, ob, perc x 2, pno, fl, bsn, tbn, elec.	1-5	+ -
66	City Chorus Commission Competition	31/12/10	SATB Amateur Choir	-	no
67	Citta Di Udine	unknown	Instrumental Chamber	-	no
68	Citta Di Udine	unknown	Electro-acoustic	-	yes

any	£100.00	-	-	England	-	no	no	www.recitalmusic.net
max 20 min	€12000	-	-	Spain	Barcelona Symphony & Catalonia National Orchestra	-	-	www.tarragona.cat
max 15 min	€1000	€400	-	Italy	-	yes	no	www.icoms.it
max 6 min	€800	€300	-	Germany	-	no	no	www.musik.uni-oldenburg.de
15-25 min	€10000	-	-	France	-	no	01/01/71	http://www.alamuse.com/uploads/9e_concours_ferrari
10-20 min	€5000	-	-	Italy	-	no	no	www.comune.novigliure.al.it/servizi/menu
max 8 min	€2000	-	-	Italy	-	no	no	www.comune.novigliure.al.it/servizi/menu
Max 12 min.	Performance at ISCM	-	-	Croatia	-	no	no	www.iscm.org
5-10 min	Performance	-	-	Sweden	CYE	no	no	www.c-y.se
-	€25000	-	-	Czech Republic	-	no	no	www.giannibergamoaward.ch
-	€12000	-	-	Poland	-	no	no	www.tansman.lodz.pl
8-10 min	€3000	€2000	€1000	Luxembourg	Luxembourg Sinfonietta	yes	no	www.luxembourg-sinfonietta.lu
8-10 min	€3000	€2000	€1000	Luxembourg	Luxembourg Sinfonietta	no	no	www.luxembourg-sinfonietta.lu
8-10 min	€1500	€1000	-	Russia	-	no	01/10/75	http://tomu.trecom.tomsk.ru
3-6 min	\$1000 & performance	-	-	USA	Seattle Symphony Orchestra	no	01/01/68	www.seattlesymphony.org
10-20 min	3,000,000 japanese yen	-	-	Japan	-	-	31/12/75	www.operacity.jp
max 15 min	Performances	-	-	Austria	ORF Radio Symphony Orchestra	yes	no	http://komponistenbund.at
max 20 min	Performance	-	-	Canada	Ansa	no	no	-
max 7 min	€1500 & silver plate	-	-	Italy	-	no	no	www.musicarte.it
12-20 min	€5000 & performance	-	-	Spain	-	no	31/12/75	www.imbarcelona.com
min 6 min	\$1000	-	-	USA	-	no	no	www.clarinet.org
max 10 min	Inclusion in Lille, BBC and Brussels concerts	-	-	Belgium	Brussels Philharmonic	no	15/10/75	www.tactus.be
Max 5 min	€1500	€1000	-	Germany	-	no	no	www.staatstheater-darmstadt.de
15-20 min	€15000	-	-	Spain	-	no	no	-
max 20 min	€3000	€2000	€1000	Italy	-	no	no	www.casadidante.it
-	Performance	-	-	Austria	Klangforum Wien	no	no	www.impuls.cc
10-15 min	€6000	-	-	Spain	-	no	no	www.fundacionsiglofuturo.org
max 4 min	Performance and recording	-	-	Netherlands	-	-	no	http://calefax.nl
max 20 min.	€5000	€2500	€1500	Germany	-	Yes	01/01/83	http://www.musiktriennale.de/
5-10 min	\$500	\$250	\$150	USA	-	no	no	http://www.untwelve.org/
max 15 min	€12000	-	-	Germany	-	no	no	www.mdjstuttgart.de/
max 10 min	€6000	-	-	Germany	Ensemble En Plythos	-	no	www.via-nova-ev.de/
3-7 / 5-12 min	€5000	-	-	Italy	-	yes	no	www.dedaloensemble.it/
max 5 min	performance	-	-	USA	Orchestra Of Our Time	no	no	http://orchestrafourtime.org/
3-10 min	£2000 & 20 min commission	-	-	England	City Chorus London	no	no	www.londoncitychorus.com/
-	€1000	€700	-	Italy	-	-	-	http://www.taukay.it/
-	€1000	-	-	Italy	-	-	-	http://www.taukay.it/

Analysis

Duration and Eligibility

From an analysis of this data, some conclusions can be drawn about the optimum length of a composition that will allow it entry into the largest number of competitions. By collating the minimum and maximum possible lengths of compositions, it can be seen that a length of 10 minutes will allow a composition entry into 42 of the 68 competitions surveyed. Also notice the sudden drop in eligibility for compositions over 20 minutes in length.



Length Of Composition (mins)	Number of Competitions It Is Possible To Enter
1	28
2	28
3	32
4	32
5	36
6	39
7	35
8	39
9	37
10	42
11	30
12	31
13	26
14	26
15	30
16	20
17	20
18	20
19	19
20	19
21	6
22	6
23	6
24	6
25	6
26	4
27	4

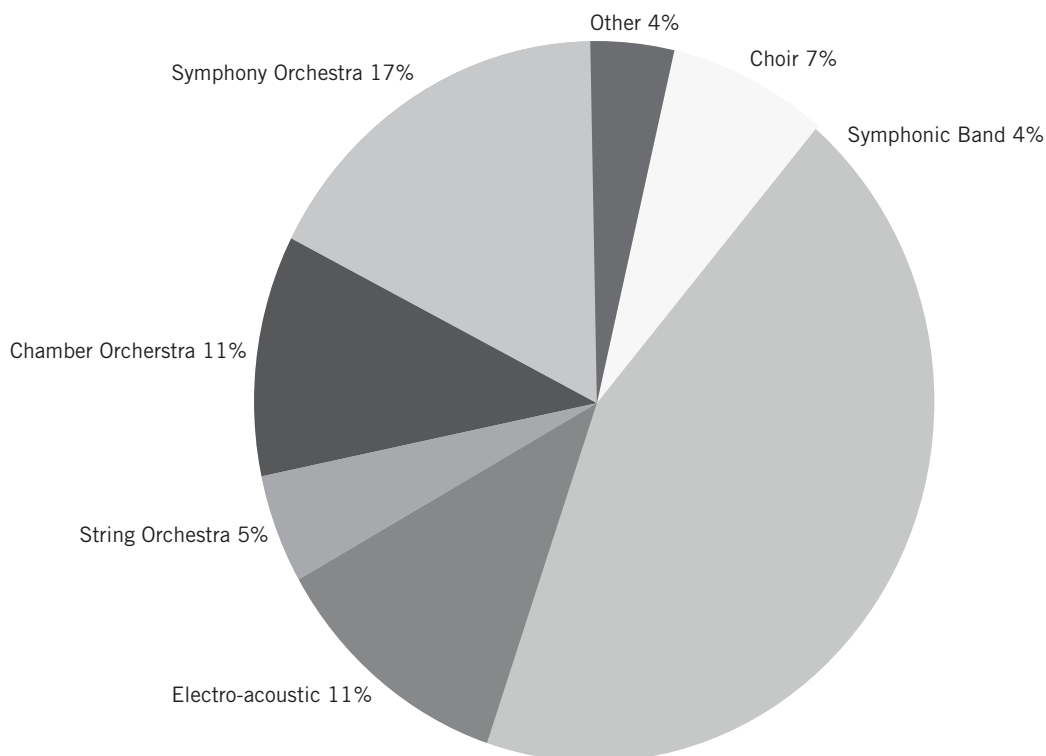
Length Of Composition (mins)	Number of Competitions It Is Possible To Enter
28	4
29	4
30	4
32	2
32	2
33	2
34	2
35	2
36	2
37	2
38	2
39	2
40	2
41	0

Instrumentation And Eligibility

Below is the data broken down by instrumentation. Notice that chamber music is the most eligible for the surveyed competitions.

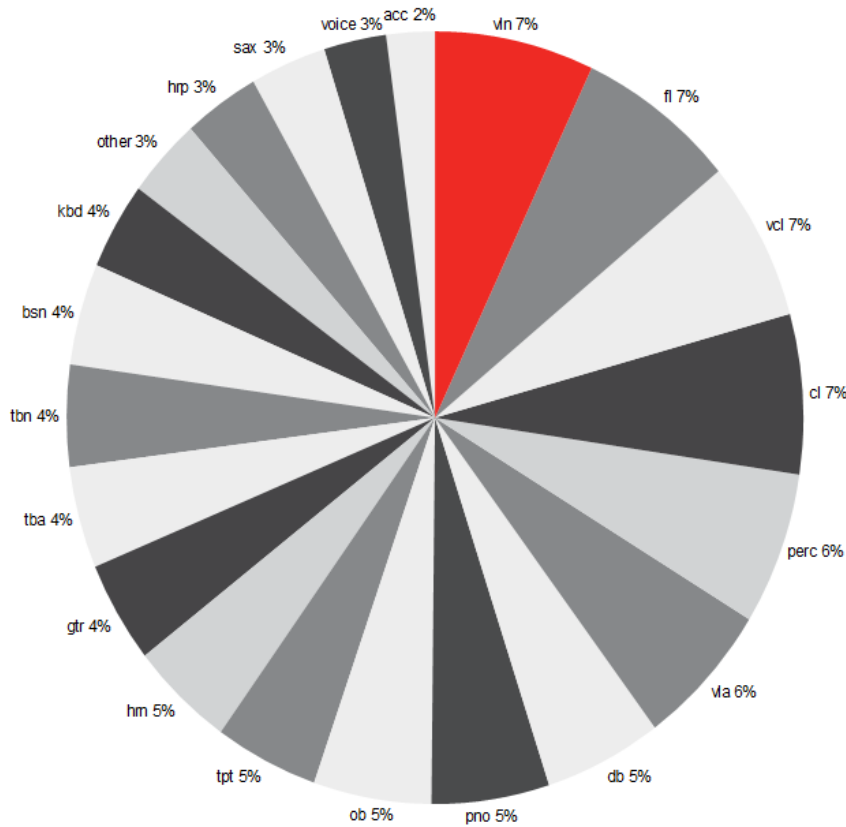
Chamber Music	Symphony Orchestra	Chamber Orchestra	Electro-acoustic	Choir	String Orchestra	Symphonic Band	Other
33	14	9	9	6	4	3	3

Pie chart showing the eligibility of different instrumentations as a proportion of the total number of competitions surveyed:

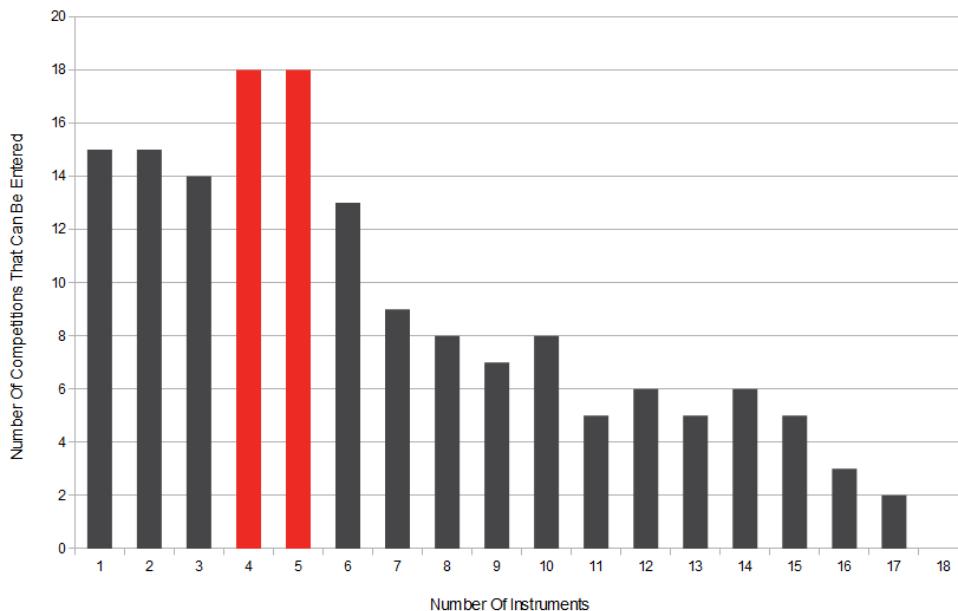


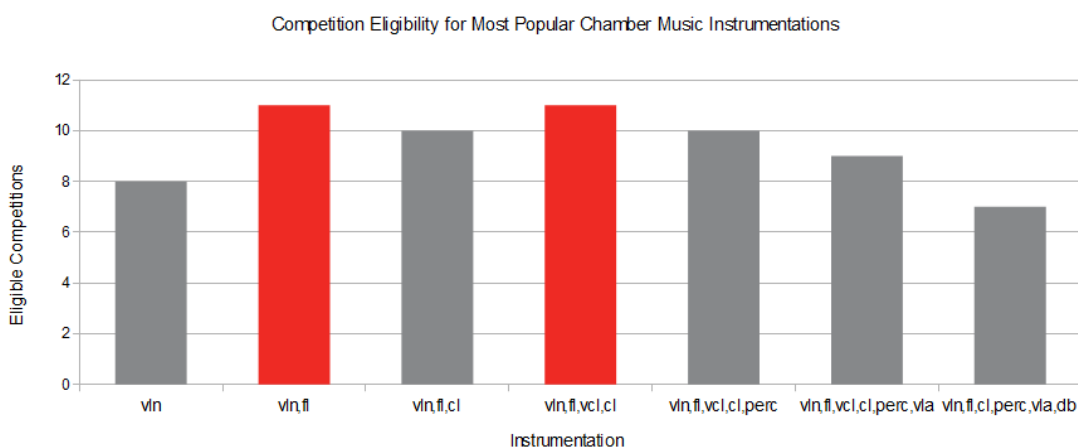
Due to the large percentage of competitions that chamber music is eligible for and the individual stipulations on instrumentation that often occur within this category, it was then broken down to look at the statistical eligibility of individual instruments. Below, a chart shows the eligibility of individual instruments as a proportion of the total number of chamber music competitions

Instrument:	acc	voice	sax	hrp	other	kbd	bsn	tbn	tba	gtr	hrn	tpt	ob	pno	db	via	perc	cl	vcl	fl	vlm
Amount Of Eligible Camber Music Competitions:	7	9	11	11	11	12	14	14	14	14	15	15	17	17	17	20	21	22	22	23	23



The chamber music submission guidelines are the most idiosyncratic out of all the competitions surveyed and show large variations in the size of the instrumentation. In order to explore this further, first the most eligible instrumentation size of chamber music was calculated:





As can be seen, a duo of violin and flute, or a quartet of violin, flute, cello and clarinet, were the most eligible. A piece that uses these instrumentations would be able to enter 11 of the 68 competitions (16 %)

When this data is then added to the most common types of instrumentation, it is possible to see the eligibility of specific chamber music instrumental combinations as a function of the total number of competitions.

The usefulness of this approach, to a composer interested in entering and winning these competitions, is clearly the ability to know how best to distribute their effort. This will allow them, not only to write a piece eligible for the largest number of awards, but also to ensure that as little effort as possible need be expended in the production of a high-eligibility piece without impeding its chances of success.

In the composing of music, a general rule related to the expenditure of energy can be proposed:

That the larger the instrumentation, the more effort will need to be expended in its production, especially in its notation phase. So, an orchestral work will, in most circumstances, require larger expenditures of time and energy, than would a work for solo instrument. (This fact also holds true for the length of a piece - longer pieces involve more work - but we shall get to that in a moment).

The composer who is not only interested in winning competitions but also in the sound allocation of time and effort would want to ensure that the piece they wrote found a balance between its competition eligibility and expenditure of time and effort (a function of the size of instrumentation). To this end, a weighting system may be constructed in which the competition eligibility of an instrumentation is divided by the size of the instrumentation. The higher this number is, the more efficient the allocation of resources. This weighting can be seen calculated below.

Instrumentation	Number Of Eligible Competitions	Eligibility Percentage Of Total Competitions	Number Of Players	Effort Weighting (Eligible Competitions/ Instrumentation Size)
Chamber Music (Total)	33	48.53%	1-17	
Symphony Orchestra	14	20.59%	70-100	0.2
Chamber Music: <i>vln, fl</i>	11	16.18%	2	5.5
Chamber Music: <i>vln, fl, vcl, cl</i>	11	16.18%	4	2.75
Chamber Music: <i>vln, fl, cl</i>	10	14.71%	3	3.333333333
Chamber Music: <i>vln, fl, vcl, cl, perc</i>	10	14.71%	5	2
Chamber Orchestra	9	13.24%	12-20	0.75
Electro-acoustic	9	13.24%	-	-
Chamber Music: <i>vln, fl, vcl, cl, perc, vla</i>	9	13.24%	6	1.5
Chamber Music: <i>vln</i>	9	11.76%	1	8
Chamber Music: <i>vln, fl, vcl, cl, perc, vla, db</i>	8	10.29%	7	1
Choir	7	8.82%	16-32	0.375
String Orchestra	6	5.88%	14-17	0.2857142857
Symphonic Band	5	4.41%	37-40	0.0810810811
Other	5	4.41%	-	-

If the instrumentations were then arranged by “Effort Weighting”, we can then see the most efficient allocation of time and effort that maximizes possible competition wins, whilst ensuring the smallest possible expenditure of energy. This can be seen below. However, there are some problems with this weighting system, as it supposes that the amount of effort increases linearly in relation to the size of ensemble. Further research would be needed in order to verify this point and it is recommended that any composers following the advice of this paper should take their own work process into account, perhaps even coming up with their own system of weighting. The current weighting system may be most problematic when dealing with the relationship between the top two entries in the table below.

Instrumentation	Number Of Eligible Competitions	Eligibility Percentage Of Total Competitions	Number Of Players	Effort Weighting (Eligible Competitions/ Instrumentation Size)
Chamber Music: vln	8	11.76%	1	8
Chamber Music: vln, fl	11	16.18%	2	5.5
Chamber Music: vln, fl, cl	10	14.71%	3	3.333333333
Chamber Music: vln, fl, vcl, cl	11	16.18%	4	2.75
Chamber Music: vln, fl, vcl, cl, perc	10	14.71%	5	2
Chamber Music: vln, fl, vcl, cl, perc, vla	9	13.24%	6	1.5
Chamber Music: vln, fl, vcl, cl, perc, vla, db	7	10.29%	7	1
Chamber Orchestra	9	13.24%	12-20	0.7
Choir	6	8.82%	16-32	0.375
String Orchestra	4	5.88%	14-17	0.2857142857
Symphony Orchestra	14	20.59%	70-100	0.2
Symphonic Band	3	4.41%	37-40	0.0810810811

The Temporal Domain

In order to fully understand the best allocation of effort, the data on instrumentation and time must be cross-referenced. Using the instrumentation and temporal data in isolation, as we have been doing, leaves us open to the possibility that a particular type of instrumentation might come with a recurring set of temporal eligibility criteria that may skew our data. However, the information we have gained so far can help orient our cross-referencing. In order to reduce the large number of instrumental and temporal combinations, we shall use only the most eligible temporal and chamber music instrumentations as the basis for the cross-referencing. Only temporal eligibility between 1-18 minutes, all large competition categories, and an exhaustive set of combinations of the top four most eligible chamber music instrumentations will be used.

The chart below cross-references the instrumental eligibility of the main categories discussed earlier, as well as combinations of the four most eligible instruments in the chamber ensemble category with temporal eligibility, showing for each instrumentation category the amount of competitions which would accept a piece of that length and instrumentation. The results are quite surprising.

Chart Showing Duration of Piece/Instrumentation/Competition Eligibility

Instrumentation / Duration	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	TOTAL
Symphony Orchestra	5	5	6	6	6	6	5	5	5	7	6	6	5	5	6	5	5	5	99
Chamber Orchestra	4	4	4	4	4	5	5	6	6	6	5	5	4	4	5	2	2	2	77
String Orchestra	1	1	2	2	2	2	2	2	2	2	1	2	1	1	1	1	1	1	27
Choir	2	2	3	3	4	5	5	5	5	5	3	3	2	2	2	1	1	1	54
Symphony Band	1	1	1	1	1	1	1	1	1	2	2	2	1	1	2	2	2	2	25
Violin	4	4	5	5	6	6	6	5	5	5	4	4	4	4	4	3	3	3	80
Flute	4	4	5	5	7	7	7	6	5	5	4	4	4	4	4	3	3	3	84
Cello	4	4	5	5	6	6	6	5	5	5	4	4	5	5	5	4	4	4	87
Clarinet	4	4	5	5	6	6	6	5	5	5	4	4	4	4	4	3	3	3	80
Flute/Violin	6	6	7	7	8	8	8	7	7	7	6	6	5	5	5	3	3	3	107
Flute/Cello	6	6	7	7	8	8	8	7	7	7	6	6	5	5	5	3	3	3	107
Flute/Clarinet	6	6	7	7	8	8	8	7	7	7	6	6	5	5	5	3	3	3	107
Violin/Cello	6	6	7	7	8	8	8	7	7	7	6	6	5	5	5	3	3	3	107
Violin/Clarinet	6	6	7	7	8	8	8	7	7	7	6	6	5	5	5	3	3	3	107
Clarinet/Cello	6	6	7	7	8	8	8	7	7	7	6	6	5	5	5	3	3	3	107
Violin/Flute/Cello	6	6	7	7	7	7	7	6	6	6	5	5	4	4	4	2	2	2	93
Violin/Flute/Clarinet	6	6	7	7	7	7	7	6	6	6	5	5	4	4	4	2	2	2	93
Violin/Cello/Clarinet	6	6	7	7	7	7	7	6	6	6	5	5	4	4	4	2	2	2	93
Flute/Cello/Clarinet	6	6	7	7	7	7	7	6	6	6	5	5	4	4	4	2	2	2	93
Violin/Flute/Cello/Clarinet	6	6	7	7	7	7	7	6	6	7	6	6	5	5	5	2	2	2	99

This data shows that, for the 68 competitions surveyed in 2010, a duet lasting 5-7 minutes between any combination of flute, violin, clarinet and cello is eligible for the most competitions (8).

Other high-eligibility pieces include a 10 minute piece for symphony orchestra (7), a 3-7 minute piece for any 3 or 4 member combination of violin, flute, cello and clarinet (7), a 10 minute quartet for the same ensemble (7), and a 5-7 minute solo flute piece.

Conclusion

Although this research was conducted using data from three years ago, anecdotal evidence suggests that the profile and entry requirements for composition competitions have not changed much in the intervening years. Given the results of this research, the author recommends that composers interested in increasing the possibility of winning competitions by submitting a large amount of entries, produce pieces with the durations and instrumentations listed on the right side.

The effort of producing these pieces could then be weighed against a new type of effort weighting that takes into account the relationship of effort to the length of the piece.

$$\text{Effort Weighting} = \frac{(\text{Minimum Duration} \times \text{Number Of Instruments})}{\text{Number Of Competitions}}$$

This would give the following table:

Instrumentation	Duration (mins)
Flute/Violin	5-7
Flute/Cello	5-7
Flute/Clarinet	5-7
Violin/Cello	5-7
Violin/Clarinet	5-7
Clarinet/Cello	5-7
Solo Flute	5-7
Violin/Flute/Cello	3-7
Violin/Flute/Clarinet	3-7
Violin/Cello/Clarinet	3-7
Flute/Cello/Clarinet	3-7
Violin/Flute/Cello/clarinet	3-7
Violin/Flute/Cello	3-4 & 8-10
Violin/Flute/Clarinet	3-4 & 8-10
Violin/Cello/Clarinet	3-4 & 8-10
Flute/Cello/Clarinet	3-4 & 8-10
Violin/Flute/Cello/Clarinet	10
Symphony Orchestra	10

Instrumentation	Duration (mins)	Minimum Duration	Number Of Eligible Competitions	Instrumentation Size	Effort Weighting
Solo Flute	5-7	5	7	1	1.40
Flute/Violin	5-7	5	8	2	0.80
Flute/Cello	5-7	5	8	2	0.80
Flute/Clarinet	5-7	5	8	2	0.80
Violin/Cello	5-7	5	8	2	0.80
Violin/Clarinet	5-7	5	8	2	0.80
Clarinet/Cello	5-7	5	8	2	0.80
Violin/Flute/Cello	3-7	3	7	3	0.78
Violin/Flute/Clarinet	3-7	3	7	3	0.78
Violin/Cello/Clarinet	3-7	3	7	3	0.78
Flute/Cello/Clarinet	3-7	3	7	3	0.78
Violin/Flute/Cello	3-4	3	7	3	0.78
Violin/Flute/Clarinet	3-4	3	7	3	0.78
Violin/Cello/Clarinet	3-4	3	7	3	0.78
Flute/Cello/Clarinet	3-4	3	7	3	0.78
Violin/Flute/Cello/clarinet	3-7	3	7	4	0.58
Violin/Flute/Cello	8-10	8	7	3	0.29
Violin/Flute/Clarinet	8-10	8	7	3	0.29
Violin/Cello/Clarinet	8-10	8	7	3	0.29
Flute/Cello/Clarinet	8-10	8	7	3	0.29
Violin/Flute/Cello/Clarinet	10	10	7	4	0.18
Symphony Orchestra	10	10	7	70	0.01

Further research may involve using time and motion studies as a way of improving the current weighting system. However, one must always remember that this weighting system is based entirely on old modes of production. With the revolutions in production that are currently happening in the creative industries (see elsewhere in this publication) soon these large exertions of effort in the production of competition-winning compositions may be a thing of the past and a composer will be able to produce, with minimal time and effort, enough works to enter every competition in a given year.

03_2.

ACES_004: A NEW FORDIST GUIDE TO PAINTING WITH ACRYLICS

by D. Pocknee

The New Fordist Organization uses Fordist and Taylorist principles to mass-produce art. One of the ways in which these methodologies have been applied is to the mass-production of painting. This paper explains the methodological techniques used by the organization to study painting, and the way in which this data is used to improve efficiency via its implementation in a computer program that facilitates painting by people with no artistic training.

Full results and an expanded version of this paper can be found at www.acesinstitute.eu.

Introduction

As part of their residency at *GEMAK*, *The New Fordist Organization* carried out a number of tests into the efficiency of painting with acrylics. These tests were based on Taylorist methodologies, as well as more general forms of testing. The tests undertaken are as follows:

1. The measurement of the time taken to perform brush-strokes from 0.25cm – 120cm in length in five different brush sizes.
2. The measurement of the area covered by each of these brush-strokes.
3. Measurement of the amount of paint used by each of these brush-strokes.
4. Motion study of movements created when painting
5. Analysis of the correlation between RGB values and different ratios of white and black paint.

The first three studies were performed simultaneously, using an extended version of Frederick Taylor's "*Time Study*" technique. Acrylic paints were chosen, as their quick-drying nature and cheap cost fitted in with the general drive towards efficiency of *The New Fordist Organization*.

A Time Study Investigation Into The Effects of Brush Size & The Length Of Brush-Stroke On The Efficiency Of Surface Coverage & Paint Usage

Introduction

Frederick Winslow Taylor (1856-1915) was the inventor of Scientific Management – a series of techniques used to study and improve efficiency in the workplace. One of the techniques which he developed was "*Time Study*". Time Study involves the timing of an adept worker performing a certain action multiple times, in order to calculate the maximum number of these operations that could be produced in a given period. This information was then used to both calculate the maximum level of efficiency that could be achieved, as well as how wages should be adjusted. The following experiment uses an expanded form of Time Study to calculate the efficiency of the size of paint brush and the length of brush-stroke in relation to the amount of surface area covered, the time taken, and the amount of paint used.

Equipment

Brushes

Xenos brand, pig hair oil brushes in sizes 4, 6, 8, 10 and 12 were used for this experiment, along with standard black acrylic paint (also *Xenos* brand). Due to the lack of standardization in oil brush sizes, the brushes used are listed below with their width in mm, and in pixels. The pixel measurement refers to the width of square

projected by the program which ran at a resolution of 480x360 pixels and was projected onto a 120x90cm sheet of Fabriano Accademia Drawing paper (100% E.C.F. pulp) 160gm², giving a ratio of 4 pixels per cm, or 0.25cm per pixel:

Brush Size (on brush)	Brush Size (in cm)	Brush Size (in pixels)
12	1.5	6
10	1.25	5
8	1	4
6	0.75	3
4	0.5	2

Fig 1. Chart Of Brush Sizes Used

Paint

All of the paint used was uniformly mixed to a 2:1 ratio of water to paint and measured out into 20ml portions using a syringe.

Method

1. A large piece of paper (120x90cm) was attached to a board of the same size.
2. A projector was set-up so that the entire area projected was aligned precisely to the edges of the board.
3. The program *Pure Data* was used to project randomly -placed, -sized and -ordered flashing rectangles, one at a time, onto the paper. Each of these rectangles was the height of the width of the brush being tested, and ran parallel to the bottom edge of the paper.
4. A participant was instructed to paint over each rectangle as fast as possible.
5. As soon as a rectangle had been painted over, the experimenter ordered the program to produce the next rectangle, which the participant then painted over as fast as possible. This process was repeated until 20ml of paint had been exhausted.
6. The *Pure Data* patch logged the time taken to paint each brush-stroke, the horizontal length of the brush-stroke, its position on the paper, and the total area covered.
7. This procedure was repeated for five different sizes of brush.

Brush Stroke Length / Time Taken to Paint

Brush Size 12/ 6 pixels / 1.5 cm

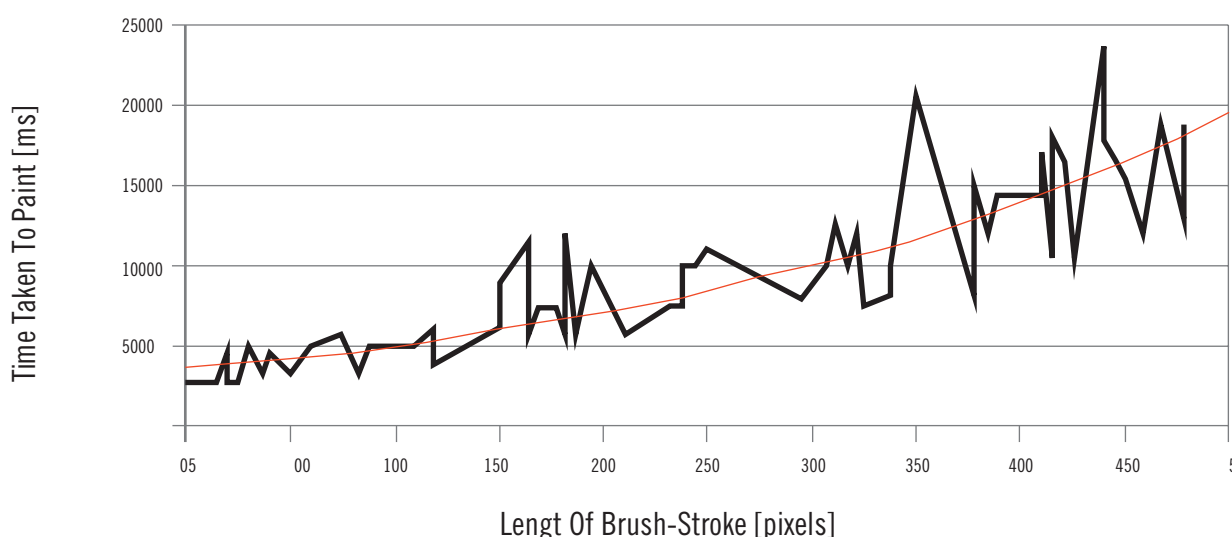


Fig 2. Time Taken To Paint Different Lengths Of Brush Stroke (Brush Size 12)

Results And Analysis

The results collected (full results can be found at www.acesinstitute.eu), show the time taken to paint the brush-stroke in milliseconds, the position and length of the rectangle painted over, the brush size in pixels, the area covered by the brush-stroke (also in pixels), and an efficiency score, calculated by dividing the area covered by the time taken.

The lengths of individual brush-strokes against the time taken to paint them were plotted on a scatter chart. This revealed a shallow exponential relationship in each brush-stroke size – an example of this can be seen in Figure 2 where a line of best-fit has been superimposed onto the data. In Figure 3 all brush sizes tested have their brush-stroke lengths plotted against the time taken to paint them.

However, due to the varying width of brushes and the varying amounts of paint that they can hold and distribute in one go, this is not a good indicator of efficiency. Efficiency, in this case, would be measured by the largest area covered in the shortest amount of time. In Figure 4, the efficiency of brush lengths was calculated by dividing the area covered (calculated by multiplying the brush width by the line length) by the time taken to paint. This number was then plotted against the length of brush-stroke.

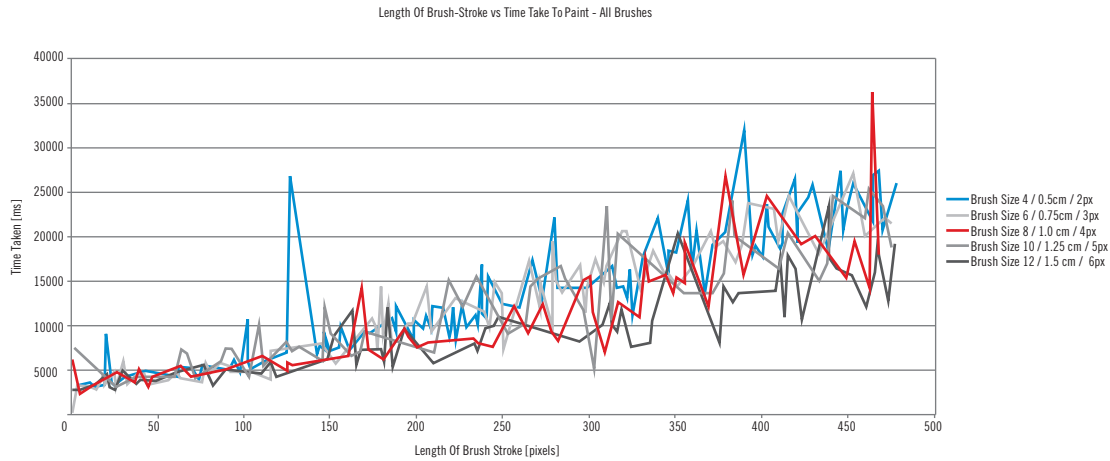
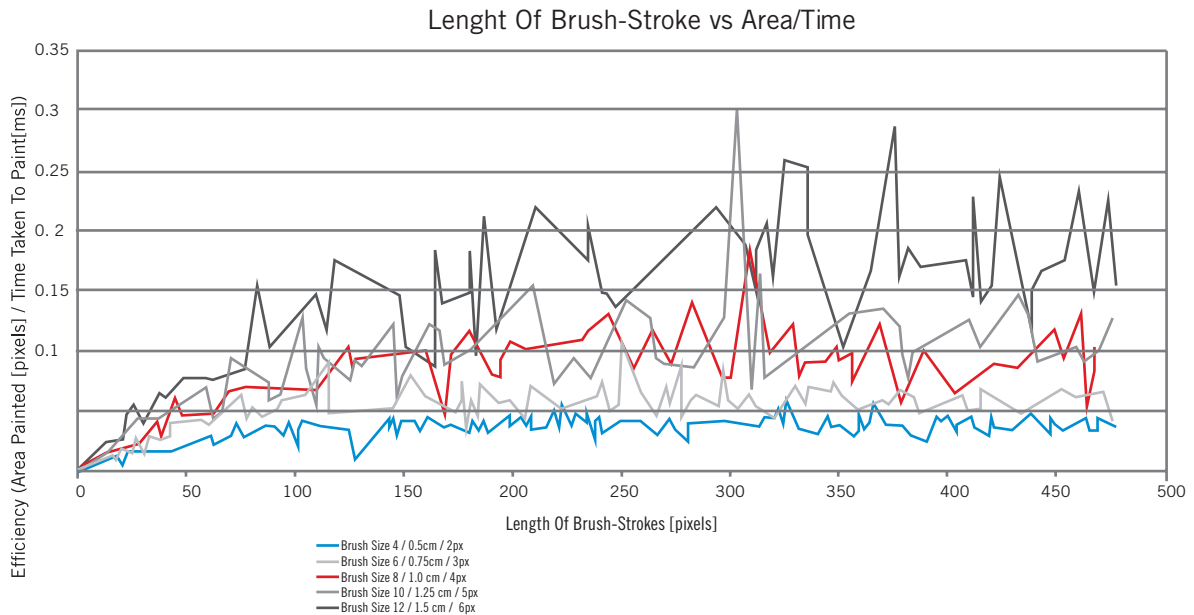


Fig 3. (Above) Length Of Brush-Stroke Against Time Taken To Paint (All Brush Sizes)
 Fig 4.(Below) Efficiency Of Brush-Stroke Against Length Of Brush-Stroke (All Brushes)



In the graph above (Figure 4), it is clear that the larger brushes are more efficient, as would be expected, due to their ability to hold larger amounts of paint at one time. However, due to the fact that, in painting, size of brush is not only used to increase efficiency, but also to do small-scale detail work, this information is not so useful for our purposes. What is useful and visible in this graph is a clear plateauing in efficiency after a brush stroke has exceeded 100-200 pixels (2.5-5cm). This plateauing appears to occur later for larger brushes and is presumably due to the fact that this is the point at which the brush must be refilled with paint.

This problem could be solved with the use of reservoir brushes, or by restricting the length of brush-strokes to less than 5cm.

Application Of Data

The data collected from this study was implemented in a number of different ways.

Timing Of Brush-Strokes

The painting computer program, developed by *The New Fordist Organization* is able to break down any painting into a series of individual brush-strokes, which are then projected onto a large sheet of paper or canvas, and painted over by untrained volunteers. This procedure allows people who have no previous knowledge or skills in painting to create relatively accurate recreations of existing images through the medium of paint. The time between each brush stroke can be precisely controlled, and one of the ways in which the data collected in this study has been implemented, is in the calculation of the optimum amount of time needed to execute a brush-stroke of a specific length, whilst using a specific size of brush.

The data presented above in Figure 4, was used to place limits on the maximum length of brush-stroke that the program would generate. Now, no brush-stroke is longer than 5cm, to prevent the plateauing that can be seen in the graph.

Also, the information has been used to create equations that enable optimum painting efficiency. In creating lines of best-fit for each data-set, an equation was created that describes the relationship between the brush-stroke length and time taken to paint at different brush sizes. These equations were then implemented in the computer program to ensure that each painter works at maximum efficiency.

Below is a table showing the equations for the lines of best-fit, shown in each of the figures 8-12 (x is brush-stroke length in pixels). These equations produce the minimum time needed for each length of brush-stroke.

Brush Size 12: $f(x) = 3636.16 \times \exp(0.0033584007x)$
 Brush Size 10: $f(x) = 4669.1 \times \exp(0.0033989x)$
 Brush Size 8: $f(x) = 3597.42 \times \exp(0.004005786x)$
 Brush Size 6: $f(x) = 3514.32 \times \exp(0.004653954x)$
 Brush Size 4: $f(x) = 4.178.06 \times \exp(0.004078387x)$

These figures were then averaged together to smooth out the anomalies in the data and give an equation that could be used to estimate the time that a brush-stroke of any length would take to paint, across all brush sizes (it is hoped at a later date to more accurately calculate this using further data and a variable that accounts for brush size, but this serves the current purpose).

Averaging the two fixed variables in the equations, gave a new equation of:
 $f(x) = 3919.012 \times \exp(0.00398921x)$

This equation was then implemented in the software. As can be seen, there are two values which can be altered in this equation and, in order to fine-tune this equation, each of these values was assigned to a slider on a MIDI controller so that, whilst painting, they could be adjusted to find the sweet spot in which the painting was maximally efficiency.

This resulted in a final equation of:
 $f(x) = 1362 \times \exp(0.002x)$

This is the equation which is currently implemented in the software. Currently, the software is only dealing with images with a resolution of 480x360 pixels projected onto a 120x90cm area, and this equation is designed for this setup. However, it is hoped that a future implementation of further data will allow a single equation to be implemented which takes into account resolution of image, area of projection and brush size in order to calculate optimum timings for each brush-stroke in a variety of situations.

Predictive Abilities

The computer program goes through two different stages. Firstly, it analyzes the image and breaks it into individual brush-strokes, then it uses this information to project where the participant should paint. The data gathered above has meant that, during its analysis, the computer can make several predictions about the second stage of painting.

Time Prediction

Using the equation outlined above, the computer can exactly calculate the amount of time it will take to paint one layer of the image.

Paint Usage

Although unsuccessful in current tests, it is hoped that eventually the data presented in Figure 5, and collected during this experiment, will be used to calculate the exact amount of paint needed for each color of paint in an image. All paint used is measured using syringes and the amount used is recorded. It is hoped that this data-set of information can eventually be used to predict paint usage with accuracy.

Brush Size (on brush)	Brush Size (cm)	Brush Size (pixels)	Total Length Of Brush-Strokes (pixels)	Total Area Covered (pixels)	Pixels Covered Per 1ml of Paint	Area covered (cm ²)	Area covered per 1ml of paint (cm ²)
12	1.5	6	16516	99096	4954.8	6193.5	309.68
10	1.25	5	13428	67140	3357	4196.25	209.81
8	1	4	15851	63404	3170.2	3962.75	198.14
6	0.75	3	19509	58527	2926.35	3657.94	182.9
4	0.5	2	30713	61426	3071.3	3839.13	191.96

Fig 5. Total Area (in pixels) Covered By 20ml of Paint At Each Brush Size

The Biomechanics Of Painting

From analyzing the data presented in Figure 4 it appears that the necessity to refill the brush with paint after 2.5-5cm have been painted is contributing to a loss in efficiency. This hunch was confirmed in studies carried out using the chronocyclegraph Motion Study technique of Frank Gilbreth.

Gilbreth was a Taylorist who, with his chronocyclegraph technique, used long-exposure photography as a way of capturing the movements produced during the performance of an action. By attaching a small, strobing light to the hand of the worker, and placing them in a dark room, the photograph would record, not only the light-trails outlining the motions of the worker, but the clustering of strobing in the movement would also indicate its speed.

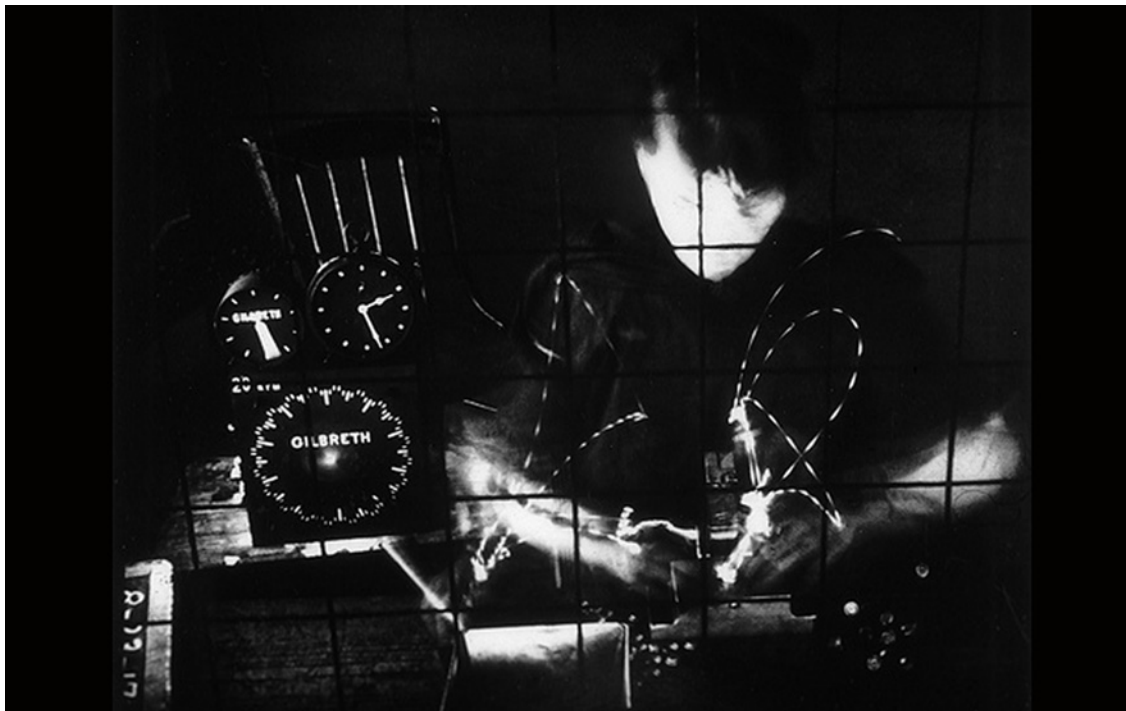


Fig 6. Chronocyclegraph by Frank Gilbreth

We applied this procedure to some preliminary studies of the motion of painting long brush-strokes. Whilst performing the experiments outlined earlier, we also set up a camera to record 10-30 second exposures of the process of painting.



Fig 6. Long-exposure photograph of a long brush-stroke (approx. 375px)

The figure above (Figure 6) does not use the strobing technique described above, but instead reveals the paths taken to paint a long brush-stroke. A small light was attached to near the brush-end of the paint-brush and a long brush-stroke, near the top of the paper was painted. The painting action starts from the furthest right of the three lowest points of the trails, and the brush-stroke painted is the long, horizontal, continuous line $2/3$ up the picture. Each of the other two lowest points of the trails show the points of brush refilling. As can be seen, the actions of refilling comprise almost half of the overall movement.

The following Figure reveals the changes in speed that occur. Here, a light strobing at a speed of approximately 200ms was used. Spread out points of light indicate a fast movement, whilst close clustering indicates a slow movement:

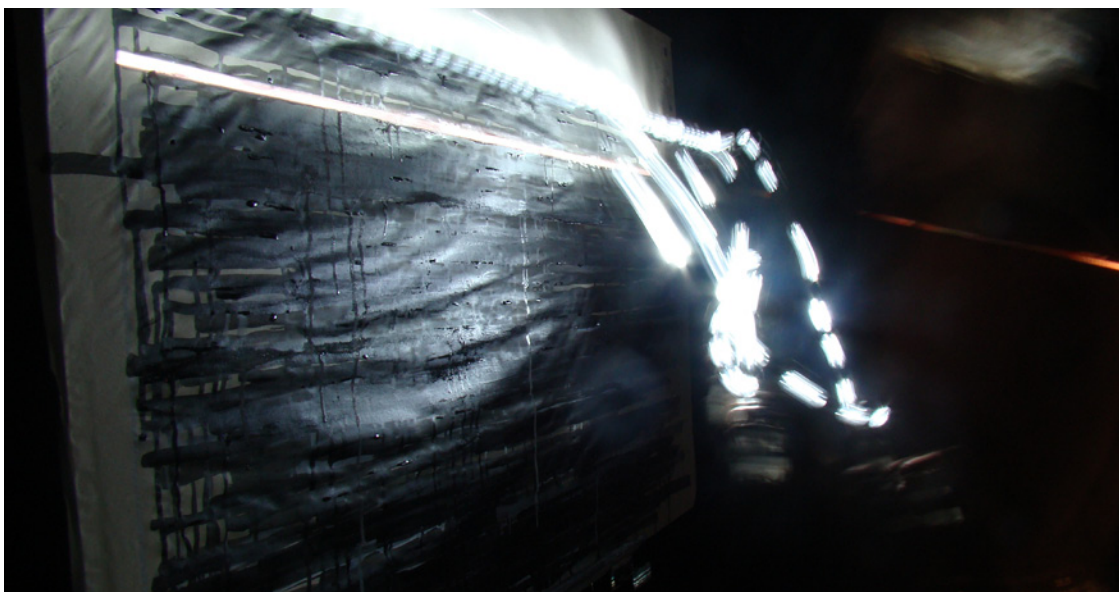


Fig 7. Chronocyclegraph of long brush-stroke.

In Figure 7 we can see another long, high up brush-stroke being executed. What is revealed by this image is that the refilling action is relatively quick, compared to the speed of painting the line itself.

What can be concluded from this is that the act of refilling greatly impedes the efficiency of painting. The next stage of our research will involve the testing of reservoir brushes to see if these can increase the efficiency of movement in painting.

An Investigation Into The Relationship Between Different Ratios Of Black And White Paint And Their RGB Values

Introduction

As well as doing tests into the efficiency of painting biomechanics, *The New Fordist Organization* has also looked into the relationship between RGB values and the ratios between mixtures of black and white acrylic paint. This experiment involved the production of a color-palette, created by taking 0.5ml of black paint and adding white paint to it in 0.5ml increments until it became completely white. This palette was then scanned into a computer and color-analyzed using *GIMP (GNU Image Manipulation Program)* to get the RGB values for each ratio. This data was then collated into a table and graph.

Equipment

Xenos brand acrylic white and black paint
 Fabriano Accademia Drawing paper (100% E.C.F. pulp) 160gm²
Xenos brand pig hair oil brushes

Methodology

1. 0.5ml of black acrylic paint was placed into a cup, and a 2cm x 2cm square on a piece of paper (Fabriano Accademia Drawing paper (100% E.C.F. pulp) 160gm²) was filled with this color.
2. Then, another 0.5ml of white acrylic paint was added and mixed until the color was uniform.
3. This mixture was then painted onto a 2cm x 5cm rectangle.
4. Steps 2 and 3 were then repeated 314 times, until a ratio of 157:0.5ml (314:1) white to black had been reached.

A ratio of 314:1 did not produce pure white but, as can be seen from the data below, the reduction in speed of change made continuing redundant.

5. When all the squares had been painted, the entire palette was scanned into a computer and analyzed using *GIMP*, which averaged 100x100 pixel blocks of each color. These values were then typed into a table and plotted on the graph below.

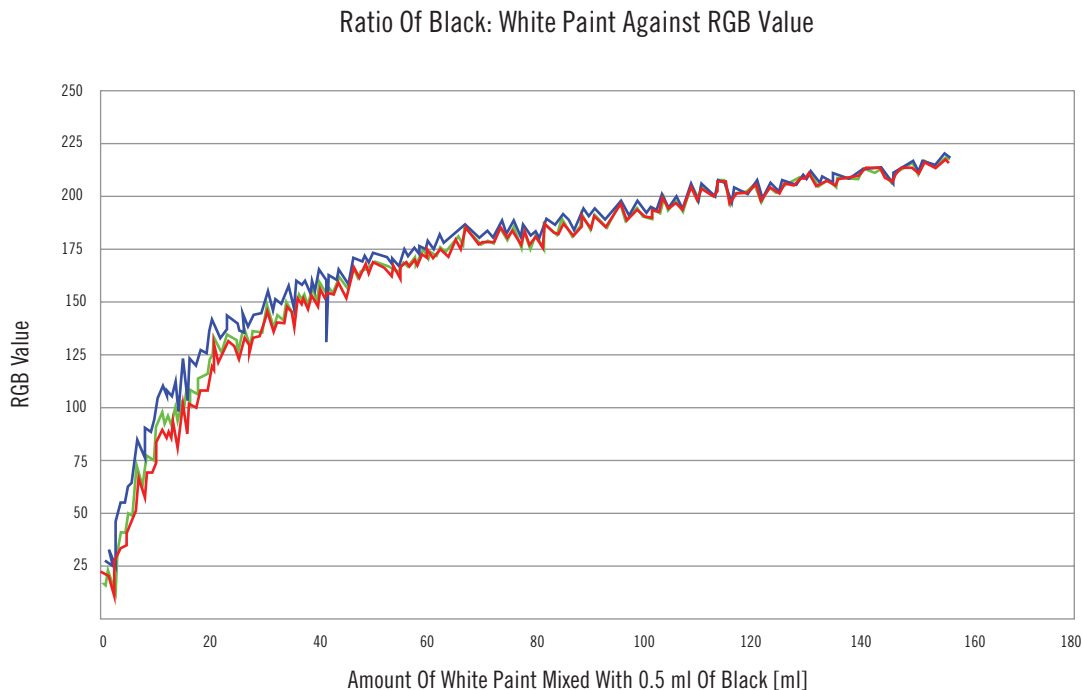


Fig 8. Ratio of White: Black Against RGB Value

Analysis

In Figure 8, a distinct plateauing can be seen, adding credence to the commonsense idea that, after going past the half-way point of RGB values it makes more sense to start mixing from white to black instead.

It is hoped, in the future, to do further tests as to how the transition from black to white works, but in the meantime, this data will be used and tested to ascertain if it is accurate for RGB values lower than 125 125 125. This data will be built into the computer program, so that it will calculate the ratio of white:black paint needed for achieving specific RGB values.

04_Techniques

- 04_1. *NFO Painting***
- 04_2. *NFO Orchestral Composing***
- 04_3. *NFO Piano Quantization***
- 04_4. *NFO Piano Projection***
- 04_5. *NFO Speech Reconstruction***
- 04_6. *NFO Acting***
- 04_7. *NFO Choreography***
- 04_8. *NFO Sculpture***

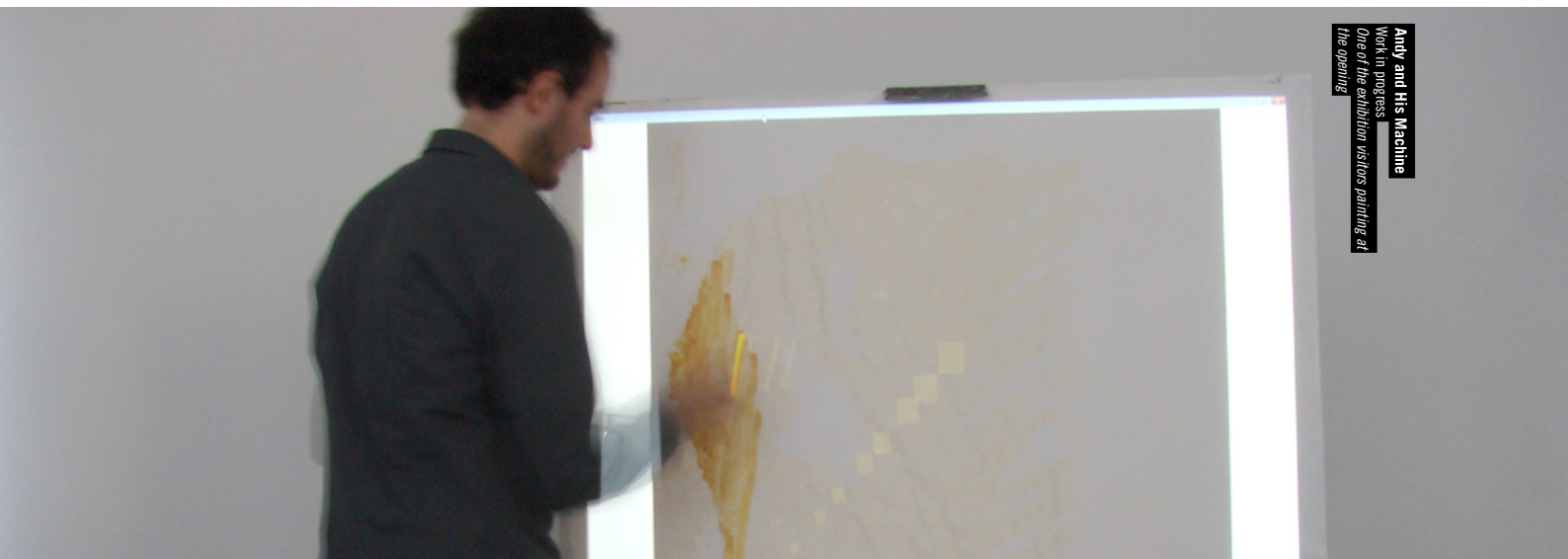
04_1. NEW FORDIST PAINTING

Author:
David Pocknee

New Fordist Painting is an easy-to-use technique for creating a painting. By analyzing an image and deconstructing it into individual brush strokes, the *New Fordist Painting* software reduces all the steps that would take hours of preparation and training to a couple of simple gestures.

The number of layers of color in the painting should be determined and reduced if necessary, using the color reduction tool built into the software. Then, other variables can be set: brush size, maximum brush-stroke length, angle and variation. At this point, the program carries out an analysis of the painting. Once the analysis is completed, the results can be saved into a text file. The time needed to complete the painting is displayed in the program, as is the amount of paint needed.

When the live paint begins, the result of the analysis will be displayed by a projector on the canvas: a flashing rectangle will appear on the screen, showing the area that needs to be painted.



Andy and His Machine
Work in progress
One of the exhibition visitors painting at
the opening



Picture of an Exhibition
Work in progress
Showing the person painting capabilities of the software

04_2.

NEW FORDIST ORCHESTRAL COMPOSING

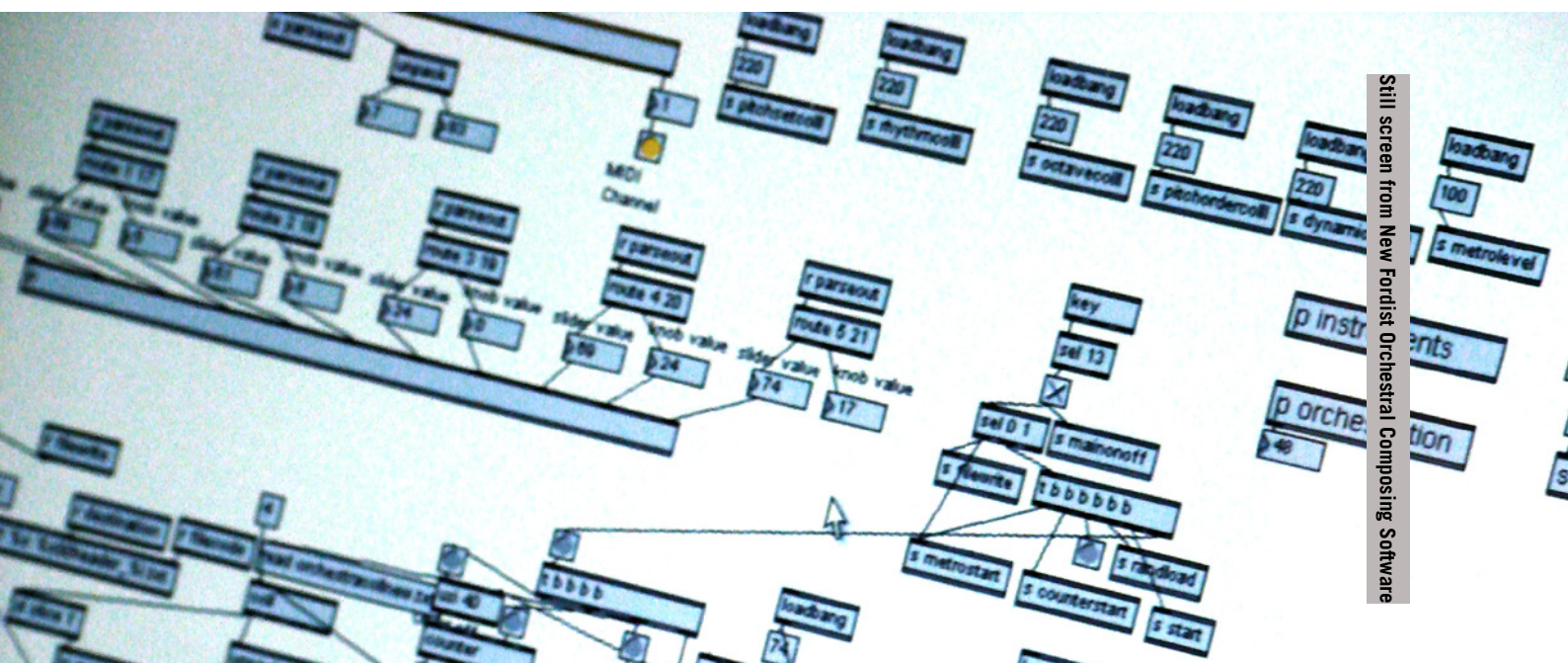
Authors:
David Pocknee; Jeremiah Runnels

New Fordist Orchestral Composing is a process whereby a MIDI controller is used to create orchestral works.

The controller manipulates the live synthesized MIDI sound of an orchestra. Each slider, button or knob controls a different musical parameter.

As the synthesized version of the piece is heard and manipulated, the program simultaneously notates all the sounds heard and records the synthesized MIDI sounds.

When the piece is finished, the notation file is then rendered as a .xml or lilypond file and cleaned up in a music notation program, before being exported as a .pdf



Still screen from New Fordist Orchestral Composing Software

Fragment from a score generated using New Fordist Orchestral Composing

04_3. NEW FORDIST PIANO QUANTIZATION

Author:
David Pocknee

New Fordist Piano Quantization is a live performance by a MIDI piano player and laptop player, in which the performance by the pianist is manipulated through the forcing of it into metrical grids, which are then used by the computer to transcribe the performance into conventional musical notation.

Quantization is the process of placing continuous data into discrete grids. Although temporal quantization already occurs in programs such as *Sibelius*, *Finale*, *Cubase* and *Logic*, this is the first system in which the act of quantization becomes performable, rather than something which is arbitrarily imposed onto the information after the fact.

Through using a MIDI controller, the laptop performer is able to react to the playing style and content of the pianist, creating a dynamic improvisatory relationship in which the grid-ding of the information leaves its mark upon the music itself. This process of live quantization is set up so that both performers only hear the music post-grid, i.e. exactly as it will be notated. This leads to a different style of playing in which notation and performance become more clearly aligned.

The laptop performer also has a variety of grids to choose from and can work both with the pianist (by imposing complex notational grids when moments of complexity occur) or against them (setting up a moment of tension by imposing an extremely slow grid over fast pianism).



NFO Piano Quantization
Work in progress

04_4.

NEW FORDIST PIANO PIANO PROJECTION

Author:
David Pocknee

New Fordist Piano Projection uses a projector placed above a keyboard to project software-controlled lights onto the keys, indicating to untrained performers what notes they should play, and when.

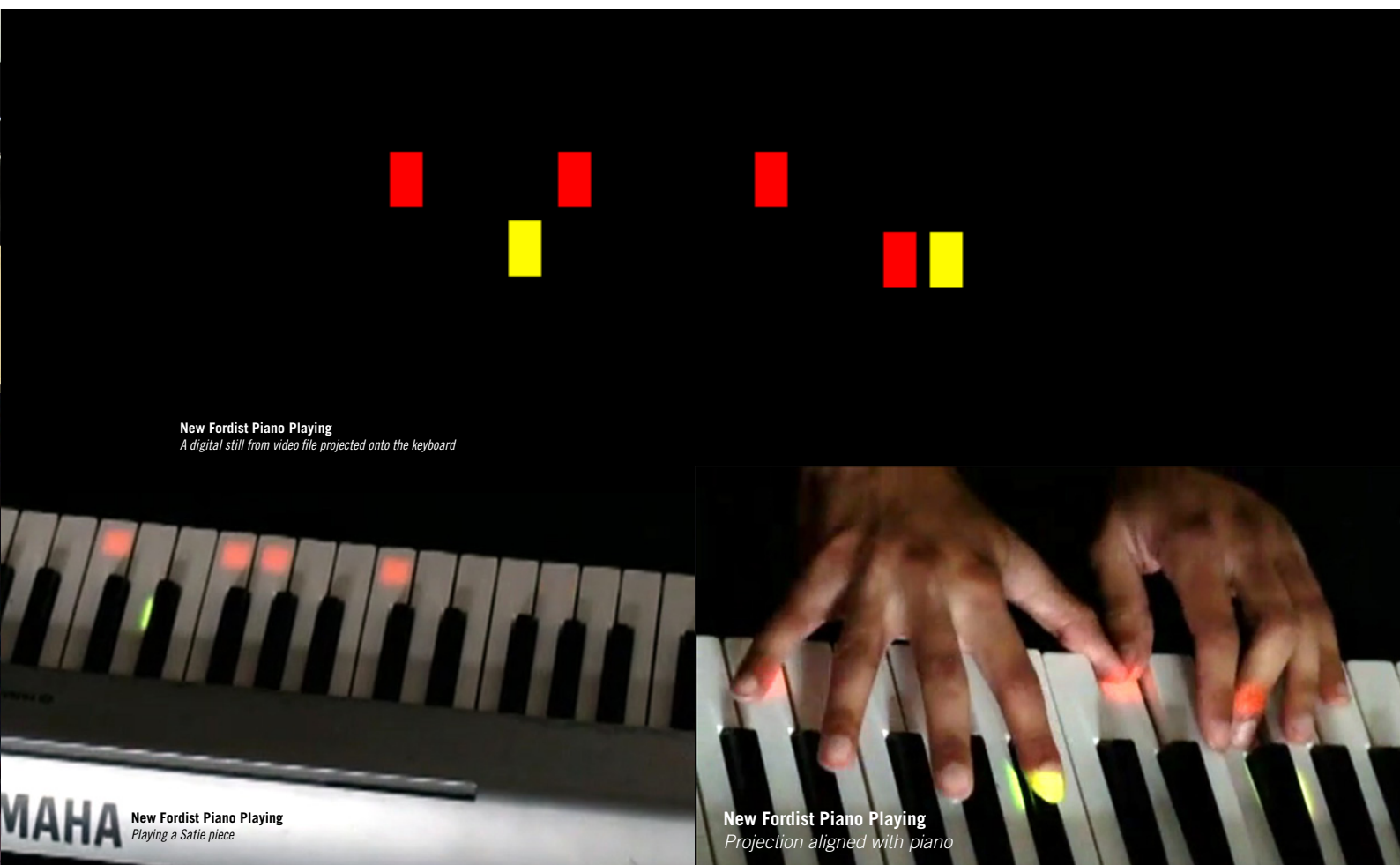
Any music, recorded as a MIDI file and whose pitches fall within the range of the piano, can be used for this program.

A projector is placed above the piano keyboard and aligned using the settings within the software.

Once it is in place, the program is run, and small red and yellow squares are projected onto the keys which need to be pushed down, disappearing when they must be released.

The performer must press or release the keys as quickly as possible, following the square's appearance or disappearance.

The level of brightness of each of these squares corresponds to the force used to depress the particular key.



New Fordist Piano Playing
A digital still from video file projected onto the keyboard

New Fordist Piano Playing
Playing a Satie piece

New Fordist Piano Playing
Projection aligned with piano

04_5. NEW FORDIST SPEECH RECONSTRUCTION

Author:
David Pocknee

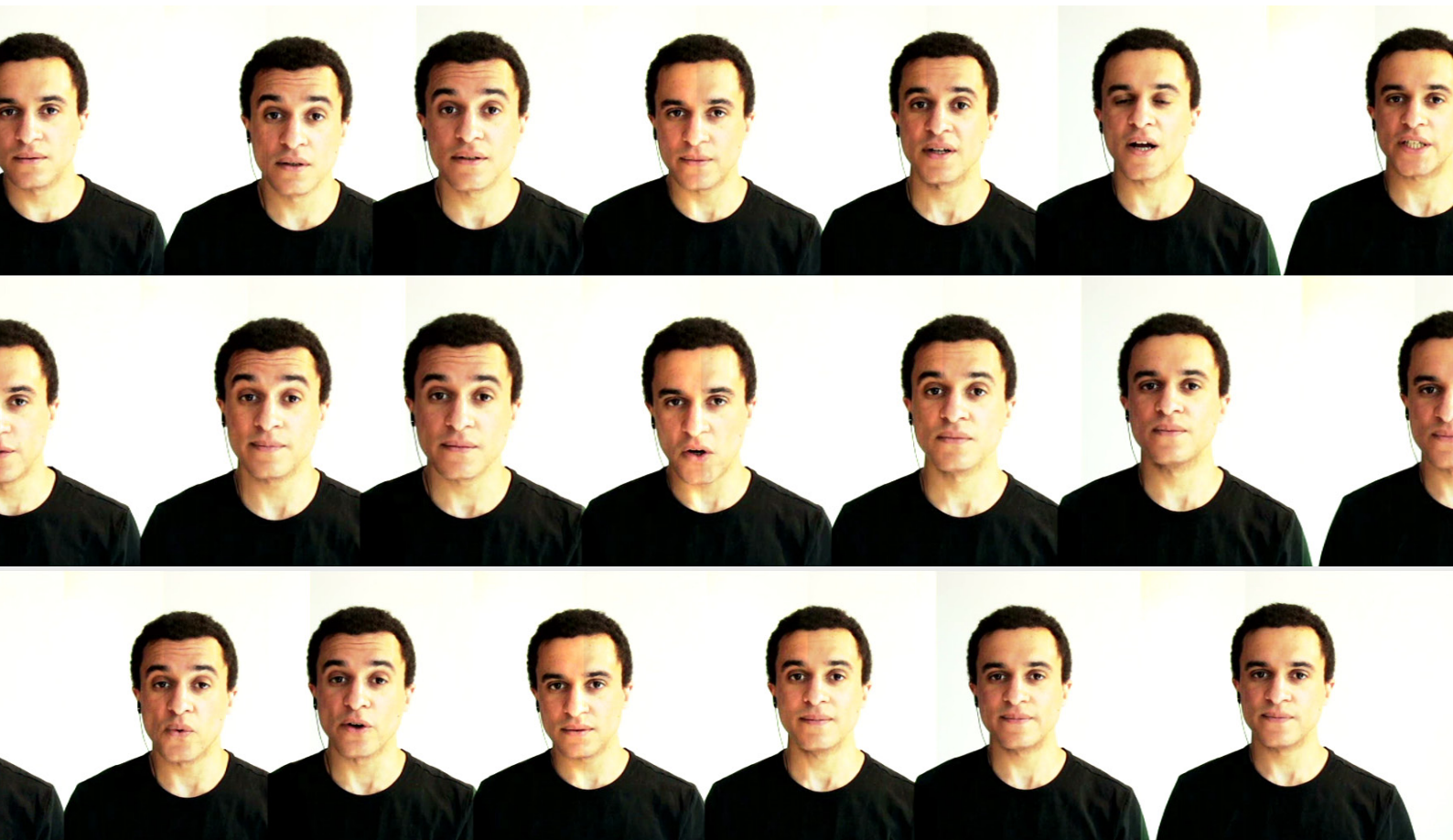
New Fordist Speech Reconstruction takes an audio recording of a person speaking and re-constructs it using seven or more people.

The process works by splitting down the audio into small chunks of 250ms or less and sending these chunks to the headphones of the performers in sequence.

The performer then hears the short sound sample twice, with a short gap of silence in between.

The first time, they listen to the sample in order to learn it, and the second time they repeat it at the same time as it is played.

Due to the fact that the audio samples are extremely small and devoid of context, the player is forced to mimic the sound rather than its syntax or meaning. In other circumstances, when performers are asked to repeat a text from a recording, the rhythmic and melodic aspects of speech are subjugated and displaced by the primacy of meaning. Through this technique the manner, speed and nature of speech is recreated, rather than its meaning, which is already embedded in the sound itself.



Mechanisation

Digital stills; video made using the New Fordist Speech Reconstruction
From *The New Fordist Manifesto Exhibition*

04_6. NEW FORDIST ACTING

Authors:
David Pocknee, Ana S. Lemnar

New Fordist Acting relies on constructing facial expressions based on a combination of conditioned and unconditioned reflexes. Generic emotional facial expressions are analyzed formally, in relation to the position of the facial anatomy. Later emotions are reconstructed by giving the actors easy tasks that would arrange the facial features in the desired position.

“A work of art captured entirely by technological reproduction, indeed (like film) proceeding from it, can have no more direct opposite than live theatre. Every more detailed examination confirms this. Expert observers long since acknowledged that in film ‘it happens almost invariably that the greatest effects are achieved when the least ‘acting’ is done [...]. The ultimate development being [according to Arnheim, writing in 1932] to treat the actor as a prop that is selected for character and [...] put to use in the right place.’ ... An actor working in the theatre enters into a part. Very often, the screen actor is not allowed to. The latter’s performance is not a single entity; it consists of many individual performances...Possibly, following a knock at the door, an actor is asked to start in surprise. His reaction may turn out to be unsatisfactory. In which case the director may resort to arranging, one day when the actor happens to be back in the studio, for a gun to be fired behind him without warning. The shock registered by the actor at that moment may be captured and later edited into the film. Nothing shows more graphically that art has escaped from the realm of ‘beautiful pretence’, which for so long was deemed the only habitat in which it might thrive.”

Walter Benjamin, *The Work Of Art In The Age Of Mechanical Reproduction* (London, 2008), 19-20



Examples of expressions constructed using the New Fordist Acting

Top Image: *Sadness*; constructed by asking the actors to hold a needle between their lips while watching their hands

Bottom Image: *Curiosity*—actors were instructed to follow a laser pointer while holding a piece of bread between their teeth

04_7.

NEW FORDIST CHOREOGRAPHY

Authors:
David Pocknee; Jeremiah Runnels

New Fordist Choreography is a technique to allow people untrained in dancing to create a synchronized dance performance.

By breaking down movement into a set of simple commands (step forwards, step backwards, step left, step right, turn left, turn right, hands up, hands down) and delivering these over headphones, speed and spatial positioning can be controlled and complex choreographies can be realized.

First, start, end and intermediary positions of the performers are set in a computer program. Second, the program is run, and the speed of each performer and the probability of them performing certain actions is manipulated in real-time, through the use of a MIDI controller. As this is happening, the computer calculates the instructions that need to be given to each performer and writes these into a set of mp3 files, one for each performer.

These mp3 files are then given to the performers, and loaded onto portable devices for playing them.

All performers start their mp3 players simultaneously and move as they are instructed. This relocation of skill to the choreographer running the program means that no performer need have previous dance training nor any knowledge of the holistic nature of the piece.



Digital still from the program – players are being arranged in position



Untrained performers executing Choreography 07062013a

04_8. NEW FORDIST SCULPTURE

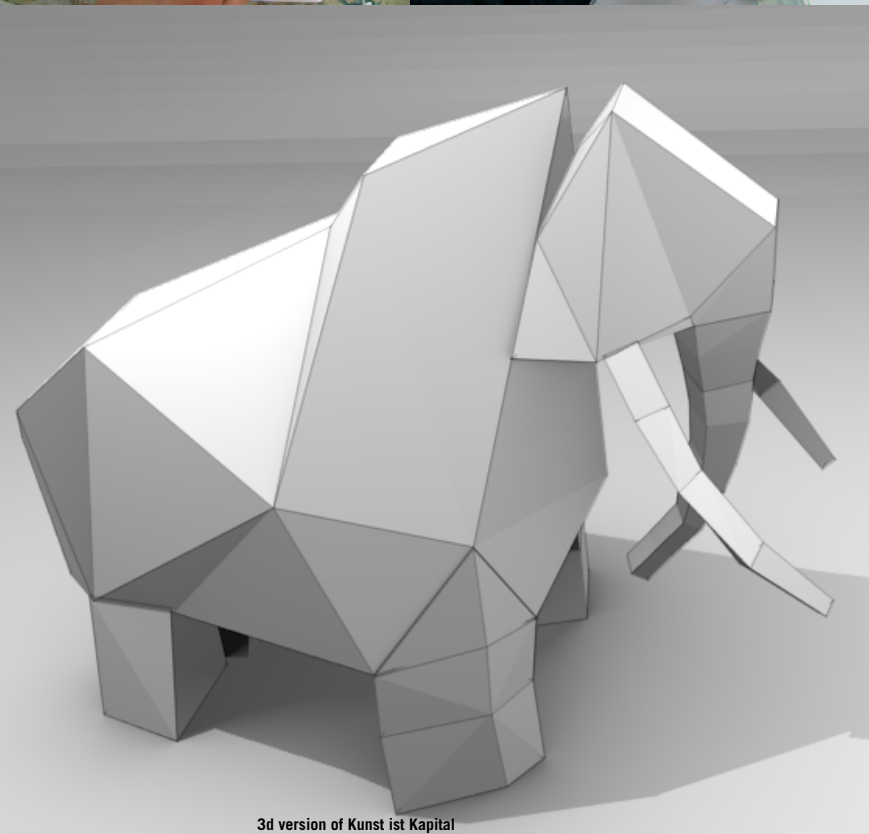
Author:
Ana. S. Lemnar

New Fordist Sculpture is an easy-to-use construction technique, involving the conversion of a three dimensional form created in *Blender* (a 3D modelling software) to a flat vector shape, that can be printed, cut and folded in order to be assembled back together in real space.

Shapes that have a high complexity level can be divided into component parts. Each part is marked with a code name, making it easily recognizable. Similarly, each of the neighboring edges are marked with a corresponding number, so the assembly process can be done with a great deal of ease.

The low cost materials and easy construction recommend it for amateur sculptors, prototyping and even the creation of self standing works.

Various steps of the construction of a New Fordist Sculpture (below)





An Exhibition Visitor Looking At *Orchestral Composition 06012013d*

05_Documentation

- 05_1. *Overview***
- 05_2. *Complete Work List***
- 05_3. *Choreography***
- 05_4. *Music***
- 05_5. *Painting***
- 05_6. *Performances***
- 05_7. *Installation***
- 05_8. *Sculpture***
- 05_9. *Video***



The New Fordist Manifesto Exhibition Panorama (1)

05_1. Overview

From the 23 April - 7 June 2013, *The New Fordist Organization* was artist-in-residence at *GEMAK*, developing new techniques for the mass-production of art.

This was followed by an exhibition in *GEMAK* entitled *The New Fordist Manifesto*, which lasted between 7 - 28 June 2013, during which more works were created in the gallery.

The work process of the residency was maintained in the exhibition setting. *The New Fordist Manifesto* is a show displaying and playing with the terms defined by “work in progress”. Some of the works are produced on display, emphasizing one of the key concepts behind *New Fordism*: the externalization of hidden labor. Not only were more works added as they were produced in the space, but they have constantly moved. The arrangement of the show changed on an almost daily basis.

An exhibition opening was held on 7 June, when the works created during the residency were publicly displayed for the first time and visitors were invited to take part in the making of new works, created on the night.

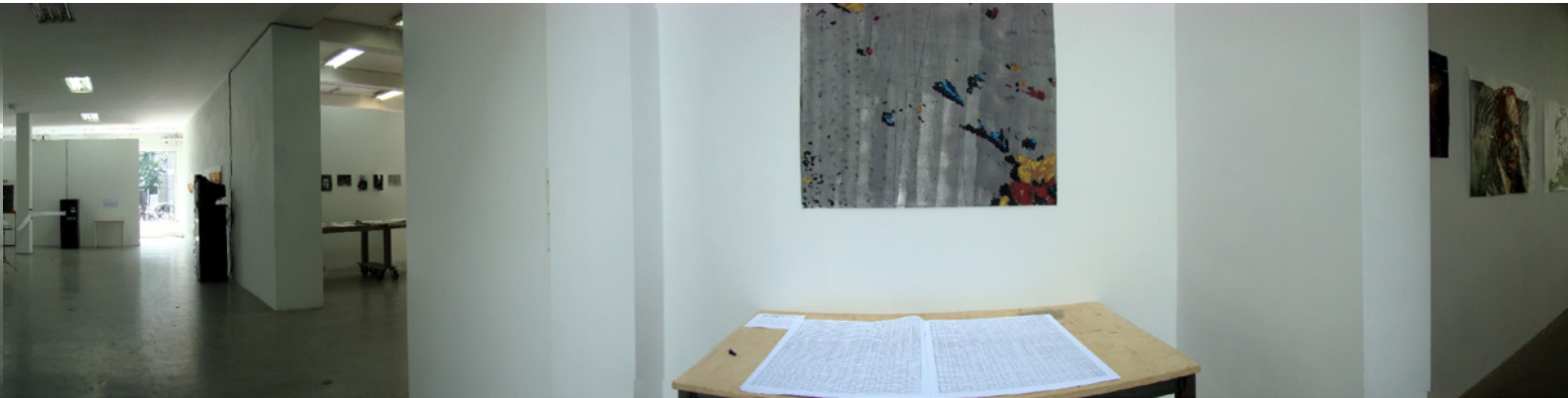
28 June saw the exhibition finissage, in which works created in the gallery during the exhibition were shown, as well as premieres of new works.

Complete coverage of all the works produced during the residency is available in *The New Fordist Organization* section of the *Institute of Applied Cultural Economics and Sociology* website which we would advise visiting, especially for a better understanding of the musical and video works.

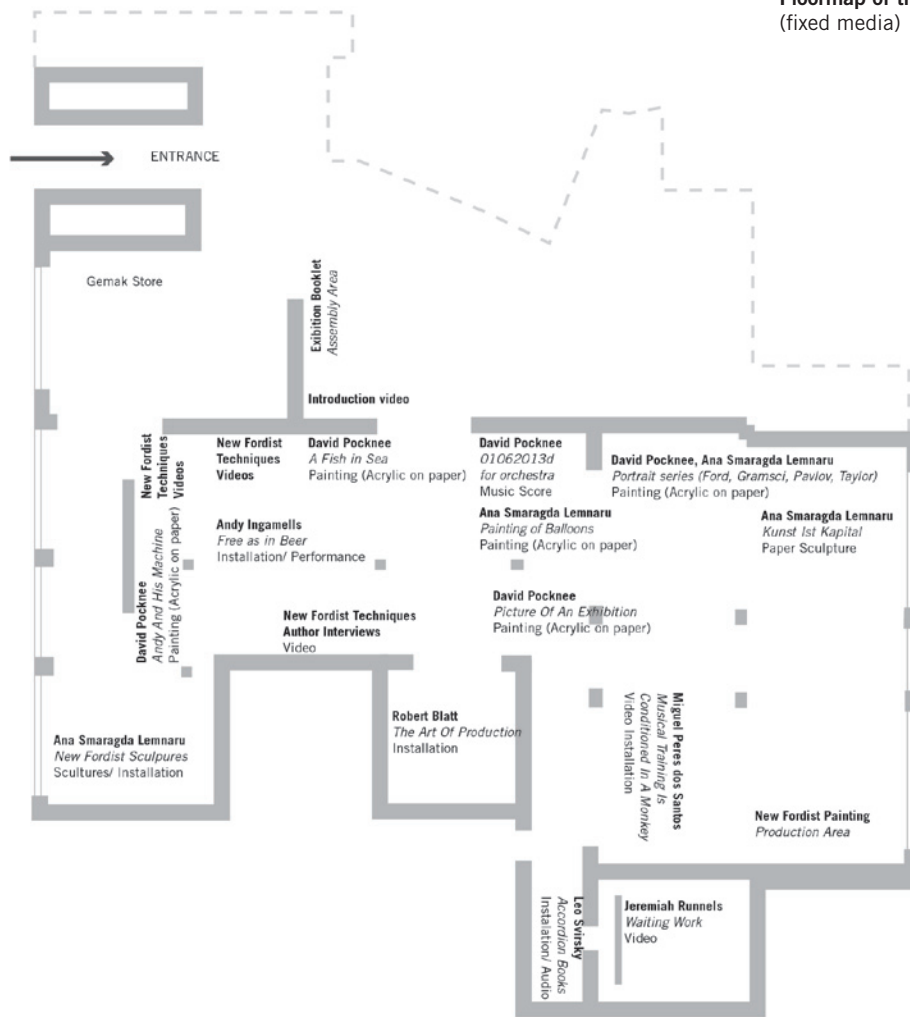
www.acesinstitute.eu



The New Fordist Manifesto Exhibition Panorama (2)

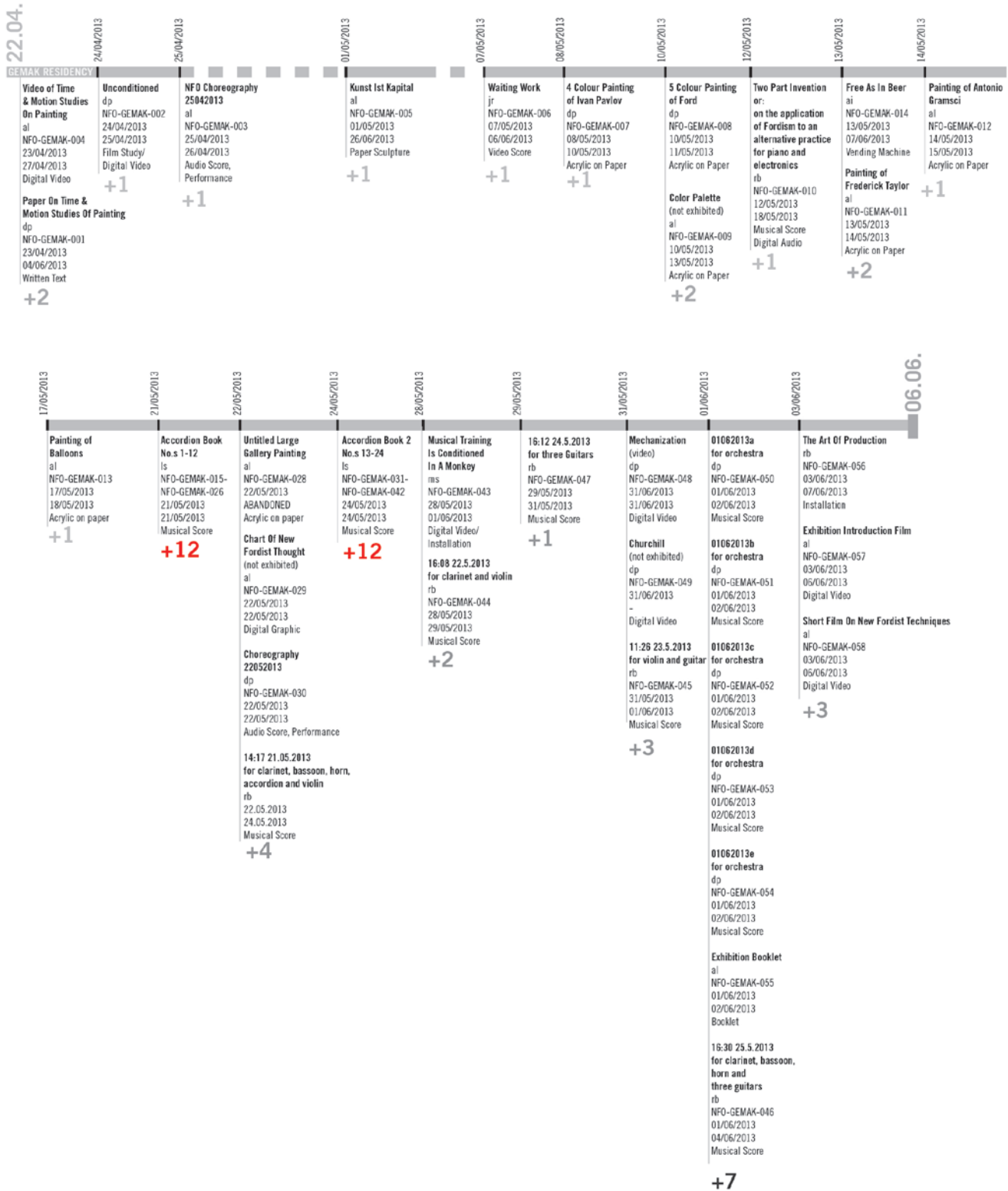


Floormap of the Exhibition
(fixed media)



05_2.

The New Fordist Manifesto Time Line (complete work list)



TOTAL I: 58
(Works Produced
During The Residency)

The New Fordist Manifesto Time Line (complete work list)

The New Fordist Manifesto
Exhibition Opening

The New Fordist Manifesto
Exhibition Closing

07.06	11/06/2013	12/06/2013	14/06/2013	15/06/2013	18/06/2013	22/06/2013	22/06/2013	28.06
Manufacturing Style Exhibition								
Andy And His Machine dp NFO-GEMAK-059 07/06/2013 07/06/2013 Acrylic on Paper	Picture Of An Exhibition dp NFO-GEMAK-065 11/06/2013 12/06/2013 Acrylic on Paper	NFO Performance Videos al NFO-GEMAK-067 12/06/13 13/06/13 Digital Video	A Fish In Sea 1 dp NFO-GEMAK-068 14/06/2013 14/06/2013 Acrylic on Paper	NFO Sculpture 03 (GEMAK Series) al NFO-GEMAK-069 15/06/2013 15/06/2013 Paper Sculpture	A Fish In Sea 3 dp NFO-GEMAK-083 18/06/2013 19/06/2013 Acrylic on Paper	Time Heist for TimeBank dp,al NFO-GEMAK-084 19/06/2013 22/06/2013 Acrylic on Paper, Performance	A Fish In Sea 4 dp NFO-GEMAK-085 26/06/2013 27/06/2013 Acrylic on Paper	For Frank Gilbreth dp NFO-GEMAK-087 28/06/2013 28/06/2013 Performance
NFO Sculpture 01 (GEMAK Series) al NFO-GEMAK-060 07/06/2013 07/06/2013 Paper Sculpture	+1	+1	+1				+1	
NFO Sculpture 02 (GEMAK Series) al NFO-GEMAK-061 07/06/2013 07/06/2013 Paper Sculpture				+2	+13	+1		
Choreography 07062013a dp NFO-GEMAK-062 07/06/2013 07/06/2013 Audio score, Performance								
Orchestra 07062013a dp NFO-GEMAK-063 07/06/2013 07/06/2013 Musical score, Performance								11:26 23.5.2013 for Guitar and Violin rb Musical Performance
Choreography 07062013b dp NFO-GEMAK-064 07/06/2013 07/06/2013 Audio score, Performance								16:08 22.5.2013 for Violin and Clarinet rb Musical Performance
Orchestra 07062013b dp NFO-GEMAK-065 07/06/2013 07/06/2013 Musical score, Performance								+4
16:12 24.05.2013 for 3 Guitars rb Musical performance								
16:30 25.5.2013 for clarinet, bassoon, horn, and three guitars rb Musical performance								
FREE AS IN BEER al Audience Members, clarinet, basson, horn, and three guitars Musical performance								
Extracts from ACCORDION BOOKS ls Accordion Musical performance								
+11								
TOTAL II: 35 (Works Produced During The Exhibition)								
TOTAL WORKS PRODUCED: 93								

LEGEND

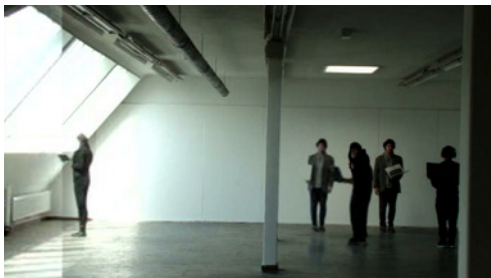
<p>Initials</p> <p>ai al dp jr ls ms rb</p> <p>Example pl NFO-GEMAK 000 DD/MM/YYYY DD/MM/YYYY +2 Digital Video</p>	<p>Participants</p> <p>Andy Ingamellis Ana Smaragda Lemnaru David Pocknee Jeremiah Runnels Leo Svirsky Miguel Peres dos Santos Robert Blatt</p> <p>Name Of Project Project Leader (initials) Reference Number Date Work Started Date Work Finished Amount Of Works Produced Medium</p>
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05_3. Choreography



NFO Choreography 25042013
NFO-GEMAK-003
Choreography
Ana Smaragda Lemnaru

The first version of the *New Fordist* choreography software was tried out, with two performers playing the roles of ten people. With the software, any space can be gridded up, and the start and end points of movement set. Once the program commences, each performer follows audio instructions to perform a semi-random movement towards their targets.



NFO Choreography 22052013
NFO-GEMAK-030
Choreography
David Pocknee

The program now has variable speed for each performer controlled by MIDI and each player can rotate in 90 degree increments. The MIDI controller allows for the performing of the speed and synchronization of performers as they move between different sets of pre-programmed positions. The interface has been completely re-designed to make it easy to use



NFO Choreography 07062013a
NFO-GEMAK-062
Choreography
David Pocknee

Performed at *The New Fordist Manifesto* exhibition opening with seven untrained volunteers who were visiting the exhibition. Created using the *NFO Choreography Technique* (see Section 04_7.).



NFO Choreography 07062013b
NFO-GEMAK-064
Choreography
David Pocknee

Performed at the *The New Fordist Manifesto* exhibition opening with seven volunteers who were visiting the exhibition. Created using the *NFO Choreography Technique* (see Section 04_7.).

Waiting Work
 NFO-GEMAK-005
 Choreography Video Score
 27'07"
 Digital Video
 Jeremiah Runnels

Jeremiah Runnels' video installation "takes work for granted", exhibiting "idleness as pure labor".

His work presents a compressed working day, solely populated by eight superimposed copies of the artist waiting that were filmed over a consecutive eight-hour period.

Providing a choreographic mirror to the "emptiness" of Cage's 4'33" and Robert Rauschenberg's white paintings, the nothingness of the act of waiting triggers a series of unintentional movements borne out of boredom and discomfort which engage in a series of temporally and causally disconnected choreographic interactions across the day.

The unskilled nature of the act of waiting combined with the externalization of its creation through the use of green screen technology and its exploitation of the biomechanical bodily stresses of standing for long periods, fit it within the New Fordist aesthetic.



Waiting Work
 Exhibition shot (detail)

"My piece is about work. My idea was to take work for granted. Idleness as pure labor."

05_4.

Installation

ACCORDION BOOKS I, II, III

NFO-GEMAK-015-NFO-GEMAK-026; NFO-GEMAK-031-NFO-GEMAK-042; NFO-GEMAK-070-NFO-GEMAK-081

Installation

Leo Svirsky

Leo Svirsky's work interrogated the time and space distribution in Fordist factories, as far as the non-management employees are concerned. He investigates what results can be generated cross-breeding his own practice with that of the imagined factory worker's schedule.

During his residency, Leo Svirsky composed, performed and recorded a total of 36 musical compositions for accordion.

The recordings as well as the music scores and the contract with *The New Fordist Organization* were available on display, as a site of work.

Declaration

I, Leo Svirsky, will work for The New Fordist Organization for a period of exactly five days (excluding the exhibition) for an exact sum of one-hundred-and-fifty euros.

Each day I will work from 10:00 to 17:00. with a thirty minute lunch break.

During each day I will compose and record (without re-takes or erasures twelve new pieces for the accordion.

Each piece will fit onto one A4 page with twelve musical staves.

My studio is an empty room in GEMAK, The Hague.

This contract makes no provisions for the quality of the works or the recordings.

Date

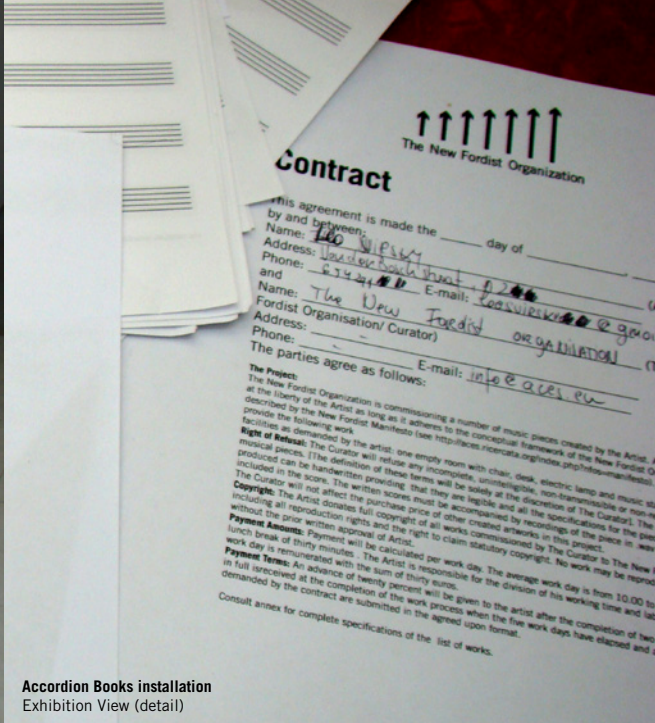
June 7th, 2013

Signature

Leo Svirsky



Accordion Books installation
Exhibition View



Accordion Books installation
Exhibition View (detail)

May 24th

3

Accordion Books installation

THE ASSOCIATION OF MUSIC
AND FEEDING CREATES
A CONDITIONED REFLEX.

Musical Training Is Conditioned in a Monkey
Exhibition View

Musical Training Is Conditioned in a Monkey
Exhibition View (Detail)
Photo Courtesy of Hannah Dawn Henderson



MUSICAL TRAINING IS CONDITIONED IN A MONKEY

NFO-GEMAK-043

Video Installation

Miguel Peres dos Santos

Musical Training Is Conditioned In A Monkey is a video installation that alludes to the text *Dehumanization*. The working process began therefore by a study on *The New Fordist Organization* theoretical framework. Departing from that analysis an attempt is made to propose another perspective upon the basic principles of Ford's methodology and the consequence of implementing those same principles. The dissertation then worked as a conceptual departure point upon which the creative processes developed further. There were four main fields of work in the practice developed by Peres dos Santos in this specific project: theoretical, educational, curatorial and artistic.

The theoretical aspect is in the aforementioned text and needs therefore no further explanation. A contribution was then made to the educational program that *The New Fordist Organization* planned on giving for students of the Royal Academy and Royal Conservatoire in The Hague, as well as to Leiden University College in the form of a workshop. Assistance was then provided to the actual setup of the exhibition and the opening events; and last but not least a small video work was developed departing from a found footage of an experiment on conditioning made by Pavlov on a monkey and a small child. The entire process tried to project a counter-discourse into the theoretical framework.



The Art Of Production
Exhibition View (*Detail*)

THE ART OF PRODUCTION

NFO-GEMAK-056

Installation

Robert Blatt

From 21 - 25 May 2013, Robert Blatt recorded sounds of *The New Fordist Organization* working at GEMAK, The Hague. Spectral analyses were conducted on these recordings, and the resulting data was algorithmically transformed into musical scores through a computer program he has developed as a method for automating the process of composition. The sound projected in the installation consists of these field recordings and their sinusoidal resynthesis. The displayed photographs document the recording process. The work functions as a method of production which transforms and externalizes the energy of labor.



The Art Of Production
Exhibition View



The Art Of Production
Installation (Detail)

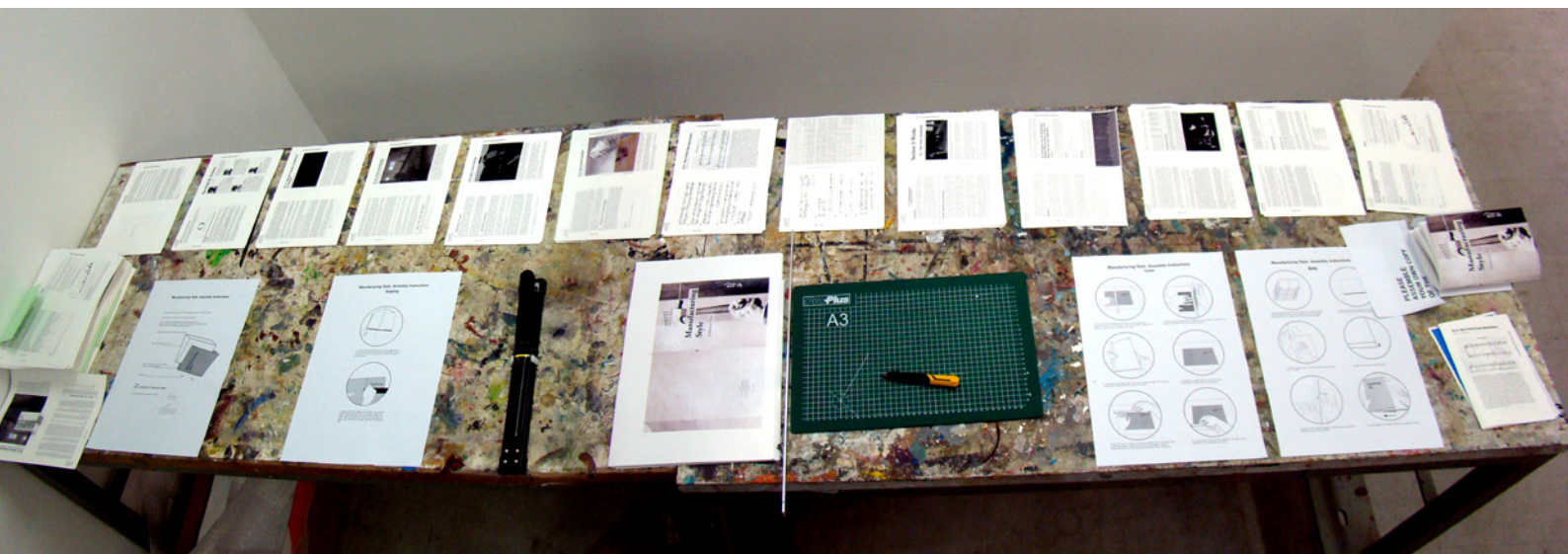


The Art Of Production
Example of Photo Documentation

EXHIBITION BOOKLET
 NFO-GEMAK-055
 Installation/ Publication
 NFO

This exhibition booklet was designed to offer an insight into *New Fordist* thought as well as the methods used to generate some of the works in the exhibition. It contained much of the material that makes up the first half of this publication, including a reduced version of Section 02, *ACES_004: A New Fordist Guide To Painting With Acrylics* from section 03, and all of Sections 04, 06 and 07.

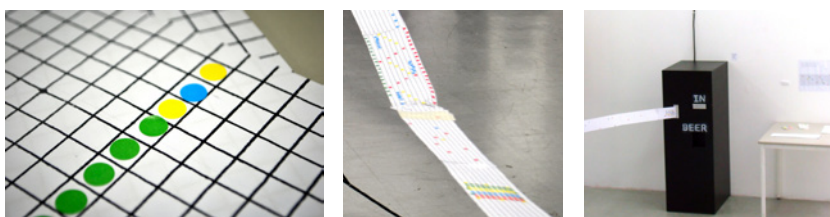
All its pages, as well as the cover, were laid out on a table and the visitors were invited to assemble their own copies, using a set of instructions placed next to the publication. This transformed the traditional mode of picking up an exhibition booklet into a *New Fordist* activity: an outsourced performance of externalized labor.



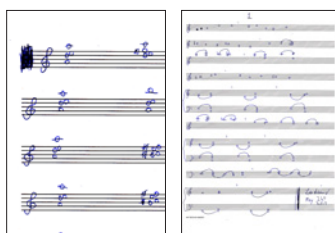
Exhibition Booklet Assembly Line
 Exhibition View

05_5. Music

Two Part Invention
or: on the application of Fordism to an alternative practice
for piano and electronics
 NFO-GEMAK-010
 Music Score (see section 02_2. in this publication)
Robert Blatt
 Technique: *The Art Of Production* (Section 05_4.)



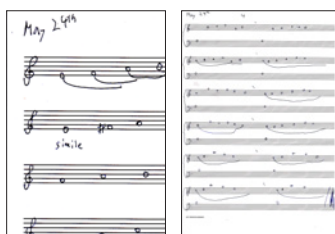
Free As In Beer
 NFO-GEMAK-014
 Graphic Music Score
Andy Ingamells
 Technique: *Free As In Beer*
 (Section 05_7.)



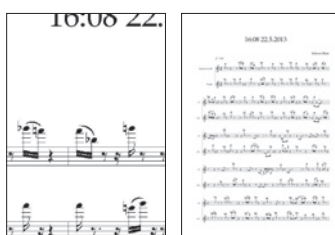
Accordion Book I No.s 1-12
 NFO-GEMAK-015 - 026
 Music Scores + Audio Recordings
Leo Svirsky
 Technique: *Accordion Books Installation* (Section 05_4.)



**"14:17 21.5.2013" for clarinet,
 bassoon, horn, accordion and violin**
 NFO-GEMAK-027
 Music Score
Robert Blatt
 Technique: *The Art Of Production* (Section 05_4.)



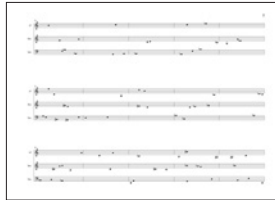
Accordion Book 2 No.s 13-24
 NFO-GEMAK-031 - 042
 Music Scores + Audio Recordings
Leo Svirsky
 Technique: *Accordion Books Installation* (Section 05_4.)



"16:08 22.5.2013" for clarinet and violin
 NFO-GEMAK-044
 Music Score
Robert Blatt
 Technique: *The Art Of Production* (Section 05_4.)



"11:26 23.5.2013" for violin and guitar
NFO-GEMAK-045
Music Score
Robert Blatt
Technique: *The Art Of Production* (Section 05_4.)



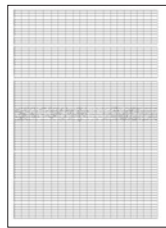
"16:30 25.5.2013"
for clarinet, bassoon, horn and three guitars
NFO-GEMAK-046
Music Score
Robert Blatt
Technique: *The Art Of Production* (Section 05_4.)



"16:12 24.5.2013" for three Guitars
NFO-GEMAK-047
Music Score
Robert Blatt
Technique: *The Art Of Production* (Section 05_4.)



01062013a for orchestra
NFO-GEMAK-050
Music Score + Audio Recording
David Pocknee
Technique: *NFO Orchestral Composing* (Section 04_2.)



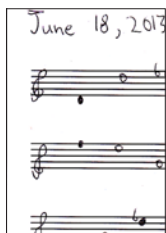
01062013b for orchestra
NFO-GEMAK-051
Music Score + Audio Recording
David Pocknee
Technique: *NFO Orchestral Composing* (Section 04_2.)



01062013c for orchestra
NFO-GEMAK-052
Music Score + Audio Recording
David Pocknee
Technique: *NFO Orchestral Composing* (Section 04_2.)



01062013d for orchestra
NFO-GEMAK-053
Music Score + Audio Recording
David Pocknee
Technique: *NFO Orchestral Composing* (Section 04_2.)



Accordion Book 3 No.s 25-33

NFO-GEMAK-031-NFO-GEMAK-042

Music Scores + Audio Recordings

Leo Svirsky

Technique: *Accordion Books Installation* (Section 05_4.)

05_6. Painting Series

All of the paintings presented here were produced using the *New Fordist Painting Technique* (see section 04_1.). The portrait series (*Gramsci*, *Taylor*, *Ford* and *Pavlov*) as well as the *Painting of Balloons* served as prototyping work. Each of them introduced and measured a new variable that helped developing the final order of operations and optimise the usage of the *NFO* software. Some of the variables measured were the number of colours, image resolution, the most efficient order of layers (from dark to light or vice versa), the time taken to realise the painting etc. Once the optimal ratio between these variables was found out, the next step was introducing colour palletes extracted from famous artworks. The results can be seen in *Andy and His Machine* and *Picture of an Exhibition*.

It must be noted that the stylistic differences between authors (some of the works were painted by more than one person) are barely visible. This is most striking when comparing the works executed by David Pocknee, who has received no previous training in painting, and Ana Smaragda Lemnaru, who has an experience of over eight years in the field.



4 Colour Painting Of Ivan Pavlov

NFO-GEMAK-007

Acrylic on paper

110/ 90 cm

David Pocknee



5 Colour Painting Of Henry Ford

NFO-GEMAK-008

Acrylic on paper

114/ 90 cm

David Pocknee



Painting Of Frederick Taylor
NFO-GEMAK-011
Acrylic on paper
120/ 100 cm
Ana Smaragda Lemnaru



Painting Of Antonio Gramsci
NFO-GEMAK-012
Acrylic on paper
90/ 60 cm
Ana Smaragda Lemnaru



Painting Of Balloons
NFO-GEMAK-013
Acrylic on paper
100/ 70 cm
Ana Smaragda Lemnaru



Andy And His Machine
NFO-GEMAK-059
Acrylic on paper
120/ 90 cm
David Pocknee and exhibition visitors



Picture Of An Exhibition
NFO-GEMAK-066
Acrylic on paper
120/ 90 cm
David Pocknee and Robert Blatt

A Fish In Sea (1), (2), (3), (4)

NFO-GEMAK-068, NFO-GEMAK-070, NFO-GEMAK-083, NFO-GEMAK-085

Acrylic on paper

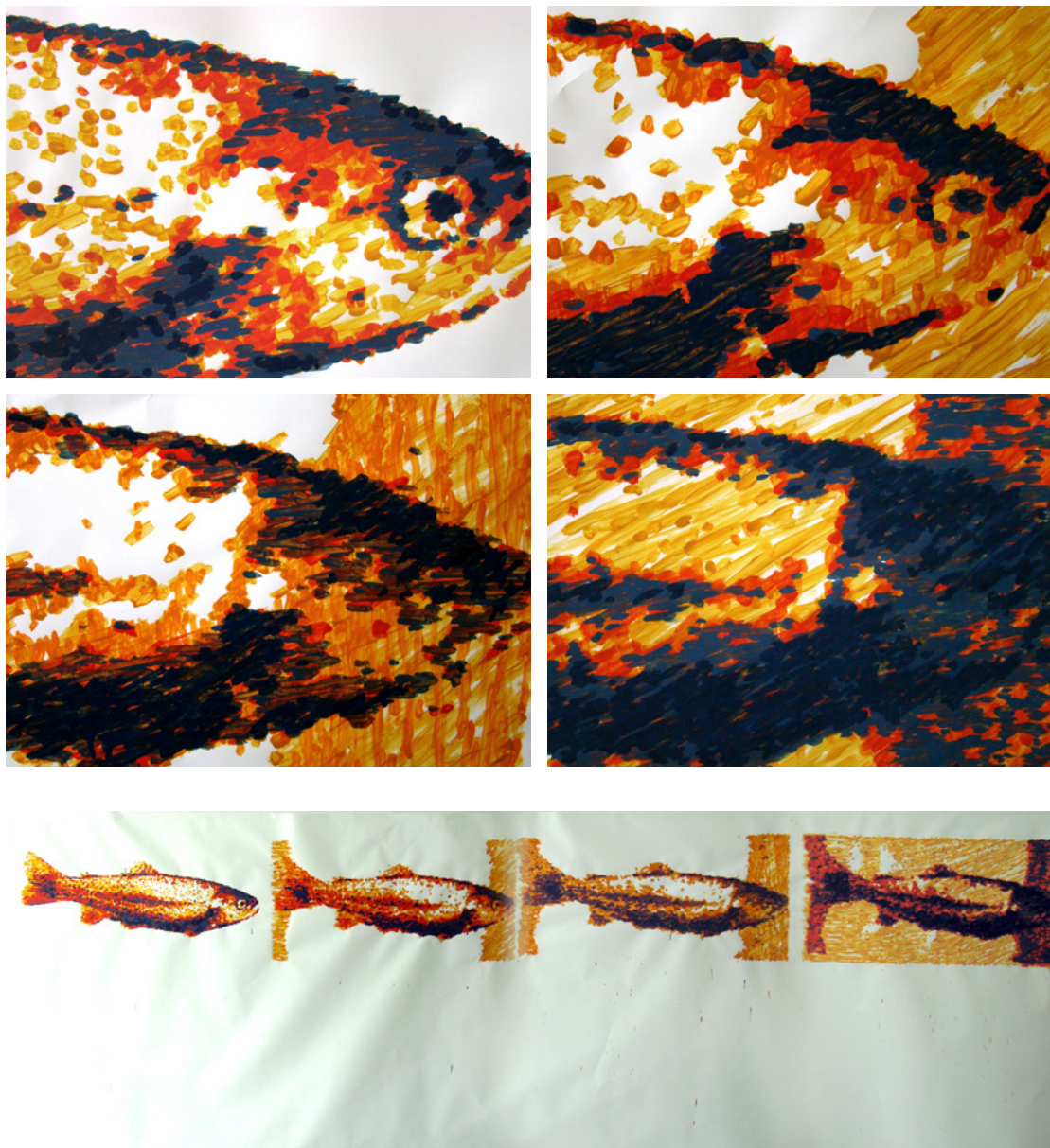
400/ 120 cm

David Pocknee, Ana Smaragda Lemnaru

The *A Fish In Sea* series attempts to amplify some of the intrinsic characteristics of the *New Fordist Painting Technique*:

Method

1. A photograph of a fish was painted using the *New Fordist Painting Technique*.
2. This painting was photographed.
3. The photograph of the painting was then painted using the *New Fordist Painting Technique*.
4. Steps 2 and 3 were then repeated twice more, producing four paintings in all.



05_7. Performances

Free As In Beer

NFO-GEMAK-014

Performance/ Installation

Created by Andy Ingamells

Performed by audience members and Ameli Theresa Epp, Noah Rectenwald, Leo Svirsky, Chris Lemulo, Elliot Simpson and Robert Blatt

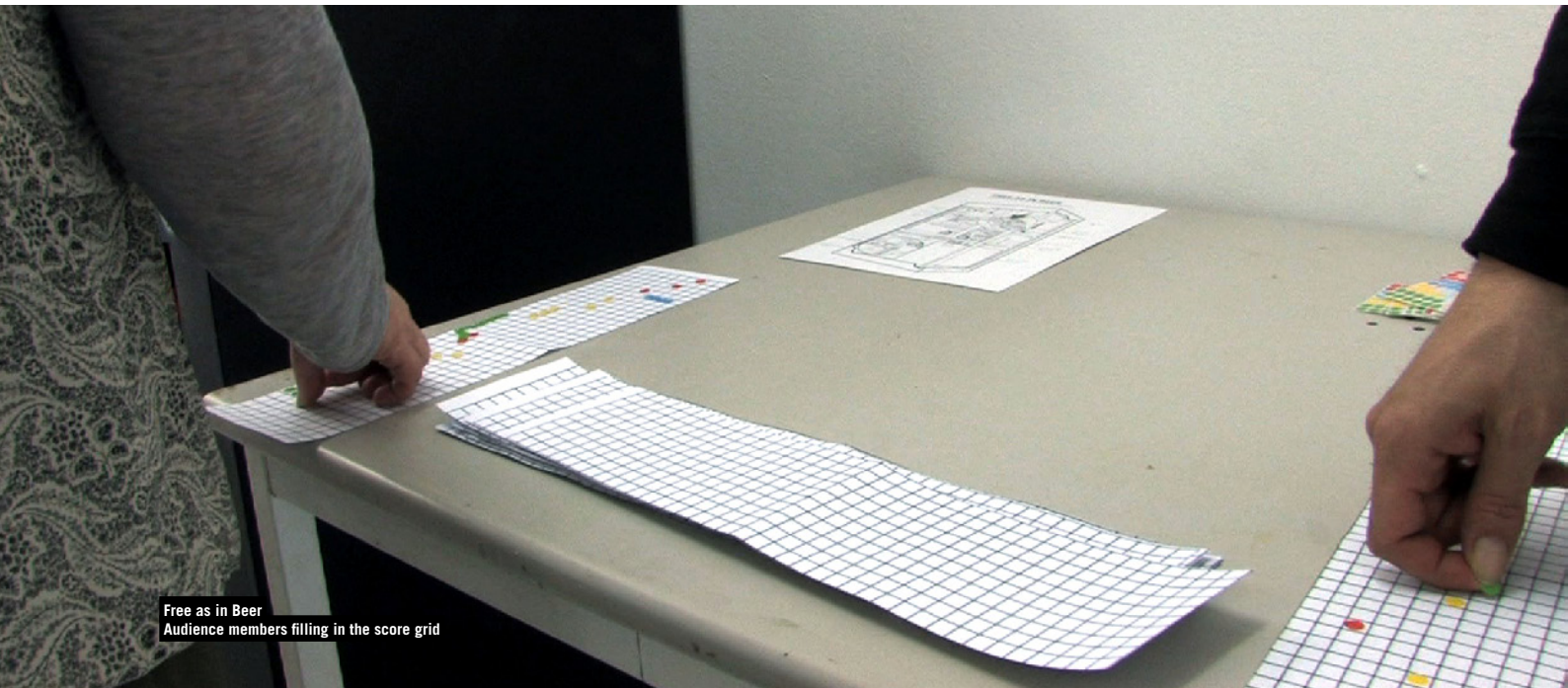
Performed on 7 June 2013 (Exhibition Opening)

Please make patterns with stickers on the paper strip provided, then feed the strip into the vending machine. In return for your composition you will receive a cup of beer.

You can make as many compositions as you like, and will receive a cup of beer for each composition.

Four colors indicate four musical parameters; dots are short notes and lines are long notes. The top of the paper is the highest note and the bottom of the paper is the lowest note. The four musical parameters will be chosen by the instrumentalists when they play the piece.

Thank you.

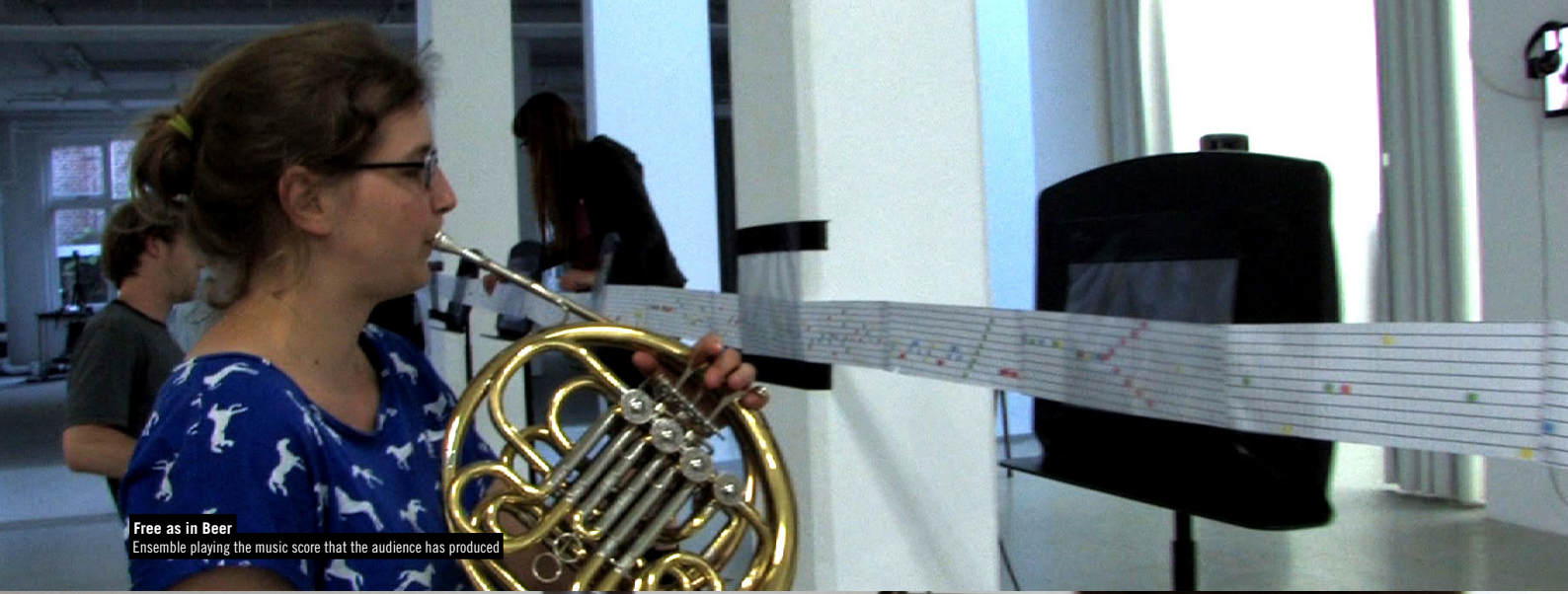


Free as in Beer
Audience members filling in the score grid

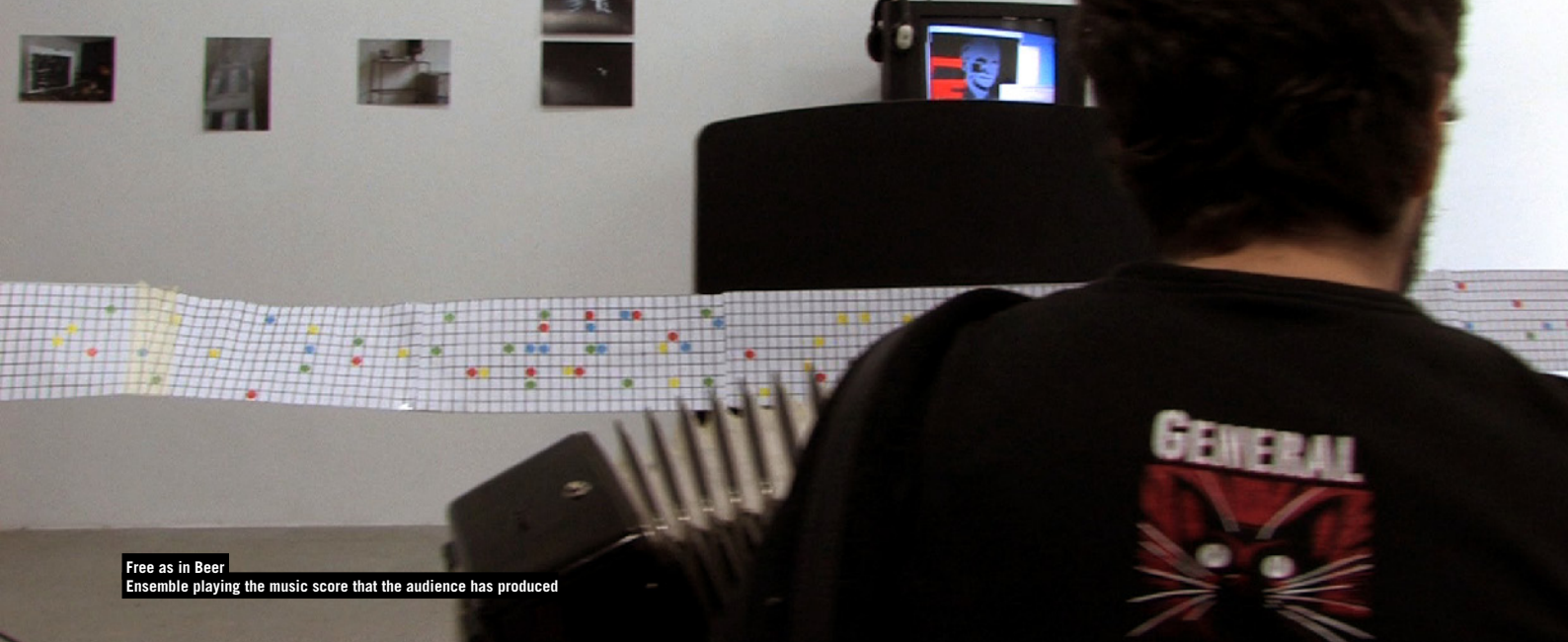


Free as in Beer
Installation Detail

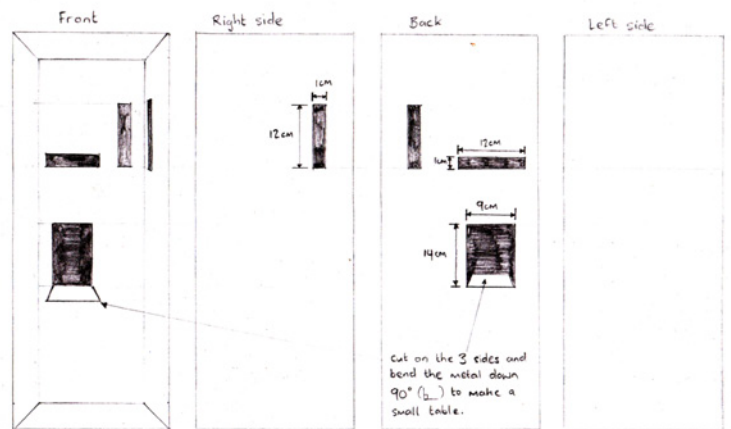
Free as in Beer
Audience members feeding in a score fragment



Free as in Beer
Ensemble playing the music score that the audience has produced



Free as in Beer
Ensemble playing the music score that the audience has produced



Free as in Beer
Free As In Beer Machine (Left)
Sketch for realising the Free as in Beer Machine (Top)



16:12 24.5.2013
for three Guitars
NFO-GEMAK-047
Composed by Robert Blatt
*Performed by Chris Iemulo, Elliot Simpson
and Robert Blatt*
Performed on 7 June 2013 (Exhibition Opening)



Choreography 07062013a
NFO-GEMAK-062
Composed by *David Pocknee*
Performed by volunteers from the audience
Performed on 7 June 2013 (Exhibition Opening)

Orchestra 07062013a
NFO-GEMAK-063
Composed by *David Pocknee*
Performed on 7 June 2013 (Exhibition Opening)

16:30 25.5.2013
for clarinet, bassoon, horn and three guitars
NFO-GEMAK-046
Composed by *Robert Blatt*
*Performed by Ameli Theresa Epp, Noah Rectenwald,
Leo Svirsky, Chris Iemulo, Elliot Simpson and Robert
Blatt*
Performed on 7 June 2013 (Exhibition Opening)



Choreography 07062013b
NFO-GEMAK-064
Composed by *David Pocknee*
Performed by volunteers from the audience
Performed on 7 June 2013 (Exhibition Opening)

Orchestra 07062013b
NFO-GEMAK-065
Composed by *David Pocknee*
Performed on 7 June 2013
(Exhibition Opening)



Accordion Books (extracts)
NFO-GEMAK-015-026 & 031-042
Composed and performed by *Leo Svirsky*
Performed on 7 June 2013 (Exhibition Opening)



16:08 22.5.2013
for clarinet and violin
NFO-GEMAK-044
Composed by *Robert Blatt*
Performed by *Enric Sans i Morera* and
James Hewitt
Performed on 28 June 2013 (Exhibition Finessage)



11:26 23.5.2013
for violin and guitar
NFO-GEMAK-045
Composed by *Robert Blatt*
Performed by *Elliot Simpson* and *James Hewitt*
Performed on 28 June 2013 (Exhibition Finessage)

Conditioned

NFO-GEMAK-086

Performance

Composed by David Pocknee

*Performed by Robert Blatt, David Pocknee**Performed on 28 June 2013 (Exhibition Finnesage)*

In this work, a musical response to a set of visual stimuli is conditioned in a subject.

Two “performers”, one the conditioner, the other the subject-to-be-conditioned, sit on either side of a divide, so that external stimuli from the conditioner do not intrude into the conditioning process.

In front of the subject is a set of eight sound-making objects and a screen, onto which symbols will flash.

Each of the sounding objects is a sonic stimuli that was used to condition dogs in Pavlov’s experiments: a metronome, horn, whistle, tuning fork, bell, buzzer, bottle and bubbling water.

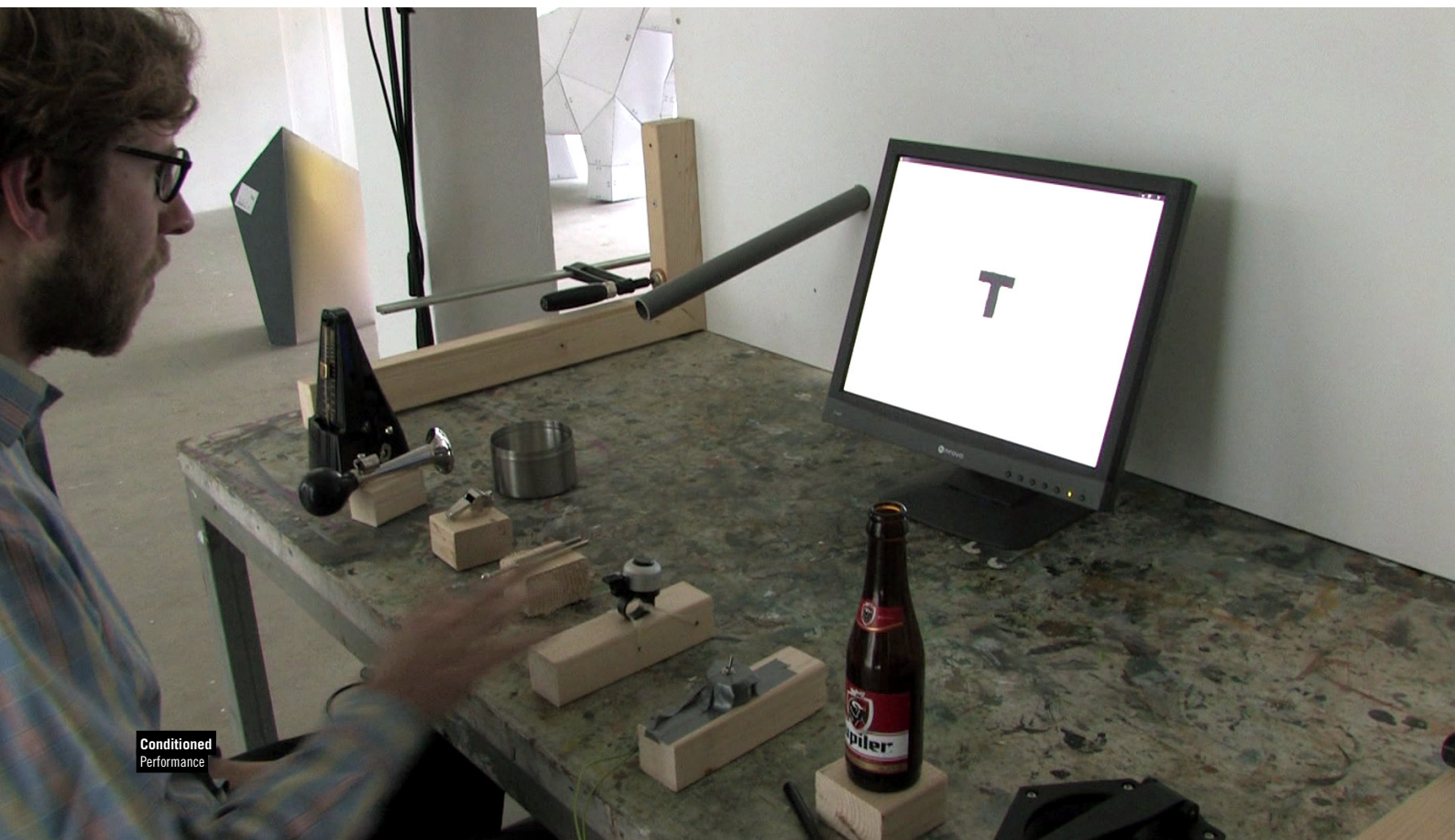
Each of the symbols on the screen is a visual stimuli that was used to condition dogs in Pavlov’s experiments.

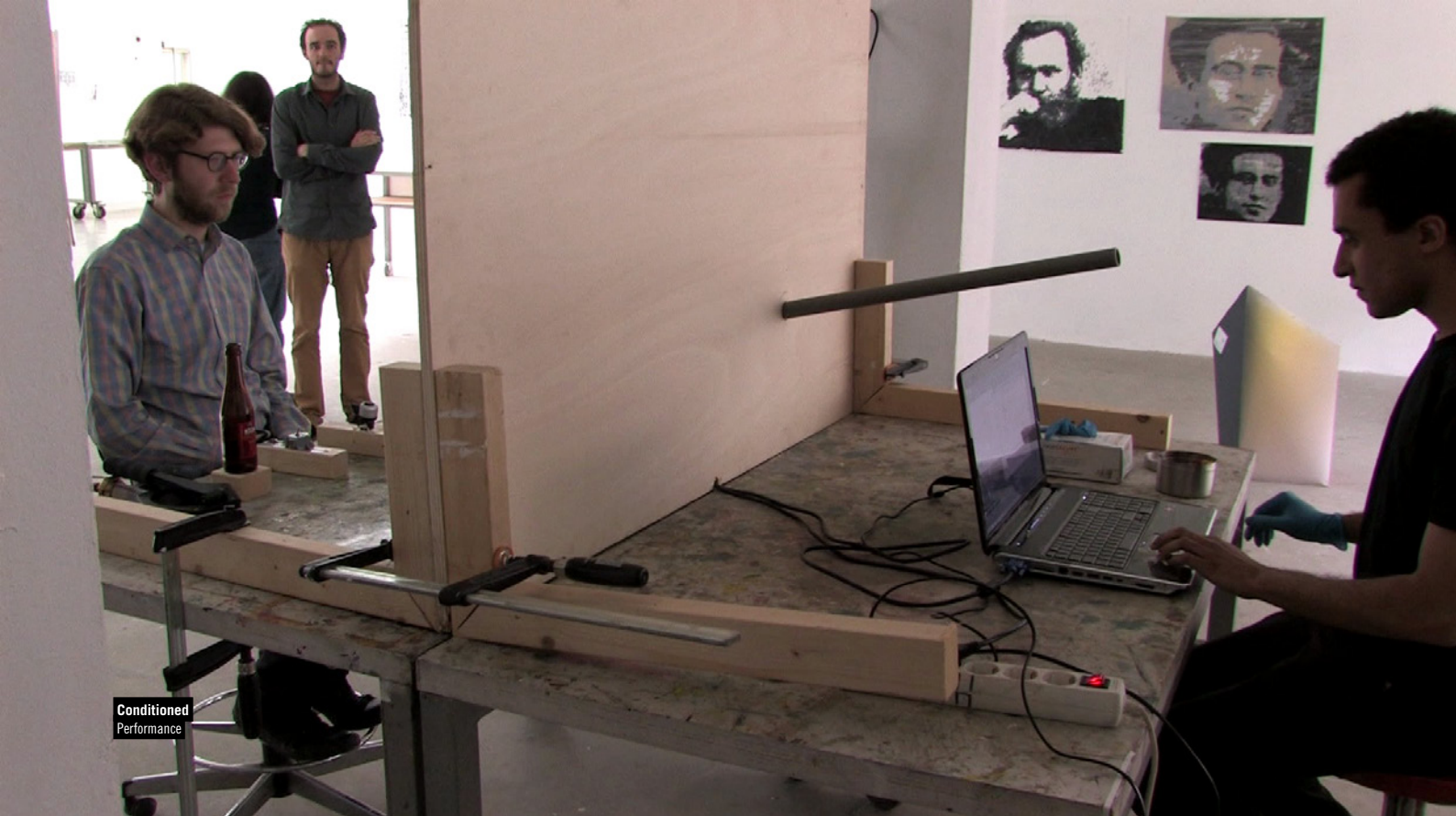
Before the piece is begun, a computer randomly assigns one of the symbols to each of the sound-makers.

The aim of the work is to condition these links between the eight visual stimuli and each of the eight sound-making objects.

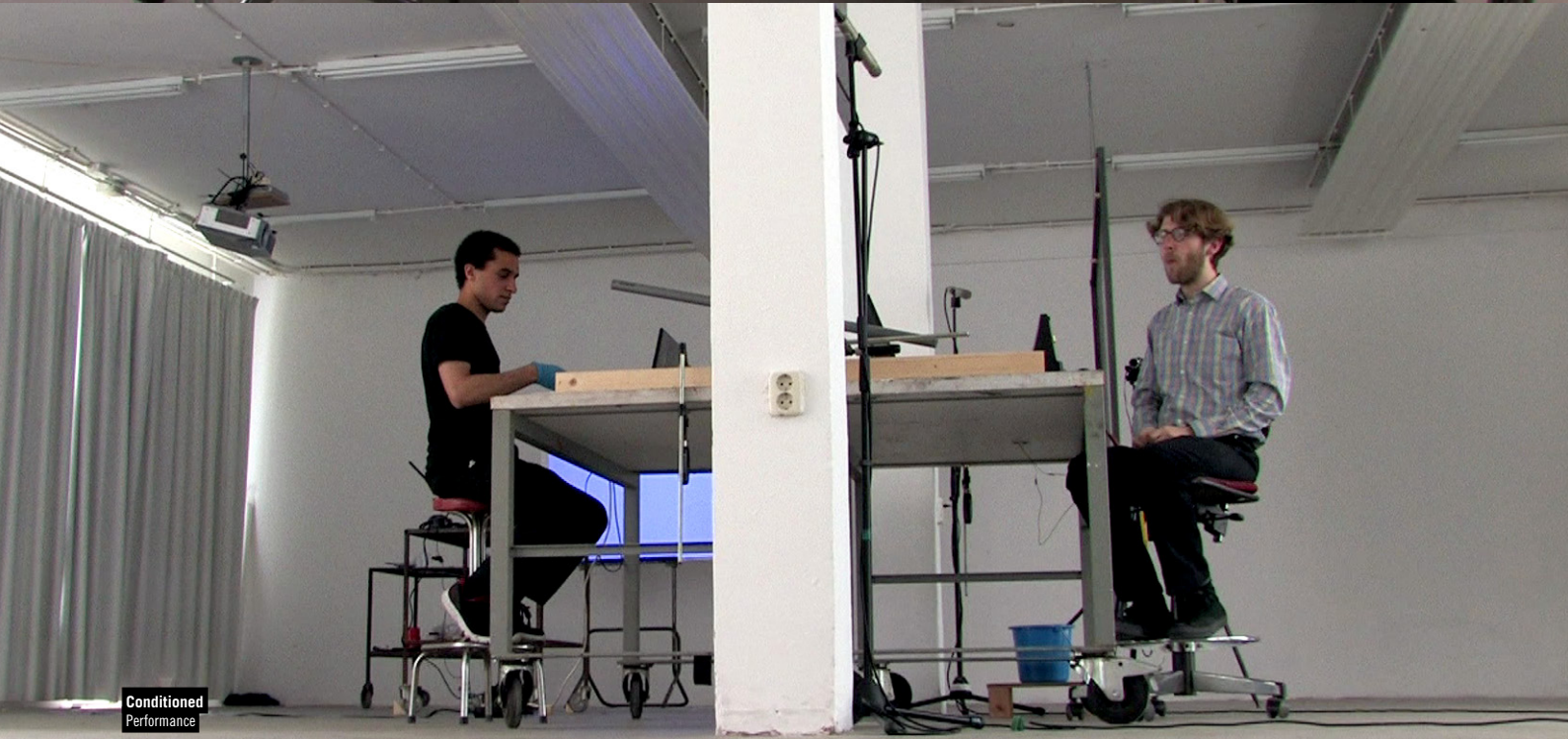
Once the subject is seated, symbols will appear one at a time onto the screen in front of them, after which they must then use one of the sound-making objects. If they are correct in guessing the computer’s choice, they will be rewarded with a small edible treat. If they are incorrect, the next symbol will appear. The piece finishes when the subject has guessed each symbol three times in a row.

The subject is requested to eat as little as possible during the hours before the piece, in order to heighten the effect of the conditioning.

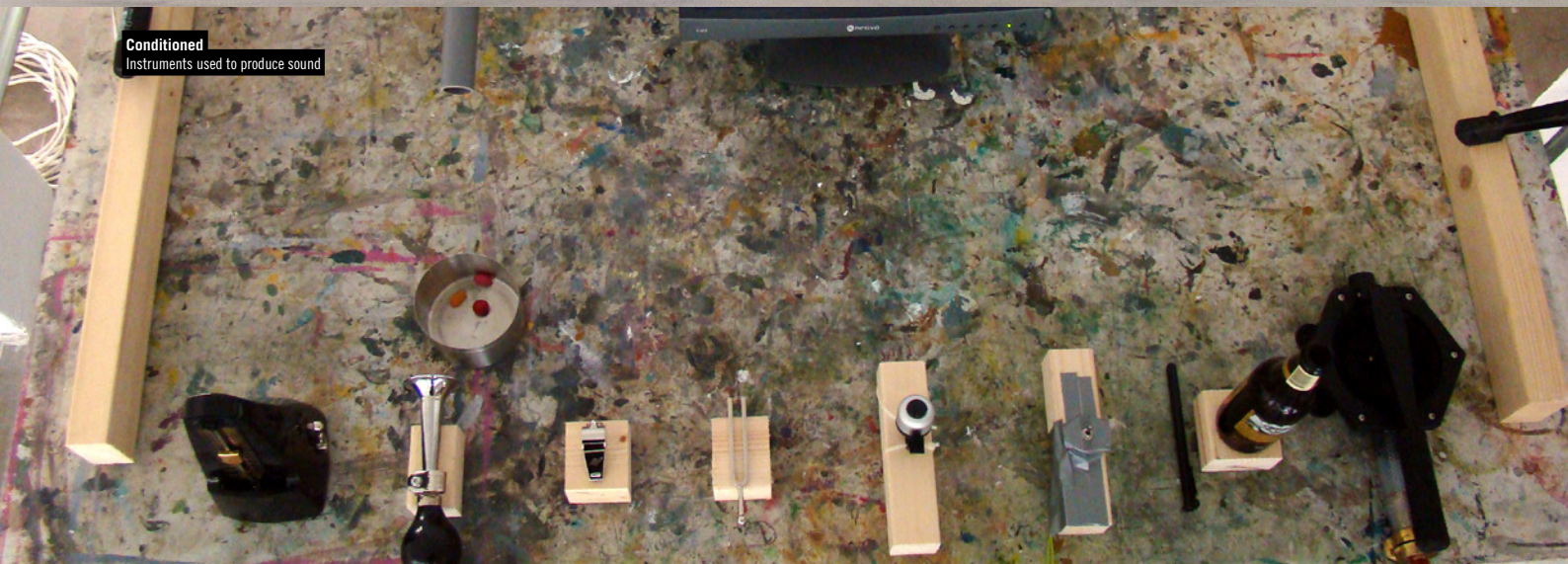




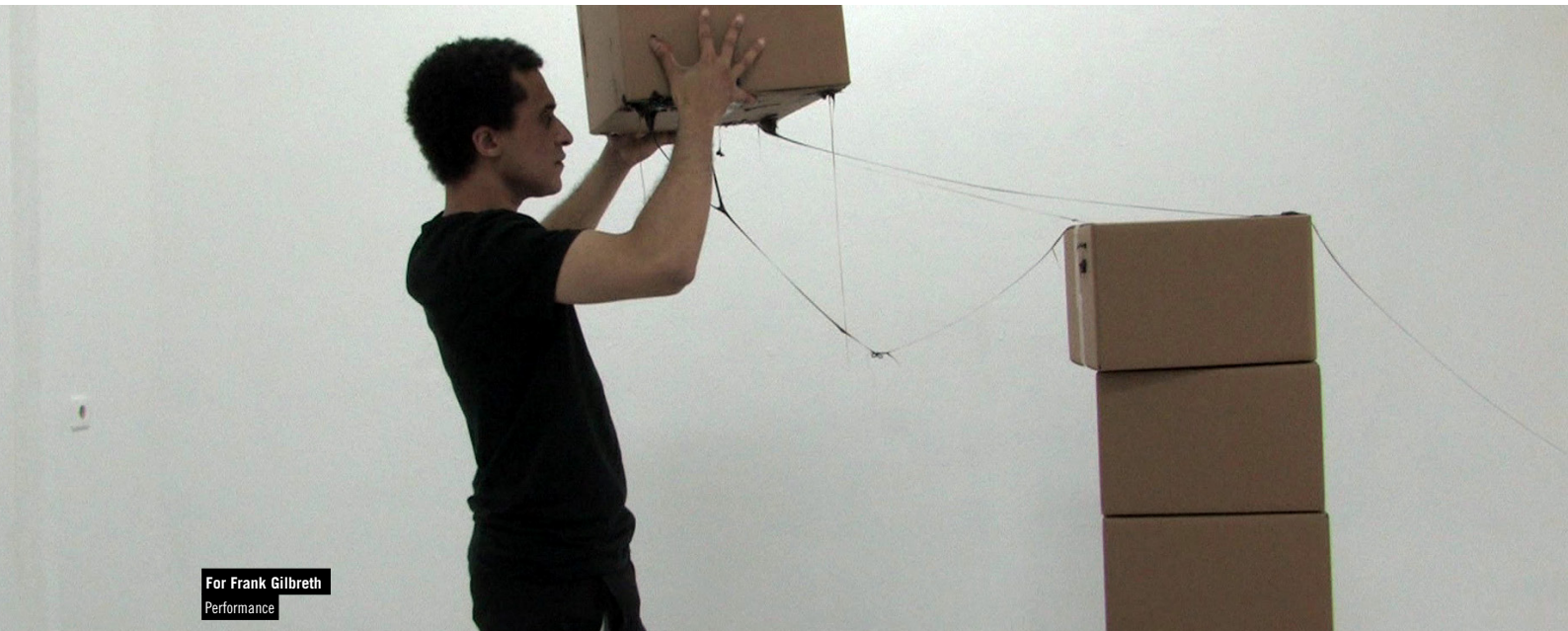
Conditioned
Performance



Conditioned
Performance



Conditioned
Instruments used to produce sound



For Frank Gilbreth
Performance

For Frank Gilbreth

NFO-GEMAK-087

Performance

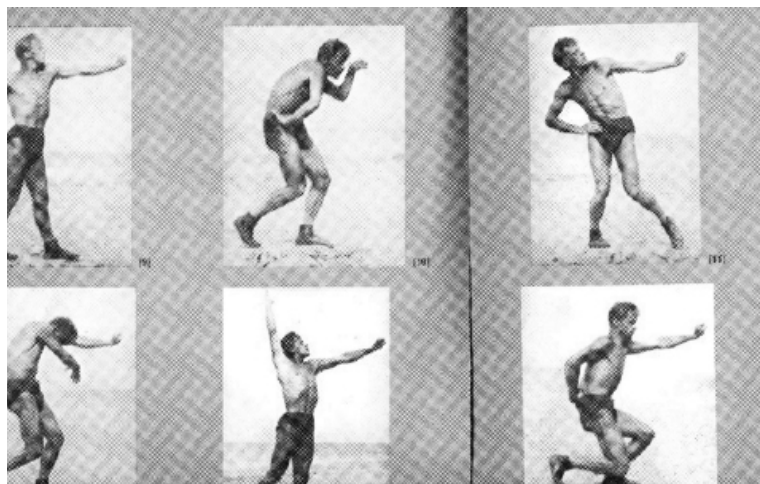
Composed by David Pocknee

Performed by David Pocknee, Ana Smaragda Lemnar

Performed on 28 June 2013 (Exhibition Finnesage)

This piece looks at the connections between the *Chronocyclegraph Motion Study* method developed by Frank Gilbreth, Vsevolod Meyerhold's *Biomechanical Etudes*, and the application of contemporary Ergonomics to box lifting.

A set of cardboard packing boxes are stacked into piles of different heights. Another packing box is filled with melted sugar, which leaks out of each corner. As this box is slowly moved from pile to pile, the sugar starts to solidify in the air, leaving a sculptural trace of motion. Simultaneously, two posters in the background echo the movements of the performer: a poster of Meyerhold's *Biomechanical Etudes*, with its distinctive "box lifting" resting motion sits alongside a page from a book on ergonomics, showing the distribution of weight in the movement of heavy boxes and the method of moving them that places least strain on the body.



Vsevolod Meyerhold

Biomechanical Etudes

Poster Detail

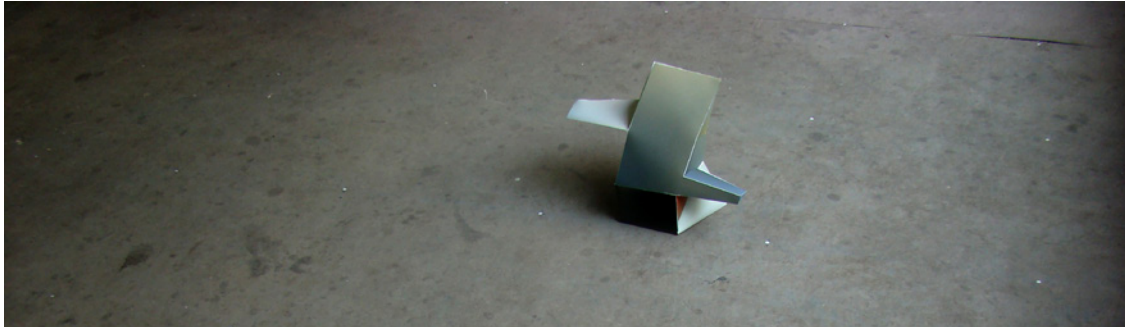
05_8. Sculpture Series

Kunst ist Kapital
 NFO-GEMAK-005
 Paper Sculpture
 160/ 140/ 70 cm
 Ana Smaragda Lemnaru

The largest of the *New Fordist Sculptures*, *Kunst Ist Kapital* was built over two days using two people. It was constructed using the *New Fordist Sculpture Technique* (see Section 04_8.).



Kunst Ist Kapital
 Different stages of the work in progress



The following sculptures were constructed around coordinates based on the proportions of famous works. A photograph of the famous sculpture was traced, using a tracing filter in a vector computer program. Following the resulting outline, a number of random vertices were selected. The process was then repeated on a photograph of the same sculptural work, taken from a different angle. Finally the two sets of spatial coordinates were super-imposed using 3D modelling software, resulting in constellation-like arrangements of vertices. Based on the distance in space between these points, the corresponding edges were filled, followed by the facets of the geometrical forms. The 3D model was then imported into a 2D software that automatically unfolded this shape onto a plane, adding the fold and cut marks, as well as the flaps needed to glue the paper model.

The resulting image was then imported again into a different program, adjusted to size and colored in. The color palette was drafted from the most expensive paintings sold in 2012, picked in decreasing order of their price. Each of the chromatic palette of the sculpture sides is mapped proportionately to the respective artworks it originated from.



NFO Sculpture 01

NFO-GEMAK-060

Measurements based on *Walking Man I* by Alberto Giacometti.

Colors based on *No. 5, 1948*, by Jackson Pollock

H 130 x W 66 x D 66 cm

Ana Smaragda Lemnaru



NFO Sculpture 02

NFO-GEMAK-061

Measurements based on *Tete De Femme (Dora Maar)* by Pablo Picasso

Colors Based on *The Cards Players* by Paul Cezanne

H 130 x W 66 x D 66 cm

Ana Smaragda Lemnaru



NFO Sculpture 03

NFO-GEMAK-068

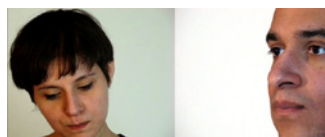
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Colors based on *Woman III* by Willem de Kooning

H 43,5; W 38,2, D 59,9 cm

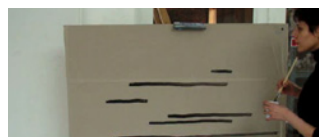
Ana Smaragda Lemnaru

05_9. Video Works



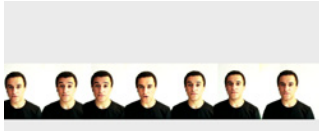
Unconditioned
 Film Study 1
 NFO-GEMAK-002
 David Pocknee, Ana Smaragda Lemnaru

A film test prototype that relies on constructing facial expressions based on a combination of conditioned and unconditioned reflexes using the *New Fordist Acting Technique* (see Section 04_6.). Generic emotional facial expressions are analyzed formally, in relation to the position of the facial anatomy. Later emotions are reconstructed by giving the actors easy tasks that would arrange the facial features in the desired position.



Video of Time and Motion Studies on Painting
 NFO-Gemak-004
 2'35"
 PAL
 Ana Smaragda Lemnaru

A short film designed to present *The New Fordist Organization's* preliminary research on Time and Motion Studies in Painting.



Mechanization
 NFO-Gemak-048
 1'47"
 PAL
 David Pocknee

A fragment of narration from the film *Push Buttons and People*, a UAW report from the 1960s on the economics of automation and its impact on people, is re-constructed using the *New Fordist Speech Reconstruction Technique* (see Section 04_5.).

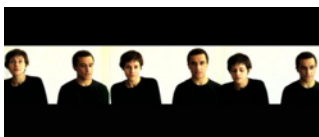


Exhibition Introduction Film
 NFO-Gemak-057
 1'32"
 PAL
 Ana Smaragda Lemnaru



Short Film On New Fordist Techniques
 NFO-Gemak-058
 2'35"
 PAL
 Ana Smaragda Lemnaru

A set of films explaining the functioning principles behind each of the *New Fordist Techniques* used to create *The New Fordist Manifesto Exhibition*.



Churchill
 NFO-Gemak-049
 n/a
 PAL
 David Pocknee

Another fragment of recorded speaking, this time from Winston Churchill's notorious Harrow Speech, is re-constructed using the *New Fordist Speech Reconstruction Technique*.

This video piece was a trial using two performers (male and female) to reproduce the speech. Unfortunately, the pitch difference between the two made the fragment completely unintelligible. With this consideration in mind, the work was not exhibited.



NFO Performances Videos
 NFO-Gemak-067
 n/a
 PAL
 Ana Smaragda Lemnaru, Miguel Peres dos Santos

Various excerpts from some of the pieces performed at the *The New Fordist Manifesto* exhibition opening:

16:12 24.5.2013 by Robert Blatt, *Free as in Beer* by Andy Ingamells, *Accordion Books* by Leo Svirsky, as well as *Choreography 07062013b*.

06 About the Authors





Robert Blatt
(1984, USA)

is a composer, sound artist and guitarist. He writes for acoustic and electroacoustic forces, using traditional instruments, loudspeakers and unconventional sound sources. Taking an interdisciplinary approach, he works frequently with installation and performance art, and draws from such diverse disciplines as anthropology, science and philosophy.



Ana Smaragda Lemnar
(1985, RO)

graduated in 2007 from The Painting Department, Fine Arts from the National Arts University Bucharest, then Master in Fine Arts in 2009, at the same university. In 2012 has ended the Master of Artistic Research, the Hague. In the past year has presented mostly performance based works in venues such as: Nuitshuis, Villa Kabila, GEMAK, Loos (the Hague NL), Noise Equals Noise (London, UK).



Andy Ingamells
(1988, UK)

is a composer and performer of experimental music. He has performed his own and other people's work in venues such as Muziekgebouw aan 't IJ (Amsterdam), Ikon Gallery (Birmingham), El Niu de la Guatlla (Barcelona), Schlosshof (Göppingen) and Het Veem Theater (Amsterdam). He is a founding member of Ensemble Lös Caballeros, a four-person live-art group whose original repertoire traverses dance, performance art, theatre and music. He graduated from Birmingham Conservatoire in 2011, winning the Composition Prize for his destructive Piano Recital.



Miguel Peres dos Santos
(1976, PT)

is an artistic researcher based in The Hague - The Netherlands. The main focus of his practise on colonial and imperialistic counter-discourse in recent years, reflects not only his growing interest in the so called postcolonial theory and the political realm of aesthetics, but it also reveals a very specific intrinsic personal motivation. After studying photography and video at high-school Peres dos Santos developed further his studies in Fine Arts at the University of Lisbon; he then moved to The Netherlands where he got his BA graduation in 2003 and got his MA in Artistic Research in 2012 at the University of the Arts in The Hague.



**David Pocknee
(1986, UK)**

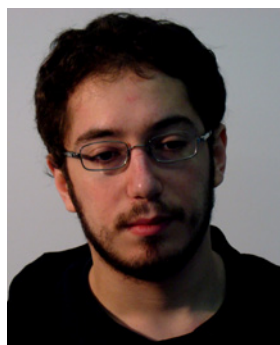
is a composer, guitarist and visual artist currently living in The Hague. He studied music and composition in Huddersfield University, England and the Royal Conservatoire, The Hague.

He is a founding member of The New Fordist Organization and The Institute Of Applied Cultural Economics and Sociology (www.acesinstitute.eu) as well as running the daily experimental text score service Text Score A Day (www.twitter.com/textscoreaday). Between 2010-2012 he performed with the Hague-based performance art collective, Acid Police Noise Ensemble (www.acidpolice.com), and currently performs in the experimental, Huddersfield-based Edges Ensemble. He is the editor and founder of Much Too Much Noise (http://issuu.com/much_too_much_noise), an online zine for radical aesthetics.



**Jeremiah Runnels
(1983, USA)**

was born in the Former Republic of Texas, and he studied for 8 years in the Royal Conservatory in The Hague, doctors expect that he will make a full recovery.



**Leo Svirsky
(1988, USA)**

has performed with Ensembles ranging from contemporary music (Ensemble MAE, Modelo62, The D€N HAAG A££ \$TAR\$ €N\$EMB£€, trio Spannung) to avant-rock (Hume, Baby Killer Estelle), as well as writing and performing in the radical composers' collective Acid Police. As an improviser he participates in the ensembles Trialectics with Raoul van der Weide (bass) and Onno Goveart (drums) and the White Noise Orchestra (a large ensemble devoted to near-silent minimal improvisation). He currently studies at the Royal Conservatory of the Hague with Ellen Corver (piano) and Cornelis de Bondt (composition).



Photograph of The New Fordist Manifesto Exhibition Opening



Picture of an Exhibition
Painting
120 x 90 Cm, Acrylic on Paper

07. POST-SCRIPTUM

A while ago, I participated in a symposium entitled Speculative Art Histories. Although the idea of re-reading art history through the tinted shades of the hipsterfashionable “speculative realism” was interesting enough, it seemed to me that the idea of “speculative art histories” hinted at an idea more profound than simply jamming the history of art into the virologically contagious lexico-conceptual woodshredder of Deleuzian thought. Instead of the past flattened *Fargo*-like into a snow-staining plane of visceral consistency, my misinterpretation of its title pointed to speculation in the more colloquial sense of “forming a theory or conjecture without firm evidence”.

New Fordism is the result of a type of reckless speculation. Its proponents’ business cards say not, “F. Droppe, Artist”, but “F. Droppe, Speculator In Art Futures”. It is the cityslicker tradingfloor mentality wrapped in a bargainbucket of “what-ifs”:

What if one were to take the current neo-liberal attitude towards the value of art – an attitude which locates all value in the economic realm –and not question it, running with it to its (il)logical conclusion?

What if one were to do this, not out of a contrived and irritatingly precocious cynicism entirely out of place with our privilege and youthfulness, but from the kind of perverse curiosity that leads people to put CDs into microwaves?

What if this borderline between critique and curiosity left the work in a superpositional state, both archly-ironic Stephen Colbert and scarily sincere Bill O’Reilly simultaneously?

A “what-if” is normally a speculation upon the future, but New Fordism works both ways – using history as a creative discipline to remake the past in its own image – not a journey back in time to kill Hitler, but a presumption that Nazism was the unintentional result of a future timetravel back to prevent the unspeakable evils of Archduke Franz Ferdinand in an alternate timeline. In the documentary *Manufacturing Style* the Organization has the balls to propose, not just that New Fordist art is about mass-production, factories and biomechanics, but that all art has been for the past hundred years. They ruin the will-they-won’t-they sitcomsuspense in favour of a roughfuck series-ender.

In poststructuralism, the idea of the singular, objective Truth is submitted to morphological and pluralistic bastardizations into “truth”, “Truth” and multiple truths. A creative and speculative historiography is the phantom limb of this formulation: multiple untruths. Great manifestos thrive not on their objective Truth, but on their power to delusionally spur others to creative actions, fired by the fervor of the true believer. New Fordism replaces this mirage of certainty with a mixture of truths and blatant untruths that make possible a creativity unthinkable without them.

A few paradoxes are OK, but New Fordism brings them mothflocking to a weldinglight that cut-and-shuts concepts into a precipitous behemoth who lurches unsteadily overhead like a drunken *Transformer*. Antonio Gramsci welded to Henry Ford welded to Frederick Taylor welded to Ivan Pavlov into an awkward theoretical megazord. It is with full knowledge of these deficiencies, perhaps even celebrating the points of friction and the ability of their nonsense to destabilize demarcations and categorizations – glitched Venn diagrams forcing ambivalent reterrotorializations – that we *Run, Forest, Run!* through the absurdities dictated by the process and its backwards-engineered philosophy.

A well constructed lie will always trump the truth – and, in this case, a rickety one will do.

F. Droppe

The New Fordist Manifesto - Exhibition Notes

2013, The Hague

