

In the particular period of social, political and economic change we are going through, one of the emerging phenomena is the tendency to transform knowledge into a consumer good and its adaptation to the logic of market economy. In this setup, the function of the artist and the way to make art adopt a different nature from what we know so far. The artist is a worker whose immaterial work is integrated into society.

The role of the artist in contemporary society and his/her legitimate foray within the economic chain, which implies a vindication regarding professional ethics and the precarisation of the sector represent key aspects in Anna Moreno's work (1984, Barcelona); her research equally prioritizes both theory and practice and is mostly formalized through videos, installations and performances. Works such as the action *Hours in Fabra & Coats* (2010), reflect upon the process of artistic production: in a former factory of textile production turned into a center of creative production, its current users appear in uniform as the former workers. Through subtle and hidden messages, the artist transposes problems from other disciplines into the art world, translating the artistic practice into a common language and likewise suggesting a reverse reading: she questions the viewer from an artistic perspective that is able to connect to other universes. She demands the recognition of artistic practices and claims them to be important both as a material and immaterial activity. She challenges the usefulness of art to ratify it, so that she breaks with the myth of the creative genius and grants the artistic profession a dimension that situates it within the social chain.

Moreno dislocates concepts and devices and plays precisely with the impact of the message. That is what she does in the public intervention *Casino* (2010), where a referendum is devised to consult citizens about the conversion of a church into a casino; this work reveals the use of citizenship participation as a means of control and signals the introduction of the concepts the artist is currently developing. By calling into question what Nicolas Bourriaud considered in his *Relational aesthetics* (1998) the *interactivity* of the work of art, Moreno's work vindicates *interpassivity* as a value *per se*. This *interactivity* is related to the evasion of responsibility by the spectator in regards to whatever he or she receives: through conflict or unease, the artist questions the public in ideological terms, appealing to their personal involvement and making the responsibility fall in the interstitial tension between artist and spectator.

The introductory part of her latest work *The Barnum Effect* is titled after the book *The Art of Money Getting* (1880), by US author P. T. Barnum, who is considered the first millionaire of the show business. Barnum reveals the golden rules to make money through the twenty chapters of the book. The Barnum Effect is also the observation of how individuals approve of descriptions of their personality which are supposed to be specific, but are in fact generic and vague. The work, which consists of a series of pieces each taking a chapter of the book as a statement, explores the performance as an artistic medium in its multiple senses (conference, symposium, interview...) and manages to conjugate various +key ideas of the artist's reflection. Going from the domain of economics to art, she tests the personalization of the message by the public and the Barnum effect among disciplines; likewise, she also explores, in a fictional but convincing way, the dimension of art as "money maker", where she again questions the role of the artistic production in the social chain; lastly, her use of language based on every chapter in typical entertainment media and other devices the public is familiarized with stresses and highlights the active-passive subject.

She charges storytelling with being what could be considered a weapon of mass destruction as described by language researcher Christian Salmon, but makes use of it in an abstract way, literally forcing the spectator to take a critical stand in a most intimate way: in the place where social convention ends and the internal echo becomes inevitable. Moreno irritates us by negation, by making evident what is ridiculous, by dominating the use and contextualization of language, which is her tool of artistic assertion. *Select the Right Location*, which is the chapter she is currently working on, is focused on precariousness in the world of culture, an idea everybody debates but nobody refutes. At least so far.

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