

***Returning life to life:  
the factory of Cine sin Autor***

by

María Bella

Thesis submitted in partial fulfilment of the requirements for the degree of  
Doctor of Philosophy

Curatorial/Knowledge

Department of Visual Cultures Goldsmiths College  
University of London

Supervised by Stefan Nowotny

I hereby declare that the following work is my own.

Corcubión, Spain: September 2017

## ABSTRACT

*Returning life to life: the factory of Cine sin Autor* is an invitation to pursue the curatorial in its capacity to reorganize production and challenge the logics that the project of capitalism has established and expanded in work, and in life through work. In so doing, technology will play a necessary and fundamental role for readdressing both work and life in production.

Over the last centuries, emancipation has been paradoxically tied to production and production to economy and technology. Despite the strength with which production was introduced by political economy in early modernity as a power at man's disposal, today it seems that such a power ever more enfeebles us, as though it were not on man's side. This research looks to the production that was once at our disposal but that today appears lost. It does so in order to recall its potential from within the field of art to intervene the paradigm that political economy set in modernity to benefit capitalism. In this research, production is instantiated by the factory and the factory is presented as the model that inaugurated an archetype in production that ever since has been reiterated and expanded by employing work for capturing life; even to the extent that today we lack the knowledge about how to live.

Through the artistic practice of the Cine sin Autor collective, and, more specifically, taking their proposal of an authorless cinematographic factory as the exemplary case study of this thesis, I problematize the archetype of production as determined by the industrial factory in modernity, reproduced and expanded today through the diffuse and the social factories. The Cine sin Autor model of production is presented and discussed in its capacity to intervene the modern factory archetype to reorganize production with the intention of returning life to life. Returning life to life means to be able to see life again, and in seeing life also recognize it, and in its recognition be able to take care of it.

## TABLE OF CONTENTS

### INTRODUCTION

#### **Enquiring the curatorial** 10

Under Jupiter's transit (p.11)

To read what was never written (p.13)

A refusal to live that way (p.15)

Cine sin Autor (CsA) model of artistic production 16

The factory and the archetype (p.18)

Man-machine agency (p.20)

Gestures (p.21)

### FIRST PART

#### **A genealogy of the factory and the first archetype for production**

##### CHAPTER 1

#### **The industrial factory: rendering the archetype** 26

'Enhancing' work and life (p.30)

The 'power' of the industrial factory (p.37)

Man-Machinic agency: technics and technology (p.40)

Parasitism and punishment: enhancing technology (p.45)

The technological lineage: continuities and discontinuities (p.49)

##### CHAPTER 2

#### **The diffuse factory and the social factory: the archetype expands** 54

Exiting the factory as resistance (p.58)

The diffuse scientific management (p. 63)

Art entering the factory (p.69)

For a lead role in a cage (p.75)

The social factory or surplus-value without doing any work (p.77)

## CHAPTER 3

### **The cinematographic factory** 84

Cinema's lineage (p.89)

The cinematographic man-machine-value agency (p.93)

Vision of life (p.96)

Cinema becomes a factory (p.99)

Exiting the factory (p.103)

Merging into computation (p.106)

## INTERMEZZO

## CHAPTER 4

### **Cine sin Autor. A decade of an authorless cinematographic practice** 112

Pre-cinema (p.117)

Giving vision to life (p.124)

Entering the factory (p.130)

## SECOND PART

### **The factory of CsA: a new archetype for production**

## CHAPTER 5

### **The authorless gesture and language: dissolving power** 138

The author(less) and the *nos(otros)* (p.142)

Language as a common horizon (p.147)

The authorless gesture of disappearance (p.150)

Entering the 'house of being' (p.154)

The History of the first language of these lands (p.160)

'Valorising' language (p.164)

## CHAPTER 6

### **The parrhesiastic gesture and the assembly: dissolving divisions** 171

The assembly in relation to work and life (p.176)

The experimental assembly against divisions and scientific management(p.179)

The assembly in CsA's production (p.187)

The parrhesiastic gesture (p.190)

The risks behind the technological assemblies (p.196)

CHAPTER 7.	
<b>The cinematographic gesture and the experience of life: dissolving subsumption</b>	<b>206</b>
A life (p.210)	
Giving vision to life (p.214)	
Life becoming technical (p.222)	
For returning life to life. The ‘essential paradox’ (p.227)	
CONCLUSION	233
<i>NegraBlanca. Nos llaman las estereras</i> (p.236)	
Theory and practice (p.239)	
BIBLIOGRAPHY	242