

Is it possible to consider artistic work as a form of free energy production?

Our artistic production and knowledge lie, in material and ideological terms, in the inertia of the Western propulsion system. Artistic knowledge, like any other discipline of knowledge, is deployed through an energy dependency based on the extraction of natural resources. We cannot deny that artistic production interacts within the global combustion system. Do you know how complicated it would be to communicate this text without the use of oil and minerals? In fact, it would be interesting if algorithms started to quantify the amount of energy consumed by certain knowledge.

I could claim to be an artist. However, for a couple of years now, my artistic work has not aroused much public interest. My recent artistic work is sustained on the basis of my economic management derived from a teaching salary at the Faculty of Fine Arts in Barcelona. Although my work doesn't circulate in the art market, we can understand that my production consumes energy from a part of the art system. Even going back three years, when I worked baking cakes in a small café in Berlin, I never stopped producing. Moreover, during that period I wrote my doctoral thesis. In that case, we can consider that my artistic practice possessed a high level of entropy. Part of the energy I extracted from my paid job had been diversified as smoke, as "artistic work" in the context of art. From that perspective, striving to be an artist outside the boundaries of the art market may seem more unsustainable than being an artist with some recognition. However, we must not only consider the energy consumption of art, but also the kind of energy it produces.

Although the tendency of the universe is to distribute energy evenly, the development of the West has been oriented towards the domestication, centralisation and privatisation of energy. This phenomenon is crystallised in all the production logics of both capitalism and cognitive capitalism. From this, the definition of energy as "the capacity of bodies to produce work" is extracted, i.e. energy focused as an industrial, mercantile and productive force. Nevertheless, we can also consider energy as an unconditional force of communication, as a force that cannot help but transmit information from one system to another. In this way, the aesthetic and cognitive experiences manufactured by art can also be perceived as a simple form of biochemical communication among bodies.

It is possible to think and feel an electrical principle beyond our social organisation; the one that atomically connects the bioelectricity of organisms with the cosmic power line. To conceive of the human being as a node assembled in a great mass or network of energy, completely disseminates the root of the extractive subject. Our obligation should be to reclaim the free circulation, dispersion and plasticity of energy. Thus, juxtaposing energy and art, as anarchic forces of unconditional transmission of information that lie subject to productive protocols and systems of economic mediation, I declare my artistic production to be encoded as an object of public domain, preventing and denying its economic commercialisation, thus replacing its exchange value acquired by systemic inertia, by a free and uncertain use value.



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