

Eulàlia, neither golden nor angels

Teresa Grandas

When Eulàlia Grau produced her first work in the early 1970s, it had been some time since artistic practices had ceased to be just aesthetic objects. Not only had the artwork as an independent entity been challenged, but the traditional roles of the artist and the spectator had become disjointed. Many artists adopted practices seen at the time as experimental, rejecting traditional supports, though this decision was due not so much to the need to bring about a formal change as to resituate artistic practice in society. Art sought to find a meaning in links with its surroundings and the possibility of transforming them. The fact is that many of the practices that led to a reconsideration of the artistic phenomenon were based on its capacity for social intervention. In this respect, the work of Eulàlia Grau, or Eulàlia as she signed herself for many years, aimed to question immediate reality from an ideological position that cannot leave us indifferent.

Eulàlia presents her work as a portrait of the reality around her. In early 1978, *Data* magazine organised the colloquium 'L'arte in Spagna dopo Franco', where the critic Eduardo Alaminos asked a group of artists about the significance of producing art in Spain at that time.¹ As a participant, Eulàlia Grau presented a montage that included images from the press (as was customary in her work) and a text that summarised the ideological and strategic bases of her work. The photographs were used as elements of analysis by contrast: a family celebration in a bourgeois context, factory workers clocking in, a military parade, and scenes of physical abuse and torture formed a mosaic of apparently unconnected real situations that nonetheless co-exist irrationally in our socioeconomic and cultural system. What Eulàlia tabled was a criticism of the capitalist system that guarantees its own subsistence by means of control, repression and exclusion.

Eulàlia Grau began studying Fine Arts in Barcelona before switching to film studies at the Sala Aixelà, where her teachers were Pere Porta-

bella and Alexandre Cirici; she met Jacint Esteve and coincided with Josep Gusí and Antoni Padrós. She later studied design at the Eina School with Cirici, Albert Ràfols-Casamada and José María Carandell, and in Milan she worked at the design studio of Ettore Sottsass. At a time when artists were researching new media, Eulàlia opted for a form of artistic work² that experimented not so much with new supports or aesthetic conventions as with iconographies that had a highly political critical content.

In all of her works, she used photographs taken from the media. Photography, as Eulàlia saw it, captured a unique fragment of reality in a context of constant change. In this way, she extracted and recomposed this reality on canvases screen printed with emulsion, but she also used less habitual media such as books, posters and magazine inserts, aware that they would find an outlet in alternative circuits to the purely artistic, and therefore be accessible to a broader public. The artwork had long ceased to be merely a pleasing object, but in Eulàlia's work it became a radical means of observation of reality, reflection and activism. Her work is an uncomfortable testimony of the society of the time. It gives a thorough account of the weaknesses, shortcomings, contradictions and perversities of the capitalist system. It does not apparently provide answers, instead expecting the spectator to find their own. Eulàlia documents what she sees and prompts us to react. Her work is closely linked to political and social struggle, and to the denunciation of capitalism for widening the class divide, and uses not just repressive mechanisms of perpetuation, like the police, the army or prison, but also persuasive forms that act at a more unconscious but constant level, such as family, school and media. Furthermore, Franco's dictatorship in the Spanish context continued until 1975, leaving the country without democratic structures and applying forms of control and censorship at all levels. This background explains why, in Eulàlia's case, artistic activity was intrinsically linked to criticism of the system and expressed itself with works of radical denunciation.

Where the truth lies³

In the 1950s in the United States, and somewhat later in Spain, consumer culture began to affect the domestic environment, hand in hand with the economic boom. In 1951, Marshall McLuhan published *The Mechanical Bride. Folklore of Industrial Man*, in which he used advertisements and means of entertainment such as comic strips and science fiction to analyse the new narrative of the industrial society of the time and its consequences. According to McLuhan, these media sought to maintain the vulnerability of the public by means of 'prolonged mental rutting', especially in advertising: the business of getting inside the collective mind. McLuhan analysed the organisation of news items in the press and their orchestration, which managed to agitate or anaesthetise people's minds and mobilise their interests. Years later, Jack el Decorador [Jack the Decorator]⁴ was to refer to advertising as 'the crime committed in the consciousness of *homo consumericus*'.⁵ McLuhan examined the manipulation of advertising by means of the adverts themselves, which he called 'vampire dreams', after the apparent promise of happiness and freedom of choice they offered. Advertising quickly realised that women stood at the centre of its effectiveness and established a perceptive discrimination by weaving desires, wants and needs around them. This soon imposed a standardisation of daily life, starting with the great illusion of technology in the home. And, in the case of women, '[...] society starts to assume that the role of women is to be submissive and voluptuously passive'.⁶

Taking McLuhan's essay as her departure point, in 1993 Ellen Lupton presented *Mechanical Brides. Women and Machines from Home to Office*.⁷ This was a project to revise the central role in US life of domestic appliances in defining cultural differences between men and women. The way machines – the washing machine and the iron in the home, the telephone and the typewriter in the office – were designed, commercialised and used reflected what women's aspirations and responsibilities were supposed to be. Domestic obligations con-

trasted with opportunities and real expectations. 'Through industrial design, marketing campaigns and the narratives of popular entertainment, useful things perform functions beyond mere utility. As objects of emotional attachment, mechanical devices animate the scenes of daily life and stimulate feelings of love, possibility and connection, as well as guilt, limitation and isolation.'⁸ The 'conquest of women's leisure time' went hand in hand with a conception of subordinate female role, completely conditioned by the family environment and with very limited expectations beyond it. While commercial education acts on the unconscious, McLuhan proposed conscious observation of it, a task to which Eulàlia Grau brings a highly critical approach: 'My paintings [...] are like notes, jottings, comments, observations on the ethnographic, sociological, moral and cultural state, of the world around me.'⁹ She sets out to 'create the possibility of a new interpretation of reality' and use art as a means of social intervention.

The first works of Eulàlia Grau were entitled *Etnografies* [Ethnographies] and were presented at Sala Vinçon in Barcelona in 1973 and at Galería Buades in Madrid in 1974. For her first exhibition, she made a collage that included a photograph of her, surrounded by images and a biography listing the sins she had committed and the consumer goods she habitually used. The sins listed were trespasses against the Catholic Church; with the commercial products, she fell prey to the snares of the system. It was a kind of confession or declaration of principles as regards some of the themes that were to constitute the basis of her work: criticism of consumer society, forms of power and the excuses that the system uses to perpetuate itself. For *Etnografies*, she took photographs from their original context and recomposed them by means of contrast or similarity in collages that denounced the society that McLuhan regarded as vampirised. Consumer goods, middle-class domestic interiors and representations of power contrast with violence, the use of force, inequality and injustice. It is interesting here to recall the montages produced shortly before by Martha Rosler in *Bringing the War Home: House*

Beautiful / In Vietnam (1967–72), representing a criticism of the Vietnam War and a biting commentary on the American way of life.

Etnografies also has many parallels with the images of the Austrian group ZÜND-UP that produced the *Erotische Architektur* series (1969), *Information Circus* (1970) and *Warten* (1971). The paradoxical iconography produced by this ethnographic portrait of Eulàlia Grau caught the eye of designer and architect Alessandro Mendini, who included some of her works in an article in *Casabella* magazine.¹⁰ Then, in 1974, Eulàlia gave a lecture at the School of Architecture of Madrid. Its title was *La paz es esperada con ansiedad* [Peace is anxiously awaited], like one of the *Etnografies*, and alluded to the Carnation Revolution, which, in the April of that year, had ended the Salazar's dictatorship in Portugal. The principal consequence of this process, in addition to the liberation of political prisoners in Caxias in the following days, was the acceleration of the process of decolonisation of what had been known as the Portuguese colonial empire: Angola and Mozambique. The works of Eulàlia Grau are commentaries on the period that we discover as we work our way through them. Alexandre Cirici recalled that it had been necessary for Dada to initiate the association of images taken out of context and that, later, Paolozzi and his group proposed the comparison of art and reality to erase their borders, as far as possible.¹¹ It was this dissolution of boundaries that characterised the work of Eulàlia Grau.

From blue overalls to white collar¹²

Cancionero de los hombres verticales y de los hombres horizontales [Songbook of vertical men and horizontal men] (1975) is an unpublished book in which Eulàlia addresses the forms of representation of successful or vertical men, and of horizontal men, who are losers or failures. By focusing on certain symbolic attributes, she characterises the two types and their belonging to different social classes. In the article 'Las andanzas de Jack el Decorador' [The adventures of Jack the Decorator], the sec-

ond about this shrewd detective of the modern, Jack visits the head office of *Hogares Modernos* magazine that has commissioned him to write his chronicles. 'Throughout the house, a strict hierarchical order can be seen according to the size of the chair and the table. The larger they are, the greater the importance in the hierarchy of the person who sits there. [...] The offices are absolutely normal, with a tendency to use light tones to communicate to employees the degree of optimism they do not receive from their salary. [...] The department of graphic design is studied so that they produce more and better work in the shortest time possible.' He concludes: 'It is all the result of the vast universal conspiracy to ensure that some earn a little and others earn everything.'¹³

In an article about *Cancionero*, Eulàlia alluded to the loaded dice with which we gamble our fate and ends by asking: 'I ara digue'm tu: per a qui és l'art?' [Now you tell me: who is art for?]. By asking whom art is for, she was questioning the spectator and appealing to a broader audience, the general public. One of the cover designs included silhouettes of vertical men that suggest the present-day television series *Mad Men*. The series is set in an advertising agency in the early 1960s, and the main character represents the paradigm of the American dream: powerful, successful and self-assured. He is a successful creative director with solid social and economic standing who lives in a *charming* house in the suburbs, is *happily* married to a *beautiful* blonde woman and has two *lovely* children. His wife is an *efficient* mother and homemaker who waits patiently at home for him with a drink and a *delicious* dinner ready. *Mad Men* is set in the time when advertising became consolidated as a generator of contents that moulds society's desires and needs. Hence the subtitle, *Where the truth lies*. The opening sequence shows the black outline of a businessman, a vertical man, falling past buildings whose façades present advertising images and slogans such as 'Enjoy the Best America has to Offer' and 'It's the Gift that Never Fails'. This opening does not hide the disappointment of unsatisfied expectations or the unhappiness behind the

apparent perfection of domestic and professional life.

The awareness of deception in the welfare society is closely linked to the reference to death in Eulàlia Grau's work. Rather than a vital or personal reflection, this is an analysis of the repressive forces inherent in 'negative aspects of the capitalist economic and social system destined to be governed by death and destruction'.¹⁴ *La cultura de la mort* [The culture of death] (1975) deals with death in relation to power and the use that power makes of culture. The work includes a series of panels bearing photographic sequences of apparently unrelated situations. For example, it draws a parallel between buffalo hunting and police persecution. These works present the harshest, cruellest aspects of the everyday in similar fashion to Adrian Piper's *Art for the Art-World Surface Pattern* (1976), which, with the indication 'Not a Performance', intersperses images, texts and headlines taken from the media about war, torture and violence. In both cases, the indifference we show to dramatic and violent situations serves to question how we typify pain and what shocks us. Violence also underlies *Me gustaría morir en un lugar donde nadie me viera. María* [I'd like to die in a place where no one can see me. María] (2011-12), which presents photographs of the daily life of María, a homeless woman in Barcelona, alongside images taken from the Internet of recent cases of corruption.

An example we wish to transmit¹⁵

«There is no JUST justice. There is only class justice. The laws defend the principles that society as an institution imposes on its citizens. And these principles are the reflection of the interests that power wants to protect».¹⁶

On the occasion of the fourth Textile Machinery Trade Fair held in Barcelona in October 1968, the regime's Under Secretary for Trade, J. J. Ysasi-Yasmendi, declared: 'It seems that these new generations of Catalan engineers and

businessmen, after the decadent and risky "Let *them* invent" of our years of pessimism, now want to issue the bold, hopeful challenge of "We invent, too".' He was referring to the Catalan businessman and Opus Dei member, Juan Vilá Reyes, who directed Matesa (Maquinaria Textil del Norte de España), a symbol of the country's thrusting development policy. In the spring of 1969, Televisión Española presented him as 'an exemplary businessman' and Matesa as 'a project that sums up the human virtues of sacrifice, hard work, risk and ambition... an example we wish to transmit'. In the summer of the same year, it was discovered that part of the State funding granted had disappeared. Vilá Reyes was accused of embezzlement and sentenced to prison. Despite the severity of the charges, and the sentence and fine imposed, he was pardoned in 1975. The Matesa case was one of the biggest business scandals of the time, for its economic and political scope. Despite the involvement of several ministers and top Opus Dei government officials, only Vilá Reyes was tried. News coverage of the case had been orchestrated by those who were against the supremacy of Opus, hoping to oust it; however, they merely achieved the removal from government of some of its members, who were then replaced by others.

... *Inventemos también nosotros...* [Let Us Invent Too] (1976) tells the story of Juan Vilá Reyes alongside that of Diego Navarro, an unemployed construction worker who, on 25 July 1975, took part in a demonstration of workers attempting to join the Catalan Culture Congress. He was shot by the Guardia Civil police force, but neither the offender nor the doctor who attended him and chose not to remove the bullet was ever discovered. Navarro was taken to the prison in Tarragona, where the following day he was found hanged in his cell. He left a widow and five children. The lack of information and the absence of images in Diego Navarro's story contrast with the abundance of graphic information about the industrial and social activity of Juan Vilá Reyes. Eulàlia Grau's work brings together two diametrically opposed stories of treatment and the administration of justice, constructing a polarised portrayal of winners and losers.

In Eulàlia Grau's social analysis, the city is one element more that reproduces class differences and contributes to the functioning of production methods. *Mínimos y máximos* [Minimums and maximums] (1976–77) investigates social inequalities between the inhabitants of different districts of Barcelona in the book and the video (filmed by Eugeni Bonet, its whereabouts currently unknown) *Vivendes... vivendes* [Dwellings] (1976) and the report published in *Arquitectura. Revista del Colegio de Arquitectos de Madrid* (1977). In the report Eulàlia writes: '... in order to survive, existing social formations have to keep the entire economic apparatus of production and distribution going and, by means of the State's apparatus of repression, education, etc., perpetuate the class division of labour, the division of class society.' In dwellings, class structures are manifested by the layout of space and its uses, domestic habits, and the decoration and quality of communal and private areas. There are two types of dwelling, that of the ruling classes and that of the ruled classes. Homes in working-class districts barely meet legal minimums of habitability; middle-class homes are statements of power and prestige. In the same report, Eulàlia reflects on how the State legislates to guarantee minimums in the standard living conditions of the ruled classes, but not maximums, since 'at the upper end of the scale, freedom is limited only by budget'. Property speculation with the land and housing market allows these minimums to be altered and even reach unacceptable extremes. The city is a reflection of the tensions of the system, of the 'crisis of industrial production, of capitalism, of the market, of international relations, of culture, of ideologies, of the scales of values'. Eulàlia's conclusion is that urban change involves social change: 'If there are only class dwellings, let's do away with classes.'¹⁷ The denunciation of the housing situation is a criticism of an unequal, unfair social system that shelters precarious housing, property speculation and urbanism as a means for cleaning up marginal or problem areas. This work is particularly interesting from a present-day viewpoint, after the explosion of Spain's property bubble.

Subverting the community¹⁸

The mechanisms of social domination are activated by repressive systems, covering various types of incarceration, the judicial and prison systems, the treatment of madness (hence the interest in anti-psychiatry) and the exclusion of alternative sexuality. 'Women, prisoners, conscripted soldiers, hospital patients and homosexuals have now begun a specific struggle against the particularised power, the constraints and controls that are exerted over them.'¹⁹ Here, feminist protests in the Spanish State under Francoism must be seen in relation to other combative movements of a social and political nature. A social explosion came in around 1975–76, producing, among other manifestations, International Women's Year, the Women's Liberation Congress in Spain and the Catalan Women's Congress.

In 1942, Franco's regime had passed an act ruling that once a woman was married she could no longer work. Between 1942 and 1978, specific conducts on the part of women, such as adultery and concubinage, were considered crimes by the penal code. Without her husband's authorisation, a woman could not open a bank account, set up a business, or have a passport or custody of her children. In the Spanish State, neither the use of contraceptive pills nor abortion or divorce were legalised.²⁰ However, as some of the protest pamphlets read, the society that forbids abortion obliges women to choose this option. And the stance of the church on the subject was, and still is, determinant, despite the fact that Spain is currently a secular state. Sectors of the women's movement held that birth control methods were simply instruments to control relations between men and women, and society as a whole. Criticism of the situation of women has been part of Eulàlia's domain from the outset: feminist protest is an inherent part of her body of work. *Discriminació de la dona* [Discrimination against women] (1977) openly addresses this issue, constituting a paradigm work. At its presentation at Barcelona's Galeria Ciento, Maria Aurèlia Capmany²¹ referred to Eulàlia's photographic safari through the jungle of images.

The same issue of Milan's *Casabella* magazine that published Eulàlia Grau's *Etnografia* featured an article by feminist sociologist Poldà Fortunati. 'Un'altra casa e un'altra donna' reviewed two fundamental texts in the feminist struggle. The first, published in a US working-class newspaper by Selma James in 1952,²² was 'A Woman's Place'. James analysed the messages directed at women by Hollywood films and the media, which 'begged' them to be as happy as McLuhan's mechanical bride. Expectations of women centred on marriage and maternity, which meant that the single woman came in the firing line of social expectations. The married woman, for her part, attended to responsibilities in the home, which meant that she was confined to the house with fewer opportunities of socialising. Almost 20 years later, feminist theorist Mariarosa Dalla Costa wrote the article 'Donne e sovversione sociale' (1972), in which she analysed the domestic, isolated, unpaid work of women as opposed to the 'necessary', socialised, paid work of men, and the role of family indoctrination. Both texts questioned the role assigned to women in Western society and, like Eulàlia in her works, urged them to react. The women's issue was seen as a structural element of the social problem in the Western world. In France, the *Utopie* group also saw the alienated role of women as an instrument for perpetuating the repressive model of the dominant ideology.²³

Accepted. Detailed photocopy of a counterfeit²⁴

The magazine *Utopie. Sociologie de l'urbain* provided a platform for a group of architects, urbanists, sociologists and thinkers²⁵ to reflect on the ideology implicit in our lifestyles. By analysing the urban environment and housing, but also the media and political environment, they studied the ideology and socioeconomic and political consequences of capitalism between 1967 and 1978. In an article published in 1969 Hubert Tonka, one of the group's members, considered the city a repressive space where the class struggle was most evident. His

interest lay not so much in the physical environment as in the phenomenon of alienation, repression and integration of urban life.²⁶ In this respect, he coincided with a work that Eulàlia produced almost a decade later: *Mínimos y máximos*.

El cost de la vida [The price of life] (1977–79) is an example of artistic intervention in an alien environment, a direct social action. The poster was presented in various contexts; perhaps the most important was outside the Lavis domestic appliances factory in Barcelona in May 1980, during a workers' strike. It was designed as a *quadrillage*, in the sense Foucault gives the word in his landmark essay *Discipline and Punish. The Birth of the Prison* (1975) as a cartography, a network of space-time connections of control. *El cost de la vida* is a comparative narrative of three socio-economic situations and their corresponding forms of repression: proto-capitalism (Spain, Italy and France), post-capitalism (Germany) and pre-capitalism (Third World). In proto-capitalism or discontinuous capitalism, the forms of persuasion are family, school, media, church and parliamentary parties. The repressive apparatus is exercised by the army, the police, the courts of law, prison and foreign intervention. Non-productive, marginalised and underclass groups bring together women, children and the elderly with the insane, the sick, the unemployed, homosexuals, alcoholics and drug addicts. Multinationals coexist with the so-called necessary evils that keep the balance of terror and pollution. Everyday life is governed by the family economic base and the ideological integration established by schooling. Post-capitalism is the economically and technologically most advanced model of society, where repression is exercised subtly by its laws and institutions. Industrial and military technology has been domesticated by the consumer society. Finally, pre-capitalism corresponds to underdevelopment in overpopulated countries with a high rate of illiteracy and dependence on other countries with more advanced economies. The model of repression acts with a manifest violence that is excluded from previous models: concentration camps, torture and public

execution. The economist María Carmen Valdeolmillos²⁷ analysed *El cost de la vida* in relation to the seductive, persuasive spread of the values of the system and their purpose (dissatisfaction, depletion, destruction and death), in the face of which, perhaps, the only possible response was the revolution of daily life. The comparison of the three situations presents more or less sophisticated forms of the same model.

We're all watching a puppet show²⁸

In 1979, US president Jimmy Carter asked Congress for an increase in the defence budget of 9.4% from the previous year. One of his electoral goals had been to defend human rights, and in the exercise of his mandate he signed SALT II (Strategic Arms Limitation Talks), despite which he increased his country's military spending. In the poster *Desarmament - Desenvolupament* [Disarmament - Development] (1979), the photograph of the handshake sealing the peace agreements signed by the leaders of developed countries is juxtaposed with images of the Third World and headlines about the sums invested in defence: 'Carter asks for 125,600,000,000 dollars for defence for 1979. That's 9.4% more than for 1978.' The poster shows the contradictions between governmental agreements and the backdrop of political decisions: a game of contradictions in which we are mere puppets.

The insert 'Todos frente al espectáculo de un teatro de marionetas' [We're all watching a puppet show] (1978) in *Nueva Lente* magazine looks at the excesses and shortcomings of our society. *Orden público* [Public order] (1978), in turn, examines the mechanisms used by power to keep social order. It contrasts the masked control exerted by the media, the family and the school to the open and explicit violence of *legitimate* forms of the use of force by the police, the army and technology. 'It is true that we are approaching societies of *control* that are no longer precisely disciplinary.'²⁹ Foucault was one of the first to detect that. Security is considered necessary for the continuance of order and legitimates the persuasive or coercive meas-

ures used. With the call to social responsibility and coexistence according to a series of norms, any line of dissension or questioning, anything that falls outside the bounds of 'order', must be refuted or abolished. The guidelines for behaviour pursued by power are efficiently marked out by the media, but also by the laws and spaces of everyday coexistence.

At the start of this article, I referred to the supports used by Eulàlia, who defines her work as *paintings*. They are portraits that exceed not only the conceptual but also the ideological bounds of the artwork. The *Semana de Presença Libertària* [Libertarian Presence Week] took place in and around Lisbon from 2–9 July 1978. One of the activities programmed was a debate about prison, with the participation of Serge Livrozet and Eulàlia Grau. Livrozet is a French writer interested in the phenomenon of delinquency from a political and economic viewpoint, who in 1973 helped to set up *Libération* newspaper. After his involvement in various social struggles, he was imprisoned until 1972 and later wrote the book *De la prison à la révolte*, with a preface by his friend Michel Foucault (in 1972, Livrozet and Foucault had founded the CAP, Comité d'Action des Prisonniers, after the dissolution of the GIP, Groupe d'Information sur les Prisons).

Livrozet's book is based on rejection of right and its association with power; it calls for the delinquent's right to talk about the law. His reflections on the law are associated with rejection of it. He sees the fight against the legal and prison system as a fight against power. Here, it is also important to consider Eulàlia's relation with anarchist and libertarian groups. Though not a CNT militant, in the 1970s she took part in the debates promoted by likeminded groups. She met Albert Meltzer, an English anarcho-communist who, from London, helped Franco's political prisoners. It was Meltzer who introduced her to Stuart Christie, who had been involved in an attempt to assassinate Franco in 1964 and was imprisoned until 1967, when he was freed after a large-scale international pressure campaign organised by Meltzer. Together they founded the Anarchist Black Cross, an anti-prison association that supported anar-

chist prisoners. They also founded the anarchist newspaper *Black Flag. Organ of the Anarchist Black Cross*, and in 1979 invited Eulàlia to carry out two interventions; one was *Public Order*³⁰ and the other, *Discriminació de la dona*.³¹ Albert Meltzer later invited Eulàlia to take part in two exhibitions in London and Edinburgh, where she presented the work *The Price of Life*.

Lubricity accompanied by refined cruelty³²

In 1979, the Remont gallery in Warsaw organised *Other Child Book*, based on an idea by filmmaker and editor Henryk Gajewski. The project invited artists to produce three works in book form that contributed to the process of creating new values from a child's perspective.³³ Eulàlia presented *Per què? [Why?]* (1979), a book for children with excerpts from children's comics, with the highlight on themes such as war, violence and money, and references to power, wealth, sex, the identification of money with happiness and the exaggeration of stereotypes such as brave men and selfless women. It included a series of handwritten questions asked by children of grown-ups, with an absence of prejudice and an ingenuity that surprised people and made them uncomfortable: why are there wars? Why are there only poor people in prison? Why do we have money?

Children's publications were part of the system of transmission of values and intended to foster given roles. Children's playtime served to transmit values that sublimated the aggression of the boys and the secondary role of girls by means of toys and the stories devised for them. Their environment was conceived to channel and direct behaviours; remember Esther Ferrer's *Juguetes educativos* [Educational toys], which subverted the meaning of war toys for boys by manipulating them and giving them penises. As regards children's education, Foucault considered that pedagogy was based on adapting children to school work.³⁴ He understood it as a political form of adapting to power.³⁵ School is one of the lifelines of society, one of the means that the system uses to transmit an ideological discipline, concealing discriminatory stereo-

types, perpetuating inequality, 'domesticating' and standardising future citizens by means of disciplinary methods. School reproduces an overseeing hierarchy that makes it a space of subjugation. Mariarosa dalla Costa had already highlighted the indoctrinating mission of school and considered it the prime production system: one which, by means of organised, controlled institutions,³⁶ disciplined and educated the children of the exploited. School was the product of stratified societies, a political strategy of integration and social control.

In 1978, Eulàlia had begun work on a project of research into institutions that was not completed: it was an insert in *Skira Annual 78*. From an anti-supremacist cultural viewpoint, it analysed the university, colloquiums, magazines and books as chains that immobilise the most disadvantaged classes. It concluded that culture enables, sanctions and, in some cases, excludes. However, sanction does not only act at cultural level. We have seen that it has consequences in other areas of society. But sanction as a measure of safety, prevention and protection of the population is that which excludes behaviours that depart from the ideological norm or rules of coexistence: specifically, delinquency. The case of Jacques Mesrine was a prominent one in its time. Mesrine was a delinquent who managed to elude the French police for a long time while continuing with his criminal activities. Evidently, Mesrine became a problem for the police, who finally managed to corner him with a huge deployment of resources after a long chase. He was gunned down, and his body was later displayed in triumph. *Flic-Story. Historia de detectives* [Cop Story] (1979) is a poster representing the capture of *ennemi public numéro un* [public enemy number one], a controversial figure for his confrontation with the system.

Minimum investment, maximum efficiency³⁷

As shown by *El cost de la vida*, the exercise of power gives rise to administrative hierarchies, the bureaucratic pyramid and the police.³⁸ In a

series of lectures he gave in Rio de Janeiro in May 1973 with the title 'Truth and Judicial Forms', Michel Foucault alluded to Jeremy Bentham's panoptical society as the defining programmatic base of power. The panopticon is the form of observation exercised by someone who holds power, be it school teacher, office manager, doctor, psychiatrist or prison governor. Foucault considers that the relations of power in our society are based on observation, control and correction. However, he qualifies that they function not through exclusion but by fixing the individual by means of total institutions of control, such as school, the factory, the psychiatric hospital, the general hospital, military barracks and prison. All use a disciplinary technology whose aim is to 'link the individual to the process of production, formation or correction of producers', seeing them as variants of restraint.

Advertising and consumption also serve to control time in developed countries; this is illustrated by *El cost de la vida* and *Etnografies*. The demand for a punitive universality develops techniques of observation, identification of individuals, standardisation of their gestures and activity – that is, a technology of power over people. In prison, 'power doesn't hide or mask itself, [...] it is cynical and at the same time pure and entirely "justified", because its practice can be totally formulated within the framework of morality'.³⁹ However, the practice that Foucault proposes is not confined to the prison context; it analyses terms such as *dominate, direct, govern, power, state apparatus*, etc., that are included in the exercise of control. The framework of political action involves institutional resistance and moral dissonance or insubordination.

Foucault analyses the system of punishment in his essay *Discipline and Punish. The Birth of the Prison* (1975), in which he studies changes in the penal system in the modern age, through torture, punishment, discipline and prison. Gaol is a universal punishment where the isolation of the prisoner has many similarities with that of women and housework. It is the space of confinement legitimated by the equal application of the law in an

unequal society.⁴⁰ The study of means of persuasion and forms of punishment has always been present in Eulàlia's work. The definition of delinquency and differing degrees of application according to the person convicted was not only dealt with directly in ... *Inventemos también nosotros... Etnografies* had already addressed this issue by means of the tension, for example, between a group of beauty queens and another of delinquents; so too had *La cultura de la mort*, which reflects on the limit between acceptance of the different forms of violence and selective rejection according to ideological or moral conventions. Eulàlia analyses this panoptical society that ensures the dominant position of power and authority, and is based on discipline and observance. 'It is a fiction to believe that laws are made to be respected and that the police and the courts exist to make them respected. [...] Everyone knows that the laws were made for some and imposed by others.'⁴¹

In 1981, Eulàlia was awarded a grant by the Ministry of Culture to conduct a study of prisons. On 29 January 1983, she wrote a letter from Berlin to Marisa Díez de la Fuente, founder and director of Galeria Ciento, in which she referred to this study, saying that she had started it in 1977. Her work was based on the premise that understanding prison was a good way of understanding present-day society, thereby 'exposing the violence in which a classist society lives and prospers'. Victor Hugo wrote that it is impossible to know a society well without having lived in its prisons. Eulàlia studied prison as a total institution from a methodological, scientific and political perspective. The methodology consisted of compiling highly detailed information and making contact with people related to prison (former prisoners, sociologists, etc.), and was based on case studies: society, the state, prison and a last block called 'Respuestas / Luchemos' [Answers / We must fight]. Its working method was very similar to the *quadrillage* used in *El cost de la vida*. The German magazine *Doc(k)s* published part of this reflection about prisons in a work that once again used the comparison of images. The current prison system imposes

generalised punishment, suspension of rights based on a complex legal framework, scientifically applied, in the interests of supposed social efficiency.

Neither golden nor angels

‘Power relations are such that you present a problem and twenty years later it is still a terrible thing.’⁴²

Eulàlia’s ‘paintings’ are portraits of an era. They force us to think about the mechanisms that underpin our society, what produces dominant values and how power systems are organised. Since she produced her first works, 40 years have passed, yet many of the situations she denounces still exist. A common feature of her work is the insistence on unmasking the obscenity of the differences that tarnish our world, the structural violence that impregnates not only everyday life but also the macro-system in which we are immersed. Her work denounces the instrumentalisation of our lives and of politics, marked by the interests of capital and the market. The need to address social conflict not only marked the early years of her work in the context of dictatorship; it continued throughout the confused phase of the transition and creation of democratic structures, and today, with the evident disappearance of ideologies, the indifference and the loss of values that have created a chasm between political practice and social needs. The conception of art, beyond formal definitions of an aesthetic nature, resembles the activity of critical regeneration, social intervention and political upheaval. Eulàlia questions the very notion of representation, since she understands artistic praxis as a relational, socialising practice that breaks with the competencies traditionally attributed to it. She sets out reality and denounces it, takes fragments from the media that ‘tell it to us’, and constructs significant networks that do not allow us to remain impassive.

Eulàlia’s body of work places us in the paradox of having to ‘see’ what surrounds us, what we are looking at but cannot or do not want to

perceive. Her works represent the real using an artistic medium that acts as a critical transmitter to return us to the same reality from which we started out, exposing not only what is visible but also what remains concealed. Art deals with society, but it also lives in it and takes its capacity for critical discernment to the ultimate consequences as the instrument of knowledge that it is. Art becomes an active subject in political practice, a way of activating critical awareness of precariousness, injustice, inequality, rampant consumerism and financial cannibalism. In the context of a crisis of values, social crisis, economic divide and ideological doubt in which we are living in 2012, it is especially important to emphasise the great topicality of Eulàlia’s work and the relevance of the issues she raises. The ideologisation of her artistic practice is the result of the need to respond to the *quadrillage*, the complex framework of forms of persuasion, repression and activation of established power. Her works involve a meticulous process of investigation and reveal the underlying conflict in the contradictions of the system faced with the need for *standardisation* that the system needs to survive. To paraphrase the memory of a well-known counter-cultural magazine, Eulàlia’s work came into being in 1973 *con inquietud y por necesidad* [with a spirit of inquiry and out of necessity].

¹ *Data*, no. 30 (January–February 1978), pp. 8–19. Taking part along with Eulàlia Grau were Carlos Alcolea, Nacho Criado, Juan Hidalgo, Julia Varela, Eva Lootz, Santiago Serrano and Fernando Uría. The text was published with the title ‘Il regime capitalista crea ogni giorno situazioni come questa sulla classe operaia’ (The capitalist regime creates situations like this every day among the working class), 1976. However, Eulàlia states (2 October 2012) that this title corresponds to another work.

² Eulàlia produced much of her work in the 1970s and the early 1980s. In the mid-1980s, after a long time in Germany, she moved to Japan and China, where she lived for several years. On her return, in the late 1990s, she did not resume her artistic activity for some years. Her work now employs digital photography and centres on the use of computer programmes that allow her to manipulate it.

³ Tagline of the television series *Mad Men*, which started in 2007 and now, in 2012, is in its fifth season.

⁴ Alter ego of the writer Manuel Vázquez Montalbán and author of ironical accounts of bourgeois tastes and consumerism for *Hogares Modernos* magazine between 1969 and 1971.

⁵ Jack el Decorador, 'Las andanzas de Jack el Decorador. Jack se apodera de *Hogares Modernos*', *Hogares Modernos*, no. 35 (1969).

⁶ Marshall McLuhan, *The Mechanical Bride. Folklore of Industrial Man*. Boston: Beacon Press, 1967 (1951), p. 21.

⁷ The project consisted in an exhibition and publication (New York: Cooper-Hewitt National Museum of Design, Smithsonian Institute, Princeton Architectural Press, 1993).

⁸ Marshall Mc Luhan, op. cit., p. 7.

⁹ Eulàlia Grau, *Imagen y Sonido*, no. 130 (April 1974), p. 10.

¹⁰ Alessandro Mendini, 'Idee in letargo', *Casabella. Rivista di urbanistica, architettura e disegno industriale*, no. 403 (July 1975), pp. 4-5.

¹¹ Text to present the exhibition *Etnografía (Pinturas 73)* at Sala Vinçon in Barcelona (8–22 January 1974). The presentation of *Etnografies* at Galeria Buades was accompanied by the publication of a catalogue in newspaper format, designed by Carlos Serrano, combining the usual newspaper content with articles and news items about the works on show: 'Alrededor del arte comprometido' [About socially committed art], by Alexandre Cirici; 'En torno a los montajes' [On montage], by Josep Maria Carandell; 'Una conferencia titulada "Kitsch Colle"' [A talk called 'Kitsch Colle'], by Carlos Serrano, a mixture of irony, fiction and reality on Eulàlia's contribution to the poetics of kitsch and the collage technique. It also included some images of the works and crossword puzzles.

¹² A reference to *Del mono azul al cuello blanco. Transformación social y práctica artística en la era postindustrial* [From blue overalls to white collar. Social transformation and artistic practice in the post-industrial era], an exhibition (with catalogue) organised by the Generalitat Valenciana in 2003.

¹³ Jack el Decorador, op. cit.

¹⁴ Eulàlia Grau, *Fuera de formato*. Madrid: Centro Cultural de la Villa de Madrid, 1983.

¹⁵ A programme on Televisión Española (spring 1969) referred to Matesa as an exemplary firm.

¹⁶ Text of the invitation to the exhibition '... Inventemos también nosotros...', Sala Tres, Acadèmia de Belles Arts de Sabadell, Sabadell, 1–17 January 1977.

¹⁷ Excerpts from the report 'Mínimos y máximos', *Arquitectura. Revista del Colegio de Arquitectos de Madrid*, nos. 204–5, 1977, p. 66.

¹⁸ Mariarosa dalla Costa, 'Donne e sovversione sociale', *Potere femminile e sovversione sociale*. Padua: Marsilio Editori, 1972.

¹⁹ Gilles Deleuze and Michel Foucault, 'Un diálogo sobre el poder', *El Viejo Topo*, no. 6 (March 1977), p. 23. French edition: 'Les intellectuels et le pouvoir', *L'Arc*, no. 49 (monographic on Deleuze, second quarter of 1972), pp. 3–10.

²⁰ An issue of *Canigó* magazine about divorce published images of several works by Eulàlia Grau. Xon Pagès: 'Enquesta sobre el divorci', *Canigó*, no. 737 (21 November 1981). It includes the screen print *El régimen capitalista...* published by Galeria G, some *Etnografies* and one of the screen prints from *Discriminació de la dona*.

²¹ Maria Aurèlia Capmany, 'Safari fotogràfic o simplement gràfic per la selva de les imatges', text written for the exhibition *Discriminació de la dona*, Galeria Ciento, 1980.

²² Due to McCarthyist repression, Selma James published it under the pseudonyms of Marie Brandt and Ellen Santori.

²³ Isabelle Auricoste and Charles Goldblum, 'De la participation des putains. Nature et Culture aux agissements du maquereau capitaliste pour perpétuer la servitude des femmes', *Utopie. Sociologie de l'urbain*, nos. 2–3 (May 1969). *Utopie* magazine was founded in 1967 during the emergence of small alternative publications in the 1960s and 1970s as a result of the need to create alternative channels of communication and thanks to the economy of offset printing. They were essential vehicles for disseminating thought outside the official institutions. As of the mid-1970s, some Spanish publications such as *El Viejo Topo* addressed issues related to feminism and the legalisation of abortion. They also covered the protests of prisoners and the anti-psychiatry movement.

²⁴ Poster to present *Discriminació de la dona* at Galeria Ciento in Barcelona from 17 December 1979 to 5 January 1980.

²⁵ They included Jean Aubert, Isabelle Auricoste, Jean Baudrillard, Catherine Cot, Charles Goldblum, Jean-Paul Jungmann, Henri Lefebvre, René Lourau, Antoine Stinco and Hubert Tonka.

²⁶ Hubert Tonka, 'Critique de l'idéologie urbaine', *Utopie. Sociologie de l'urbain*, nos. 2–3 (May 1969; written in July 1968).

²⁷ María Carmen Valdeolmillos, *El coste de la vida*. Reus: Sala de Lectura, 1980.

²⁸ Insert by Eulàlia Grau in *Nueva Lente*, no. 84 (April 1979), p. 53. The work is dated 1978.

²⁹ Conversation between Toni Negri and Gilles Deleuze in 1990. In Gilles Deleuze: *Conversaciones*. Valencia: Pre-Textos, 1995, p. 13. The original was published in the magazine *Futur antérieur* (spring 1990).

³⁰ *Black Flag, Organ of the Anarchist Black Cross*, no. 8 (May 1979).

³¹ *Ibid.*, no. 12 (December 1979).

³² One of the definitions in *Crossword puzzle 16*. Seville: Casa de Damas, 1975.

³³ Exhibition at the Palace of Culture and Science in Warsaw (May 1979), involving over 250 artists from 29 countries, including Francesc Abad, Eugènia Balcells, Isidoro Valcárcel Medina, Jon Hendricks, Dick Higgins, Robert Filliou and Alison Knowles.

³⁴ Michel Foucault, *La verdad de las formas jurídicas*. Barcelona: Gedisa, 1980 (1973). English edition: 'Truth and Judicial Forms', in *Power: Essential Works of Foucault, 1954–1984*: vol. 3. New York: The New Press.

³⁵ On this subject see: Valentín Galván, 'La influencia de Foucault en el ámbito educativo español', *Cuaderno de materiales*, Madrid, 2011.

³⁶ Mariarosa dalla Costa, *op. cit.*

³⁷ 'Trabajo carcelario: mínima inversión, máximo rendimiento' in Francesc Simó, Pilar Viladegut, 'La desolación de los comunes', *El Viejo Topo*, no. 13 (October 1977), p. 40.

³⁸ Michel Foucault, 'De los suplicios a las celdas', *Saber y verdad*. Madrid: La Piqueta, 1985.

³⁹ A conversation between Michel Foucault and Gilles Deleuze. 'Les intellectuels et le pouvoir', *L'Arc*, no. 49 (monographic on Deleuze, second quarter of 1972), pp. 3–10.

⁴⁰ Several issues of *El Viejo Topo* magazine addressed the subject and there is an extensive bibliography on prison struggles. In Spain, after Franco's death there was a general pardon for political prisoners, while ordinary prisoners denounced differential treatment and instigated protests, like the case of the COPEL.

⁴¹ Michel Foucault, *Saber y verdad*, *op. cit.*, p. 87.

⁴² Declarations of the journalist Katherine Boo on the publication of her book *Un maravilloso porvenir*, in *El País semanal*, no. 1879 (30 September 2012).