

**PASTORAL SCULPTURES (LUNCHTIME READS
PUBLICATIONS ART SERIES BOOK 1)**

Rai Yancy

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One of the reasons why so few cultural critics have paid adequate attention to the transformation of labor over the past decades is that the relationships between labor and its putative opposites—between labor and leisure, between home and worksite, between refusal of work and work itself—have been so scrambled as to render labor indistinguishable within the field of social activity. For conceptual art and experimental writing, what is happening is dematerialization or materialization only in the sense that some things that are not really material—verbal and written signs—are treated as if they .

Furthermore, as Boltanski and Chiapello note, transformations of the quality of labor have led to a new form of antagonism. These contradictions result in frequent images of interpersonal and interworker antagonism in the book, antagonism that, I argue, picks up on the blue-collar blues and white-collar woes of the coming decade. The reverse would also be true.

The spheres of art and labor are therefore temporally disjoint: Self-managing workers who participate in managerial decisions require fewer supervisors, as long as one can find mechanisms to keep the productivity of such workers high.