A year-long programme focused on post-work, online labour and automation

Exhibitions, symposium, artist talks, performances, screening

Co-curated by Domenico Quaranta & Janez Janša

November 2019
November 2020

info: Ljubljana

http://aksioma.org/hyperemployment
Hyperemployment
A year-long programme focused on post-work, online labour and automation
Co-curated by
Domenico Quaranta & Janez Janša

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#hyperemployment
In the current phase of late capitalism, we are experiencing a crucial contradiction every day. On the one hand, the increasing automation of productive processes is apparently making John Maynard Keynes’s promise of a post-work society not only more real, but also closer; on the other hand, labour – far from disappearing – is colonising and altering any given moment and aspect of our existence. The rise of precarious labour has freed us from the alienation of a permanent job, but has also made our lives more unstable and anxious, and is producing new social diseases. The increasing automation has made us more unemployed – a condition we are frantically trying to escape with micro-labours, turning us into “entrepreneurs of the self”.

Simultaneously, the explosion of the information society, with the rise of personal media devices – such as the smartphone – and social media, has brought a pantagruelic growth of what has been called “peripheral work”: the daily, fragmented, uninterrupted, unwaged labour we do for ourselves – reading and answering emails, shaping our online identity on multiple platforms – and, increasingly, for the companies that make profit from our online interactions and data. Every time we run a search, send a message, upload content, consume content, solve a “captcha”, authorise an app to access our position, monitor our walks or our sleep, we are working for somebody. Even the increasingly developing field of artificial intelligence, from machine vision to neural networks to chatbots, while promising to automate all the things, is actually generating more invisible, unregulated, underpaid human labour, and it is often educated by our online behaviours.
The result is that labour, far from fading out, has overrun the working days and hours and become a 24/7 activity: but instead of making us wealthier, happier and more stable, has made us more anxious and poorer, and is depriving us of the future. This evolution and crisis of labour is the subject of an ongoing artistic research, for various reasons: first, because it is correctly perceived as one of the aspects of a more general crisis of the future and its imaginaries, to which artistic practice cannot but respond; second, because artistic labour has been inevitably affected by this evolution, from all points of view: precarious by definition, based on self-entrepreneurship and on means of production that have been radically changed by globalisation, outsourcing and automation; finally, because the evolution of labour allows us to observe the “man-machine complexity” that is one of the crucial nodes of our present.

*Hyperemployment* – a word borrowed from media theorist Ian Bogost, describing “the Exhausting Work of the Technology User” – is a year-long programme focused on post-work, online labour, AI and automation, conceived as an attempt to scrutinise and explore some of these issues. Featuring a group exhibition with the same name, a symposium, several solo exhibitions, and a final catalogue presentation, *Hyperemployment* covers a variety of topics, from automation to the gig economy, the end of free time and the rise of self-improvement apps, social media fatigue and quantification, AI and the post-work society.
Domenico Quaranta (curator)

Hyperemployment

November 7, 2019–January 19, 2020
Opening: Thursday, November 7, 2019 at 6 PM
MGLC – International Centre of Graphic Arts
Grad Tivoli, Pod turnom 3, Ljubljana

Featured artists:
Danilo Correale
Elisa Giardina Papa
Sanela Jahić
Silvio Lorusso
Jonas Lund
Michael Mandiberg
Sebastian Schmieg
Guido Segni

Labour – one of the defining aspects of our capitalistic societies – is also one of the sides of contemporary life that has been more affected by technological innovations and by the advent of post-Fordism. Although increasing automation has actually caused many forms of human labour to disappear, it has not – as many thinkers have predicted – brought an end to labour. Instead, it has led to – together with other innovations, such as the rise of device culture and social networks – its fragmentation into plenty of micro labours and its infiltration into every moment of life. In other words, today, no matter if we are unemployed, self-employed or working at a regular full-time job, as “technology users” we are always working. Hyperemployment is a group show meant to explore these
and other dimensions of what labour has become through the works of eight international artists who have focused their research on the topics of automation and gig economy, the end of free time and the rise of self-improvement apps, social media fatigue and quantification, among others.

A co-production with MGLC – International Centre of Graphic Arts. In partnership with the Italian Cultural Institute, Ljubljana.

EXHIBITED WORKS

Danilo Correale

_Reverie, On the Liberation from Work, 2017_

At the end of an era that has largely been based on work as a practice and as an ethical value, thinking about a post-work society can be more difficult than realising it. In _Reverie, On the Liberation from Work_, Danilo Correale collaborates with a New York-based hypnotherapist in drafting two guided hypnosis scripts aimed at relaxing the body and mind in preparation for a post-work society. The work is presented as an installation that isolates the audience from the surrounding environment, facilitating full immersion. The work is not intended as a means of escape from pragmatic discussions on self-organisation and civil rights, but it is rather an attempt to establish a different narrative interaction with time and subjecthood in order to generate a deeper connection with our own selves, our roles as citizens and allies, and the role of art in our time.

Elisa Giardina Papa

_Labor of Sleep, 2017_

“_Labor of Sleep [...]_ consists of a series of short video clips humorously referencing self-improvement apps. The work
examines the idea that sleep has become the newest frontier for gathering behavioral and biological data in order to optimize sleeping patterns, thereby turning the time that our bodies use to rest and replenish into a form of labor devoted to data extraction. In this way, digital devices function as both a poison and its remedy, providing relief for the time they take away. The daily exercises and assessments suggested by Labor of Sleep [...] rely on a range of motifs that reveal the absurdities of technologically supported self-optimisation. The video clips illustrate how we use technologies to regulate human sleeping habits within the rhythms of a wider system – one that includes humans and non-humans, extending from organic matter to digital devices themselves.” (Christiane Paul)

Sanela Jahić

The Labour of Making Labour Disappear, 2018–2019

The automation of labour has been an ongoing process in Western societies since the advent of the first machines, but developments in artificial intelligence are promising to bring it to completion. Will artistic activity be immune to these developments? Slovenian artist Sanela Jahić presents an ambitious ongoing research based on the programming of a predictive algorithm meant to conceive artworks in her place – the exhibition being the public presentation of these new, machine suggested works. Situating itself in a long tradition of the automation of artistic labour in the field of media art, the project raises uncomfortable questions: can the process of artistic creation be fully automated? What if the artist fundamentally disagrees with what the machine has produced? If she works alongside the algorithm with both of them creating artworks for the exhibition, would the audience be able to distinguish between the two outputs?
Silvio Lorusso

**Shouldn’t You Be Working?, 2016**

“Printed on transparent background, in a no-frills, operational typeface, *Shouldn’t You Be Working?* (2016) is a series of stickers to be placed in any leisurely or semi-leisurely environment – from a laptop to a toilet – to act as a perpetual memento of the labourious duties ahead. Named after the text that StayFocusd, a browser plugin with more than 600,000 users, prompts when your allotted time on social media and other procrastination-friendly sites is over, *SYBW* allows any surface to remind remote workers that they are still tethered to the machine.” (Nicola Bozzi) The work, which will be presented in a new iteration developed specifically for *Hyperemployment*, iconically represents the new category of workers that Lorusso defined as “entreprecariat”, and ironically summarises the schizophrenic attitude towards work and leisure of the “technology user”.

Jonas Lund

**Talk To Me, 2017–2019**

Launched in 2017 as an online project, *Talk To Me* was presented as a conversational chatbot, trained and modelled on all previous instant message conversations (Skype, WhatsApp, Facebook Messenger) as typed by the artist himself to create a smart, machine-learned, automatically talking version of the artist. Up to October 2019, the chatbot replied to people engaging in a conversation speaking with a voice that was a text-to-speech synthesised version of the artist’s voice. Developed in collaboration with artist and designer Federico Antonini, the book version set to premiere at *Hyperemployment* not only collects all the project’s
conversations since 2017, but also reveals a twist that makes the project even more meaningful: the artist was actually chatting for most of the time, playing the bot, enslaved by the software he created.

Michael Mandiberg

**Quantified Self Portrait (One Year Performance), 2016–2017**

Quantified Self Portrait (One Year Performance) is a three-channel video installation documenting a one-year performance in which Michael Mandiberg was involved between 2016 and 2017. Mandiberg used the self-tracking technology of the Quantified Self movement, a trend in the wellness industry that aspires to self-knowledge through tracking one’s personal data. The artist programmed their computer and iPhone to capture screenshots and images every fifteen minutes for one year – a technique used to monitor freelance labour – and tracked their mental, physical and emotional states with a Fitbit and journal. Instead of pursuing wellness and perfection, Quantified Self Portrait (One Year Performance) reveals the artist’s position as a microcosm of a pathologically overworked and increasingly quantified society.

Sebastian Schmieg

**Hopes and Deliveries (Survival Creativity), 2017–2018**

Fiverr is a global online marketplace for gig work, each task and service beginning at a cost of $5 per job performed. Exploiting the gig platform’s missing security precautions, the artist downloaded thousands of videos that were produced by gig workers for their clients. From this archive, a selection is shown on two smartphones that are strapped
to an empty sweatshirt, using cellphone armbands. In the videos, mass entrepreneurship and mass innovation become visible as a performance of survival creativity: coming up with whatever idea it takes to survive in a competitive field. At the same time, *Hopes and Deliveries* addresses voyeurism on two levels: on the one hand, it makes visible the people ordering such videos on Fiverr, while on the other hand, offering a glimpse into the more intimate corners of the gig economy.

Guido Segni

**Demand Full Laziness, 2018–2023**

In the times of the obsession for work, the fear of robots and a strong technological acceleration, a new hype is haunting the collective imagination: the hype of dull automation and full laziness. *Demand Full Laziness* is a five-year plan and a durational performance about art, labour, self-sustenance and laziness. For the next five years (2018–2023), Italian artist Guido Segni will delegate and automate part of the making of his artistic production by the use of a bunch of deep-learning algorithms in order to increase production, to overcome labour in art and to increasingly get abandoned to laziness. During the first year (2018), the machine was trained on deep learning and how to make unique portraits of the artist while lying in bed. The project can be supported on Patreon, a crowdfunding platform specifically conceived for artistic patronage, thus exploring a model of artistic economy that better fits to a post-work society.
In the framework of *Hyperemployment*, the symposium *AUTOMATE ALL THE THINGS!* wants to explore a contradiction implicit in the increasing automation of work: is this process, which should apparently open up a new age of free time, no labour and universal basic income, instead turning humans into software agents, invisible slaves of the machines? Welcomed as a curse by the Luddites at the very beginning of the industrial age, throughout the 20th century, automation did not destroy human labour, but profoundly changed its organisation on a global scale. In the late-20th century, technological innovations brought automation to a brand new level, accelerating the shift toward a post-industrial economic model. Today, with many jobs previously run by humans becoming fully automated, the dream – or nightmare – of a post-work society seems closer than ever; and yet, at a closer look, automation in its current form isn’t destroying human labour. Rather, it is making it invisible.

**PROGRAMME**

**Domenico Quaranta**  
*Portraying the Invisible Crowd*  

**TALK**  
Tuesday, January 14, 2020 at 11 AM  
📍 The Academy of Fine Arts and Design of the University of Ljubljana  
Erjavčeva cesta 23, Ljubljana, classroom 7, first floor

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**Elisa Giardina Papa, Sanela Jahić, Silvio Lorusso, Michael Mandiberg, Sašo Sedlaček, Sebastian Schmieg**  

**KEYNOTES / ROUND TABLE / LECTURE PERFORMANCE**  
Wednesday, January 15, 2020 at 5 PM  
📍 Moderna galerija Auditorium  
Cankarjeva cesta 15, Ljubljana

#hyperemployment
TALK
Domenico Quaranta

*Portraying the Invisible Crowd*
Throughout history, portraying workers has often been a step into recognising their existence, allowing them the dignity to be considered as a subject, as well as the representatives of a “class”. Digging into the research for the show, *Hyperemployment*’s curator Domenico Quaranta will offer a tour through various artistic efforts to portray online workers, from Chinese Gold Farmers to scan-ops, from gig workers to online content moderators.

KEYNOTE
Elisa Giardina Papa

*Notes on Post-Work: Free Time and the Human Infrastructures that Sustain Automation and Artificial Intelligence*
Most of the academic and political discourse on post-work has focused on the relationship between automation and free time. That is, it has posited that automation has the emancipatory potential to free us all from work: to reduce necessary working hours or at least to devote ourselves to more intellectually rewarding jobs (immaterial labour). What is not fully convincing about this approach is that it is grounded in a hierarchical separation between machines and humans. What is missing is the acknowledgment of the human infrastructure that sustains automation and artificial intelligence. The invisible, precarious, alienated, low-paid and offshored workforce that automation requires in order to function properly. These workers and their tasks are the focus of this talk.
LECTURE PERFORMANCE
Sebastian Schmieg

*I Will Say Whatever You Want In Front Of A Pizza, 2017*

*I Will Say Whatever You Want In Front Of A Pizza* is a speculative Prezi (a presentation software) that explores digital labour, the amalgamation of humans and software, and the possibility of interventions inside algorithmic systems. Narrated from the perspective of a cloud worker, the Prezi video presents digital workers as software extensions. The ubiquitous network and the computerisation of everything have not only blurred the lines between bots and people – supposedly autonomous programs are sometimes people who have to act as if they were software; this development has also made it very easy for everyone to hire, programme and retire humans as part of any workflow: bodies and minds that can be plugged in, rewired and discarded as one sees fit.

BOOK PRESENTATION
Silvio Lorusso

*Entreprecariat*

*Entreprecariat* (Krisis Publishing, 2018; Onomatopee, 2019) explores and maps out the current entrepreneurial ideology from a precarious perspective. The *Entreprecariat* indicates a reality where change is natural and healthy, whatever it may bring. A reality populated by motivational posters, productivity tools, mobile offices and self-help techniques. A reality in which a mix of entrepreneurial ideology and widespread precarity is what regulates professional social media, online marketplaces for self-employment and crowdfunding platforms for personal needs. The result? A life in *permanent beta*, with sometimes tragic implications.
ROUND TABLE
Michael Mandiberg
Sašo Sedlaček
Sanela Jahić
Domenico Quaranta – moderator

Art Making in the Age of Automation
How does the increasing automation of labour affect artistic practice, on all the levels of content, process and form? How is it affecting the present society and our vision of the future? What can art do to deal with the increasing fragmentation of human labour and its disappearance from visibility, and give it back its presence and dignity? Taking off from their own work and from the statements of other participants in the symposium, the artists involved in the round table will attempt to offer an answer to these and other questions.

A co-production with the Museum of Modern Art Ljubljana and the Academy of Fine Arts and Design of the University of Ljubljana. In partnership with the Italian Cultural Institute, Ljubljana.

Part of the conference series Tactics & Practice.
Sašo Sedlaček

**Busy being Lazy**

STREET EXHIBITION
November 5–28, 2019
Opening: Tuesday, November 5, 2019 at 5 PM
📍 TAM-TAM Street Gallery
Vegova Ulica, Ljubljana

**Om for Coin**

PERFORMANCE
Wednesday, November 6, 2019, 7 PM
📍 Aksioma | Project Space
Komenskega 18, Ljubljana

SOLO EXHIBITION
November 12–29, 2019
📍 Aksioma | Project Space
Komenskega 18, Ljubljana

With the rise of artificial intelligence and the automation of labour, the value of human non-work is about to radically change. The performance *Om for Coin* marks the launch of the blockchain platform Oblomo, which aims at turning non-work into a value with the help of blockchain technology. Users on the platform will mint the Oblomo cryptocurrency by being still, sitting, meditating or lying down in front of their devices, while observed by a machine learning software rig (the AI rig).

In the performance *Om for Coin*, three individuals – the “miners” – will be sitting still while performing the meditation mantra “Om” in front of a live audience. All the while, the AI rig will be surveilling them and recording their meditation into the blockchain. This procedure will create the first record of blocks in a long chain of blocks that will follow in the continuation of the project. The central part of the performance is the realisation of the protocol in which certain conditions must be
met: the surveillance of idle miners by the AI rig in a process that is verified by the audience. This protocol is used to control the quantity of Om blocks from which it will be possible to continue minting the cryptocurrency. As a result, it controls the amount of raw material in the system: each time it runs out, the above procedure must be repeated. In contrast to other crypto mining systems, Oblomo requires hardly any electricity and represents an innovative ecological alternative to the otherwise endlessly wasteful process of crypto mining.

A billboard campaign with the slogan “Busy being Lazy” will be launched the day before the performance at the TAM-TAM Street Gallery and on locations throughout Ljubljana: an urban intervention that sits in-between mere advertisement and an invitation to rethink idleness as the ultimate form of labour.

A co-production with Drugo more in the framework of the Dopolavoro flagship of the Rijeka 2020 – European Capital of Culture project. In partnership with TAM-TAM.

Michael Mandiberg

Postmodern Times

SCREENING
January 7–10, 2020
Opening: Tuesday, January 7, 2020 at 7 PM
📍 Aksioma | Project Space
Komenskega 18, Ljubljana

A modernist masterpiece and an iconic portrait of the Great Depression and of industrialisation, Charlie Chaplin’s Modern Times (1936) has been outrun, over the last three decades, by the new organisation of labour introduced by late capitalism and post-Fordism, to the point that it’s hard for younger generations to empathise with the Little Tramp. By asking gig workers to re-enact scenes from the movie, American artist Michael Mandiberg not only updated it for the 21st century, but also triggered a distributed theatre of the (post-Fordist) oppressed,
which is now documented in this remake entitled *Postmodern Times*. If *Modern Times* is a portrait of the Fordist organisation of work (the assembly line), by involving 182 digital freelancers living in over 25 countries, *Postmodern Times* portrays the digital factory and the post-Fordist organisation of work, in which workers have no wage, and work (usually from home) on small, underpaid tasks for often unknown clients.

Elisa Giardina Papa

*Post-Work? I’ll Learn to See Myself Exactly as You Want Me To*

SOLO EXHIBITION
January 15–February 14, 2020
Opening: Wednesday 15, 2020 at 8 PM
📍 Aksioma | Project Space
Komenskega 18, Ljubljana

*Post-Work? I’ll Learn to See Myself Exactly as You Want Me To* is a video essay and a series of digital paintings examining automation and machine vision in relationship to post-work. Specifically, the project focuses on the human infrastructure that undergirds and sustains the functioning of machine vision and asks: What human tasks are necessary to enable machines to see? In what ways is human work restructured as one of the many operations of machine vision? What is at stake in the encounter between workers and seeing machines? How is human perception restrained by computer vision?

The third piece in a trilogy of works focusing on labour, automation and digital economies, Elisa Giardina Papa’s installation *Post-Work? I’ll Learn to See Myself Exactly as You Want Me To* draws upon the personal experience of the artist as a micro-task worker for machine vision tech companies. Mixing storytelling and aesthetic research, the work will be premiered at Aksioma | Project Space.
The introduction of generative adversarial networks (GANs) in 2014 and the launch of Google Deep Dream in 2015, have made artificial intelligence (AI) the topic and medium of many artworks in recent years. In most cases, however, the debate has either focused on a comparison between human intelligence and machine intelligence, or on wondering if algorithms can replace artists and “make art” themselves. In this framework, Anna Ridler’s work stands out for her effort to establish a feedback loop between herself and the machine, producing work that displays and thematises the amount of human labour involved in the process, from coding, to producing a dataset, to educating the machine. Furthermore, her series *Mosaic Virus* and *Myriad (Tulips)*, both inspired by “tulip mania”, are an investigation into the financial bubbles, futures markets and cryptocurrencies in the form of an upgraded, dynamic still life.

Creativity is usually perceived as something new, divergent and original that takes people by surprise; something that
could never be expressed in the form of executable code or emulated by a machine. And yet, many tasks which might entail human faculties such as intuition, empathy and creativity, are already being outsourced to increasingly capable automated and automatising systems that just perform them differently. In her recent work, Sanela Jahić converted her artistic labour into data, and then turned the decision making over to a predictive algorithm that determines the content and aesthetics of her next artwork. In the final stage of the project, which will be premiered in this exhibition, Jahić has started feeding the algorithm not only data about her past work, but also a look at her contemporary investigations as an early window into the present disorganisation of her thoughts. How will this affect her future work?

A co-production with Drugo more and the Škofja Loka Museum in the framework of the Dopolavoro flagship of the Rijeka 2020 – European Capital of Culture project.
In partnership with the Faculty of Computer and Information Science of the University of Ljubljana.

!Mediengruppe Bitnik

**Work Hard. Have Fun. Make History.**

**SOLO EXHIBITION**
October 7–30, 2020
Opening and Artist Talk: Wednesday, October 7, 2020 at 7 PM
📍 Aksioma | Project Space
Komenskega 18, Ljubljana

Almost every part of our lives, online and offline, is now shaped, informed or controlled in some way by algorithms. We are allowing data control systems increasing amounts of agency over our lives. And work makes no exception. Algorithms and data systems are especially prevalent in the work sectors concerned with fast delivery and travel. In these workfields, companies have adopted algorithmic
management as a means to instruct, track and evaluate a crowd of casual workers they do not employ, so to deliver a responsive, seamless, standardised service. Those deploying algorithmic management say it creates new employment opportunities, better and cheaper consumer services, transparency and fairness. But what does it really mean, when your boss is an algorithm? How does this change the power structures within the field of labour? With their new project Work Hard. Have Fun. Make History, !Mediengruppe Bitnik wants to research into this obscure territory, with a focus on the question of control and the moment of losing control, where errors and glitches suddenly make the underlying code-structures visible.

In partnership with Drugo more in the framework of the Dopolavoro flagship of the Rijeka 2020 – European Capital of Culture project.

Domenico Quaranta and Janez Janša

Hyperemployment

CATALOGUE PRESENTATION
Wednesday, October 7, 2020 at 7 PM
📍 Aksioma | Project Space
Komenskega 18, Ljubljana

Edited by Domenico Quaranta and Janez Janša and published by Aksioma, Hyperemployment. Post Work, Online Labour, AI and Automation is a comprehensive catalogue featuring all the events in the programme, documented with images and links to external sources as well as supported with theoretical texts by Silvio Lorusso, Domenico Quaranta and Luciana Parisi. Available in print (color and black and white edition) and as a free download pdf.
Borrowing its name from Ivan Goncharov’s character Ilya Ilyich Oblomov, the laziest character in world literature, the Oblomo project is a “non-work for work” trading platform. The project raises the question: can doing nothing be the ultimate form of labour in the age of automation? By employing the same technologies that make us actually work all the time, such as biometrics, the Oblomo platform turns laziness into a value, both ethically and economically. It democratises once privileged values and changes our perspective on laziness from something despicable into something worthy, thus turning laziness into a productive activity with purchasing power.

Based on a blockchain with its own cryptocurrency, the Oblomo platform rewards users for being still. When the machine learning software rig (the AI rig) detects the user’s non-activity, it rewards him/her with Oblomo coins. In this process, known as coin minting, the system creates coins from an Om block – the foundation of the blockchain – which functions in the system as raw material and is mined according to the protocol set forth in the performance Om for Coin. With the earned coins in the wallet, users can go to the platform’s market and buy various services and goods offered by other users who want to earn more coins.

A co-production with Drugo more in the framework of the Dopolavoro flagship of the Rijeka 2020 – European Capital of Culture project.
Shouldn't you be working?
ARTISTS

!Mediengruppe Bitnik (Carmen Weisskopf and Domagoj Smoljo) live and work in Berlin. Contemporary artists working on and with the internet, their practice expands from the digital to affect physical spaces, often intentionally applying loss of control to challenge established structures and mechanisms. !Mediengruppe Bitnik’s work has been the subject of solo exhibitions at leading international institutions, most recently at Centre Culturel Suisse, Paris (2016); Haus of Electronic Arts, Basel (2015); and Helmhouse, Zurich (2014). Group exhibitions have included Kunsthaus, Zurich (2017); Łódź Art Center (2016); Fondazione Prada, Milan (2016); Kunsthalle, Düsseldorf (2015); and the Shanghai Minsheng 21st Century Museum (2014).

Danilo Correale is an Italian artist and researcher who lives and works in New York. In his work he analyses aspects of human life such as labour-leisure and sleep, under the lenses of time and body. His work has been presented in numerous group exhibitions, including: 5th Ural Biennial, Yekaterinburg (2019); Broken Nature, Triennale Milano (2019); Istanbul Design Biennial (2018); Riga Biennial (2018); Somatechnic, Museion, Bolzano (2018); Work It Feel It!, Vienna Biennale (2017). Recent solo shows include: They Will Say I Killed Them, MAC, Belfast (2017); At Work’s End, Art in General, NYC (2017); Tales of Exhaustion, La Loge, Brussels (2016); The Missing Hour. Rhythms and Algorithms, Raucci Santamaria, Naples (2015). Correale recently published The Game – A three sided football match, FeC (2014); No More Sleep No More, Archive Books (2015); and Reverie. On the Liberation from Work, Decelerationist Reader (2017). He’s the winner of the 2017 New York Prize for Italian Young Art, the recipient of an Art In General 2017 New Commissions and an Italian Council Grant as well as a 2017 associate research fellow at Columbia University, New York City.

danilocorreale.com

Elisa Giardina Papa is an Italian artist whose work investigates gender, sexuality and labour in relation to neoliberal capitalism and the Global South. Her work has been exhibited and screened at MoMA, New York City, Whitney Museum [Sunrise/ Sunset Commission], Seoul Mediacity Biennale 2018, Unofficial Internet Pavilion of the 54th Venice Biennale, XVI Quadriennale di Roma, rhizome.org [Download Commission], The Flaherty NYC, among others. Giardina Papa received an MFA from RISD, and a BA from Politecnico of Milan, and she is currently pursuing a PhD in media and gender studies at the University of California Berkeley. She lives and works
Sanela Jahić graduated in painting from the Academy of Fine Arts and Design, University of Ljubljana in 2008, and received her master’s degree in 2010 in public art and new artistic strategies from the Bauhaus University in Weimar. Jahić is an intermedia artist who constructs visual and technologically supported kinetic objects and installations. Her artistic practice often involves collaboration with specialists for mechanical engineering, automation, software and electronics. She lives and works in Škofja Loka. Jahić has exhibited her work in numerous shows in Slovenia and abroad.

Sanelajahic.com

Silvio Lorusso’s work focuses on the cultures and rhetorical regimes embedded in techno-social systems. He deals with the narratives and counternarratives that define platforms, devices and interfaces. By doing so, he engages with the tensions surrounding notions of labour, productivity, autonomy, self-design, entrepreneurialism, precarity and failure. Lorusso’s practice combines various media such as video, websites, artist’s books, installations, lectures. An affiliated researcher at the Institute of Network Cultures in Amsterdam, a tutor at the Royal Academy of Art, The Hague, and a researcher at Willem De Kooning Academy, his work has been presented internationally, in venues including Re:Publica, Berlin; MAXXI, Rome; Transmediale, Berlin; Drugo more, Rijeka; Kunsthalle Wien; MoneyLab, Amsterdam; IMPAKT, Utrecht; Sight & Sound, Montreal; Adhocracy, Athens. His work has been featured in, among others, the Guardian, Financial Times and Wired. He lives in Rotterdam and lectures internationally. His book Entreprecariat was published in Italian by Krisis (Brescia, 2018) and in English by Onomatopee (Eindhoven, 2019).

Silviolorusso.com

Jonas Lund is a Swedish artist who creates paintings, sculpture, photography, websites and performances that critically reflect on contemporary networked systems and the power structures of control. He earned an MA at Piet Zwart Institute, Rotterdam (2013) and a BFA at Gerrit Rietveld Academy, Amsterdam (2009). He has had solo exhibitions at Whitechapel Art Gallery, London (2016); Steve Turner, Los Angeles (2016, 2015, 2014); Växjö Konsthall Sweden (2016); Showroom MAMA, Rotterdam (2013); New Museum, New York City (2012); and has had work included in numerous group exhibitions including at Carrol/Fletcher, London; ZKM, Karlsruhe; Van Abbemuseum, Eindhoven; Witte De With, Rotterdam; De Hallen, Haarlem; and the Moving Museum, Istanbul. His work has been written about in Artforum, Kunstforum, Metropolis M,
Michael Mandiberg is an interdisciplinary artist whose work crosses multiple forms and disciplines in order to trace the lines of political and symbolic power as it takes shape online. Mandiberg received an MFA from California Institute of the Arts and a BA from Brown University. Mandiberg’s projects have been presented at the Museum of Modern Art (MoMA), New York City; Los Angeles County Museum of Art (LACMA); the New Museum, New York City; Musée d’Art Moderne de la Ville de Paris; Denny Dimin Gallery, Art-in-Buildings Financial District Project Space, New York City; Arizona State University Museum & Library, Tempe; and Transmediale, Berlin, amongst others. Mandiberg’s work has been written about widely, including in Artforum, Art in America, ARTnews, the New York Times, the New Yorker, and the Wall Street Journal.

Anna Ridler is an artist and researcher. She has exhibited at institutions such as the V&A Museum, London; Ars Electronica, Linz; HeK Basel; IMPAKT, Utrecht; and the Barbican Centre, London; and has degrees from the Royal College of Art, Oxford University and the University of the Arts London. She was a 2018 EMAP/EMARE fellow and was listed by Artnet as one of nine “pioneering artists” exploring AI’s creative potential. She is interested in working with collections of information, particularly self-generated datasets, to create new and unusual narratives in a variety of mediums, and in what happens when things cannot fit into discrete categories. Her current interests also include the intersection of machine learning and nature and what we can learn from history.

Sebastian Schmieg is an artist living and working in Berlin. His work engages with the algorithmic circulation of images, texts and bodies within contexts that blur the boundaries between human and software, individual and crowd, or labour and leisure. At the centre of his practice are playful interventions into found systems that explore hidden – and often absurd – aspects behind the glossy interfaces of our networked society. Schmieg works in a wide range of media such as video, website, installation, artist book, custom software and lecture performance.

Schmieg’s works have been shown at, among others, The Photographers’ Gallery, London; Rhizome, New York; Transmediale, Berlin; NRW-Forum, Düsseldorf; Panke Gallery, Berlin. He lives and works in Berlin and Dresden.
Sašo Sedlaček holds a BA in sculpture and video from the Academy of Fine Arts of the University of Ljubljana (UL ALUO). Since 2015, he works as an associate professor in UL ALUO’s Video and New Media programme. His work has been awarded various grants, including the Trend Award for exceptional achievements in visual culture (Ljubljana 2012) and the VIDA 11 (Fundación Telefónica, Madrid, 2008), and is featured in various private and public collections, including the Museum & Galleries of Ljubljana (MGML). Since 2001, his work has been exhibited nationally and internationally at various venues, most recently: City Art Gallery of Ljubljana (2019), Espace Apollonia in Strasbourg (2018), Contemporary Art Palazzo Torriani, Gradisca d’Isonzo (2018), Autostrada Biennale Prizren (2017), Handel Street Projects, London (2017); UGM, Maribor (2017); +MSUM, Ljubljana (2016); AND Festival, Grizedale Forest (2015); Wro Art Center, Wrocław (2015); Ars Electronica, Linz (2014); Transmediale, Berlin (2014).

sasosedlacek.com

Guido Segni, aka Clemente Pestelli, lives and works somewhere at the intersections between art, pop internet culture and data hallucination. Mainly focused on the daily (ab)use of the internet, his work is characterised by minimal gestures on technology which combine conceptual approaches with a traditional hacker attitude in making things odd, useless and dysfunctional. Co-founder of Les Liens Invisibles, with a background in hacktivism, net art and video art, he has exhibited in galleries, museums (MAXXI, Rome; New School, New York City; KUMU Art Museum, Tallinn) and art & media-art international festivals (Venice Biennale; Transmediale, Berlin). He teaches at the Accademia di Belle Arti di Carrara and directs the imaginary REFRAMED lab and the online greencube.gallery.

guidosegni.com
domenicoquaranta.com

Janez Janša is an artist and producer living in Ljubljana. He is the author of numerous videos, performances, installations and new media artworks which have been presented in several exhibitions and festivals around the world. He is the director of the film *My Name Is Janez Janša*, co-founder and co-director of Aksioma – Institute for Contemporary Art, Ljubljana (together with Marcela Okretič), and artistic director of the Aksioma | Project Space. He has been teaching at the Academy of Fine Arts and Design of the University of Ljubljana since 2016. janezjansa.si
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