

MINE, YOURS, OURS # 14

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WHO DOES
WHAT

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Filodrammatica-----Korzo 28/1-----Rijeka

14/02 - 01/03/2019 -----Exhibition Who Does What?

Curated by-----Silvio Lorusso

Presenting-----Anxious to Make-----Deconstructeam-----Constant Dullaart-----Maria Eichorn
Sam Kidel-----Alina Lupu-----François Girard Meunier-----Elisa Giardina Papa-----Ottonie Von Roeder
-----Sebastian Schmieg-----Jeff Thompson

15th & 16th 02/2019-----International Symposium

Presentations by-----Elisa Giardina Papa-----Florian Alexander-Schmidt-----Sebastian Schmieg
-----Alina Lupu-----Jeff Thompson

As the central question of the fourteenth edition of Mine, Yours, Ours festival, "Who Does What?" (WDW?) is a show and a symposium that looks at how work is performed, delegated, outsourced, crowdsourced, transformed, destabilized, disguised, displaced, concealed and revealed, rejected and reclaimed. WDW? focuses on the present of work, a time in which work is as present as ever.

Now that the prospect of full automation is once again getting traction - together with the fear of human obsolescence and the rise of the so-called unnecessariat - WDW? probes the ideological and material tensions that shape the relationship between human and machine. What are the socio-economic premises of the computerization of work? Do machines mediate, replace, enhance or merely devalue human activity?

SYMPOSIUM

Filodrammatica—large hall—Korzo 28/1—Rijeka

FRIDAY, 15/02/2019 AT 18H

Elisa Giardina Papa - Italian artist whose work investigates gender, sexuality, and labor in relation to neoliberal capitalism and the Global South.

Florian Alexander-Schmidt - freelance researcher, journalist and designer. He will explain some of the structures that have emerged in the last two years for humans training self driving cars, based on his interviews with six CEOs and about as many crowdworkers in this niche - and what Venezuela has to do with this.

Sebastian Schmieg - designer and curator whose 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 labor and leisure, and makes visible the hidden manual labor that goes into building neural networks and artificial intelligence.

SATURDAY, 16/02/2019 AT 18H

Alina Lupu - Dutch based post-conceptual artist and writer. She relates to a contrasts between our previously imagined life, one in which the dream was unemployment, fulfillment and play and the realized present. "The 'day off,' once a longstanding worker's dream, has in the neoliberal service economy long since become a nightmare.

Jeff Thompson - artist, programmer and lecturer from New York, who physicalizes codes, sculpture, sound and performance and gives materiality to usually invisible technological processes.

EXHIBITION

Filodrammatica-----Korzo 28/1-----Rijeka

Together with the symposium of the same name, as part of the fourteenth edition of Mine, Yours, Ours festival, exhibition *Who Does What?* asks what happens when social media users become neurons of a hive-mind ready to be consulted, when most endeavors become services that can be commissioned and purchased online, when people become software extensions, when online marketplaces shrink the global geography of freelancing. Where and how value extraction is taking place?

WDW? also reflects on the work dynamics taking place within the art and design field: it questions the entrepreneurial shift from art to art direction. What kinds of labor go into art? Who are the ones performing it? Which activities, side-jobs, formal and informal economies constitute or limit a practice?

Finally, *WDW?* looks at manifestations of forms of labor that were rendered invisible, strategies to reclaim pleasure in activity, ways of finding pride and meaning in making and doing.

1. SAM KIDEL

Disruptive Muzak

Sam Kidel is the Customer Service Agent. As the Customer Service Agent, Kidel probes and reshapes Ambient Music, exploring its emotional and sensory effects and its relationship with capitalist production, as Muzak.

2. ELISA GIARDINA PAPA

Technologies of Care

Elisa Giardina Papa's *Technologies of Care* documents new ways in which service and affective labor are being outsourced and automated via internet platforms. It explores topics such as empathy, precarity, immaterial labor, and the digital mediation of social relations through online work and consumption.

The video visualizes the invisible workforce of online caregivers. The workers interviewed in *Technologies of Care* include an ASMR artist, an online dating coach, a fetish video performer, a social media fan-for-hire, a nail wrap designer, and a customer service operator. Based in Brazil, Greece, the Philippines, Venezuela, and the United States, they work as anonymous freelancers, connected via third-party companies to customers around the globe. They provide clients with customized goods and experiences, erotic stimulation, companionship, and emotional support. *Technologies of Care* shows how pre-existing inequalities in care work,

such as the feminization of caregiving paired with its lack of recognition as waged work, and the historical division of labor between Global North and Global South have been both exacerbated and dissimulated by the digital economy.

The stories collected in *Technologies of Care* include those of non-human caregivers as well. One of its seven episodes, Worker 7 - Bot? Virtual Boyfriend/Girlfriend? documents the artist's three-month-long "affair" with an interactive chatbot designed, in the words of its advertising copy, to be the "digital version of a real romantic partner."

3. JEFF THOMPSON

Turker Computers

Our computers, and where and how we use them, is incredibly personal: we care for them like pets or lovers, cleaning them, grooming their operating systems when prompted, and increasingly taking them with us wherever we go. Similarly, the workspaces in which we use them also reflect how we work and how we interact with technology; as with any relationship, each person is unique. For this project, a request was made on Amazon's crowdsourced labor platform Mechanical Turk for workers (who call themselves "Turkers") to take a photograph of their computer and include a

name or alias and where they live (as vague as they wanted to be). Gathered over the course of two years, the images reveal the spaces where Jeff Bezos' vision of "artificial-artificial-intelligence" are carried out. They starkly show the relationship between class and technology: the images we most often of the tech economy are of shiny Google offices, open floorplans, and ping-pong tables, but it is clear from these images that Turkers, along with content moderators and other invisible parts of the technologies we use every day, are carried out by real people in real places.

4. ANXIOUS TO MAKE

Liat Berdugo i Emily Martinez

Commissions – This Artwork is About the Sharing Economy

Pillows presented at the exhibition are made from cloud workers who advertise their services as "human billboards." They provoke viewers to think of laying their own flesh on the skin of hired workers.

Anxious to Make is the collaborative practice of Liat Berdugo and Emily Martinez, two commissioning bodies. They focus on economic concepts, such as cryptocurrencies and the so-called "sharing economy", and the accelerationist, neoliberal landscapes associated with them. Their work examines how these economic concepts intersect with colonialism, technology, wealth culture, race, altruism, utopianism, and exploitation.

5. ALINA LUPU

#RideWithUsPhilip

In December 2017 the Deliveroo Netherlands CEO Philip Padberg announced in a televised interview that the contracts for Dutch food couriers will be switched from employment to partnership ones. The advantages, as highlighted by Padberg, were clear. While an employed food delivery courier only got paid per hour (around 9 Euros + tips), the newly setup "partners," would be able to earn fees per delivery and end up making as many as "10 orders in 2 hours". At 5 Euros per delivery, the conclusion would be obvious. The faster one is, the more money they can make. Survival of the fittest. The example though disregarded lived experience and supply and demand within the platform economy. While the mantra "work when you want" is an ideal we all strive for, the reality is

that there is no demand for food couriers at all hours of the day, with days being structured traditionally around breakfast, lunch, and dinner. The other reality obscured by Padberg was that of taxes. Each partner would be a self-employed worker, needing to keep a percentage of those 5 Euros to be paid quarterly. Besides, speed is variable. While a courier can potentially, using a scooter, make 10 orders in 2 hours, a bike courier, female, averagely fit, tried and failed to make more than almost 2 orders per hour during one year of employment. Rather than directly criticize these obvious lapses, Lupu extended a challenge to Padberg to complete those "10 orders in 2 hours" and prove his own statement.

Oh, and there's also a small fee for the job!

Unlike traditional employment, the life of an artist is predicated upon complete freedom - freedom of movement and freedom from stability. The supposed artist travels, networks, produces, commissions, shapes his or her image, is the very definition of an entrepreneur and way ahead of the trend in being unattached. There is an understanding that what the artist makes, is made out of pure pleasure, rather than burdened by financial realities. For this reason, the artist's fee is always an afterthought.

Torn between still wanting to love what they do, but also realizing the precarity of absolute freedom, the artist slowly raises his concerns.

Will they get paid for this new project?
Will they be able to make rent?

The answer slides into their inbox. Yes! Apparently, there's a fee. Overjoyed, the artist raises a flag in honor of the resolution.

6. DECONSTRUCTTEAM

Behind Every Great One

Behind Every Great One was originally created for Ludum Dare 42. The theme of the game jam was "Running out of space." Creators didn't make it on time for the competition so they decided to polish the prototype a bit and release it as a free short game.

Gabriel is a really driven successful artist. Victorine doesn't have any personal passions but supports Gabriel as a housewife. They love each other.

Cook, clean, smoke, read and have dinner with your husband.

7. FRANCOIS GIRARD-MEUNIER

Where "I Love the Sound of Your Voice" is not a Pickup Line

Where "I Love The Sound of Your Voice" Is Not A Pick-Up Line is a novella relating the experience of a young art school graduate as a call center sales agent in the outskirts of Amsterdam. The fabricated office objects featured in the photographs evoke questions of labor practices.

"I was presented with the company's purpose, the scope of the tasks entailed by the vacature I was about to fill. I could even be promoted like this veteran employee that got promoted and that everybody keeps talking about, as a ghostly reminder within this fast-paced environment that not everybody here is predestined to failure and that we could, who knows, become the hero of our own personal story. For a moment I did let myself imagine my life within the company... I was under the spell of a perfectly self-aware salesman making his usual pitch, and that pitch was precisely about the job I applied for..."

8. CONSTANT DULLART

Dulltech

The artist and DullTech CEO Constant Dullaart launched a Kickstarter to crowd-source the company's first product. The DullTech media player is a product that promises to simplify the installation of single- and multi-channel video work. Dulltech began while the artist was on a 2012 residency in Shenzhen, South China, a region known as "The Silicon Valley of Hardware." At that time, the company and product were a way for the artist to get into to an original equipment manufacturer (O.E.M.) to see the working conditions of Chinese laborers. After artists expressed excitement about the convenience of the product, Dullaart and his colleagues decided to go into actual production with the factory. Though the O.E.M. Dullaart used for this project, the Taiwanese manufacturer RealTek, does not have any reported violations, mentioning Chinese labor often elicits discomfort due to the 2010

suicides at Foxconn's Shenzhen factory and several reports by the Institute for Global Labour and Human Rights and other watchdog organizations concerning working conditions, employee exhaustion, and contract terminations due to work-related illness.

In addition to being a convenient product that "just works," because of Dullaart's documentation of the manufacturing process in his sales pitch, the DullTech video and product bring the conditions of the modern factory into the economies of creative digital production, highlighting the dependence on this type of labor shared by artists, the white cube, and Kickstarter itself. In so doing, it points out a disconcerting double bind: the ability to observe and critique this process seems to belong solely to those who enable it.

9. MARIA EICHORN

5 weeks, 25 days, 175 hours

In 2016 Chisenhale Gallery presented the first solo exhibition in the UK and a new commission by Berlin-based artist, Maria Eichhorn. Highly responsive to context, Eichhorn's work operates within the logic of institutional structures, enacting changes through precise and visually minimal gestures. Her ambitious, large-scale projects often take on the mechanics of legal, social and financial processes, making permanent interventions that evolve over time. Following a site visit to Chisenhale in July 2015, which included a discussion with Chisenhale staff exploring their working lives, Eichhorn has produced a two part work examining contemporary labour conditions.

At Eichhorn's request, the gallery's staff withdrew their labour for the five weeks of the exhibition. None of Chisenhale's employees worked during this period and the gallery and office were closed, implementing leisure and 'free time' in the place of work. At the heart of the project is a belief in the importance of questioning work - of asking why, within our current political context, work is synonymous with production, and if, in fact, work can also consist of doing nothing. Eichhorn's conceptual gesture is an implicit critique of institutional production and broader neo-liberal patterns of consumption, but it is also an artwork that deals with ideas of displacement of the artist's labour and of the artwork as work.

10. OTTONIE VON ROEDER

Post-Labouratory

The Post-Labouratory is an answer to the rapid automation of labour and the resulting cultural crisis. It liberates us from the idea of the necessity of labour and supports us in discovering our true desires. It offers participants the possibility to abolish their job by developing a robot that does their labour with the engineering help of post-labour companions.

For the documentation of human skills, knowledge, tools and experiences the working process of each participant is recorded. This documentation feeds the development of the robots but is also stored in the database of the Post-Labouratory.

Through the abolition of their labour, the participants can explore a post-labour future. The post-labour companions assist

the participants to reconsider their desires during individual sessions. The creative action of making and discussions about work, leisure and life enables this passage. The Post-Labouratory claims that the quality of automating technology increases if the specialists – people working in the job to be automated – take an active part in the development of the robot. During the development process the robot becomes the apprentice of the participant.

The Post-Labouratory combines the skills of the participants and the post-labour companions that include design, engineering and social sciences. The Post-Labouratory supports the transition of workers into non-workers and the building of a post-labour future.

11. SEBASTIAN SCHMIEG

Segmentation.Network

Segmentation.Network plays back over 600,000 segmentations manually created by crowd workers for Microsoft's COCO image recognition data set. This data set is based on photos from Flickr and is used in machine learning for training and testing.

The piece makes visible the hidden manual labor that goes into building neural networks and artificial intelligence. Furthermore, Segmentation.Network addresses machine vision as an act of conscious selection: what can and should be seen by machines and what will remain unrecognized or deemed irrelevant.

Hence, neural networks and artificial intelligence in general can be considered a collective and rather introspective endeavor and achievement.

IMPRESSUM

Curated by-----Silvio Lorusso

Organized by-----Drugo more

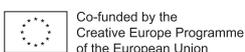
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