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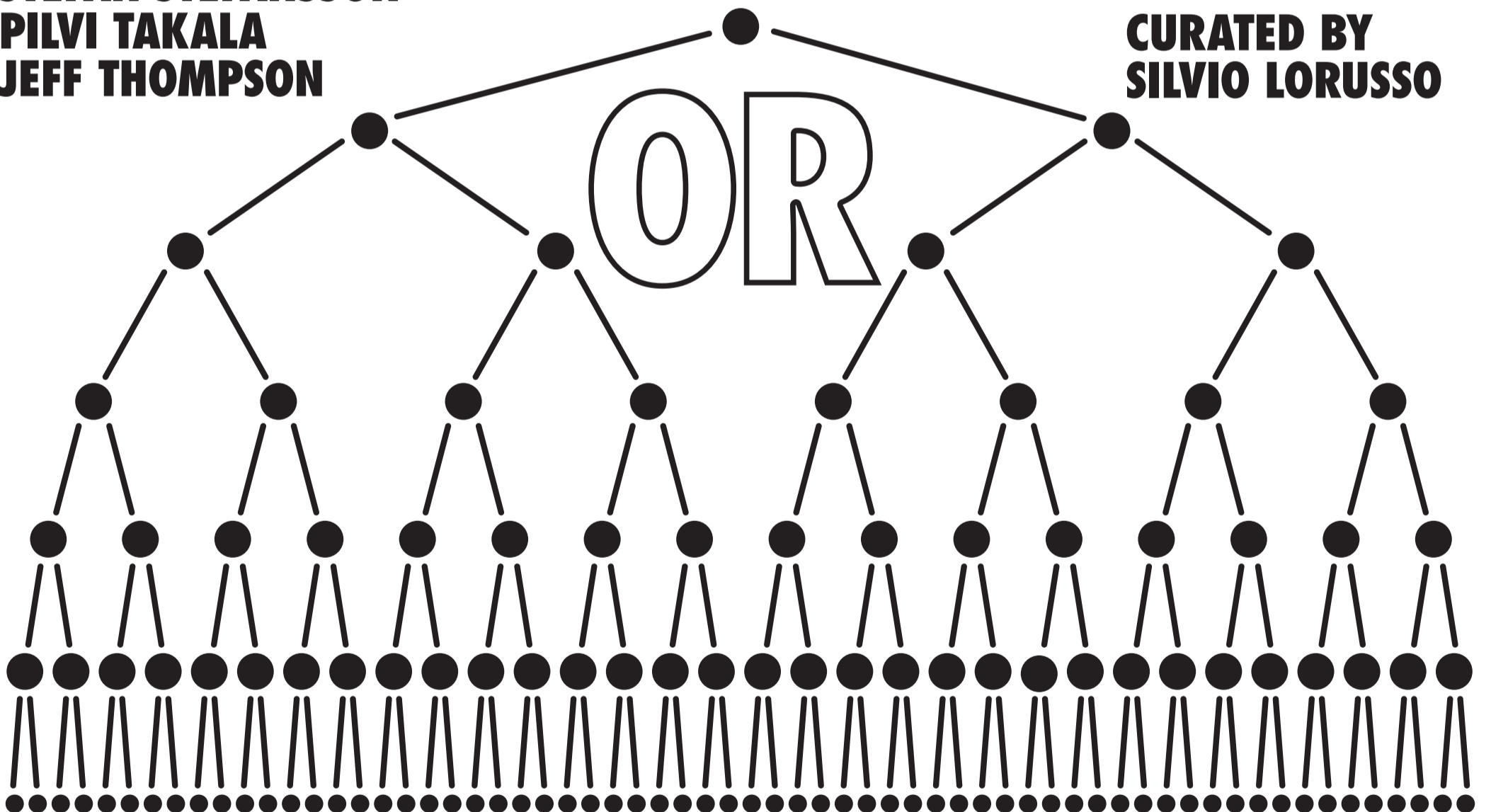
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**CORY ARCANGEL
DECONSTRUCTTEAM
CONSTANT DULLAART
ANDY KASSIER
ALINA LUPU
ELISA GIARDINA PAPA
OTTONIE VON ROEDER
SEBASTIAN SCHMIEG
STEFÁN STEFÁNSSON
PILVI TAKALA
JEFF THOMPSON**

**CURATED BY
SILVIO LORUSSO**

DO

OR



DELEGATE.

**11 MAY
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Now that the prospect of full automation is once again getting traction, the shared hope is to delegate every task to intelligent machines. But as we await the full takeover of smart robots, work is delegated to machines and humans alike. It makes no difference to companies and entrepreneurs: while some machines begin to look human-like, some humans are disguised as machines, by means of seamless interface design or blatant deception. This is what Astra Taylor calls user fauxtation¹.

“Do or Delegate” probes the asymmetrical power relationships shaping the ever-evolving landscape of work, which is still, for better or for worse, the foundation of the economy. Thus, the exhibition focuses on the present of work, a time when work is as present as ever. In this context, work is conceived as a dynamic resource

that can be performed, delegated, outsourced, crowdsourced, transformed, destabilized, disguised, displaced, concealed and revealed, rejected and reclaimed.

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 is value extraction taking place

Ever since Laszlo Moholy-Nagy “ordered” his paintings by dictating instructions via telephone², the idea that the artist should be the material executor of the artwork increasingly grew out of fashion. While this issue has been mostly understood within

the frame of authorship, “Do or Delegate” recognises it first and foremost as a work-related matter. More specifically, the exhibition questions the entrepreneurial shift from art to art direction. What kind of labor goes into art? Who are the ones performing it? Which activities, side-jobs, formal and informal economies constitute or limit a practice?

Alongside the exhibition, Onomatopee will publish *Entrepreatariat* by Silvio Lorusso, with a preface by Geert Lovink and a postface by Raffaele Alberto Ventura. The book, which will be launched this fall, explores and maps out the current entrepreneurial ideology from a precarious perspective. The *Entrepreatariat* 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.

¹ Astra Taylor, “The Automation Charade”, *Logic* #5, 2018, <https://logicmag.io/05-the-automation-charade/>

² Some of Moholy-Nagy’s “Telephone Pictures” are collected by the Museum of Modern Art of New York, <https://www.moma.org/collection/works/78747>

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The Source Issue #2: Pizza Party (SRF-015) Cory Arcangel, 2013

Zine

What makes delegation appealing to a large public is the immediacy with which it can be actuated. In 2004, Cory Arcangel, together with programmer Michael Frumin, created *Pizza Party*, a witty commentary on the culture of efficiency of programmers. The work is a Perl script that let a user order pizza directly from the terminal without them having to detach hands from the keyboard. The zine on display includes the source code of *Pizza Party* as well as a chat between the makers.

Behind Every Great One Deconstructeam, 2018

Videogame

In this game you are Victorine, the wife of Gabriel, a self-indulgent, self-absorbed and self-loving contemporary artist. Victorine sustains the emotional and practical demands of her husband, while tolerating his admonishments and the ones of his family. *Behind Every Great One* shows that it ain’t easy: a facade of creativity obscures the domestic labor on which it thrives and the mental toll it produces.

DullTech™ Constant Dullaart, 2015

Custom media player and video

In 2015, Dullaart launched a Kickstarter campaign to create a media player “that just works”, a campaign that turned out to be successful. The project touches upon many layers of the global economy of crowdsourcing, delegation and outsourcing: financed with crowdfunding, the player is conveniently manufactured by a company based in

the Shenzhen region. The promotional video was commissioned to remote workers through the online marketplace Fiverr and it costed 200 dollars.

Be My Intern Andy Kassier, 2017

Lightbox and Lambda print

The ability to delegate work is considered to be a sign of living the “good life”. On Instagram Andy Kassier impersonates a character exuding success, immersed in hedonistic leisure and busy with motivational training. His call for interns is a romantic celebration of his free time (Kassier can call his staff at any time while enjoying nature) and an indication of success as having other people to manage.

#RIDEWITHUSPHILIP Alina Lupu, 2017

Video

As Philip Padberg, CEO of Deliveroo Europe, suggested that riders should switch to a freelance contract, Alina Lupu, herself a rider, made a video asking Padberg to prove that what he was proposing (10 orders in 2 hours) was possible. Lupu’s work problematizes the distinction between art practice and labour for money. Through this action, Lupu exposes the gap between the empty rhetoric which permeates the gig economy and the actual labour of the riders.

Technologies of Care Elisa Giardina Papa, 2016

Installation

In 2016, Papa conducted a series of interviews with online workers who provide different types of emotional labour. In order to have direct contact

with these workers, most of which identify as women, Papa hired them through online marketplaces such as Fiverr and Upwork. While the identity of these caregivers is not revealed, Papa displays patterns of taken from their domestic settings, to remind us the material reality behind the screen.

Post-Labouratory Ottonie von Roeder, 2017

Installation

Automation rarely takes into account the point of view of human workers, which are simply displaced. Ottonie von Roeder takes a different route: she helps human workers design the machines that will perform their work. By doing so, she seeks to initiate a conversation around work and free time. Here, robots are not seen just as a replacements but as apprentices.

Segmentation.Network Sebastian Schmieg, 2018

Projection

Artificial intelligence is not fully autonomous: it depends on human labour and cognition. *Segmentation.Network* demonstrates this by playing back over 600.000 segmentations manually created by crowd workers which are then used in machine learning for training and testing. Schmieg’s ghostly re-enactment manifests the hidden manual labor that goes into building neural networks and artificial intelligence.

The Ghostwriting Files Stefán Stefánsson, 2018

Installation

Stefánsson fully outsourced his Bachelor thesis: not only the writing of it, but

also its design. He kept track of all the conversations he had with freelancers on gig platforms. These conversations give a glimpse into the life of these workers and also suggest that not only the actual work is delegated but also the stress and pressure of deadlines, while an emotional bond, authentic or otherwise, is being forged.

The Trainee Pilvi Takala, 2008

Video

The office is the context of busyness par excellence. The office is where repetitive and uncreative tasks are delegated to interns and trainees. Takala subverted this logic while working for a month as trainee in the marketing department of Deloitte. Takala deliberately didn’t do anything to disguise her inactivity (or lack of display of activity). Her behaviour provoked alarmed reactions from the company’s personnel as there is nothing more dangerous than doing nothing.

Turker Computers Jeff Thompson, 2013-14

Digital images on Dibond

Thompson issued a request on Amazon’s crowdsourced labor platform Mechanical Turk for workers to take a photograph of their computer, including a name or alias and where they live. The collection of images show the profound relationship between class and technology. What we see here are not shiny open offices but often chaotic desks in domestic environments. By revealing the work setting of the so-called Turkers, this mediated auto-ethnography shows the physical side of remote microwork.