

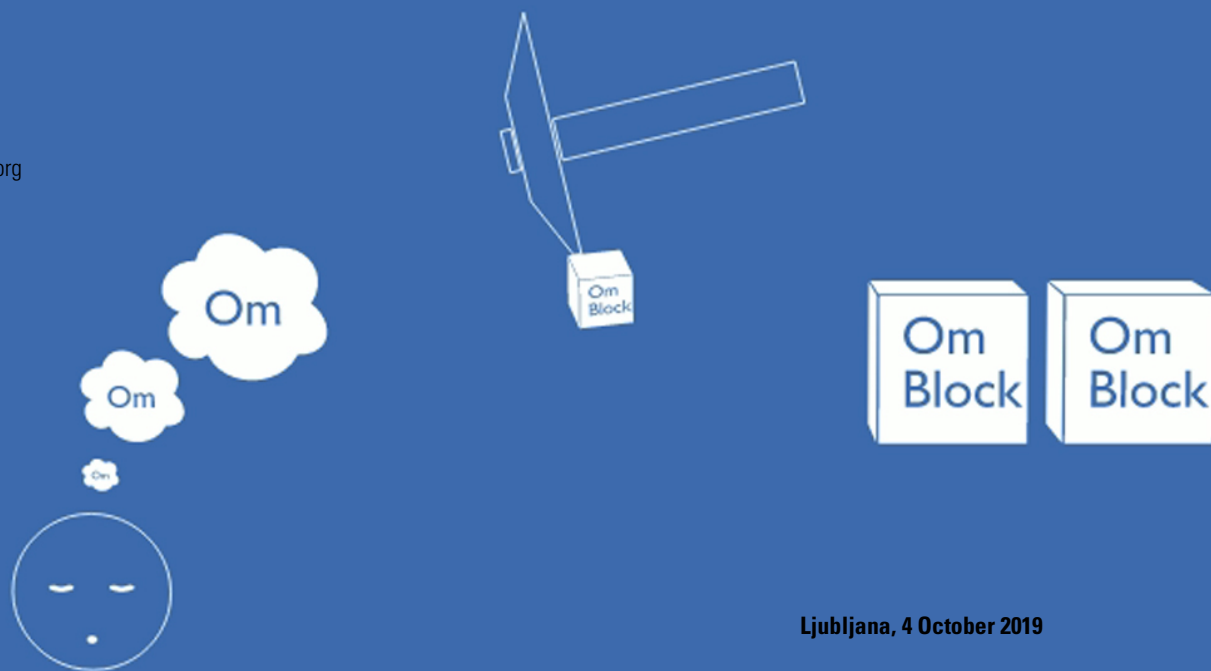


AKSIOMA

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Ljubljana, 4 October 2019

PRESS RELEASE

Aksioma – Institute for Contemporary Art, Ljubljana, presents:

Sašo Sedlaček

Om for Coin

PERFORMANCE and SOLO EXHIBITION

Aksioma | Project Space

Komenskega 18, Ljubljana

Performance: WED, 6 November 2019 at 7 pm

Exhibition open: from TUE, 12 November 2019 to FRI, 29 November 2019

Opening hours: TUE–FRI 12 pm–6 pm

aksioma.org/om.for.coin

Sašo Sedlaček

Busy being Lazy

STREET EXHIBITION

TAM-TAM Street Gallery

Vegova Ulica, Ljubljana

Exhibition opening: Tuesday, November 5, 2019 at 5 PM

On view until: November 28, 2019

Sašo Sedlaček

Om for Coin

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.

The exhibition, which will follow at Aksioma | Project Space, will document the performance and the protocols put in place for mining the raw materials that will be eventually used for minting the Oblomo cryptocurrency.

The next phase of the project, entitled *Oblomo*, will be presented at Exportdrvo in Rijeka, Croatia, as part of Dopolavoro flagship within the Rijeka 2020 – European Capital of Culture in April 2020, before returning to Ljubljana for a solo exhibition at Aksioma | Project Space in November 2020.

STREET EXHIBITION

Sašo Sedlaček

Busy being Lazy

A billboard campaign with the slogan “Busy being Lazy” will be launched the day before the performance at the TAM-TAM Street Gallery in co-production with TAM-TAM 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.

The performance and solo exhibition *Om for Coin* together with the urban intervention *Busy being Lazy* by the Slovenian artist Sašo Sedlaček mark the beginning of Aksioma's year-long programme **Hyperemployment**. Co-curated by Domenico Quaranta and Janez Janša and conceived as an attempt to scrutinise and explore the themes of post-work, online labour, AI and automation, the programme consists of a series of activities including an international group exhibition at MGLC, a symposium at UL ALUO and Moderna galerija and various solo exhibitions by artists from Slovenia and abroad at Aksioma Project Space throughout the period from November 2019 to November 2020.



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 Apollonaiain 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). <http://sasosedlacek.com>

Credits

Performance:

Author: Sašo Sedlaček

Performers: Dominik Hudoklin, Florijan Germovšek, Matjaž Duh

Programming: Sunčica Hermansson

Special thanks to: Uroš Hercog, Nebojša Živković, Ruth Catlow, Max Dovey, Franc Solina, Borut Batagelj

Production:

Aksioma – Institute for Contemporary Art, Ljubljana, 2019



Co-production: Drugo more, Rijeka



Co-production of *Busy being Lazy*: TAM-TAM



Om for Coin is part of *Hyperemployment*, Aksioma's year-long programme focused on post-work, online labour and automation, co-curated by Domenico Quaranta and Janez Janša.

Supported by:

The Ministry of Culture of the Republic of Slovenia and the Municipality of Ljubljana.



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO



Mestna občina
Ljubljana

This project is an integral part of the [Dopolavoro](#) flagship of the [Rijeka 2020 – European Capital of Culture](#) project, with support from the City of Rijeka – Department for Culture, the Ministry of Culture of the Republic of Croatia and the Ministry of Tourism of the Republic of Croatia.



Aksioma's programme is additionally supported by the Ministry of Public Administration as part of the public call for co-financing projects for the development and professionalisation of NGOs and volunteerism.



REPUBLIC OF SLOVENIA
MINISTRY OF PUBLIC ADMINISTRATION

Aksioma is:

Janez Janša / Artistic Director

Marcela Okretič / Producer

Sonja Grdina / Executive Producer

Jana Renée Wilcoxon / Development Specialist

Valter Udovičić / Technician

Notes to the Editor

Photos available for free download: <http://www.aksioma.org/press/om.for.coin.zip>

Oblomo

Om for Coin is a segment of the multi-year investigative art project *Oblomo* by Sašo Sedlaček, created in the co-production of Aksioma and Drugo more, Rijeka. The project will culminate in spring 2020 with the solo exhibition *Oblomo*, to be held in the framework of the flagship Dopolavoro during Rijeka 2020 – European Capital of Culture.

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?

Hyperemployment

Hyperemployment – a word borrowed from media theorist Ian Bogost, describing “the Exhausting Work of the Technology User” – is Aksioma's year-long programme from November 2019 to November 2020 focused on post-work, online labour, AI and automation, conceived as an attempt to scrutinise and explore some of these themes. 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 self-improvement apps, social media fatigue and quantification, AI and the post-work society.

<https://aksioma.org/hyperemployment/>

Aksioma – Institute for Contemporary Art, Ljubljana (2002), is a non-profit cultural organisation with the status of “public interest in the field of culture”. With the regular support of local public and private funding, it produces, presents and disseminates projects in the fields of new media and visual and performing arts. Aksioma explores social, political, ethical, and aesthetic concerns, critically discussing and investigating the structures of modern society in the Web 2.0 age.

From 2014 to 2016, it was the project leader for the 24-month project [*Masters&Servers - Networked Cultures In The Post-Digital Age*](#), and from May 2017 to April 2019, it led the project [*State Machines - Art, Work, and Identity in an Age of Planetary-Scale Computation*](#). Both international cooperation projects were co-funded by the Creative Europe Programme of the European Union.

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