import <execute> [as <command>]

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"The multitude is biopolitical self-organization." – Hardt and Negri

Abstract

LeWitt has stated that "[t]he idea becomes a machine that makes the art." [1] In his estimation, conceptual art is nothing but a type of code for art making. LeWitt's art is an algorithmic process. Hayles has also reflected on the multidimensionality of digital signs. [2] Her term "flickering signifiers" shows that digital images are the visible manifestations of underlayers of code often hidden. In *Protocol* Galloway has claimed that "[c]ode is the only language that is executable." [3] As Artistic Research duo Korsten & De Jong are interested in this exact performativity of code and in how they can position code in such a way that it informs theoretical concepts in the act of making. In their Paper-Performance they will operate on Critical Engineering Manifesto's seventh command, reading "7. The Critical Engineer observes the space between the production and consumption of technology. Acting rapidly to changes in this space, the Critical Engineer serves to expose moments of imbalance and deception." [4]

In their working together as a duo they bring to the table notions evolving around 'Toyotism.' As Galloway has pointed out, Toyotism originates in Japanese automotive production facilities. "Within Toyotism, small pods of workers mass together to solve a specific problem. The pods are not linear and fixed like the more traditional assembly line, but rather they are flexible and reconfigurable depending on whatever problem might be posed to them." [5] As Sterling puts it "ad-hocracy" would rule, with groups of people spontaneously knitting together across organizational lines, tackling the problem at hand, applying intense computer aided expertise to it, and then vanishing whence they came." [6] It leads Brand to invert Marx and Engel's Communist Manifesto message of resistance-to-unity into "Workers of the World, fan out." [7]

Fig 1. Paper-Performance *Text[ure],* 2018, Korsten & De Jong, mixed media, Copyright Korsten & De Jong.

It is a strong incentive to move away from homophily as Chun has defined it as a way to be comfortable only being exposed to things that are in line with our own norms and values. If homophily is a natural condition of networks, existing segregations in society are maintained. This segregation will only increase because the algorithms we have today contain inbuilt bias. Algorithms push people into clusters of sameness. She reflects on police profiling systems with the remark that "[…] they place people on the heat list based not solely on what these people did but rather on what their perceived network-neighbors did." [8]

With their Paper Performance Korsten & De Jong seek to challenge the notion of the bunker as formulated by Critical Art Ensemble. For them "[…] the bunker is both material and ideational. On the one hand, it serves as a concrete garrison where image (troops) reside.

On the other hand, it confirms state-sponsored reality, by forever solidifying the reified notions of class, race, and gender. Bunkers in their totality as spectacle colonize the mind, and construct the micro-bunker of reification, which in turn is the most difficult of all to penetrate and destroy." [9]

References

1. Sol LeWitt, "Paragraphs on Conceptual Art," in *Conceptual Art: A Critical Anthology* ed. Alexander Alberro and Blake Stimson, (Cambridge: MIT Press, 1999), 12.

2. N. Katherine Hayles, "Virtual Bodies and Flickering Signifiers," in *October*, Vol. 66, (Cambridge and London: MIT Press, Autumn 1993), 69-91.

3. Alexander Galloway, Protocol, (Cambridge and London: MIT Press, 2004), 165.

4.https://criticalengineering.org/ce.pdf, accessed 15 July 2018.

5. Alexander Galloway, *Protocol*, 159.

6. Bruce Sterling, The Hacker Crack Down, (New York: Bantam Books, 1992), 184.

7. Stewart Brand, The Media Lab: Inventing the Future at MIT (New York: Viking, 1987), 264.

8. Wendy Hui Kyong Chun. "Crisis + Habit = Update," (Lecture Sonic Acts Festival, 25 February 2017), 7"33-7"43.

9. Critical Art Ensemble, Electronic Civil Disobedience & Other Unpopular Ideas, 2009, http://www.critical-art.net/books/ecd/, accessed 15 July 2018.

Biography

Korsten & De Jong conduct Artistic Research as a duo. They are both independent artists, researchers and employed as lecturers in the art and theory department of ArtEZ, University of the Arts and they participate in the Professorship "Theory in Arts." In "Paper-Performances," Korsten & De Jong circulate parts of recorded dialogues on theoretical notions structured or questioned by artistic form. Their works relate in a "frictuous" manner to site, subject positions, and forms of research and reveal what may have been hidden behind conventions. The tension between the seemingly binary opposition between theoretical and artistic practices is made productive in the field of artistic research.