UN-PUBLISHED: OUTSOURCED

A two-part exhibition project organised by or-bits.com for Banner Repeater's serial publication UN-PUBLISH*.

Part one:

KARIZMA BY TARA KELTON

14 Sept – 13 Oct 2013; PV Friday 13 September 2013, 6 – 8:30pm

at Banner Repeater project space and reading room , UN-PUBLISH paper 2.04 and or-bits.com

Through presenting two consecutive solo projects by graphic designer/artist Tara Kelton and co-director of Museum of Vestigial Desire, Prayas Abhinav, UN-PUBLISH: OUTSOURCED explores the notion of outsourcing in its relationship with the users' cultures and logics emerging from communicating through web-based services and online platforms.

With our day-to-day collecting of records and information we regularly outsource services online, from ready-to-use display platforms to distributive tools, usually abandoning ourselves to what these services offer us; behaving according to their terms and conditions with regards to forms of engagement and modes of sociality. These behavioural patters are often determined by the service providers choices, who, via anticipating modes of interpretation and logics create web architectures which are often promoted as platforms for global sociality with idea(l)s of universal consumption, productivity and communication. However, these beliefs of universality and globalism increasingly collide not only with the control effects of the interfaces we quotidianly adopt, but also with the nationalisation and going-local of internet governance, which, similarly to the service providers, is shifting its focus towards putting into place laws that are tailored to the specificity of national socio-cultural and linguistic circumstances.

Contributing to Banner Repeater's UN-PUBLISH serial publication, and in conjunction with the multiple modes of dissemination of artworks that Banner Repeater offers, such as free distribution of artists publications from the reading room and public space of Platform 1 at Hackney Downs rail station in London, Kelton and Abhinav have developed two new bodies of work to be experienced from different locations: at Banner Repeater project space, in the UN-PUBLISH publication 2.04 and 2.05 and at or-bits.com.

Tara Kelton's new body of work *Karizma*** incorporates artworks produced by commissioning Bangalore-based digital service providers' workers, who range from logo makers to photo manipulators, and outsourcing creative tasks to global crowd-sourcing services such as Amazon's Mechanical Turks. In these artworks forms and formats have undergone processes of standardization typical of the procedures inherent to popular digital imaging services; these "third-party executed" artworks also embody what might get lost in translation when artistic intentionality is mediated and replaced by instructional language, a mode of communication typical of the relationship between the user and software interface.

For this exhibition Kelton has explored processes of collaborative labour by looking at the relationship between the human action and the software interface, between personal choices and set parameters, in an age characterised by the abundance of computational services and the increasing prominence of visual communication. The artist has carried out this exploration through relinquishing authorship in favour of collaborating with a team of workers who operate as "third-party executors", as mediators between the inception of her artistic intentions and their formation

through production. From the collection of images taken from the computers at Shalu's Photos Digitals (*Catalogue*, 2013) with which Kelton worked in August 2013 in Bangalore, India, to the series of *Still Lifes* created by desktop publishing workers following her verbal instructions, the artist has tested modes in which the "human hand" might manifest itself within computational systems of production, treating human labour as a machine.

The artist, and thus the artworks' executors, has worked with visual detritus. They have largely employed images endlessly circulating and mutating on the Internet; images which, while still in circulation and despite their degree of degradation, are commonly picked by the desktop publishing workers and used in their photographic compositions to become visual arrangement of objects. These images in fact often resemble mass manufactured objects easily available at wholesale markets around the world.

The subjects of Kelton's digital portraits are arrangements and compositions, the hidden processes of practical and creative negotiation with software templates, digital interfaces, variables and parameters – as shown in the series of digital posters *Clown Fish.jpg, Horizon.jpg, Aurora.jpg, Redwoods.jpg, Rocks.jpg*. Through the focus on the compositional aspect of the artworks, Kelton exposes how artistic material might be refashioned, rearranged and replaced, basically 'enhanced'.

** *Karizma* is the name of one of the software tools used by the desktop publishing workers Tara Kelton worked with for the production of her new body of work. The production of objects in India has traditionally been by hand, and each object is unique. The artworks and ideas the artists commissioned to "third-party executers and thinkers" lie in between the standardization of the digital image services and the uniqueness of hand-rendered objects.

The **Museum of Vestigial Desire** by co-director Prayas Abhinav will be a guest presence at Banner Repeater project space, in the UN-PUBLISH paper 2.5 and or-bits.com. It will function like a web browser and will launch on Friday 18 October 2013.

* UN-PUBLISH is a series of critical works published on paper which are determined by ideas of shifting time and labour relations which are intrinsic to Banner Repeater's location and which focus on the co-evolution of humans and technology.

Where:

Banner Repeater
Platform 1, Hackney Downs Railway Station
Dalston Lane, London E8 1LA

Opening times:
8-11am, tue – thurs; 8-6pm, fri; 12-6pm, sat; 12-6pm sun (during exhibitions)

BR   or-bits.com

Notes to the editors:

Tara Kelton is an artist and graphic designer living between Brooklyn, USA and Bangalore, India. Her video, print, and web-based works investigate moments in which technology influences our perception of the physical world. Kelton is co-founder / director of T.A.J. Residency & SKE Projects, Bangalore. www.tarakelton.com

Banner Repeater is an artist-run reading room and project space,.on Hackney Downs railway station in London. The project is driven by its location within a working station environment, developing critical art in the public realm, in the natural interstice the platform and incidental footfall of over 4,000 passengers a day provides. The reading room holds a collection of artist's books and other printed material, for both browsing and purchase. www.bannerrepeater.org

or-bits.com is a web-based curatorial platform devoted to supporting

practices and dialogues around artistic production, display and distribution

online. Through commissioning new works for online exhibitions, promoting critical discourses and writing on its blog and developing

offsite projects, or-bits.com aims to instigate an exploration of the creative and critical possibilities of the web as language, medium and subject. www.or-bits.com

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KARIZMA BY TARA KELTON - List of works

<u>PROJECT SPACE</u>

(Long wall)
Clown Fish.jpg, Horizon.jpg, Aurora.jpg, Redwoods.jpg, Rocks.jpg, 2013 **[1]**
5 digital colour prints on flex; 56x79.5cm
Series of posters created by photography studio 'photoshop' workers in Bangalore, India, from computer desktop images provided by the artist.

(Right-hand side wall)
Still Life 1, Still Life 2, Still Life 3, Still Life 7, Still Life 13, Still Life 16, 2013 **[2]**
Laminated C-Print on wood; 17x14 cm
Still lifes created by desktop publishing workers in Bangalore, India. Parameters given: create a 17x14 cm composition with 2 apples, 1 orange, 1 lemon, grapes, a plate, bowl, jug and glass.

(Short wall)
Drawing Ideas, 2013 **[3]**
Digital print on office paper; 20 A4 sheets
Drawing ideas generated by Mechanical Turks (Amazon's crowd-sourcing service). Workers were paid 25p each for an "idea for a drawing".

(Left-hand side wall)
"Tara Kelton, Fine Artist", 2013 **[4]**
Unique digital prints on business cards; 8.5x5.5cm
Business cards designed by desktop publishing workers in Bangalore, India. Workers were paid 10p each per card.

(Floor)
Leonardo, 2011 **[5]**
Video; 55 sec looped
A portrait drawing machine at a shopping mall is made to create its own portrait by placing a mirror inside the portrait booth.

Flowers (Arrangement), 2013 **[6]**
Plastic flowers sourced from wholesale market in Bangalore, India.

28.psd (Suit stack), 2013 **[7]**
Laminated C-Print on wood; 33x46cm
Suit image taken from the digital libraries of Shalu's Photos Digitals, a photography studio in Bangalore, India, and arranged by the artist.

<u>READING ROOM</u>

Flowers (Arrangement), 2013 **[8]**
Laminated C-Print on wood; 48.4x41cm

Still Lifes 1-15, 2013 **[9]**
Duotone digital print on paper; 15x20.4cm, pp.16

<u>PLATFORM 1, HACKNEY DOWNS RAIL STATION:</u>

Catalogue *, 2013 **[10]**
Digital colour print on paper; 21x29.7 cm, pp.24
Catalogue is a collection of images taken from the computers at Shalu's Photos Digitals, a photography studio in Bangalore, India.
* UN-PUBLISH 2.04 is Tara Kelton's issue of the Banner Repeater's serial publication UN-PUBLISH.

<u>ON OR-BITS.COM www.or-bits.com/outsourced.php</u>

Impressionist Photoshop pattern brushes (Van Gogh, Monet, Pissarro), 2013
Downloadable Photoshop brushes created by the artist.