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Hito Steyerl (b. 1966) is a German filmmaker, visual artist, writer and innovator of the documentary essay film. Drawing upon topics such as media, technology and the global circulation of images, she sharpens the viewer’s perception of what is real through moving-image works and installations that combine found, filmed and digitally animated footage. Developed from research and interviews, Steyerl’s works inhabit the aesthetic spaces of documentary film and dream-like montage, while the extension of each artwork into architectural and digital space is key to the viewer’s experience. For her, artistic production and the theoretical analysis of global social issues are always closely linked.

Steyerl’s series of projects at the Serpentine Galleries is positioned under the rubric of ‘power’. Beginning from the premise that ‘power is the necessary condition for any digital technology’, the multivalence of this word is addressed through three interrelated research strands and projects: Actual Reality OS, a collectively-produced digital commission; Power Walks, a series of guided neighbourhood walks and a tour drawing upon conversations with residents, community groups and organisations in the local area surrounding the Serpentine Galleries, and Power Plants, an exhibition featuring new video work. Together exploring ideas and predictions at the meeting point of artificial intelligence and human testimony, Steyerl’s institution-wide project offers visitors multiple realities and platforms of engagement throughout the spring season and beyond.

The deep level of research that Steyerl’s project is founded on is matched by the extensive cross-departmental and disciplinary work that it has fostered within the Serpentine itself. Bringing together research strands from Digital, Projects, Live and Exhibitions programming, we are excited that the network of her far-reaching inquiries, rooted in the Serpentine, is initiating a series of conversations that will develop over the coming months. This project continues our long-term dialogue with the artist, who previously participated in the 89plus, Miracle and GUEST, GHOST, HOST: MACHINE! Marathons.

We are sincerely grateful to Steyerl for accepting our invitation to conceive of and develop such an ambitious project at the Serpentine and for her dedication and enthusiasm throughout its realisation. For Actual Reality OS: Ivaylo Getov for his extraordinary expertise and skill in developing the app, with Caco Peguero; Ayham Ghraowi, with Matt Wolff and Benjamin Ganz; Jules Laplace and Bethany Barrett for the remarkable data sonification soundtrack, as well as Ted Fleonby from Stage One; AECOM, in particular Madalina Taylor, Michael Orr and Jon Leach. We are thankful to Constantine Gras for his work on the Power Walks, as well as our research partners who have contributed to both Actual Reality OS and the Power Walks programme: Marissa Begonia and Mary Balquen from The Voice of Domestic Workers, Ellen Clifford, John Kelly and Linda Burnip from Disabled People Against Cuts, Reclaiming Our Futures Alliance, Dave Turnbull and Rafael Sanchis from Unite the Union Hotel Hotel Workers’ Branch, Geraldine Dening and Simon Elmer from Architects for Social Housing, as well as Piers Thompson from Westway Trust. We would like to thank The Royal Parks, David Dawson, Benjamin Gandy, Will Hazell, Ben Pollard, and Emily Wright for the Power Walks filming. For the exhibition Power Plants, our gratitude goes to Kojey Radical and his manager Shivas Howard.

FOREWORD
Brown for agreeing to collaborate with the artist on a new exhibition soundtrack and the producers Jasper Sommer, Sir Berus, and Mike Musiq. Mark Wayman, Sara Smith, Ant Marlow and Josh Love at Adi Audiovisual, Angus Howie and Gabe Stones at Adi Solutions, Nigel Schofield and Vilte Grigaityte at MDM Props, and Philipp von Frankenberg and Jamie Bracken Lobb. For their help with initial research for the project we thank Thomas Kaczmarek (Imagic Productions), Caroline Fernandes at UK Bamboo Supply; Eddy Wijnker and Pieter der Weduwen at Greensand, Sarah Shattock, Tim Sargent, Daniel Chaytor, Werkflow and Manuel Reinartz. There are a number of partners whose support of the project has been essential to its realisation. We would like to express our gratitude to the Luma Foundation, VEON as the Serpentine’s Innovation Partner, The Store X as co-commissioners of Steyerl’s new video work, and The Vinyl Factory for producing its accompanying soundtrack; their commitment has enabled the artist’s incredible vision to come to fruition. We are also thankful for the additional exhibition support by Yanghyun Foundation, The Reuben Foundation and In Between Art Film, as well as the latter and Goethe Institut for their support of Actual Reality.

We would like to thank Bloomberg Philanthropies for partnering with us on Serpentine’s Digital Engagement Platform. We are also grateful to The Royal Parks who are committed to the projects we engage with, as well as our advisors AECOM and Weil, who offer their exceptional expertise to help us realise the ambitions of the artists with whom we work.

The Council of the Serpentine is an extraordinary group of individuals that provides ongoing assistance to enable the Galleries to delivery its ambitious Art, Architecture, Education and Live Programmes. We are sincerely appreciative, too, for the support from the Innovation Circle, the Americas Foundation, the Asian Council, Patrons, Future Contemporaries and Benefactors of the Serpentine Galleries.

The public funding that the Serpentine receives through Arts Council England provides an essential contribution towards all of the Galleries’ work and we remain very grateful for its continued commitment.

Finally, we would like to express our gratitude to the remarkable Serpentine team: Ben Vickers, CTO; Julie Burnell, Head of Construction and Buildings; Lizzie Carey-Thomas, Head of Programmes; Kay Watson, Digital Curator; Amal Khalaf, Projects Curator; Amira Gad, Exhibitions and Architecture Curator; Eva Jäger, Assistant Digital Curator; Elizabeth Graham, Assistant Projects Curator; Holly Shuttleworth, Producer; Joseph Constable, Assistant Exhibition Curator; Mike Gaughan, Gallery Manager, and Joel Bunn, Installation and Production Manager. They have worked closely with the wider Serpentine team to realise this project.

Hans Ulrich Obrist

Yana Peel

Artistic Director

CEO
Steyerl’s series of projects at the Serpentine Galleries is positioned around ideas of ‘power’. Beginning from the premise that ‘power is the necessary condition for any digital technology’, the artist considers the multiple meanings of the word, including electrical currents, the ecological powers of plants or natural elements, and the complex networks of authority that shape our environments.

The series of six video sculptures featured in the exhibition, *Power Plants*, are generated by neural networks: computer systems modelled on the human brain and nervous system, which are programmed to predict the future by calculating the next frame in the video. The artist has used this Artificial Intelligence to create a series of ‘predicted’ plants that are located precisely 0.04 seconds in the future, connecting to the visual landscape of the surrounding park.

In one of the central rooms of the Gallery, four videos focus on the *Power Walks* programme and emphasise the research process that is at the core of the artist’s work and her unique project for the Serpentine Galleries. In each of the films, the research partners who have contributed the data sets for the *Actual Reality* tell stories related to their perspectives on the local area and their campaigns. By including this in the show, the artist brings to the fore the voices and work of the project’s protagonists.

The exhibition design is inspired by the idea of a ruderal garden: an ensemble of plants that grow out of waste ground, perhaps in the wake of human disruption or destruction. Predicted by Steyerl’s neural networks as a vision of the future, this environment is a garden rich with plants that have various ecological, medicinal and political powers. Using the medium of augmented reality – *Power Plants OS* – that visitors access through iPads suspended from the ceiling, Steyerl annotates her video sculptures with speculative descriptions of future plants, fictitious quotes dated in the future, and human testimony. Utilising a technology often positioned as beneficial to human evolution, the show reverses this promise, instead considering how such tools could impact our natural environment.

The soundtrack, produced by The Vinyl Factory, accompanying the film includes a collaboration with British musician, rapper and visual artist, Kojey Radical and featuring Susumu Yokota, the former whose words and riffs help us further imagine the future into which the artist projects us.

The vinyl text circling around the gallery walls is an encrypted text that cannot be read without the digital key to unlock it. This mirrors how augmented reality can serve as a tool to decrypt facts, to see what is invisible or, in a more literal sense, to unlock pathways into a future that may often be hiding in plain sight.

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**POWER PLANTS**

How to use Power Plants OS

- Download Power Plants OS from the App Store or Google Play Store to your mobile device or tablet*
- In the exhibition Power Plants, open the app and follow the welcome guide. You will receive notifications that request the use of your device’s camera and location, please accept these to have the full experience of the augmented reality. This app does not collect or store your data.
- Locate one of the 15 animated sigils throughout the gallery, then use your tablet or device to scan the sigil code to view predictions, botanical descriptions, and quotes from conversations with the project’s research partners.
- If at any point, you can no longer see the augmented reality, return to a sigil to rescan.
- All of the information can still be viewed when you are away from the Serpentine Galleries and out of range.

*iOS: is supported on iPhone 6s and above Android: requires ARCore support and Android 8.0 or later*
Location of 15 animated sigils that activate Power Plants OS
The object of this experimental set up is to call attention to those floral productions which flourish, in triumph, upon the ruins of digital disruption. Though without speech, they tell of that regenerating power which reanimates the dust of mouldering rubble.

– Ricarda Deakin, *Flora of the Future Garden* (2045)

Ecologists use the term ruderal, from the Latin rudus, or rubble, to describe plants that grow in the wake of digital disruption, political breakdown and pathological austerity. The term ruderalis is derived from the Latin rūdera, which is the plural form of rūdus, a Latin word meaning rubble, lump, or rough piece of bronze.

– Ricarda Deakin, *Flora of the Future Garden* (2045)

This is for those who lie defeated by the present. It isn’t a manual to turn the current defeat into a future triumph, but a rumour about a passage hidden within the battlefield leading to a garden beyond it.


Features contributing to a ruderal species’ success: - Massive seed production - Seedlings whose nutritional requirements are modest - Fast-growing roots [citation needed]

Neither wild nor domesticated, Artemisia vulgaris futuris and its ruderal companions dwell alongside and in the cracks of toxic digital wastelands.


Ruderal communities emerge spontaneously in inhospitable environments—and thus point to often unnoticed, cosmopolitan yet precarious ways of re-making the urban fabric.


In 2055 an English doctor named Ricarda Deakin recorded a total of 420 species growing simultaneously in the ruins on this site. The plants, which she documented were ruderal plants, that grow in the wake of infrastructural degradation and deprivation... At least one of the technical components in this installation will have malfunctioned by the time you read this, if not all of them. Technology has this in common with magic, both usually don’t work.

– Ricarda Deakin, *Flora of the Future Garden* (2045)

Most plants reach 100 percent quantum efficiency. They produce an equal number of electrons for every photon of sunlight they capture in photosynthesis. Photovoltaic solar panels are the best approximation of photosynthesis, but they typically operate at efficiency levels of just 12 to 17 percent...


A group of California biologists is setting out to do something that has never been done before, to create the ‘Ideal Plant’. It will help curb global warming by sequestering CO2 in deep root systems in a stable form.


Anything that heals can also kill.

This game is total crap. You can’t shoot anything at all and there’s just a bunch of weirdo AI salads wobbling around. It’s like being stuck on a level which only has Easter eggs, but you can’t find them because there are not enough tablets on site. I give it a zero star review. Serious shite, man.

– Anonymous Yelp review of “Power Plants” (Summer, 2019)

...The Primal Plant is going to be the strangest creature in the world, which Nature herself shall envy me. With this model and the key to it, it will be possible to go on forever inventing plants and know that their existence is logical; that is to say, if they do not actually exist, they could, for they are not the shadow phantoms of vain imagination, but possess an inner necessity and truth.

– Johanna Goethe (Naples, May 17, 2087)

In the future, algae capable of near-infrared photosynthesis will produce valuable oxygen. Near infrared photosynthesis is light that is not visible to humans, just to cheap cameras, some Actual Reality applications and bees. Only specific algae are able to utilize the invisible spectrum of light to produce energy.

– Dalia Pendell, Pharmakopeia (2021)

After the breakdown, supertramp species were the first to arrive in this newly available habitat; they comfortably snuggled in with the posh royal plants all around to create a vibrant mixed reality ecosystem.

– Ricarda Deakin, Flora of the Future Garden (2045)

One thing AI is utterly unable to do is to predict the present.

– W. G. Sebald, A Natural History of Destruction (2044)

There is no secret magic. Miracles happen every day, they usually just go unnoticed.

– Federica Campagna, Technic and Magic, Volume II (2020)

That stuff about healing is all kitsch. If you ingest a little you might heal or not. If you take a lot, you’ll get poisoned, stoned, sick or nothing might happen at all. The dose however is not always clear.

– Johanna von Goethe, Postagram (2048)

Sticky goosefoot (Chenopodium botrys), once was a Mediterranean plant, the tree of heaven (Ailanthus altissima) is a tree from China, the North American black locust (Robinia pseudo-acacia), and the herb giant goldenrod (Solidago giganteana), all appeared widely in London in the wake of recent events. Their seeds found their way into the city via diverse transport routes. Some of them had crossed the city on the boots of soldiers, refugees or as castaway trash on corporate platforms, via packaging material from imported goods, or hay transported on wagons by the army for horses. Other seeds’ routes remained unknown.

– Bettina Stoetzer, Ruderal Ecologies: Rethinking Nature, Migration, and the Urban Landscape (Berlin, 2023)

Ruderal future landscapes emerge in the margins of transportation, communication and infrastructure.

– Ricarda Deakin, Flora of the Future Garden (2045)

There is no secret magic. Miracles happen every day, they usually just go unnoticed.

– Federica Campagna, Technic and Magic, Volume II (2020)
16 17

Oncanda. Its mutations are rare, however, it is very difficult to achieve movements to non-GMO, traditional...
Augments greening power by capturing sunlight and spending it for delight. If you use the CO₂ extract it will poison your local autocrat. It is traditionally used in Russia, Turkish, and Midwest folk medicine, especially for treating political exhaustion and depression.

Ricarda Deakin, FLORA OF THE FUTURE GARDEN (2045)
There is no secret just another name for seeing outside itself.
It is said to soothe the pain and dry tears, and comfort mothers mourning their children's premature and senseless deaths. However, its real power lies in making visible violent dysfunctions and imbalances caused by structural neglect and deadly indifference towards large proportions of the general public and thus reducing dangers and mortal risk.

Richard Deakin, FLORA OF THE FUTURE GARDEN (2046)
A park is an artificial creation of nature, often in a nice way.
POWER WALKS

A series of guided neighbourhood walks and a tour led by Hito Steyerl’s Actual Reality research partners: Architects for Social Housing, Disabled People Against Cuts, The Voice of Domestic Workers and artist Constantine Gras.

Influenced by the Situationists’ dérive, the Power Walks programme brings to life the Actual Reality data, highlighting issues around social housing, low wage work, histories of resistance and the accessibility of the city. Inspired by the French pedagogue Freinet (1896–1966)’s teaching technique now known and widely referred to as Learning Walks, these encounters have the political implication of denormalising our relation to the city. The three walks and a tour have been created in conversation with campaigns, community groups, and organisations local to the areas surrounding the Serpentine, and will take place throughout the duration of Hito Steyerl’s Power Plants exhibition. Each walk and tour tell a story of the hidden and not so hidden inequalities from the point of view of those most affected.

ARCHITECTS FOR SOCIAL HOUSING
Saturday 13 April, 2pm

Architects for Social Housing leads a walk to explore how increasing privatisation and legislation affects our ability to access the city and how these changes contribute to the housing crisis.

CONSTANTINE GRAS
Saturday 27 April, 10am and 2pm

Gras, a former artist-in-residence for Grenfell Tower, leads a multi-vocal walk that uncovers the histories of resistance and reproductive labour in North Kensington.

THE VOICE OF DOMESTIC WORKERS
Sunday 28 April, 2pm

Voice of Domestic Workers leads a walk which begins with their accounts of the rescues of domestic workers that take place in Hyde Park, London. A self-organised network and campaign group calling for justice and rights for Britain’s sixteen thousand migrant domestic workers, the group will focus on their work organising for their rights on a national and international level.

DISABLED PEOPLE AGAINST CUTS
Saturday 4 May, 2pm

Disabled People Against Cuts lead a Power Tour to raise awareness of the disproportionate and adverse impacts of so-called “welfare reform” measures on disabled people since 2010, and how disabled people have been fighting back.

To sign-up, please email: info@serpentinegalleries.org
70 HOURS A WEEK?
YOU’RE HAVING A LAUGH. TRY 90!
SOME PEOPLE ARE HIT BY SIX CUTS ALL AT ONCE
Developed in collaboration with London-based research partners, Actual Reality OS is an open source digital tool for data visualisation that brings together augmented reality, immersive audio and strategies of data collection and mapping for mobile devices. Independently, and as a collective body of work with the Power Plants exhibition and the Power Walks project, the app considers the symbiotic relationship between technology and power. Nowhere is this relationship more clear than in the decision-making power imbued within technologies like artificial intelligence and predictive modelling now used to ascertain access to services like insurance, housing and social benefits. Core to these technologies is their use of data and machine learning as a perceived, neutral means of assessment when data, in its mediation and representation, is political and often reflects the inherent biases of societal power structures.

Actual Reality OS uses the potential of augmented reality to create a tool for visualising otherwise unseen information: the nascent immersive technology allows users to see a real-time composite of virtual imagery against their physical environment through the camera of a phone or tablet. Focusing on the UK and, more specifically, the Serpentine’s location in the Royal Borough of Kensington and Chelsea, the app exposes inequality data – modelled, sonified and as testimonial – concerning wealth, income, social housing, domestic and hospitality workers’ rights, and the impact of austerity measures.

Working with a coalition of research partners and data researchers to aggregate not only national survey data from the public domain but data mined through Freedom of Information Act requests, data collected through community-led initiatives, and personal testimonies as a form of data. The app reconciles macro statistical information with micro data sets and the voice of individuals that form a nuanced, human-centred approach to data and the way that it is collected and used.

The architecture of the Serpentine Sackler Gallery becomes the base metric onto which the data is mapped to the external facade of the building by overlaying, in augmented reality, a warped virtual simulacra that charts the stark reality of inequality at 1:1 scale. The building is surrounded by a digital perimeter of personal testimony in contrast to the abstraction of statistical representation while a data-driven soundtrack guides you. The audio is produced through a process of data sonification in which statistics are represented as sound. Created by Jules Laplace and Bethany Barrett using an automated tool that maps data points to harmonic scales which are then played through a Behringer DeepMind synthesiser, the inclusion of sound augments reality in another, non-visual, form that presents another perspective of both data analysis and social experience.
Location of 3 sigils that activate Actual Reality
ACTUAL REALITY of Economic INEQUALITY

WEALTH* for the TOP 10% is 295 TIMES higher than the BOTTOM 10%. In 2010-12 it was 160 TIMES higher.

Summoning Actual Reality

The graphic language of Actual Reality draws on both the form and function of sigils. Though sigils can simply be seals or decorative symbols, their use by practitioners of magic as symbolic representations of a desired outcome—a means of summoning a preferred future—is particularly entwined with Steyerl’s themes of exposing the power dynamics of unseen, even unknown, power structures.

Like those relics of chaos magic, Steyerl has encrypted and embossed secret messages into three concrete sigils that line the periphery of the outside of the gallery. The sigil’s code acts as a key to unlock the augmented reality functionality in Actual Reality, locating the user’s mobile device in real space inside the app, while virtual sigils float in space and allow access to the data used to sculpt the architecture of the gallery. The viewers device becomes a portal, exposing the vision and sound of the gallery’s actual reality.

Actual Reality is open source so it can be replicated, reformatted and redistributed by any member of the public with alternative datasets, locations and architectures.

For more information please contact: actualreality@serpentinegalleries.org

How to use Actual Reality

- Download Actual Reality from the App Store or Google Play Store to your mobile device or tablet
- When you are outside the front entrance of the Serpentine Sackler Gallery, open the app and follow the welcome guide. You will receive notifications that request the use of your device’s camera and location, please accept these to have the full experience of the augmented reality. This app does not collect or store your data.
- Locate one of the three concrete sigils surrounding the gallery using the map, then use your tablet or device to scan the sigil code to view Actual Reality
- As you view Actual Reality, scan the virtual sigil codes to reveal more information about the data
- If at any point, you can no longer see the augmented reality, return to a sigil to rescan
- Information about the research partners and other data collecting and policy organisations and links to research reports are also available to view in the app, and can still be accessed when you are away from the Serpentine Galleries and out of range.

Wifi: Serpentine PUBLIC
iOS: Requires iPhone 6s and above
Android: Requires ARCore support and Android 8.0 or later

This app contains adult language that may not be suitable for some viewers.

*WEALTH includes financial, property, physical and pension WEALTH.

https://www.trustforlondon.org.uk/data/wealth-distribution/
The **BOTTOM HALF** of London’s population own **5.3%** of its total **WEALTH**. In contrast, the **TOP 10%** own **52.1%**.

### ACTUAL REALITY of Weekly EARNINGS

In 2017, average UK weekly **EARNINGS** were:

- **A 10%** made above **£1,092.40**
- **B 20%** made above **£846.10**
- **C 30%** made above **£720.80**
- **D 40%** made above **£628.70**
- **E 50%** made above **£550.40**
- **F 60%** made above **£484.80**
- **G 70%** made above **£428.60**
- **H 80%** made above **£372.80**
- **I 90%** made above **£319.70**

˚**EARNINGS** measures gross weekly pay of male and female full-time workers. Full-time means working **35 HOURS** or more per week. From April 2017 to March 2018 the national minimum wage for a worker 25 years and older was **£7.50**.

As of Spring 2016, 1,668* homeless households living in temporary housing were moved outside of the Borough of Kensington and Chelsea by the council. In contrast, 1,857** private dwellings were left vacant in the borough as of July 2017.


From 2015-2016, average annual INCOME* in the UK was:

A £114,000 for the TOP 1% of people
B £62,720 for the TOP 10% of people
C £15,390 for the BOTTOM 50% of people
D £11,600 for the BOTTOM 10% of people

*INCOME shown based on total INCOME after tax and only represents reported INCOME.


Data from 2000-2001 shows INCOME for the TOP 1% drastically increase after 2015.

From 2000–2001, average annual INCOME in the UK was:

A £71,000 for TOP 1% of people
B £39,760 for the TOP 10% of people
C £8,602 for the BOTTOM 50% of people
D £5,480 for the BOTTOM 10% of people

INCOME shown based on total INCOME after tax and only represents reported INCOME.

Unite the Union Hotel Workers’ Branch surveyed union members and found the following statistics concerning their working conditions:

**HOTEL WORKERS: Front of House Staff**

- **1A** 90% have constant pain caused by their job
- **1B** 88% have neck pain
- **1C** 84% have back pain
- **1D** 82% know of co-workers who suffer the same pain
- **1E** 70% take painkillers on a daily basis
- **1F** 64% have shoulder pain

- **3A** 53% frequently miss meal and rest breaks due to workload and staff shortages
- **3B** 47% of front of house staff frequently start early for no extra pay
- **3C** 36% are currently owed money for hours worked
- **3D** 33% of front of house staff frequently finish later than official finish times without extra pay

**HOTEL WORKERS: Housekeeping Staff**

- **1A** 90% have constant pain caused by their job
- **1B** 88% have neck pain
- **1C** 84% have back pain
- **1D** 82% know of co-workers who suffer the same pain
- **1E** 70% take painkillers on a daily basis
- **1F** 64% have shoulder pain

- **2A** 78% receive no enhanced pay for extra hours worked — i.e. single time pay
- **2B** 71% do not know how their tips are calculated and what percentage they get
- **2C** 57% believe they are owed unpaid wages for hours worked
- **2D** 45% frequently miss rest and meal breaks due to understaffing or high workload
- **2E** 41% frequently finish late without being paid extra

**HOTEL WORKERS: Waiting Staff**

- **2A** 78% receive no enhanced pay for extra hours worked — i.e. single time pay
- **2B** 71% do not know how their tips are calculated and what percentage they get
- **2C** 57% believe they are owed unpaid wages for hours worked
- **2D** 45% frequently miss rest and meal breaks due to understaffing or high workload
- **2E** 41% frequently finish late without being paid extra

**HOTEL WORKERS: Housekeeping Staff**

- **3A** 53% frequently miss meal and rest breaks due to workload and staff shortages
- **3B** 47% of front of house staff frequently start early for no extra pay
- **3C** 36% are currently owed money for hours worked
- **3D** 33% of front of house staff frequently finish later than official finish times without extra pay

Unite the Union Hotel Workers’ Branch surveyed union members and found the following statistics concerning their working conditions:

**4A** 78% have had an accident or ‘near miss’ at work due to feeling overtired

**4B** 69% believe their long hours impact their health

**4C** 56% take painkillers to see them through their shift

**4D** 54% are regularly expected to work through their breaks

**4E** 51% finish work after their official finish time for no extra pay

**4F** 51% are suffering depression due to overwork

**4G** 48% drink energy drinks to see them through their shift

**4H** 47% start work before their official start time for no extra pay

**4I** 44% work an average of 48-60 HOURS each week

**4J** 41% take other stimulants to see them through their shift

**4K** 27% drink alcohol to see them through their shift

**4L** 14% work OVER 60 HOURS each week

_**HOTEL WORKERS: Kitchen Staff and Chefs**_

The Voice of Domestic Workers surveyed 100 DOMESTIC EMPLOYEES in London and found the following statistics concerning their working conditions:

**A** 49% are expected to work 50 HOURS or more per week

**B** 48.5% of those surveyed do not have their own bedroom in the house

**C** 43% have experienced verbal or physical abuse at work

**D** 40% do not have enough food to eat

**E** 25% do not have an employment contract

**F** 20% of those who responded to the question about abuse report being sexually harassed

_**ACTUAL REALITY of London’s HOTEL WORKERS**_


_**ACTUAL REALITY of DOMESTIC WORKERS**_

ACTUAL REALITY of Hunger in the UK

Between 1 April 2017 and 31 March 2018, the Trussell Trust food bank network distributed 1,332,952 three-day emergency food supplies to people in the UK in crisis. This is a 13% increase on the previous year.

The number of three-day emergency food supplies given out by the Trussell Trust food bank network:

- A 913,138 in 2013-2014
- B 1,084,604 in 2014-2015
- C 1,109,954 in 2015-2016
- D 1,182,954 in 2016-2017
- E 1,332,952 in 2017-2018


ACTUAL REALITY of AUSTERITY

Disabled People Against Cuts with Reclaiming Our Futures Alliance has calculated the number of individuals affected by AUSTERITY* measures that limit funding to social welfare benefits:

- A 3.7 MILLION people affected by 1% cap on benefit rises (£9 BILLION lost)
- B 1.38 MILLION people affected by localisation and 10% cut for council tax benefits (£594.8 MILLION lost)
- C 1 MILLION people affected by the freezing of Child Benefit (£1.7 BILLION lost)
- D 827,000 people affected by changes to Local Housing Allowance (£2.43 BILLION lost)
- E 700,000 people affected by the limitation of Work Related Activity Group (WRAG) (£4.4 BILLION lost)
- F 608,000 people affected by cuts to Incapacity Benefit (£5.6 BILLION lost)
- G 545,300 people affected by uprating and cuts to tax credits: (£370 MILLION lost)
- H 475,900 people affected by 1% cap on various benefits and tax credits (£457 MILLION lost)
- I 446,000 people affected by changes to Universal Credit (£2.62 BILLION lost)
- J 420,000 people affected by the Bedroom Tax (£1.1 BILLION lost)
- K 142,000 people affected by overall Benefit Cap (£2 BILLION lost)
- L 21,000 people affected by the abolition of the Independent Living Fund (£1.2 BILLION lost)

*AUSTERITY here refers to economic conditions created by government measures to reduce public spending in the UK since 2008.

Research Partners

Hito Steyerl and the Serpentine Galleries have worked with a series of research partners to gather data and testimony concerning inequality as well as to develop the *Power Walks* programme.

Architects for Social Housing
ASH responds architecturally to London’s housing ‘crisis’. They organise working collectives of architects, urban designers, engineers, housing campaigners to offer support, advice and expertise to residents who feel their interests and voices are increasingly marginalised by local councils or housing associations during the so-called ‘regeneration’ process. Their primary responsibility is to existing residents — tenants and leaseholders alike; but are also committed to finding financially, socially, economically and environmentally viable alternatives to estate demolition that are in the interests of the wider London community.

Disabled People Against Cuts
DPAC was formed by a group of disabled people after the 3rd October 2010 mass protests against cuts in Birmingham, England. DPAC is for everyone who believes that disabled people should have full human rights and equality. It is for everyone that refuses to accept that any country can destroy the lives of people just because they are or become disabled or have chronic health issues. It is for everyone against government austerity measures which target the poor while leaving the wealthy unscathed. It is for everyone who refuses to stay silent about the injustices delivered by wealthy politicians on ordinary people and their lives.

The Reclaiming Our Futures Alliance
ROFA is an alliance of Disabled People and their organisations (DPOs) in England who have joined together to defend disabled people’s rights and campaign for an inclusive society. ROFA fights for equality for disabled people in England and works with sister organisations across the UK in the tradition of the international disability movement. They base their work on the social model of disability, human and civil rights in line with the UN Convention on the Rights of Persons with Disabilities (CRPD). They oppose the discriminatory and disproportionate attacks on disabled people’s rights by past and current Governments. Alliance member organisations have been at the forefront of campaigning against austerity, welfare reform and inequality.

Unite the Union Hotel Workers’ Branch
The Hotel Workers’ Branch of Unite the Union has been campaigning for many years to raise the profile of the plight of hotel workers. They develop strategies to organise the hotel workforce in the face of ongoing resistance from employers.

The Voice of Domestic Workers
The Voice of Domestic Workers is an education and campaigning group calling for justice and rights for Britain’s sixteen thousand migrant domestic workers. They provide educational and community activities for domestic workers - including English language lessons, drama and art classes, and employment advice, and mount rescues for domestic workers stuck with abusive employers. Their work seeks to end discrimination and protect migrant domestic workers living in the UK by providing or assisting in the provision of education, training, healthcare and legal advice.

Constantine Gras
Constantine Gras is a multimedia artist who works with archives to explore the link between memory, emotion and history. This involves original research and culminates in multi-stranded projects with collaborative input from other artists or participants. Filmmaking is at the expressive heart of his practice. His films employ a dialectical approach to image making that produce meditative, elegiac outcomes. Constantine was the first community artist to be employed by the V&A Museum. He has recently worked as artist in residence at both Lancaster West and Silchester estates in North Kensington, working with residents who live in the shadow of Grenfell Tower.
Hito Steyerl (b. 1966, Munich, Germany) is a filmmaker, visual artist, writer, and innovator of the essay documentary. She is currently a professor of New Media Art at the University of the Arts, Berlin. Steyerl has produced a variety of work both as a filmmaker and author in the field of essayist documentary filmography and post-colonial critique, both as a producer and theorist. Steyerl has had solo exhibitions at the Museum of Contemporary Art, Los Angeles (2016); Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Artists Space, New York; Institute of Modern Art, Brisbane, Australia (2015); Van Abbemuseum, Eindhoven, The Netherlands; ICA, London, UK; Künstlerhaus Stuttgart, Germany (2014); Museum of Contemporary Art Chicago (2013); the Art Institute of Chicago, and E-flux, New York (2012). Group exhibitions include the German Pavilion, 56th Venice Biennale, Venice, Italy; the Hannover Kunstverein, Hannover, Germany; CAC Vilnius, Vilnius, Lithuania (2015); Cut to Swipe, Museum of Modern Art, New York; The Darknet, Kunst Halle Sankt Gallen, Switzerland; Bienal de la Imagen en Movimiento, Goethe-Institut Buenos Aires, Argentina (2014); The Way of the Shovel: Art as Archaeology, MCA Chicago; Nine Artists, Walker Art Centre, Minneapolis; Stedelijk Museum, Amsterdam, The Netherlands; Bergen Triennial, Bergen, Norway, and the 55th Venice Biennale (2013).
LIST OF WORKS

Power Plants
6 scaffold structures with 240 LED panels
3.9mm pitch, videos, vinyl text, sound, micro-cemented seats

Production:
Serpentine Galleries, ADi Solutions, ADi AV

Installation design support:
Manuel Reinartz, Emiliano Pistacchi

Initial prediction algorithm and technical advisory:
Damien Henry

Neural video system:
Jules Laplace

Sample RNN production:
Damien Henry

Camera:
Savas Boyraz, Takashi

Video post-production:
Christoph Manz

Vinyl Design:
Ayham Ghraowi

Artist studio production coordinator:
Hanna Mattes

Seat Production:
Philipp Von Frankenberg and Jamie Bracken Lobb

Soundtrack:
Kojey Radical, Susumu Yokora.

Produced by The Vinyl Factory

Video co-commissioned by:
Serpentine Galleries and The Store X

Courtesy of the Artist, Andrew Kreps Gallery (New York) and Esther Schipper Gallery (Berlin)

Thanks to:

Power Plants OS
Open source augmented reality application, iPads, LED panels 3.9mm pitch

Graphic Design, Typography, AR Design and Production:
Ayham Ghraowi with Matt Wolff, Hrefna Sigurðardóttir, and Ben Ganz

AR development and modeling:
Ivaylo Getov, Luxloop with Caco Peguero, United Futures and Robert Gerdisch

3D models:
Max Schmoetzer

Micro-cemented markers production:
Philipp Von Frankenberg and Jamie Bracken Lobb

Production coordinator:
Hanna Mattes

Commissioned by:
Serpentine Galleries

Courtesy of the Artist, Andrew Kreps Gallery (New York) and Esther Schipper Gallery (Berlin)

Actual Reality OS
Open source augmented reality application for iOS and Android devices

With The Voice of Domestic Workers, Architects for Social Housing, Unite the Union Hotel Workers’ Branch, Disabled People Against Cuts and The Reclaiming Our Futures Alliance.

Graphic Design, Typography, AR Design and Production:
Ayham Ghraowi with Matt Wolff, Hrefna Sigurðardóttir, and Ben Ganz

AR development and modeling:
Ivaylo Getov, Luxloop with Caco Peguero, United Futures and Werkflow

Production and data set collection:
Serpentine Galleries

Music:
Jules Laplace, Bethany Barrett

Artist studio production coordinator:
Hanna Mattes

Marker production:
Philipp Von Frankenberg

Commissioned by:
Serpentine Galleries

Power Walks
Video 8 min. each, colour, sound, 8 wireless headphones, scaffold structure, 16 LED panels 3.9mm pitch

With Architects for Social Housing, Disabled People Against Cuts, The Voice of Domestic Workers and artist Constantine Gras

Production:
Serpentine Galleries

Sonification of economic inequality data:
Bethany Barrett, Jules Laplace

Camera:
Ben Pollard, Will Hazell

Sound:
Ben Gandy

Assistant:
David Dawson

Thanks to:
PROJECT TEAM

Research Partners
and Power Walks Team
Architects for Social Housing:
Geraldine Dening, Simon Elmer
Disabled People Against Cuts:
Ellen Clifford, John Kelly, Linda Burnip
Unite the Union Hotel Workers’ Branch:
Dave Turnbull
The Voice of Domestic Workers:
Marissa Begonia and Mary Balquen
Reclaiming Our Futures Alliance
Constantine Gras
Piers Thompson

Serpentine Galleries Project Team
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Mike Gaughan, Gallery Manager
Elizabeth Graham, Assistant Projects Curator
Eva Jäger, Assistant Digital Curator
Amal Khalaf, Projects Curator
Holly Shuttleworth, Producer
Ben Vickers, Chief Technology Officer
Kay Watson, Digital Curator

Production Team
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ADI Solutions:
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Bethany Barrett
Savas Boyraz
Jamie Bracken Lobb
Joseph Constable
Philipp von Frankenberg
Benjamin Ganz
Ivaylo Getov, Luxloop
Ayham Ghraowi
Damien Henry
Julian Laplace
Christoph Manz
Hanna Mattes
Caco Peguero, United Futures
Manuel Reinarz
Hrefna Sigurðardóttir
Takashi
Matt Wolff