No question: the question of when working hours begin and end has become increasingly difficult to determine. For one thing, having to represent how you want to be perceived on diverse social platforms has become a job of its own. This topical exhibition looks at the question of how time defines the space of labor, beginning with the conventional assumption that “work” is the core of life’s activity. This is taken to a grotesque extreme in Tehching Hsieh’s *One Year Performance* (1980-1981) in which the artist religiously punched a time card every hour for a whole year, documenting his excruciatingly repetitive efforts on film. But Duncan Campbell’s film *Make it New, John* (2009) more slyly elucidates the notion of work. In the artist’s own words, his “parody of the American myth of mobility” (social as well as well motorized) not only contrasts the story of the rise and fall of John DeLorean’s iconic dream car of *Back to the Future* (1985) fame with a critical period in Northern Island’s history, but also the diverging hopes, ambitions and visions expressed by entrepreneur and workers. Here the parody becomes truly heartbreaking, going into full disaster mode with no happy ending for anyone.

Strategies involving employees have become a lot more subtle, as Marianne Flotron’s multi-channel video installation, simply titled *Work* (2011), shows. Interviews with clerks at a Dutch insurance company portray working life without clearly defined hours. An Orwellian pattern becomes apparent when, in an eerie sequence, a company psychologist talks an employee into revealing her most private domestic problems. This attempt to properly assess and improve her work efforts reveals a scary degree of personal internalization of an ideology of individual efficiency and flexibility. The shock lies in the recognition of similar structures in your own life. And you thought it was yours?

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