

**SALVATORE
VITALE**

**PHOTO
ELYSEE**



SALVATORE VITALE SABOTAGE

March 6 to May 31, 2026

Salvatore Vitale presents an exploration of how the gig economy is reshaping labor and revealing the contradictions of digital capitalism.

Through film, photography and installation, he documents the everyday realities of people whose lives are increasingly governed by algorithmic control and explores a form of resistance.

His work with South African freelancers highlights both the vulnerability and resilience of digital workers, revealing that human labor – even when invisible – remains central to digital economies.

SALVATORE VITALE

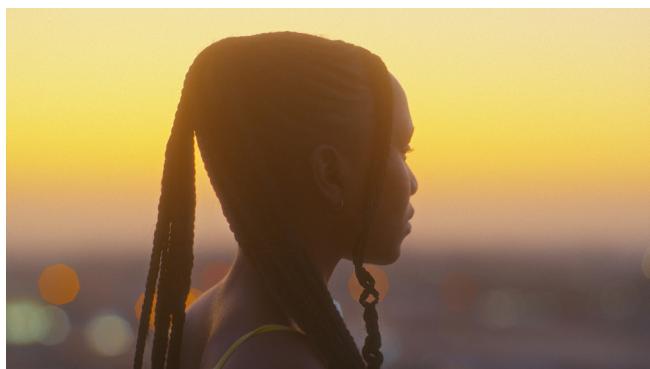
Salvatore Vitale (b. 1986) is an Italian artist who has lived and worked in Switzerland for the past two decades. His practice centers on structures of power and surveillance, and on how technology is shaping contemporary society. His project *How to Secure a Country* (2014–2019), an investigation into Switzerland's security apparatus, was shown at *Fotostiftung Schweiz* (Winterthur) in 2019, with an accompanying book later released by Lars Müller Publishers. The work also earned Vitale a *PhMuseum Photography Grant* in 2017 and a place in the *Foam Talent* program in 2018.

Vitale, former co-founder and editor-in-chief of *YET* magazine, won a Swiss Design Award in the research and design category in 2023. His work has been shown at prominent venues including *Deutsche Börse Photography Foundation* (Eschborn), *CAMERA – Centro Italiano per la Fotografia* (Turin), *Foam* (Amsterdam) and *MAST* (Bologna), as well as at the *Fotofestiwal Łódź*. **SABOTAGE** is his first exhibition in French-speaking Switzerland.

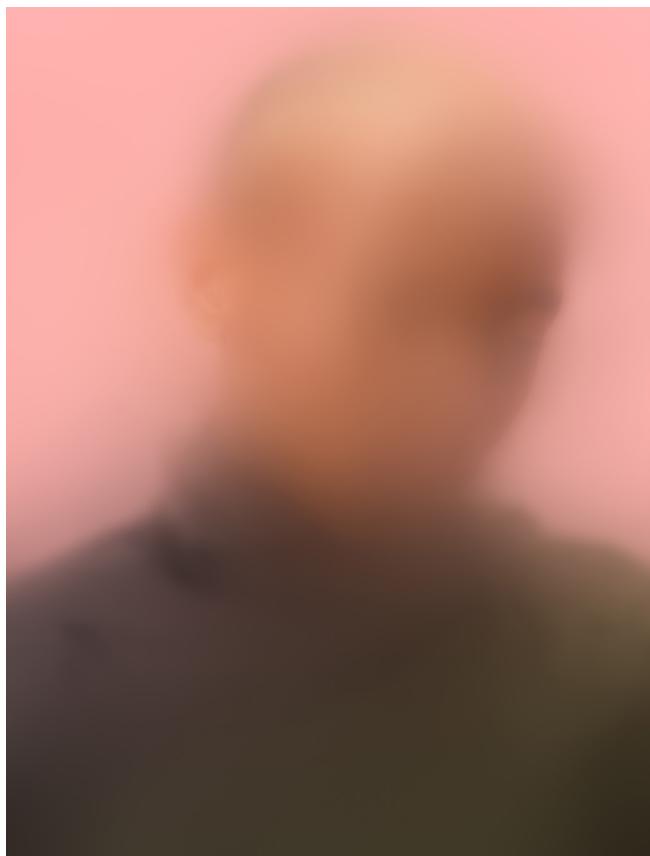
Vitale teaches at the Lucerne University of Applied Sciences and Arts (HSLU), where he heads the *Transmedia Storytelling* program. He also serves as artistic director of the *FUTURES European Photography Platform*, and was formerly the artistic director of the *EXPOSED Torino Foto* festival.

EXHIBITION

For the first time, **SABOTAGE** presents the entire *Death by GPS* project (2022–2026) through an immersive experience. The exhibition unfolds as a journey, beginning with a corridor that evokes a corporate space, progressing through fragmented workspaces, and culminating in an e-waste scene.



Salvatore Vitale, *Automated Refusal*, 2025, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale



Salvatore Vitale, *Lethabo*, *Web Designer*, 2024, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale



Salvatore Vitale, *Automated Refusal*, 2025, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale

This transition mirrors the cycle of digital labor, from promise and productivity to exhaustion and disposal.

Through film, photography, archives and both textile and graphical works, the exhibition explores the notion of sabotage as a form of resistance.

The first exhibit is *Work Without Work* (2023), a video performance in which Vitale stages a fictional job interview with a South African freelancer. The interviewee's sarcastic responses reveal how digital work promises freedom but delivers insecurity and scant recognition.

Next to feature is *Listen All Y'all, It's a Sabotage*, a six-video installation in which the destruction of office equipment becomes a symbolic act of rebellion against digital labor and algorithmic control. At the center of the exhibition are two short films, each shown in a separate space:

***I Am a Human* (2023) is a collaborative piece that draws invisible parallels between platform work and the extractive industries in South Africa, offering an intimate view of what it means to remain human in systems that continuously test the limits of that very idea.**

***Automated Refusal* (2025), meanwhile, explores the fragile realities of gig work, where surveillance, rankings and long hours blur the boundaries between life and labor.**

The photographic works of the *Death by GPS* project (2022 - 2026) serve as the exhibition's central thread. Setting the impersonal world of the open-plan office against the mining landscapes of South Africa, the images expose the fragile foundations of today's digital systems and shine a spotlight on the often overlooked human labor that underpins them.

The final exhibit, *Enduring Fragments*, is a site-specific installation composed of discarded parts from electronic devices. The work examines the notion of planned obsolescence and touches on the social and environmental implications of digital capitalism.

Through its exploration of themes ranging from large technocratic companies to invisible labor, *SABOTAGE* prompts a critical examination of the hidden power structures behind the digital economy.



Salvatore Vitale, *untitled*, 2022, from the series *Death by GPS*, 2022 - 2026
© Salvatore Vitale



Salvatore Vitale, *Automated Refusal*, 2025, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale



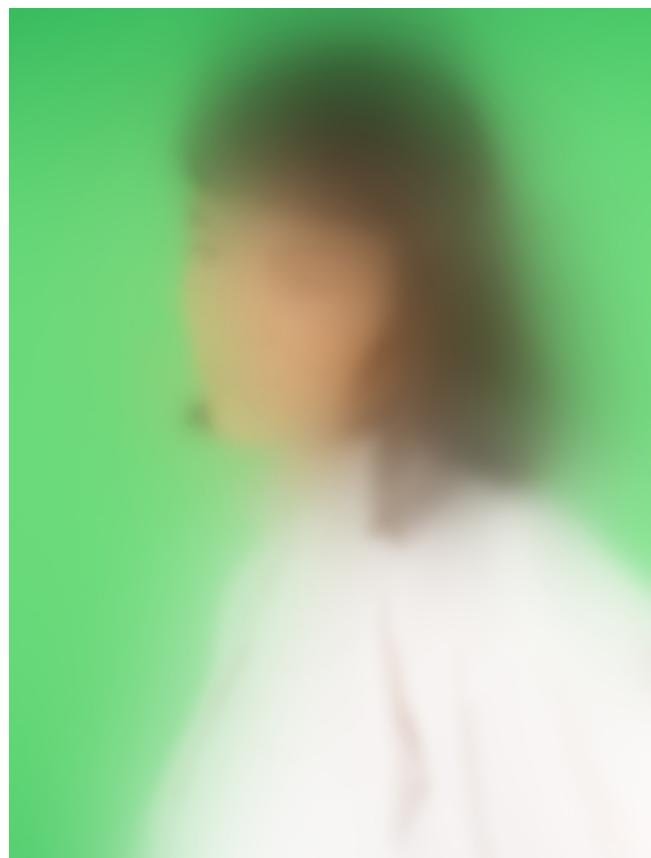
Salvatore Vitale, *Automated Refusal*, 2025, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale

PRESS CONFERENCE
THURSDAY, MARCH 5 AT 10 AM

**Tour of the exhibition with Salvatore Vitale,
Manuel Sigrist, curator of the exhibition, and
Nathalie Herschdorfer.**

PRESS CONTACT
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OPENING
THURSDAY, MARCH 5 AT, 6 PM ONWARDS
Free



Salvatore Vitale, *Bianca, Contractor*, 2024, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale

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Exhibition partners

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 **LOTERIE
ROMANDE**



Salvatore Vitale, *untitled*, 2023, from the series *Death by GPS*, 2022 - 2026
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PRESS IMAGES

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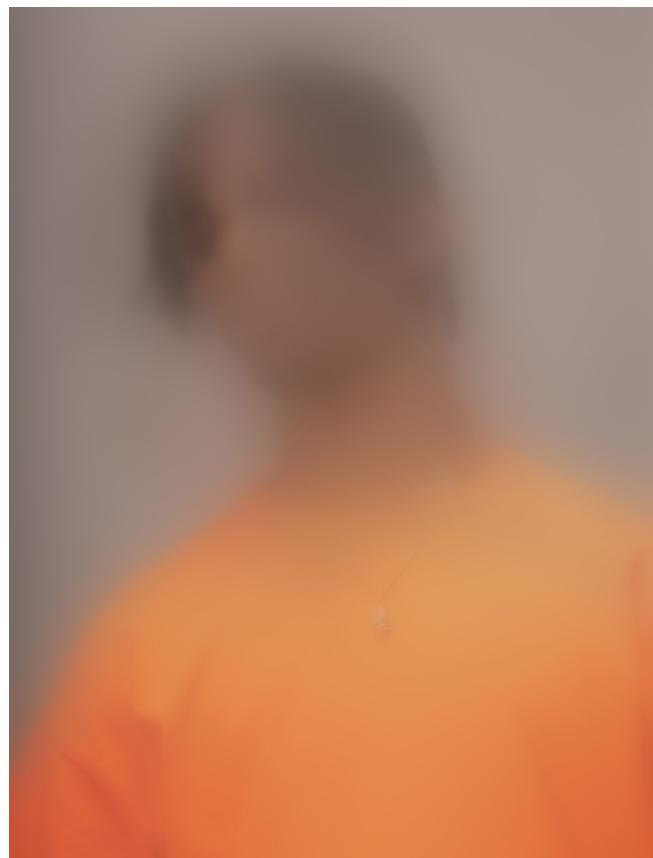
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Salvatore Vitale, *Work Without Work*, 2023, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale



Salvatore Vitale, *untitled*, 2025, from the series *Death by GPS*, 2022 - 2026
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Salvatore Vitale, *Zivu, Content Creator*, 2024, from the series *Death by GPS*, 2022 - 2026 © Salvatore Vitale