



## Artwork Descriptions

### *Territories of Complicity*

#### #A1

*Offshore Investigation Vehicle* (2017)

by Demystification Committee

*Offshore Investigation Vehicle* by the Demystification Committee was developed within the framework of the Vilém Flusser Residency for Artistic Research 2017. The ongoing art and research project takes the shape of an international corporate structure spanning three oceans, set up to model and explore offshore finance. For the shareholders it operates at once as a guide and a shield: not only does it provide access to a hidden world of knowledge and opportunities; it also guarantees the secrecy of the actions undertaken there.

Secretive movement of money is a crucial advantage of the offshore world. In order to benefit from this, the companies behind the *Offshore Investigation Vehicle* are launching a collection of beachwear: *Offshore Spring/Summer 2018*. The apparel's visual motifs explore the steps required to secretly redirect the profit from its sale. Purchasing beachwear initiates this movement of money, activating the *Offshore Investigation Vehicle* to make use of its tactics: proxies and puppet directors, omissions, and corrupt or fake information.

#### #A2

*citizens of nowhere (context collapse)* (2017)

by Yuri Pattison

Yuri Pattison's installation *citizens of nowhere (context collapse)* examines the complex relationship between the making, manipulation, and simulation of experiences, as well as new ordering and presentation principles of information. It looks at how these principles significantly shape complex and contradictory national or global identities. In *citizens of nowhere / context collapse (surveys 01.2018)*, model worlds of famous locations and monuments from different parts of the world are depicted, on show at New York attraction Gulliver's Gate and the Japanese miniature park Tobu World Square. The models point towards subjective and collective versions of history and truth in relation to national identities. For the work *Vitra Alcove (some border thoughts)*, a sofa has been placed in front of the monitor. It features an audio piece of a voice reading out tweets on the topics of borders, security, and paranoia, collected and generated by Pattison. *citizens of nowhere (context collapse)* builds upon themes established in earlier works from this series, which revolve around the role of visual cultures, communication technologies, and the organization of space.

#### #A3

*Country of the Sea* (2009–2015)

by CAMP

A book, *Wharfage*, which consists primarily of ship's manifests and provides us with a set of images: a year-long calendar of boat names and breakbulk goods going to and from ports in the Somali Region via "piracy," in the year of what was called the global financial crisis. These boats,



giant country crafts made of wood, grow bigger, take shape in “wombs” in the ground, and in the social and symbolic life of estuarine towns in the Gulf of Kutch.

Photographs of colonial maps and paintings that were taken on “digital loan” from British libraries and museums were part of a nostalgic and nationalist exhibition in Mandvi commemorating Gujarat’s maritime history, occluding recent decades of ship building and maritime labor in the town. *The Annotated Gujarat and The Sea Exhibition* re-photographs these images and reframes the exhibition in terms of this “missing present.”

The title piece *Country of the Sea*, a map made by a group of friends, puts the coasts of India, Pakistan, Iran, East Africa, and the Gulf states in dialog with each other. An image of the sea as its own country, with different types of frontier towns at its edges. These are elements from a multi-year project that formulates a counterpoint to several usual maritime narratives—the imperial “view from the boat,” contemporary metaphors of liquidity and flow, as well as more recent “distressed seas.” It evokes an inhabitation of the seascape by sea-people, across spatial extents that are crossed physically.

#### #A4

*Sprawling Swamps* (2016–2018)

by Femke Herregraven

*Sprawling Swamps* by Femke Herregraven is a series of fictional infrastructures dispersed within the cracks of the contemporary financial geography that operate on a technological, legal, and social level. Located on swamps, ice, and shifting shorelines, these infrastructures simultaneously question the notion of value as well as the binary presumption of land and water, which basically becomes ineffective on these unstable terrains. The dynamic nature of certain matter itself—and therefore its territory—complicates legal framing but also its absorbance into infrastructures, whether legal, physical, or social. When territories melt, erode, or drown it becomes unclear what is to be governed. It is from this ambiguous condition that *Sprawling Swamps* underpins exhaustion, regression, gossip, and empathy as new forms of value.

#### #A5

*Contra-Internet* (2014–18)

by Zach Blas

Zach Blas’ ongoing project *Contra-Internet* confronts the growing hegemony of the internet. Perceived as a neutral network during the 1980s and 90s, the web is fast becoming the principal instrument of accelerated capitalism, surveillance, and control: an infrastructure for which it is increasingly difficult to imagine an outside or alternative. Counter to this, *Contra-Internet* appropriates queer and feminist approaches to technology and science fiction to reanimate the network’s more progressive past and to speculate about forms of resistance against the internet of the present and near future. Blas’ film *Jubilee 2033* (2017), which stars Susanne Sachsse as well as performance artist Cassils and is roughly based on Derek Jarman’s *Jubilee* from 1978, is shown here alongside earlier works in animation, moving image, and text.

Commissioned by Gasworks, London; Art in General, New York; and MU, Eindhoven. Produced by Gasworks.



**#A6**

*Europium* (2014)

by Lisa Rave

What does the magical spiritism of indigenous peoples have to do with profane digital flat screens, and what connects the traditional shell money Tabu to European currency? Lisa Rave's *Europium* (2014) draws connections between Papua New Guinea's colonial past and the planned excavation of the rare earth element Europium from the Bismarck Sea. Using various levels of imagery, the essay film weaves a narrative around Europium, whose fluorescent qualities are used to validate European banknotes and to ensure the brilliance of colors on flat-screen surfaces. It describes this seemingly mundane fact as a return and repetition of history, pointing to the human and ecological violence inherent in the extraction and transformation of a raw material into monetary value—while also exposing the invisible ghosts of the past as they appear in the modern objects of our lives.

**#A7**

*Blaming the Rescuers* (2016–ongoing)

by Forensic Oceanography (Lorenzo Pezzani & Charles Heller)

Since 2011, Forensic Oceanography (Lorenzo Pezzani & Charles Heller) have combined testimonies of human rights violations with digital technologies such as satellite imagery, vessel tracking data, and geospatial mapping to critically investigate the militarized border regime in the Mediterranean Sea. Their work attempts to document the violence perpetrated against migrants at sea and to challenge the regime of (in)visibility imposed by surveillance on this contested frontier. The installation *Blaming the Rescuers* revolves around two reports, *Death by Rescue* (2016) and *Blaming the Rescuers* (2017), both of which document the targeting of proactive search and rescue at sea—whether operated by states or by NGOs—as a means of imposing the EU's policy of containment. The reports demonstrate the lethal consequences of this deliberate policy.

**#A8**

*Finding Fanon* (2015–17)

by Larry Achiampong & David Blandy

The *Finding Fanon* series (2015–17) by Larry Achiampong and David Blandy addresses histories of immigration, exploitation, race, and colonialism. The films are informed by the work of radical humanist Frantz Fanon (1925–61) on decolonization and the psychopathology of colonization. As movie characters, or avatars within the virtual environment of *Grand Theft Auto 5*, Achiampong and Blandy negotiate Fanon's ideas. The artists question the promise of globalization and new technologies, recognizing its impact on their own heritages and relationships. The scripts of each part of *Finding Fanon* weave together personal backgrounds, pop culture elements, and postcolonial theory, connecting their past, present, and future. They thus form the framework of a collaborative and personal multi-layered exploration of race, identity, and globalization in the digital age.