



Transnationalisms | EXHIBITION

Curated by: James Bridle

April 24 – May 18, 2018

[+MSUM Museum of Contemporary Art Metelkova](#)

Maistrova 3, Ljubljana

Opening: Tuesday, April 24 2018 at 8.30 pm

Opening hours: Tuesday–Sunday 10 pm – 6 pm

April 25 – May 25, 2018

[Aksioma | Project Space](#)

Komenskega 18, Ljubljana

Opening: Wednesday, April 25 2018 at 8.30 pm

Opening hours: Tuesday–Friday 12 pm – 6 pm

Artists and Works

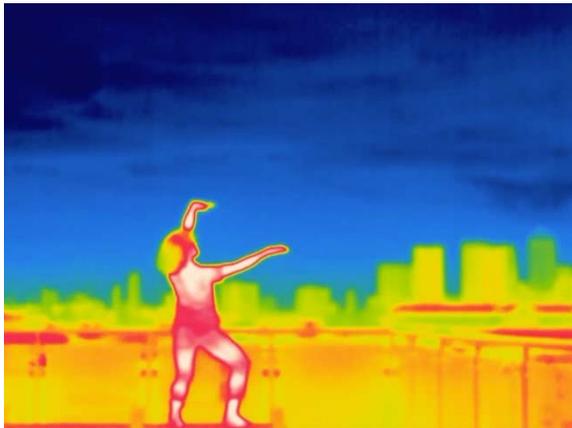
They Are Here

We Help Each Other Grow, 2017

Video, 4:00

Music: *We've Helped Each Other Grow* composed and performed by Mx World.

Performed by and co-choreographed with Thiru Seelan.



Thiru Seelan dances on an East London rooftop, looking out towards the skyline of the Canary Wharf financial district. His movements are inspired by the dance form Bharatanatyam, traditionally only performed by women and taught to Thiru in secret by his younger sister. Thiru is a Tamil refugee and when he arrived in the UK in 2010, following six months of detention in Sri Lanka during which he was tortured for his political affiliations, Canary Wharf was his first home. His movement is recorded by a heat sensitive camera more conventionally used as surveillance technology and deployed to monitor

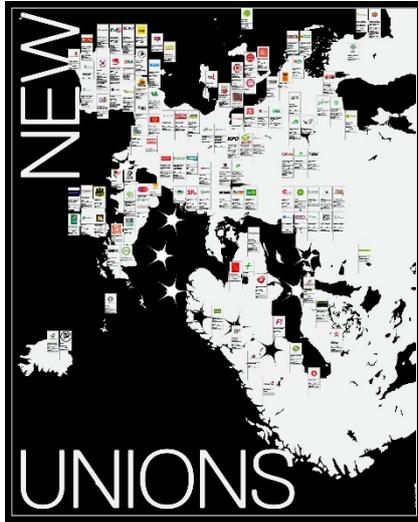
borders and crossing points, where bodies are recorded and captured through their thermal signature. The song 'We've helped each other grow', composed and performed by London based Mx World, was chosen with Thiru to soundtrack the performance. Mx is a prefix that does not indicate gender. In the UK, it can be used on many official documents – including passports. The repeated refrain, 'We've helped each other grow' suggests a communal vision for self and social development.

They Are Here (f. 2006) is a collaborative practice steered by Helen Walker and Harun Morrison. They are currently based in London and on the River Lea. Their work can be read as a series of context specific games. The entry, invitation or participation can be as significant as the game's conditions and structure. Through these games, they seek to create ephemeral systems and temporary, micro-communities that offer an alternate means of engaging with a situation, history or ideology. In parallel, they initiate multi-year socially engaged projects that become generative spaces for further works. They Are Here work across media and types of site, particularly civic spaces.

Jonas Staal

New Unions - Map, First draft, 2016

Print, 250cm x 198cm



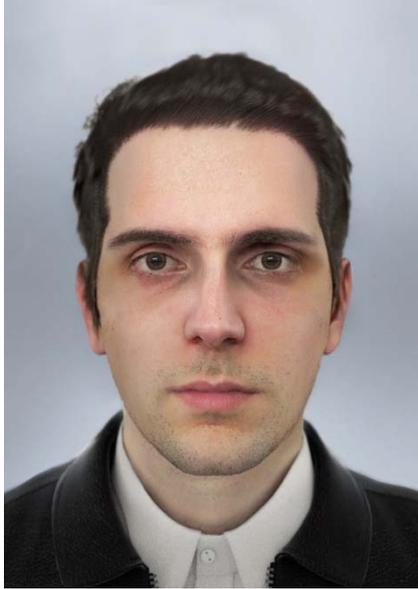
Jonas Staal's *New Unions* is an artistic campaign supporting progressive, emancipatory, and autonomist movements all over Europe, and proposing the creation of a "transdemocratic union" which is not limited by the boundaries of nation states. The *New Unions* map illustrates the recent, massive rise in social movements and new political parties which are creating new models of political assembly and decision making while challenging traditional national and institutional structures. From the civil initiative in Iceland to collectively rewrite the constitution after the economic crash, to regional independence movements and pan-European solidarity groups, these emerging political experiments propose new forms of transdemocratic practices. This map is the first in a series which is continuously updated to reflect the evolving geography of transdemocracy.

Jonas Staal lives and works in Rotterdam (NL). He has studied monumental art in Enschede (NL) and Boston (US) and received his PhD for research on Art and Propaganda in the 21st Century from the University of Leiden (NL). His work includes interventions in public space, exhibitions, theater plays, publications and lectures, focusing on the relationship between art, democracy and propaganda. Staal is the founder of the artistic and political organization New World Summit and, together with BAK, basis voor actuele kunst, Utrecht (NL), of the New World Academy.

Raphael Fabre

CNI, 2017

Digital Print, Documents



On April 7th, 2017, Raphael Fabre submitted a request for a French ID card. All of his papers were deemed to be legal and authentic and so the demand was accepted and a new national ID card was issued. In fact, the photo submitted to accompany this request was created on a computer, from a 3D model, using several different pieces of software and special effects techniques developed for movies and video games. Just as our relationship with governments and other forms of authority is increasingly based on digital information, so the image on the ID is entirely virtual. The artist's self-portrait suggests the way in which citizens can construct their own identities, even in an age of powerful and often dehumanising technologies.

Raphaël Fabre works on the interference of fictions and narrative storytelling in the real world, using techniques ranging from digital 3D technologies to set decoration. Born in 1989, he lives and works in Paris.

Jeremy Hutchison

Movables, 2017

Prints



The starting point for this work was a found photograph, taken by police at a border point somewhere in the Balkans. It showed the inside of a Mercedes, the headrests torn open to reveal a person hiding inside each seat. This photograph testifies to a reality where human bodies attempt to disguise themselves as inanimate objects, simply to acquire the same freedom of movement as consumer goods. 'Movables' translates this absurdity into a series of photo collages, combining elements of high-end fashion and car adverts, enacting an anthropomorphic fusion between the male form and the consumer product. The results are disquieting yet familiar, since they appropriate a visual language that saturates our everyday urban surroundings, highlighting the connections between transnational freedoms and limitations, and international trade.

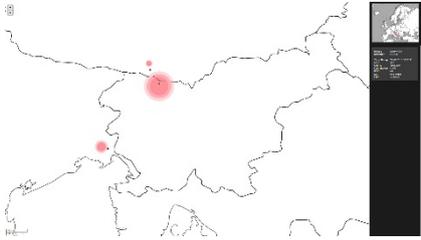
Jeremy Hutchison works with situational performance. Operating in sites of production and consumption, he often collaborates with factory employees, migrant labourers, online workers and job-seekers to examine the structures that limit human existence. How are unequal human relations constructed by global capital? How do consumer products function as portraits of exploitative material structures? In the process of developing these works, each context becomes a stage; a metaphor for the production of reason. To some extent, his projects are rehearsals for an uncertain kind of freedom. He was recently a member of the Whitney Independent Study Program in New York.

Julian Oliver

Border Bumping, 2012-2014

Digital map

Map designed and developed by Till Nagel and Christopher Pietsch



Border Bumping is a project to map the ways in which national boundaries shift and overlap in the electromagnetic spectrum. Using a freely available, custom-built smartphone application, *Border Bumping* agents collect cell tower and location data as they traverse national borders in trains, cars, buses, boats or on foot. Close to the border, cellular devices hop from network to network across neighbouring countries, often before or after we ourselves

have arrived. These moments, when the device operates in one territory whilst the body continues in another, can be seen to produce a new and contradictory terrain for action: a tele-cartography, produced by movement and new technologies.

Julian Oliver is a New Zealander, Critical Engineer and artist based in Berlin. His work and lectures have been presented at many museums, galleries, international electronic-art events and conferences, including the Tate Modern, Transmediale, the Chaos Computer Congress, Ars Electronica, FILE and the Japan Media Arts Festival. Julian has received several awards, most notably the distinguished Golden Nica at Prix Ars Electronica 2011 for the project Newstweek (with Daniil Vasiliev). He is the co-author of the Critical Engineering Manifesto and co-founder of Crypto Party in Berlin, who's shared studio Weise7 hosted the first three crypto-parties worldwide.

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Daniela Ortiz

Jus Sanguinis, 2016

Video, 03:28; reproduction of drawing



Jus sanguinis, meaning 'the right of the blood', is one of the main ways in which people acquire citizenship: from the blood of their parents. Daniela Ortiz is an artist of Peruvian descent living in Spain, where only babies with Spanish blood are recognized as subjects with the right to the nationality at the moment of the birth. As a result, her child would not have access to Spanish nationality. In this performance, undertaken when Ortiz was four months pregnant, she receives a blood transfusion from a Spanish citizen,

directly challenging the racist and nationalist regime of citizenship which would classify her Spanish-born child as an immigrant.

Daniela Ortiz (Cusco, 1985) lives and works in Barcelona. Through her work, she generates spaces of tension in which the concepts of nationality, racialization, social class and gender are explored in order to critically understand structures of inclusion and exclusion in society. Her recent projects and research revolve around the issue of migration control, its links to colonialism, and its management by European-white states and societies. At the same time, she has produced projects about the Peruvian upper class and its exploitative relationship with domestic workers. Daniela gives talks and participates in discussions on Europe's migration control system and its ties to coloniality in different contexts.

Studio Folder (Marco Ferrari, Elisa Pasqual) with Delfino Sisto Legnani, Pietro Leoni, Alessandro Mason, Angelo Semeraro, Livia Shamir

Italian Limes, 2016

Mixed media, dimensions variable

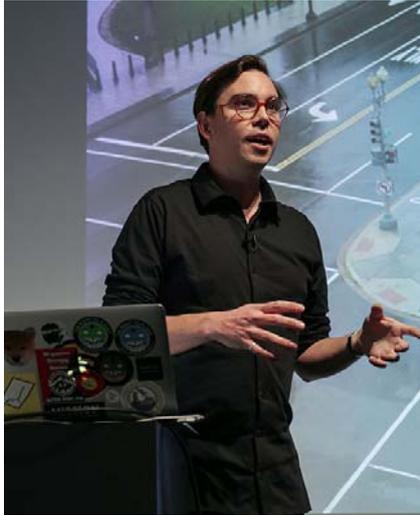


Italian Limes is a research project and an interactive installation that explores the most remote Alpine regions, where national borders drift with glaciers. Installed at 3,300m above sea level on the watershed separating Italy and Austria, a network of GPS sensors monitored the shifting position of the border between the two countries due to climate change. By focusing on the fragile balance of the Alpine ecosystem, *Italian Limes* shows how natural frontiers are subject to the complexity of ecological and territorial

processes—and that they depend on the technologies and historical norms that are used to represent them. The full dataset can be explored at www.italianlimes.net.

Studio Folder is an agency for visual research founded by Marco Ferrari and Elisa Pasqual in 2011. The studio's work spans between the cultural and commercial domains and the investigation of autonomous research paths, while working through a diverse range of outcomes—from data visualisation to the design of exhibitions, editorial products and digital platforms.

The Curator



James Bridle is an artist and writer working across technologies and disciplines. His artworks and installations have been exhibited in Europe, North and South America, Asia and Australia, and have been viewed by hundreds of thousands of visitors online. He has been commissioned by organisations including the Victoria & Albert Museum, the Barbican, Artangel, the Oslo Architecture Triennale, the Istanbul Design Biennial, and been honoured by Ars Electronica, the Japan Media Arts Festival, and the Design Museum, London. His writing on literature, culture and networks has appeared in magazines and newspapers including Frieze, Wired, Domus, Cabinet, the Atlantic, the New Statesman, and many others, in print and online, and he has written a regular column for the Observer. "New Dark Age", his book about technology, knowledge, and the end of the future, is forthcoming

from Verso (UK & US) in 2018. He lectures regularly on radio, at conferences, universities, and other events, including SXSW, Lift, the Global Art Forum, Re:Publica and TED. He was been a resident at Lighthouse, Brighton, the White Building, London, and Eyebeam, New York, and an Adjunct Professor on the Interactive Telecommunications Programme at New York University.

His work can be found at <http://jamesbridle.com>

Credits

PRODUCTION: [Aksioma – Institute for Contemporary Art](#), Ljubljana; [Drugo more](#), Rijeka, 2018



COPRODUCTION: [Kino Šiška](#)



CONFERENCE SERIES: [Tactics & Practice](#)



PARTNER: [Museum of Contemporary Art Metelkova](#)

MG+MSUM

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DNEVNIK

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STATE MACHINES

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