

Evidentiary Realism

NOME Gallery

***Evidentiary Realism* group show at NOME Gallery in Berlin**

December 1, 2017 – February 17, 2018

Opening reception, December 1, 6-9pm

Walk-through, December 2, 5pm

NOME Gallery, Glogauer str. 17, Berlin

More information on the website EvidentiaryRealism.net

Artists: ***Sadie Barnette, Josh Begley, James Bridle, Ingrid Burrington, Harun Farocki, Navine G. Khan-Dossos, Hans Haacke, Khaled Hafez, Jenny Holzer, Mark Lombardi, Kirsten Stolle, Thomas Keenan & Eyal Weizman.***

Curated and organized by ***Paolo Cirio.***

Writers: **Jaroslav Andel, Sampada Aranke, Giulia Bini, Joshua Craze, Nijah Cunningham, Heather Davis, Lauren van Haften-Schick, Natasha Hoare, Aude Launay, Susanne Leeb, Susette Min, Mary Anne Redding, Susan Schuppli, Blanca de la Torre, Nicola Trezzi.**

***Evidentiary Realism* features artists engaged in investigative, forensic, and documentary art.**

The exhibition aims to articulate a particular form of realism in art that portrays and reveals evidence from complex social systems. The artworks featured explore the notion of evidence and its modes of representation.

Evidentiary Realism reflects on post-9/11 geopolitics, increasing economic inequalities, the erosion of civil rights, and environmental disasters. It builds on the renewed appreciation of the exposure of truth in the context of the cases of WikiLeaks, Edward Snowden, the Panama Papers, and the recent efforts to contend with the post-factual era.

Contemporary sharing and processing of information in an open global collaborative environment entails an amplified sense of reality. Leaks, discoveries, and facts are collectively verified and disseminated among numerous distribution networks. Techniques of presentation and engaging the public have been evolving in the same direction: through reconfiguration of media and languages, the evidence is presented in a variety of strategies and artifacts in dialogue with contemporary art practices.

Evidentiary Realism focuses on artworks that prioritize formal aspects of visual language and mediums; diverging from journalism and reportage, they strive to provoke visual pleasure and emotional responses. In the exhibition the evidence is presented through photography, film, drawing, painting, and sculpture, with strong references to art history. In particular, these artists also theoretically articulate the aesthetic, social, and documentary functions of their mediums in relation to the subject matter they investigate.

Some of the evidentiary realist works break down visibility to abstraction to underline the limits of seeing, while others use figuration or synthesis to enhance insight. The encoded information and nuanced details behind the works point to large, highly complex realities that come into focus through the factual evidence shown. Yet these enigmatic and seductive works serve as evidence of the opaque and intricate apparatus of our reality.

The process of translating investigations and documents into artworks underpins the exhibition. Such practices adopted by emerging and established artists of today can be traced to the works of Hans Haacke, Mark Lombardi, and Harun Farocki, who were some of the first artists invested in decoding complex systems of power and conveying them in bold artistic forms.

The creation of evidentiary artworks is the realism of today's world, which is trying to control, predict, and quantify itself. Evidentiary realists examine such complexity to condemn, document, and inform through compelling artworks, giving form to a particular documentary and investigative art practice.

Evidentiary Realism

NOME Gallery – Berlin – NomeGallery.com

THE WHITE HOUSE 2002 GREEN WHITE, 2006.

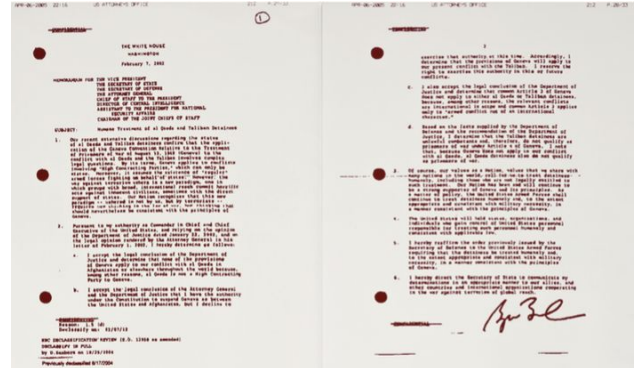
Jenny Holzer

Oil on linen, two elements.

33 × 51 in. 83.8 × 129.5 cm.

Copyright Jenny Holzer / Artists Rights Society (ARS), NY / VG Bild-Kunst, Bonn, 2017.

Courtesy of Sprüth Magers.



THE WHITE HOUSE 2002 GREEN WHITE is a painting of a memorandum signed in secrecy by President George W. Bush on February 7, 2002. The document was not declassified until June 2004. It legally legitimated the use of torture on prisoners of war seized in response to the September 11, 2001 attack and during the military operations in Afghanistan and Iraq. On October 11, 2001, a U.N. High Commissioner asked the U.S. and its allies to ratify obligations to the Geneva Convention against torture. Consequently, lawyers at United States Department of Justice, CIA, and White House argued that that the Geneva Conventions were inapplicable, giving ground for the use of torture and avoiding future persecutions under international laws and the U.S. federal War Crimes Act. On January 25, 2002 a White House Counsel memorandum to President Bush argued that the War on Terror required new interpretations of old paradigms of the law of war. The letter signed by George W. Bush stated that "[...] none of the provisions of Geneva apply to our conflict with Al Qaeda in Afghanistan or elsewhere through the world because, among other reasons, Al Qaeda is not a High Contracting Party to Geneva" and "I determine that the Taliban detainees are unlawful combatants and, therefore, do not qualify as prisoners of war under Article 4 of Geneva." This order created a new category of detainees, legally considered neither prisoners nor accused persons, but who had lost all legal status and held no rights. Eventually, the letter justified the "enhanced interrogation" torture methods on suspects initiated in August 2002 by the Office of Legal Counsel of the Attorney General, which were revealed in the "Torture Memos" after the scandals of the Abu Ghraib and Guantanamo detention centers. The artwork is part of the *Redaction Paintings* and *War Paintings* series with reproductions of legal rulings, memos, planning maps, diplomatic cables, interrogation records, autopsy reports, and handwritten notes from detainees. The documents were released into the public realm after Freedom of Information Act (FOIA) requests by the American Civil Liberties Union (ACLU). Several of these documents were still redacted and classified for reason of national security; nevertheless, they uncovered the secrecy and accountability of war crimes.

THE WHITE HOUSE 2002 GREEN WHITE makes visible the legal and bureaucratic means of war. Declassified and redacted documents as sources of evidence are utilized as forensic legal analyses of the structural secrecy and impunity of the military. The documents transformed into paintings draw attention to the materiality of the raw origin of the hidden bureaucratic violence and let the viewers experience it personally. The hand-painted canvases turn the abstract visual and verbal logic of protocols into detailed contemplations of war stories and the suffering to which they testify.

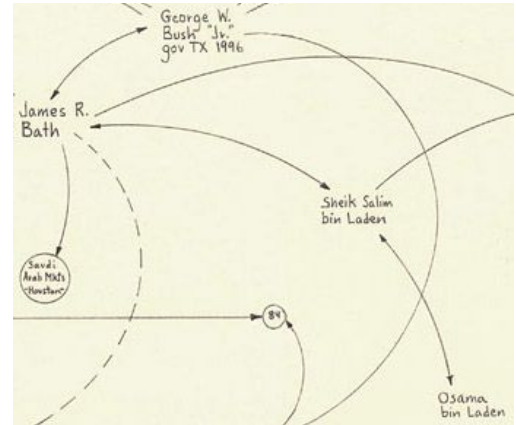
Jenny Holzer (b. 1950, U.S.) is an American neo-conceptual artist. Her main practice is text-based work, and the public dimension is often integral to the delivery of her work. In the late 1970s, she devised nearly 300 aphorisms or slogans called *Truisms*, which play on commonly held truths and cliché printed on posters and disseminated throughout New York City. Her work developed with the creation of longer texts through her light projections on landscape and architecture. Her practice has revealed ignorance and violence with humor, kindness, and courage.

Jenny Holzer's work is widely exhibited internationally. Recent solo exhibitions include MASS MoCA, North Adams, 2017; Pinchuk Art Centre, Kiev, 2017; Phoenix Art Museum, 2016; Neue Nationalgalerie, Berlin, 2011; and Fondation Beyeler, Basel, 2010. She has participated in group exhibitions at the Whitney Museum, New York, 2015; Hayward Gallery, London, 2013; Martin Gropius Bau, Berlin, 2012; Serralves Museum of Contemporary Art, Porto, 2011. Holzer received the *Leone d'Oro* at the Venice Biennale in 1990; the World Economic Forum's Crystal Award in 1996; and the Barnard Medal of Distinction in 2011. She holds honorary degrees from Williams College, the Rhode Island School of Design, The New School, and Smith College. She lives and works in New York.

George W. Bush, Harken Energy, and Jackson Stephens, c. 1979 - 91, 4th version, 1998.

Mark Lombardi

Graphite on paper.
18.5 × 43 in. 47 × 109.2 cm.
Courtesy of Robert Tolksdorf.



George W. Bush, Harken Energy, and Jackson Stephens, c. 1979-91 charts financial transactions and political collusions among the U.S. presidents Bush Junior and Senior, Osama Bin Laden's family business, global banks and tycoons. After college George W. Bush founded the Texas oil company Arbusto Energy and in 1979 began to raise 4.7 million. The capitalization was brokered by his businessman acquaintance James R. Bath, who managed a portfolio worth millions of dollars for wealthy Saudis, including Sheikh Salem bin Laden, brother of Osama bin Laden and the oldest son of Mohammed bin Awad bin Laden, founder of the Saudi Binladin Group, one of the largest construction companies in Saudi Arabia. In 1980, Bath also invested in Arbusto through a Cayman Islands company called Cotopax, which was controlled by his client Sheikh Khalid bin Mahfouz, a powerful banker in Saudi Arabia who was later accused of funding Al Qaeda. Eventually, the Bush's Arbusto oil venture failed and the company was merged with Spectrum 7 Energy Corp in 1984, which was subsequently acquired by Harken Energy in 1986 through a stock swap. Bush Junior joined Harken as a director and was given 212,000 shares of Harken stock. In 1988, Harken Energy Corp signed a lucrative contract with the government of Bahrain. The financial transaction, signed by both Jackson Stephens, an Arkansas tycoon, and Abdullah Taha Bakhsh, a Saudi real estate investor, was carried out through the Bank of Credit and Commerce International (BCCI), which was a large global bank involved in money laundering scandals for drug cartels, terrorist organizations, and international secret services. BCCI was largely controlled by Jackson Stephens and Sheikh Khalid bin Mahfouz. Beyond arranging this transaction for Bush Junior, Stephens also backed Jimmy Carter and Bill Clinton. Finally, in 1990, George W. Bush sold his Harken stock with a profit of 848 thousand dollars. Both FBI and Homeland Security agents scrutinized this drawing after the 9/11 attacks.

George W. Bush, Harken Energy, and Jackson Stephens, c. 1979-91 investigates evidence of social, political, and economic transactions. Depicting evidence in the form of networks evokes the interconnection of information as a primary material of investigation. The linking, tagging, archiving, and cross-referencing of fragmented information is used as a creative practice to decode highly complex social and financial relationships. The resulting detailed and delicate geometrical drawings provide a nuanced understanding and immediate visualization of the complexity of global power structures.

Mark Lombardi (b. 1951 – 2000, U.S.) was an American neo-conceptual artist who specialized in drawings that document financial and political frauds by power brokers. His diagrammatic drawings resemble a mind-map and depict systemic entanglements behind significant financial and political scandals. In the *New York Times*, Roberta Smith referred to Lombardi as an "...investigative reporter after the fact." In the aftermath of September 11, 2001, FBI and Homeland Security officers inquired about viewing Lombardi's works.

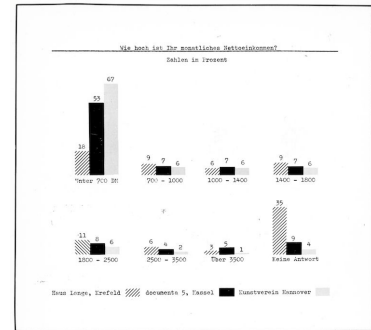
Mark Lombardi's work has been exhibited widely in the U.S. and internationally and was the subject of a traveling, one-person retrospective, *Mark Lombardi: Global Networks* organized by ICI and curated by Robert Hobbs (Herbert F. Johnson Museum of Art, Cleveland Museum of Contemporary Art, The Drawing Center, 1998-2005), and has been included in exhibitions at the Museum of Contemporary Art Leipzig, 2008-2009; Musée du Louvre, Paris, 2015; S.M.A.K., Ghent, 2015; MoMA, New York, 2011; the Whitney Museum, New York, 2005; dOCUMENTA (13), Kassel, 2012; and the Sharjah Biennial, 2011, among many others. His work is included in the permanent collections of MoMA, the Whitney Museum, and Jewish Museum in New York; The Smithsonian Art Museum, Washington, D.C.; and the Reina Sofia Museum in Madrid, along with many private collections. He is represented by Pierogi gallery in New York.

Comparison of 3 Art Exhibition Visitors' Profiles, 1972-76.

Hans Haacke

Ten silkscreen prints mounted on aluminum.
38,6 x 34,6 in. 98 x 88 cm.

Results of polls taken at Museum Haus Lange, Krefeld, 1972;
Documenta 5, 1972; Kunstverein Hannover, 1973.
Courtesy of the artist.



Comparison of 3 Art Exhibition Visitors' Profiles illustrates the results of three polls conducted in art exhibitions in Germany between 1972 and 1973. These surveys gathered answers to socio-political and demographic questions on the audience at the exhibitions. Questions on the visitors' political opinions were adjusted to the three different contexts, while the demographic questions remained the same. Each of the three polls posed twenty questions. The comparison was made between the answers to the nine questions that were identical at each of the three venues. While in Hannover and Krefeld the answers to the questions were tabulated by hand, at Documenta 5 in Kassel they were processed by the regional computer center. Intermediate results were posted during each of these exhibitions. The demographic questions concerned the visitors' age, profession, income, education, and relation to the art world. The socio-political questions inquired about their opinions on laws regarding abortion, the influence of churches on the country's affairs, the admission of members of Communist organizations to the civil service, and which political party would vote for. The comparison of polling results was produced for a solo exhibition at the Frankfurter Kunstverein in 1976. Haacke's first poll *Gallery-Goers' Birthplace and Residence Profile, Part 1* was taken in 1969 at the Howard Wise Gallery, New York. The following year he had planned a computer-processed multiple choice opinion survey of the visitors to the *Software* exhibition at the Jewish Museum in New York. In 1971, Haacke successfully used programmed computers to cross-reference data collected on the audience at Milwaukee Art Center.

Comparison of 3 Art Exhibition Visitors' Profiles correlates data to provide a comparative analysis as evidence of sociological conditions within their respective contexts. The participatory instruments of democratic political systems such as voting, demographic studies, and opinion surveys create information on the public and the parameters of social systems. The documents produced through such social engagement and information systems are presented with the visual language of data computation and integrated into a work of art.

Hans Haacke (b. 1936, Germany) is best known for exploring the aesthetic and representational qualities of systems and their relations to socio-political conditions. His commitment to realism can be traced to his early interest in empirical phenomena. He began his career in Germany as a painter. He then joined the ZERO Group, an avant-garde European art movement. In 1961 and 1962, with a Fulbright grant, he was affiliated with the Tyler School of Art of Temple University in Philadelphia. After a year in New York he returned to Cologne, Germany for two years. In 1965 he moved permanently to New York, where he continued to pursue his interest in physical phenomena, working directly with physical systems and then also with biological systems. In 1969 he began working with social systems. That year, in his solo exhibition at the Howard Wise Gallery in New York, in addition to other works, he presented *News*, a printer delivering the newswire of UPI live into the gallery, as well as *Gallery-Goers' Birthplace and Residence Profile, Part 1*. In 1971, he investigated two major real-estate corporations in Manhattan. One of the two, *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*, was the largest in slum areas of Manhattan (predominantly East Village, Lower East Side and Harlem). The other, *Sol Goldman and Alex DiLorenzo Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*, was the largest private real estate holding, mostly in upscale areas of the borough of Manhattan. It included the Chrysler Building. These works are seen as representing a significant moment in the history of art for their portrayal of a specific factual and systemic reality by way of a functional and informative mode of representation. Haacke continued making artworks integrating "institutional critique" and social commentary. He taught at The Cooper Union in New York for 35 years, from 1967-2002, and is currently Professor of Art Emeritus.

Hans Haacke was included in five editions of Documenta, 5, 7, 8, 10, 14 Kassel; the Venice Biennale, 1976, 1978, 1993, 2009, 2015; at the biennials of Tokyo, 1970; São Paulo, 1985; Sydney, 1990; Johannesburg, 1997; Gwangju, 2008; Sharjah, 2011; Mercosul, 2013; and the Whitney Biennial, New York, 2000. He shared with Nam June Paik the *Leone d'Oro* for the German Pavilion at the 1993 Venice Biennale. He had solo exhibitions at Museum Haus Lange, Krefeld, 1972; Museum of Modern Art, Oxford, 1978; Stedelijk Van Abbemuseum, Eindhoven, 1979; Renaissance Society, Chicago, 1979; Tate Gallery, London, 1984; New Museum of Contemporary Art, New York, 1986; Centre Pompidou, Paris, 1989; Fundació Antoni Tàpies, Barcelona, 1995; Museum Boijmans Van Beuningen, Rotterdam, 1996; Portikus, Frankfurt, 2000; Serpentine Gallery, London, 2001; Generali Foundation, Vienna, 2001; Deichtorhallen, Hamburg and Akademie der Künste, Berlin, 2006; Museo nacional centro de arte Reina Sofía, Madrid, 2012; 4th Plinth, Trafalgar Square, London, 2015.

My Father's FBI File, Project 4, 2017.

Sadie Barnette

Special Agent 2, custom vinyl wallpaper, size variable, 2017;

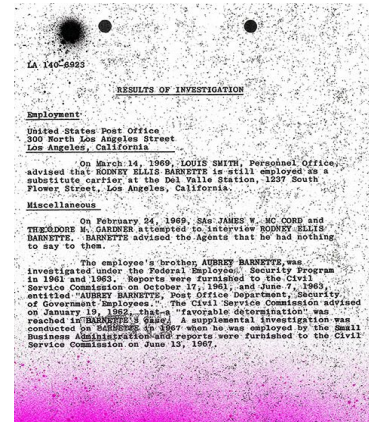
My Father's FBI File: Government Employees, archival pigment prints, 22 × 17 in.

55,8 × 43,1 cm. each, edition 5, 2017;

Untitled (Dad in Post Office uniform), archival pigment print,

22 × 17 in. 55,8 × 43,1 cm., edition 5, 2017.

Courtesy of the artist and Charlie James Gallery.



My Father's FBI File, Project 4 comprises political and personal documents concerning the life and surveillance of Rodney Barnette, founder of the Compton, California chapter of the Black Panther Party for Self-Defense, known as Section 9-A. The artist obtained over five hundred documents about the surveillance of her father by filing a Freedom of Information Act (FOIA) on the FBI's Counterintelligence Program (COINTELPRO), which was designed to suppress the Black Panther Party during the sixties and seventies. The FBI special agents (SAs) documented decades of Rodney Barnette's daily life. Barnette's file includes cases such as his role in the Angela Davis Defense Committee, his name in the ADEX list for detention without due process, and interrogations of acquaintances and informants. Specifically, *Government Employees* reports the investigation into terminating his position with the United States Post Office by accusing him of living with a woman outside of marriage, which was deemed behavior unbecoming a government employee. Some documents contain the signature of FBI director and architect of the surveillance program, J. Edgar Hoover, who declared in 1969 that "the Black Panther Party represents the greatest threat to internal security of the country." The Racial Intelligence Section was a unit within the Intelligence Division of the FBI, established in September 1967.

In *My Father's FBI File*, the evidence collected to construct false narratives of political conflict are deconstructed in the social sphere and then reconstructed within the intimacy of personal memory. The redacted historical documents of secret programs are used as raw material and combined with documents of family history. Disaffected governmental surveillance and overreach is reclaimed through the resilient aesthetics of graffiti and portrayals of personal affections.

Sadie Barnette (b. 1984, U.S.) is a California artist who investigates the unexpected locations of identity construction, family histories, subcultural coding, celebration, and excess. Barnette creates photographs, detailed drawings, and large scale installations, engaging in minimalism, text, found objects, and the personal as political for poetry and abstraction in urban life.

Barnette's work has been exhibited throughout the United States and internationally at venues including The Studio Museum, Harlem (where she was Artist in Residence, 2014-2015); the Oakland Museum of California, 2016; The Mistake Room, 2015, and Charlie James Gallery, Los Angeles, 2016; and Goodman Gallery, Johannesburg, 2015. Barnette is the recipient of *Art Matters* and *Artadia* awards, 2017, and has work featured in the permanent collections of museums such as The Pérez Art Museum, Miami; the California African American Museum, Los Angeles; and The Studio Museum, Harlem. She lives and works in California and is represented by Charlie James Gallery, Los Angeles. Barnette earned her BFA from CalArts and her MFA from the University of California, San Diego.

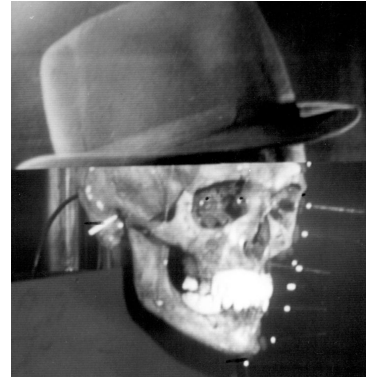
Artist's website:

<http://www.sadiebarnette.com>

***Mengele's Skull*, 2012.**

Thomas Keenan and Eyal Weizman

Prints on Acrylic, two video channels, 2:25, 2:36 mins.
Each 8 x 11 in. 20,5 x 28 cm.
Courtesy of the artists and
Richard Helmer and Maja Helmer.



The installation *Mengele's Skull* documents the identification of the body of Auschwitz doctor Josef Mengele, exploring a forensic approach to evidence of war crimes. Mengele drowned in Brazil in 1979 and was exhumed in a suburb of São Paulo in 1985. Forensic scientist Richard Helmer superimposed Mengele's headshots and images of his skull with the help of novel video techniques. The ensuing identification process became a legal and technological turning point, relying on material evidence produced by scientific devices and experts, rather than the linguistic dimension of witness testimony.

Mengele's Skull examines the making of evidence through a historical forensic study. The scientific and technological analysis of photographic material documented in the installation eventually created highly aesthetic pictures. The work documents a methodological shift in the use of photography and other technologies for enhancing the image's evidentiary character as well as articulating a form of forensic aesthetics.

Thomas Keenan (b. 1959, U.S.) teaches media theory, literature, and human rights at Bard College, where he directs the Human Rights Project and helped create the first undergraduate degree program in human rights in the United States. He has served on the boards of a number of human rights organisations and journals, including *WITNESS*, *Scholars at Risk*, *The Crimes of War Project*, *The Journal of Human Rights*, and *Humanity*. He is the author of *Fables of Responsibility*, 1997; *Mengele's Skull*, with Eyal Weizman, 2012. He is co-editor, with Wendy Chun, of *New Media, Old Media*, 2006, 2nd ed. 2015; of *The Human Snapshot*, with Tirdad Zolghadr, 2013. *Flood of Rights*, co-edited with Suhail Malik and Tirdad Zolghadr, is forthcoming in 2016. He curated *Antiphotjournalism* with Carles Guerra, 2010-11 and *Aid and Abet*, 2011.

Eyal Weizman (b. 1970, Israel) is an architect, Professor of Spatial and Visual Cultures, and Director of the Centre for Research Architecture at Goldsmiths, University of London. Since 2011 Weizman directs the European Research Council funded project Forensic Architecture - on the place of architecture in international humanitarian law. He has worked with a variety of NGOs worldwide, and was a member of the B'Tselem board of directors. He lectured, curated and organised conferences in many institutions worldwide. His books include *Mengele's Skull* with Thomas Keenan, 2012; *Forensic Architecture*, *dOCUMENTA 13 notebook*, 2012; *The Least of all Possible Evils*, 2009/2011; *Hollow Land*, Verso, 2007; *A Civilian Occupation*, 2003; the series *Territories* 1,2 and 3, *Yellow Rhythms* and many articles in journals, magazines and edited books.

Forensic Architecture is a research agency, based at Goldsmiths, University of London, that undertakes advanced architectural and media research on behalf of international prosecutors, human rights organizations, as well as political and environmental justice groups. As an emergent field, *Forensic Architecture* refers to the production and presentation of architectural evidence – buildings and larger environments and their media representations.

Website: <http://www.forensic-architecture.org>

***I Thought I Was Seeing Convicts*, 2000.**

Harun Farocki

Digital video projection, one channel, 23 min.,
Analog BetaSp.
Courtesy of Harun Farocki GbR.



I Thought I Was Seeing Convicts is a video containing images from a maximum-security prison in Corcoran, California. The surveillance camera shows a yard where the prisoners are allowed to spend half an hour each day. Fights often break out between inmates, guards call out warnings and fire rubber bullets, if the convicts do not stop fighting, the guards will shoot live ammunition. This experimental documentary tackles the brutal realm of prison surveillance through the use of split-screen, voice-over commentary alternating with silence, and explanatory infographics. The video installation presents complex imagery from practices of watching and being watched, control and the gaze throughout private and public spaces.

I Thought I Was Seeing Convicts narrates evidence of surveillance and prison abuse. The use of found footage and archival images manifests the evidence through a video documentary. The work's filmic language explores the nature of infrastructural and technical devices that produce intensive surveillance and social control, while the narration illustrates the significance of the images by commenting on the video sequences in the work.

Harun Farocki (1944 – 2014, Germany) was a Berlin-based filmmaker, artist and curator. Harun Farocki developed his own unique style of non-narrative-filmmaking concerned with understanding, reflecting and confronting modern society. Since 1966 Farocki produced, wrote and directed more than 100 short and feature-length films for television and cinema, mostly documentaries, experimental and essay films, that analyzed social realities with a precise use of moving images that always included the political and sociological context involved in the creation of imagery.

His long list of credits since then includes over a hundred productions for video and cinema, the authoring and editing of the influential *Filmkritik* and numerous gallery and museum shows. His writings include *Speaking about Godard*, 1989; *War I Media I Art*, 2011. His summer 2011 retrospective at the MOMA *Images of War (at a Distance)* was the first comprehensive exhibition of his work in the U.S. In the 90's he was visiting professor at the University of California, Berkeley, and since 2006 he was full professor at the Academy of Fine Arts Vienna.

Artist's website:
<http://www.harunfarocki.de>

***Seamless Transitions*, 2015.**

James Bridle

Digital video projection, one channel, 5:28 min.,
digital file 1920 x 1708 px.

Seamless Transitions was commissioned by The Photographers' Gallery, London, and supported by Nome, Berlin, and public funding by the National Lottery through Arts Council England. Animation by Picture Plane.



Seamless Transitions is a 3D video tour of three British sites of immigration detention, trial, and deportation: Field House, home of the Special Immigration Appeals Commission (SIAC), designed for the presentation of secret evidence; Harmondsworth IRC at Heathrow, part of the UK's detention estate; and the Inflight Jet Centre. Modeled on planning documents and eyewitness accounts, the work re-creates these highly political but architecturally bland spaces that denied asylum seekers pass through before their rendition by air—spaces that are otherwise invisible in public life.

Seamless Transitions unveils the secret infrastructure of detention, judgment, and deportation. It applies a forensic sensibility to 3D demonstrative evidence for visualizing the architecture, administration, and politics of high-security sites. Proceeding from the history of visual perspective and the representation of complex spatial and social systems, these investigative strategies for capturing and rendering reality with 3D reconstructions have the potential to expand the field of visibility and public accountability.

James Bridle (b. 1980, UK) is a British writer, artist, publisher and technologist. His work covers the intersection of literature, culture and the network. Many of his works are available online. In 2011, he coined the term “New Aesthetic”, and his ongoing research around this subject has been featured and discussed worldwide.

Bridle's work has been shown at the Oslo Architecture Triennale, 2016; Victoria & Albert Museum, 2015; the Southbank Centre, 2014; the Photographer's Gallery, 2012; Artangel, 2012; the 1st Istanbul Design Biennial, 2012; Guimarães European City of Culture, 2012. As a journalist and essayist he has written for *The Guardian*, *The White Review*, *Frieze*, *WIRED*, *ICON*, *Domus*, *Cabinet*, *The Atlantic*, *The New Statesman* and many other publications, and between 2011 and 2015 wrote a regular column for *The Observer* newspaper on publishing and technology.

Artist's website:
<http://booktwo.org>

***The Video Diaries*, 2011.**

Khaled Hafez

Digital video, one channel, 5:30 min., digital file.
Courtesy: Khaled Hafez and Mercusol Biennial.



The Video Diaries documents the artist's personal moments that he lived during the Egyptian revolution in January and February of 2011. The three-split screen of a synchronized identical timeline intertwines video footage that the artist captured, stock footage from broadcast media agencies, TV material, social media clips, and portraits of acquaintances. The footage of collective doing, revolting, and repression is assembled to create several parallel narratives that combine media-propagated imagery and direct first hand experience. The original music score created for the work adds intimacy and nostalgia as a tribute to political figures and personal acquaintances who died during the riots.

The Video Diaries portrays narrative structures of social turmoil through evidence from collective, mediatic, and personal memory. It incorporates video footage and still images from news feeds and online material as a hybrid form of primary documents shared on worldwide networks. The visuals created from real-time-real-life footage assembled on a synchronized timeline presents the attempt to reconstruct intimacy from the depersonalization of social upheaval and its media representation.

Khaled Hafez (b. 1963, Egypt) explores the complex nature of identity and the factors that shape it through painting, photography, installation, interdisciplinary art, video, and film. With a focus on his native Egypt, Hafez traces the amalgamation of cultural elements that have surfaced over the last five decades, as the country has experienced significant socioeconomic changes, increased militarization, and intense periods of political upheaval.

Hafez has participated in the Venice Biennale, 2017, 2015, and 2013; Moscow Biennale, 2015; Mercusol Biennial, Porto Alegre, 2011; Manifesta 8, Murcia, 2010; Cairo Biennale, 2010; and Sharjah Biennial, 2007. His work has additionally been exhibited in institutions like MOCA, Japan, 2012; Tate Modern, London, 2007; MuHKA Museum of Art, Antwerp, 2007 & 2011; New Museum, New York, 2010; and the Centre George Pompidou, Paris, 2010 & 2012. Hafez is a Fulbright Fellow, 2005, and a Rockefeller Fellow, 2009.

Artist's website:
<http://www.khaledhafez.net>

***Reconnaissance*, 2015.**

Moncks Corner, 33.064257, -80.0443453.

Ingrid Burrington

Lenticular print.

38 ½ x 39 ½ in. 100 x 100 cm.

Courtesy of the artist and NOME Gallery.



Moncks Corner is part of the series *Reconnaissance*, which features satellite images of data centers, military sites, and downlinks on large-scale lenticular prints. As the viewer shifts from one side of the work to the other, the composite nature of the image is revealed: It combines two satellite photos of the site of Google's data center in Moncks Corner, South Carolina, before and after its construction, which was completed in 2007, and for which, in 2013, the corporation announced to plans to build a \$600-million-dollar expansion. Undertaking reciprocal evidentiary purposes, the print portrays a single, politically relevant location captured at two different points in time.

Reconnaissance juxtaposes two satellite photographs of the same location as evidence of the hidden infrastructure of power. Seeking evidence by means of aerial photography and by the forensic analysis of before-and-after images are investigative practices essential for demanding accountability from state and corporate structures. The series makes use of satellite vision to expand ways of seeing and, along with them, the reference points of political, social, and physical reality.

Ingrid Burrington (b. 1987, U.S.) is an artist and researcher focusing on mapping, documenting, and identifying elements of network infrastructure, drawing attention to the often overlooked or occluded landscapes of the Internet. By examining the geographic contexts and material realities of the network, she seeks to both demystify these technologies and to articulate the underlying politics and power dynamics of networked systems and life within an increasingly networked society. Burrington is a member of Deep Lab, a collective that explores topics of control, power, and politics as they pertain to technology and society.

Ingrid Burrington was artist in residence at the Lower Manhattan Cultural Council, 2011; Eyebeam, 2014; the Center for Land Use Interpretation, 2015; and a fellow at Data & Society Research Institute, 2015 - present. She has written for *Art Quarterly*, *e-flux journal*, *Creative Time Reports*, *The Nation*, and *The Atlantic*. She is a frequent public speaker, and has given talks at FutureEverything, 2015; Eyeo, 2015; Theorizing the Web, 2016; and the Copenhagen Documentary Festival, 2016.

Artist's website:

<http://lifewinning.com>

***Information of Note*, 2014.**

Josh Begley

Composite image, C-Print.
40 x 40 in. 101,5 x 101,5 cm.
Courtesy of Robert Koch Gallery.



Information of Note is composed of text and photographs extracted from the records of the NYPD Demographics Unit, which profiled Muslim-owned or affiliated businesses, gathering places, and sites of worship. Each entry includes a photograph of a venue's exterior, its name, address, and phone number, and the ethnicity of the owners. Many of the observations are quite banal—together they paint an unremarkable portrait of quotidian life. The NYPD Demographics Unit program “never generated a lead,” according to the Associated Press. These surveillance programs were secret until a large number of internal NYPD documents were leaked to the press in 2011.

Information of Note presents evidence of secret surveillance programs marked by social bias and racial profiling. The work explores the gathering of information by state power structures and those who scrutinize them. The evidentiary dataset has a nonlinear form, taking shape from metadata, searches, and indexing. Combining the photographic medium with processing data, the work composes a collage reminiscent of surveillance software interfaces and a present surveilling eye.

Josh Begley (b. 1984, U.S.) is a data artist and developer. Appropriating publicly available satellite imagery, Begley's work takes advantage of application programming interfaces, or APIs, to build collections of machine-generated images about quotidian life. He currently works at *The Intercept* with the journalists Jeremy Scahill, Glenn Greenwald, and Laura Poitras. His work has appeared in *The New York Times*, *The Atlantic* and *Wired*, among others. Begley holds degrees from the University of California, Berkeley and New York University.

His work has been included in shows at major institutions and galleries, such as: *Laura Poitras: Astro Noise*, Whitney Museum of American Art, New York, 2016; *Watching You, Watching Me*, Open Society Foundations, Budapest, Hungary, 2015; *The Crypto Design Exhibition*, Museum of The Image, Breda, Netherlands, 2015; *Necessary Force*, University of New Mexico, Albuquerque, 2015; *Prison Obscura*, The New School, New York, 2015; *Web on the Wall*, Robert Koch Gallery, San Francisco, 2014; *Moving Walls 22*, Open Society Foundations, New York, 2014; *Prison Obscura*, Cantor Fitzgerald Gallery, Haverford, 2014; Art Dubai, Global Art Forum, Dubai, United Arab Emirates, 2013; *Adhocracy*, New Museum of Contemporary Art, New York, 2013.

Artist's website:
<https://joshbegley.com>

***Monsanto Intervention*, 2013.**

*52 New Chemicals; Better Business;
Sweetness is a Materiel of War; Shiner.*

Kirsten Stolle

Collage, Monsanto magazine advertising, colored paint chips, glitter, ink.

Each 11 x 8 ½ in. 28 x 22 cm.

Courtesy of the artist.



Monsanto Intervention is a series of redacted and collaged Monsanto Chemical Company magazine advertisements from the 1940s to the 1960s, during which time the company promoted their chemicals for use in war, agriculture, and the home. By redacting, cutting and drawing on the original text, the artist altered the intended messaging and reframed the visuals to expose the actual threats posed by the toxic chemicals being promoted. *52 New Chemicals* is derived from a 1947 *Fortune Magazine* advertisement for the Smith, Barney & Co. investment-banking firm's financial support of Monsanto; *Better Business*, also 1947, from an advertisement marketing insecticides for home, farm, and commercial applications; *Sweetness Is a Materiel of War*, from a 1947 *Saturday Evening Post* advertisement promoting saccharin to U.S. soldiers during sugar rationing in WWII; and *Shiner* from a 1942 *TIME* advertisement promoting the anti-corrosion compound Ferrisul, which was used in military weapons and particularly in targeting Hitler's regime.

Monsanto Intervention documents evidence of false advertising that led to environmental destruction. The display of misleading advertising can be legally prosecuted using scientific evidence of the toxicity of chemicals the advertisements promote. The work reflects the seductive visual language and textual rhetoric of printed advertisements for tracing the history of political and economic developments of highly problematic industries.

Kirsten Stolle (b. 1967, U.S.) is a visual artist working in collage, drawing, and site-responsive installations. Her research-based practice is grounded in the investigation of corporate propaganda, environmental politics and biotechnology. She appropriates practices of redaction, manipulation and distortion to confront industry misinformation. Her work examines the global influence of agrichemical and pharmaceutical corporations on our food supply and considers the connection between corporate interests and public health.

Her solo exhibitions include Turchin Center for the Visual Arts/Appalachian State University, 2015; Dolby Chadwick Gallery 2010, 2007, 2005; ROY G BIV Gallery, 2016; and Kathryn Markel Fine Arts, 2002. Group exhibition include the San Jose Museum of Art 2016, 2013; Power Plant Gallery, Duke University, 2017; William King Museum, 2013; Monterey Museum of Art, 2005; Crocker Art Museum, 2004; Hunterdon Art Museum, 2006; Tweed Museum of Art, 2006; Riverside Art Museum 2005; Triton Museum of Art, 1995; University of North Carolina Asheville, 2012; Truman State University, 2014; Torpedo Factory, 2013; Roos Arts, 2013; Lesley Heller Workspace, 2016; and Jonathan Ferrara Gallery, 2013. Her work is included in the permanent collections of the San Jose Museum of Art; Crocker Art Museum and the Minneapolis Institute of Art.

Artist's website:

<http://kirstenstolle.com>

***Expanding and Remaining*, 2016.**

*Cover Expanding and Remaining; Strange Bedfellows;
If I Were The US President Today (John Cantlie) I;
If I Were The US President Today (John Cantlie) II.*

Navine G. Khan-Dossos

Gouache on board.

Each 10 x 14 x 1/2 in. 25 x 35 x 1,5 cm.

Courtesy of the artist and NOME Gallery.



Expanding and Remaining is a series of panel paintings of ISIS's online English-language magazine, *Dabiq*. With the disturbing content of the publication removed, the structures of its layouts are laid bare. *Strange Bedfellows* is an infographic taken from the magazine's fifth issue, which states: "Parties that display friction or outright aggression toward one another are finding themselves aligned in a desire to counter Islamic State. Groups of coloured lines between parties represent shared interests." *If I Were The US President Today (John Cantlie) I - IV* is a four-page article written in the voice of the only British hostage still held by ISIS.

Expanding and Remaining outlines evidence of the use of modern media language as a weapon of war. The panel paintings abstractly synthesize the visual language aimed to seduce potential ISIS followers with graphic design and images. The work explores visual language as evidence and its documentary function in complex modern conflicts.

Navine G. Khan-Dossos (b. 1982, London) is a visual artist. Her interests include Orientalism in the digital realm, geometry as information and decoration, and image calibration. Khan-Dossos uses painting to meld geometric abstraction with the traditional aniconism of Islamic art. She approaches painting — from egg tempera on wood panel to wall works and murals — as an 'informational' act in which fields of knowledge are built from 'the conflicted and complex relationship of Islam to the West'.

She has exhibited and worked with institutions including Serpentine Galleries, 2016; the Museum of Islamic Art, 2016; the Benaki-Museum, 2016; Witte de With, 2015; the Jan Van Eyck Academie, 2015; the Delfina Foundation, 2015; Leighton House Museum, 2008; and the A.M. Qattan Foundation, 2007.

Artist's website:

<http://www.khandossos.com>