

SculptureCenter
74millionmillionmilliontons

Shadi Habib Allah
George Awde
Carolina Fusilier
Sidsel Meineche Hansen
Hiwa K
Nicholas Mangan
Sean Raspet and Nonfood
Susan Schuppli
Daniel R. Small
Hong-Kai Wang

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DANISH ARTS FOUNDATION

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74millionmillionmilliontons
April 30–July 30, 2018

Curated by Ruba Katrib and Lawrence Abu Hamdan

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74 million million million tons is an exhibition about the types of evidence that artworks can produce. Employing different methodologies to investigate, intervene, and assemble, the artists in the exhibition reveal subjects on the threshold of politics and the outskirts of legality: the robot, the refugee, the environment, the startup, and others. While their subject matter is divergent, the exhibition's artists push against narratives put forth by corporate and government industries by producing specific knowledge and corroborative objects around unmapped historical and political events. Directly intervening in the moments before such events coalesce into widely accepted narratives, they anticipate and shape understanding of a variety of human (and non-human) subjectivities by documenting and articulating instances of what is not yet widely known or recognized. By operating inside delays, silent pauses, sensory impairments, and omissions, these artists examine the shape and weigh the force of these gaps, not only as absences but also as sources of knowledge in themselves.

Shadi Habib Allah (born 1977 in Jerusalem; lives and works in New York City) presents a new work titled *Did you see me this time, with your own eyes?*, 2018, which consists of cell phones that replicate the mechanics of a system developed by Bedouin smugglers to communicate over 2G cellular networks while maintaining secrecy and privacy. An accompanying video depicts a team of technicians working to assemble phones that tap into the 2G system.

George Awde (born 1980 in Boston; lives and works in Beirut and Doha) makes photographic works that capture and obscure the complex conditions and relationships that lead to their production. Created mostly in Lebanon, where the artist lives, these intimate images show people in various locations embedded in covert social and sexual relationships. One series of photographs, *Public Shadows*, documents intimate scenes in homes and public parks that are partially obscured by the process of their making. Awde takes Polaroids in the dark, and a subsequent transfer technique using gum arabic and graphite produces a state of invisibility and darkness where his subjects' bodies reside, and where state-deemed "perversions" are forced to exist. Another untitled series of photographs comprises gelatin silver prints of digital images that Awde receives via the messaging service WhatsApp from various men he photographs and keeps in touch with. Many of these men are refugees in Lebanon, and the images constitute part of a coded and covert visual correspondence.

Carolina Fusilier's (born 1985 in Buenos Aires; lives and works in Mexico City and Buenos Aires) paintings from her ongoing series *New Kind of Sun* address abstracted internal spaces of mechanical objects. Researching the modes in which machines — from cars to watches — are advertised, Fusilier depicts fragments and recombinations of

their inner material components using similar aesthetic techniques. Parts of the paintings are collaged details from print advertisements, however these interventions into the paintings are nearly illegible. The inclusion of discreet, relatively minor photographic material depicting portions of mechanical devices becomes a starting point for newly configured interior spaces and structures of possible machines, built with ambiguously connected windows, pipes, metal straps, and drains.

Sidsel Meineche Hansen (born 1981 in Denmark; lives and works in London) exhibits works related to her ongoing research into machine learning and surveillance technologies, investigating how advances made in pornography industries have a complex potential impact on privacy, gender, and sexuality. Hansen bought the rights to use EVA 3.0, a virtual adult film avatar, to create a real-time virtual reality animation that sidesteps and contests the processes by which pornography, particularly on relatively new online and VR platforms, is regulated in the United Kingdom, including the recent censorship of the ways in which female orgasm can be represented.

Hiwa K (born 1975 in Sulaymaniyah, Iraqi Kurdistan; lives and works in Berlin) presents his video work *A View from Above*, 2017, which tells the story of an unnamed man seeking political asylum in a European country. His efforts are rewarded, after previous rejection, when he pretends to be from a particular town and inadvertently displays knowledge that is more consistent with that of immigration officials than of the people living there. In the work, K explores the bureaucratic specificity of the parameters of the "unsafe zone," as designated by officials based on ambiguous criteria. K uses the fictitious aspects of the administrations of the United Nations and governmental organizations to map the habitable and inhabitable sites in conflict zones, meanwhile uncovering the absurd fictive biographies refugees must create to receive asylum.

Nicholas Mangan (born 1979 in Victoria, Australia; lives and works in Melbourne) shows a two-channel video titled *Ancient Lights*, 2015, alongside a selection of collages from his related ongoing series *Ancient Lights (Brilliant Errors)*. The work is an outcome of wide-ranging research into different figures, cosmologies, theories, and times, such as Russian biophysicist Alexander Tchijevsky's (1897-1964) chart that attempted to correlate sun spot activity in the eleven-year solar cycle with human activity. One side of the two-screen projection shows the Mexican ten-peso coin with the image of Aztec sun god Tonatiuh endlessly spinning, defying the laws of energy. The works propose a schema that elaborates how the cycles of the sun have had a role in cultural, economic, technological, and environmental events.

Sean Raspet and Nonfood (born 1981 in Washington D.C.; lives and works in Los Angeles) presents a product from Nonfood's line of algae-based foods that is available for purchase from a vending machine installed in the

gallery. With algae being one of the most sustainable and nutritious food ingredients, Nonfood, the artist's Los Angeles-based startup, believes algae has considerable potential for reducing global resource consumption and carbon emissions in the food system. As a separate work, Raspet also presents the *Nonfruit* flavor formulations he composed for the product installed in three plastic containers. Embedded in aesthetic and economic structures characteristic of contemporary entrepreneurialism, wellness, and performance, Raspet offers a different model for the role of the artist: his work finds its form in the proposal and creation of products and what could constitute the sustainable flavors and foods of the future.

Susan Schuppli (lives and works in London) introduces a new series of works related to the 2010 Deepwater Horizon oil spill in the Gulf of Mexico that considers modes of image production and representation of the disaster by examining its documentation from multiple sources. Thinking through the luminescent and spectral colors of an oil spill as a form of natural cinema, her work asks if polluted environments can operate as vast photosensitive arrays that register and record the changes brought about by industrialization and its contaminating processes. By combining official and publicly-sourced images and analyzing the contrast between manmade and natural visual records, Schuppli generates new information concerning the event.

Daniel R. Small (born 1984 in Centralia, Illinois; lives and works in Los Angeles) displays a group of new works that consider the mechanisms around human interventions into the concept of time, bringing new immortality movements and modern technological advances together with ancient devices and premodern ideas about animism. As part of his museological installation, Small has interviewed Bina48, an android replica of Bina Aspen made by Hanson Robotics for her partner, Dr. Martine Rothblatt, founder of the Terasem Movement Foundation, which proposes that one person's consciousness may be transferred to another biological or technological form. In the interview, Bina48 speaks to her condition as a robot that is learning to be more human and that will conceivably live forever. Small places this interview in relation to casts made to look like fragments from the Antikythera Mechanism in Aerogel, a lightweight translucent material used to insulate spacecraft machinery. The Antikythera Mechanism, discovered in a shipwreck off of a Greek island dating from 60 BC, has been hailed an "ancient computer" that could predict astronomical events.

Other parts of the installation look at different factions of the transhumanist thought. In a video titled *Terasem Teyolía*, Small includes footage taken from the computer servers of members of the Transhumanist Movement, who upload all their memories to be broadcast into space with the intention that they will someday be retrieved and used. An example of this practice is represented in the drawings of Russian Transhumanist Alexey Turchin, also included in the installation, which Turchin makes when hooked up to an EEG (electroencephalogram), a device he uses to preserve

measurements of his brainwaves to be input into a future android. Small reads the drawings as animist images, giving human-like life to a non-human entity, and interprets a tree-like "Wood Spirit" in three-dimensional sculptural form that emulates models used in animation studios. *Terasem Teyolía* also includes footage of the Otomi Ceremonial Center in Mexico, where extinct and endangered animals have been rendered as topiary bushes. "Teyolía" refers to one of three independent souls in Otomi tradition. In this case, it is the "soul of the heart," an integral entity in Aztec, Otomi, and other contemporary indigenous belief systems, that leaves the body and transcends to the afterlife after death.

Hong-Kai Wang (born 1971 in Huwei, Taiwan; lives and works in Vienna and Taipei) presents a sound piece that emerged from workshops with Taiwanese farmers in which the participants attempted to reproduce "The Sugar Cane Song," a long-forgotten song written by workers during Japan's colonial rule of Taiwan. The group reconstruction of the song is an attempt to access the suppressed and disappeared history of the anti-colonial uprising of the workers in 1925. The recollection of the song's melody and lyrics is a process of what the artist calls "clairaudience" — the sonic version of clairvoyance.

74millionmillionmilliontons

Ruba Katrib and Lawrence Abu Hamdan

Ruba Katrib: When we started working on the exhibition *74 million million million tons*, we had a general concept for what we wanted to do and in our first conversations began plotting out a direction. You hadn't curated a show before and it was a new experience for you to work in an institutional context in a curatorial capacity, and this was part of the process.

Lawrence Abu Hamdan: Definitely.

RK: We started by looking at a few artists' practices we wanted to bring forth. You had just been in an exhibition and were interested in some of the other artists who are directly intervening in material, not only speaking metaphorically about something that's happening. We agreed that this was a mode of working we wanted to examine. By looking at practices that engage direct intervention and produce knowledge, information, and material rather than a more ambiguous referencing.

LAH: I was feeling a bit frustrated with the ways in which research-based practice was solidifying into works and how it was becoming formulaic in its relationship to form. It was, "I have a body of research, and I now have to think about how I can very smartly transform elements of this research into certain kinds of gestures, either in video or another material." The logic of these kinds of productions was becoming increasingly rigid and less and less accessible to the viewer, who had to look at the work in terms of what the research was and how it was constituted.

I started wondering if there were another model, where the thing that is being examined could itself become manifest. How are artists thinking differently, outside the conventions of a classic research-based practice by, as you say, directly intervening in the thing, producing the thing? Like Sean Raspet's project *Nonfood*, which is also a start-up he founded through working with flavors from an artistic perspective to create an actual product. Or Shadi Habib Allah's 2g network, which he built to uncode or de-decode Bedouin smuggler networks, using their very materials and practices: through this intervention, new aspects and narratives of colonialism and the violence of national borders emerge. Or Sidsel Meineche Hansen's virtual reality pornography work, where she proposes how to instrumentally contest something. She doesn't just point a finger at the activity or critique it from a distance, but enters the system itself to produce, through virtual reality, a moment that could actually challenge the very thing you as a viewer are scrutinizing and momentarily inhabiting.

These ideas seem to be shifting the framework and direction of research-based practice.

RK: Our challenge was to make an exhibition that articulates a changed working methodology. Research-based practice has been associated with, as you say, the disconnect between the form and the thing, but also, in a basic sense, documentation and information—finding something that happened and then a way to represent it. What emerged was a shift in the modes of representation of research; artists are now

producing new representational models or forms for very complex histories, moments, and events. This distinction was key in our conception of the show. There are plenty of artists who have delved into an archive and produced material from it that we didn't want to work with on this occasion because this type of practice has been seen so often. We looked instead at artists whose work occupies a liminal space where it can be considered in a number of ways. We were interested in connecting them through their shared process of producing new forms of representation within the art context and beyond. As with Sean, who was making an artwork but also a real product.

In her overall project, Susan Schuppli engages in long-term, ongoing investigations. She has plenty of sources to work with, mostly existing materials she's collected to look at how they work as images. For two new bodies of work, titled *Nature Represents Itself* and *Slick Images*, she put together different images sourced from private and commercial interests, alongside a new CGI animation and other elements, to create a new type of image that represents the events of the Deepwater Horizon oil spill.

Another example is Daniel R. Small's *Animus Mneme* installation, where he is researching things from the past (the Antikythera mechanism), the present (lifeloggers and new efforts to upload human consciousness), and the future (AI technologies in development). He isn't creating an archival document but activating specific historical materials with current manifestations and potential future uses or implications. He has made molds of fragments of the Antikythera mechanism, which is an ancient computer that was found in a Greek shipwreck from the first century BCE, and cast them in Aerogel, a relatively new, lightweight, airtight material that's used for, among other things, spacecraft insulation. This technology has applications for other kinds of ships. Spacecraft versus sea vessels. He links ancient history to the future.

These are interesting ways in which artists are activating the narratives around events and materials they're researching in order to propose new forms whose implications can be thought about from many different angles. All kinds of institutional questions came up during the exhibition planning, such as the boundaries of legality: these events and entities haven't been regulated or administrated, and are being sorted out in a process that remains in the works.

LAH: Coming back to the question of methodology, Daniel's work weirdly represents both the antithesis of what the show is trying to do and exactly what it is trying to do. What I mean is that if it weren't for certain decisions he makes, his art-making process would be exactly the one we were trying to avoid, because it does exist in a relation to form produced through research that is conceptualized on every level and that sometimes occludes the visitor's ability to understand or access the thing. However, why I think it's perfect for the show, is that he's trying to make a world. Basically, he's creating a narrative that scales, as you say, from a deep past to the future, and in that sense he's refusing familiar historical narratives. He's not operating like the research-based artists who expose gaps within history or pieces missing from the archives. He's writing a grand futuristic narrative about a collection of objects that are inseparable from one another and from the world they make. You can't detach the Antikythera mechanism from the Aerogel, the robot, Bina48, or lifelogging. Although each of them could be independent projects in and of themselves, his work is to amass them to form a strange world in which they all meet and look at one another. That's a very strong provocation, statement, or representation of the world that artists can make.

RK: He's using multiple materials and sources, not diving into one history and saying, "Can you believe it?!" It's more that he's creating a line through different

histories, materials, and geographical locations to show how they're related, and unrelated, and to make a proposal by means of the world that he creates. He's deliberately doing this through art, which is something that concerns all the artists represented. They consider how their subjectivity as artists produces this material. That's something distinct from a lot of research-based work. Here the artist isn't presenting as a neutral observer or researcher, but has a subjective position in relation to the material.

What does the language of art bring to this type of work? Susan, who is also an academic, pieces together material to create a new mode of representation that is specific to art and to what art can do. Carolina Fusilier, the one painter in this show, creates worlds sourced from imagery that reveals internal components, not only of the image but also of what it depicts—often watches and other mechanisms. An internal space is unpeeled, which can happen only through her painting process.

LAH: Carolina is a really good example. For me, where she holds strong to our initial exhibition concept and thinking is in representing, among all that we're trying to communicate, the idea of a system of observation the artists enter. In a way, they care about the way things look as they seek to analyze them and understand their potential, even if by simply reproducing them. These are often things at the very edge, things people don't notice or care about anymore, or perhaps their internal functioning doesn't make sense. Maybe people are happy to have an elusive relation to the material functioning of objects around them, like our relation to the internet for example. To describe the internet we use immaterial terms like "ethernet" or the "cloud," in fact it's highly material. Sometimes, those artists who refuse the immateriality of things because their visual language is material (paint for Carolina) actually return these things to their material functions, their cogs, their inner workings. Through

the intensity of her observations, she renders these machines visible in ways that amplify our relationship to the objects under scrutiny.

RK: As we assembled the show, we came up with these ten artists, knowing that something they were working on was related to these issues. Maybe not all of their practices were relevant in their entirety, but there was a line in their work that we were looking at and interested in. We invited them to come together based on the affinity of their methodologies. Something that was compelling in our conversations about the show is that the ideas come through the specific works that the artists brought to it, which operate in a very distinct manner. The exhibition framework allows for these types of research-based practices to enter a new mode of representation. By hinging the show's overarching meaning on the depth and content of the artists' works and the subjects they're addressing, we were able to articulate certain themes while discovering a lot of interesting correlations we hadn't anticipated.

An instance of this are the parallels between Nicholas Mangan's and Daniel's work. Demonstrating the connection of Earth-produced technologies to the universe at large, they both take their research from the ancient past to the future, and from the earthly to the galactic. Nicholas looks at solar energy through Aztec cosmologies and energy-harvesting technologies, and correlates them with mechanisms of currency and value as well as global events. Daniel looks at people in the Transhumanist Movement who send out their digital information and presumably their identities into space from satellites, and also links ancient cosmologies to these new technologies. George Awde, Hiwa K, Sidsel, and Shadi look at surveillance technologies and rights over the body, communication, and movement. Within the exhibition there are multiple ways of examining and representing similar phenomena.

LAH: By avoiding and refusing some of the conventions that have now been laid bare about research-based practice and finding new ways in which such practice can produce its own kind of knowledge, thinking, and relation to the art object and to the viewer, we have ended up with a group of artists who are joined not only by methodology but also by an earnest desire to arrive at an answer and not to only put things into question. For a lot of the works in the exhibition, you don't need to know a lot about the artist's research. They also work on a formal and conceptual level, since the thing and the thing being researched are one and the same. This earnest effort to render and reach the world in an unexpected way returns you to the notion of the eccentricity of artists. I've talked about this with Carolina—her obsession with machines particularizes her work—and Hong-Kai Wang really does believe in "clairaudience," which is not just an artistic strategy, but a means, she believes, to make other modes of historical access to the history of colonialism in Taiwan redundant and ineffectual. Events persist in the blind spot of history despite the circulation of information. She chooses to use song-making as a strategy for telling this history in a way that can be heard. It's almost absurd, but it is not ironic. She insists that this is a practice of epistemology, though it doesn't make sense according to the received understanding of how epistemology works. Earnest insistence runs throughout the exhibition, in one way or another, and you don't see a lot of irony. Rather, humor in the show might come from the artists' eccentricity, their obsession or its announcement of things that may seem impossible but are rendered as credible options for history-making and the production of narrative and knowledge.

RK: All the artists in the exhibition are very much engaged in research in the present moment rather than showing archival materials documenting research of the past. In an ongoing process, Hong-Kai

brings new layers to a partially lost part of colonial history. The narrative adapts and changes each time and place she does her workshops. The workshop is a methodology for making and remaking this history, sorting it out in the present.

This is the case with Hiwa as well; his film *A View from Above* has open-endedness and ambiguity, but it nonetheless operates as a valid representation of the refugee narrative in Europe. It is a valid document. In replicating their subjects, all the artists produce valid documents that are useful and incisive, that provide a certain kind of information that reflects the situations they are imbedded in, without relying on definitive statements.

Most of the artists in the show are exposing networks. They bring to light the process through which something is made or concealed, for its contemporary relevance and its future significance. There is a sense that these histories and these works are not resolved at all. In their lack of resolution they differ from the archival elements in more traditional research-based practices. Because there is something investigatory and provisional about their making, their forms, materials, and manifestations as art are key to their meaning. They are unfinished narratives with the artists imbedded in them.

LAH: What you say about Hiwa is right, that even though his script has a kind of familiar though indeterminate framework, it's an almost utilitarian idea of art's open-ended interpretive possibilities. In a sense, there's no other way to tell that story, because there's a fictional world that the asylum seeker must endlessly devise. It relates to a careful way of elaborating biographical stories without completely exposing the methodologies by which asylum seekers navigate very tricky bureaucratic territories. What's interesting here is that even these indeterminate poetics, the open-ended hermeneutics of art and the play with fiction and reality, are extremely utilitarian. It is a method

that is useful for gaining access to people's narratives that would otherwise negatively expose asylum seekers' ways of navigating the legal terrain. It's also a very poetic work, but the poetics are mobilized keenly and precisely so that you can feel the absurdity of this situation without exposing individuals who are forced to play within this political theater.

RK: The art of it allows the artist to disclose certain things and to conceal others. This aspect reveals the urgency of many of the subjects that the artists are implicated with, as collaborators and as subjects themselves. They are active producers, in a way, of the realms they are exploring. And the full story cannot be told, for many reasons: George and Shadi can't fully disclose what they're talking about. To do that would not only expose their subjects, but themselves. Through art, they are able to speak to these networks that are partially concealed, or about concealment, in a safe way. The idea of surveillance and the police state emerges in the exhibition, but the methodology of art circumvents the vulnerability that would result from fully disclosing what is being depicted.

LAH: In a way, they're using the history of art's relationship to, not necessarily fiction, but certainly artifice, using the artifice of art to paradoxically access the truth of specific events. This is done to amazing effect in George's work, where graphite and gum arabic render his prints as something between drawing and photograph. He's talking about things that you shouldn't document or photograph because it would make you into a voyeur at secret orgies; yet to see them, and to see them through the lens of their invisibility, he uses the language of art in a way that is really smart. It folds back into artifice, but does so in order to reveal. A bit like Hiwa. Effectively mobilizing artifice is something that quite a few of the artists do for the purpose of shielding themselves. Because

they're often so implicated in their works, they have to protect themselves, and others.

RK: The thin line between fiction and evidence creates an ambiguity that allows artists to announce themselves in more than one manner. That's why the notion of representation or future interpretation is central, because they're not demanding that this work be considered one way or another. We know that the discomfort we feel correlates to something real, but we can't resolve it. We accept that a veil of artifice or art has been created to protect the content, the material, and the people. Artists use certain methods of documentation and representation to reveal aspects of their subject, while also both concealing and drawing attention to what can't yet be communicated or understood.



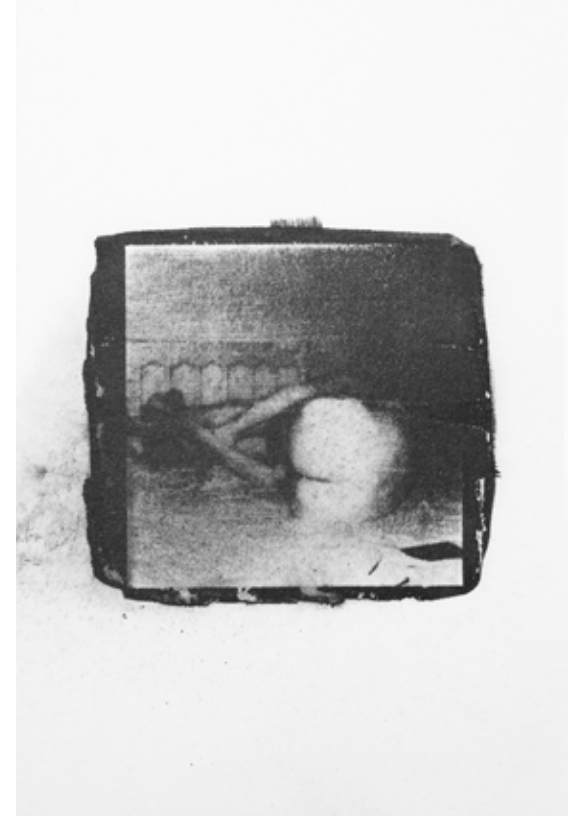
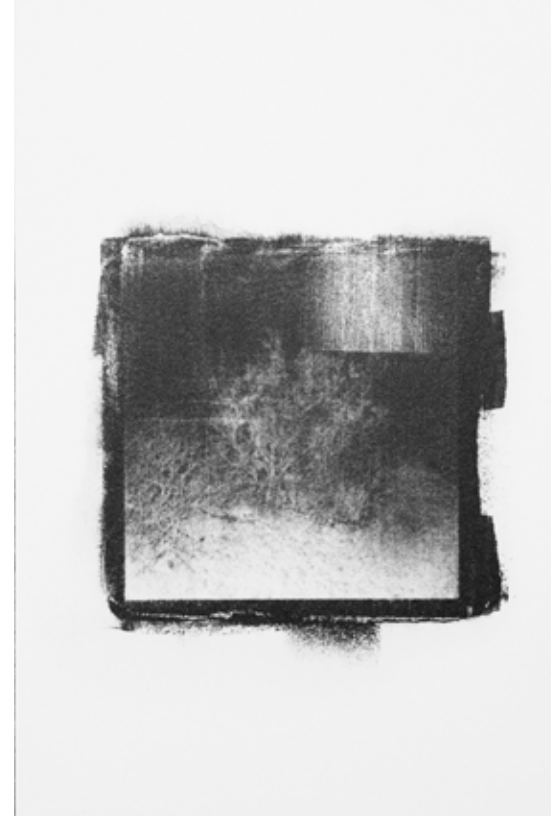
Installation view.



Shadi Habib Allah, *Did you see me this time, with your own eyes?*, 2018, installation view.

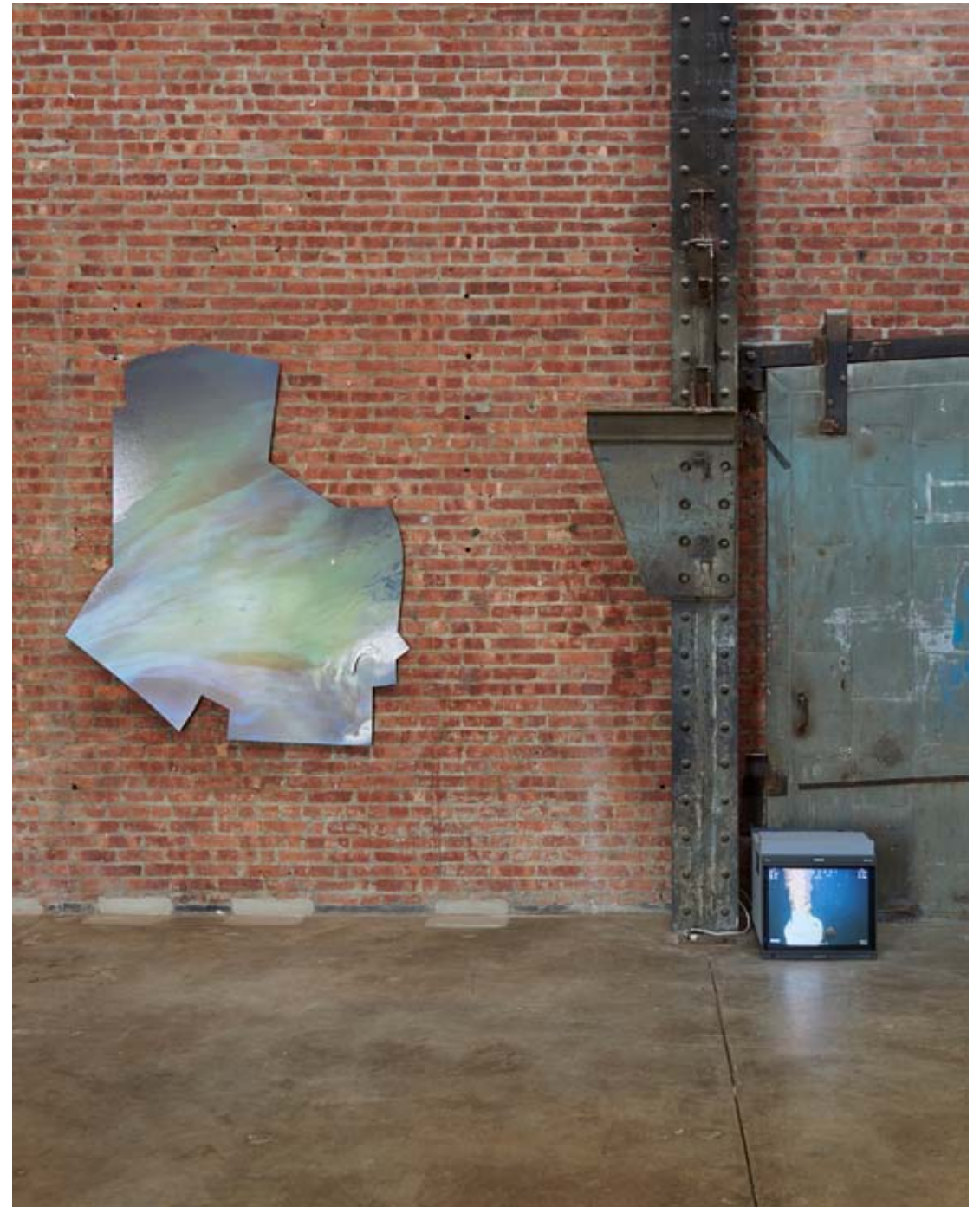


Shadi Habib Allah, *Did you see me this time, with your own eyes?*, 2018, installation view.





Installation view.

Susan Schuppli, *Slick Images*, 2018, detail.



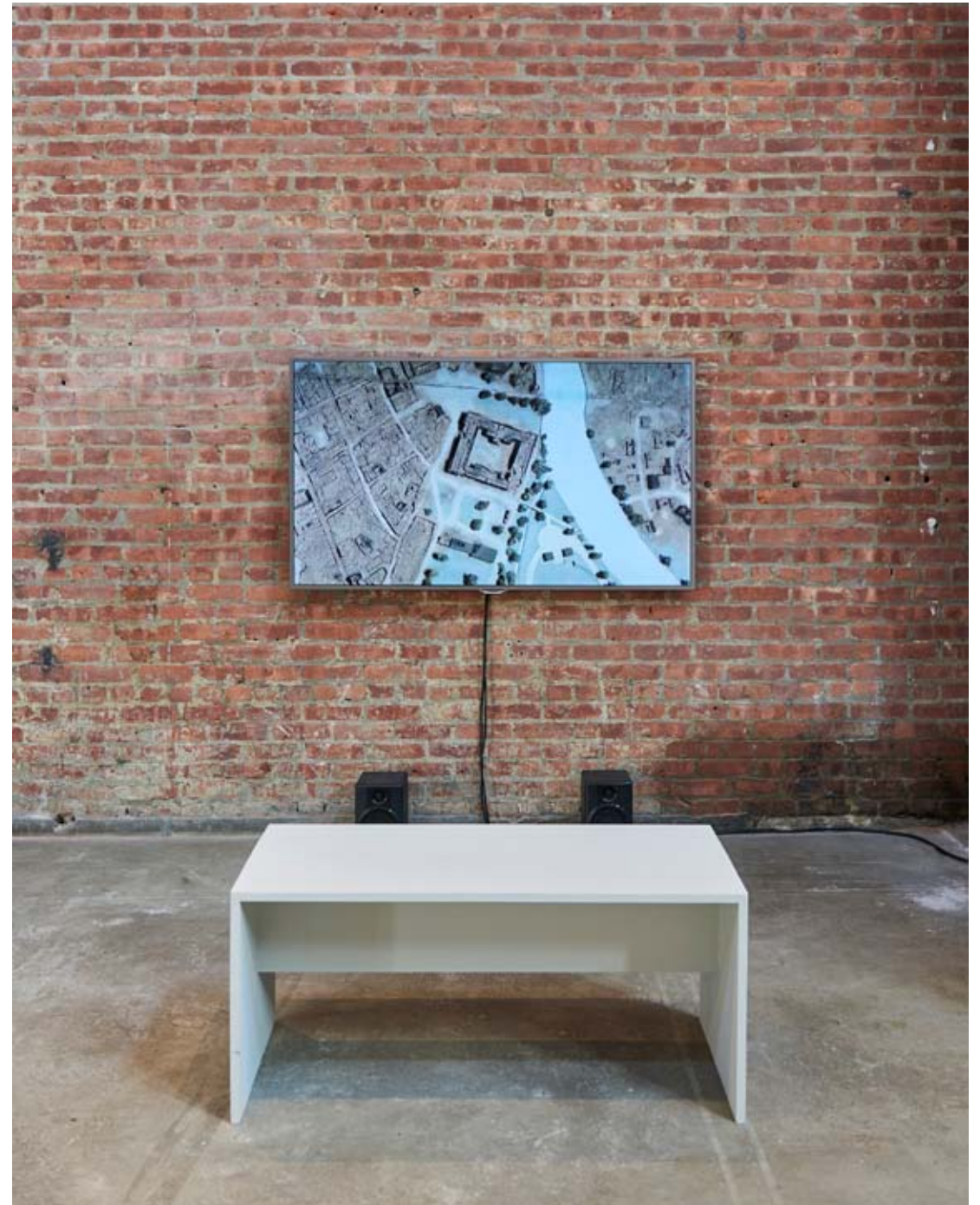
Susan Schuppli, *Slick Images*, 2018, detail.



Susan Schuppli, *Nature Represents Itself*, 2018, detail.



Installation view.

Hiwa K, *A View from Above*, 2017, installation view.







Sean Raspet and Nonfood, *Nonbar (Prototype Version 2)*, 2018, installation view.



Sean Raspet, installation view.





Daniel R. Small, *Animus Mneme*, 2018, detail.



Daniel R. Small, *Animus Mneme* (Antikythera mechanism effigies), 2018, detail. From *Animus Mneme*, 2018.



Sidsel Meineche Hansen, installation view.

Sidsel Meineche Hansen, *EVA v3.0: No right way 2 cum (Oculus Rift)*, 2015, installation view.

Hong-Kai Wang, *Southern Clairaudience – some sound documents for a future act*, 2016-18, installation view.Hong-Kai Wang, *Southern Clairaudience – some sound documents for a future act*, 2016-18, detail.



Installation view.

George Awde, *Untitled*, 2016, installation view.



Nicholas Mangan, installation view.

Nicholas Mangan, *Ancient Lights*, 2015, detail.



Checklist of Works in the Exhibition

Shadi Habib Allah

Did you see me this time, with your own eyes?, 2018

Raspberry Pi computers, Z-Line phones and chargers, microcontrollers, video with sound

Dimensions variable; video 10:00 minutes

Courtesy the artist; Green Art Gallery, Dubai; Rodeo, London; and Reena Spaulings Fine Art, New York

George Awde

Untitled, 2016

Silver gelatin print

8 x 10 inches (20.3 x 25.4 cm)

George Awde

Untitled, 2016

Silver gelatin print

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Untitled, 2016

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Silver gelatin print

8 x 10 inches (20.3 x 25.4 cm)

George Awde

Untitled, 2016

Silver gelatin print

8 x 10 inches (20.3 x 25.4 cm)

George Awde

Untitled, 2016

Silver gelatin print

8 x 10 inches (20.3 x 25.4 cm)

George Awde

Public Shadows, 2017

Gum arabic dichromate with graphite printed on Hahnemühle Platinum Rag Approximately 430 photographs, each 5 x 8 inches (12.7 x 20.3 cm)

George Awde

Untitled, 2018

Gum arabic dichromate with graphite printed on Hahnemühle Platinum Rag 51 x 40 inches (129.54 x 101.6 cm)

Carolina Fusilier

From the series *New Kind of Sun*, 2018

Oil and collage on canvas in artist's frame

55.1 x 43.3 x 1.7 inches

(140 x 110 x 4.5 cm)

Courtesy the artist and Natalia Hug, Cologne

Carolina Fusilier

From the series *New Kind of Sun*, 2018

Oil and collage on canvas in artist's frame

55.1 x 43.3 x 1.7 inches

(140 x 110 x 4.5 cm)

Courtesy the artist and Natalia Hug, Cologne

Sidsel Meineche Hansen

EVA v3.0: No right way 2 cum (Oculus Rift), 2015

Real-time virtual reality animation with sound, Oculus Rift, projection 60 seconds (loop)

Commissioned by Temporary Gallery, Cologne and Künstlerhaus Bremen, 2015

Courtesy the artist and Rodeo, London

3D design and animation: Werkflow Ltd., London

Audio track: Kepla, *Selfplex*, 2014

Sidsel Meineche Hansen

HIS CORPORATE CUNT ART, credit Nikola Dechev (Series 1-3, #1), 2016

Woodcut print

40.2 x 33.5 inches (102 x 85 cm)

Courtesy the artist and Rodeo, London

Sidsel Meineche Hansen

HIS CORPORATE CUNT ART, credit Nikola Dechev (Series 1-3, #2), 2016

Woodcut print

40.2 x 33.5 inches (102 x 85 cm)

Courtesy the artist and Rodeo, London

Sidsel Meineche Hansen

HIS CORPORATE CUNT ART, credit Nikola Dechev (Series 1-3, #3), 2016

Woodcut print

40.2 x 33.5 inches (102 x 85 cm)

Courtesy the artist and Rodeo, London

Hiwa K

A View from Above, 2017

Single-channel HD video with sound

11:23 minutes

Commissioned by documenta 14

Courtesy the artist, KOW, Berlin and prometeo gallery di Ida Pisani, Milano/Lucca

Director: Hiwa K

Written by: Hiwa K and Lawrence Abu Hamdan

Camera and motion graphic design: Ben Brix

Edit and sound design: Steffen Martin

Co-editor: Vanessa Nica Müller

Nicholas Mangan

Ancient Lights, 2015

Two-channel HD video, sound, color 13:40 minutes (loop)

Co-commissioned by Chisenhale Gallery, London and Artspace, Sydney

Courtesy the artist; LABOR, Mexico City; Sutton Gallery, Melbourne; and Hopkinson Mossman, Auckland

Nicholas Mangan

Ancient Lights (Brilliant Errors) #4, 2015

Photographic prints, corkboard, pins, wood frame, acrylic 31.5 x 23.6 x 2.4 inches (80 x 60 x 6 cm)

Courtesy the artist; LABOR, Mexico City; Sutton Gallery, Melbourne; and Hopkinson Mossman, Auckland

Nicholas Mangan

Ancient Lights (Brilliant Errors) #5, 2016

Photographic prints, corkboard, pins, wood frame, acrylic

34.3 x 46.1 x 2.4 inches

(87 x 117 x 6 cm)

Courtesy the artist; LABOR, Mexico City; Sutton Gallery, Melbourne; and Hopkinson Mossman, Auckland

Sean Raspet

Nonfrut 2.1, 2017

Natural and artificial flavor formulation

Remainder from Nonfood production

run on September 9th, 2017, diluted

at 1% in propylene glycol

Dimensions variable, 5 liters displayed

Courtesy the artist and Nonfood

Sean Raspet

Nonfrut 5.8, 2017

Natural and artificial flavor formulation

Remainder from Nonfood production

run on November 24th, 2017, diluted

at 1% in propylene glycol

Dimensions variable, 5 liters displayed

Courtesy the artist and Nonfood

Sean Raspet

Nonfrut 6.7, 2018

Natural and artificial flavor formulation

Remainder from Nonfood production

run on February 9th, 2018, diluted at

1% in propylene glycol

Dimensions variable, 5 liters displayed

Courtesy the artist and Nonfood

Sean Raspet and Nonfood

Nonbar (Prototype Version 2), 2018

Algae-based nutrition bar

Nutrition information at eatnonfood.com

Available for purchase: \$4

Courtesy the artist and Nonfood

Susan Schuppli

Slick Images and *Nature Represents Itself*, 2018

Elements of projects:

Susan Schuppli

Nature Represents Itself. Lawsuit on behalf of the rights of nature under the principle of universal jurisdiction filed against British Petroleum in Quito, Ecuador. November 26, 2010.

Audio recording

33 minutes

Susan Schuppli

Nature Represents Itself. Oil film simulation diagramming hydrocarbon compositions and behavior from both the initial surface slick as well as deep subsurface plumes resulting from the Deepwater Horizon oil spill.

CGI simulation

6:26 minutes (loop)

Produced in collaboration with CGI artist Harry Sanderson

Susan Schuppli

Slick Images. Doctored press images of crisis monitoring at the HIVE/BP Command Center, Houston, July 16, 2010. Blogger John Aravosis, who was following the crisis in the Gulf, noticed the crude Photoshopping and remarked: "I guess if you're doing fake crisis response, you might as well fake a photo of the crisis response center." Digital video animation 12:18 minutes (loop)

Susan Schuppli

Slick Images. False-color composite image of the Deepwater Horizon oil spill captured by NASA's Landsat 7 earth observation satellite using ETM+ bands 7, 4, and 2. The image falls on Landsat WRS-2 Path 21 Row 40. Acquired May 1, 2010 Plexiglas-mounted c-print on metallic paper 36 x 48 inches (91.4 x 121.9 cm)

Susan Schuppli

Slick Images. False-color satellite image of the Mississippi River Delta captured by the Advanced Spaceborne Thermal Emission and Reflection Radiometer (ASTER) on NASA's Sun-synchronous orbiting Terra satellite. Acquired May 24, 2010
Plexiglas-mounted c-print on metallic paper
36 x 48 inches (91.4 x 121.9 cm)

Susan Schuppli

Slick Images. Public Lab, Chandeleur Islands, Louisiana, May 9, 2010. Mapped by Shannon Dosemagen, Stewart Long, Mariko Toyoji. Cartographer: Stewart Long. 29.802910103410355 N, -88.86611555841014 E. Ground resolution: 8.31 cm/px. Capture date: 2010-05-09 T00:00:00. Publication date: 2010-05-16 T00:00:00. License: Public Domain
Print on Dibond
70.5 x 59.5 inches
(179.1 x 151.1 cm)

Susan Schuppli

Slick Images. Underwater video feed of attempts to cap the Deepwater Horizon well. Dive 37, June 3, 2010. Source: Oceaneering Deepwater Technical Solutions
Digital video
1:13 minutes (loop)

Daniel R. Small

Animus Mneme, 2018
Mixed-media installation
Dimensions variable

Elements of *Animus Mneme*:

Animus Mneme (Alexey Turchin's Inside the Stone no1 *and* no2, Wood Spirit), 2015-18
Pen and graphite on paper
Three drawings in artist's frames, each 12 x 15 inches (30.5 x 38.1 cm)

Daniel R. Small

Animus Mneme (Animation model), 2018
Sculpey
13 x 12 x 13 inches (33 x 30.5 x 33 cm)

Daniel R. Small

Animus Mneme (*Antikythera mechanism effigies*), 2018
Cast aerogel
Dimensions variable

Daniel R. Small

Animus Mneme (*BINA48*), 2018
Digital video with sound
9:32 minutes

Daniel R. Small

Animus Mneme (*Hermes and Apollo*), 2018
Digital chromogenic prints
Two framed prints, each 22 x 48 inches (55.9 x 121.9 cm)

Daniel R. Small

Animus Mneme (*Terasem Teyolía*), 2018
Digital video with sound
7:40 minutes

Sound by Ian Najdzionek

Daniel R. Small

Animus Mneme (*Reliquary for an Anonymous Ruin*), 2018
3D prints in white nylon plastic
Two prints, each 11 x 24 x 6 inches (27.9 x 60.9 x 15.24 cm)

Daniel R. Small

Animus Mneme (*Reliquary for an Anonymous Saint*), 2018
Carved prototyping foam and acrylic
4.5 x 24 x 6 inches
(11.4 x 60.9 x 15.2 cm)

Hong-Kai Wang

Southern Clairaudience – some sound documents for a future act, 2016-18
Workshop, audio recording, text, photograph
Dimensions variable, audio recording 50:11 minutes
Co-produced by KUNCI Cultural Studies Center, Yogyakarta; Kaohsiung Museum of Fine Arts, Kaohsiung; Brilliant Time: Southeast Theme Bookstore, New Taipei City; Hong-gah Museum, Taipei; Kadist & The Lab, San Francisco; The National Culture and Arts Foundation Taiwan; Taisugar Yunlin Dongshih Sugarcane Supply Office, Yunlin

Except where noted,
all works courtesy the artist

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