



Jeremy Hutchison, *Movables*, 2017. Photo courtesy of the artist.

Transnationalisms

Furtherfield Gallery, Finsbury Park, London
15 September - 21 October 2018
Sat - Sun, 11:00 - 17:00 or by appointment
Private View: Friday 14 Sept 18:00-20:00

Transnationalisms is an exhibition exploring changes in how we think about territory, border and movement in an age of increasing digital connectivity and nationalism. Curated by James Bridle at Furtherfield Gallery from 14th September to 21st October 2018, it is part of a series of events belonging to the EU-funded State Machines project on new relationships between states, citizens and the stateless.

PHYSICAL BORDERS

'Jus sanguinis' or 'right of the blood' refers to the way Spain aligns physical and geographical bodies by giving people citizenship only if they contain Spanish blood. It is also the name of a performance and installation (2016) by Peru-born and Spain-dwelling artist, Daniela Ortiz, who arranged a blood transfusion from a Spanish citizen while 4 months pregnant. From deep inside her, infused by liquid Spain, her baby transcends national borders and her own body becomes a complex cultural terrain. The use of blood reminds us of the real violence of immigration laws, while the video installation recalls the ease at which mortal harm can flow through media veins.

The starting point for *Movables* (2017) by Jeremy Hutchison 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.

Physically traversing Europe, the exhibition arrives by way of State Machine partners Aksioma & Museum of Contemporary Art, Slovenia and Mali salon, Croatia. At Furtherfield Gallery in Finsbury Park it occupies land straddling its own official and vernacular boundaries. Sitting within Islington, Hackney and Haringey, Finsbury Park is described as 'superdiverse' with over 180 languages spoken and high levels of 'churn' as people come and go.

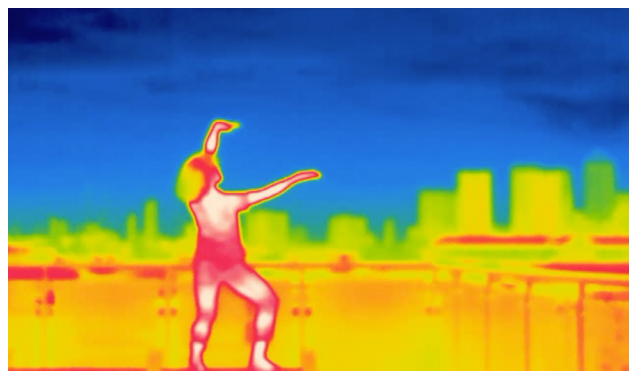


Daniela Ortiz, *Jus Sanguinis*, 2016. Photo courtesy of the artist.

DIGITAL BORDERS

If Ortiz represents a radically open border, then *VPN* (2018) by The Critical Engineering Working Group (Julian Oliver and Danja Vasiliev) is about protection. The work considers how VPNs can 'sheath' our private (data) parts

during social intercourse online. Audience members will be able to use the repurposed condom machine to select an international destination for rerouting their data and then download a completely undetectable VPN to a USB for personal use. This is the first showing of the work which was commissioned as part of an artwork open call by the State Machines partner organisations.



They Are Here, *We Help Each Other Grow*, 2017. Film Still from Video shot on thermal imaging camera. Photo courtesy of the artists.

CULTURAL BORDERS

Journeying 'home' to Furtherfield - where it was made and first shown in 2017 - is video installation *We Help Each Other Grow* by collective They Are Here (Helen Walker & Harun Morrison). It features former Tamil refugee, Thiru Seelan, seen only as his thermal signature from a heat-sensitive camera. He motions to a past and present he has no 'right' to - a dance that belongs to Tamil women; a city that belongs to the blood of British people. Yet there he is, at least temporarily, warm and well in both 'spaces' at once.

OTHER WORKS

CNI (2017) by Raphaël Fabre is the entirely digital portrait the French government accepted as photographic proof of Fabre for an ID card.

New Unions / After Europe (2016-) by Jonas Staal is a campaign and system for a new trans-democratic union in Europe.

ABOUT THE ARTISTS

James Bridle is an artist, writer and curator and one of Wired's '100 most influential people in Europe' (2017). He is the author of *New Dark Age: Technology and the End of the Future* (Verso: 2018). He is based in London.
jamesbridle.com

The Critical Engineering Working Group is a collaboration between Julian Oliver and Danja Vasiliev. Their manifesto begins: "The Critical Engineer considers Engineering to be the most transformative language of our time, shaping the way we move, communicate and think. It is the work of the Critical Engineer to study and exploit this language, exposing its influence."
criticalengineering.org

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.
raphaelfabre.com

Jeremy Hutchison explores with situational performance in sites of production and consumption - often collaborating with factory employees, migrant labourers, online workers - to explore unequal human relations constructed by global capital. He was recently a member of the Whitney Independent Study Program in New York.
jeremyhutchison.com

Daniela Ortiz 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. Daniela gives talks and participates in discussions on Europe's migration control system and its ties to coloniality in different contexts. Born in Cusco, she lives and works in Barcelona.
daniela-ortiz.com

Jonas Staal has studied monumental art in Enschede and Boston and received his PhD for research on art and propaganda in the 21st century from the University of Leiden. His work includes interventions in public space, exhibitions, theatre plays, publications and lectures, focusing on the relationship between art, democracy and propaganda. He lives and works in Rotterdam
jonasstaal.nl

They Are Here is a collaborative practice formed

in 2006 and steered by Helen Walker and Harun Morrison. Their work can be read as a series of context-specific games through which they seek to create ephemeral systems and temporary micro-communities that offer an alternate means of engaging with a situation, history or ideology. They are currently based in London and on the River Lea.
theyarehere.net

PARTNERS



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STATE MACHINES

Transnationalisms is realised in the framework of State Machines, a joint project by Aksioma (SI), Drugo More (HR), Furtherfield (UK), Institute of Network Cultures (NL) and NeMe (CY).



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FURTHERFIELD GALLERY

Furtherfield Gallery is located in the middle of Finsbury Park attracting large numbers of diverse visitors reflecting the Gallery's unusual location. Jenny Judova of Fad magazine picked Furtherfield Gallery as one of the top five galleries in London that show new media art and ArtSlant featured Furtherfield Gallery in 'The Best Non-Profit Art Spaces in London'.

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ABOUT FURTHERFIELD

Furtherfield is an internationally-renowned digital arts organisation hosting exhibitions, workshops and debate for over 20 years. We collaborate locally and globally with artists, academics, organisations and the public to explore digital culture and the changing world we live in. From our unique venues in Finsbury Park we offer a range of ways for everyone to get hands on with emerging technologies and ideas about contemporary society. Our aim is to make critical digital citizens of us all. We can make our own world.

www.furtherfield.org