

Evidentiary Realism

NOME Gallery + Fridman Gallery

Evidentiary Realism exhibition presented by NOME Gallery + Fridman Gallery in NYC.

February 28 – March 31, 2017

287 Spring St, New York, NY 10013.

Artists talk moderated by **Hrag Vartanian** and opening 5-9pm on Feb. 28th

More information on the website EvidentiaryRealism.net

Artists:

Nora Al-Badri & Jan Nikolai Nelles, Amy Balkin, Josh Begley, James Bridle, Ingrid Burrington, Harun Farocki, Hans Haacke, Thomas Keenan & Eyal Weizman, Navine G. Khan-Dossos, Mark Lombardi, Kirsten Stolle, Suzanne Treister.

Curated and organized by **Paolo Cirio**.

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 truth-seeking 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
Fridman Gallery – NYC – FridmanGallery.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 *Antiphotography* 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>

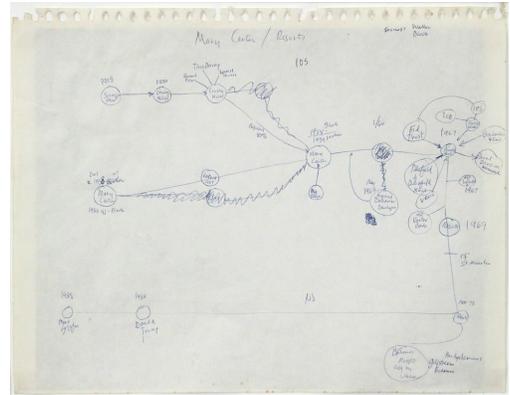
Mary Carter Resorts Study, 1994.

Mark Lombardi

Ballpoint pen ink on paper.

11 × 14 in. 27,9 × 35,6 cm.

Courtesy of Pierogi Gallery, NYC.



Mary Carter Resorts Study is a preliminary sketch of a diagram for mapping connections between organized crime, politicians, and intelligence agencies through the Mary Carter front company and casinos in the Bahamas. Mary Carter Paint Company, which operated a national chain of paint stores, was to function as a covert CIA money-laundering operation. The company was set up in the early 1950s by then CIA director Allen W. Dulles and New York Governor Thomas E. Dewey, political functionary in the so-called Rockefeller Republicans. In 1958–59, Dewey and a number of associates used CIA funds to buy the Crosby-Miller Corporation (headed by Dewey friend James Crosby). After the merging of the companies, the name was changed to Resorts International in 1968, and it ran casinos in the Caribbean. Jim Crosby was an alleged CIA frontman who later founded a private security company called Intertel, whose clients included the late Shah of Iran and late Nicaraguan dictator Somoza. When Crosby died, his family sold the Resorts International to Donald J. Trump, in 1987. In his own memoir, *The Art of the Deal*, Trump proudly described how he bought his first casino interests when he purchased 93 percent of the Resorts International gambling concern.

Mary Carter Resorts Study 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. He is represented by Pierogi gallery in New York.

***The Chase Advantage*, 1976.**

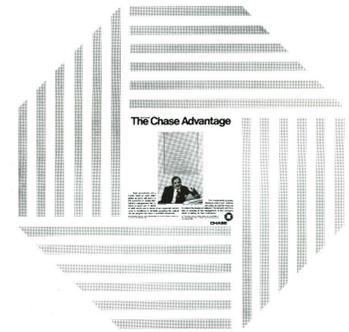
Hans Haacke

Screenprint on shaped acrylic plastic.

48 x 48 in. 121,9 x 121,9 cm.

Edition 3 of 6. Courtesy of the artist and Paula Cooper Gallery.

Photo: Steven Probert; copyright Hans Haacke and Artists Rights Society.



The Chase Advantage is a composition of photos, graphics, and quotations. The hexagonal logo of Chase Bank serves as a frame for elements from an advertisement, two quotes, and the photo of a painting by Victor Vasarely above David Rockefeller at the time when he was chairman of Chase Manhattan Corporation. He also served twice as chairman of the board of the Museum of Modern Art in New York from the sixties to the nineties, Chase was a major financial supporter of the right-wing Manhattan Institute for Policy Research, with close ties to the CIA. The statement by David Rockefeller praising investment in the arts is juxtaposed with a quote from a book by Ivy L. Lee praising the manipulation of public opinions by means of publicity. John Davison Rockefeller Jr., father of David Rockefeller, hired Ivy L. Lee after the 1914 *Ludlow Massacre* where forty striking workers, including women and children, were killed by the Colorado National Guard in a coal mine that Rockefeller partially owned. Currently, David Rockefeller is the oldest living member of the family and he is Honorary Chairman at Museum of Modern Art in New York. In 2006, at 91 years old, he teamed up with former Goldman Sachs executives to form a fundraiser in support of Republican candidates.

The Chase Advantage exposes manipulative rhetorical devices by combining public statements and quotations as evidence. Juxtaposing, composing, and appropriating ready-made information reveals instrumental uses of art, language, and ideology. It points to the social complexity of a multiplicity of systems functioning simultaneously in economic, political, and cultural contexts. Imaginative analysis of verifiable facts is integrated with system aesthetics and theory, together condensed into a work of fine 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 Sofia, Madrid, 2012; 4th Plinth, Trafalgar Square, London, 2015.

***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 Infiite 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; Guimaraes 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>

A People's Archive of Sinking and Melting,

2012–ongoing.

Lalla Road, Icacos, Trinidad and Tobago

10.060458, -61.927480. September 10, 2016.

Balkin, et al.

Ceramic plate shards; glazed clay; road fragments, asphalt, stones, sand.

Courtesy of the archive (Balkin, et al.).

Alicia Milne and Luis Vasquez La Roche.

Photo: Milne/La Roche.



A People's Archive of Sinking and Melting is a collection of objects related to the physical, political, and economic impacts of climate change. The collaborative project draws on an open call for items from around the world, composing a public record of community-gathered evidence of the effects of rising sea levels, coastal erosion, and desertification.

A People's Archive of Sinking and Melting assembles evidence of the effects of global warming and their social consequences. The ready-made sculptural works portray environmental and social impacts of climate change through a social process driven by the artist's concept, exploring the participatory aspect of evidence collecting.

Amy Balkin (b. 1967, U.S.) is an American artist whose work combines cross-disciplinary research and social critique to generate ambitious, bold, and innovative ways of conceiving the public domain outside current legal and discursive systems. Her projects propose a reconstituted commons, considering legal borders and systems, environmental justice, and equitable sharing of common-pool resources in the context of climate change.

Her work and documentation has been included in *Rights of Nature* at Nottingham Contemporary, 2015; at Kunsthall Aarhus, 2015; Les Abattoirs, 2015; dOCUMENTA 13, 2012; Mills College Art Museum, 2015; Centre Pompidou-Metz, 2016. Recent publications include *Decolonizing Nature*, 2016; *Art in the Anthropocene*, 2015; *Materiality*, 2015; *Critical Landscapes: Art, Space, Politics*, 2015. Amy Balkin studied at Stanford University and is based in San Francisco.

Artist's website:

<http://tomorrowmorning.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 collages of magazine advertisements by the Monsanto Chemical Company 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>

***The Other Nefertiti*, 2015.**

Nora Al-Badri & Jan Nikolai Nelles

3D print polymer resin.

20 x 13 x 9 ½ in. 50 x 33 x 24 cm.

Courtesy of the artists and NOME Gallery.



The Other Nefertiti is a 3D-printed replica of the Nefertiti Bust, an ancient Egyptian artifact housed in the Neues Museum in Berlin. The artwork's creation entailed the release of a high-resolution 3D data file that was shared freely on the internet. The work stands as proof of colonial pillaging and challenges notions of national ownership; it considers the role of copying in preservation and access to evidence in relation to global heritage. The project received wide media coverage for its unauthorized 3D scan of the artifact inside the museum and its public release despite the copyright holder's exclusive reproduction rights.

The Other Nefertiti embodies archeological evidence and its history of ownership throughout civilizations. The copying of artifacts in physical and digital forms points to the ever-improving technical reproduction of evidence and ways in which authenticity can be discussed openly in online forums, while the sharing and collaborative preservation avoid restrictions and suppression of evidence. The artwork combines the politics and the aura of an unique historic artifact in the age of its reproducibility.

Since 2009 **Nora Al-Badri and Jan Nikolai Nelles** have been working together as a collective, based in Berlin. Their works interfere in social infrastructures through controversial performances that challenge institutions. The collective pursues a critical re-evaluation of actual cultural commons, the power of representation through material objects of other cultures, their digital image as well as the concepts of heritage and identity politics.

Nora Al-Badri and Jan Nikolai Nelles work have been on display in various exhibitions and institutions such as the 4th Thessaloniki Biennale of Contemporary Art, 2013; the Victoria & Albert Museum, Applied Arts Pavilion at La Biennale di Venezia, 2016; and the 3rd Design Biennial, curated by Anselm Franke, Istanbul, 2016. Their works got granted by several institutions like Haus der Kulturen der Welt (HKW), Goethe-Institut, Institut für Auslandsbeziehungen (IfA), the German Federal Foreign Office and the European Cultural Foundation (ECF).

Nora Al-Badri (b. 1984, Germany) is a multi-disciplinary artist with a German-Iraqi background. Her practice incorporates interventions and different mediums such as sculpture and installation, photography and film. She studied political sciences at Johann Wolfgang Goethe University in Frankfurt/Main and visual communications at Offenbach University of Art and Design.

Artist's website: <http://nora-al-badri.de>

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