

## **From space, the planet is blue. From space, the planet is the territory.**

Sluice Project Space  
11 Bohemia Place, Hackney  
10 - 18 February 2018  
PV 9 February, 6-9pm

Caline Aoun  
Dmitri Galitzine  
Tamara Kametani

We are in the middle of contradictory age, when movement is simultaneously encouraged and restricted. Images of one of the largest humanitarian crises of modern times are beamed into our homes, computers and phones via data, which is allowed free movement, so we can comment on migrants who don't. This is one of the paradoxes of a 'global' age. The borders through which people, data and goods travel are becoming less distinct but the politics that surround them are more powerful and stringent than ever.

Not limited to the borders of nation states, *From space...* considers how border politics and movement can be visualized or made comprehensible through artistic practices and interventions.

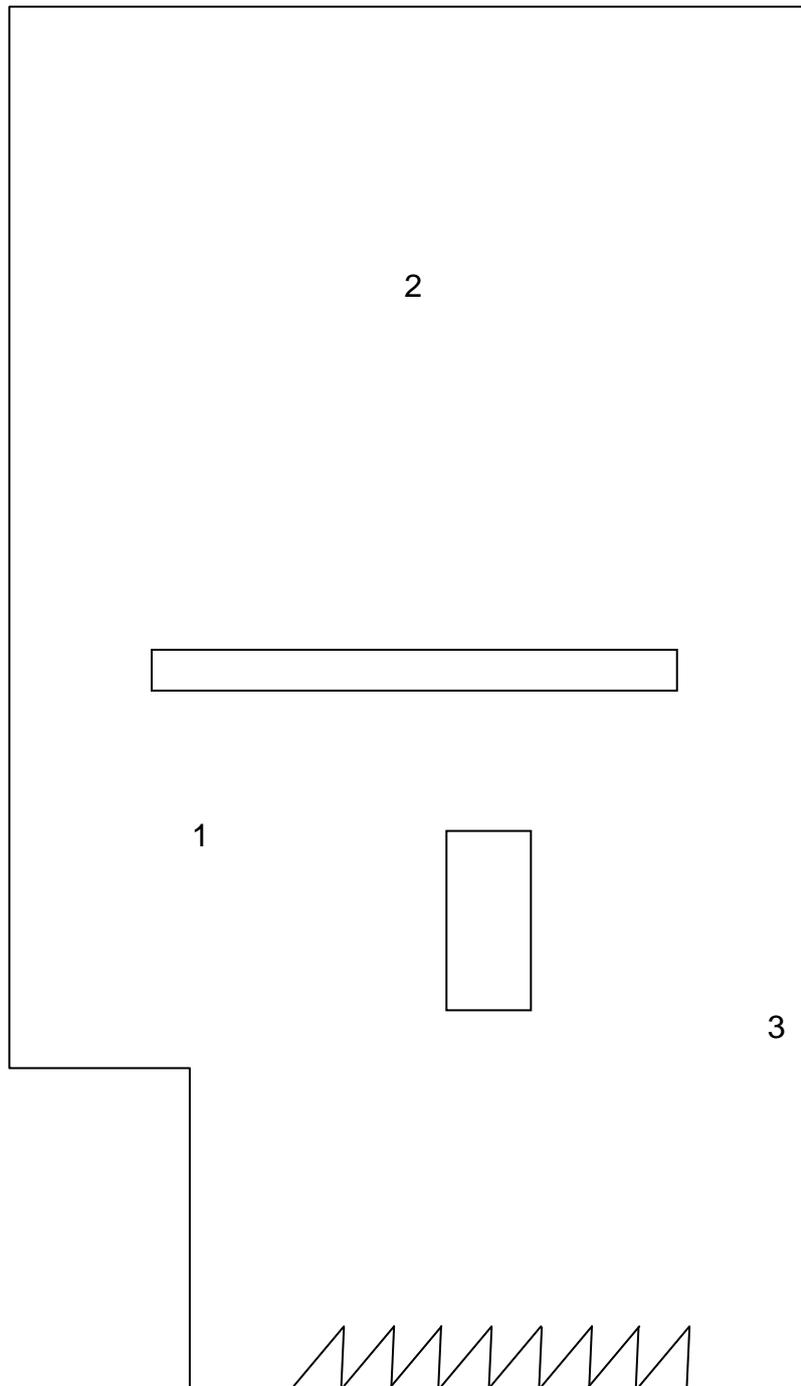
In October 2013, Dmitri Galitzine crossed the Solent from Gosport to the Isle of Wight in a converted 800lb pumpkin. Steeped in history, folklore, and a stereotype of cultural identity, on the surface the project could be read as an exercise in witty, albeit a very literate, art practice. However, Galitzine had to inform the coastguard, Queens Harbour Master and put out a notice to Mariners before setting sail. *Pumpkinman* shows the very real and necessary chains of procedure and administration behind even this apparently simple and seemingly frivolous journey.

Tamara Kametani's installation shows an area of international waters in the Mediterranean Sea between the coast of Libya and the Italian island of Lampedusa— the closest European landmass to North Africa. Google Earth's animated simulacrum ocean is aestheticized and depoliticized; it is not recognizable as a border and obviously lacks leisure and commercial traffic, off-shore industries, and natural occurrences that make the ocean so dynamic.

The bench is made of wood retrieved from the boats used by migrants and refugees who crossed the Mediterranean Sea and arrived in Lampedusa. Installed together in one space, the two components demonstrate two very different versions of the sea and question the hierarchies of digital and physical experience while confronting the correlation between spectatorship and participation.

Caline Aoun's work considers data as matter - that which can be transported and quantified but which is also malleable and authored. In *Datascape*, the total weight per month of imported and exported goods in and out of Beirut port from 2004 until 2015 is put together in the form of graphs. Each A3 graph represents the weight in tons per month of a given product for a given year. Thus each horizontal series of 13 graphs illustrates the total imported and exported weight of a certain product throughout the years. *Datascape* extends up to 52 horizontal lines.

In these graphs, the excess, loudness and the overwhelming information that comes with commercial exchanges and consumption are brought to an equilibrical and soothingly rhythmic and topographic study. Paradoxically, while the flux of ships, water, containers, and data collection, are turned into light and silently composed graphs, heavy narratives start to emerge, such as the drop in all material weight during the 2006 summer war in Lebanon, and the mysterious lack of information for the heaviest commodities that come in and out of the port of Beirut.



1. Dmitri Galitzine, *Pumpkinman*, 2018
2. Tamara Kametani, *The Sea Stayed Calm for 180 Miles*, 2017
3. Caline Aoun, *Datascape*, 2016