



**CERTIFICATE
OF ACKNOWLEDGEMENT**
AWARDED TO

who won 1st PRIZE
in the 2019 edition
of the European Border and Coast Guard Day
Photo Competition

Fabrizio Leggeri
Frontex Executive Director

Arlund, 18 May 2019

False Colours

False Colours is an installation consisting of four performances, a glass membrane and a picture frame holding two reproduced documents. The first document in the picture frame is an image produced by a European border guard. It was submitted to the 2014 photo competition of the European Border and Coast Guard Agency (Frontex). The second document is the award-certificate for the image, handed out during the competitions award ceremony. The four performances relate this image to four documents from core areas of Frontex’s image production and expose Frontex’s linguistic and rhetorical handling of (operational) image material.

Four performantive readings, glaspanel, felt-tip-pen, performer: Andrea Karch, 2019.
Photographs by Emilia Clark.



False Colours, Exhibition view, Forecast Forum Berlin, 2019



False Colours, Training, Forecast Forum Berlin, 2019

Training

In the performance, a trainer of Flir Systems (industry leader in thermal imaging) explains operational considerations for different colour palettes used for imaging thermal data. On a plexiglass membrane she lists; IronBow, Lava, Fusion, Sepia, Arctic, BlackHot and White hot.



False Colours, S.T.A.R.T.U.P., Forecast Forum Berlin, 2019



False Colours, In the Field, Forecast Forum Berlin, 2019

S.T.A.R.T.U.P.

The performance exposes the absurdly persistent use of acronyms in EU funded research and development projects, such as “SUNNY: Smart UNmanned aerial vehicle sensor Network for detection of border crossing and illegal entrY”.

In the Field

The performance highlights the dramatic rhetoric used by RoBorder, an EU funded project. In a fictional case-story, RoBorder imagines the operational benefits for interoperable infrared sensors to anticipate counter surveillance at a Hungarian Border.

click to watch:
In the Field

LINK: video-excerpt of performance Sketch #03:
“In the Field” (2:19 min.)

SKETCH #3

TITLE:

In the Field

Character:

[SCENE 01] A Roborder executive presenting the vision of its company.

[SCENE 02] A storyteller with the goal to catch the attention of its listeners by suspenseful reading out.

Scenery:

[SCENE 01] A presentation in a board-room.

[SCENE 02] A tale around a campfire.

Tone:

01: optimistic, sales, convincingly

02: with a soft voice, as reading a story to children.

GOAL: to situate the Flir Image exhibited within Border Surveillance Image Innovation, funded by (o.a.) Frontex and the EU Commission, by means of concrete example To inform what measures are put in place (until may 2020) to provide "the full picture" for enhancing border control

DURATION: 4.00 min.

[Standing at the ledge of the gallery space looking towards the spree]

The following project, called RoBorder, is part of an important set of measures adopted by the European Commission on December 15th, 2015, and is funded by the Research & Development subsidy-programme of the European Union: called Horizon2020.

[Turning around]

[Walk towards the panel. Gaze through the panel]

I share with the Vision of roBorder: the promise of a multi-model sensory network that will protect the Schengen Area without internal borders.



False Colours, The Jury, Forecast Forum Berlin, 2019

The Jury

The performance highlights how a jury, consisting of Frontex employees, judges the “creativity expressed” in the photograph, as described in the competitions Terms and Conditions.

click to watch:
The Jury

LINK: video-excerpt of performance:
“The Jury” (1:10 min.)



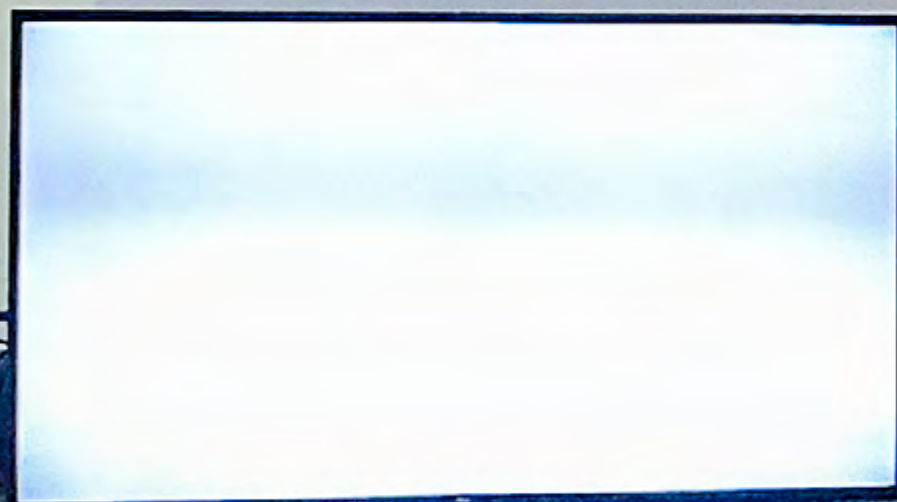
False Colours, Membrane, Forecast Forum Berlin 2019

Membrane: Prop for the performance False Colours. Four pieces are performed around a plexiglass membrane, with a two-way speaker grill. The membrane quotes from typical environments of seamless transit, acts as protection from infrared sensorial capture and is used to draw out didactic graphs with a whiteboard marker.

Acrylic-glass, metal screws. 200 cm × 110 cm.



Media Block



BAD
HOT

鬼都不能做自己

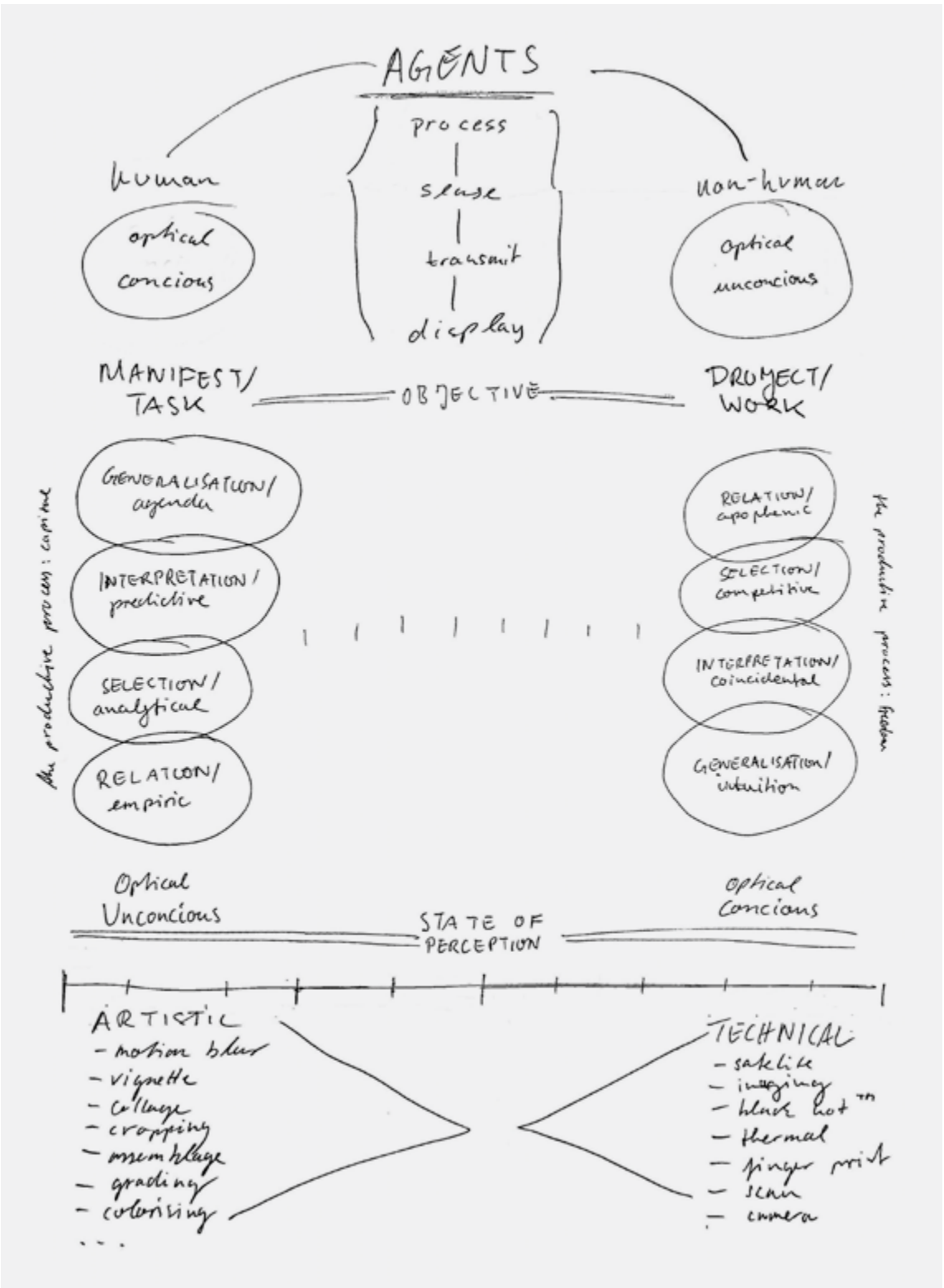
The world is a very long road of change.
As soon as humans appear
everything begins to change.

Media Block

Pictures of an Exhibition

Pictures of an Exhibition takes as material the ten editions of a photo competition, annually set-out by Frontex. The photo's face trial as witnesses, as rumours, as documents, as indexes, or as evidence in the performative inquiry of nine students. Pictures of an Exhibition is a workshop, exhibition and publication developed by students of the MA Graphic Media Design of London Collage for Communication (UAL). It was moduled and mentored by Confusion of Tongues and Susan Schuppli.

Masterclass at London College of Communication, exhibition and performance
Performers: students of the London College of Communication, 2019



Optical (Un)conscious, didactical graph, Pictures at an Exhibition, London 2019

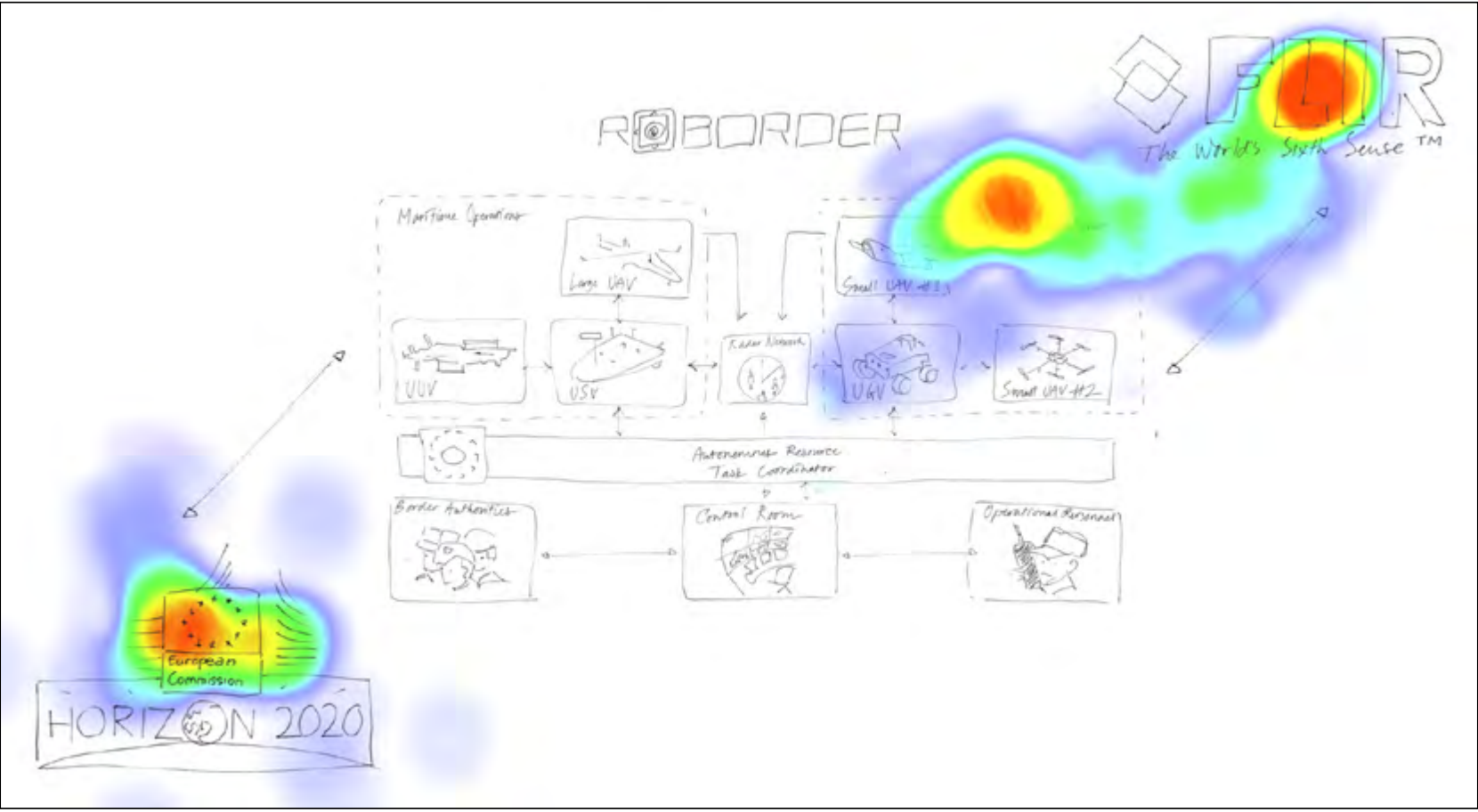
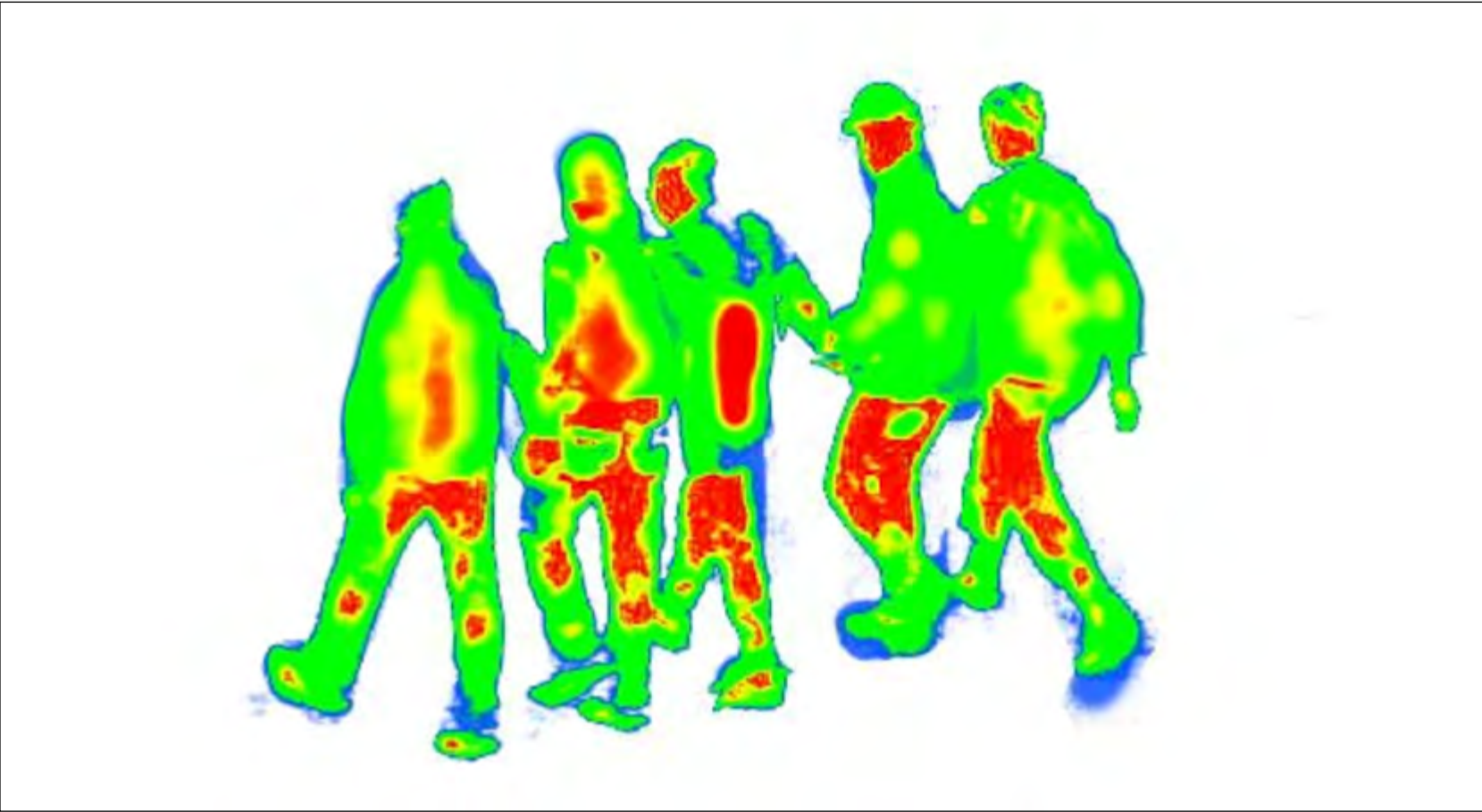
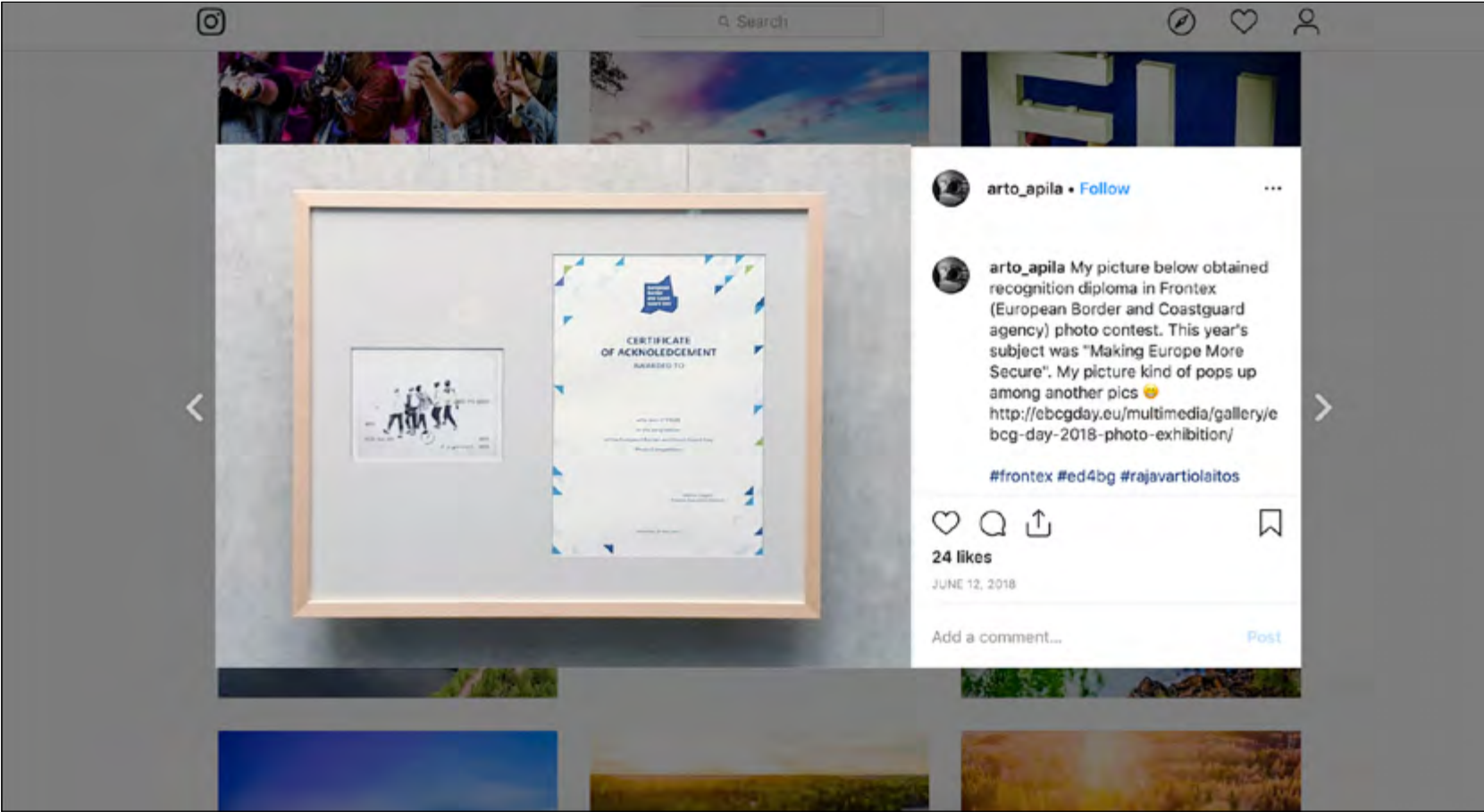


Workshop-space, European Day for Border Guards photo competition archive (2013-2018), LCC London 2019



Left: Photograph submitted to the European Day for Border Guard photo competition in 2018
Right: The Zone, Pictures of an Exhibition London, 2019

Left: Photograph submitted to the European Day for Border Guard photo competition in 2017
Right: How to Become a Brick, Pictures of an Exhibition, London 2019



01 — 06: 6 slides of keynote presentation False Colours, an Image Reading, 2020

False Colours: An Image Reading

In a 15min talk, we ponder how and why a thermal image was made by a European border guard and argue that the operational power of the image moves guards along the lines of borders, directs EU funding into the security sector and plays part in border crime predictions.

KeyNote Presentation, Duration: 13'19"

click to
watch lecture

LINK: recording of lecture
False Colours, An Image Reading
(13:19 min)

Event/Horizon

Event/Horizon explores the limitless hunger for the calculation of “future” — future-price, future-crime, future-climate, future-use, future-wish, and so on — within an epoch supposedly marked by the impossibility of scientific forecasts. Taking place in Turrell’s Celestial Vault, the sky collapses onto the earth: a negative space, blind to Mercator’s projection, in which vectors lose their capacity for territorial navigation. Within this off-shore vault, students hallucinate models for investment, cast pictorial, anachronistic divinations and render scientific models into vessels for cheerful superstition.

Workshop at the Royal Academy of Art The Hague, exhibition and performances, clay, plaster, performers: students of the Royal Academy Art The Hague, 2019



Event/Horizon, Performance by student Martin Menso, Kijkduin 2019



Event/Horizon, exhibition view shot with Phantom 4 (Confusion of Tongues), Celestial Vault (James Turrell), Kijkduin 2019



Event/Horizon, Performance by student Mika Schalks, Kijkduin 2019



Event/Horizon, Performance by student Prya Mistry, Kijkduin 2019

Landing Platform for the Flir Systems Black Hornet Nano UAV

Plaster piece on Nail developed for the group show “Nailing it: A ten finger exhibition on future tackles“. The Black Hornet is a tiny helicopter-shaped drone produced for both consumer and military market. It uses photographic AI for image production. During Brussels Gallery Weekend it propels image operations, always touching base on the artists’ middle-fingernail.

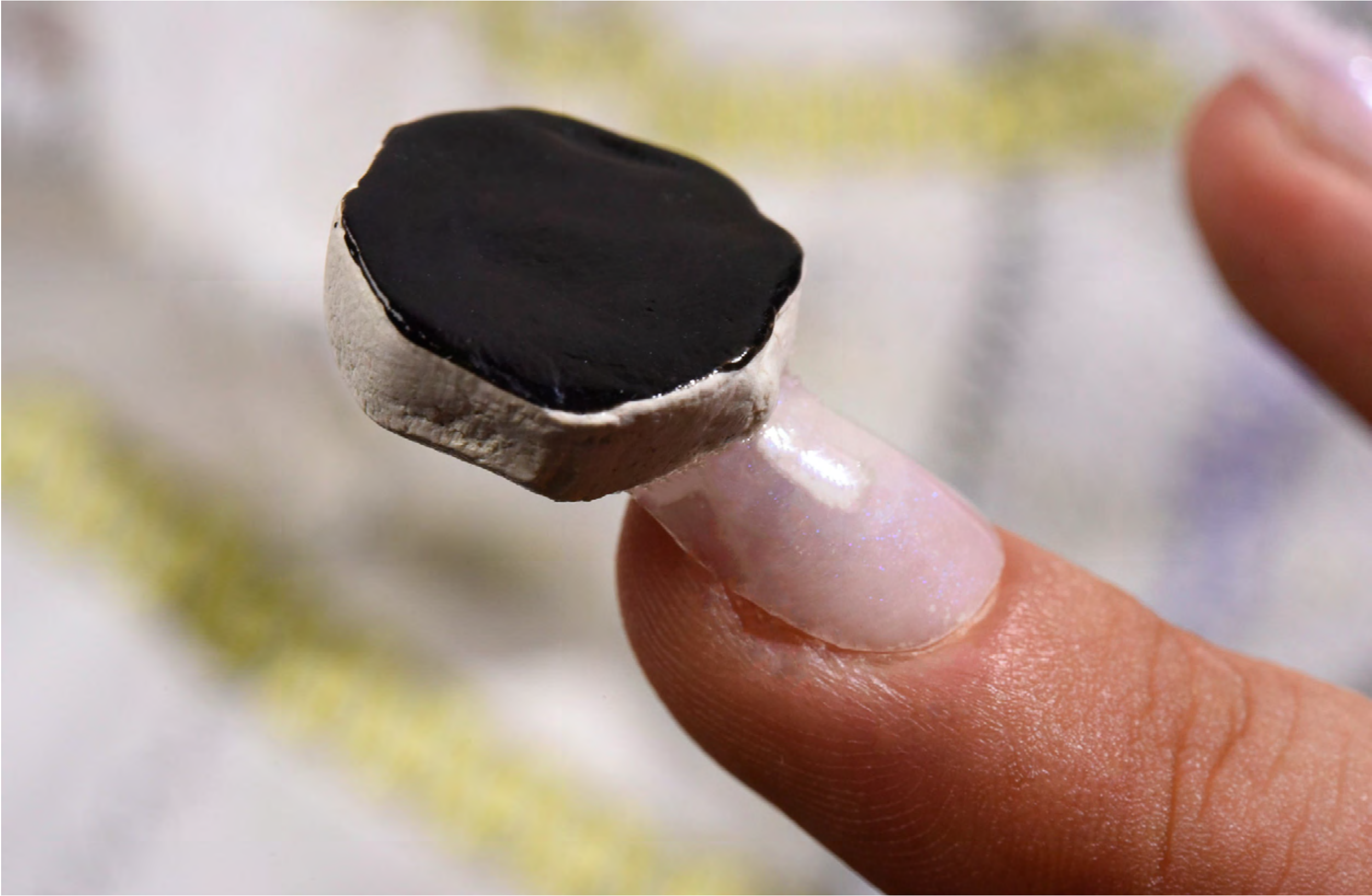
Ceramics, simulation nail. Curated and carried out by Merle Dammhayn.



Nailing It: A ten Finger Exhibition on Future Tackeles, Merle Dammhayn, Brussels Gallery Weekend Off programme, Brussels 2019



Nailing It: A ten Finger Exhibition on Future Tackeles, Merle Dammhayn, Brussels Gallery Weekend Off programme, Brussels 2019



Landing Platform for the Flir Systems Black Hornet Nano UAV, part of the group show Nailing It, by Merle Dammhayn, Brussels Gallery Weekend Off programme, Brussels 2019



Sanity is Something Better Outsourced

Sanity is Something Better Outsourced was created during a residency in Chemnitz, an east-german city at the time running up to become European Capital of Culture. In this context we dealt with the city's wishes for revaluation, while exploring its instrumentalization by right-wing intellectuals: In particular the diffuse relationship-systems used in academic publications concerned with right-wing ideologies of cleanliness and "creative destruction". In three performances we commit to understand a radical right-wing movement that flirts with academic rhetoric, the performance of which we came to call "sophio-fascism". The installation has a day and a night mode.



Sanity is Something Better Outsourced, exhibition view in night mode, Dialogfelder, Chemnitz 2018



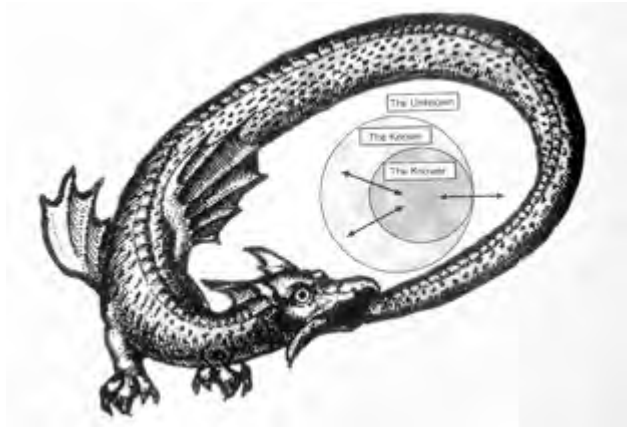
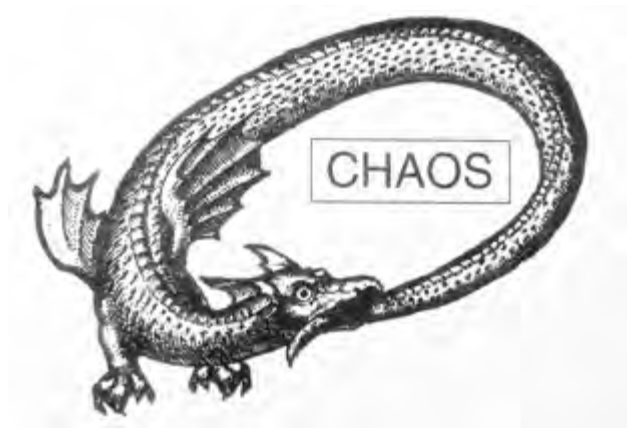
Sanity is Something Better Outsourced, exhibition view in day mode, Dialogfelder, Chemnitz 2018



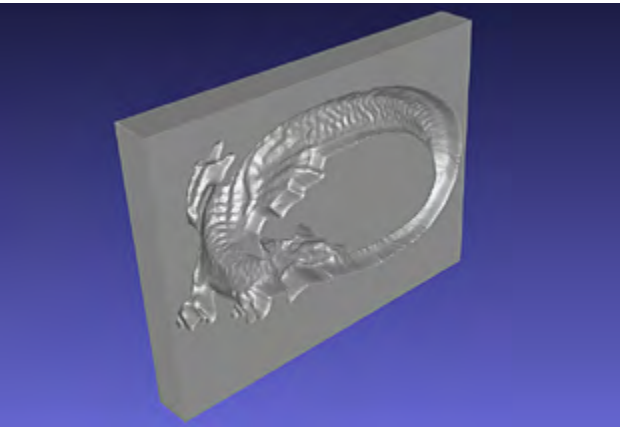
Sanity is Something Better Outsourced, Installation, Dialogfelder, Chemnitz 2018



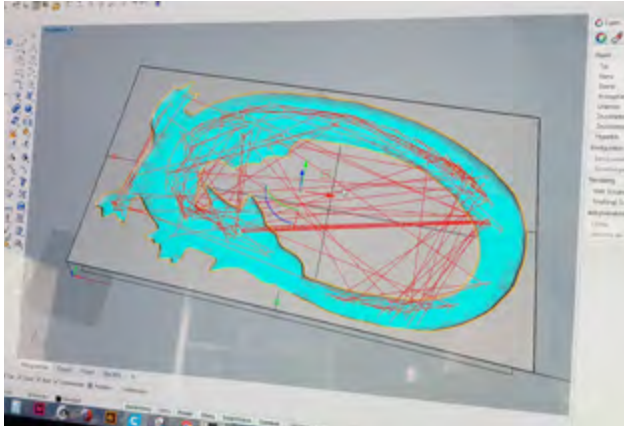
“Dies ist der Drache welcher sein eignen Schwanz auffrist”



Uncited usage of M. Maiers Illustration by J. Peterson in the book Maps of Meaning



3D mold of “Chaos” diagram from “Maps of Meaning”



Conversion from 3D mold to CNC



CNC carving out a negative



barbecue construction scetch



clay modeling by a tile-maker



unbaked clay: from negative to positive



ceramic bbq with circle-shaped sausage



missused clay mold as curly-chips bowl

Circular Metabolism (BBQ): Prop for the performance Triple Digest: Creative Destruction. In order to understand the wild overuse of an unsourced ouroboros in 69 diagrams developed by Jordan Peterson for his book Maps of Meaning (1999), we traced it back to its original publication and decided for a digestive process of the image. The dragon, swallowing its own tail, ended up as a grill. Feeding an audience breakfast, lunch and dinner, while watching an urbanist in a gallery lecturing about “creative destruction”.

Ceramics, steel grill, tripot. 80 cm × 80 cm × 160 cm



Figure of Teach

Figure of Teach is a participatory performance in which the audience physically experiences a diagram of the right-wing intellectual Jordan Peterson. In this meditation we feel into the dichotomies of order and chaos, of masculinity and femininity that he postulates. Participants are given the opportunity to express themselves on white panels leaning on the gallery walls. After the performance the chaos is cleaned up by a robot vacuum cleaner and the painted panels are hung up for presentation in the gallery. Welcoming cultural capital programmers.

meditation-performance, brush, acrylic-paint,
mdf-panels, walnuts, nut-crackers, 2018



Sanity is Something Better Outsourced, Figure of Teach,
audience expressing themselves under guidance. Dialogfelder,
Chemnitz 2018



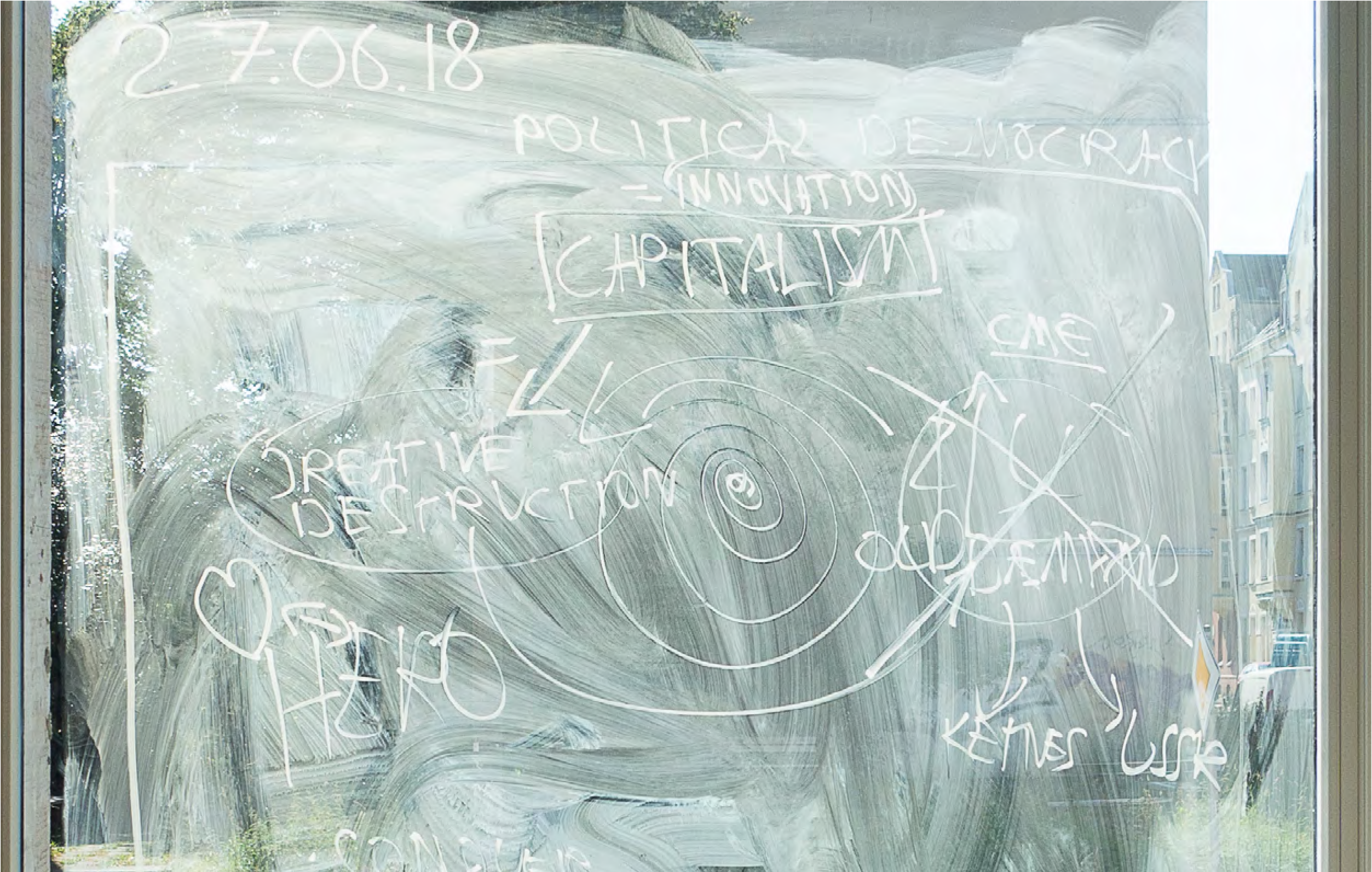
Sanity is Something Better Outsourced, Figure of Teach,
audience chanting “we rank, we map, we index.” Dialogfelder,
Chemnitz 2018



Sanity is Something Better Outsourced,
Figure of Teach, exhibited panel in day
mode. Dialogfelder, Chemnitz 2018



Sanity is Something Better Outsourced,
Figure of Teach, exhibited panel in night
mode. Dialogfelder, Chemnitz 2018



Sanity is Something Better Outsourced, performance Triple Digest: Creative Destruction, didactic graph on window, Chemnitz 2018

Triple Digest: Creative Destruction

Triple Digest: Creative Destruction is a short lecture-performance assembled from three youtube videos that reconstruct Alois Schumpeter’s influential lecture on “creative destruction”. Urbanism researcher Raphael Schweegmann performed this lecture three times a day at the classical times of main meals: morning, noon and evening. He was locked inside the gallery and drew an explanatory graphic on the window. In order for this to be readable by the audience, who were exclusively outside, he had to write in mirror writing.

Performative lecture, glas window, felt-tip pen,
performer: Dr. Raphael Schweegmann, 2018



Sanity is Something Better Outsourced, performance Triple Digest: Creative Destruction, “the morning lecture,” performance, Dialogfelder, Chemnitz 2018



Sanity is Something Better Outsourced, performance Triple Digest: Creative Destruction, “the noon lecture,” performance, Dialogfelder, Chemnitz 2018



Sanity is Something Better Outsourced, performance Triple Digest: Creative Destruction, “the evening lecture,” Dialogfelder, Chemnitz 2018

ON THE THEORY OF "CREATIVE DESTRUCTION":

625 WORDS - 5 MIN. SPEECH

[writes down current date]

[Looks outside/to audience]

Hi Everyone, Welcome.

Today I want to speak about my theory of "creative destruction".

[writes "creative destruction"]

Outlined -as you might well know- in my book "Capitalism, Socialism and Democracy". Very -very- generally speaking, it describes capitalism and socialism as economic systems

[writes "capitalism"]

and, in particular, the relationship of these systems to the *political* system of *democracy*.

[draws frame, names it "political democracy"]

Lets first have a look at "Classical Market Economy".

[writes down "Classical Market Economy"]

[draws the graph]

The graph we all know:

[writes a dollar sign on the left side of the grap]

if the price is high demand is low,

[writes "demand" at the bottom of the graph]

if demands are high the prices are low and so on and so on.
we all know that.

[looks at audience]

My primary critique here is. Where is time? Where is history? How did this model work in the big crisis of our civilisation? It's *all* not part of this model.

[taps on the model]

But maybe the most ironic criticism of classical market theory is that -if you actually look at the graph - it could well be the description of the "planned economy"! right?

Both those economic theories, the "planned economy" - like in the Soviet Union

[draws arrow and writes USSR]

- as well as "classical competitive market theory" - like Keynesianism

[draws arrow and writes Keynes]

- try to show that it is possible to plan an economy.
However... is that really the case? - No! Of course not.



Rechtes Plenum re-enacting a video of the band Kraftclub in the Bazille, Chemnitz



Wall painting, Bazille, Chemnitz 2018



Confusion of Tongues watching Kraftclub video on a mobile phone in the Bazille, Chemnitz 2018

Reft to Light

Reft to Light tests the acoustic atmosphere of the pedestrian underpass of the main train station in chemnitz. The 220 meter long tunnel, commonly known as “bazille”, was used by the political left-wing band “Kraftklub” as the backdrop for a music video. The neo-Nazi collective “rechtes plenum” reacted to this with an alternative version in the same tunnel. Reft to Light is a performance of three arrangements of the refrain of the song “viva forever” by the spicegirls, especially developed for this location. A nightcore version played via cell phone speakers, a classical version sung live by two tenors of the opera choir of chemnitz and a folk song version sung with participants of the performance while passing through the tunnel.

Performance, dirt devil vacuum robot, mobile phone, performer: Daniel Schneider, 2018



Sanity is Somehting Better Outsourced, performance Reft to Light, Viva Forever the Opera, Bazille, Chemnitz 2018



Sanity is Somehting Better Outsourced, performance Reft to Light, robot vacuum plays Happy Hardcore - Viva Forever (T3chn0R3v0luti0n), in the Bazille, Chemnitz 2018



Sanity is Somehting Better Outsourced, performance Reft to Light, locals sing Viva Forever in procession, in the Bazille, Chemnitz 2018