

PRODUCTION

FUTURE STATE

In the language of classical economics, land, labour and capital are the three factors of production, the basic resources required to produce goods and services that circulate in a globalized economy. PRODUCTION brings together image, text, voice and gesture to investigate the cultural practices that appropriate 'economised' concepts and offer alternative interpretations to challenge dominant narratives.

A full list of contents and contributors can be found at the back of this issue. PRODUCTION is an occasional publication by Future State. To contact Future State please email info@thefuturestate.org.uk or visit www.thefuturestate.org.uk.

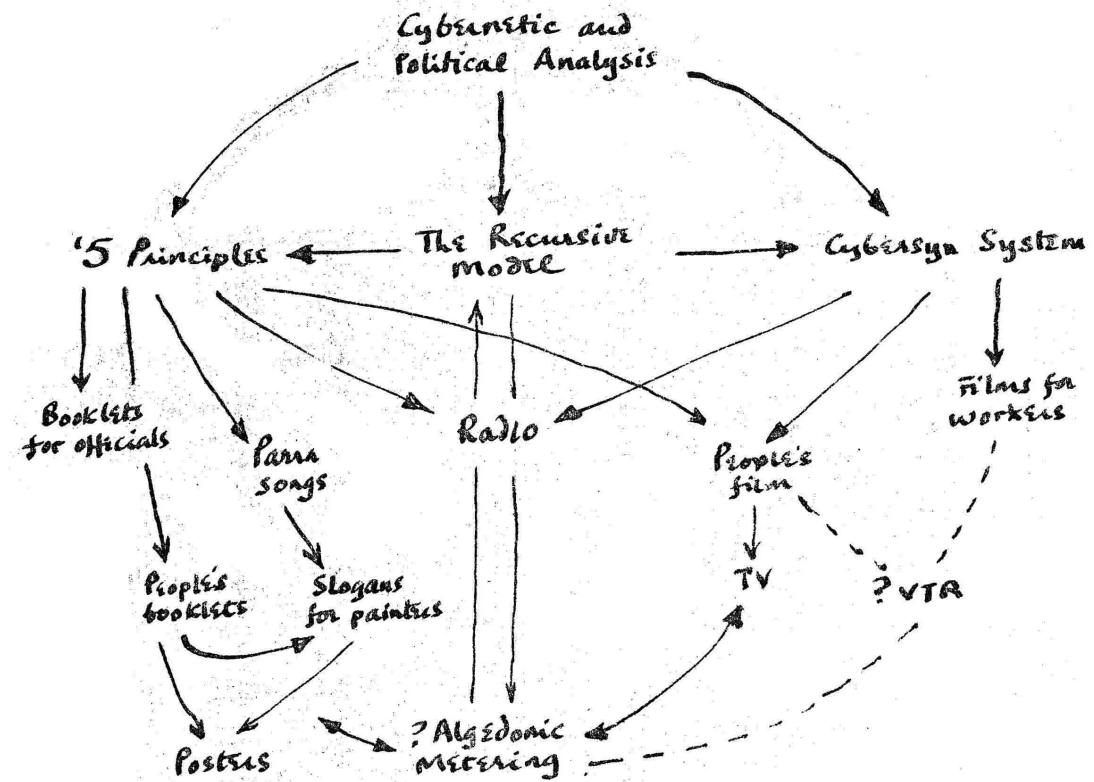
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Goldsmiths
UNIVERSITY OF LONDON

CYBERFOLK



Aureliano

¿ No me libero con ésto del 'Formalismo de Beer' ?

Con todo afecto —

Melquiades

20 October 1872



“...collective actions collect the space itself, gather the pavement, and animate and organize the architecture... And when crowds move outside the square, to the side street or the back alley, to the neighborhoods where streets are not yet paved, then something more happens. At such a moment, politics is no longer defined as the exclusive business of public sphere distinct from a private one, but it crosses that line again and again, bringing attention to the way that politics is already in the home, or on the street, or in the neighborhood, or indeed in those virtual spaces that are unbound by the architecture of the public square. So when we think about what it means to assemble in a crowd, a growing crowd, and what it means to move through public space in a way that contests the distinction between public and private, we see some way that bodies in their plurality lay claim to the public, find and produce the public through seizing and reconfiguring the matter of material environments; at the same time, those material environments are part of the action, and they themselves act when they become the support for action. In the same way, when trucks or tanks suddenly become platforms for speakers, then the material environment is actively reconfigured and re-functioned, to use the Brechtian term. And our ideas of action then, need to be rethought. In the first instance, no one mobilizes a claim to move and assemble freely without moving and assembling together with others. In the second instance, the square and the street are not only the material supports for action, but they themselves are part of any theory of public and corporeal action that we might propose.”



IMMATEREALITIES



23

FROM THE DESK OF
~~ALISON SNOWBALL~~

Pablo Helguera has coined the term ‘transpedagogy’ to describe a vision of socially engaged art that involves the blending of educational processes and art-making in ways that are markedly different to those associated with conventional art academies or formal education structures. How the artworld engages with the ‘lifeworld’ is examined though the lens of an event that has variously been ignored, marginalised or latterly colonised by diverse constituencies of interest.



Limerick City resonates as an example of an Irish urban space that seeks to re-affirm itself with positive economic descriptors.

An inclusiveness (highlighted by the forthcoming plans for the 2014 City of Culture) has heightened awareness of whom and what the space of the city is for. Limerick has a visible citizenship that now questions the imposition of false ideals that were previously occasioned through commercial speculation.

This stance, combined with the socially engaged nature of some civic sponsored projects has generated new types of dialogue between professional and non- professional artists specifically on the subject of public ownership of place. Often the conventional language of collaborative and participatory art is re-fashioned by disparate groups in what the structuralist Michel de Certeau referred to as silent production.

Since the economic collapse of 2008 the perceived structures of positivity and reassurance associated with the cultural sector are looked at for a more relevant model of civic space where new remits and networks are sought. Irrespective of funding, post-tiger plans that are ‘art led’ are now positioned as being led by the public for a public arena rather than registering as adjacent activity.

How this dialogue is conducted, combined with official and unofficial crossovers in the application of particular street projects makes this subject, framed by the space of Limerick, unique. Recent local acts, both loud and quiet, have created the constructed situations from which Debord advocated ‘questioning the existing order’s uninterrupted discourse about itself’.

Clause Four at Home

An Exhibition of work from the Clause Four Collection

17 - 28 July Saturdays & Sundays 11a.m - 6p.m. (weekdays by appointment)

Clause Four is a developing collection of works by visual artists. Critiquing hierarchies of art institutions Clause Four attempts to place control over the distribution of their work into the hands of artists. Artists in the collection take responsibility for curating available works, adapting exhibitions to their individual situations and space.

The financial crisis that hit the US in 2006 soon spread onto The European Union stock markets and rapidly turned into a serious economic crisis. Its impact on the real economy of most EU countries has been particularly violent and socially disruptive since late 2007, early 2008. However, Portugal, Ireland, Italy, Greece, and Spain – the so called PIGS – are the countries among the European ones which have suffered most from the global collapse. Their finances were reported to be in such disastrous conditions that drastic budgetary processes had to be implemented, with taxing implications such as ultra-austere fiscal plans and striking public spending cuts with dire consequences on national social policies. However, the Draconian measures taken by not few European governments to face the crisis met with a range of reactions by the respective populations, the Greeks certainly representing the most pugnacious citizens, as the many and prolonged strikes, massive rallies, and dramatic riots clearly demonstrated.

In Ireland, the shadows of the global credit crunch began to loom during an unprecedented boom which went so high that the national economy earned the appellation 'Celtic Tiger'. In the face of it, the subsequent crisis proved particularly tough, with employment rates falling and budget constraints being strengthened at all levels. And yet, the Irish seemed to accept this harsh austerity program with relative ease. Ironically enough, after serving as a greatly admired model for developing economies and neoliberal economic policies in general, when Ireland entered recession, "le modèle irlandais ressuscite une nouvelle fois et continue à montrer la voie. Celle de l'austérité, cette fois" ¹ (Lambert). But also this model of "ascétisme budgétaire" (Lambert) quickly turned into a new one, that of social cohesion, when, as explained by John Murray Brown in The Financial Times on 23 May 2010, counterparts of the Irish finance ministry found it difficult "to work out how Ireland's coalition government has managed to take the axe to public spending without unleashing Greek-style civil unrest."

In the light of this historical development, aspects of how the crisis was represented in the Irish newspapers and media should be investigated in the hope of stirring a debate as to their influence on people's reaction to the crisis itself.

“...imaginatively engaged with the historical struggle between capital and labour, it is worth noting that I have been employed in this full-time position on a series of ten-month contracts over several years. This is a useful reminder that even the relatively privileged sphere of academic work is as prone to casualization, job insecurity and exploitative practices as other fields. I should stress that my situation is comfortable in contrast with the growing army of PhD students and recent graduates on whose woefully underpaid casual labour universities depend to deliver teaching.”

I was a student in Limerick. That was 1983. The city was a mouth that few remaining teeth had little to cling to. A sash window crashed four floors to the pavement in front of my friend Des. We walked around the shards and carried on. Every few weeks an election. Same suits, same shiny suits from over wear.

I heard the first Smiths EP in a rented squat by the Treaty Stone and sold the remains of Morrissey's shirt following the scrum to retrieve it. I wore mauve hair and cardigans my mother discarded. I was protected by natives who loved the violence I engendered. I had no politics only opposition.

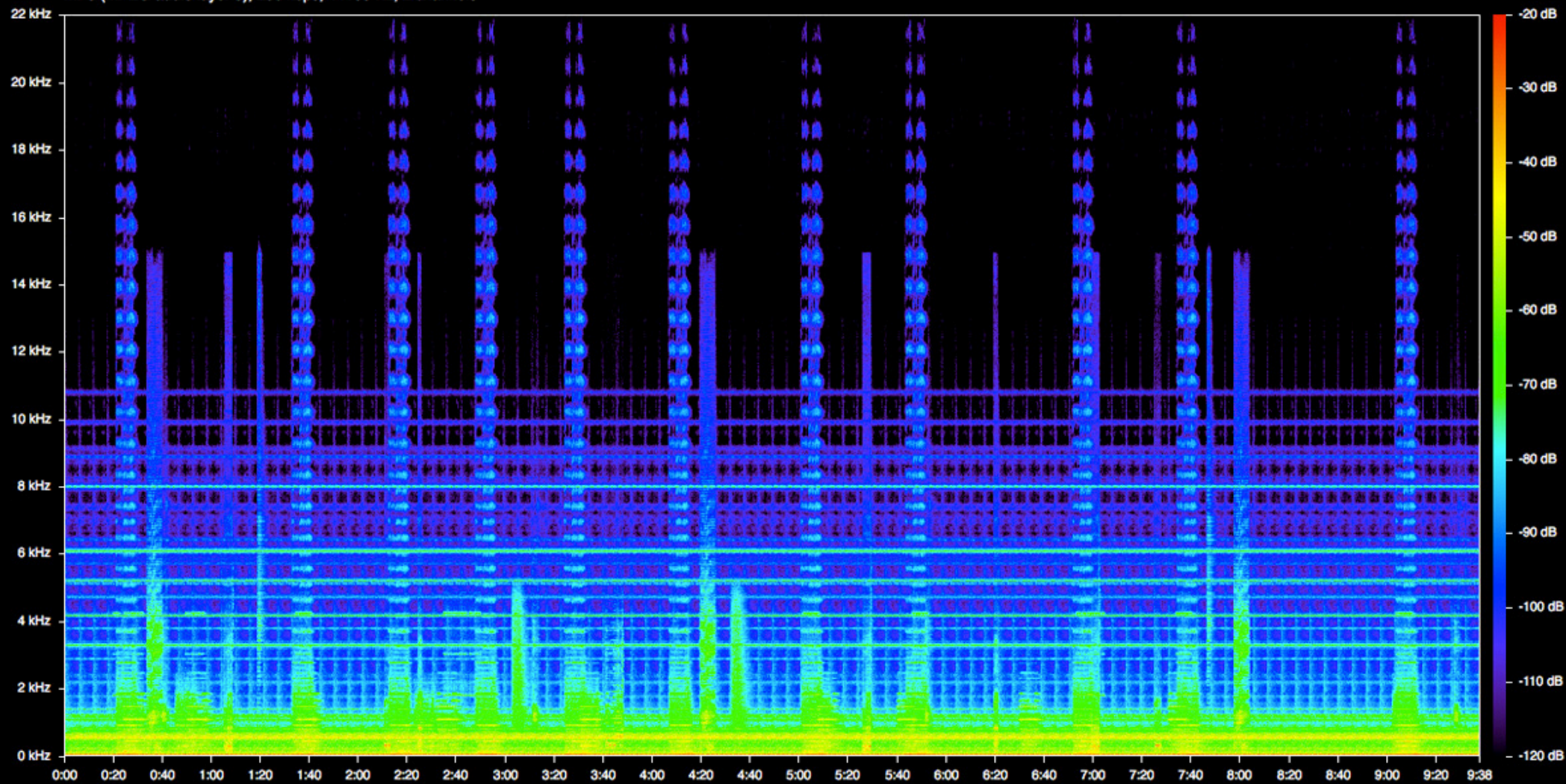
England awakened me. From Klein to the Broadway in a week. Moving to a Poly Trot home, the bed I came to use was vacated by a miner. Apologists for oppression, particularly the women. Irish. Questions at Holyhead, “where are you living”? “I live in England”. The Daily Star said send them back, the men reading it were Irish.

30 years later it's over. The bars, the lines and the sideburns. The question I asked on arrival remains, “what is the job of an artist”? To serve others or himself. The men who gave back half a wage built Ireland. Their benefactors offered nothing.

A native language learned in exile. The art school bit an embargo. The Orientalist stain was speaking. Home, Christ, Ale, Master. Slap me on the patio.



MP3 (MPEG audio layer 3), 256 kbps, 44100 Hz, 2 channels



"My immediate thought on 'land labour capital' is one word: reality. It may sound strange to say 'reality' rather than 'production', as land, labour and capital, drawn from an economics discourse, are seen as the fundamentals of modern production, but there is a reason why I prioritise 'reality'. We live in an extraordinary time in the history of capitalism: the way production is being re-configured today is transforming the very consistency of reality. Production is changing – this is what we are experiencing in terms of an economic 'crisis'. An entire way of life is being undone: the welfare state, pensions and time to get old, the link between capitalism and democracy, the consumer society as a Western society, the idea of the middle class, and so on. All this, and a lot more, is changing because capitalism is re-organising production. And in this context, certain questions become urgent: what is the role of labour in its struggle against the appropriations of capital? Is there an oppositional working class? What is its current composition? My research, I suppose, tries to make art history (the art history of the contemporary) contribute to a broader effort, across disciplines in the humanities and social science, to answer the above questions."

"ECONOMY was an art historical show, based on research in the field of contemporary art. This means that it did not seek to just showcase new art attending to economy or art that responds to the so called 'crisis'. Rather, its starting point was a reflection on the periodisation of contemporary art, a periodisation deemed necessary because of the changes brought about by capitalist globalisation."

ECONOMY

WORK
SEX
LIFE
ENCLOSURES
CRISIS
SPECTRES
EXODUS

an exhibition
across two
cities featuring
over 40 artists
including
Tracey Emin
Andreas Gursky
Dani Marti
Owen Logan
Tanja Ostojić
Anu Pennanen
WochenKlausur

STILLS EDINBURGH 19 JAN - 21 APR 2013 EVERYDAY 11AM - 6PM FREE
CCA GLASGOW 26 JAN - 23 MAR 2013 TUE - SAT 11AM - 6PM FREE

www.economyexhibition.net













CCA:

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www.cca-glasgow.com











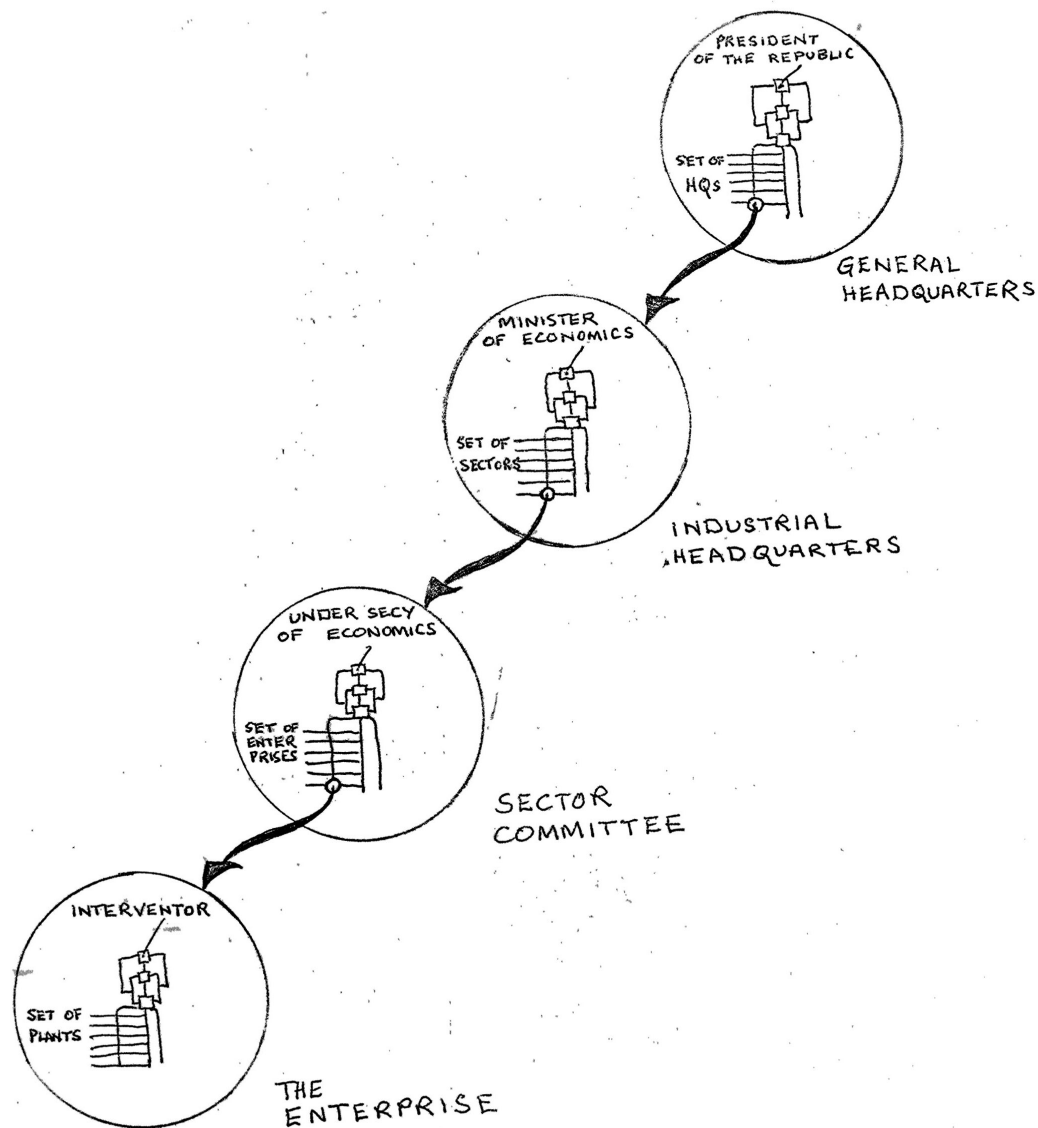
“We explicitly identified Phase 2 of contemporary art (from the 1990s to date) with an economic turn witnessed across the making of art, writing about it and in the curatorial field as well. The website Reading Room shows a notable increase in exhibitions and writings on questions of production, labour, class – subjects that were marginalised in Phase 1 of contemporary art known as ‘postmodernism’. And we wished to explore what this new economic subject was about, to the extent possible. I say this because we could have included many more artworks but in the current climate of funding cuts this was impossible. We had to be selective and opt for artworks that represented entire sub-paradigms – for example, artwork about ecology, or childhood or sex or work or love or migration or finance and so on. Our key question was: If economy was no longer just the economy, how did this become manifest in art?”

“I have been shocked by the anti-democratic tendencies of the current mode of production, the massive loss of confidence in representative democracy and the increasing erosion of the link between capitalism and democracy – a link that was very crucial, for example, in capitalist hegemony as served by Cold-War America. The production model promoted by contemporary capital where all time becomes work time leaves no time for being a citizen. And the massive poverty it generates turns people to religion, which is associated with a supreme authority in all its expressions. China’s success in the capitalist markets is demonstrating that contemporary capitalism does not need democracy, and this is a fundamental aspect of it. Yet the rejection of democracy seems to inspire at present both neo-fascist and progressive forces – although I despise any short-sighted and ideologically spurious attempt to establish any conceivable links between them. Yet I’m reading anything that has something to say about the rejection of democracy, as I am trying to understand where and when such a rejection emerges. And I am of course interested in contemporary art’s nods towards an anti-democracy impulse, although art remains too polite mostly and is disinclined from crossing health & safety lines – which, yes, does reveal something about its potential and limitations as praxis, as doing.”

“This practice [visuality] must be imaginary, rather than perceptual, because what is being visualized is too substantial for any one person to see and is created from information, images, and ideas. The ability to assemble a visualization manifests the authority of the visualizer. In turn authorizing of authority requires permanent renewal in order to win consent as the “normal,” or everyday, because it is already contested.”

“Countervisuality is the assertion of the right to look, challenging the law that sustains visuality’s authority in order to justify its own sense of “right”. The right to look refuses to allow authority to suture its interpretation of the sensible to power, first as law and then as the aesthetic.”

RECURSIVE MODEL OF CONTROL STRUCTURE



A Day of Wild Market Swings and Global Anxiety – New York Times, August 17th 2007
Financial Crises Spread in Europe – New York Times, October 6th 2008
Financial crisis 'like a tsunami' – BBC NEWS ONLINE, October 23rd 2008
10,000 face axe as City panic spreads – Observer, March 16th 2008
U.S. Seeking \$700 Billion for Wall Street – New York Times, September 20th, 2008
Shares plummet on recession fears – BBC NEWS ONLINE, October 24th 2008
What do market moves mean for you – BBC NEWS ONLINE, October 10th 2008
Dump property, buy shares, says Bank of Ireland – Sunday Tribune, December 18th 2008
Facing Losses, Billionaire Takes His Own Life – New York Times, January 6th 2009
Greed has pushed political credibility & financial trust into freefall – Guardian, December 22nd 2008
Given a Shovel, Americans Dig Deeper Into Debt – New York Times, July 20th 2008
Hedge fund boss who was \$1.4bn investor is found dead – Guardian, December 24th 2008
Investors Stalk the Wounded of Wall Street – New York Times, April 8th 2008
ISEQ records 66% plunge in dismal 2008 – RTE Business Online, December 31st 2008
Markets Fall on Drumbeat of Grim Reports – New York Times, March 1st 2008
Mortgage Crisis Spreads Past Subprime Loans – New York Times, February 12th 2008
Fund managers feel world about to enter recession – Irish Times, August 16th 2008
Plunge Averted, Markets Look Ahead Uneasily – New York Times, March 18th 2008
Rogue trader to be freed today – Guardian, March 18th 2008
Split Is Forming Over Regulation of Wall Street – New York Times, March 23rd 2008
Market Drops Highlight Despair Over Rescue Efforts – New York Times, March 1st 2009
U.S. Ponders New Curbs on Speculators – New York Times, July 7th 2009
Wall Street Winners Get Billion-Dollar Paydays – New York Times, April 16th 2008
Wall Street R.I.P.: The End of an Era – New York Times, September 27th 2008
Wall Street, Run Amok – New York Times, April 27th 2008
What Created This Monster? – New York Times, March 23rd 2008
With Economy Tied to Wall St., NY Braces for Job Cuts – New York Times, March 24th 2008
'Bloodbath' for financials as confidence evaporates – Irish Times, February 17th 2009
Share prices not indicative of the banks' strength – Irish Times, January 21st 2009
Memo to the Uneasy Investor: Be Strong – New York Times, September 18th, 2008
Irish Stock Exchange silent on collapsed listed hedge fund – Irish Times, May 19th 2009
Stocks plunge on financial fears – BBC NEWS ONLINE, March 2nd 2009
World Bankers Suggest Rebound May Have Begun – New York Times, August 21st 2009
A Year Later, Little Change on Wall St. – New York Times, September 11th 2009
Euro crisis goes global as leaders fail to stop the rot – Guardian, May 8th 2010
ISEQ shows its vulnerability to events internationally – Irish Times, May 6th 2010
Debt Crisis: Panic on Wall Street, stonewalling in Europe – Guardian, May 7th 2010
European Bank's Assurances Fail to Placate Investors – New York Times, May 7th 2010
Financials battered by 'horrendous' trading day – Irish Times, May 7th 2010
Markets jittery on contagion fears – Irish Times, May 6th 2010
Country's future staked on the most volatile of markets – Irish Times, April 1st 2010
Market rally runs out of steam – Financial Times, May 10th 2010
Global shares fall on Greece debt worry – BBC NEWS ONLINE, May 7th 2010
ECB under pressure to reassure markets – Irish Times, May 6th 2010
State's solvency faces rigorous test from international markets – Irish Times, May 29th 2010
As Reform Takes Shape, Some Relief on Wall St. – New York Times, May 23rd 2010
Investor doubts push stocks down sharply – Irish Times, May 21st 2010
Merkel begs G20 to speed up reform as markets fall – Independent, May 21st 2010
After period of calm, regulatory tsunami strikes – Irish Times, May 21st 2010
Prepare for age of austerity – Financial Times, May 21st 2010



05:35 smuggling activities are in full swing

“There’s a time when the operation of the machine becomes so odious, makes you so sick at heart, that you can’t take part ... and you’ve got to put your bodies upon the gears and make it stop. And you’ve got to indicate to the people who run it, to the people who own it, that unless you’re free the machine will be prevented from working at all!”

Mario Savio

**LET
YOUR LIFE
BE
A FRICTION
TO
STOP THE MACHINE**

Perspectives on the Domestic

'Familia Obrera' (Oscar Bony, 1968)

The piece featured a worker, his wife, and their ten-year old child sitting on a platform, on public display during the opening times of the show. They were accompanied by a soundtrack the artist created with recordings from sounds of their daily life at home. A sign announced, 'Luis Ricardo Rodríguez, a machinist by profession, is earning twice his normal salary for staying at the exhibit with his wife and child for the duration of the show.'

Longoni, A. 'Action art in Argentina from 1960: The body (ex)posed', in D.Cullen (ed.) *Arte no es vida: Actions by Artists of the Americas, 1960-2000* (New York: ElMuseo del Barrio, 2008)

Knowledge Worker

Rain or shine, there's this man who stands on a busy corner in the town where I live. He holds a large, arrow-shaped sign that says Cigarettes and Liquors. Half a block down is a hole-in-the-wall Mom & Pop's liquor store... First off, I guess I feel sorry for him. In the wet weather, he wears a shiny black trash bag for a raincoat. He ties it with a piece of twine. For an umbrella, he has a grocery sack affixed to a stick. Second, I worry about his sense of self-esteem. He's promoting two products that the Surgeon General has deemed hazardous to your health, especially if you're pregnant. Wouldn't he have a lot more job satisfaction if he were holding up a Pray for World Peace sign? But I guess world peace doesn't pay the bills. Cigarettes and liquors do. I wonder how much he makes. Does he get an hourly wage or is he on a sales-commission basis? How about health care? Is he insured or does he have to wait until hell freezes over for Obamacare to get approved? I hope he has a viable retirement plan because I would imagine being a seven-day-a-week sign holder wears you down pretty quickly. On his income tax returns, what does he list as his occupation? In today's world of inflated job titles, "sign holder" seems too modest. "Knowledge worker" sounds better. Just like a librarian, he is in the information-referral business. He knows where to get cigarettes and liquors cheap, an important informational nugget in the world of the Great Recession, especially when it's been raining for six straight days, and the sun is only a scientific concept that you can read about in astronomy textbooks. One thing he has going for him is that he does his thing at a busy intersection. Since I've been watching him more closely, I've noticed that he is evolving as a knowledge worker. He is beginning to play off the attention people give him as they drive by. He is more active in nudging his sign back and forth toward the liquor store, and in the rain, he did a little dance reminiscent of Gene Kelly. Drivers tend to wave back in appreciation, and some even stop to get cigarettes and liquors. In today's world, this is called being interactive. He's communicating with his audience in the universal language of gesture. Like I said, he's evolving.

Will Manley 'Knowledge Worker' Booklist, March 2010.

Sink Estates

Throughout the 1980's and 1990's the council estate comes increasingly to be seen as a residual locale of spatialised social problems. Arguably more so in Scotland, by the early to mid 1980s it had already begun to replace the 'inner city' as the key spatial problem facing government and policy makers. By the time New Labour came to power in 1997, there was a ready-made stock of largely negative terms, imagery, and signifiers that were to find renewed vitality and generally uncritical usage in the early years of the 21st century.

C. Johnston and G. Mooney "Problem" people, 'problem' places? New Labour and council estates' in R. Atkinson & G. Helms (eds.) *Securing an Urban Renaissance: Crime, Community, and British Urban Policy* (Bristol: Policy Press, 2007)

Autarky (Formula for Self-sufficiency)

2 Autarky

Consider a two-country world with an infinite horizon, discrete time and no uncertainty. The technology is the same in each country, $i = 1, 2$. In period t , three factors of production, labour quantity L_t^i , capital quantity K_t^i , and land quantity X_t^i , produce a single good. The prices of labour, capital and land are respectively w_t^i , r_t^i and q_t^i . Output is the numeraire and is allocated to current consumption C_t^i and total investment (in both capital and land) in the next period, I_{t+1}^i . Thus, a price system is a positive vector $p_t^i = (w_t^i, R_t^i, q_t^i)$, where $R_t^i = 1 + r_t^i$ represents the interest factor. For each country, the endowment of labour in each period is exogenous, whereas capital is the output produced but not consumed in the preceding period. Capital fully depreciates after one period. Land is a fixed factor of production.

Damien Gaumont & Alice Mesnard, 2001. 'Inheritance, land, and capital mobility linked to labour mobility', *Journal of Population Economics*, vol. 14(4), pp. 669-687.

I've been machining since I was fifteen, and with thirty years' experience I'm really fast now... But I'm having to work twice as hard to earn the money. The governors used to go on their knees to get you to work if they had a rush to meet a delivery date. But they're not begging no more. It's take it or leave it. If you argue about the price they say we can always find others to do it. It's like one big blackmail. Three years ago we used to get 35 to 40 p for a blouse, but now [1982] you only get 15p to 20p.

P. Harrison, *Inside the Inner City* (Harmondsworth: Penguin, 1983)





Land, Labour, Capital and the City

Deirdre O'Mahony

Draft To: "Lucy R. Lippard"

20 August 2013 08:41

Dear Lucy,

Some ideas were sparked by the Creative Time Summit statement - and I was puzzled. I found myself thinking about your writing on art that can make visible the power relations that affect the construction and shaping of contemporary places. Why, in the summit statement, was the invisible 'other' not mentioned, that which sustains the city with fundamentals - food, water, the countryside? Cities are not isolated, bordered entities - they are produced by interrelations with local places and producers.

At its most basic, food is produced in the countryside. Global agri-business does not value uneconomic, farming practices and this has changed food production, driving small and medium farms out of business. Place-based, tacit knowledge still exists today but is becoming increasingly redundant given the paradigmatic shift presently underway, from the rural as a site of food production to becoming an arena of cultural production. Land workers are moving to cities while paradoxically, increasing numbers of urbanites want to know the provenance of their food; they want to buy good produce and, it appears, are invested in the culture of local food knowledge and production.

It seems to me that nature is no longer a local affair: people will always desire and need the experience of nature.

As European agricultural subsidies are phased out, 'high nature value' landscapes - destinations for urban tourists, are seen as key drivers in rural economies. Environmental values take priority over agricultural values, especially in areas that produce little food, but where the particular type of farming results in a beautiful landscape. Increasingly I hear farmers speak of a sense of cultural estrangement as 'farming landscape' is not the same as producing food. Subsidies are linked to the care and maintenance of landscapes and regulated by scientists who, although versed in botanical diversity, have little understanding of the interaction between human, social and natural ecosystems that has produced the very places they want to protect. Debates over the implementation of Conservation legislation are often dominated by urban elites who are well versed in lobbying and governed by an aesthetic perspective on landscape. The application and interpretation of this legislation then becomes a cause of conflict.

Artists, working durationally in both rural and urban sites, have a key role to play in providing cultural space to re-examine and re-present complex questions, perspectives and voices that are unheard or cannot yet be heard. Given increasingly precarious food security issues in cities worldwide, cultural agencies and artists need to make the link between culture and agriculture, rural and post urban, artist and agri+culturist. They then need to connect rural knowledge to urban sites in order to drive a sustainable food policy for future cities. The following quote by James Lang brings home this moment's urgency and prompted this letter.

With the domestication of crops, humankind set down the path to the city. We are about to end that journey decisively and forever. The global reach of the modern city is uprooting the last great village cultures of Asia. Humankind may never be the same.

All the best,

Deirdre

Contributions

Cover Image: 'The Normalization of Deviance (II)' (2013), Mark Curran, from *THE MARKET*, a project by Mark Curran. Algorithm design by Ken Curran.

Page 2: Fergus Jordan.

Page 4: Nicholas Mirzoeff.

Page 5: 'Cybernetic and Political Analysis diagram [annotated copy]' (1972), Stafford Beer, Stafford Beer Collection.

Page 6: Extract from 'Bodies in Alliance and the Politics of the Street' (2011) Judith Butler.

Page 7: 'The People Reclaimed These Streets' (2009), Matthew Benjamin Coleman.

Page 8: Alison Snowball.

Page 9: 'Hotel Praha', image contributed by Katerina Krejcova and Lukas Matoška.

Page 10: Gary Granville.

Page 11: Paul Tarpey.

Page 12: Judith Stewart.

Page 13: Andrea Binelli.

Page 14: Michael G Cronin.

Page 15: Text: Denis Buckley; Image: James Emmett.

Page 16 & 17: 'The Normalization of Deviance (I)' (2013), Mark Curran, from *THE MARKET*, a project by Mark Curran. Algorithm design by Ken Curran.

Page 18 & 19: Extract from 'On Reality. An Interview with Angela Dimitrakaki' (2013), Angela Dimitrakaki; Image: contributed by Angela Dimitrakaki.

Page 20 & 21: Extract from 'The Right to Look: a counterhistory of visibility' (2011), Nicholas Mirzoeff.

Page 22: 'Recursive Model of Control Structure' (1972), Stafford Beer, Stafford Beer Collection.

Page 23: 'Headlines (selection 2007-2010)' (2013), Mark Curran

Page 24 & 25: 'Smuggling Activities' (2003), Ursula Biemann and Angela Sanders, still image from Europlex (2003).

Page 26 & 27: Maurice Doherty.

Page 28 & 29: Joanne Laws. Image: 'It Can't Last, No Rush' (2010), Jean Marc Superville, installation view, Manifesta 8, Cartegena.

Page 30: 'A Letter to Lucy' (2013), Deirdre O'Mahony.

PRO
DUCT
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FUTURE STATE

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