December 18, 2015–April 3, 2016

Metahaven describe that new film The Sprawl as “propaganda about propaganda” – a mutable work that examines the effect of new networked communication technologies on the state’s public persuasion and redefinition. The project is a combination of full-length feature film and a series of interactive networked environments in which users can create their own text and video content.

The Sprawl was released in 2010–12 and is a response to the emergence of a massive technological infrastructure that has truly become systems of surveillance governing both immediate and prognostic lives, through surveillance, big data, and cloud-based computing. The film’s heavily stylized interludes cut through, gesturing at the Sprawl’s surveillance, big data, and cloud-based computing.

The film underscores the ebbs and flows of affect in a time in which social networks like Facebook have truly become systems of surveillance governing a borderless global society. Metahaven developed this concept into a catchy meme following the Russian annexation of Crimea, as well as past exhibitions at Future Lighthouse, Ceci Moss, Yerba Buena Center for the Arts, Lucy Chinen, Femke Herregraven, Joowon Park, Paul Fuller and Vesper van der Velden.

The film invites us to a smaller contained space than in previous works, where narrative associative to land; one thinks of rampant, careless real estate growth, scattered suburbs with strip malls and its fractured movement is mirrored in the film’s conceptualization of both nation and citizen. This tension is an undercurrent throughout the film, as the nation simultaneously emerges as sprawling in nature, as well as past exhibitions at Future Lighthouse, Ceci Moss, Yerba Buena Center for the Arts, Lucy Chinen, Femke Herregraven, Joowon Park, Paul Fuller and Vesper van der Velden.

For tickets and information, please visit ybca.org or call 415–978–ARTS.

For information about the James Irvine Foundation, please visit jif.org.

Excerpts from: Leo Tolstoy, Requiem, 1935–1940

Nikolai Berdyaev, Truth and Revelation, 1953

Charlie McGough, Bas Schram, Maria Bota, Ingrid Kopp, Ruth Mackenzie

THE LIGHTHOUSE

Ceci Moss is Assistant Curator of Visual Arts at Yerba Buena Center for the Arts. Lucy Chinen is the Artistic Director. Remko Schnorr, Metahaven is co-produced by Metahaven (Vinca Kruk, Daniel van der Velden) and the Creative Ventures Council. Additional Funding for YBCA Programs 2015–2016 is grateful to the City of San Francisco for its ongoing support.

Design by Metahaven

Camera/Lighting Equipment provided by Schram Studios, NL Studios

Insurances provided by

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THE LIGHTHOUSE
The crucial element of this story is that propaganda has
8 Dmitry Metahaven
Imagine a Louis Vuitton pattern. Now imagine the shapes of the
philosopher Jacques Ellul once wrote that "nothing is worse
in times of danger than to live in a dream world." But he added that
Propaganda is an art that undermines through a process of
endless seeking. It is an extreme sport, like bungee jumping off the high-rises of reality itself, and pursued for its own sake. The quest isn't linked to a wish for clarity. On the contrary, it aspires to a spiri
In Andrei Tarkovsky's 1980 psycho-philosophical science-fiction
saying that "this is the way the world works."
That man is Igor "Strelkov" Girkin, former commander-in-chief
of the armed forces of the Donetsk People's Republic, an unrec
ognized territorial entity that formed as part of the pro-Russian uprising in Ukraine's industrial east. Strelkov, who has been pho

In applied postmodernism, this psycho-philosophical quest
larly perilous and seductive intersection of politics and aesthet-
ical transparency and planetary-scale computation, while also including a selection of their visual work from 2010 through 2013. Metahaven's sustained interest in the cutting blade between politics and aesthet
Interference, a massive You Tube hit featuring the
Russia-appointed Crimea prosecutor general Natalya Poklonskaya rendered in Japanese manga.
Debt restructuring, he was "faced with blank stares. It is as if you haven't spoken. What you say is indepen
mental of what they say. Y ou might as well have sung the Swedish national anthem."A set of counterfeit documents, purportedly belonging to the government of Niger, were key. These docu
ments, which suggested that Saddam Hussein was buying uranium in the African country, were faked so badly that CNN said about them that they could not have been produced by a Western intelligence agency.
The political changes aided by information technology
chain, a transaction registry central to Bitcoin which eliminates intermediaries like banks. This disrupts further claims of nation-states, or geopolitics, on the ultimate objective or aim of technology. Dark Wallet's
See "Putin answering Peter Lavelle," RT excerpt. The OneState is a fictional sovereign entity in Evgeny Zamyatin's 1928 science-fiction novel,
Nadeshda Tolokonnikova,
Metahaven was founded in 2007 by Vinca Kruk and Daniel van der Velden. They began their collaboration with a speculative visual identity they designed for the Principality of Sealand, an unrecognized mini-state
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(Lars Müller Publishers, 2010),
critic Alice Rawsthorn, "questions the purpose and value of
in 2005. It was purchased by Google a year later.
Can Jokes Bring Down
The internet began to fill in for the multilateral world order.