PORTFOLIO

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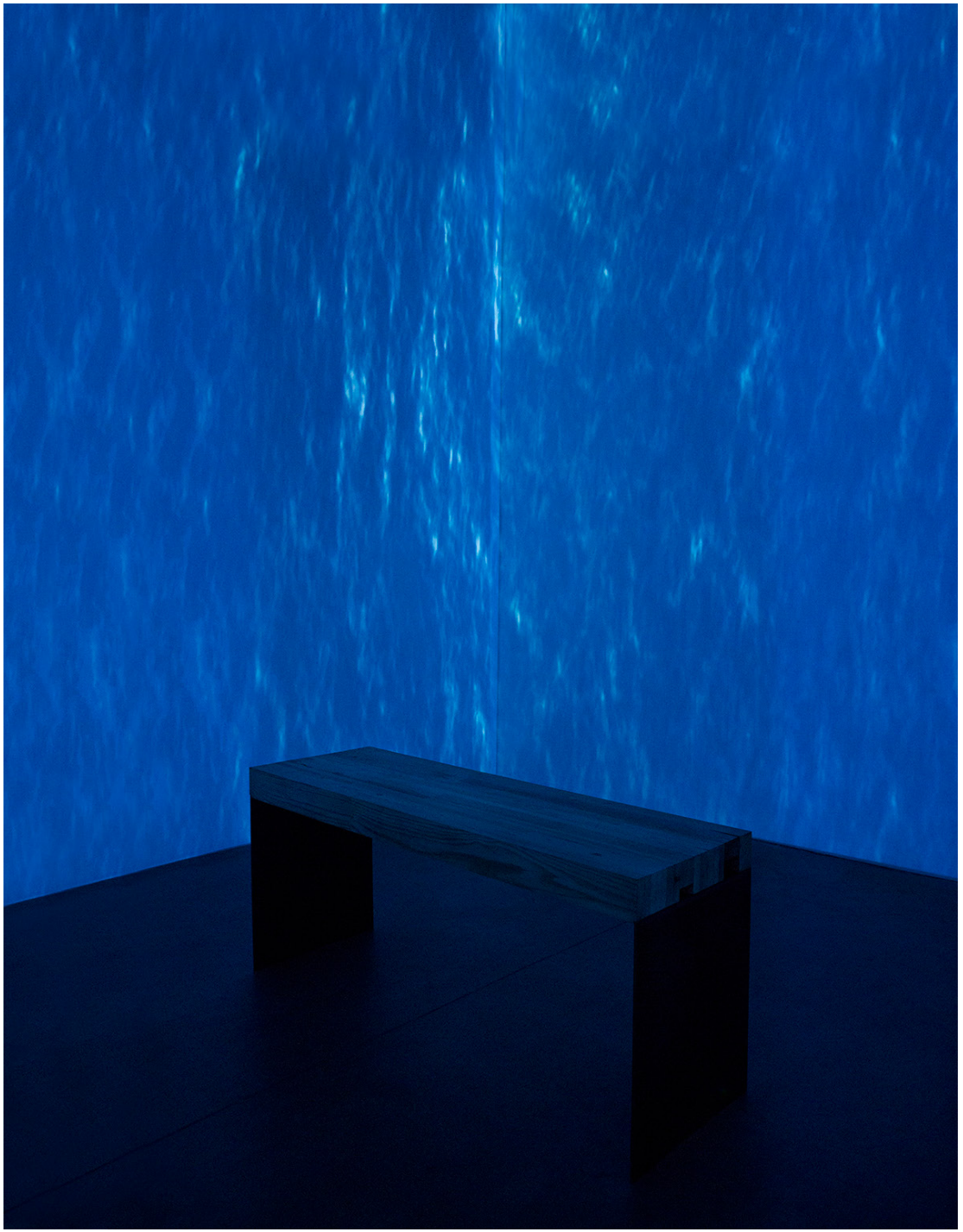
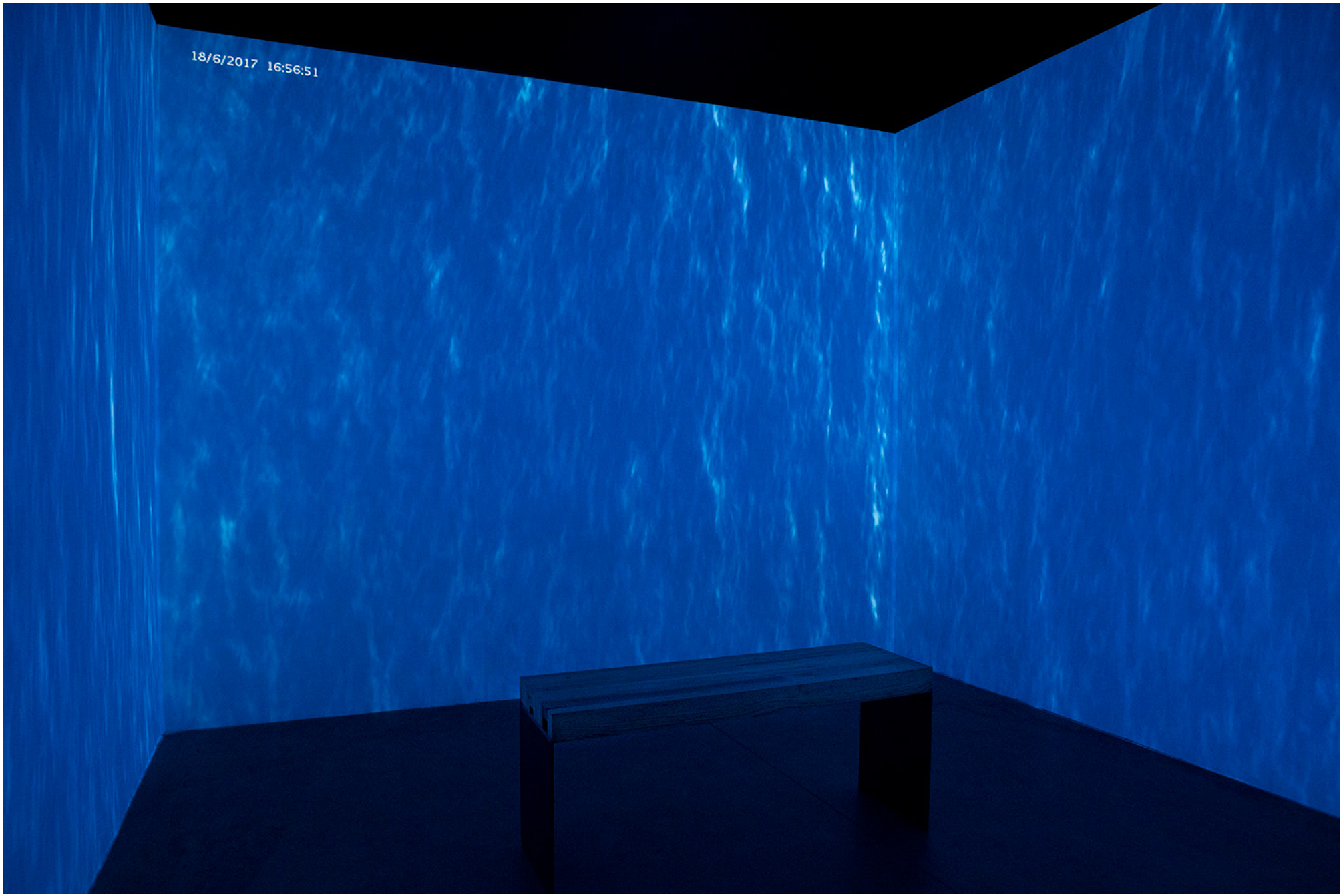
TAMARA KAMETANI

The sea stayed calm for 180 miles

installation, 'real-time' stream from Google Earth, bench, sound, dimensions variable with installation, 2017

The installation shows footage from Google Earth's 'real-time' stream of the Mediterranean Sea between Libya and Lampedusa. Despite the apparent 'authenticity' of the program to represent the Earth, Google withdraws all information pertaining to seas around the world and instead inserts an animation in its place simulating slowly moving waves across the water. The bench positioned in the middle of the installation and intended for the audience to sit on is made of wood of the migrant boats that crossed this part of the sea. Installed together in one space, the elements demonstrate two contrasting versions of the sea and question the hierarchies of digital and physical experience while confronting the correlation between spectatorship and participation. By transforming the sea into a serene image, Google does not only aestheticize it, but it in fact depoliticizes it. The Mediterranean Sea here is just a water mass, not an area with national jurisdiction, and in fact the European border.





The sea stayed calm for 180 miles, installation view, Show RCA, London, 2017

The sea stayed calm for 180 miles, bench detail, 2017

The sea stayed calm for 180 miles, installation video, Show RCA, L2017

vimeo.com/223413393

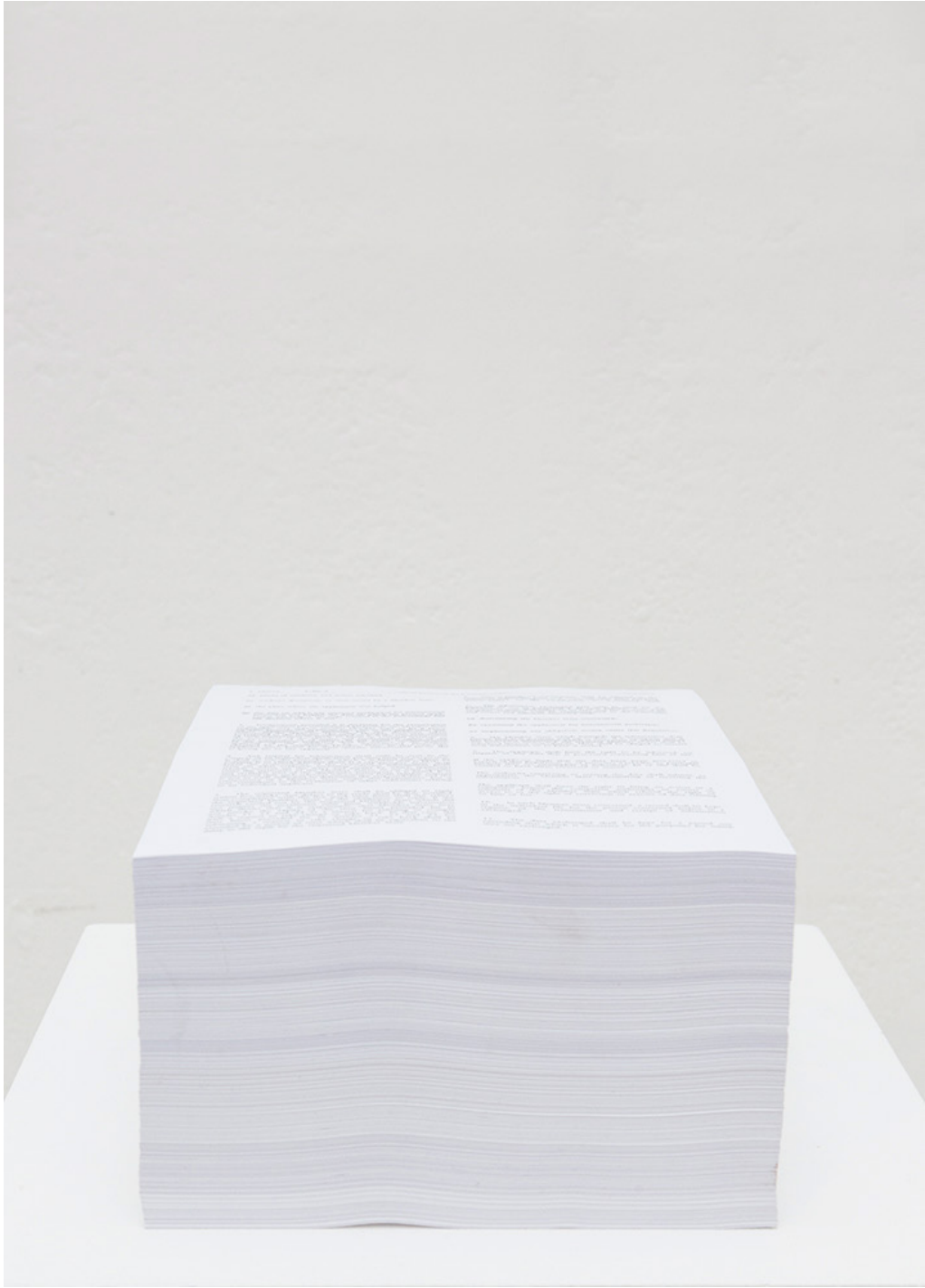
The sea stayed calm for 180 miles, installation view, [ENTER] Trienale of Photography, Hamburg, 2018

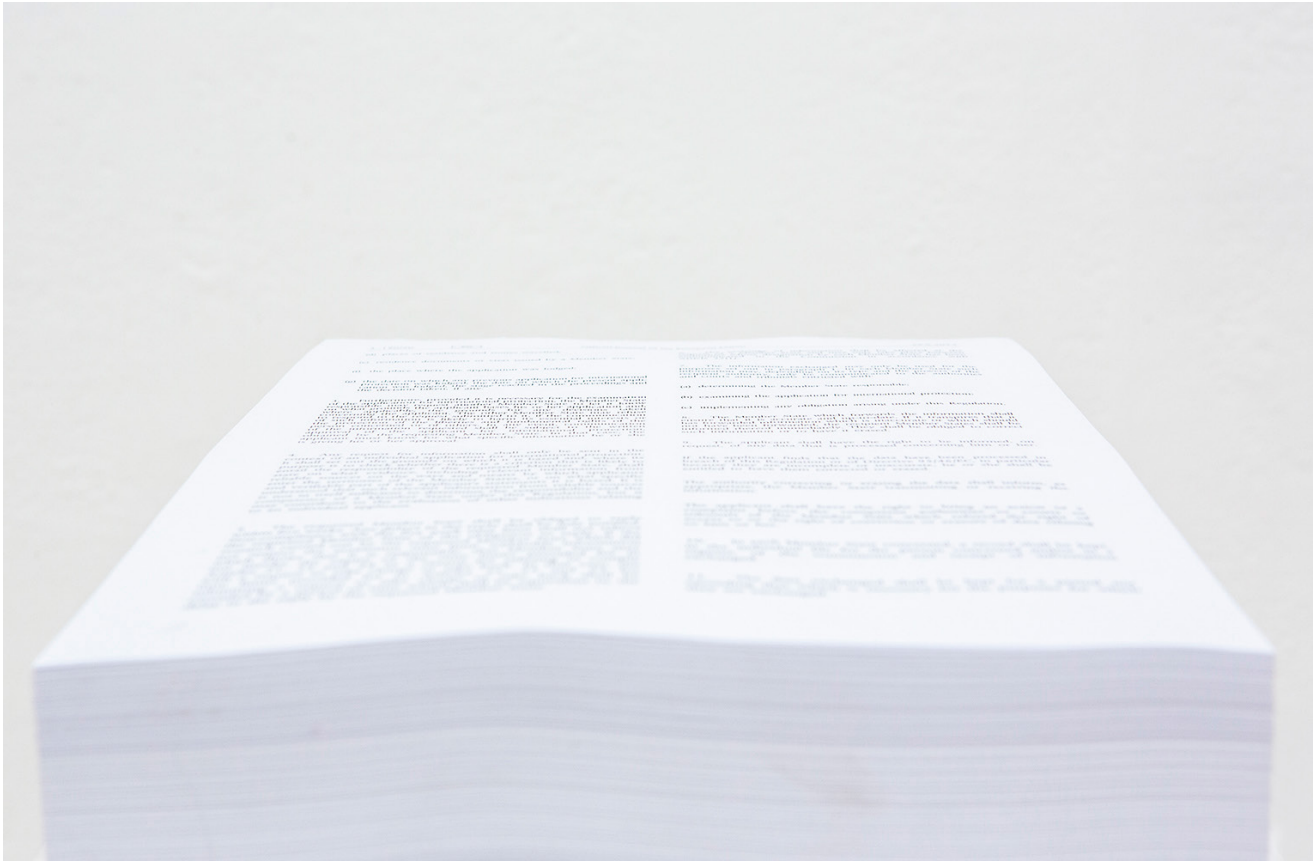
The sea stayed calm for 180 miles, installation view, From space the planet is blue, from space the planet is the territory, Sluice Projects, London, 2018

Dublin Regulation

Stack of A4 sheets of paper, glue, 2017

The stack of A4 size sheets of paper of the legal document, glued together on one side resembles a press release often found in museums and galleries and invites the visitors to rip away a page just as they would with any exhibition text. The EU law, which determines which member state is responsible for granting the apllicant's asylum has, in effect, led to a network of unsafe illegal travel routes and encourages people smuggling throughout Europe by forcing asylum seekers to remain in the first member state they enter. The document thus not only affects the asylum seekers, but also the countries responsible for granting the asylums, primarily along the Mediterranean Sea such as Italy and Greece, as far away from Dublin as possible.



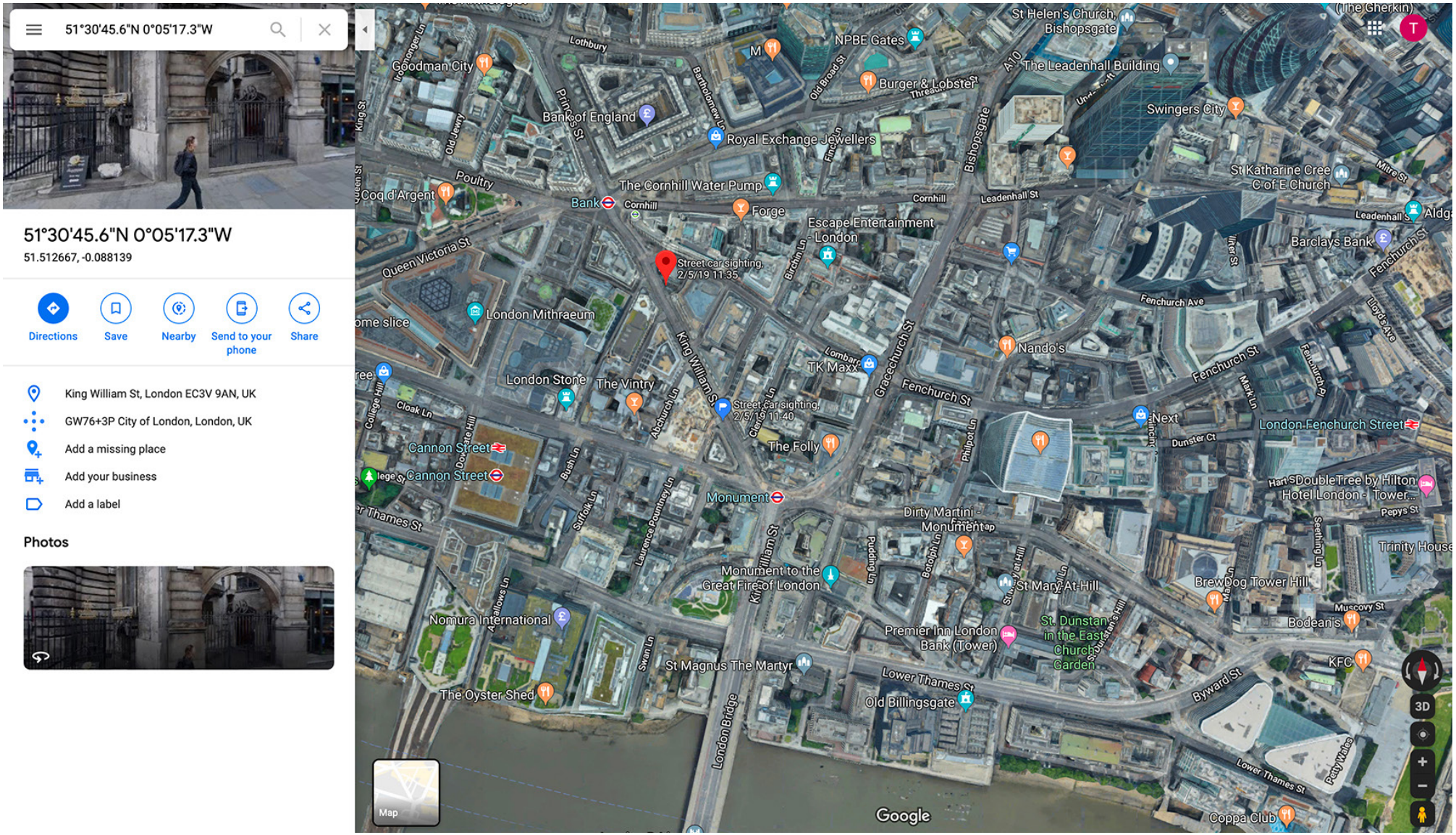


The Dublin Regulation, installation view, The odious smell of truth, Hockney Gallery, London, 2017

Harvest is Every Day

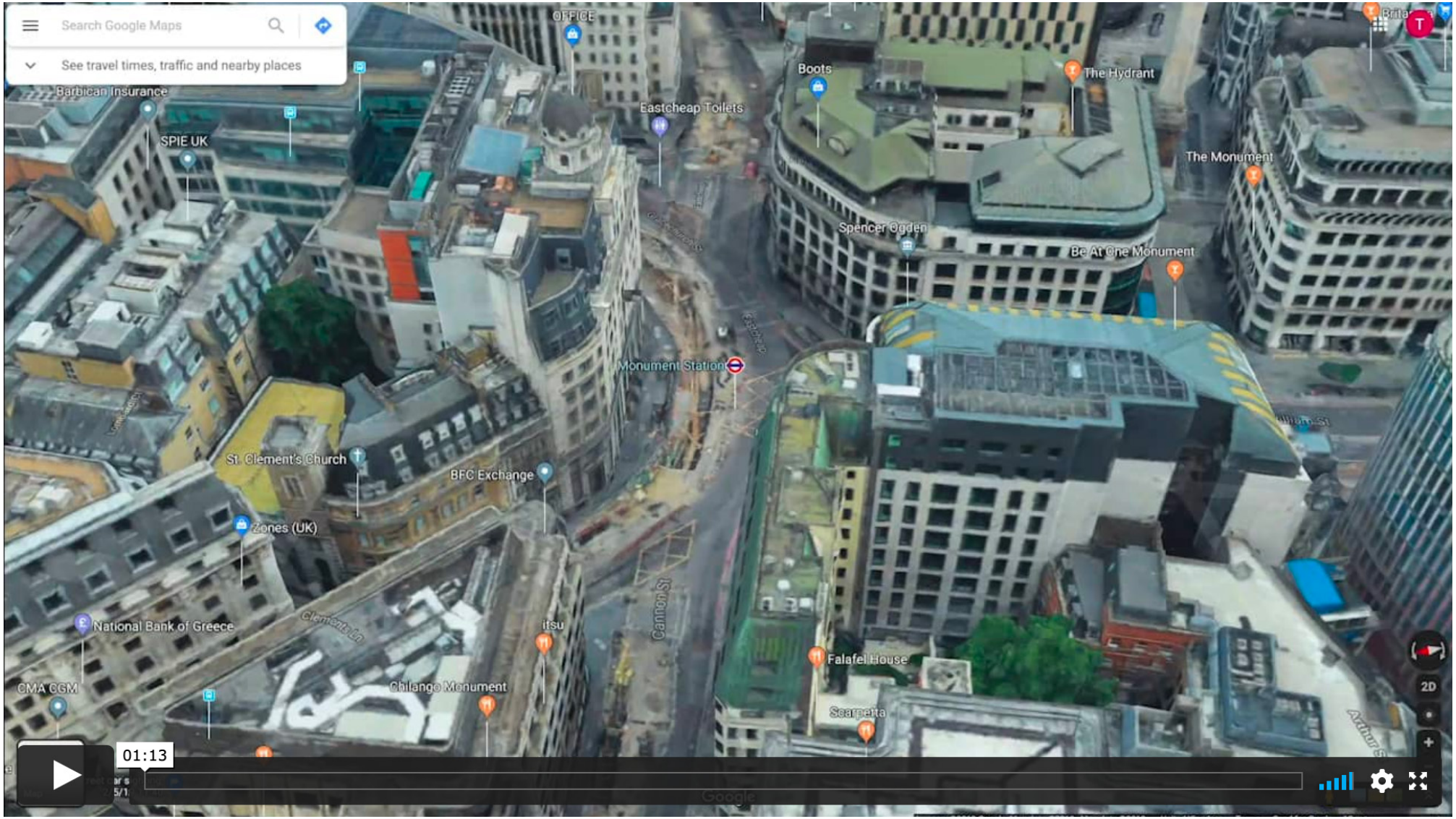
intervention in physical/digital space, Google Street View, 2019

Born out of the inability to avoid surveillance *Harvest is Every Day* is an intervention in both the physical and the digital space to assert some form of control over my own virtual depiction inside one of the most surveilled cities in the world. Inspired by a serendipitous encounter with a Google Street View car a few years earlier, the work combines the elements of digital nostalgia, surveillance and resistance. Using the body as a disruptive tool and devising a game of deception with Google, the work is essentially a "hack" of the Street View, carried out in one of the most analogue ways possible- by physical human interference.



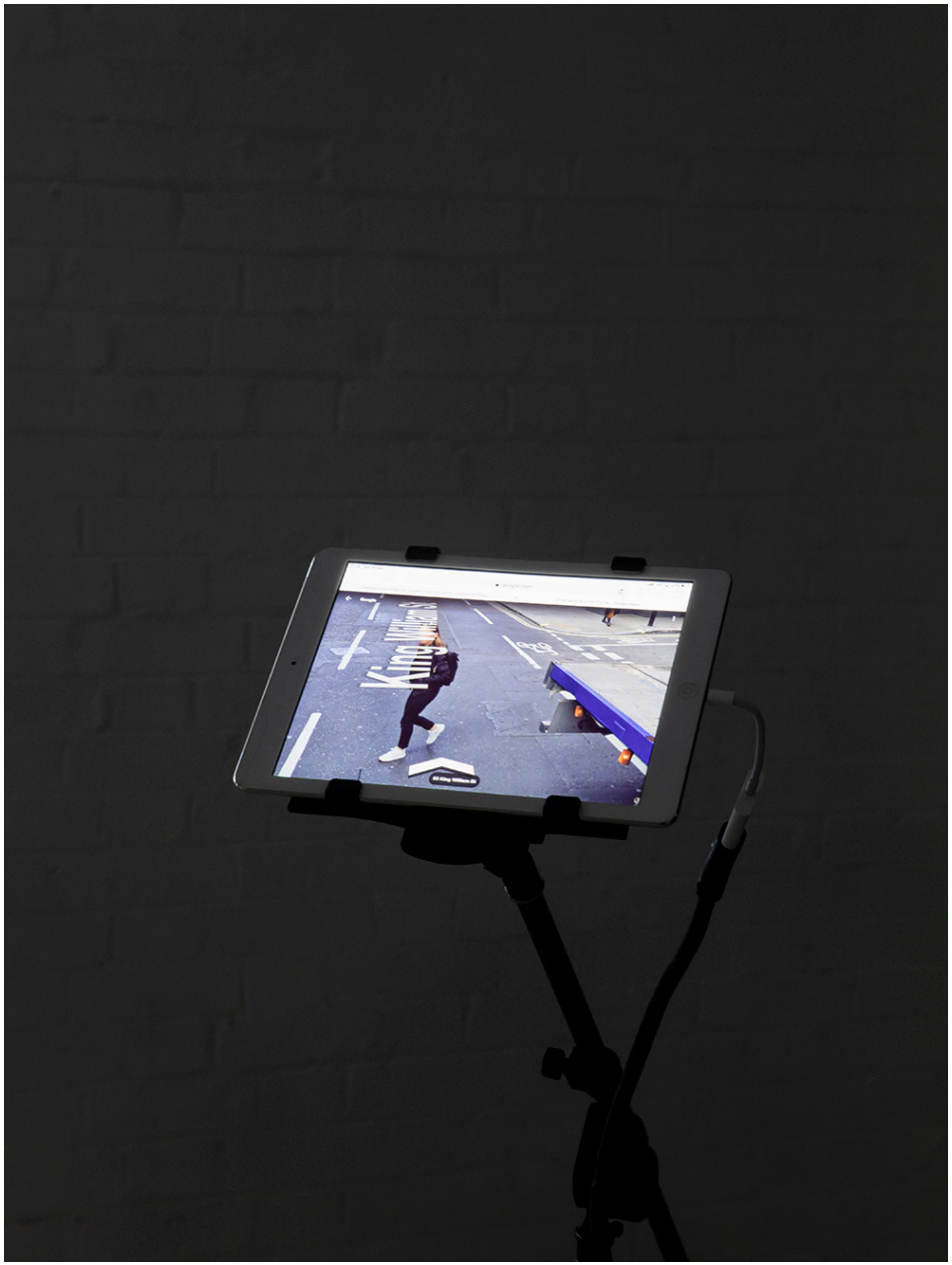
Harvest is Every Day, Google Street View, 2019

Harvest is Every Day, Google Street View, 2019

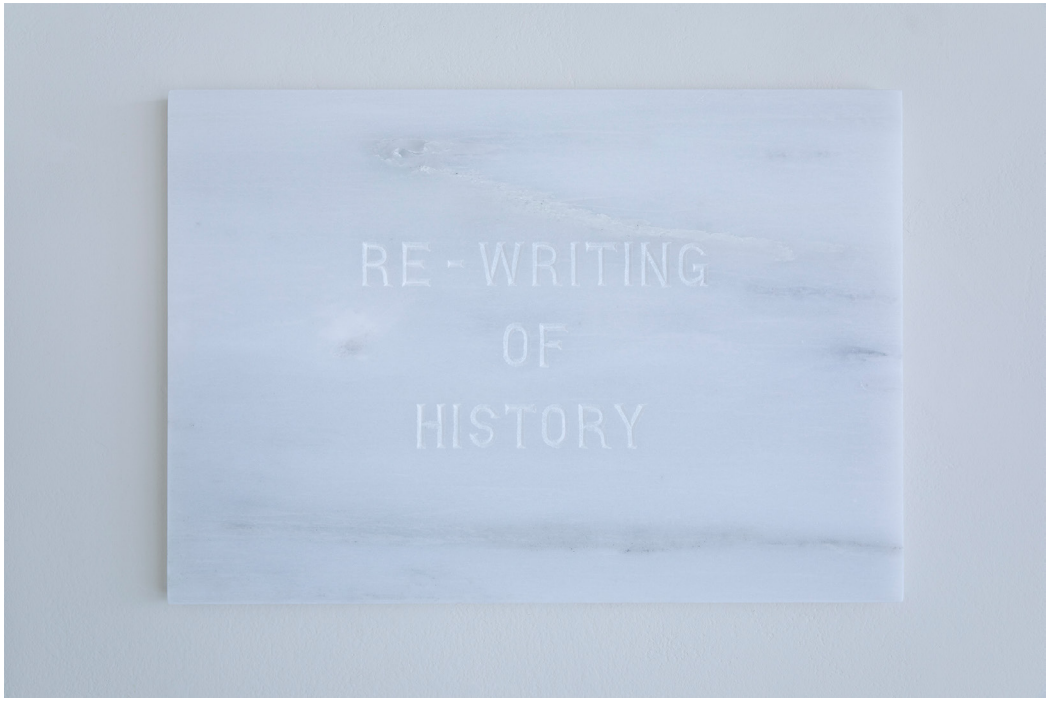


Harvest is Every Day, video excerpt of Google Street View recording, 2019

vimeo.com/372118192



Harvest is Every Day, installation view, Swayze Effect, Platform Southwark, London, 2019

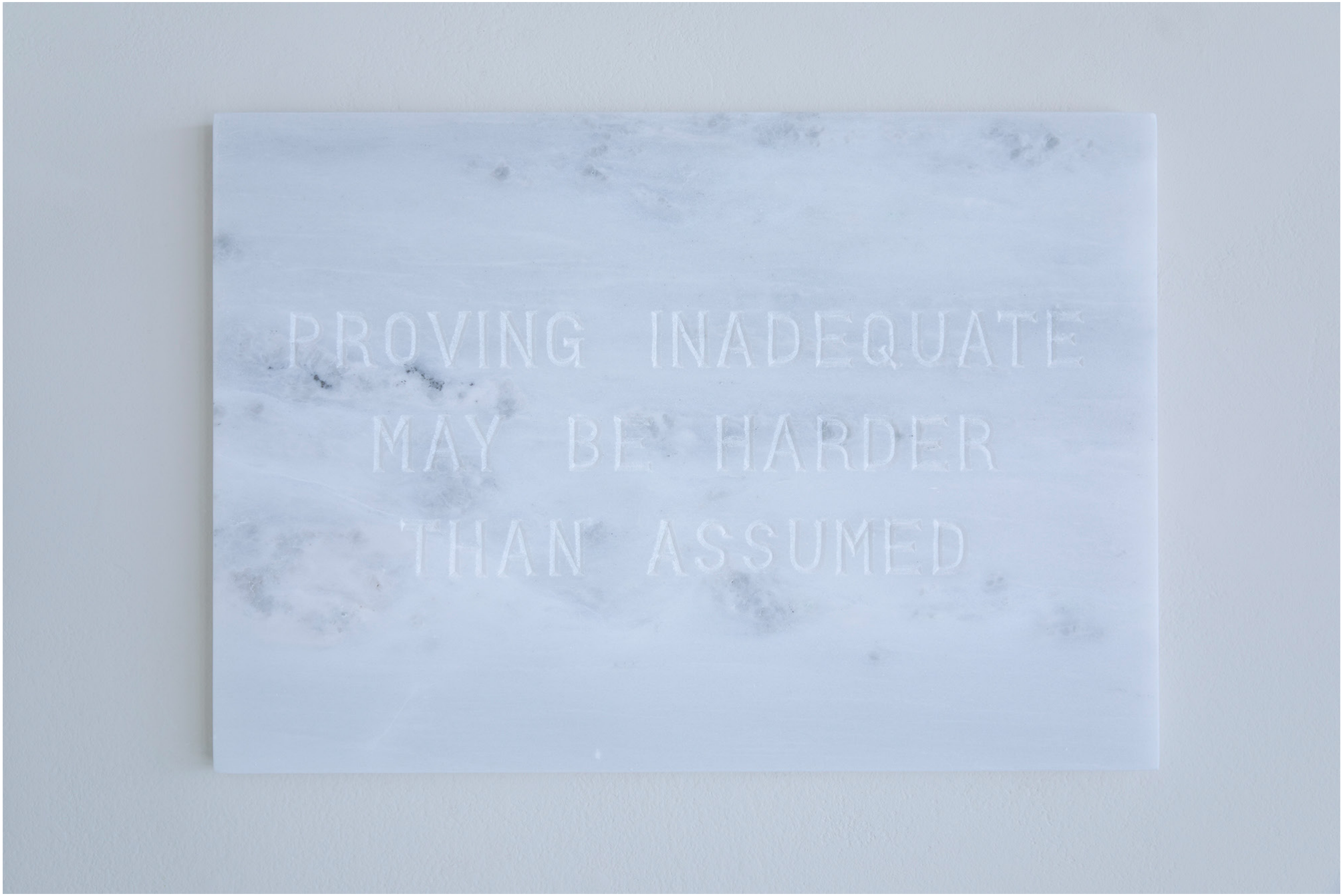


Set in Stone

set of 10 engraved marble plaques, 30x50x2 cm, 2019

Set in Stone looks at the issues of surveillance, privacy, and in particular the controversial right to be forgotten. Part of the GDPR law in the EU since May 2018, the right gives individuals the ability to control what information regarding them is listed by search engines. The right has been welcomed by privacy advocates while being criticized for impeding freedom of speech and namely, the public's right to know. Juxtaposing the age-old technique of marble etching with contemporary digital concerns, the work comments on the complexities and repercussions of our growing digital paper trail and the relationship between forgetting and the desire to be remembered.

Set in Stone, marble, 30x50x2 cm, 2019



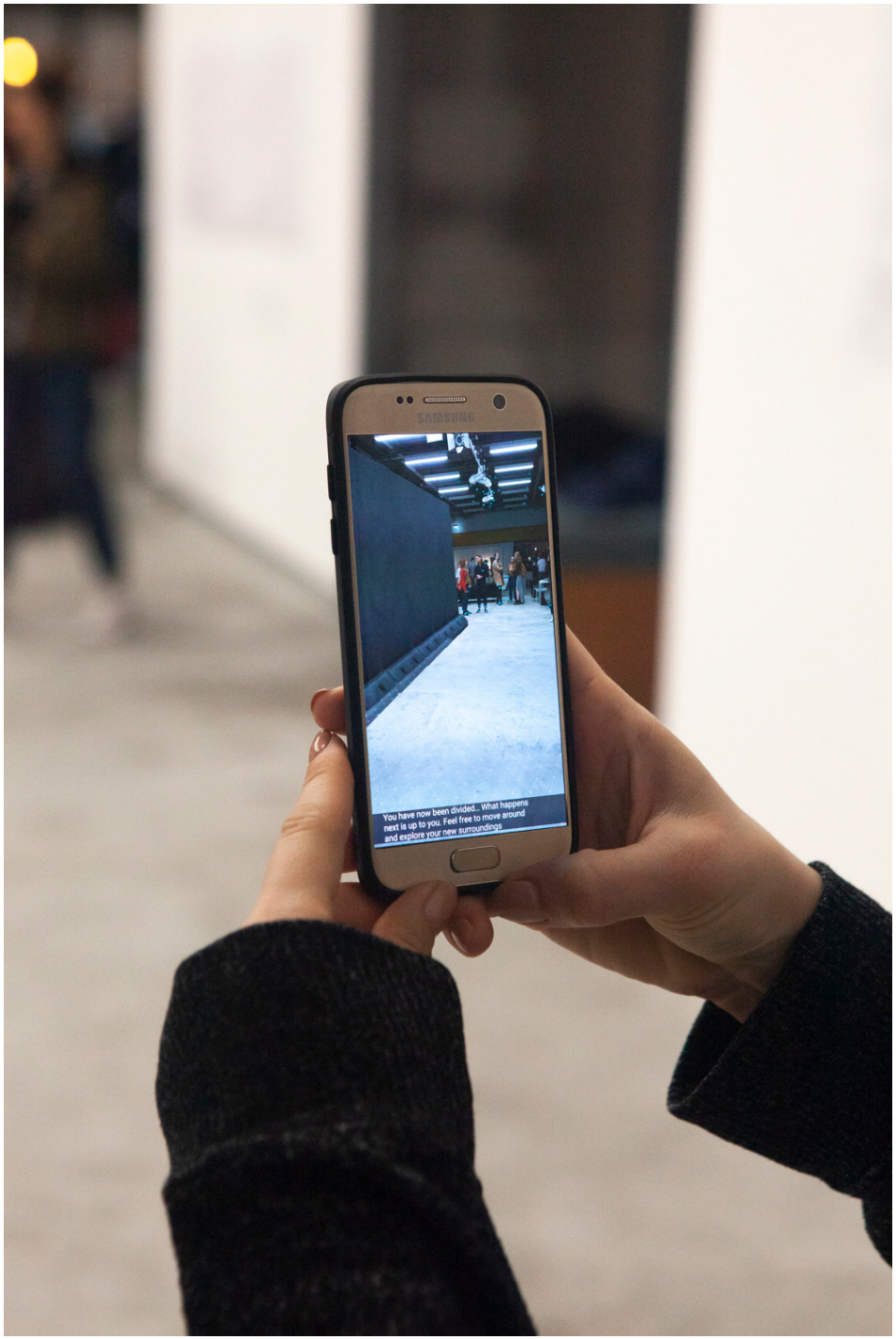
Set in Stone, marble, 30x50x2 cm, 2019

Set in Stone, installation view, TransLocal Cooperation, Furtherfield, London, 2020

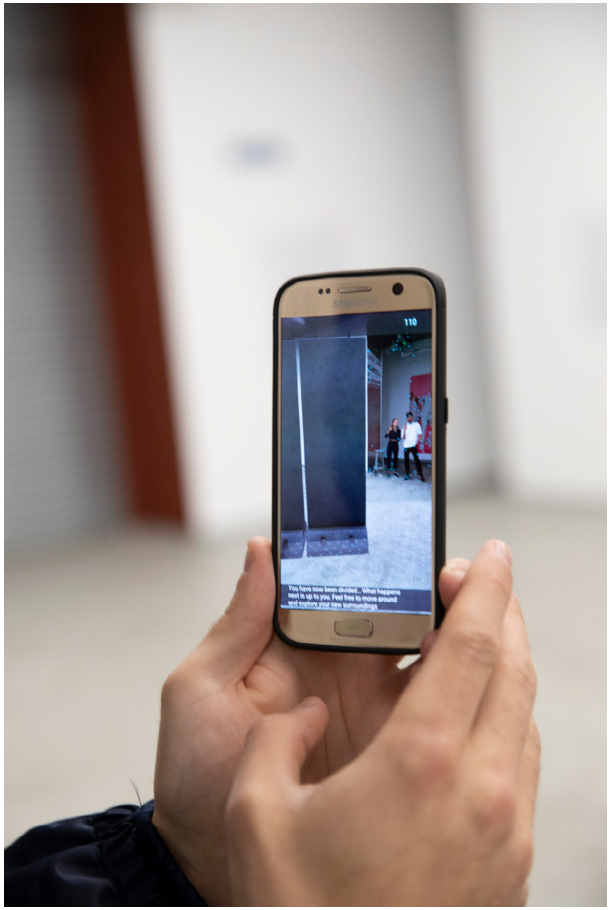
Walls 2.0

experience enabled by multiplayer AR app, 2019

Walls 2.0: Augmenting border reality is an experience enabled by a multiplayer AR app that explores the notion of borders, separation, and the freedom of movement. Designed to be experienced in groups, participants use a new augmented reality app that creates a temporary virtual wall between them, simulating the separation in real life. In the era of growing desire to build more and more walls around nation-states in order to secure the borders, the experience enables those who may never come in contact with these structures to come face to face with them and experience them in the most artificial and absurd way possible.



Walls 2.0, project launch, Elephant West, London, 2019



Walls 2.0, project launch, Elephant West, London, 2019

Walls 2.0, app detail, 2019

Walls 2.0, app demonstration in different environments, 2019

vimeo.com/522871769

Total Security Life

installation, dimensions variable with installation, 2018

Total Security Life is a fictitious company specializing in security solutions presented in the form of a trade fair booth. The company's ethos is enunciated in a short promotional video depicting a utopian world behind a tall wall. Rationalizing the need for safety and security, it presetns its services claiming to help the potential clients achieve just that. Using the rhetoric and strategies of stoking fear and preying on people's anxieties the company ultimately offers a Faustian-like deal: safety, but through surveillance and isolation.

Total Security Life, installation view, Summer Show, Florence Trust, London, 2018

Total Security Life, installation view, Summer Show, Florence Trust, London, 2018

Total Security Life, 4K video, 1:24min, 2018

vimeo.com/279158732

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