



**STREET
CLEANERS**

幽灵岛

我曾经发现过一个幽灵岛。

我相信这个岛已经被别人占有，重新收回土地并不是一件容易的事情。从技术上讲，它会是一个相当艰苦的行动。可能需要采取不同的措施，其中之一便是采用挖泥船。挖泥船 - 一种漂浮的植物 - 将金属的爪子扎入海底，把水下的沙子，岩石，泥土和杂草翻动。它把泵插进水底并将上千平方公里内的沉积物喷射出水面。通过从海洋深处调动有价值的材料，一块新的领土便被安置在毫不设防的珊瑚礁上。

有时，这些岛屿以这种方式出现在国际水域中，作为强化生态系统的战略船只漂浮在那里。当被发现时，他们可能会从虎视眈眈的状态隐退为与世隔绝，或者以不那么有侵略性的姿态出现。

幽灵岛在海洋上挥之不去，将模棱两可的状态作为一种权力工具或生存手段。它们漂浮在暗流中，创造并捕捉波动起伏的资本。资本逐渐堆积并承受着向下的重量，并再次用无形的力量将沉积在水底的物质搅动起来。

挥之不去的，就是对权力的重申。

Beijing is full of ghost islands.

Every island operates through an intricate play between the ecosystem, waves, currents and sedimentary processes, disrupting as much as sealing.

Islands may be built using a powerful machine called dredge. Employing this machine allows to instigate land reclamation, using a technical term that has been seemingly appropriated from or onto much more power-charged sociopolitical contexts. Dredging consists of displacing ecosystem of ocean, lake and river beds onto another breathing coral entity, to create an artificial fortified system serving the capital accumulation needs of some.

Ghost islands carry their own weight of knowledge, as human-made vessels carving their own archive out. Their agency isconstructed employing ghost tactics, floating in the ultimate non-definition, in constant ambiguity, in creating, living and surviving the gray zone.

When the lands set afloat.

Ghost islands are nomadic and expansionist in nature. Land that is able to pack up and leave, able to relocate along, for example, world's busiest global maritime trade routes between the Pacific and the South China Sea, or where the streams of global cultural capital meet. These islands latch onto existing structures, appropriating their spatial and social layers.

Rethinking fluctuating governance in the form of shifting territories, nomadism makes its way into the conversation. Nomadism has surely received its share of critique, especially relevant in the age of perpetual travelling and globe-trotting.

At some point, the nomadic has no place to go outwards anymore as everything has been covered and exhausted on its way. Nomadism can be construed predatory as a desert – a shifting force, laying ground for itself, leaving abyss; a Univocal Being that creates contradiction and non-contradiction at once, as put by DG.

To help out of the binary thinking in nomadic and anti-nomadic tendencies, deeming one to be the death to another, it is more productive to adapt to interchangeability. Marder puts nomadism with a form of imperialism in its predatory ways, and reshaping the idea of nomadic being fluid and undefined, or even irrational in its strategy. Nomadic tendencies can internalize values of state governance, can be based on innocent violence or strategic aggression. This is where ambiguity appears as a tool of power or as means for survival, depending on the goals and the nature of the one imposing the ambiguous condition.

In the writings of DG, the nomadic trajectory is carried out in a space that is indefinite and non-communicating, although it proposes an anti-ecological view of space which carries defined features even though being 'smooth'. The space is not necessarily unlimited, un-networked, undefined, and a question arises what value can be attributed to a land claimed, reclaimed and unclaimed.

I spotted a ghost island once.

I believe it has been claimed before, and reclaiming land is no easy feat. Technically speaking, it can be a truly grueling act. It might take different measures, and one of them is to employ a dredge. A dredge – a floating plant – buries its metal claws into the seabed to scramble out sand and rock and mud and weeds. It plunges its pump to gush out thousands of square kilometers of sediment up to the surface. A fresh piece of territory is laid out onto the unsuspecting coral reefs, by relocating valuable materials from great depths.

Sometimes, the islands appear this way in the international waters, floating there as strategic vessels of fortified ecosystems. When spotted, they might turn from the watchful eye back into seclusion, or shape-shift into something less of a threat.

Ghost islands haunt the seas, practicing ambiguity as a tool of power, or a means of survival. They float in the undercurrents, creating and capturing the fluctuating capital on their way. The accumulation bears weight, coming down with an invisible force to crack the sediment apart again.

To haunt, is to reclaim.



Ты стараешься защитить тех,
кого любишь,
и тебе нравится роль опекуна.



Anastasia Sosunova



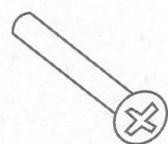
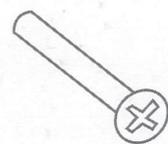


Anastasia Sosunova

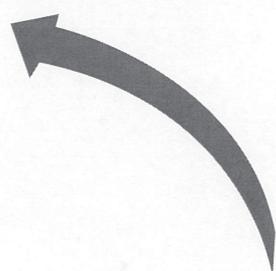
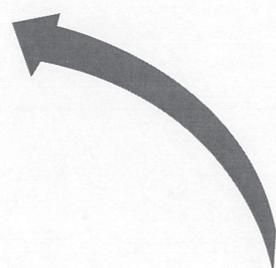


Anastasia Sosunova

This publication is an
assembly instruction
for the sculptures
which travelled
dismantled from Vilnius
to Beijing in a box.



本出版物是一本
关于一箱从
维尔纽斯运输
到北京的雕塑
作品零件的组
装指南。

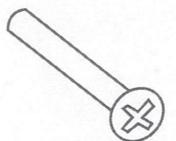




Like a piece of IKEA furniture, it should grant one with a pleasure of creativity and control, but might as well make one snap. The structures are extremely fragile: they break while packing, while travelling, while collecting, and even – while exhibiting them. They are quite difficult to maintain and control, just like the visionary projects of an utopian island, an autonomous community or a nomadic artist we talked so much about during our meetings for the Ghost Islands exhibition.

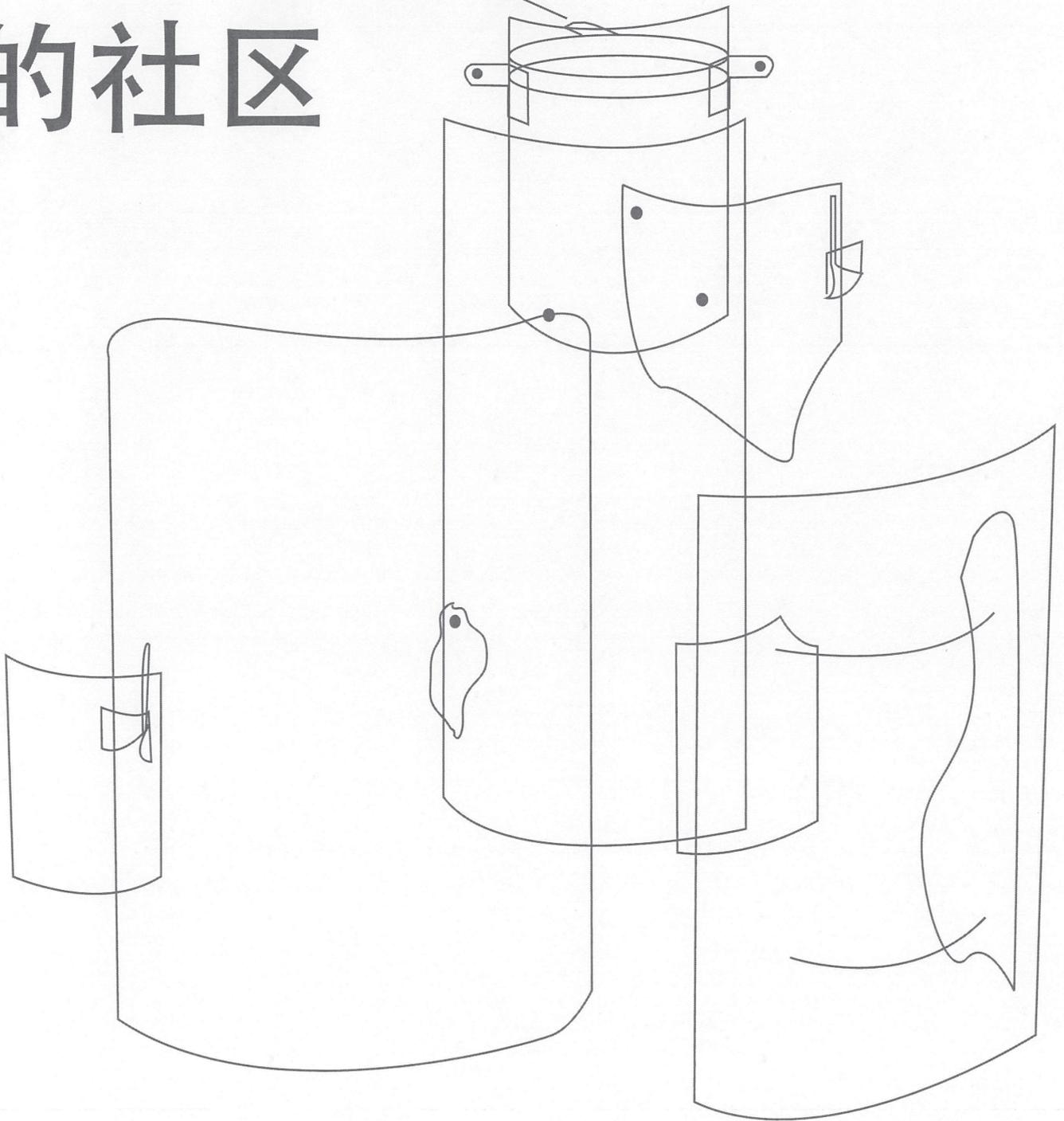
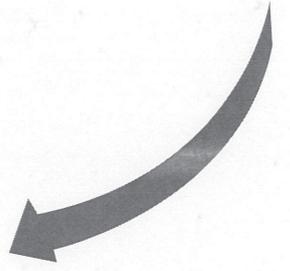
A shield and a mask are intriguing structures: they raise questions about how much space and privacy does one need, and where are the boundaries in our interactions. In my neighbourhood, that part of Lazdynai microdistrict which is called Pasiolkas in a local slang, the neighbourhood community has their Facebook page where they sell things, share the photos of found items, report parking violations and discuss possible intruders. Secluding itself from the outside “threats”, the community is more and more wound up about privacy, autonomy and safety. The snippets of texts in the following pages of this publication are just a few comments from the many posts about suspicious people and behaviour around the block. To me, these small phrases and nuances of their statements are exposing how the need for safety gradually develops into the urge to start playing offense. A border isn't a metaphor, however translucent and fragile it is. Verbal or non-verbal, the debates about space continue.

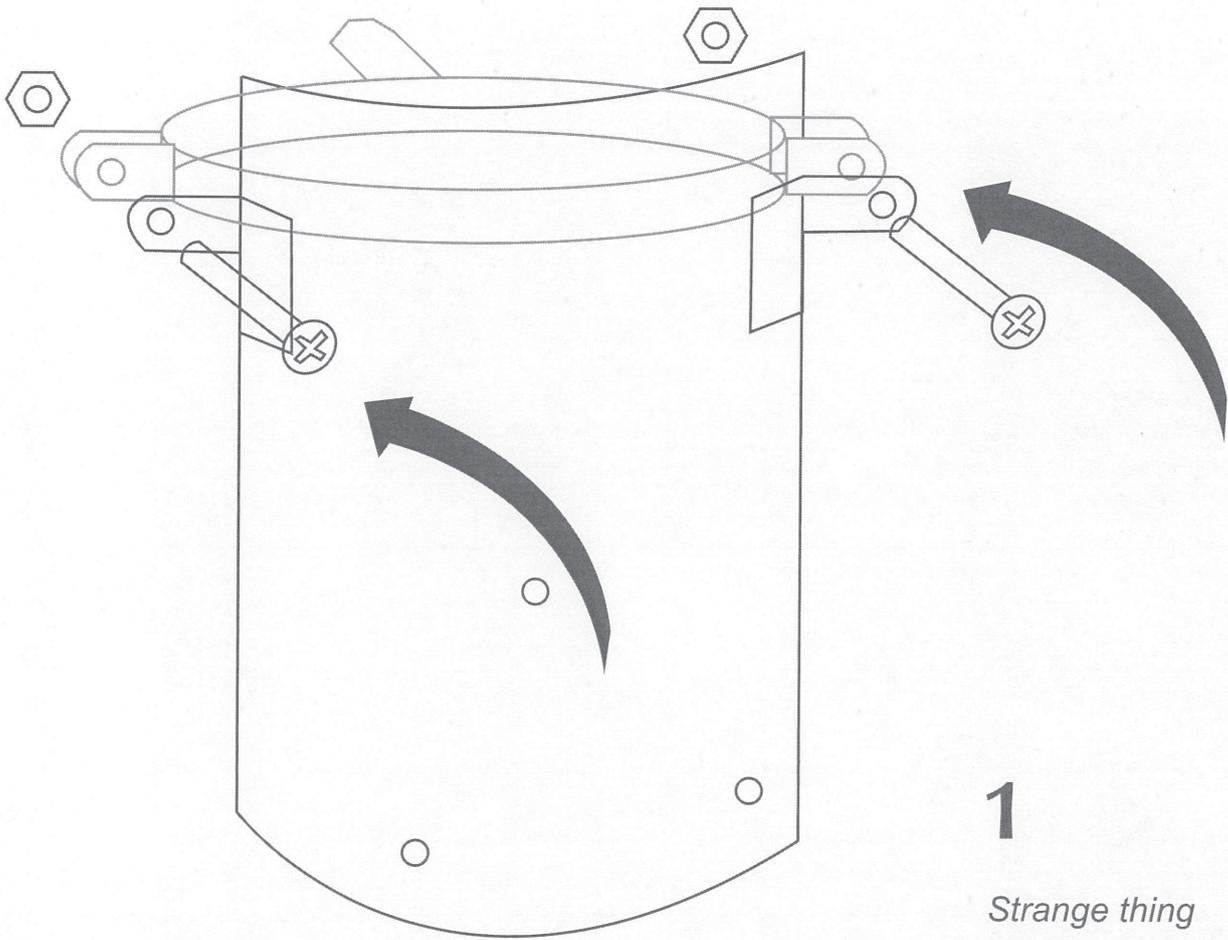
就像一件宜家家具一样，它应该赋予人们一种创造力和控制力的乐趣，但也不妨不管不顾。这些结构非常脆弱：它们在打包时，在运输的路上，在收集时，甚至 - 在展示时都会破裂。它们很难维护和控制，我们在准备‘幽灵岛’的展览时曾大量地讨论过，它就像乌托邦岛这样一个有远见的项目，或像一个自治社区或游牧艺术家。一个盾牌和一个面具都是非常有趣的的结构：它们提出了人们需要多少空间和隐私，以及我们相互交往时界限在哪里的问题。在我的生活社区中，作为Lazdynai的一部分，在当地的俚语中被称为Pasiolkas，这个社区有他们自己的Facebook页面，在那里人们可以销售东西，分享发现到的物件照片，报告违规听停车并讨论可能存在的入侵者。社区越来越不受外界“威胁”的影响，越来越多地关注隐私，自主和安全。本出版物后续页面中的文本片段是关于许多帖子中发现可疑人员和不正当行为的一些评论。对我来说，他们的陈述中的这些只言片语和陈述方式展示了对防卫的需求逐渐发展成为进攻。边界不是一个隐喻，无论它是多么透明和脆弱的。关于空间的争论仍在继续，无论是语言还是行为。



You are entering a safe
neighbourhood

你们正在进
入一个安全
的社区

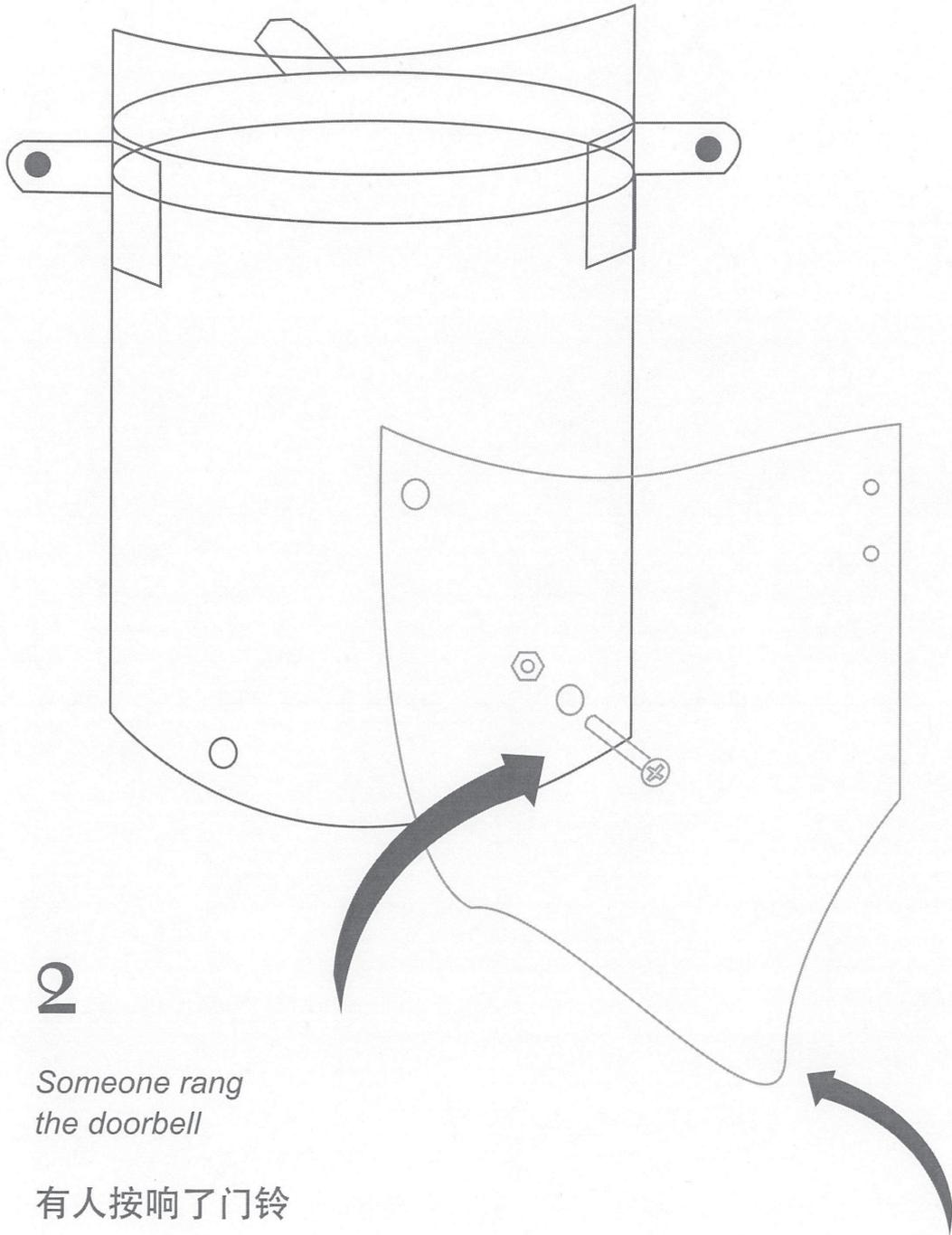




1

*Strange thing
happened to me*

一些奇怪的事情在
我身上发生



2

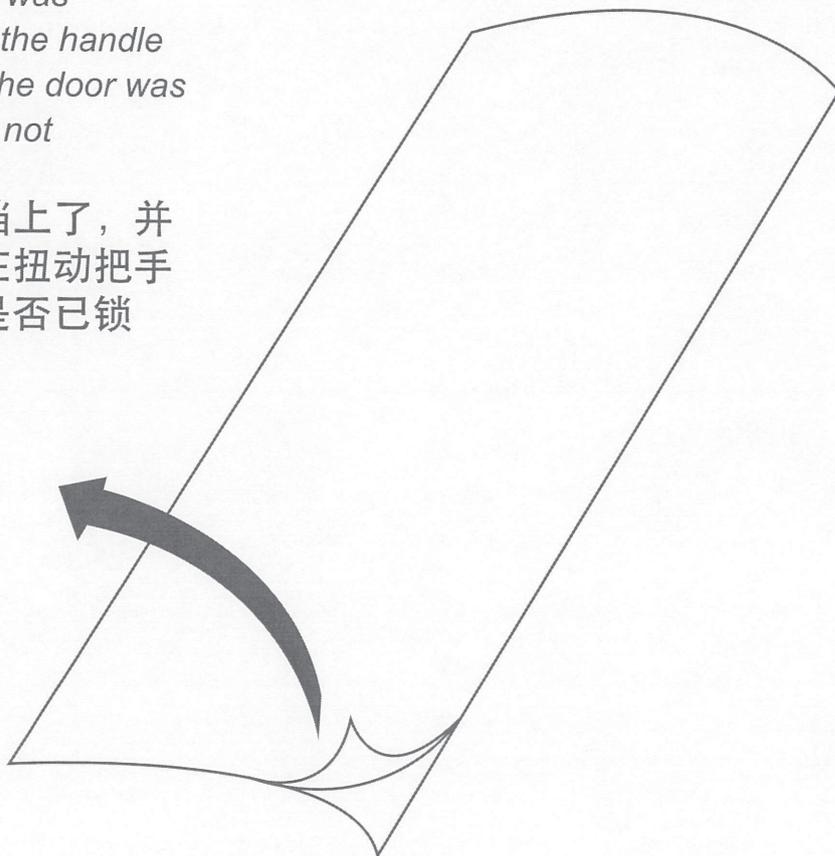
Someone rang
the doorbell

有人按响了门铃

3

The peephole was covered, and someone was checking the handle whether the door was closed or not

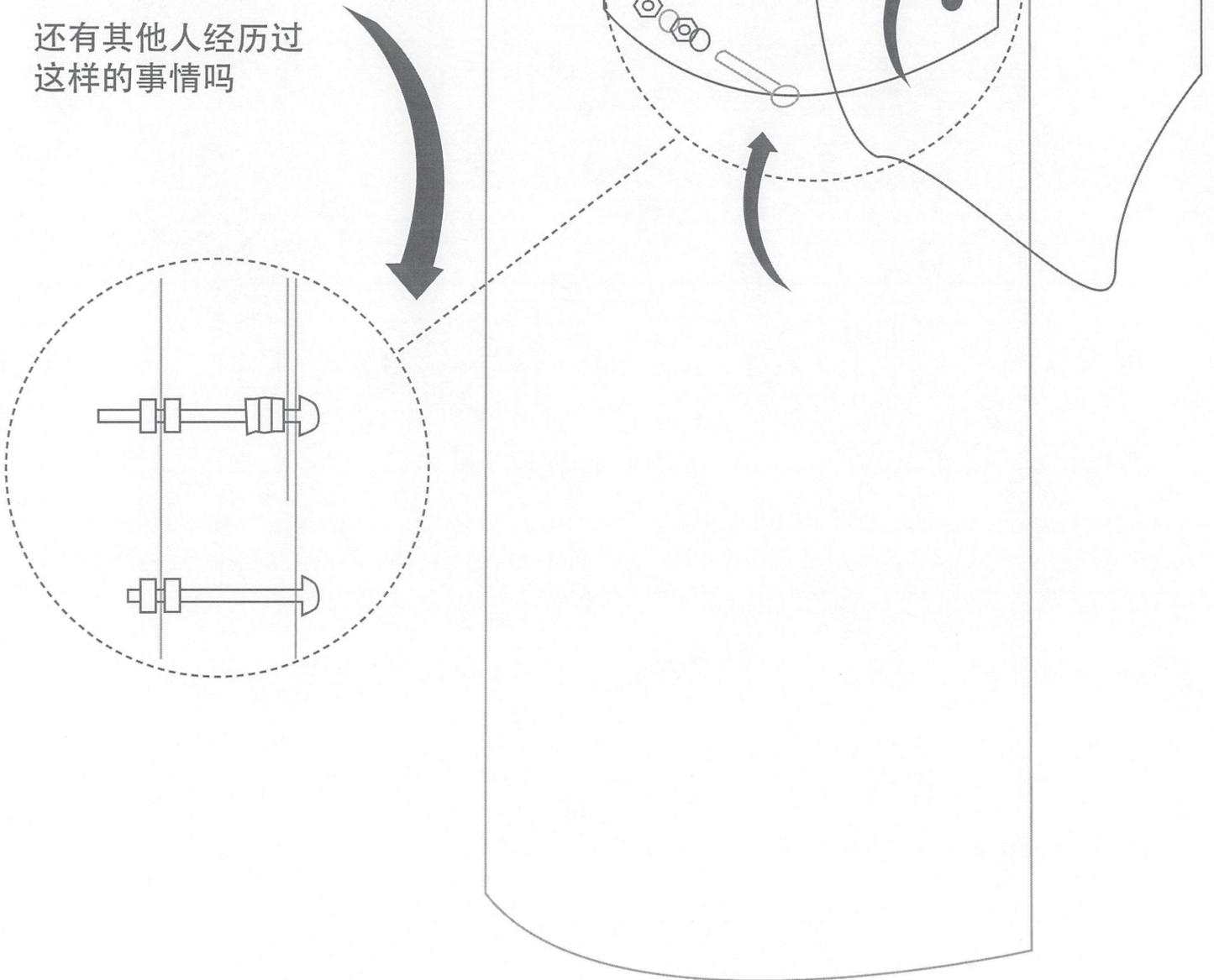
猫眼被挡上了，并且有人在扭动把手检查门是否已锁

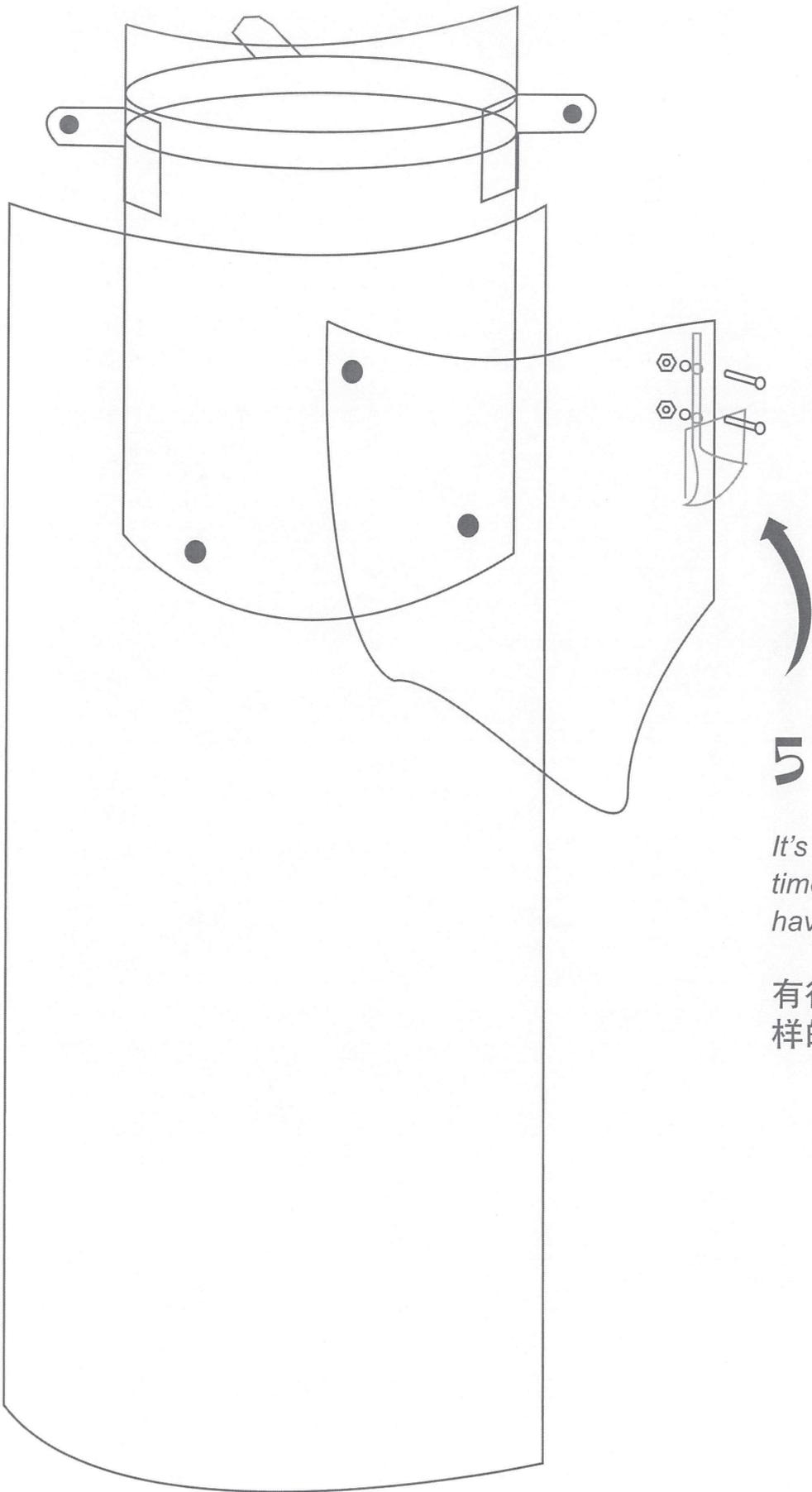


4

*Has anyone else
experienced that?*

还有其他人经历过
这样事情吗





5

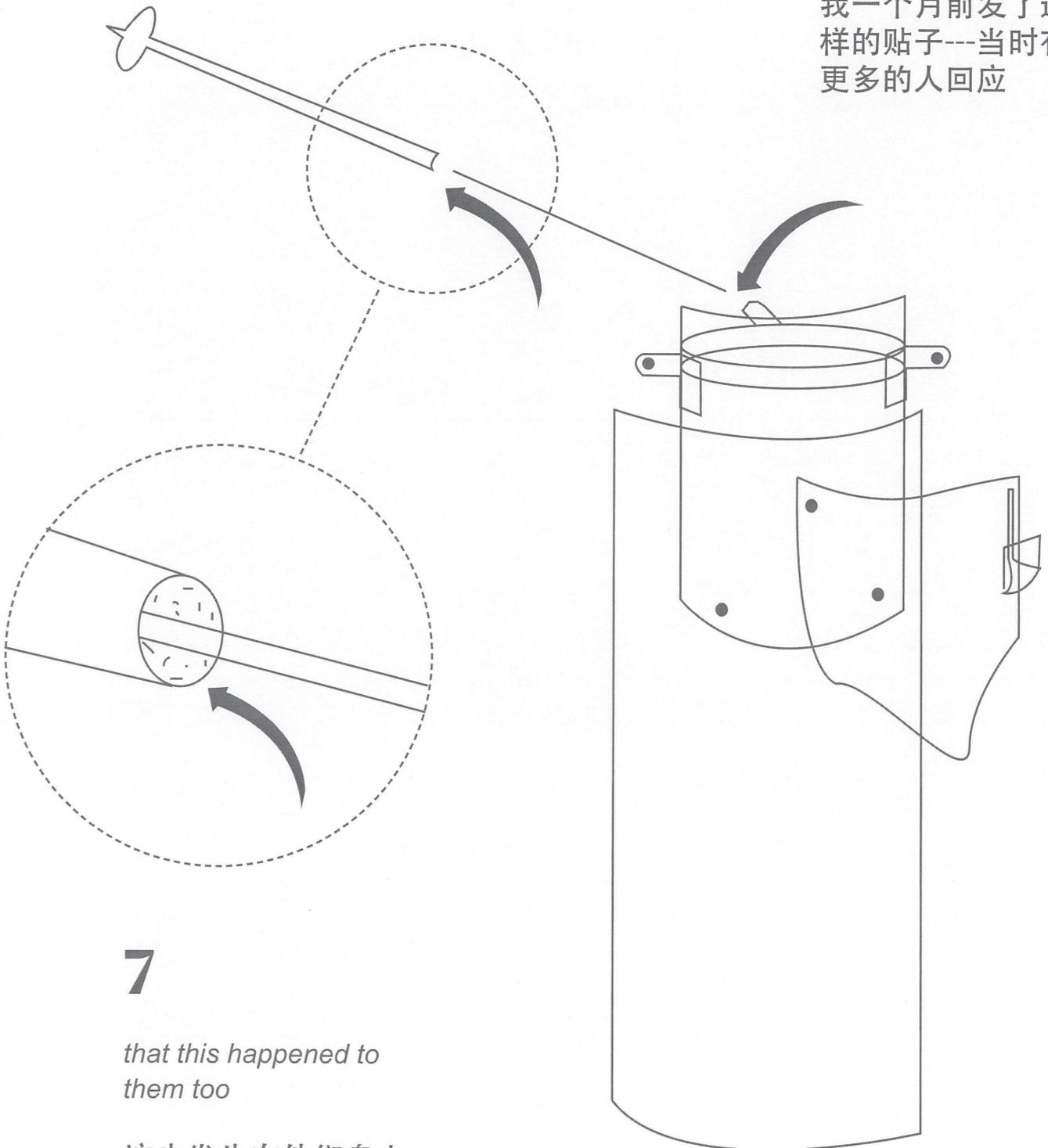
It's been quite some time things like these have been happening

有很久没有发生这样的事了

6

I wrote a post about this like a month ago – more people responded then –

我一个月前发了这样的贴子---当时有更多的人回应



7

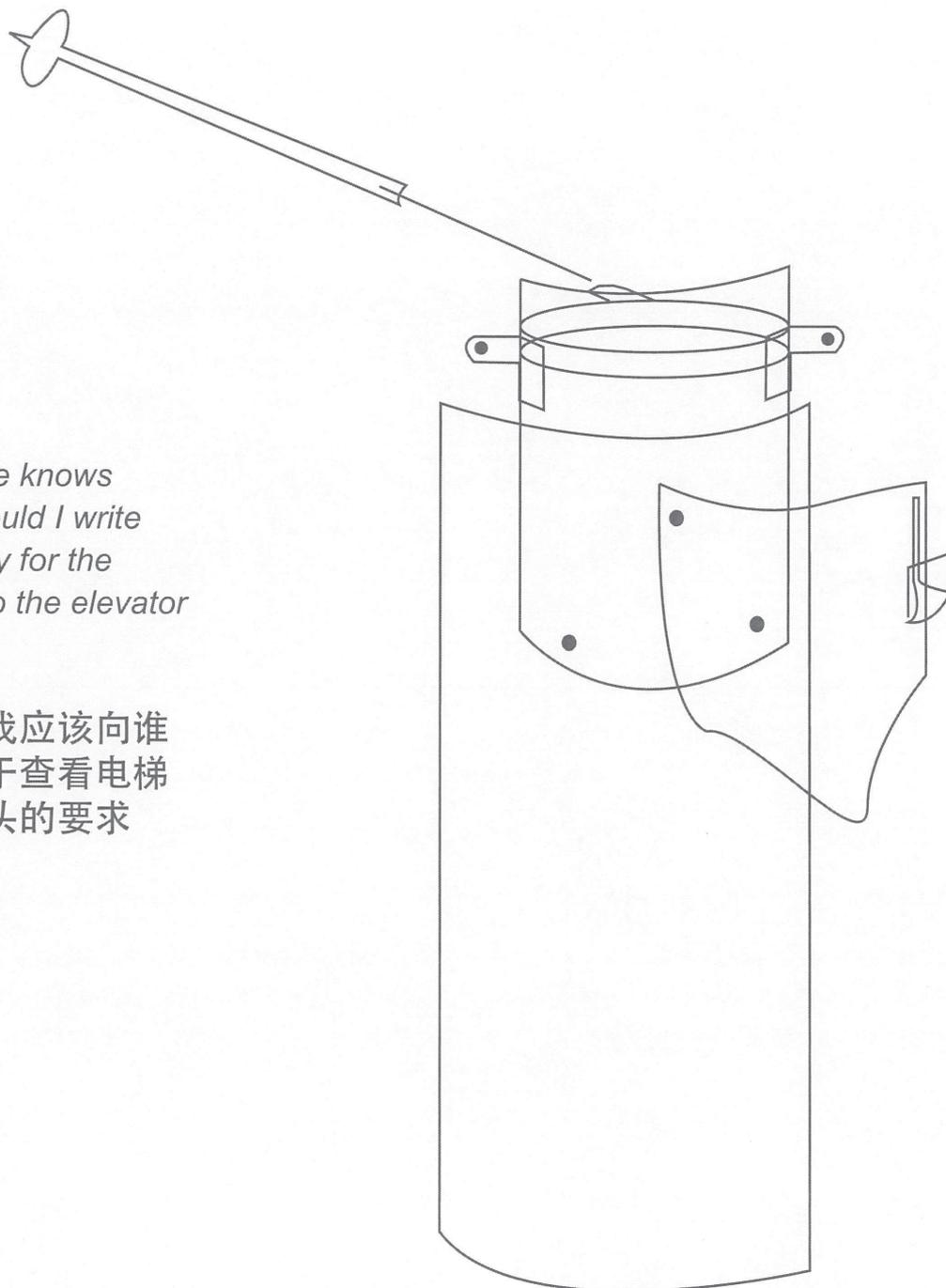
that this happened to them too

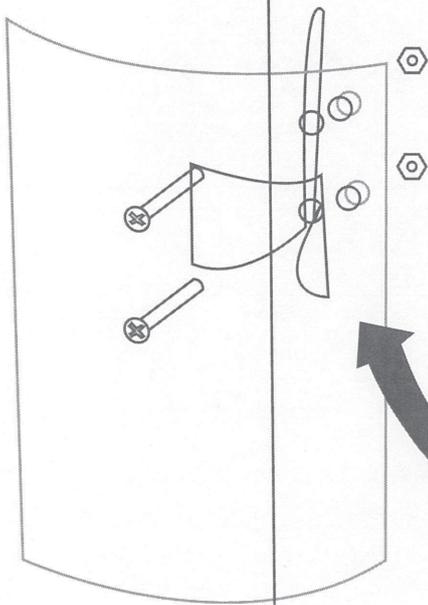
这也发生在他们身上

8

*Who here knows
where could I write
an inquiry for the
access to the elevator
camera?*

谁知道我应该向谁
询问关于查看电梯
内摄像头的要求





9

*It would be great if we
caught these nosies*

我们最好能找到这些
噪音的来源



10

When I look through the peephole at night, there's light at the staircase

当我晚上通过猫眼看向门外的时候，楼梯通道里的灯是亮的

11

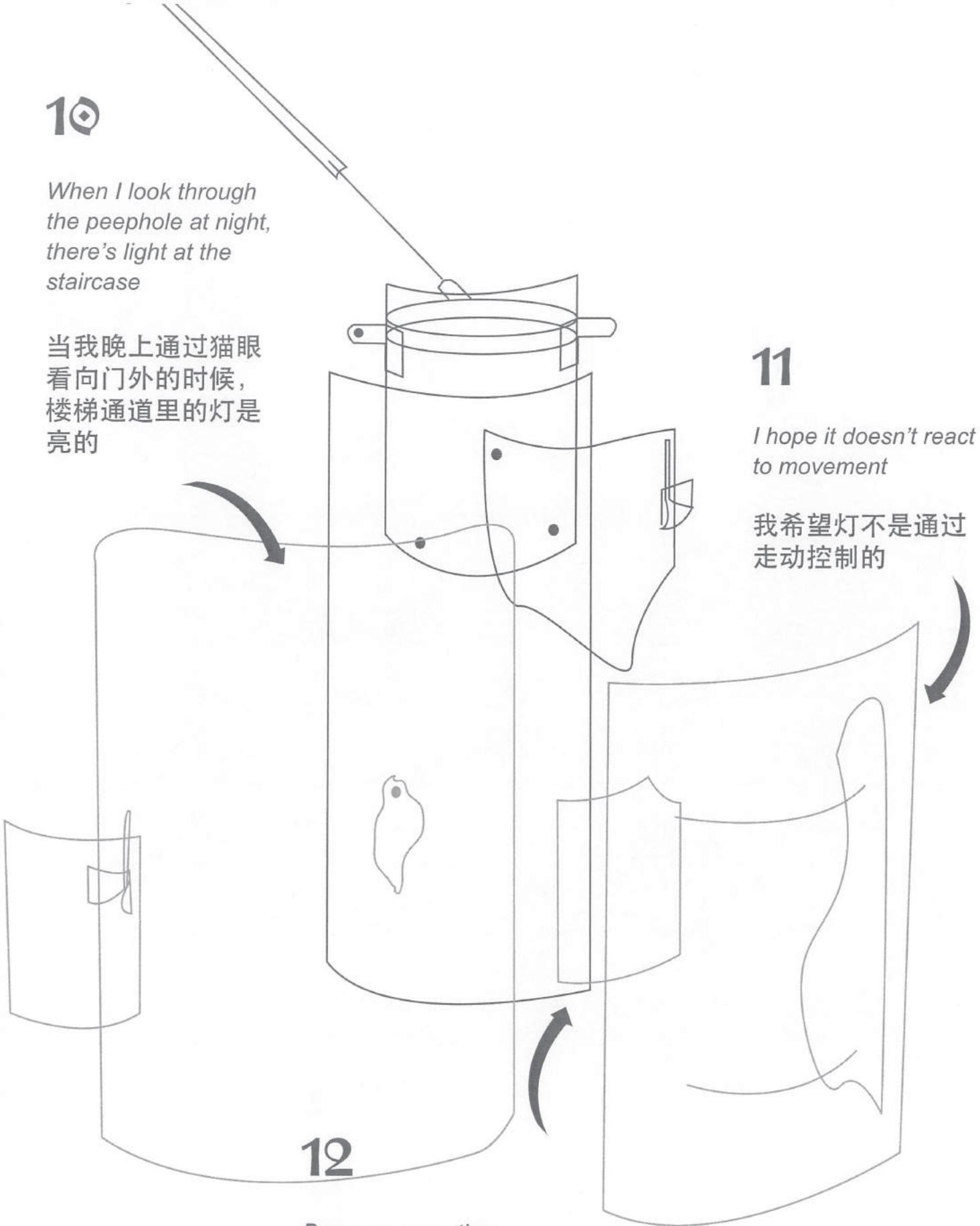
I hope it doesn't react to movement

我希望灯不是通过走动控制的

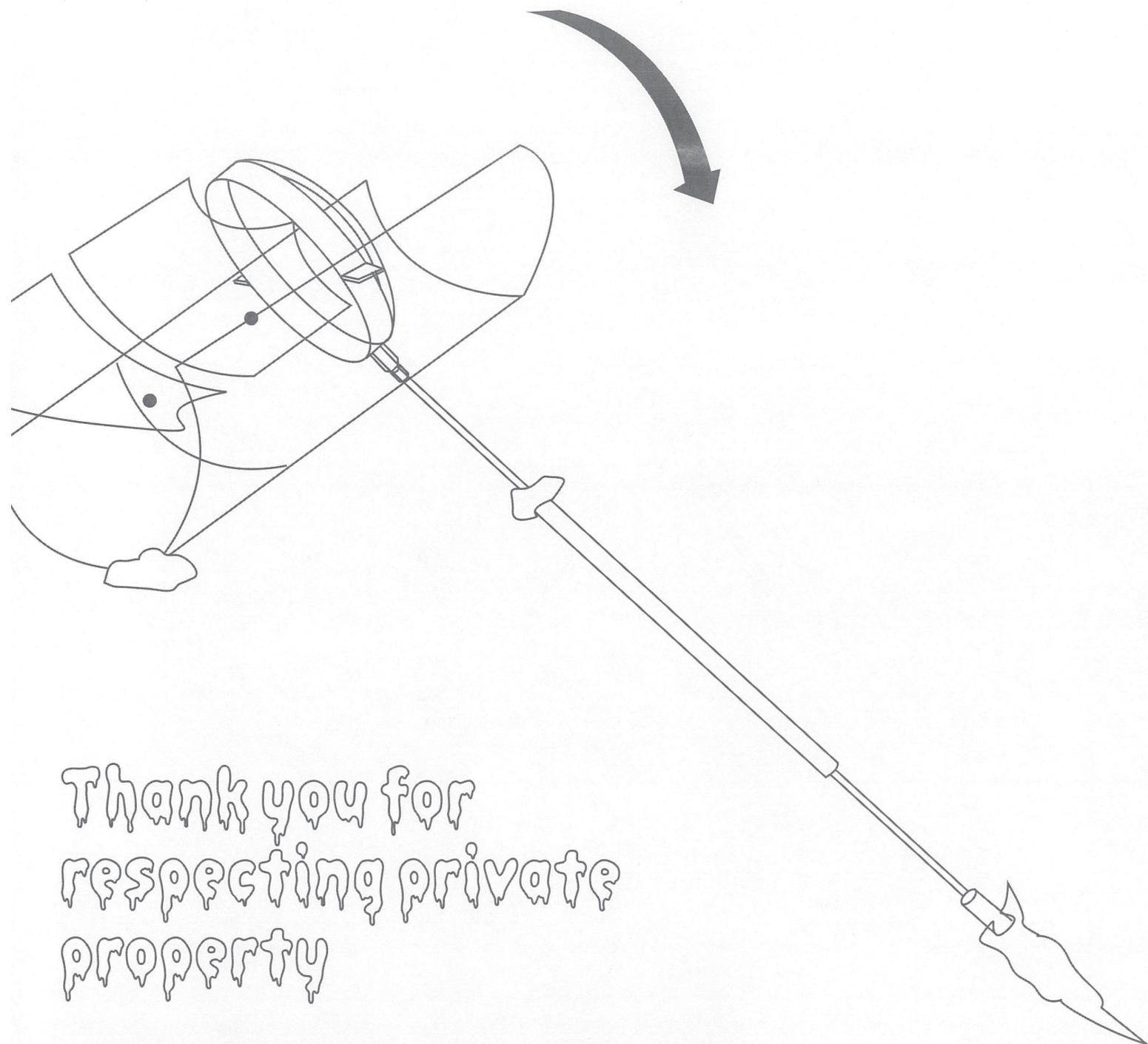
12

Because everytime I look through that peephole, there's a light on

因为每次我从猫眼出去，灯都是亮的

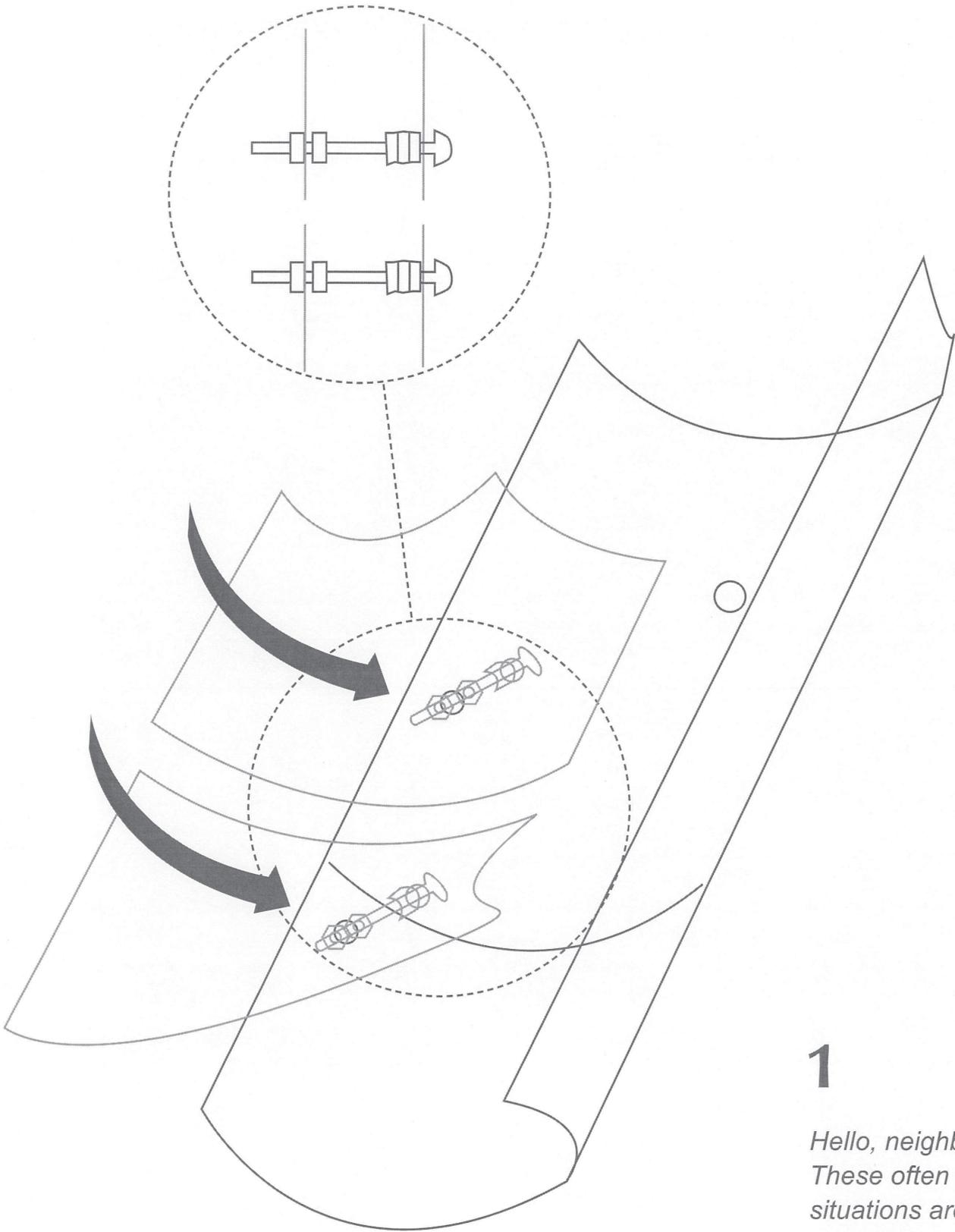






Thank you for
respecting private
property

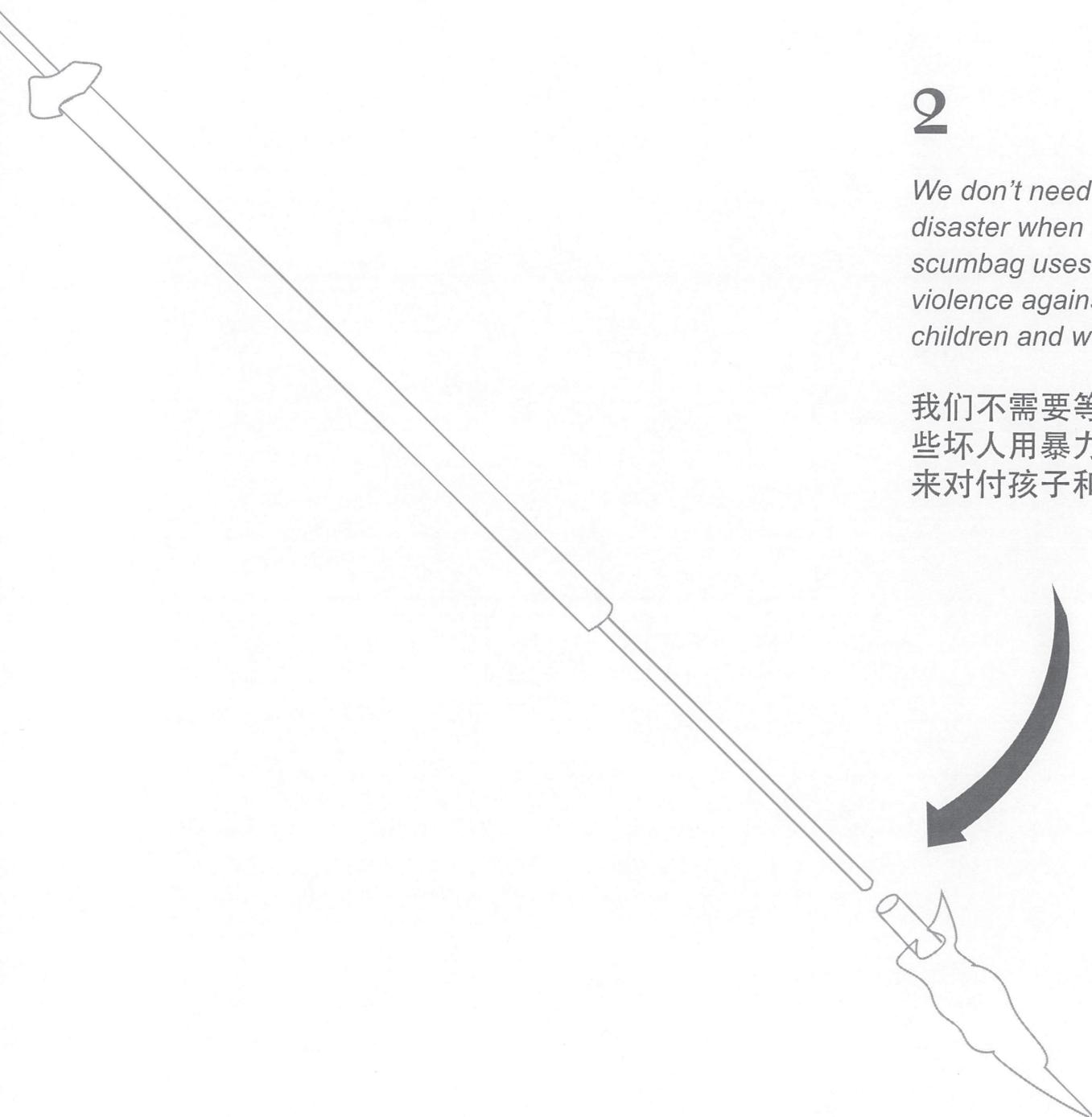
感谢你们能够
尊重私人财产



1

*Hello, neighbours.
These often repeating
situations are very
disturbing*

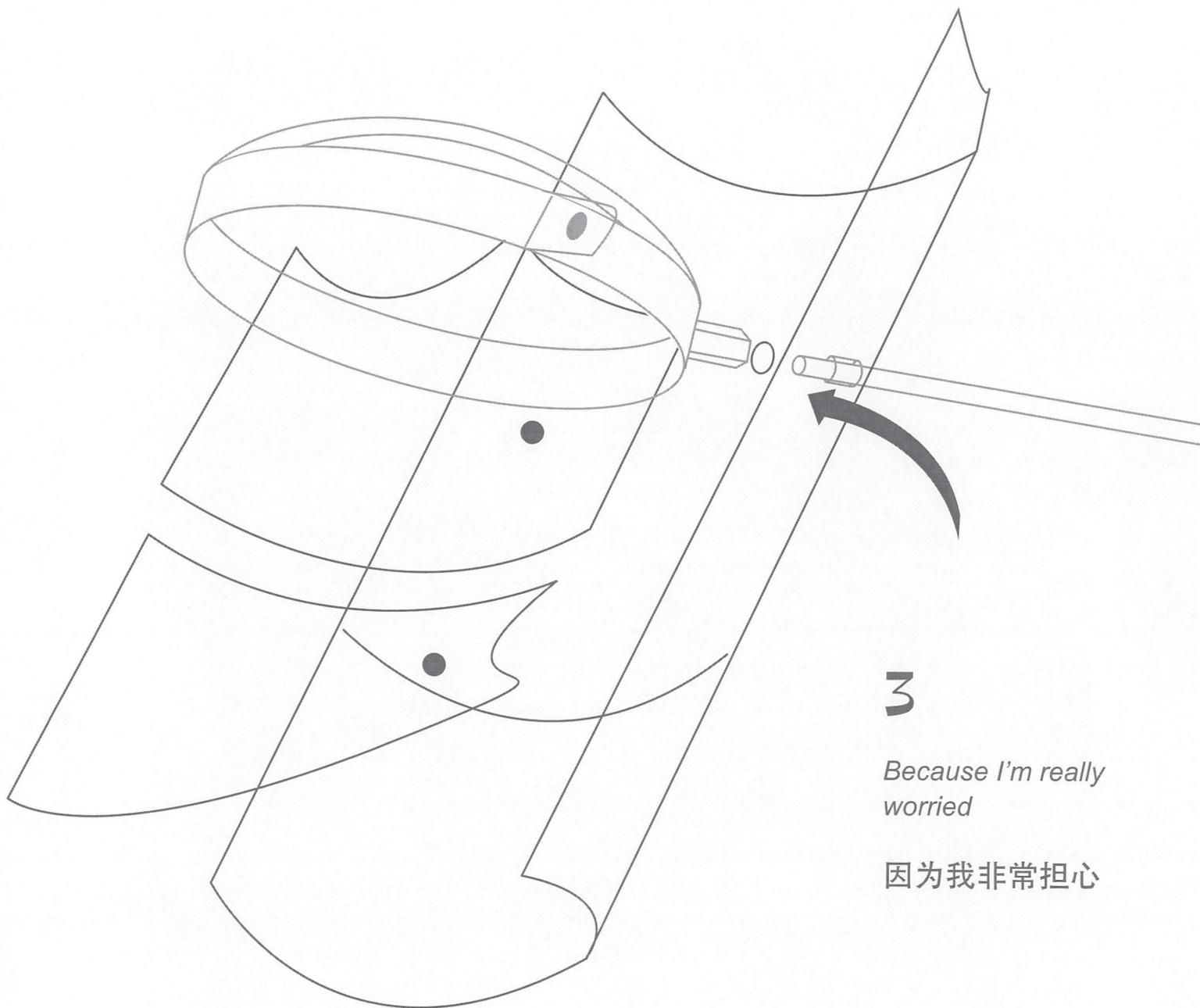
邻居们好，这些重
复出现的状况非常
打扰我



2

*We don't need a
disaster when some
scumbag uses
violence against
children and women*

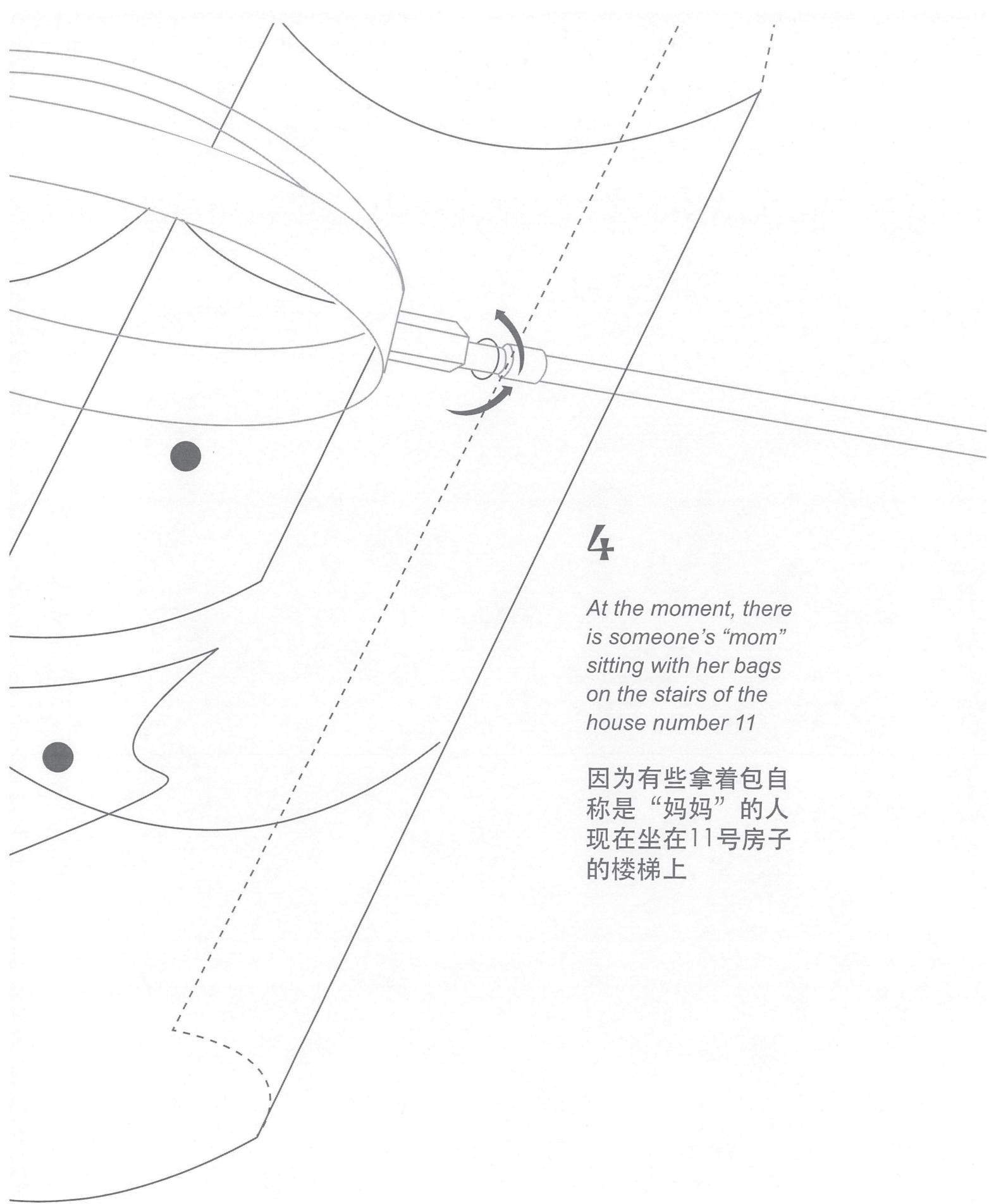
我们不需要等到那
些坏人用暴力对付
来对付孩子和女人



3

*Because I'm really
worried*

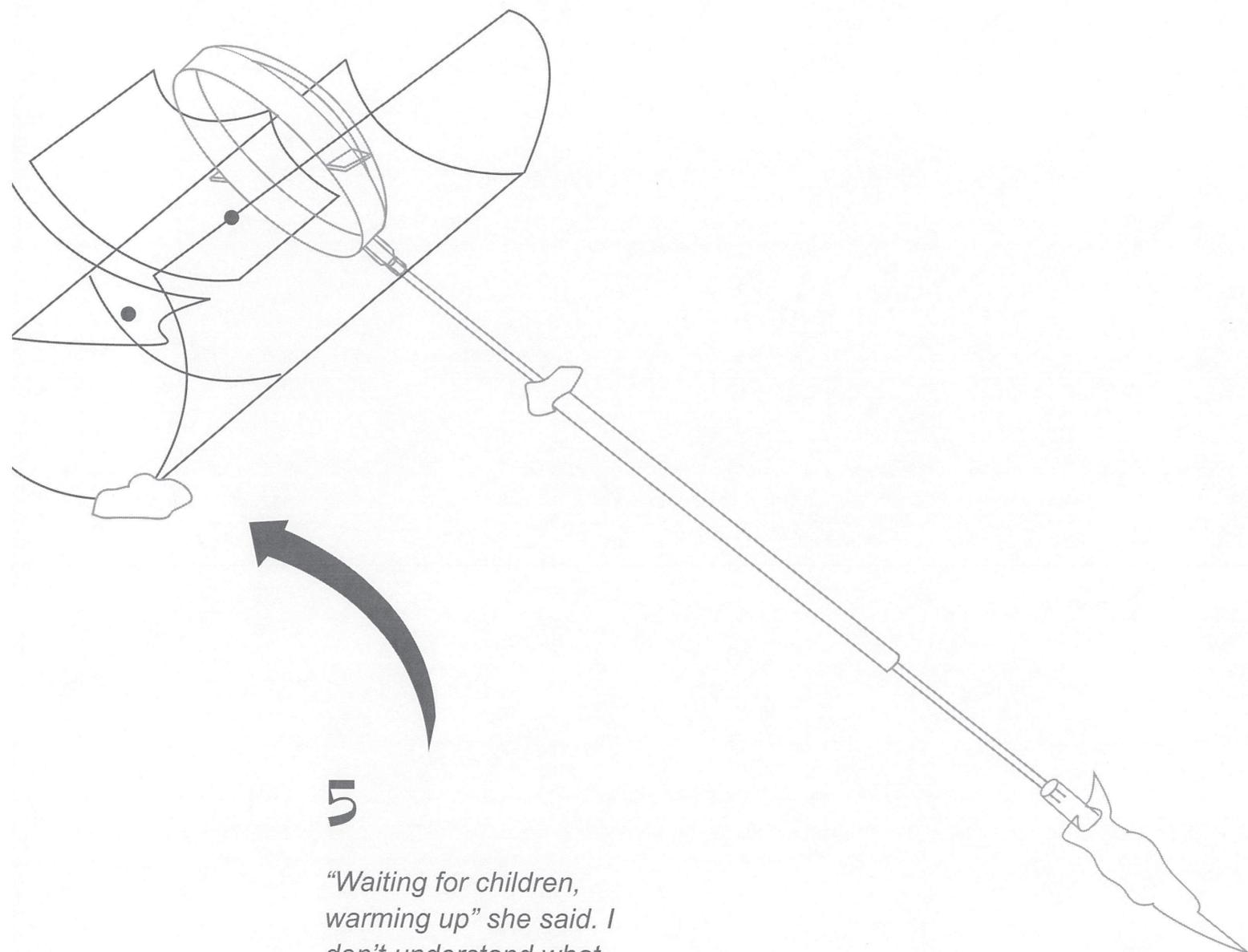
因为我非常担心



4

At the moment, there is someone's "mom" sitting with her bags on the stairs of the house number 11

因为有些拿着包自称是“妈妈”的人现在坐在11号房子的楼梯上



5

*“Waiting for children,
warming up” she said. I
don’t understand what
is she doing there at
the staircase during
the day when it’s warm
outside*

说是“等着她的孩子
们，热身”我不明
白为什么在这么暖和
的天气里她坐在楼梯
通道里做什么





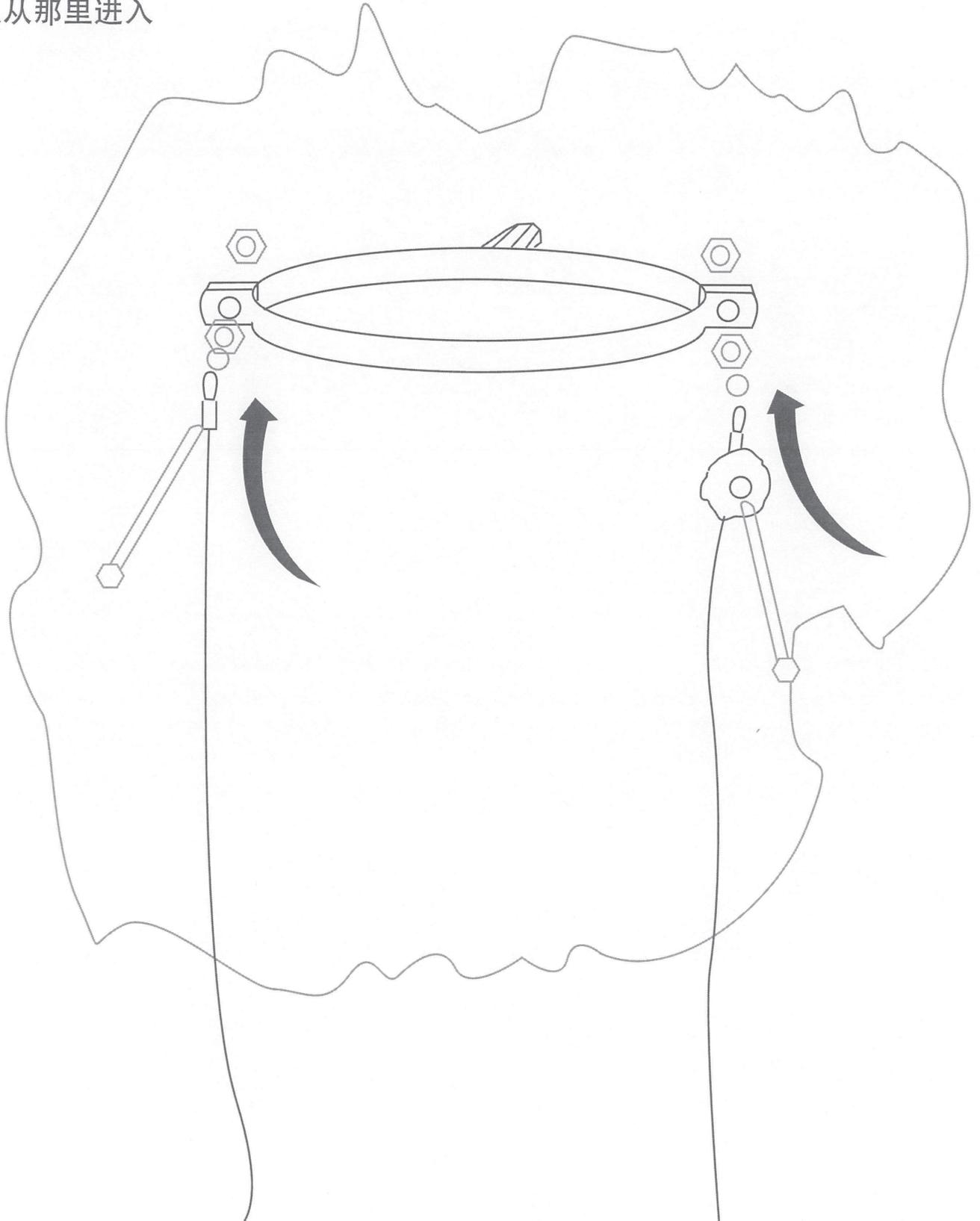
We are not
responsible for
any personal
belongings left
behind

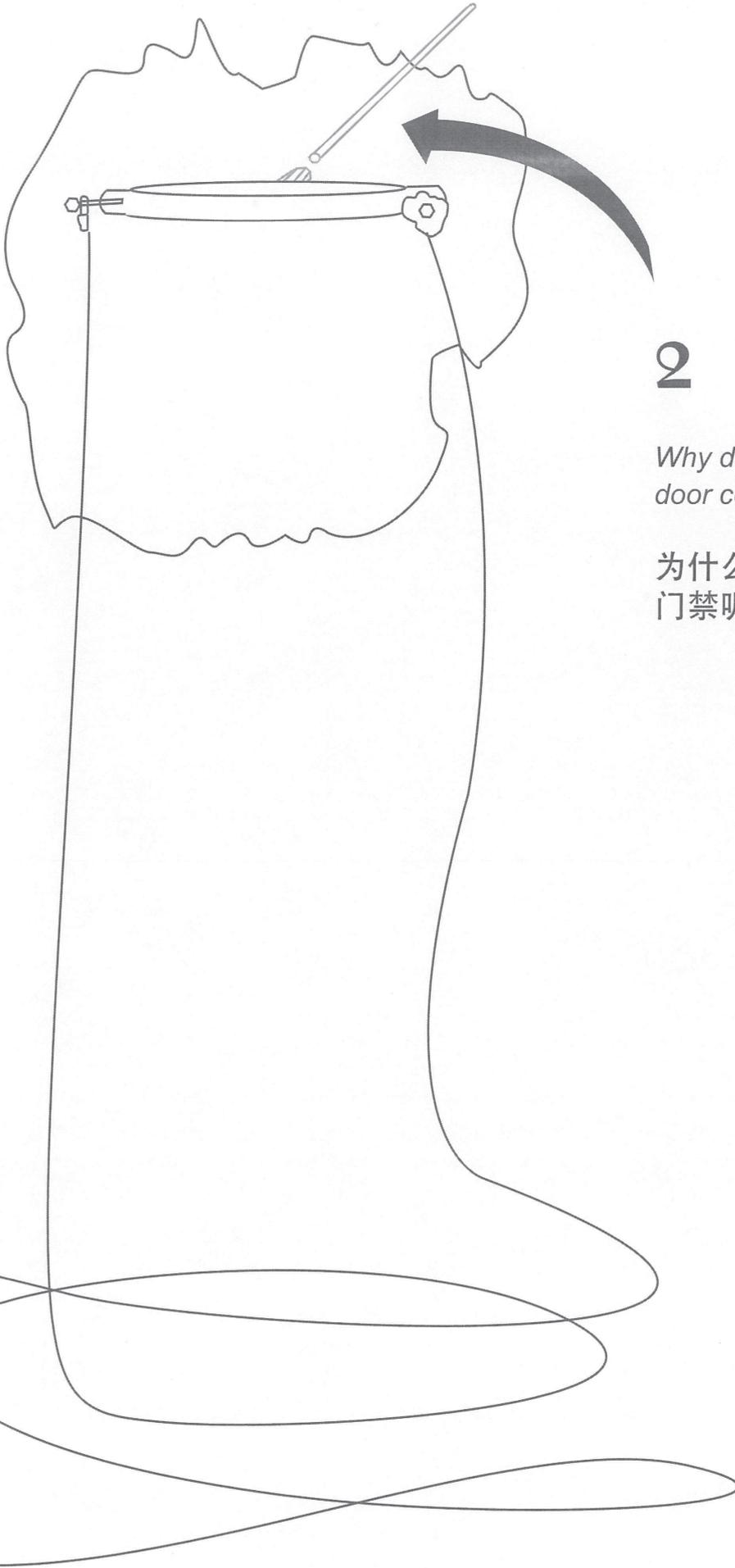
我们对任何
遗落的私人
物品不负责

1

The underground parking door in our staircase is left open frequently, where anyone can enter freely

楼梯间的仓库门经常是敞开的，任何人都可以从那里进入

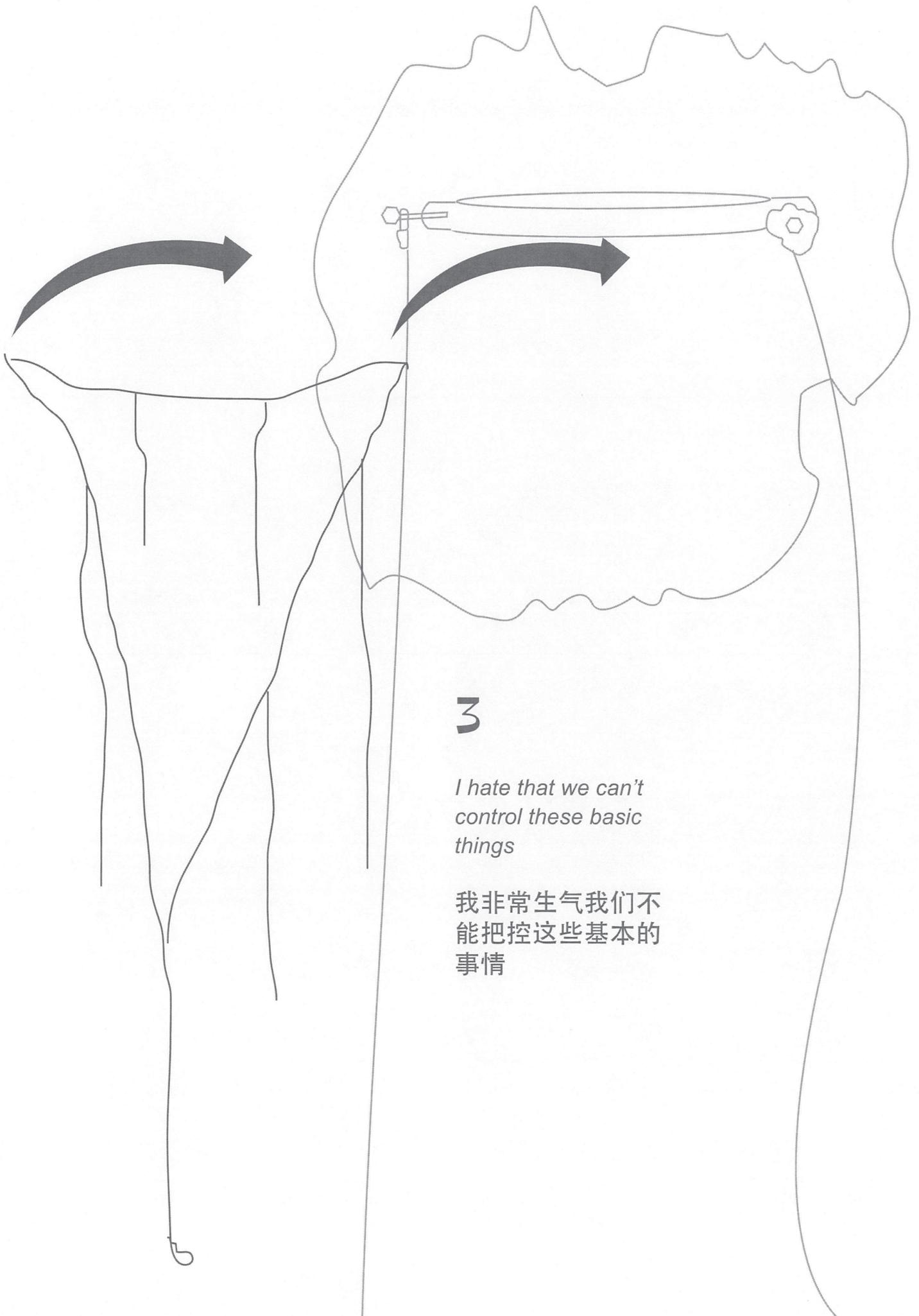




2

*Why do we need
door codes then?*

为什么我们还需要
门禁呢？



3

*I hate that we can't
control these basic
things*

我非常生气我们
不能把控这些基本
的事情





Anastasia Sosunova
2019



Tomasz Kobialka



Tomasz Kobialka



Tomasz Kobialka

Tropicalisation: A proposition

The etymology of tropicalisation comes from studies into the natural world. It refers to increased expansion of the breeding territories of tropical fish beyond traditional habitats and into the expanding warming ocean. Tropicalisation is a species re-colonisation in response to the global rise in sea temperatures. It is at once an expansion of territorial localism into the connected globalism of the ocean.

Perhaps the term of tropicalisation could be decontextualized from the natural world into the cultural realm, and begin to apply equally to the flow of cultural products and people between culturally similar but geographically opposed locations?

Post-WWII saw the migration of The Ten Pound Poms – UK migrants which settled on the South Eastern tip of Australia. The ABC (a Radio and TV broadcaster) has kept Australians in tune with British TV and culture since the 1950s. Lax immigration laws between the UK and Australia allow for a constant influx of British tourists to Australia and Australians seeking career fulfillment to London. These migratory flows resemble the tropical fish which expand their territories beyond the bleaching corals of the Great Barrier Reef and into the warming Oceanic currents. An escape from the material scarcity and shabby grey buildings of London into the cultural familiar of the antipodes – a Tropicalisation.



Ma Jianfeng



Ma Jianfeng

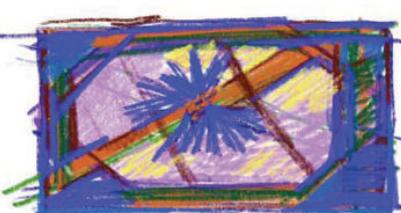




木架
作窗架



抽象



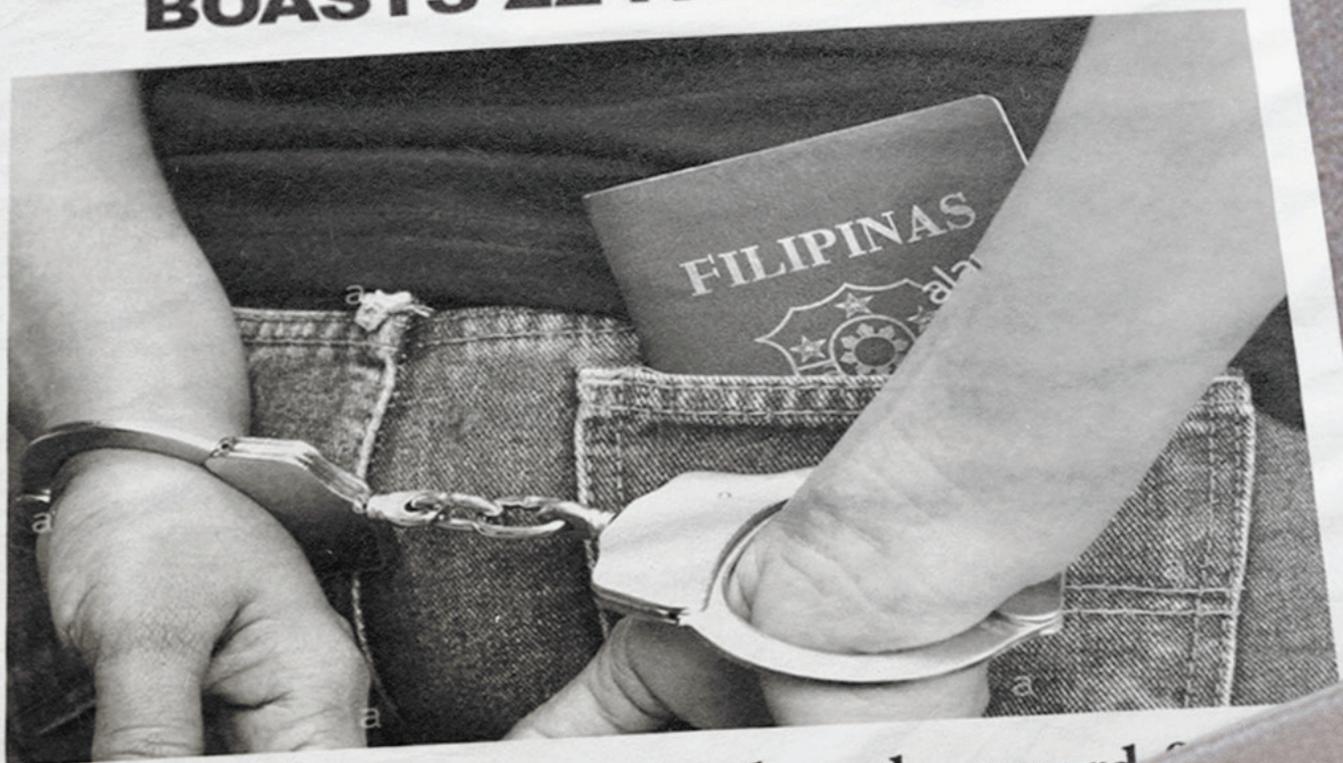


Money Haven

POST-COLONIAL TIMES

JULY, 2019

WORLD RECORD SHATTERED! AMERICAN JAMES PERRIER BOASTS 22 PASSPORTS



An american may have broken the record for
most citizenships held by one person

NUMBER OF THE

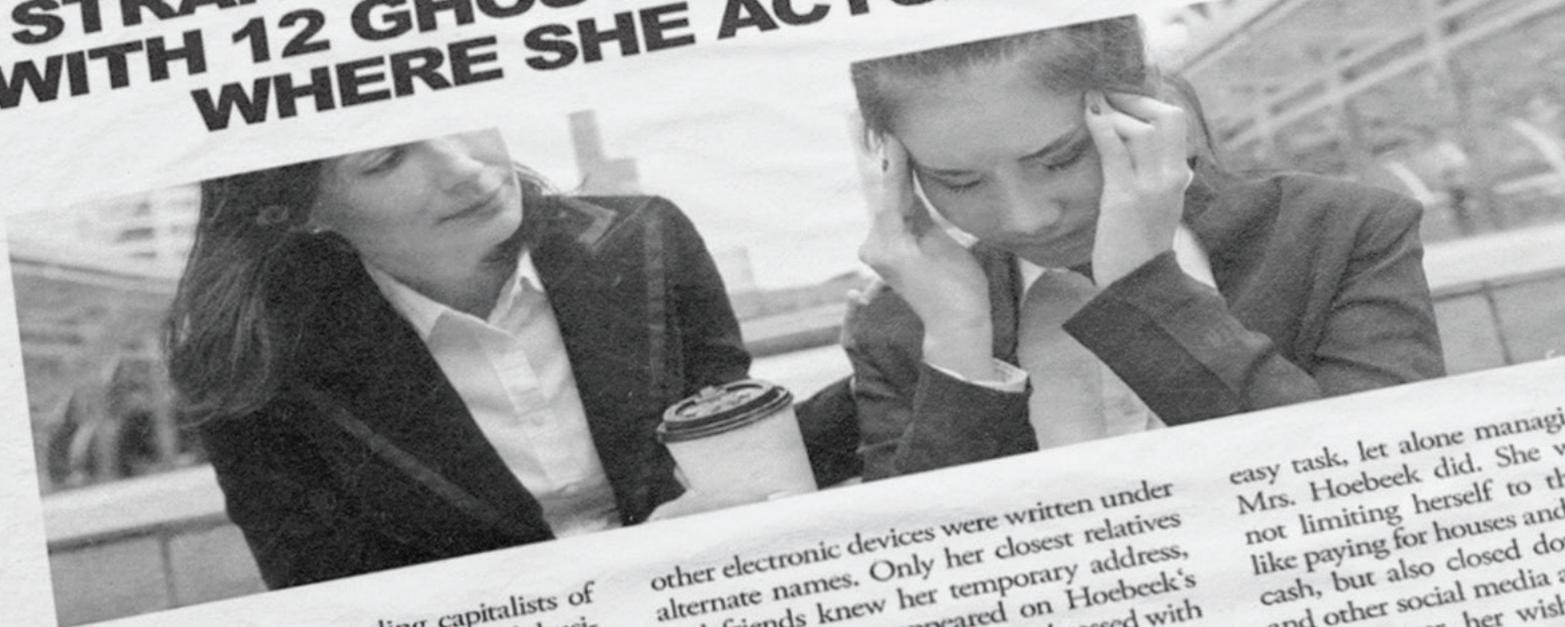
50

igns each value in the
the range
es for X
ves



POST-COLONIAL TIMES

STRANGE BUT TRUE: DUTCH WOMAN WITH 12 GHOST ADDRESSES FORGETS WHERE SHE ACTUALLY LIVES



As customary with traveling capitalists of today, Suzy Hoebeek, a successful businesswoman from Rotterdam, has established different addresses around the world to legally and ethically stop paying income tax. This is generally achieved to become a non-resident for tax purposes of the person's home country.

It has been 7 years since Mrs. Hoebeek has unsubscribed from the Netherlands to focus on her love for traveling and tax-free luxury lifestyle. At first, she placed her home, vehicles, and rental properties in anonymous LLCs and trusts, adding to her pre-established asset protection plans. Accounts for utilities, smart phones, and

other electronic devices were written under alternate names. Only her closest relatives and friends knew her temporary address, which no longer appeared on Hoebeek's tax return. She became quite obsessed with setting-up P.O. boxes at a commercial mail receiving agency for additional privacy, not limiting herself with a usual one-digit number, but ending up with 12 mailboxes in various countries worldwide, ranging from Nicaragua and The Cayman Islands, to Costa Rica and Panama.

Certainly this task required Mrs. Hoebeek's tremendous amount of work and attention to detail. Obtaining one ghost address is a necessary, if not exactly

easy task, let alone managing Mrs. Hoebeek did. She was not limiting herself to the like paying for houses and cash, but also closed down and other social media accounts.

However, her wish with an additional cost until one day I forgot was is," Hoebeek said. "I get all the benefits, but they're not chasing them have nowhere to go serve as a cautionary ghosting one's address a reality.

necessary, if not exactly

HD

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POST-COLONIAL TIMES

RICH PEOPLE LIKE MONEY MORE, STUDY FINDS

A new Harvard study of 4,002 millionaires revealed something surprising. The truth is – they simply like money more than others!

A new Harvard study of 4,002 millionaires revealed something surprising. The truth is – they simply like money more than others!

The first step in having a relationship with money is to actually like money. Sounds odd, but this is the same concept as building healthy relationships with people. It is really hard to get on with someone you don't like. So why should it be any different with your money?

What made this research unique was that such survey of 4,002 millionaires, who are clients of various financial institutions, had never been done on people with that level of wealth. What they found is that people with a net worth of \$10 million like money significantly more than those in the \$1 million to \$2 million range, who, in turn, already love all things financial.



At a certain point, another million dollars do thing newly affordable. That's when other motiv: You have to simple like it, scientists say.

Another not so surprising fact the study has never get rich by working for someone else! So things and say goodbye to your desk job.





REVEALED ★

GALLY ECOND PASSPORT

...Y AND NATIONALITY PROGRAMS WITH
EXAMINED
...LLY AVOID TAXES, GOVERNMENTS AND
...H VIRGIN ISLANDS, CAYMAN ISLANDS,
...OW TO BUY TAX FREE AND LIVE DREAM

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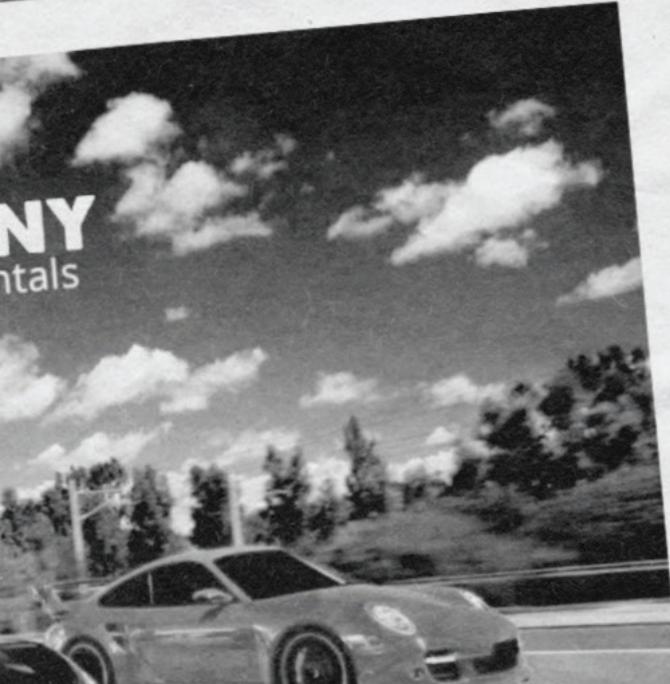
5/20/19 - 5/26/19
Not to be combined with any other offer!

We will be closed on Monday, May 27th in observance of the Pineapple Day Holiday.

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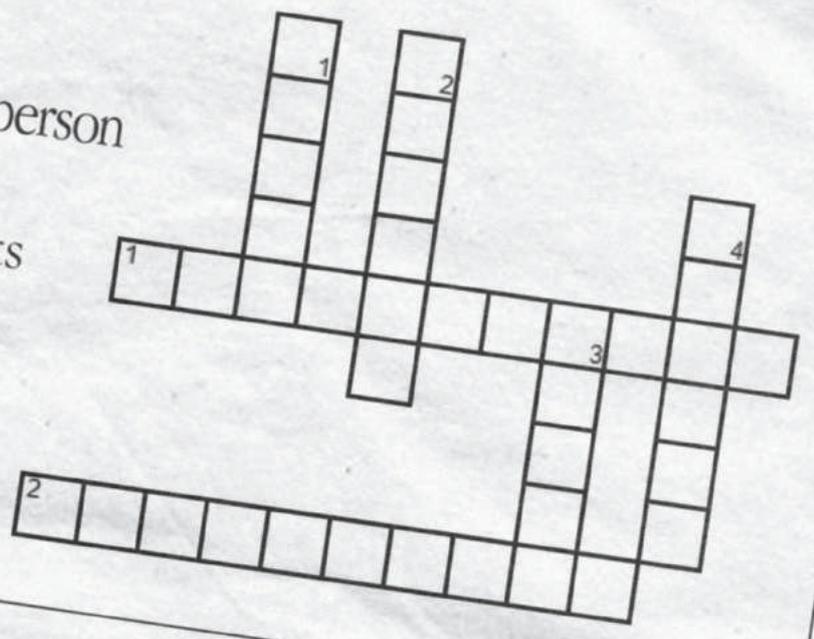
CROOSWORD OF THE DAY

Across

1. a good car is a
2. like a capital but a person

Down

1. not only for yachts
2. a first class
3. luxury
4. a color



This is a publication on the research project and exhibition GHOST ISLANDS that were carried out by curator-in-residence Vaida Stepanovaitė through June–July in 2019 at I: project space in Beijing, China.

The residency project Ghost Islands set out from inquiry into the expansionist policies in the 21st century nation states, especially those extending to disputed maritime territories. The project takes into notice the tactics to extend power through territory through claiming artificial lands, and how these grey tactics resonate in various fields as a form of multifaceted capital gains. It raises interest in forms of governance and self-governance, the value and possibility of independence by different entities whether human or non-human; deepening the questions about spatial performativity enacted through power relations, defined in the global art practices as well.

Exhibition curator: Vaida Stepanovaitė (project space Kabinetas)

Exhibition artists: Anastasia Sosunova, Ma Jianfeng, Money Haven, Tomasz Kobialka

About the curator

Vaida Stepanovaitė is an independent curator and lecturer based between Lithuania and Berlin, Germany. Since 2015, Vaida has been a co-runner and curator of a nomadic project space Kabinetas, which is being developed as an ongoing practice-led research node. In her work, Vaida is concerned with the notion of curatorial as an expanded knowledge-sharing praxis in relation to the performative space; having staged solo and group shows, as well as performative installations, discussions, and other gatherings in Europe and now in Beijing. Vaida holds a BA in Art History and Criticism.

About the artists

Ma Jianfeng 麻剑锋 (b. 1983, China) currently lives and works in Beijing, CN. Solo exhibitions include Treasure Island, GAO gallery, London, UK (2019); The U-Cloister, Institute for Provocation, Beijing, CN (2018); MA, Ying Space, Beijing, CN (2016); Wall, Don Gallery, Beijing, CN (2013). Selected group exhibitions include GARAGE SALE, Sandwich gallery, Bucharest, RO (2019); Guangzhou Airport Biennale, Shenzhen, Guangzhou, CN (2019); Gwangju AAC International Residency, AAC, Gwangju, KOR (2018); The New Normal: China, Art and 2017, UCCA, Beijing, CN (2017).

Tomasz Kobialka (b. 1983, Poland) is an artist now based in Sydney, in the past years having been working between London and Berlin. He graduated from the Goldsmiths MFA programme in 2017 and is the recipient of the 2017 Outset x Tiffany's studio makers prize and the 2017 EU Startpoint prize. His work has been included in exhibitions at The National Gallery in Prague Czech Republic; The Museum of Contemporary Art in Belgrade; Arti et Amicitiae in Amsterdam; Futura Gallery Prague; Autocenter Berlin; Lokaal 01 Antwerp; New York Artist Residency and Studio (NARS) Foundation New York; Kreuzberg Pavillon Berlin, and CCA Glasgow.

Money Haven is leva Sriebaliūtė (b. 1993), a political researcher, graduate of political sciences from Vilnius University with a Master's degree in European Affairs from Lund University (Sweden); Paulius Petraitis (b. 1985), a theorist, curator and artist situating image-making practices in broader social and cultural contexts; and Mindaugas Gavrilovas (b. 1990) – graphic designer, founder of Studio Cryo, working actively in the cultural field. Money Haven is a collective that investigates discourses related to international tax evasion. Exploring mechanisms that legitimize and normalise these practices, it appropriates various companies and services operating in the field. The imitated elements of their rhetoric and aesthetics reflect the familiar logic of contemporary business thinking, in which a lack of transparency is masked through overconfidence and a standard design, pursuing an illusion of legitimacy. Balancing between absurdity and seriousness, Money Haven raises questions related to tensions amidst capital, the individual and the state, exploring how practices of tax evasion affect the decline of a collective wellbeing. The project was originally presented as part of JCDecaux Prize exhibition at Contemporary Art Center in Vilnius, Lithuania.

Anastasia Sosunova (b. 1993) is a visual artist living in Vilnius, Lithuania. Sosunova holds a BA in Graphic Art and a MA in Sculpture from the Vilnius Academy of Arts. She has participated in exhibitions in Europe and the US, exhibiting her work in both artistic institutions and non-institutional urban and natural locations. Her work translates between scales, manipulating personal stories and subtle material gestures, following through their entanglements in vaster tales. Anastasia uses video, installation, sculpture and graphic art to reflect on notions of the "alien" that occupy space in our everyday lives. Often this is a practice of noticing and knowing intimately our contexts, and the ways in which we interact with them.

关于策展人

Vaida Stepanovaitė 是基于立陶宛和德国柏林的独立策展人和讲师。自2015年以来，Vaida一直是游牧项目空间Kabinetas的联合策划人和策展人，该项目空间正在逐渐形成一个持续以实践为主导的研究节点。在她的作品中，Vaida关注如何将策展作为与行为表演空间相关，扩展的知识分享实践；在欧洲和北京策划过个人和团体表演，以及表演装置，讨论和其他聚会。Vaida拥有艺术史和批评学学士学位。

关于艺术家

麻剑锋（生于1983，中国）目前在中国北京生活和工作。个展包括Treasure Island, GAO画廊，伦敦，英国（2019年）；U-Cloister，激发研究所，北京，中国（2018）；MA，应空间，北京，中国（2016）；墙，东画廊，北京，中国（2013）群展包括GARAGE SALE, Sandwich gallery, 布加勒斯特，罗马尼亚（2019）；广州机场双年展，深圳，广州，中国（2019）；Gwangju AAC International Residency, AAC, 光州，韩国（2018）；新常态：中国，艺术和2017年，UCCA，北京，中国（2017年）

托马斯·科比亚卡（生于1983年，波兰）是一位现居悉尼的艺术家，多年来一直在伦敦和柏林之间工作。他于2017年毕业于Goldsmiths MFA课程，并获得2017年Outset x Tiffany工作室制作奖和2017年欧盟Startpoint奖。他的作品被列入捷克共和国布拉格国家美术馆的展览；贝尔格莱德当代艺术博物馆；阿姆斯特丹的Arti et Amicitiae；Futura Gallery 布拉格；Autocenter 柏林；Lokaal 01安特卫普；纽约艺术家居住和工作室（NARS）基金会，纽约；Kreuzberg Pavillon 柏林和CCA 格拉斯哥。

Money Haven是Ieva Sriebaliūtė（生于1993年），政治研究员，维尔纽斯大学政治学专业毕业，获得隆德大学（瑞典）欧洲事务硕士学位；Paulius Petraitis（生于1985年），一位理论家，策展人和艺术家，将图像制作实践置于更广泛的社会和文化背景中；和Mindaugas Gavrilovas（生于1990年）-平面设计师，Studio Cryo的创始人，在文化领域积极工作。Money Haven是一个调查与国际逃税有关的话语的集体。探索使这些做法合法化和正常化的机制，它利用了该领域的各种公司和服务。他们的修辞和美学元素反映了当代商业思维的熟悉逻辑，在过度自信和标准化设计的掩盖下失去了透明性，并产生一种貌似合理性的幻觉。Money Haven在荒谬和严肃之间取得平衡，提出了与资本，个人和国家之间的紧张关系有关的问题，探讨了逃税行为如何影响集体福利的衰落。该项目最初是立陶宛维尔纽斯当代艺术中心的JCDecaux奖展览的一部分。

Anastasia Sosunova（生于1993年）是一位生活在立陶宛维尔纽斯的视觉艺术家。Sosunova拥有维尔纽斯艺术学院的平面艺术学士学位和雕塑硕士学位。她曾参加过欧洲和美国的展览，展出了她在艺术机构和非机构的城市 and 自然场所的工作。她的作品在尺度，被篡改的个人故事和微妙的物质姿态之间进行转译，追随着他们在故事中的纠缠。阿纳斯塔西娅使用视频，装置，雕塑和图形艺术来反映在我们日常生活中占据空间的“外来者”的概念。这通常是一种近距离观察和了解我们的语境以及我们如何在语境中互动的实践。

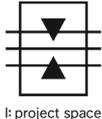
Exhibition visuals were created by **Studio Cryo**

Special visual documentation was created by **Vaida Stepanovaitė & Xiaoyao Xu**

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