



AKSIOMA
Institute for Contemporary Art,
Ljubljana

Neubergerjeva ul. 25
SI - 1000 Ljubljana

aksioma@aksioma.org
www.aksioma.org

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PRESS RELEASE

Aksioma – Institute for Contemporary Art, Ljubljana, presents:

Jill Magid
Evidence Locker
Solo Exhibition

Aksioma | Project Space
Komenskega 18, Ljubljana
19 June - 6 July 2013

Exhibition opening: Wednesday, 19 June 2013 at 8 pm



Images available for free download:
<http://www.aksioma.org/press/evidence.locker.zip>



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Jill Magid

Evidence Locker

After receiving a Master's degree in Visual Studies at MIT Boston in 2000, with a thesis entitled *Monitoring Desire*, Magid started working on a complex body of work exploring the relationships between surveillance and voyeurism, control and desire. Her work often involves dispositifs of surveillance and entities that conduct surveillance, such as police and secret services. The subject of surveillance is often her own body, which Magid exposes to the impersonal eye of the surveillance camera in the attempt to reach the eye of the beholder. In her early works, she wears clothing and shoes lined or fitted with mirror panels, and she designs mirror tools to capture things otherwise impossible to hold. In the performance *Lobby 7* (1999), performed in the main lobby of the Massachusetts Institute of Technology, Magid hijacks the lobby's informational monitor, interrupting its daily broadcast with a transmission that features real-time exploration of her body via a lipstick surveillance camera, which she holds in her hand. The natural evolution of this research is the *Surveillance Shoe* (2000), a pair of high-heeled shoes equipped with an infrared surveillance camera, which records what is usually hidden to the eye.

In *Evidence Locker* Jill Magid engaged Citywatch, Liverpool's closed-circuit video surveillance system. Her strategy for gaining access made use of an exception to the law that all footage be erased after 31 days: if a person sends in a request form describing who they are, where they were, and what they were doing (along with a photo and ten pounds), the police must store the footage in the evidence locker for seven years. Magid made such a request for 31 days straight, in the manner of love letters and diary entries.

She ultimately developed a rapport with the agents of Citywatch and they began following her, assisted by her recognisable patterns of movement and the red coat she wore for that purpose. As Magid and Citywatch became more aware of each other, issues of trust and pitfalls in the logic of the system also came out.

Evidence Locker consists of video installations of Citywatch's footage as well as written correspondence and a website, which allows access to the work, however, it also contains certain elements (such as emails sent to the website viewer unlocking further parts of the site) which control the viewer's experience in such a way as to correspond to Magid's narrative.

As the artist wrote in 2007, "I seek intimate relationships with impersonal structures. The systems I choose to work with, such as police, secret services, CCTV and forensic identification, function at a distance, with a wide-angle perspective, equalizing everyone and erasing the individual. I seek the potential softness and intimacy of their technologies, the fallacy of their omniscient point of view, the ways in which they hold memory (yet often cease to remember), their engrained position in society (the cause of their invisibility), their authority, their apparent intangibility and, with all this, their potential reversibility."

Evidence Locker is part of the permanent collection at the Whitney Museum of American Art.

Jill Magid graduated from Cornell University, Ithaca, New York, with a Bachelor of Fine Arts degree. She then studied at MIT and received a Master of Science degree in Visual Studies. She was artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam from 2001 to 2002 and at the Eyebeam Art and Technology Center in New York from 2006 to 2007. Magid's work has been shown at the Yvon Lambert Galleries in New York and Paris, the Gagosian Gallery in New York, Whitney



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Museum in New York, and the Tate Modern in London. Her performances and installations have been shown worldwide in numerous group shows and fairs.

Production of the exhibition: Aksioma – Institute for Contemporary Art, Ljubljana, 2013

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Artistic Director: Janez Janša

Executive Producer: Sonja Grdina

Public Relations: Mojca Zupanič

Technician: Valter Udovičič

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Mestna občina
Ljubljana

datacenter

Contact:

Mojca Zupanič, 041 924 515, mojca.zupanic1@gmail.com

Aksioma | Institute for Contemporary Art, Ljubljana

Neubergerjeva 25, SI-1000 Ljubljana, Slovenia

www.aksioma.org