

# EXHIBITION EPPUR SI MUOVE

09/07/2015 - 17/01/2016

MUDAM LUXEMBOURG



**Trevor Paglen**

*Prototype for a Nonfunctional Satellite (Design 4; Build 3), 2013*

Courtesy the Artist; Altman Siegel, San Francisco; Metro Pictures, New York; Galerie Thomas Zander, Cologne; Protocinema, Istanbul

**The product of an ambitious partnership with the Musée des arts et métiers, Paris, and Mudam Luxembourg, the exhibition EPPUR SI MUOVE (And yet it turns) focuses on the many links that exist between the fields of the visual arts and technology, as well as the decisive influence that the history of the sciences and technology has exercised on contemporary artists.**

**This fascinating context pushed SES into committing, once again, to sponsor a Mudam project, after having supported Mudam's exhibition DAMAGE CONTROL - ART AND DESTRUCTION SINCE 1950 in 2014 :**

**Trevor Paglen's *Prototype for a Nonfunctional Satellite (Design 4; Build 3)*, shown in the chapter MATTER REVEALED of the exhibition has immediately awoken SES' interest due to the artistic nature of interpreting a satellite.**

Trevor Paglen has turned national security into an object for display – paradoxically. With degrees in art and geography, his examination of the incarceration system quickly led him to the heart of his subject: democracy's covert operations and their dubious rhetoric of secrecy. Through his artworks, lectures, and specialized publications, Paglen has looked into the use of code names, drone bases, and black sites (i.e., secret prisons), which constitute a 'negative' geography. Although he claims to work like an investigative journalist, he never ignores the visual impact of his photographs and installations. Paglen's recent series of prototypes for nonfunctional satellites was developed in conjunction with aerospace engineers, and ranges across a number of forms ("Design 4") and implementations ("Build 3"). The model displayed here shows a reflecting sphere designed to be placed in orbit, where it would reflect the sunlight with the brightness of a star, and then burn up as it reenters the earth's atmosphere. The formal qualities of his prototypes evoke the history of contemporary sculpture. By decoupling their construction from the goals of the military-industrial complex, Paglen advocates 'aerospace engineering for aerospace engineering's sake' in the same way that others advocate 'art for art's sake'. And here again, satellites, those items of surveillance par excellence, become items of display.

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