

The Registration Machine

Jan Lemitz

The history of the Channel Tunnel between England and France is at the centre of this project. The resulting piece explores the metaphorical dimensions surrounding the impact of technology and the economic conditions that facilitate it. I am interested in artistic knowledge production that can contribute to making sense of the 'intensity of circulation' and its impact on environment building. Calais is one of the key sites within Europe where clandestine migration is rendered visible. The tunnel reflects the distinction between wanted and unwanted for mobility and subversive ways around this distinction. In its functioning the tunnel seems to have been transformed from a coherent facilitator of passage and flow into its complete opposite, that of a fractured barrier. The emerging visual landscape is a synonym for the political, economic and technological apparatus organising political (European) space.

Biography:

Jan Lemitz is a photographer based in Düsseldorf, He graduated from the MA in Research Architecture at Goldsmiths. The ongoing project *The Registration Machine* was funded by the Musée des Beaux-Arts de Calais. Recent exhibitions include *re-locations* with Hal Project at Space Mass in Seoul and *Smuggling Anthologies* in Idrija.