

Forensic Justice

AN EXHIBITION AND PUBLIC PROGRAM
WITH FORENSIC ARCHITECTURE

18 October 2018–27 January 2019

GUIDE BOOK / ENGLISH

FORENSIC JUSTICE

**An exhibition and public
program with Forensic
Architecture**

**18 October 2018
–27 January 2019**

Opening:
18 October 2018, 18.00 hrs

With a lecture by Eyal Weizman (architect, researcher, and Director of Forensic Architecture, London) and Christina Varvia (architect, researcher, and Deputy Director of Forensic Architecture, London) at 19.30 hrs.

The lecture inaugurates the public program *Propositions #7: Evidentiary Methods*, which continues on the following Thursdays, 19.30 hrs: 1 November 2018, 15 November 2018, 13 December 2018, 10 January 2019, and 24 January 2019.

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Forensic Justice

Welcome to the *Forensic Justice* project, which consists of an exhibition and a series of public programs with Forensic Architecture.

Forensic Architecture is the name of both the international research agency and its pioneering aesthetico-political investigative practice. Established in 2010, Forensic Architecture is comprised of a team including architects, scholars, artists, filmmakers, software developers, investigative journalists, archaeologists, lawyers, and scientists. The agency's practice of *forensis* is a form of interdisciplinary inquiry into various forms of violence infringing on human rights as well as the rights of nature. It simultaneously involves actual engagement in criminal prosecutions as well as critical reflection through art and theory. Forensic Architecture undertakes advanced architectural and media research on behalf of international prosecutors, human rights organizations, and political and environmental justice groups. Interrogated from the point of view of the victim and exposing surreptitious machinations of power in instances of violence by states or corporations—be it armed conflicts, climate change, rising oppressive political movements, or abuse of technological inventions—these investigations propose narratives that challenge dominant articulations about current conflicts. In the increasingly digitally mediated reality of times of data-sharing platforms and readily available recording equipment, they, at the same time, provide new tools and methods for evidence gathering and case building for public activism.

Architecture, the visual domain, media, and aesthetics are critical means of such forensic research. The investigations engage art and design using data, diagrams, maps, and visualizations as well as methods such as performative reenactment, digital and physical modelling, mapping, and testimony. Along with criminal courts, campaigns and press conferences, public demonstrations, etc., the space of art functions as a crucial public forum for disseminating the inquiries and their findings. Concurrently, art is one of the key sites for the renegotiating of *forensic justice*, mobilizing both critical analysis and possible tactical

interventions and bringing them into the political processes that shape the contemporary condition.

The exhibition *Forensic Justice* zooms in on a number of recent cases of tactical forensic reclamations of justice that have been developed within the networked collaborations of Forensic Architecture. Each work articulates evidence-based “counter forensics” to dominant interpretations of respective events. Rendered from multiple perspectives, the audio-visual installations mobilize what Forensic Architecture refers to as “public truth.” These mobilizations can be understood, as the exhibition proposes, as critical instances of *forensic justice*.

The exhibition involves two entwined narratives: namely of social and ecological justice.

On the ground floor of BAK’s makeshift exhibition space are six investigated cases of varying scales, all calling for social justice: an individual (*The Killing of Nadeem Nawara and Mohammed Abu Daher*, 2014), a building (*M2 Hospital Bombing*, 2017), a city (*The Bombing of Rafah, Gaza, Palestine, 1 August 2014*, 2015), and, finally, the vastness of a sea (*The Luventa*, 2018). This archive-like set-up is accentuated by two further works: *77sqm_9:26min*, 2017, an investigation into the racist killings of immigrants in Germany in 2000–2007, and *Investigation into the Murder of Pavlos Fyssas*, 2018. The latter inquires into the complicity of police troops in the assassination of the young Greek anti-fascist rapper Fyssas, murdered in 2013 by members of the political movement Golden Dawn. After having been presented as crucial evidence in court in Greece this September, this piece, co-produced with BAK, is now presented to the public for the first time.

The second narrative line unfolds in a Center for Contemporary Nature, which engages with the relation between culture, politics, and the concept of nature today. No longer a “backdrop” against which human history unfolds, “nature” now transforms at the same speed as human history, racing alongside it in an ever-aggravated feedback loop with consequences that have spiraled out of control. This entanglement, which Forensic Architecture

refers to as “contemporary nature,” is explored in two cases. *Ecocide in Indonesia, 2016–2017*, highlights the contemporary calamity that involves both human and environmental disasters, leading to mass casualties and an irreversible destruction of the living habitat. *Ape Law, 2016*, looks into human-induced environmental violence on other species. Throughout history, the orang-utans have been threshold figures between humans and nature, and are currently at the frontiers of debates regarding the future of laws and rights.

The public program *Propositions #7: Evidentiary Methods* expands upon these notions in a series of lectures, screenings, and workshops on forensic methodologies and various kinds of claims for justice within the multidimensional space of aesthetics, law, architecture, politics, and ecology. The series deepens the understanding of works by, or made in collaboration with, Forensic Architecture, including investigations that are not included in the exhibition. Focusing on techniques and innovative evidentiary methods at the intersection of law, art, politics, and the changing media landscape employed in the forensic practice, the gatherings create a space for dialogue and exchange between concrete cases examined by Forensic Architecture as well as ongoing political struggles in the Netherlands and beyond. This series is conceived in collaboration with Nick Axel (architectural theorist, Amsterdam).

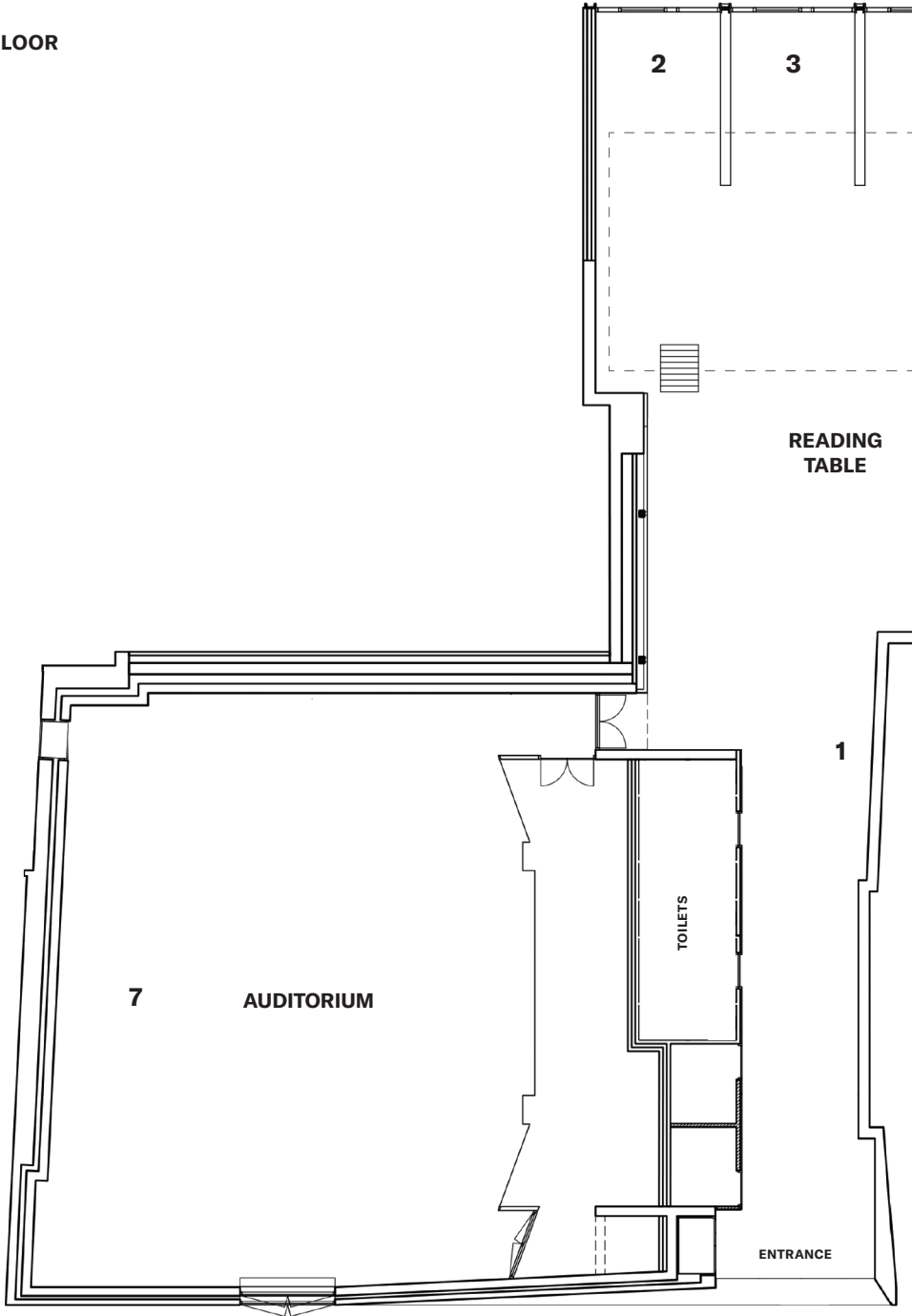
Forensic Architecture has been nominated for the United Kingdom’s Turner Prize 2018. Earlier this year, Forensic Architecture was awarded the prestigious Princess Margriet Award for Culture by the European Cultural Foundation, Amsterdam.

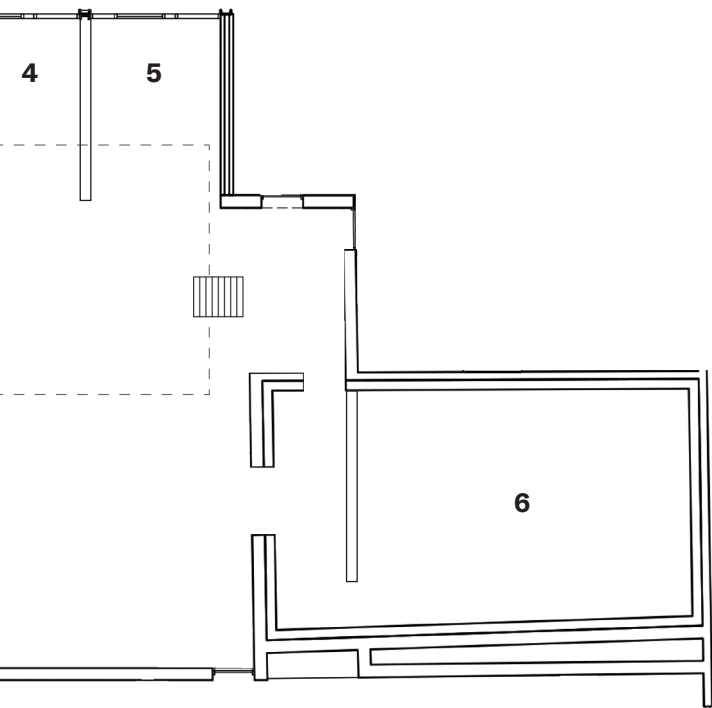
The project is part of the BAK research series *Propositions for Non-Fascist Living (2017–2020)*. It takes place in a makeshift environment in between the renovation phases of the BAK venue, offering a public glimpse into its ongoing architectural transformation.

The BAK Team

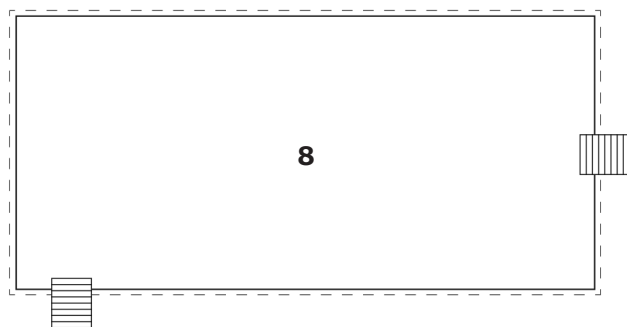
FLOOR PLAN

GROUND FLOOR





MEZZANINE



WORKS IN THE EXHIBITION

1.

Mengele's Skull

2012, INSTALLATION WITH VIDEO, 00:39 MIN.

AND BOOK *MENGELE'S SKULL: THE ADVENT OF FORENSIC AESTHETICS*, THOMAS KEENAN AND EYAL WEIZMAN, 2012

In 1984, in the suburbs of São Paulo, the Brazilian police discovered human remains that were claimed to be of Josef Mengele, the “executioner of Auschwitz.” The best forensic experts worldwide examined the skeleton. Using elements of Mengele’s biography, photographs, and medical records, the forensic team went through a systematic reconstruction of the events in Mengele’s life as they would have been physically recorded in the form and texture of his bones.

Richard Helmer, a German pathologist and photographer, developed the videographic technique of “face-skull superimposition,” in which a video image of a portrait photograph is placed over a video image of a skull in order to determine whether the two represent the same individual; and applied the method to the reconstruction of Mengele’s skull. On a monitor, Helmer could control the superimpositions, dividing the face in half, wiping the screen of the photographed face to reveal the skull, and vice versa. The match was perfect. The video image of the photograph was precisely imposed over the video image of the skull. It was a face wrapped over a skull, subject over object, an image of life over an image of death.

This was a turning point in forensic anthropology, and the technique used on Mengele’s skull has come to constitute human rights forensics. Applied here on a

perpetrator, it has later been used to help identify victims of repression.

Since the mid-1980s, forensic exhumations of war victims have become powerful historical, political, and legal resources for reclamations of social justice. Starting in Argentina with efforts to identify the disappeared victims of the repression and to provide evidence in the trials that followed the end of the juntas, the investigative work of forensic anthropology teams has spread over the world.

2.

The Killing of Nadeem Nawara and Mohammed Abu Daher

2014, VIDEO, 14:44 MIN.

On 15 May 2014, two Palestinian teenagers, Nadeem Nawara and Mohammad Abu Daher, were shot and killed in the town of Beitunia, in the West Bank, after a protest marking the sixty-sixth anniversary of the establishment of Israel—an event known to Palestinians as the Nakba.

On behalf of the NGO Defense for Children International Palestine (DCI) and the parents of the teenagers, Forensic Architecture has undertaken an advanced spatial and media investigation of the killing.

Forensic Architecture analyzed and synchronized multiple media documenting the killings, including CCTV, television news footage, and still photographs, as well as testimonies from individuals present at the scene and evidence gathered on the aural signatures of gunshots.

The audio-ballistic analysis of the gunshots was key to establish that lethal live ammunition was used in the shooting, and not rubber-coated bullets, as was claimed by Israeli authorities. Furthermore, this investigation found that Ben Deri, the policeman who shot the teenagers, was aware of the fact he was shooting live rounds, and tried to conceal his actions. This audio forensic analysis of the recorded files relied on the comparisons of the sonic frequencies of the fired projectiles. The sound, visualized into so-called “spectrograms,” clearly distinguished the signal spectrum of the live rounds from that of the rubber fire, providing proof against the Israeli denial and even identifying the killer. Deri was arrested in November 2014 for the manslaughter of Nawara (but not of Abu Daher) and put on trial. Despite the overwhelming evidence for his intentional killing of the teenagers, the prosecution agreed to a plea deal, with Deri pleading guilty to negligent killing only.

This investigation was part of a civil society effort that forced Israel to renounce its original denial of the use of live ammunition in the killings. The investigation was also presented before the US Congress as an example of Israel’s breach of the American-Israeli arms agreement.

COMMISSIONED BY: Defense for Children International Palestine (DCI) on behalf of the parents of Nadeem Nawara and Mohammad Mahmoud Odeh Abu Daher
 FORENSIC ARCHITECTURE TEAM: Eyal Weizman (Principal Investigator), Nick Axel (Project Coordinator), Jacob Burns, and Steffen Krämer
 AUDIO INVESTIGATION: Lawrence Abu Hamdan

3.

M2 Hospital Bombing

2017, VIDEO, 04:47 MIN.

According to the Syrian American Medical Society, the Omar Bin Abdul Aziz Hospital, also known as M2, was subject to 14 strikes by pro-government forces from June to December 2016. The strikes were predominantly carried out by air to surface missiles, but also included illegal cluster munitions, barrel bombs, naval mines, and artillery. The hospital sustained significant damage over this period, which rendered it out of service several times. According to the UN, M2 Hospital was one of only three hospitals left in Aleppo by mid-August 2016 offering intensive care facilities, and the only hospital with a pediatric department.

Photographs and videos taken in and around the hospital facilitated Forensic Architecture’s analysis of the consequences of these strikes. While each piece of footage captured only a small part of the building, by combining and cross-referencing these clips, Forensic Architecture was able to reconstruct the building as a 3D model and to locate the exact sites of the bombings as well as the resultant damage. The model became the medium through which to navigate between various images and videos of the incidents in order to produce a cohesive narrative of destruction.

There are a number of CCTV cameras in the hospital that are continuously on, capturing every strike. Forensic Architecture located each camera and its orientation in the building and integrated this footage with handheld videos and photographs within a

virtual space, creating a tangible connection between these media and verifying their position in relation to each other. One particular video, showing workers moving from the inside to the outside of the building, was essential in geolocating the hospital, as it revealed a common characteristic of the built environment seen in satellite imagery. The spatial link created as a result anchors all footage to this exact location and corroborates the range and multiplicity of the strikes, raising questions about the intent behind this destructive pattern of events.

FORENSIC ARCHITECTURE TEAM: Eyal Weizman (Principal Investigator), Christina Varvia (Project Coordinator), Adam Noah, Nicholas Masterton, and Samaneh Moafi

4. ***The Bombing of Rafah, Gaza, Palestine, 1 August 2014***

2015, VIDEO, 09:05 MIN.

Friday 1 August was the deadliest and most destructive day in the 2014 Gaza war.

Amnesty International and Forensic Architecture committed to compose a narrative of the day. Having been denied entry into the Gaza strip, their investigation had to rely on thousands of images and videos posted online or sent directly to Forensic Architecture by the people of Rafah and by journalists. Because the temporal and spatial metadata on images found on social media is not available, Forensic Architecture had to reconstruct this information by studying visual traces such as shadows and the shape of bomb clouds.

One of the examined videos included two still frames that captured bombs mid-fall, fractions of a second before impact. By locating the images within the 3D model, Forensic Architecture was able to identify the bombs as US-manufactured MK-84/GBU-31 JDAMs, carrying one ton of explosives. Dropped on an inhabited civilian area, Amnesty International's subsequent report has identified this use of the munition as a war crime.

A detailed scheme, presented here, shows Forensic Architecture's working drawing developed during this investigation on the basis of a satellite photograph of Eastern Rafah taken on 1 August 2014 at 11.39 am. It includes annotations of all forms of evidence it found and verified. It becomes evident that the bombardment of Rafah on 1 August 2014 was aimed at destroying the tunnels under the city into which an Israeli soldier was taken by Hamas fighters. It was a case of implementing the classified military order Hannibal Directive, which, in the event of an Israeli soldier's capture by enemy forces, permits Israeli military to target the captive so as to foreclose the possibility of a prisoner exchange. In May 2016, Israel cancelled the Hannibal Directive, after legal experts cited its application on 1 August 2014, as the prime example of the command's incompatibility with international law.

COMMISSIONED BY: Amnesty International
FORENSIC ARCHITECTURE TEAM: Eyal Weizman (Principal Investigator), Christina Varvia (Project Coordinator), Nick Axel, Camila E. Sotomayor, Vere Van Gool, Francesco Sebregondi, Jacob Burns, Jamon Van Den Hoek, Hania Halabi, Shourideh C. Molavi, Gustav A. Toftgaard, Dorette Panagiotopoulou, Rosario Güiraldes, and Susan Schuppli

COLLABORATORS: Al Mezan, Kent Klich, Chris Cobb-Smith, Marc Garlasco, Ana Naomi de Sousa, John Pines, Mohammed Abdullah, Mahmoud AbuRahma, Angela Gaff, and Jonathan Littell

Presented as evidence to the International Criminal Court in The Hague and the UN Commission of Enquiry on the 2014 Gaza Conflict.

5.

FORENSIC OCEANOGRAPHY AND FORENSIC ARCHITECTURE

The Iuventa, 18 June 2017

2018, VIDEO, 33:45 MIN.

Long before the current dramatic culmination of hostile policies toward immigrants that escalated after the 2018 elections, the Italian government—in coordination with other EU governments and governmental agencies—has been deploying a two-fold strategy to block the Mediterranean route to Europe. While delegitimizing and criminalizing the rescue activities by NGOs, and thus, with lethal effects, limiting search and rescue missions at sea, the policy has also supported Libyan authorities in intercepting the departures as well as accepting the migrants returned from sea, submitting them to danger and human rights violations. These operations escalated over 2017 in what Forensic Oceanography named *Mare Clausum*: the closed sea.

Among other cases, Forensic Oceanography undertook research of the seizure of the NGO rescue ship the *Iuventa*. The *Iuventa* of the German NGO Jugend Rettet (meaning youth rescue), was seized by the Italian judiciary under suspicion of “assistance to illegal migration” and collusion with smugglers. The seizure came just days after the NGO, along with several

other organizations, had refused to sign a “code of conduct” that would have limited their rescue activities.

Utilizing the video records by different actors involved, facilitated by the increasing availability of digital technology mainly in mobile phones, a unique form of 3D modeling was developed by Forensic Oceanography and Forensic Architecture. The work offers a counter-investigation to the authorities’ version of events, proving them to be false accusations. The project is part of the ongoing analytical research by Forensic Oceanography on spatial and aesthetic factors transforming the Mediterranean Sea into a militarized border area where countless migrants continue to lose their lives under our watch.

FORENSIC OCEANOGRAPHY TEAM: Charles Heller and Lorenzo Pezzani

FORENSIC ARCHITECTURE TEAM: Nathan Su, Christina Varvia, and Eyal Weizman

6.

Investigation into the Murder of Pavlos Fyssas

2018, INSTALLATION WITH VIDEO, 37:29 MIN., WALL PRINT, REPORT

In the night of 17 September 2013, young Greek rapper Pavlos Fyssas was murdered by the members of Golden Dawn in his home neighborhood Keratsini in Athens. The witness accounts of the event claim police were present at the site, observing the crime as it occurred, yet they failed to prevent the murder.

The incident took place at the emboldening moment for Golden Dawn, having

established their presence in the Greek parliament and growing in popularity for some, while intimidating others (mainly the migrant communities), across the country. This explosive blend of institutional legitimacy and street-level violence was further enhanced by the police tolerating the growing strength of the paramilitary structure and neo-Nazi ideology of the organization. Even though a number of the Golden Dawn MPs are currently tried for murder and participation in criminal activities, the entanglement of the police with the organization remains unchecked.

Against this background, Forensic Architecture has undertaken the task to analyze the court documents, CCTV footage, and police and ambulance radio transmissions of the night, in order to reconstruct a comprehensive account of the event that was presented to the court by the lawyers of the Fyssas family in September 2018. The assemblage of the documents, however, determinedly attests to the long-standing, structural collusion between the state, its police force, and the extreme-right movements that facilitate the steep rise of neo-fascist ideologies into the everyday reality, sustaining conditions for murders such as that of Fyssas, and the frightening normalization of contemporary fascisms.

The work has been commissioned by the family of Pavlos Fyssas and co-produced by BAK.

FORENSIC ARCHITECTURE TEAM: Christina Varvia, Stefanos Levidis, and Simone Rowat
 WITH: Eyal Weizman, Sarah Nankivell, Nicholas Masterton, Stefan Laxness, Sofia Georgovassili, Dorette Panagiotopoulou, and Fivos Avgerinos
 THANKS TO: Lawrence Abu Hamdan and Shakeeb Abu Hamdan

7.

77sqm_9:26min

2017, INSTALLATION WITH 3-CHANNEL VIDEO, 28:54 MIN., REENACTMENT VIDEO, 15:14 MIN., CARPET WITH FLOOR PLAN

Between 2000 and 2007, Germany found itself in the frightening grip of racist murders on immigrants by the neo-Nazi group National Socialist Underground (NSU). The subject of the Forensic Architecture's investigation *77sqm_9:26min* is the ninth of ten such killings: the murder of Halit Yozgat, 21, committed on 6 April 2006, in Yozgat's family-run internet café in Kassel. As it happened, an agent of the German intelligence service (Verfassungsschutz), Andreas Temme, was present on the scene at the time of the murder. Temme denied witnessing the assassination.

77sqm_9:26min is a reconstruction of the decisive time slot of 9 minutes and 26 seconds during which the crime unfolded on the 77 square meters of the internet café. The central video triptych reflects on the series of reenactments that Forensic Architecture undertook within this space-time unit, rendered both digitally and in a true-size physical model (the scaled-down floor plan of the physical model is marked on the carpet in the installation). Replaying precise physical movements as well as the digital trail of everyone present was aided by the hundreds of documents leaked from the police investigation: photos, computer and phone logs, witness testimonies, as well as the police reenactment—performed by Temme himself—of Temme's activity in the café. Forensic Architecture reenacted this reenactment (the recording of which is part of the installation), treating it not as a mere representation of the event, but a

continuation of violence and injustice by other means.

The investigation has established that Temme's testimony was untruthful. The larger concern, whether German state agencies were actually involved in the actions of radical right-wing groups, remains unresolved. The NSU trial is due to conclude in late 2018. All the while, the analysis by Forensic Architecture—this “microcosm” that stands in for the larger, bewildering political controversy dubbed the “NSU Complex”—traverses the various forums, from parliamentary inquiries to cultural institutions, from public demonstrations to the criminal court, in search of truth and forensic justice.

Please note that when BAK events are held in the auditorium, this work is not fully accessible. With your ticket, you are invited to revisit the exhibition free of charge.

COMMISSIONED BY: Unravelling the NSU Complex; Initiative 6 April; Haus der Kulturen der Welt (HKW), Berlin; documenta 14, Kassel; The Institute of Contemporary Arts, London

FORENSIC ARCHITECTURE TEAM: Eyal Weizman (Principal Investigator), Christina Varvia (Project & Research Coordinator), Stefanos Levidis, Simone Rowat, Omar Ferwati, Nicholas Masterton, Yamen Albadin, Ortrun Bargholz, Eeva Sarlin, Bob Trafford, Franc Camps Febrer, Sarah Nankivell, Hana Rizvanolli, Chris Cobb Smith (Advisor), and Lawrence Abu Hamdan (Advisor)

IN COLLABORATION WITH: Ayşe Güleç/Unraveling the NSU Complex, Initiative 6 April, and documenta 14; Natascha Sadr Haghighian/Unraveling the NSU Complex and Initiative 6 April; Fritz Laszlo Weber/Unraveling the NSU Complex, Initiative 6 April, and documenta 14; Cordula Hamschmidt/Haus der Kulturen der Welt, Berlin; Khaled Abdulwahed; Cem Kayan; Vanina Vignal; Sebastian Bodirsky Unraveling the NSU Complex; Dr. Salvador Navarro-Martinez/ Imperial College London; Grant Waters/Anderson Acoustics; Armament Research Services (ARES); Mihai Meirosu/Nvision Audio; Christopher Hupe/Haus der Kulturen der Welt, Berlin; Frank Bubenwer; Gozen Atila; Markus Mohr/ Unraveling the NSU Complex; Mathias Zieske; Serdar

Kazak/Unraveling the NSU Complex and Initiative 6 April; Norma Tiedemann; and Basak Ertur

Presented to the German Parliamentary Inquiry (June 2017) and to the Hessen Parliamentary Inquiry (25 August 2017).

8.

Center for Contemporary Nature 2016-ONGOING

The Center for Contemporary Nature (CCN) engages with the relations between culture, politics, and the concept of nature today. No longer thought of as an immutable, eternal, or cyclical backdrop against which human history unfolds, “nature” transforms at the same speed as human history, racing alongside it in an ever-aggravated feedback loop with consequences that have spiraled out of control. This entanglement is what Forensic Architecture refers to as “contemporary nature.” Whereas the post-World-War-II period has seen a large proliferation of Centers for Contemporary Culture, the challenges of climate change make necessary the emergence of Centers for Contemporary Nature.

INITIATED BY: Forensic Architecture with Fundación Internacional Baltasar Garzón (FIGGAR; international lawyer Baltasar Garzón's foundation for human rights and universal jurisdiction), Madrid; m7red, Buenos Aires; and Haus der Kulturen der Welt (HKW), Berlin

CCN engages with a series of case studies worldwide in which environmental destruction and political conflict are entangled, and seeks to develop evidentiary techniques and new forums to address such situations.

Ecocide in Indonesia

2016-2017, INSTALLATION, VARIOUS ELEMENTS INCLUDING VIDEO, 11:03 MIN. AND DIGITAL PRINTS

In 2015, fires destroyed more than 21,000 kilometers of forest and peatlands in

the Indonesian territories of Kalimantan and Sumatra. Fumes from about 13,000 local fire sources formed a massive cloud that covered an area a few hundred kilometers long and a few kilometers wide. It contained more carbon, methane, ammonium, and cyanide than produced by the entire annual emissions of the German, British, or Japanese industries. Drifting north and west, the cloud extended from Indonesia to Malaysia, Singapore, southern Thailand, and Vietnam. Scientists warn this may have resulted in over 100,000 premature deaths, all the while pushing the world beyond the agreed upon two degrees Celsius of global warming, accelerating the real and potential calamities related to a continued global warming.

International lawyer Baltasar Garzón's foundation *Fundación Internacional Baltasar Garzón (FIBGAR)* commissioned Forensic Architecture to gather evidence of the causes and consequence of the forest fires in Indonesia with the aim of an international trial in a number of states worldwide. Forensic Architecture was also asked to participate in the development of a political and legal vocabulary to address the relation between human and environmental violence. Unlike war, political repression, violations of human rights, crimes against humanity, and genocide, ecocide is an indirect form of violence. Its consequences are diffused and distributed in time and space; the causal structures it relies upon are not linear and proximate, but resemble a field of forces.

FORENSIC ARCHITECTURE TEAM: Eyal Weizman (Principal Investigator), Samaneh Moafi (Project Coordinator),

Jason Men, Christina Varvia, Nichola Czyz, Nabil Ahmed, and Paulo Tavares

COLLABORATORS: FIBGAR (Baltasar Garzón and Manuel Vergara), Mauricio Corbalán, and Pío Torroja/m7red

Ape Law

2016, INSTALLATION, VARIOUS ELEMENTS INCLUDING DIGITAL PRINTS, 3D PRINTED MODELS, BOOK, AND VIDEOS (11:53 AND 02:01 MIN.)

A casualty of Indonesian forest fires are the indigenous orang-utans. Throughout history, orang-utans inhabited the threshold between humankind and nature (*orang* in its original Malay means “people [*orang*] of the forest [*hutan*]”). Following the excessive forest fires in the past two decades, the number of orang-utans remaining in Borneo and Sumatra has decreased by 20,000. While in the eighteenth century the proximity between the species was based on ape's physical resemblance to humans, today it is neurological, genetic, social, and linguistic similarities that are at the frontiers of debates regarding the future of laws and rights pertaining to them. Are apes objects or subjects of law? Should the killing of orang-utans be considered murder? Three conditions are brought into relation with each other—the threshold of the forest: a shifting environmental threshold; the threshold of the law: the political limit of territory and sovereignty; and the threshold of the human species: the limit of what could be accepted as a human being. Shifts made in one challenge all others.

FORENSIC ARCHITECTURE TEAM: Eyal Weizman (Principle Investigator), Samaneh Moafi (Coordinator), Christina Varvia, Paulo Tavares, Nabil Ahmed, Anna-Sophie Springer, Lorenzo Pezzani, and Jason Men
COLLABORATORS: Mauricio Corbalán and Pío Torroja/m7red

Post Scriptum

The last image at the Center for Contemporary Nature is a photograph of an orang-utan skull, a human hand, and a geographic information system (GIS) locator. The orang-utan's remains were found in a shallow grave, suggesting an attempt to hide the killing, and thus a testimony that the perpetrators themselves understood it to be a crime. The GIS reader locates the grave in absolute terms in relation to the planet. Closing the exhibition, this image makes a claim to the rights of the orang-utan and the rights of nature. It also refers back to where the exhibition begins: to the skull of Josef Mengele, the "executioner of Auschwitz." If Mengele's skull testifies to twentieth century genocide, this testifies to genocide's twenty-first century extension into ecocide. Yet the proposition is not to expand the rights of humans to apes, but perhaps, on the contrary, to seek how collective, environmental "orang-utan rights" inextricably encompass the human.

Propositions #7:***Evidentiary Methods*****PUBLIC PROGRAM**

Propositions #7: Evidentiary Methods—the public program in the context of the exhibition *Forensic Justice* and part of the BAK series *Propositions for Non-Fascist Living* (2017–2020)—expands upon the notion of forensic justice in a series of lectures, screenings, and workshops on methodologies for articulating claims within the multidimensional space of aesthetics, law, architecture, politics, and ecology. The series deepens the understanding of works by, or made in collaboration with, Forensic Architecture, including investigations that are not presented in the exhibition. Focusing on techniques and innovative evidentiary methods at the intersection of law, art, politics, and the changing media landscape employed in the forensic practice, the gatherings create a space for dialogue and exchange between concrete cases examined by Forensic Architecture and other ongoing political struggles in the Netherlands and beyond. The series is conceived in collaboration with Nick Axel (architectural theorist, Amsterdam).

18 October 2018

19.30-21.30 hrs

**(Forensic Justice exhibition
opening from 18.00 hrs)**

***Propositions #7/1:
Counter Forensics***

With Eyal Weizman (Forensic Architecture, London) and Christina Varvia (Forensic Architecture, London)

1 November 2018

19.30-21.30 hrs

Propositions #7/2: Geosync

With Stefan Laxness (Forensic Architecture, London) and Gamze Hizli and Özlem Zingil (Hafiza Merkezi [Truth Justice Memory Center], Istanbul)

15 November 2018

19.30-21.30 hrs

Propositions #7/3: Testify

With Ana Naomi de Sousa (Forensic Architecture, London) and Papa Sakho and Jo van der Spek (Migrant 2 Migrant Foundation, Amsterdam)

13 December 2018

19.30-21.30 hrs

Propositions #7/4: Reenact

With Stefanos Levidis (Forensic Architecture, London), Natascha Sadr Haghghighian (People's Tribunal "Unraveling the NSU Complex" and Initiative 6 April, Kassel), and Lisa Ito (Concerned Artists of the Philippines, Manila)

10 January 2019

19.30-21.30 hrs

Propositions #7/5: Sense

With Samaneh Moafi (Forensic Architecture, London) and Channa Samkalden (Prakken d'Oliveira, Amsterdam)

24 January 2019

19.30-21.30 hrs

Propositions #7/6: Archive

With Ariel Caine (Forensic Architecture, London), Jessica de Abreu (The Black Archives, Amsterdam), and Yasmine Eid-Sabbagh (artist and researcher, Tyre)

Please note that the program is subject to change.

Tickets can be ordered via Eventbrite.

BIOGRAPHIES

Forensic Architecture is a research agency consisting of architects, artists, filmmakers, journalists, software developers, scientists, lawyers, and an extended network of collaborators from a wide variety of fields and disciplines. Founded in 2010 by architect and researcher Eyal Weizman, Forensic Architecture is committed to the development and dissemination of new evidentiary techniques and undertakes advanced architectural and media investigations on behalf of international prosecutors, human rights and civil society groups, as well as political and environmental justice organisations, including Amnesty International, Human Rights Watch, B'tselem, Bureau of Investigative Journalism, and the UN. In 2018, Forensic Architecture has been nominated for the United Kingdom's Turner Prize. Earlier in 2018, they were awarded the Princess Margriet Award for Culture by the European Cultural Foundation, Amsterdam. Forensic Architecture's work has been exhibited at, among others: The Institute of Contemporary Arts, London, 2018; White Box Project Space, Zeppelin University, Friedrichshafen, 2018; Onsite Gallery, OCAD University, Toronto, 2018; documenta 14, Kassel, 2017; MACBA (Museu d'Art Contemporani de Barcelona), Barcelona, 2017; La Biennale di Venezia, Venice, 2016. Forensic Architecture is based at Goldsmiths, University of London, London.

Forensic Oceanography is a research project within research agency Forensic Architecture, started in 2011 by London-based architect and researcher Lorenzo Pezzani and Tunis-based filmmaker and researcher Charles Heller. Forensic Oceanography was launched to support a coalition of NGOs demanding accountability for the deaths of migrants in the Mediterranean Sea, while that region was tightly monitored by the NATO-led coalition intervening in Libya. Together with a wide network of NGOs, scientists, journalists, and activist groups, Forensic Oceanography has produced maps, visualizations, and human rights reports that document the violence perpetrated against migrants at sea and challenge the regime of visibility imposed by surveillance means on this contested area. Their work has been exhibited at, among others: Manifesta 12, Palermo, 2018; The Institute of Contemporary Arts, London, 2018; The 11th Shanghai Biennale, Shanghai, 2016. Forensic Oceanography is based at Goldsmiths, University of London, London.

COLOPHON

This guide book has been published on the occasion of the exhibition and public program *Forensic Justice* organized by BAK, basis voor actuele kunst, Utrecht from 18 October 2018 –27 January 2019.

GUIDE BOOK

TEXTS:

Maria Hlavajova and Wietske Maas on the basis of investigation descriptions by Forensic Architecture

ENGLISH LANGUAGE EDITING:

Mariëlle S. Smith and Whitney Stark

DUTCH LANGUAGE EDITING:

Hidde van Greuningen and Steffie Maas

ENGLISH-DUTCH LANGUAGE TRANSLATION:

Thijs Vissia

MANAGING EDITOR:

Steffie Maas

DESIGN:

Sean van den Steenhoven for Leftloft, Milan

EXHIBITION *FORENSIC JUSTICE*

CURATED BY:

This exhibition unfolded through conversations between the BAK team and Forensic Architecture

PRODUCED BY:

Hidde van Greuningen and the BAK Team

COMMUNICATION:

Steffie Maas

INSTALLATION TEAM:

Goof Kloosterman, Alfredo Alejandro Navarrete Cortés, Daniel de Roo, Jun Saturay, and Monique Sep

EDUCATIONAL PROGRAM:

Jo-Anneke van der Molen and Wietske Maas

PUBLIC PROGRAM

PROPOSITIONS #7: EVIDENTIARY METHODS

CONVENED BY:

Nick Axel in dialogue with Wietske Maas and Maria Hlavajova

PRODUCED BY:

Hidde van Greuningen, Ine van Leeuwen, and the BAK Team

COMMUNICATION:

Steffie Maas

ORGANIZED BY THE BAK TEAM:

Hidde van Greuningen, production; Maria Hlavajova, general & artistic director; Ine van Leeuwen, office and production assistance; Daniel Lodeweges, building management; Steffie Maas, communications; Wietske Maas, discourse & publications; Niels van Mil, finances & administration; Jo-Anneke van der Molen, education; Alfredo Alejandro Navarrete Cortés, office assistance; Eva Postema, executive director; Jun Saturay, building maintenance and technical support; Monique Sep, installation team; Whitney Stark, research & fellowship program; Bart Witte, housing & renovation; and hosts Julia Alting, Anouk van Amsterdam, Jolijt Bosch, Alfredo Alejandro Navarrete Cortés, Tessel Janse, Pleun van Lieshout, Sophie Mulder, Katerina Pappa, Alieke van der Perk, Evelyn Reijnders, Rianne Riemens, and Esther Smeenk

ACKNOWLEDGEMENTS

With special thanks to: Forensic Architecture, and in particular to Samaneh Moafi, Sarah Nankivell, Simone Rowat, Chantal Stehwien, Christina Varvia, and Eyal Weizman; Nick Axel, Amsterdam; Sofía Hernández Chong Cuy, Witte de With, Rotterdam; Frans-Willem Korsten, Utrecht; Marieke Kuik, Utrecht; Matteo Lucchetti, Brussels; Lise Mathol, European Cultural Foundation, Amsterdam; and Katherine Watson, European Cultural Foundation, Amsterdam.

The lecture by Eyal Weizman and Christina Varvia on the occasion of the opening of *Forensic Justice*—part of the public program series *Propositions #7: Evidentiary Methods*—has been organized in collaboration with the European Cultural Foundation, Amsterdam in the framework of their program highlighting the work of the laureates of the Princess Margriet Award for Culture, awarded to Forensic Architecture in 2018.

Forensic Justice has been made possible with financial support by Mondriaan Fund, a Dutch public cultural funding organization focusing on visual arts and cultural heritage. Mondriaan Fund contributed to the artists' fees through the Experimental Regulations.

BAK's main partner in the field of education and research is HKU University of the Arts Utrecht.

BAK's activities have been made possible by the Dutch Ministry of Education, Culture, and Science and the City Council, Utrecht.



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