

F R E E P O R T

P a r t i c i p a n t S c o r e

Freeport is a museum of objects hidden from view. It is a collection of moments, sights, sounds and experiences that hold value but remain unseen. It is the painting that you can't see, the party you can't get into, the record you can't listen to; it is the mystery of the happening behind closed doors - the value in the myth.

C O N C E P T

A Freeport is a storage facility that exists formally outside of the territorial jurisdiction of any country

Freeport is a visual and physical study on cultural value. It looks at spaces, objects, sounds and images that are hidden from public view, notoriously hard to experience, the mythology of which creates value. Are these spaces and the items they hold or hidden objects valuable because of the unimaginable wealth that they represent? Or do they appeal to the more romantic approach – the value created by myth and the unknown – the story. Or both?

Undeniably, the gallery private view seems like a more valuable experience than the public exhibition, Studio 54 or Berghain more appealing than Space or Fabric. Both of these examples don't necessarily differ in experience, but the mystery associated with the more closed off spaces certainly adds the dimension of a new and unknown narrative.

This piece looks at how these concepts can be demonstrated physically, visually and sonically. Conceived as a large scale, publicly engaged installation and work in progress, the participant is asked to gather a single object in any medium they choose that represents the value in the hidden, the item that holds the myth, the unseen or the unrepresented. Designed only as a framework, the piece gives the viewers the freedom to comment, to co-create; to be political, to be apolitical, to choose between aesthetic object and abstract idea.

I N S T R U C T I O N S

Find one object/item/artefact/place/space that you believe has value because of it's hidden nature or because it is rarely seen.

Document your finding and/or the process you used to find it, using any format you wish to use. There is no right or wrong and it is completely up to you as the co-creator of the work to choose your medium or format.

Use your autonomy to interpret the concept and themes in whichever way you wish. If that means a different perspective on the theme, however extreme, or even a rejection of the ideas presented, that is your choice – you are the post-producer of a pre-meditated dialogue.

You are a collaborator on this project that will be documented as a whole, single work. You are the creator and producer of the item that you choose to submit. Your choices and processes do not need explanation but should allow for interpretation of those who might view it.

In the following pages, you will find a number of references to spaces and objects that inspired the creation of this project – these should be used to support the concept behind the piece and ultimately the objects that you choose.

G U I D E L I N E S

This piece is designed to give you, the contributor and collaborator, control over the creation and curation of the work. Your interpretation of the concept is unique and individual to you.

The object/item/artefact you choose may be in any format you see appropriate to the creation of the work – it could be a sound recording, a photograph, a video, a record, a sketch etc... It can be a found object or an object solely created for the purpose of this work. For film/sound submissions, the length of the submission can be as you choose, although the final documentation may not use the whole sample.

The object/item/artefact you choose should be personal to you but should also allow the opportunity for those viewing it to construct their own narratives based on their own experiences.

The object/item/artefact you choose should be something that you wish to share because the story, myth or indeed reality of its unknownness adds to its value. An object that you wish to share for a short amount of time but not demystify.

This project is collaborative and generative – your understanding of the ‘score’ is unique and individual. If you have any questions or concerns, you’re encouraged to discuss these concerns with the curator.

GENEVA FREEPORT

GENEVA'S INFAMOUS FREEPORT IS THE LARGEST OF ITS KIND IN THE WORLD. IT ALLEGEDLY CONTAINS OVER 1 MILLION WORKS OF ART, STORED IN A TAX-FREE ZONE THAT LIES OUTSIDE OF THE TERRITORIAL JURISDICTION OF ANY COUNTRY. THE WORKS OF ART STORED HERE SITTING IN THESE TAX-FREE ZONES AS ASSETS TO WEALTHY ART COLLECTORS, ALMOST IMPOSSIBLE TO ACCESS FOR PUBLIC VIEWING.

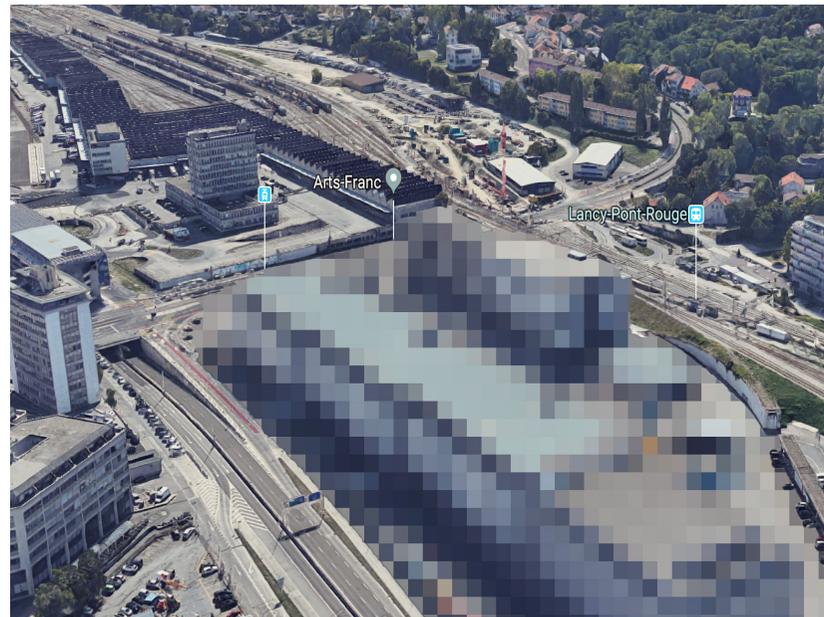
IN SUCH SPACES, THE VALUE OF THE WORKS IS NOT PLACED ON THEIR CULTURAL VALUE BUT ON THEIR MONETARY VALUE. TO THE OWNERS, THEY ARE NOT WORKS TO BE SHOWN AND SHARED, AS ART SHOULD BE (?), BUT ASSETS THAT CONTRIBUTE TO AN INDIVIDUAL'S PERSONAL WEALTH.

HOWEVER, THEIR MYTHICAL STATUS IN THE GENERAL AND ART MEDIA STILL CREATES VALUE IN THE STORY AROUND THE SPACES; THERE IS A WORLD OF ART BEHIND CLOSED DOORS THAT ONLY A FEW PEOPLE HAVE SEEN. AGAIN VALUE AND CURIOSITY IS CREATED IN THE STORY AND MYTH BEHIND THE SPACE, ITS CONTENTS AND THOSE THAT CONTROL IT.

It is not the property of a single institution or art-crazed individual - it belongs to an unaligned group of art dealers, collectors, freight forwarders and offshore companies (generally with opaque ownership), who appreciate the anonymity and prison-like security provided by the Swiss facility

I wasn't allowed to go where I really wanted to, which was one of the rooms leased by its clients. That was out of the question because, my guide told me, the Freeport is simply the proprietor: "The thing is Will, if you rented an apartment from a landlord he would not have the right to enter the space without first having your permission."

Nothing illustrates the art-as-bullion approach to contemporary collecting habits more than the proliferation of warehouses like this one.



BERGHAIN/PANORAMA BAR

After standing in the que for three hours in the freezing cold wearing nothing but a pair of flip flops and a leather vest and leather shorts I was turned away also with no explanation. Very upset however went to Pop-world Berlin and had an excellent night with no issue getting in.

As the hours pass, it feels like some kind of psychological barrier has been breached and all the repressed fantasies are pouring out and everyone has somehow dissolved into the mass, into the music itself...

the stories you hear are always woooooow, but in experience.. the only exciting part was getting in or not



KNOWN FOR ITS 36 HOUR LONG WEEKEND PARTIES, UNADULTERATED HEDONISM AND IMPOSSIBLE-TO-CRACK DOOR POLICY, BERLIN'S BERGHAIN/PANORAMA BAR IS NOTORIOUSLY ONE OF THE BEST CLUBS IN THE WORLD. THOSE LUCKY ENOUGH TO GET PAST THE INTIMIDATING TEAM OF DOOR STAFF ARE TREATED TO POUNDING TECHNO ON A HIGH QUALITY SOUND SYSTEM IN THE CAVERNOUS HALLS OF BERGHAIN AND THE MUSICAL ECLECTICISM OF THE CLUB'S UPSTAIRS SPACE, PANORAMA BAR.

THE ENTRY PROCESS IS DELIBERATELY INTIMIDATING, COLD, CONFUSING AND DEMORALISING (ESPECIALLY IF YOU'RE UNSUCCESSFUL). ONCE THROUGH THE DOOR, VISITORS ARE SUBJECTED TO THOROUGH SEARCHES AND QUESTIONING BEFORE FINALLY BEING ALLOWED TO ENTER THE HALLOWED HALLS OF THE CLUB.

PHOTOS ARE STRICTLY FORBIDDEN, WITH EACH VISITOR HAVING A STICKER PLACED OVER THEIR PHONE CAMERAS. VISITORS HAVE ANY CAMERAS CONFISCATED AND STORED SAFELY UNTIL THEIR DEPARTURE. THE OVERWHELMING VISUAL IMPACT OF THE SPACE, THE MIXED CLIENTELLE AND THE PURE INTENSITY OF THE PLACE ARE RESERVED ONLY FOR THOSE WHO ARE PERMITTED AND REPRODUCTION OF ANY SORT IS OFF THE CARDS.

ARTICLES BY THE WORLD'S MEDIA AND INTERNET FORUMS ARE ALIVE WITH QUESTIONS, ADVICE AND LISTS OF HOW TO GET IN, WITH THOSE WHO HAVE OFFERING WRITTEN EXPERIENCES OF THE SPACE. ON RETURN FROM A TRIP TO BERLIN, THE SAME QUESTION IS ALWAYS ASKED: "DID YOU GO TO BERGHAIN?". IT HAS ACHIEVED COMPLETE MYTHICAL STATUS IN A POP-CULTURAL DISCOURSE, WITH THE STORY OF THE SPACE ITSELF PERHAPS MORE APPEALING TO MANY THAN THE REALITY OF ACTUALLY GOING. IN ANY CASE, THIS ALL BEGS THE QUESTION: IF IT WAS EASY, WOULD ANYONE CARE?

ONCE UPON A TIME IN SHAOLIN

ORIGINALLY PURCHASED BY INCARCERATED PHARMA-BRO MARTIN SHKRELI IN 2015, THERE IS ONLY ONE COPY OF WU-TANG CLAN'S MOST RECENT RECORD. THE BUSINESSMAN AND HEDGE FUND MANAGER REPORTEDLY BOUGHT THE RECORD FOR \$2 MILLION ON THE CONDITION THAT THE WORK WOULD NOT BE RELEASED FOR PUBLIC LISTENING FOR 88 YEARS. WHEN CONVICTED OF FRAUD, SHKRELI WAS ORDERED TO GIVE UP THE ALBUM, SELLING IT FOR JUST OVER \$1 MILLION ON EBAY, ALONG WITH OTHER ITEMS IN HIS PRIVATE COLLECTION, INCLUDING A PICASSO AND AN ORIGINAL ENIGMA MACHINE.

UNDERSTANDABLY, FANS OF WU-TANG CLAN HAVE NOT REACTED WELL TO THE RELEASE AND SUBSEQUENT PURCHASE OF THE RECORD. ALTHOUGH SNIPPETS HAVE BEEN RELEASED ONLINE, VERY FEW PEOPLE HAVE HEARD THE FULL RECORD AND DESPITE NUMEROUS DEMANDS TO DO SO, SHKRELI HAS NOT RELEASED THE ALBUM FOR FREE. WHILST ALL PARTIES INVOLVED REMAIN ADAMANT THAT THERE IS SERIOUS CULTURAL VALUE IN THE EXCLUSIVITY OF *ONCE UPON A TIME IN SHAOLIN*, IT WOULD APPEAR THAT THE FINANCIAL GRAVITAS THAT THE RECORD HOLDS IS STILL VERY MUCH ITS MAIN FEATURE OF VALUE. THIS IS NOT TO SAY IT HOLDS NO CULTURAL VALUE. HOWEVER, ITS EXCLUSIVITY AND DIVISIVENESS THROUGH ITS ACCESSIBILITY TO ONLY ONE INCREDIBLY WEALTHY INDIVIDUAL DOES POSE THE QUESTION; WHAT IS THE REAL FUNCTION OF *ONCE UPON A TIME IN SHAOLIN* ?



9/5/17
Selling WTC album

Wu-Tang Clan - Once Upon A Time In Shaolin - Rare CD!

Item condition: **Like New**
Time left: 8d 08h 0/15, 10:08PM

Current bid: **US \$1,000,200.00** [313 bids]
Enter US \$1,000,300.00 or more **Place bid**

[Add to watch list](#)
[Add to collection](#)

Shipping: **FREE Standard Shipping** | [See details](#)
Item location: New York, New York, United States
Ships to: Worldwide

Delivery: **Estimated between Thu. Sep. 21 and Thu. Sep. 28**

Payments: **PayPal** | [See details](#)

Returns: **Seller does not offer returns.**

Guarantee: **ebay MONEY BACK GUARANTEE** | [See details](#)
Get the item you ordered or get your money back.
Covers your purchase price and original shipping.

This record pricey as it is doesnt seem to have a lot of meaning to Wu Tang's careers if Shek-reli isnt selling them or cant. [sic.]

"We can thank Martin for being a guy who put his word on something and did it," RZA told NME. "I didn't agree with the eBay thing, but when I read his paragraph on why he did it, I kind of respected and understood what he said."

"He wants the value of music to continue. Within eight days the bidding reached over a million dollars, and that means there are other people who put value on music and value on what we stand on... So even with all the negative things he's done, for music there's something positive there."

I wanted this record so bad, now that i have found it for 9 € somewhere, i am not that into it any more! It is a quite crafty tool, but dont belive the hype! You will get much better records than this for 20 bucks up!!

Seriously starting to suspect that KH released this just to reveal the very worst of humanity.

So... is this thing limited or not? It's been in several stores for days now. Starting to believe the whole "it's been made available in an ultra-limited release of 100 white-label copies" on RA is just to add to the hype. Oh well... it's an excellent track that beats the Boiler Room track an day (and night).



KH - QUESTION

KH AKA KIERAN HEBDEN AKA FOUR TET'S RECORD QUESTION IS ONE OF THE MOST CONTROVERSIAL DANCE RECORDS ON THE CIRCUIT. A STAPLE IN THE RECORD BAG ONLY OF THOSE CLOSE TO HEBDEN THROUGHOUT THE SUMMER OF 2017, 100 COPIES OF QUESTION WERE FINALLY RELEASED FOR GENERAL SALE THROUGH SOHO RECORD STORES PHONICA AND SOUNDS OF THE UNIVERSE FOR £9.98. THE RECORD SOLD OUT ALMOST IMMEDIATELY AND RETURNED TO THE REALMS OF MYSTERY, ONLY TO BE OFFERED TO THE LAYMAN IN CLUBS, RADIO SHOWS AND ONLINE MIXES BY THE FEW PEOPLE WHO POSSESSED A COPY.

SOON AFTER, A FEW COPIES WERE PUT UP FOR SALE ON ONLINE MARKETPLACE DISCOGS, COSTING IN THE REALM OF £500 AND UPWARDS. THIS WAS MET WITH OUTRAGE IN THE DANCE MUSIC COMMUNITY, INCLUDING AMONGST HEBDEN AND HIS CONTEMPORARIES. THIS LED TO NUMEROUS FREE DIGITAL COPIES BEING RELEASED AND HEBDEN HIMSELF POSTING A FREE DOWNLOAD OF THE TRACK ON HIS TWITTER PAGE. WHAT STARTED AS A 'SECRET' TO SUPPLY THE DJ'S MOST LOYAL FANS WITH ONE OF HIS MOST HIGHLY REGARDED TRACKS, ALMOST BECAME A JOKE IN THE DANCE MUSIC COMMUNITY. THAT SAID, TO THIS DAY THE RECORD IS STILL FREQUENTLY HEARD BEING PLAYED ACROSS THE WORLD, ITS VALUE ALMOST RESTORED BY ITS NEW FOUND AVAILABILITY.