

Bunker 3

Colin Rosati

June 28–July 19, 2019

Presented as a part of ***HYPER LINK***,
a partially online residency at Bunker 2 CAC

Colin Rosati's *Bunker 3* is a multimedia installation and web-based research index (<https://bunker3.ca>) that responds to Bunker 2's past life as a shipping container destined for Canadian military use. Using open-source data visualization models and art historical references, Rosati reflects on intergenerational (and interspecies) economies of colonialism and capitalism.

A generative projection shows the inside of a shipping container, extending Bunker 2 into digital dimensions. Algorithmically composed into this virtual staging are images of Canadian Armed Forces surplus material (scraped from Ontario distribution websites) and heat maps generated by mouse-click data. In the web analytics context, heat maps visualize users' behaviour for advertisers, functioning as a means to commodify attention. Its military and border-control applications are also well known, especially for tracking the movement of enemy populations. In this context, heat-mapping acts as a reminder of the linkage between military thermal technology and capitalist surveillance infrastructures that monitor the movement of bodies and commodities.

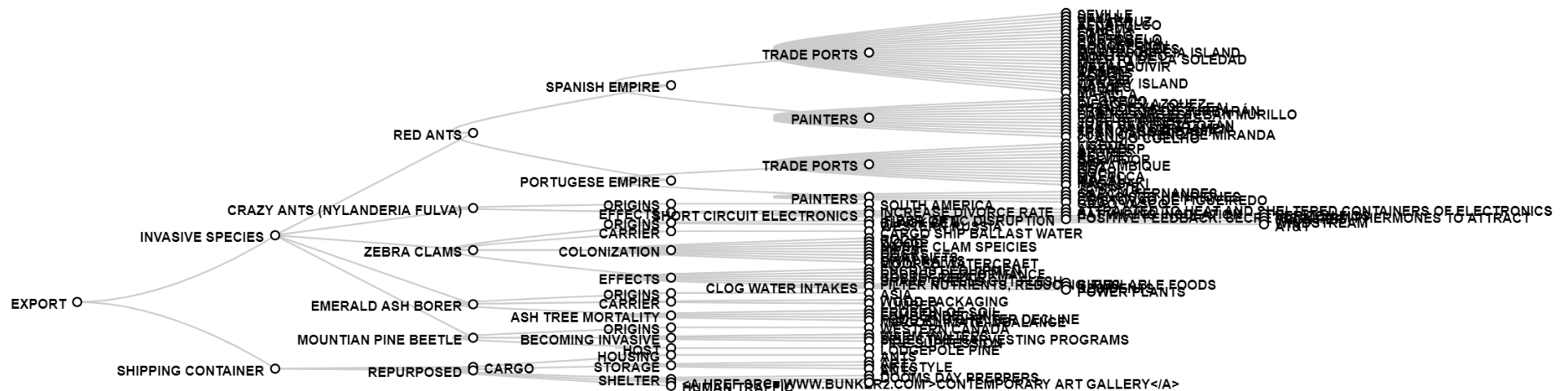
Elsewhere in the Bunker, prints of Baroque still-life paintings from the Spanish Empire are composited with computer-vision object detection and affixed to wooden shipping pallets. These images reflect the impact of

global trade on different registers: from the introduction of invasive parasites (red ants and zebra clams) to the visible distribution of material goods and hidden dynamic commodities such as human labour. The biological effects of global distribution are examined within Bunker 2 itself, as 17th-century paintings and neoliberal trade infrastructures are forced into conversation.

Online, Rosati investigates the parasitic biologies of global trade. His ongoing research populates a continually expanding and interactive tree diagram. The rhizomatic paths of this tree diagram fill and extend past the browser frame, reminiscent of an invasive species taking over an ecosystem, or a parasite taking over its host.

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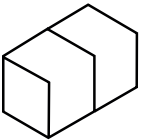
Bunker 3 is presented as a part of *HYPER LINK*, a partially online residency that migrates between the digital to the physical. Taking interest in shifting (or shifty) domains, networked edifices, and the morphological flexibility of data, this semi-digital residency program challenges an artist to develop conceptual and material relations between the metaphysical dimensions of the Internet and the geo-kinesthetic spatiality of the Bunker.



Screenshot of Rosati's research index, accessed 28 Jun 2019.

Colin Rosati is a Toronto-based multimedia artist. His practice is informed by a balance between the often-polarized worlds of technological immersion and engagement with agency, vitality, and care. Rosati uses installation, electronics, video, and software as media for exploring desire and consumption.

Much of Rosati's work arises from the questioning of how ideology is performed and embedded within design; he takes interest in the commodification of attention, as well as the new forms of aesthetics, behaviours, and language that emerge from networked technology. In tracing these pathways, Rosati connects seemingly unrelated histories to speculate on new trajectories of making.



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Bunker 2 CAC is wheelchair accessible.