

Mundus Financial Corporation Inc. Evidence (MFCI.E)

diorama and lesson plans

Commissioned Art project at DortYart http://dordtyart.nl/kunst_in_opdracht-1/alicia_herrero

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Mundus Financial Corporation Inc. Evidence (MFCI.E) puts in crisis the gaze and cultural machinery of global financial capitalism, becomes perceptible, physical and tangible its transcendence.

MFCI.E investigates visual technologies of *diorama* as political device of revelation that materializes and stages numbers, accumulation projection, scale of the phenomenon and catastrophe. By means of the crossing and confrontation of data and economic indicators, *MFCI.E* rethinks the object of discourse and shows what kinds of rules are revealed. This success confers to their objects, the status of "evidence"; given possible legal dimension to the damage of financial capitalism.

The diorama is organized in scenes. Scene 1 titled *Enchanted Landscape* articulates various charts in heterogeneous construction materials developed on the surface plane of the display. Is it a landscape

of the financial architecture that reveals how corporate policies produce cultural confinement? They are 10 macro and microeconomic researches such as: levels of annual evasion, the accumulation of wealth, an estimate of the distribution of capital throughout the century, coercive interventions in the Nation states to commit criminal behavior (Argentina dictatorship), capital concentration in the field of art and knowledge, among others. *Enchanted Landscape* is displayed on the diagram of the nuclear structure of mutually owned network of 147 transnational corporations that control the flow of global capital.

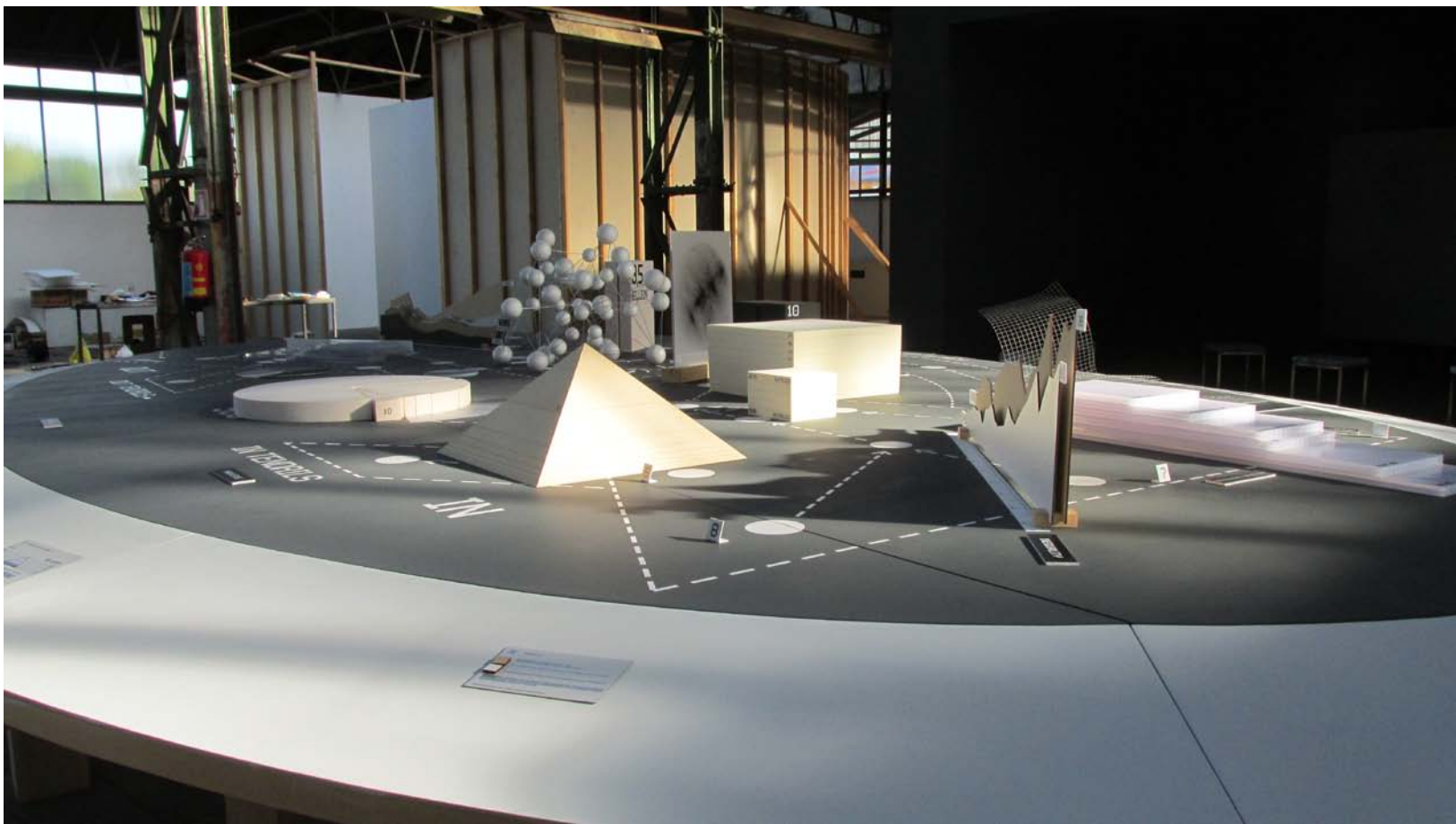
Scene 2 is entitled *Sleepers*, they are hidden pictures locate under the *Enchanted Landscape*, and work-out like foundations, forms of public archaeological layers that the audience can discover through interaction. Scene 2 traces lines of connection between the present and historical processes.

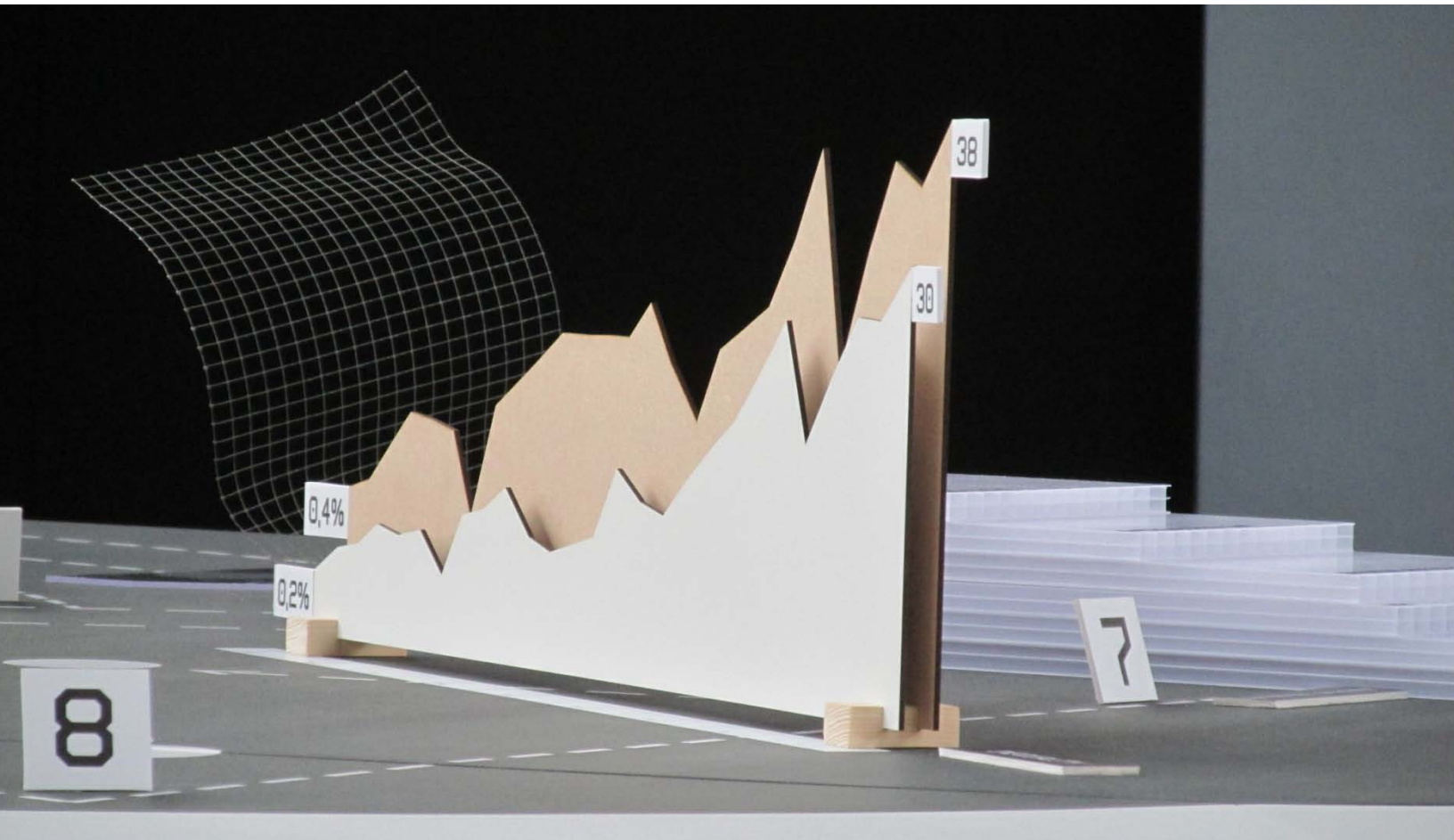
Both scenes of *diorama* activate a flow of controversial disputes. These embody a purpose of transformation and re-appropriation of the visual and knowledge technologies. The diorama invites critically to navigate from visual language, the financial landscape, its evidence and foundations. It calls to interrogate about the established cultural values, about the dimension of public policies/corporate power, and primarily ask us on the potential of artistic practices insubordination. With the lesson plans *MFCI.E* focuses in the attention about the risk of leaving the intellectual, ethical and artistic mastery to the explicit or implicit successful neoliberal program. The lesson plans encourages the development of interruption of the marketing power in large humanistic cultural matrices.

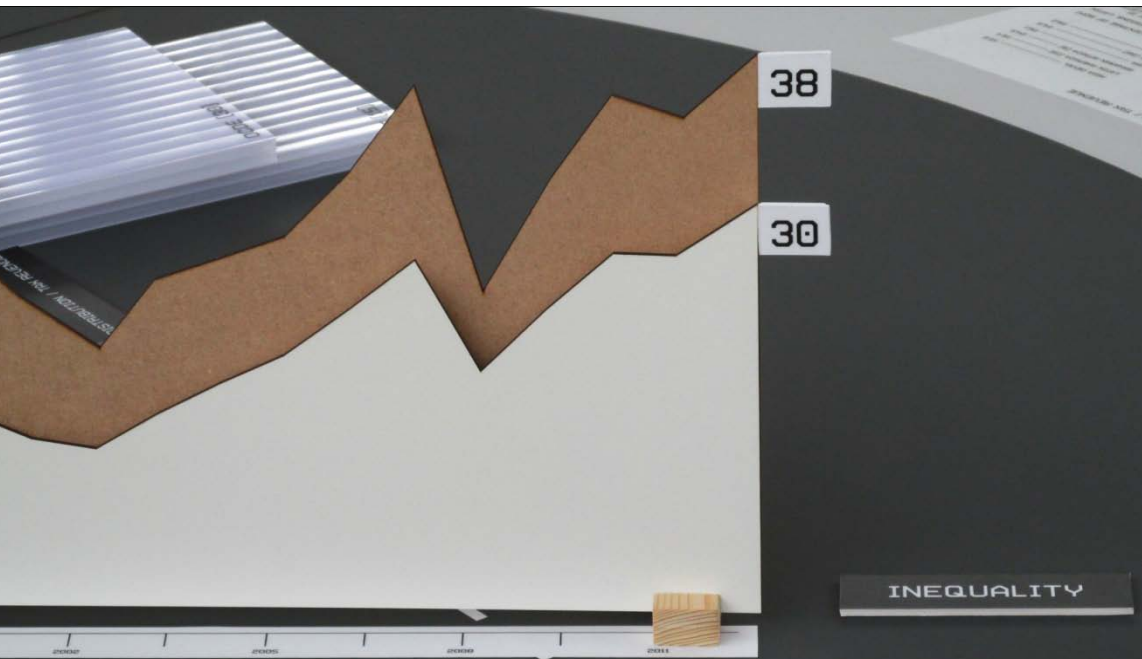
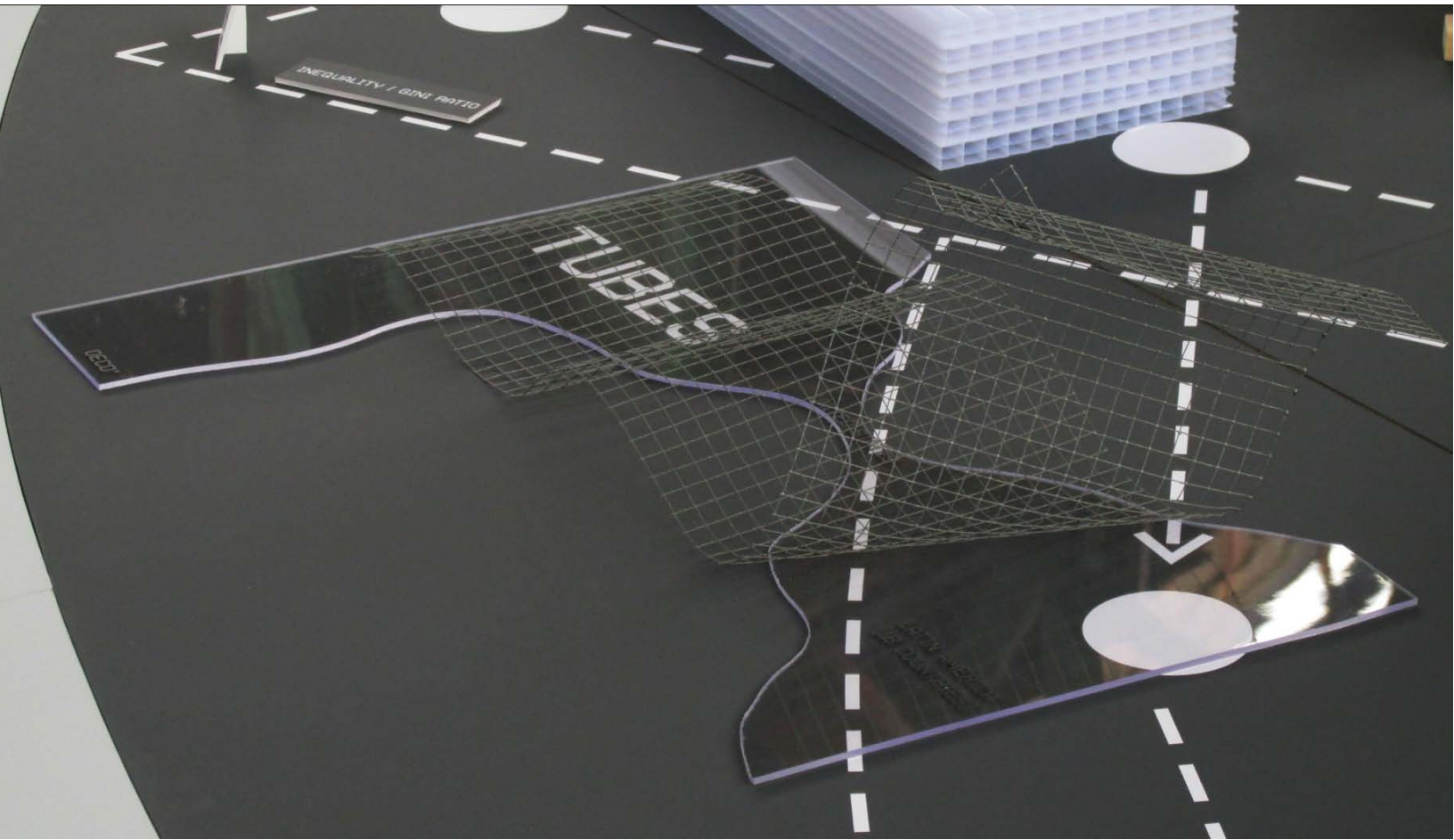
In its own formalization therefore, *MFCI.E* proposes to alter the "agreements of political economy" in the field of art and knowledge. *MFCI.E* expands its territory of action to extra-artistic contexts and unknown interactions. It invites art potential to produce an ontological shake, a demolition of its conceptual basis.



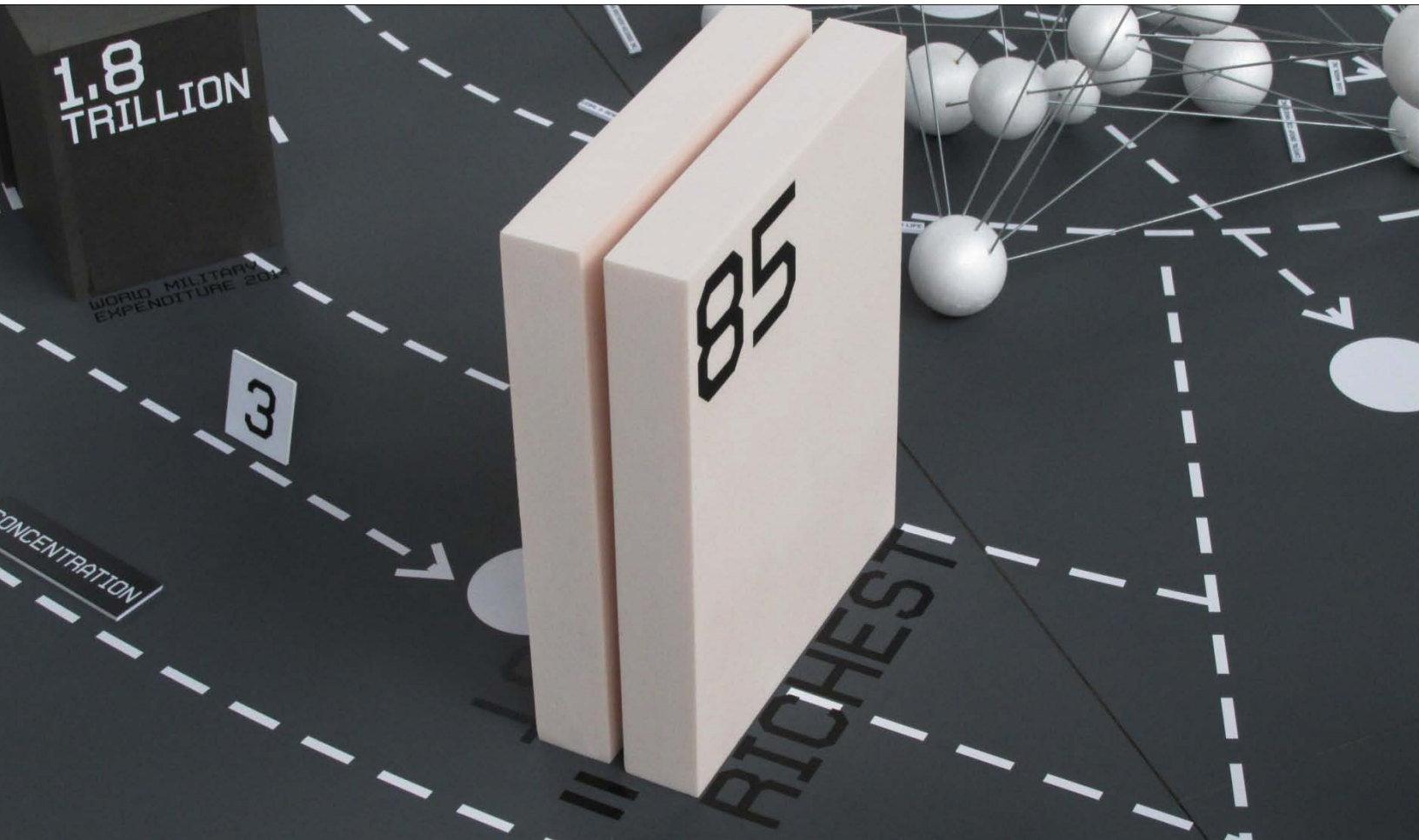


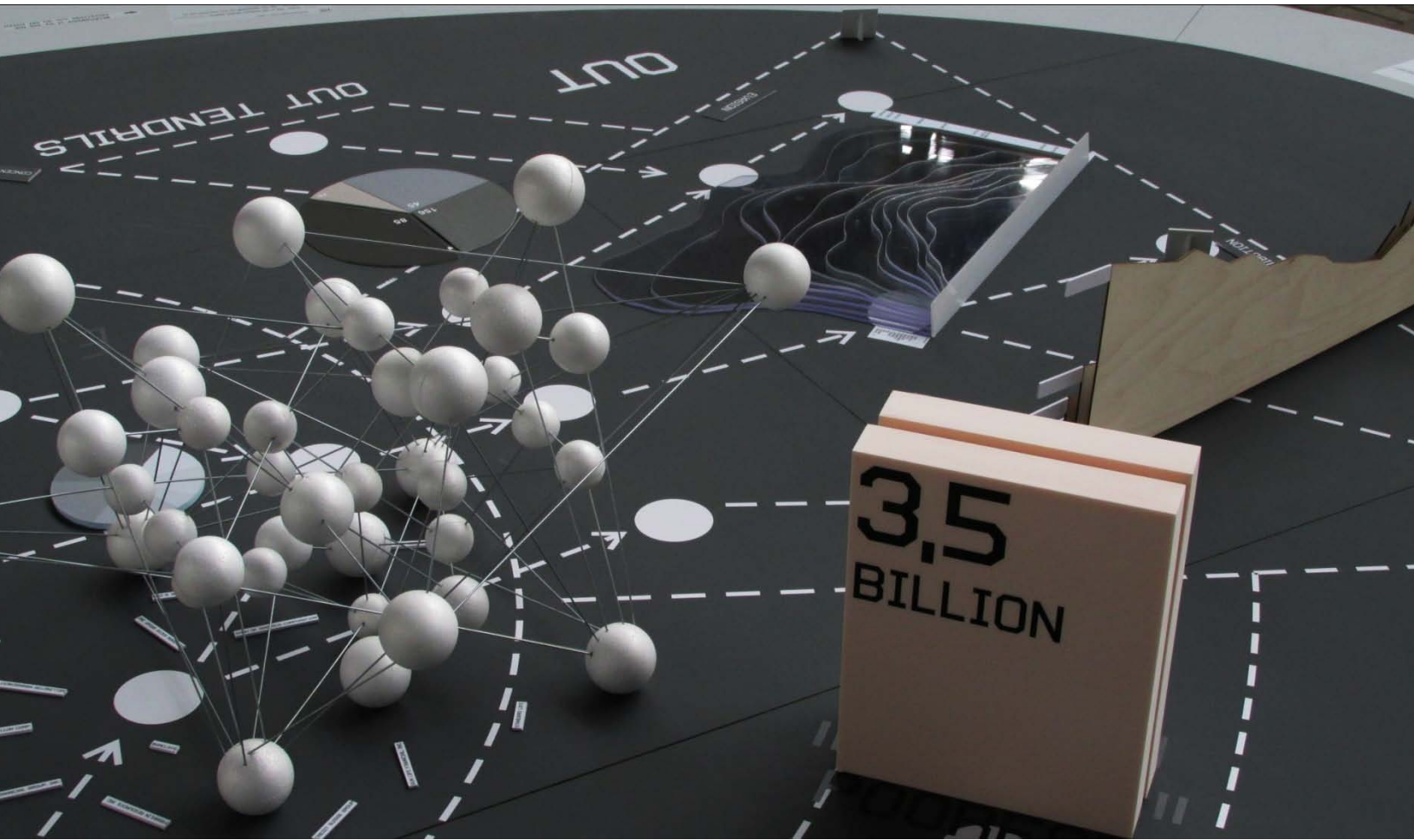




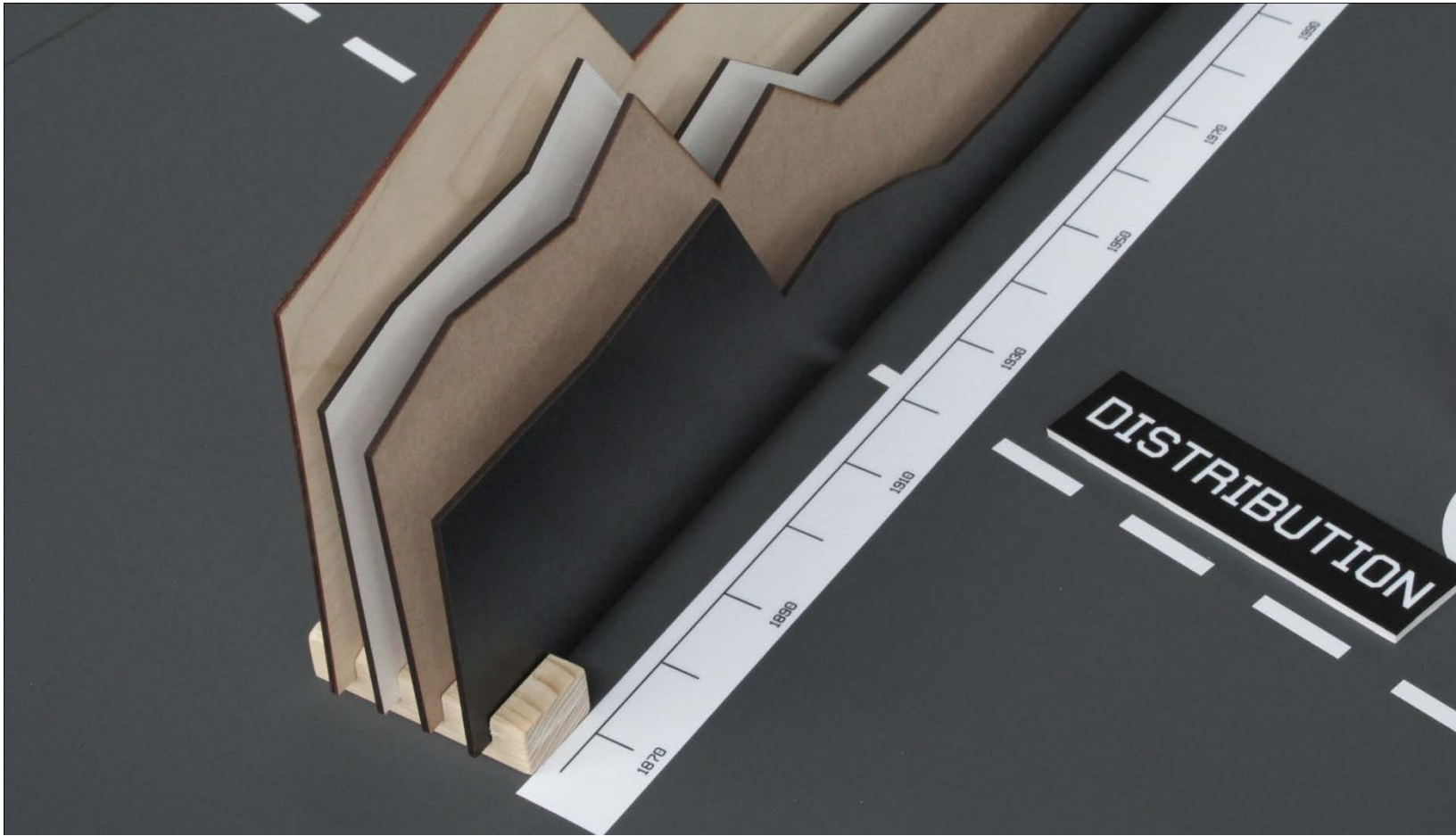


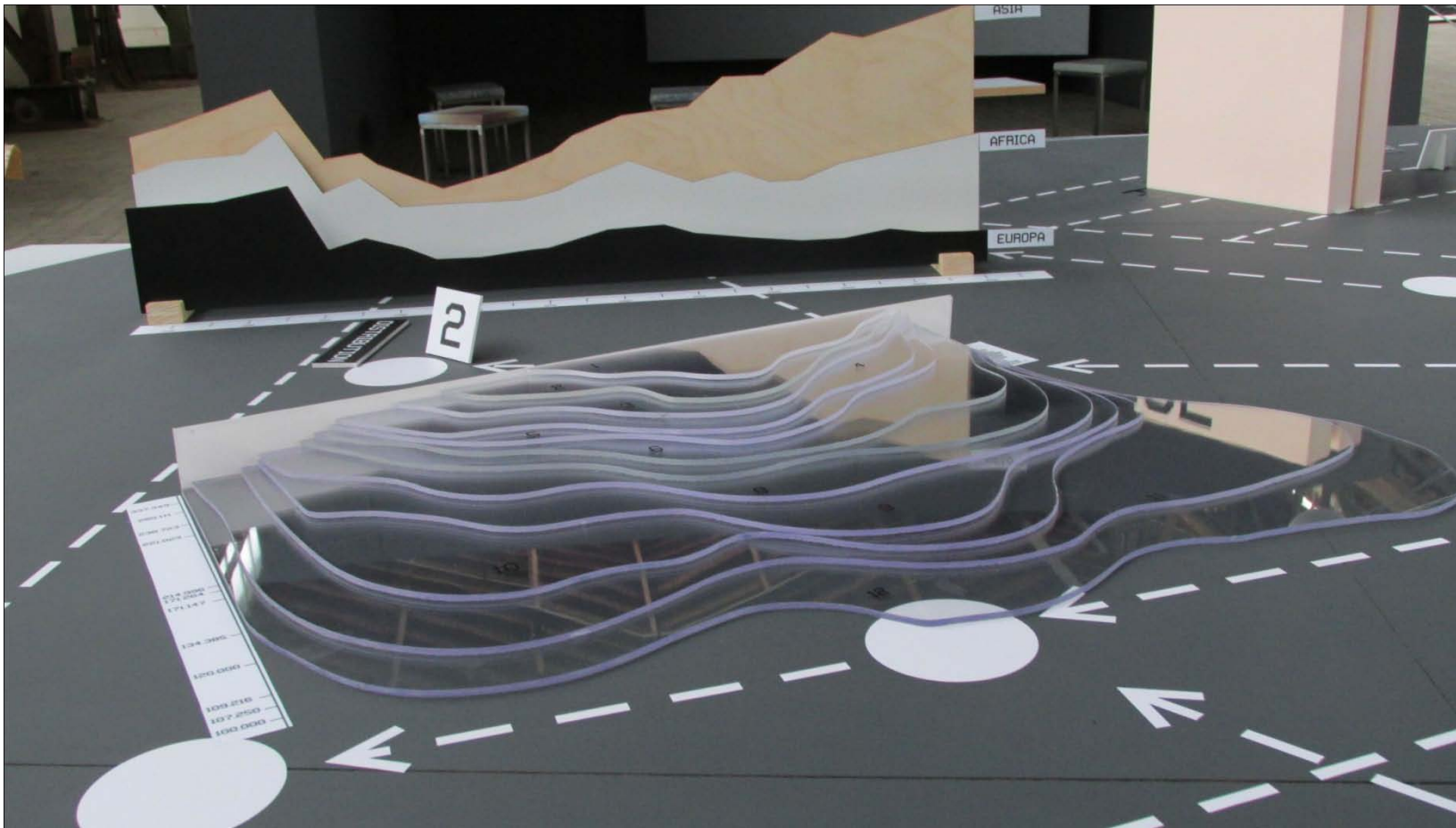


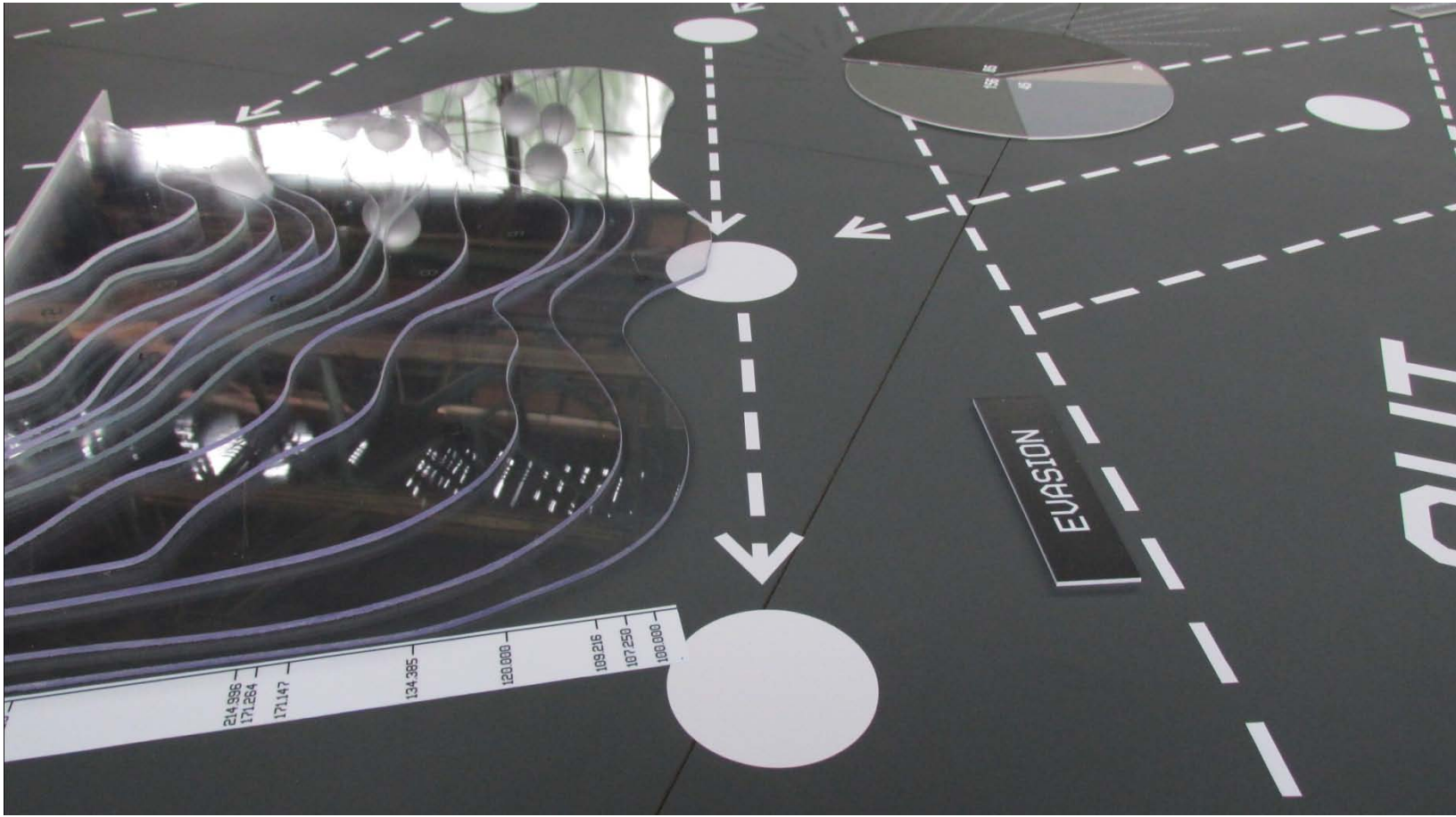




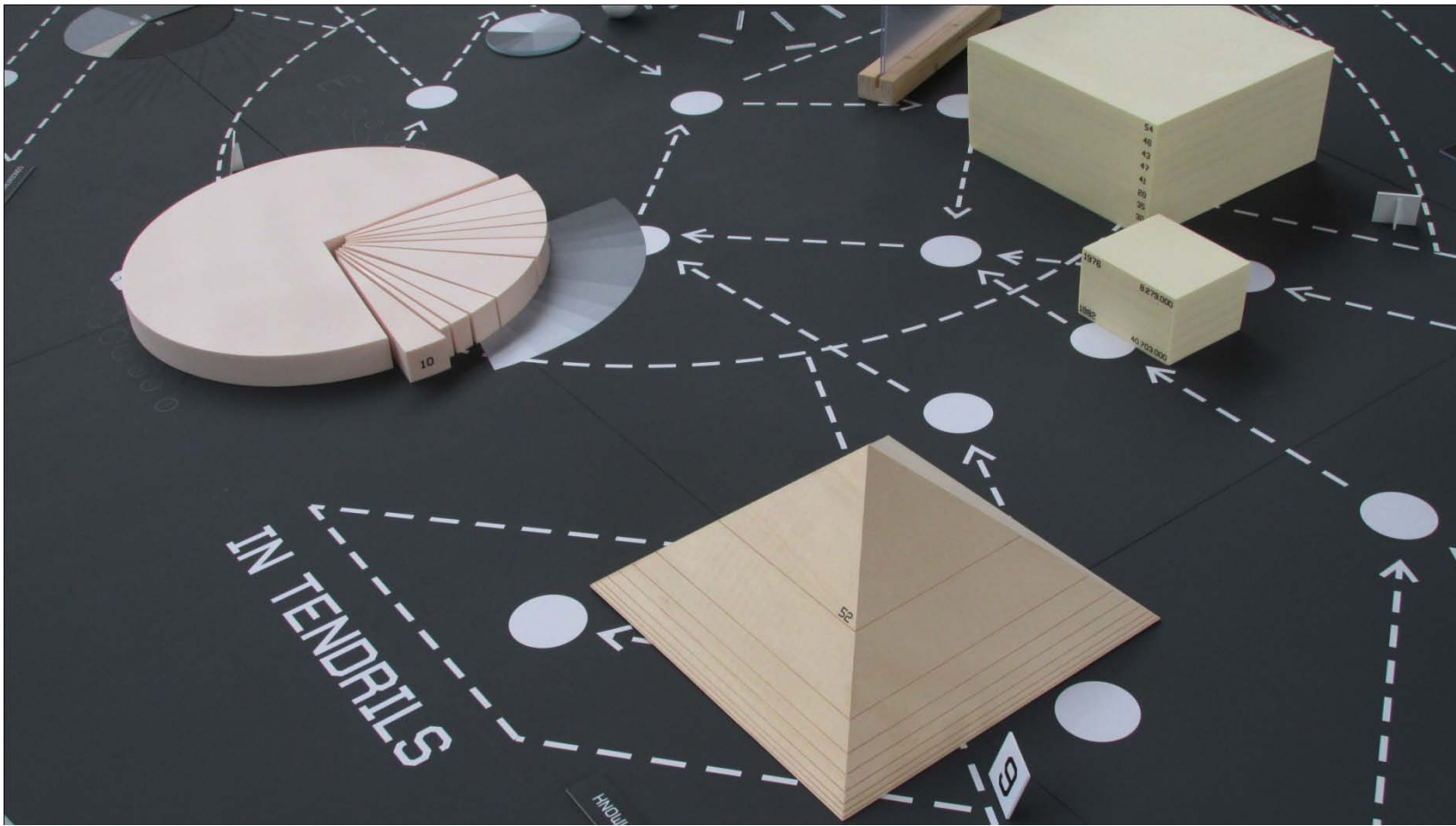


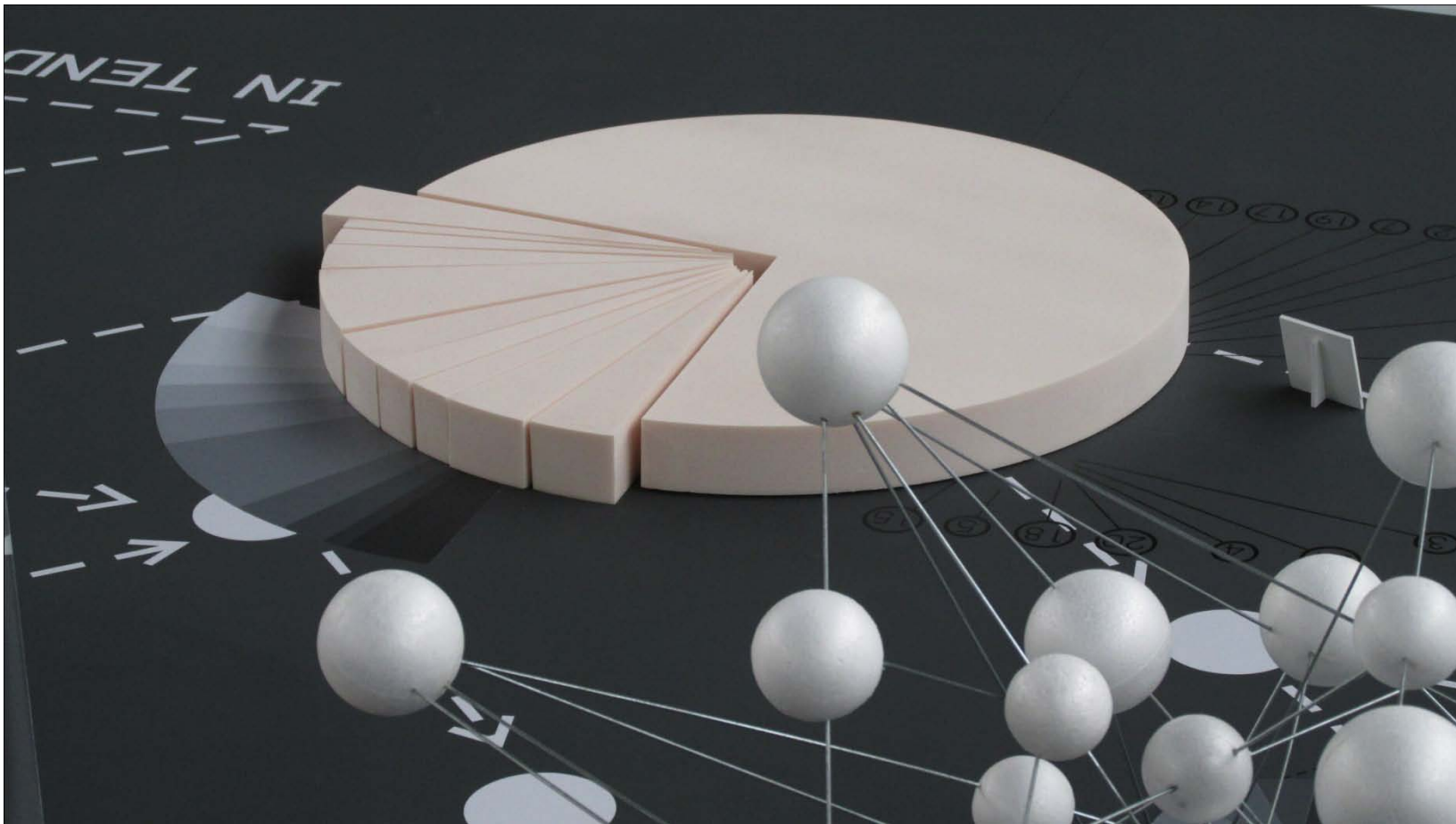


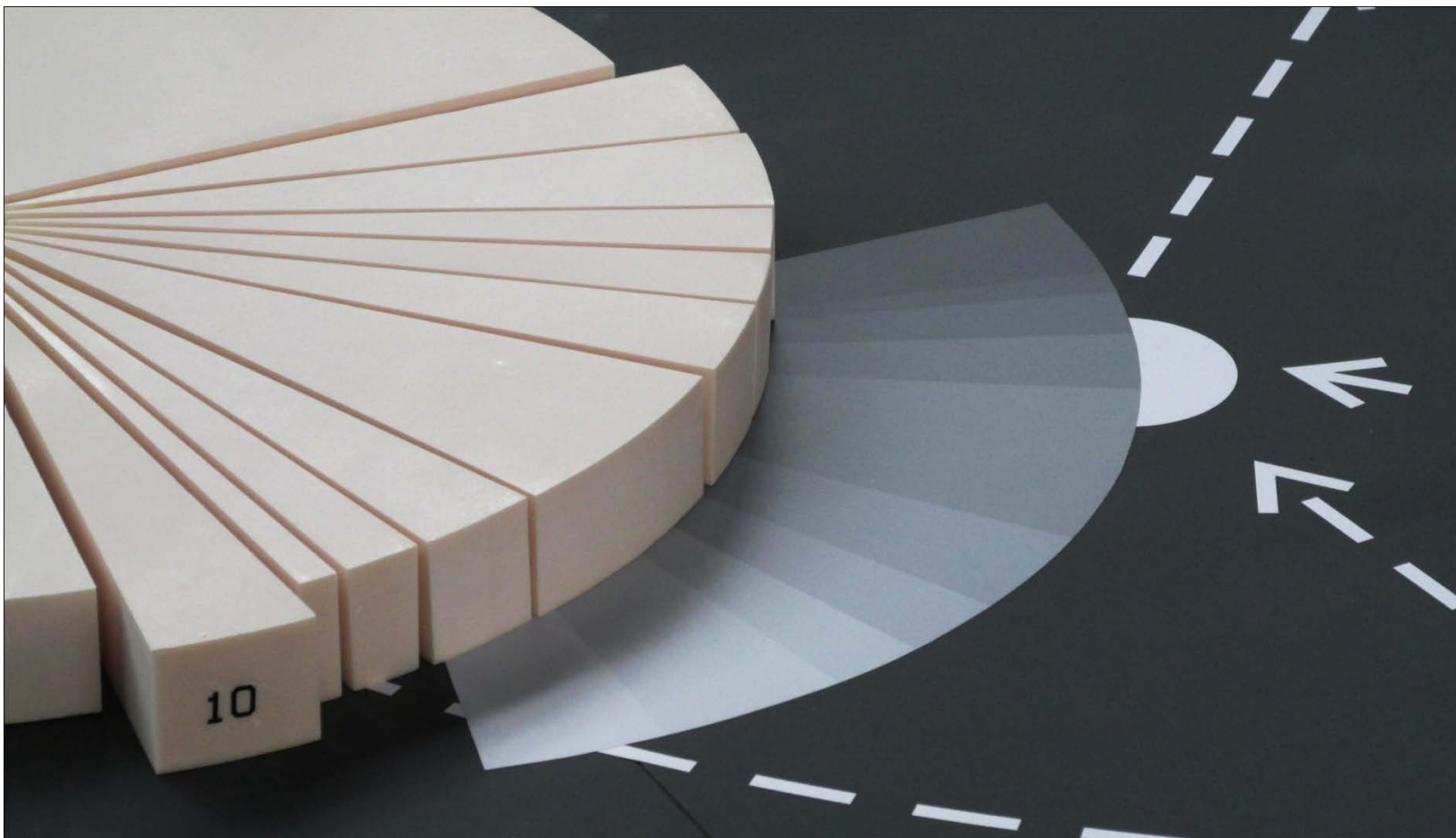


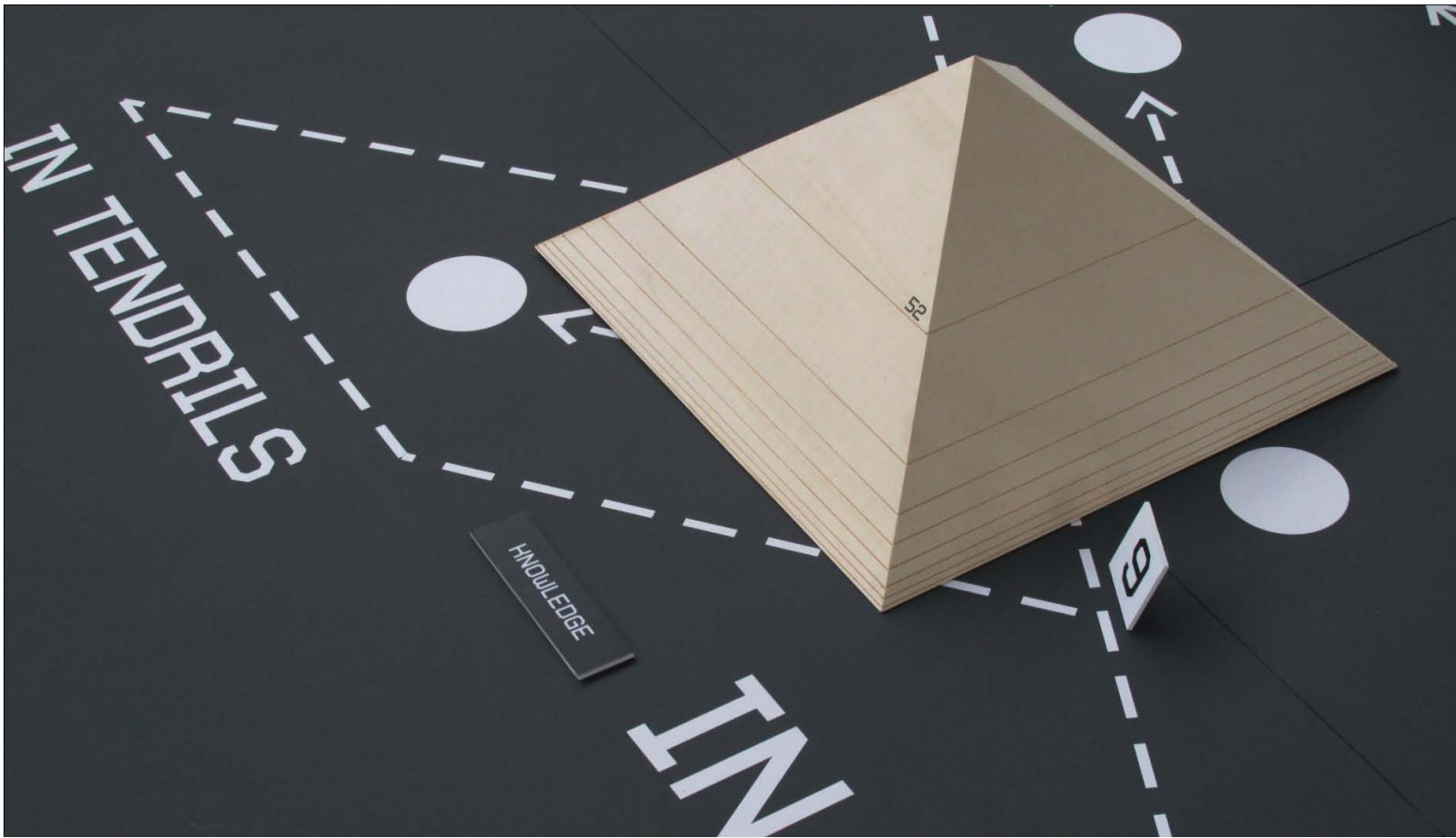


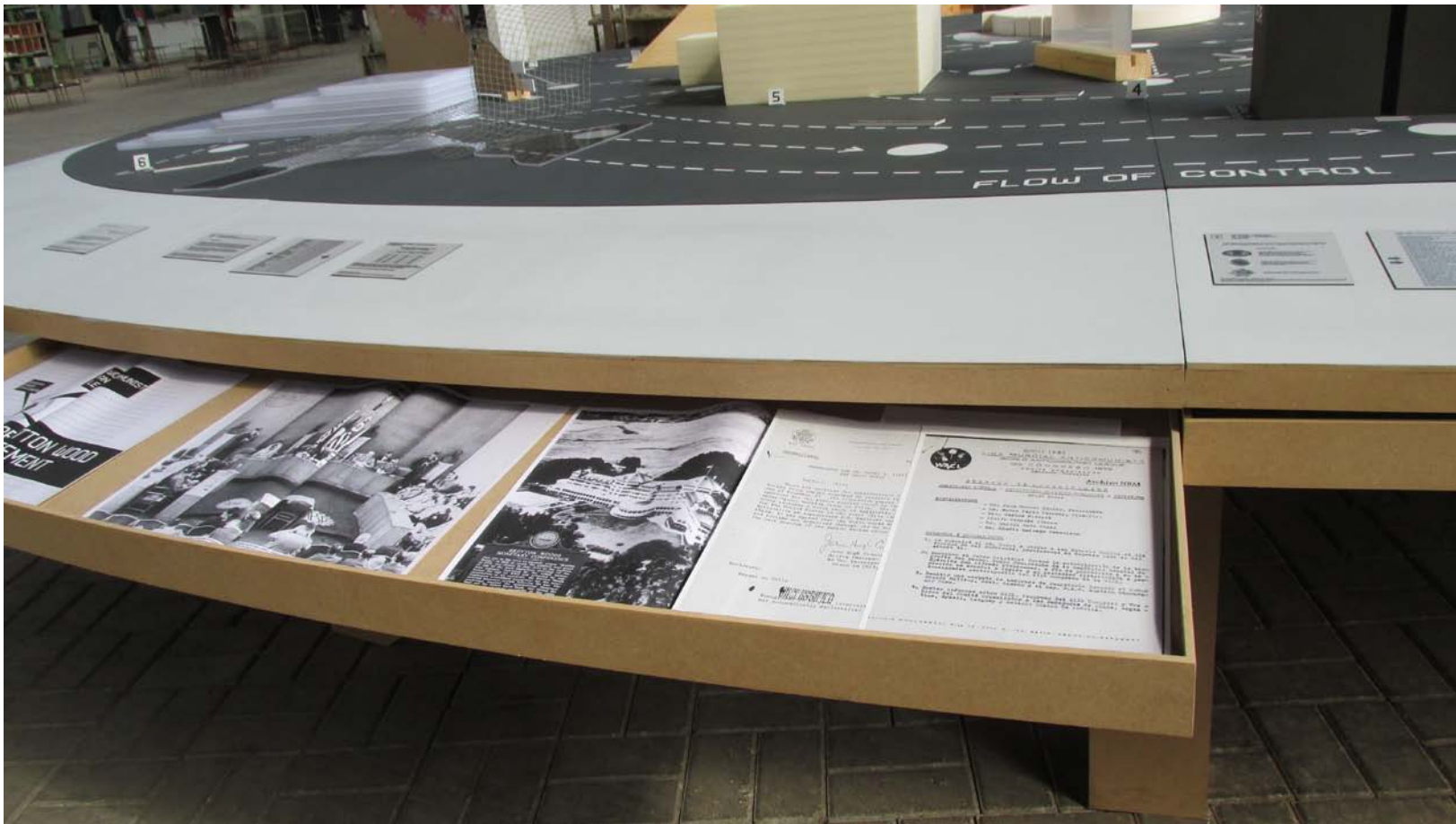















FLOW OF CONTROL

4 NETWORK TOPOLOGY OF GLOBAL CORPORATE CONTROL

THE NETWORK CONSISTS OF MANY SMALL CONNECTED COMPONENTS. THE LARGEST ONE (A) OF ALL, HOWEVER, CONTAINS ALL THE TOP

TOPOLOGY

THE NETWORK OF GLOBAL CORPORATE CONTROL IS A COMPLEX OF MANY SMALL CONNECTED COMPONENTS. THE LARGEST ONE (A) OF ALL, HOWEVER, CONTAINS ALL THE TOP



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HOW MUCH THIS CONTROL IS CONCENTRATED AND WHO ARE THE TOP CONTROL HOLDERS

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