

*Swimminal Poolitics*, curated by artists Grégoire Blunt and Emmy Skensved, explores the possibilities of exhibition photography and its online dissemination, and attempts to break away from the ubiquitously standardized formula of 'neutral' documentation (most often, as an extension of the white cube, captured in bright light, before a white wall, with the absence of humans and nature). As with their previous exhibition *Deep Skin*, (<http://deepsk.in>) which took place in a particle physics research lab in Canada 2100 meters underground, thus becoming "the deepest underground art show in history," the impossibility of visiting the exhibition location allows creative agency and critical importance to be re-inserted into the documentation of the show. This is a process that, despite its ubiquity, is incredibly crucial for an exhibition's commercial and critical afterlife, regardless of its location.

"Taking place" under water, all of the artworks in *Swimminal Poolitics* find themselves completely submerged in the azure context of a swimming pool on the Greek island of Samos. Using a variety of everyday consumer and leisure goods like towels, beer cans and diving gear, the artists explore 'the swimming pool' as a cultural, social and aspirational signifier in Western visual vocabulary.

The specific sociopolitical context of Greece's current economic and political state of emergency, exists as an underlying discourse in *Swimminal Poolitics*. Some works, like Felix Kalmenson's video *A Year in Review* and Blunt x Skensved's literal depiction of the term "frozen assets," respond to the downward spiraling economic crisis that has affected all cultural life in the country in the past few years. Meanwhile, Anon's *Untitled* (a children's lifejacket originating from Izmir found washed up on a local beach) directly confronts the material consequences of the devastating refugee crisis in the Mediterranean Sea. The curators, who spent two months on Samos as a part of a residency, noticed the jarring juxtaposition of the crises with the pleasure-driven tourist industry of the island ("picture, for example, Northern European tourists sunbathing on a beach littered with freshly discarded refugee lifejackets"). Reflecting on these themes becomes a way of trying to process the gravity of the situation.

Of course, in a way, *Swimminal Poolitics* doesn't actually take place in Greece, but rather on the Internet and in the virtual-geographic specificity at the intersection of web design and representational photography. Understanding location as image, the exhibition paves the way for a much more fluid understanding of curatorial documentation.

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