

This exhibition shows a range of different works that explore the effects of corporate greed in the modern day and the effects it has on us as people. In a digital age, greed makes more than corruption; it tries to control too, using social media as a way of taking away some of our freedom, and replacing it with an algorithm to keep us entranced within the system that they have designed for us. This exhibition shows the ways that this can affect our lives in the future, as greed only grows, and control of the media and lack of action from it could increase.

Social media corporations Meta (Facebook, Instagram, WhatsApp, Threads), ByteDance owning TikTok, and Twitter (X) now owned by multi-billionaire and openly right-wing Elon Musk, are making media worse than ever to navigate healthily, with people getting angrier with one another more each day and social hubs being taken away from the community and replaced with a right-wing echo chamber, controlled by a power-hungry loyalist donating £288 million to Trump's campaign.

(<https://www.washingtonpost.com/politics/2025/01/31/elon-musk-trump-donor-2024-election/>)

Google owning YouTube, Amazon with its own website and streaming service Twitch.

These communities are being taken away from us, taking away the digital identities that we have gained, and they are replacing them with addiction, marketing for profit, or control over people instead of letting us have these social hubs.

Once these social hubs were just experiments, places people gathered with no corporation hanging over them wanting control over their clicks, their attention, their minds.

Our freedom of expression online is being taken away slowly but surely; people are adapting to their new addictions or going against the system completely. The way that we express ourselves online is ever-changing, and more now than ever. With the rise of short-form content, people are living fake lives with nothing to show for it, and no memories to share. Culture is moving faster than we can predict.

This exhibition will showcase all the works fully sized onto the walls to emphasise the work, showing all in the same to one another as not to prefer a thought to another, as all the works have just as reverent thoughts. 50 inch in height, length varies for different image ratio.



Michael Wolf, *Architecture of Density #52*, 2006

<https://prix.pictet.com/cycles/growth/michael-wolf>

Michael Wolf's work shows one of the most high density cities in the world, with high rise flats, filled with people, forced to live packed together. It shows how corporate means to make all things within similar minded. It reflects on how media can overload the mind and at the same time take away individuality. When all thoughts are the same, people become the same person, when this is in a political environment it becomes even more detrimental to who people are or choose to be from what they think is free will. When the only way people can truly decide what they think is if they take themselves away from these environments and are open to other options to truly understand if they believe in what they are being told. "The digital public sphere has undoubtedly democratised the public conversation in unprecedented ways, [but] it has also generated enormous risks and challenges around content moderation and freedom of expression. Platforms have therefore expanded their powers, creating a growing number of content rules and increasing the amount of content they remove." (*Meta's Oversight Board* 2023). This, when used correctly does help to make a healthy community online, but can just as easily be used negatively, for malicious reasons, or for complete control of a community online.



Andreas Gursky, *99 Cent*, 1999

<https://www.thebroad.org/art/andreas-gursky/99-cent>

Shows how mind-numbing overconsumption is, reflection on how short from content means nothing to the viewer, it's just to distract people and get them to spend more time watching advertising to make money for the corporations. "We live in a media-saturated society that increasingly transforms our experiences, relations, and identities into data others can analyze and monetize." (*Living with Algorithms*, 2023) Each second being used against you to keep control of your actions, each time you scroll it holds you for that much longer. Everything screaming and begging for attention, with algorithms bending to keep you there. Like if every isle changed based on what you last picked up in a shop to get you to buy more. Following your every move to keep you there.



Thomas Struth, *Pharmaceutical Packaging Laboratories*, Buenos Aires, 2009

<https://spenceralley.blogspot.com/2016/09/industrial-arts-by-thomas-struth.html>

This work shows an industrial scientific room, of unidentifiable machinery, in a sheik blinding white room. We don't fully know what these rooms do by looking at them, but we

know that what they do is important for is to keep living in the way that we do. Media is being held up by similar algorithms and technology that we blindly trust, we are being thought that it is our friend, it is there to work for us, showing content that we like, advertising that we've spoken to friends about. And all just to gain profit. Media started with just recommending popular videos and trends at the time, but now it works for us, or so we think. It keeps us engaged and happy. Which in turn makes the companies happy too, what is there to lose from this transaction? The people who know what these machines are and what they do are not present in the photo, they know what they are doing, but aren't going to tell you anything.



Thomas Struth, *Vehicle Assembly Building, Kennedy Space Center*, 2008

Work showing steel beams, sleek and white, compact in design, efficient. Only when you look closely can you see the rust starting to spread. Corrosion starts small but eventually if left unchecked, will spread. The system was built to be modest, secure. The lifeless architecture does its job of holding everything together. Businesses want to be seen as controlled and friendly to others, they want to feel secure and calm. Leaving behind what is

a hollow shell of what once was, building beams around what can and cannot be shown through expression. Starting with reasonable censorship, to what could be, and what is starting, to corrode and corrupt into political environments, where sharing even a thought of your own that goes against another, will lead to your voice being unheard. The algorithms that we once trusted now going against us, showing the worst of what we are, because of the man at the top controlling what is said with the shadow of what once was, and the overhanging reality of what is now.

People only move away to other sites, to copy what the other once had, but still under similar control. Only hoping that the same won't repeat.

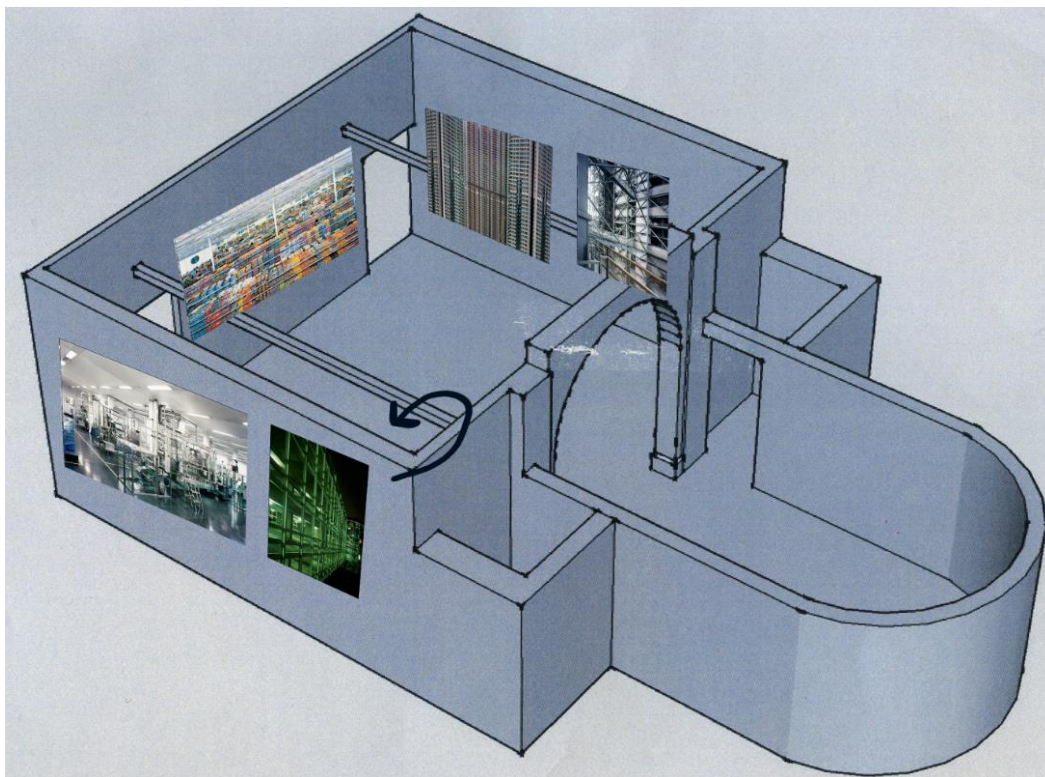
"We start from a technical rather than moral definition of darkness... a definition that conceives of dark spaces as having legitimacies and anonymities against structural surveillance." *Dark* (2021)



Rut Blees Luxemburg Parkhaus I, 1996–1997

<https://rutbleesluxemburg.com/london%20-%20a%20modern%20project>

This work by Luxemburg depicts a geometric parking complex, devoid of life yet glowing brightly, as if people were still present. The lights emit a greenish tint, casting shadows of the metal bars onto one another. On the surface, the internet is filled with endless content tailored specifically for users, but beneath that facade lies a desolate wasteland — a space populated by bots interacting with other bots, with posts generated by AI and replied to by AI, devoid of any genuine human interaction. The green lights could be seen as representing this, as green was stereotypically the colour representing code. Both companies and individuals create fake digital worlds to draw in more users, much like a mirage, making as much noise as possible to attract an audience that will never materialize.



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