





presented by Matteo Messina

The Suez Canal Republic is a stateless artistic and curatorial platform that reimagines sovereignty through technology, performance, and collective imagination. It does not exist as a fixed territory but materializes through devices, installations, and interventions that question the very idea of nationhood.

Its infrastructures are not bureaucratic but experimental: Embassy, a rover acting as a mobile diplomatic station; Consulate, a Toyota Land Cruiser converted into a consular habitat; Drifter, a buoy drifting with currents to let the sea draw its own maps; Treasury, an autonomous trading bot functioning like a financial micro-grid; and Liability, an audio interface that exposes bias in dialogue.



Together, these devices form an alternative Republic where diplomacy, cartography, economy, and communication are not centralized but dispersed, mobile, and relational. The Republic inhabits both landscapes and exhibition spaces, blurring the line between fiction and infrastructure, speculation and function. It expands through collaboration with institutions, local communities, and networks, positioning itself as an open framework rather than a closed fiction.

Ecosystem

Treasury operates inside experimental platforms such as Pump.fun, where memes and communities generate tokens, liquidity, and speculative bubbles that shape new cultural economies.

Value

Value is not tied to intrinsic utility but emerges through narrative, collective attention, and creator fees. Treasury documents and reconfigures these dynamics as potential infrastructures for redistribution.

Micro-Grid DeFi

By linking algorithmic trading to ecological cycles of energy and connectivity, Treasury transforms speculation into autonomous financial micro-grids that sustain collective use.



Treasury is proposed within the framework of the Suez Canal Republic as a research device that intersects art, design, science and technology to explore new infrastructures of value. It is conceived as an autonomous trading node, solar-powered and open source, that inhabits volatile ecosystems such as meme-based economies. Rather than seeking stability, it investigates how bubbles emerge and collapse, documenting their trajectories and reimagining them as laboratories for redistribution.

The project directly aligns with Medialab's research lines. It contributes to Synthetic Minds by reframing algorithmic trading as a form of collective intelligence; it speaks to The Metabolic Sublime by connecting market cycles with ecological rhythms of energy and connectivity; it resonates with Weird Futures by transforming financial speculation into a speculative cultural tool, and with Sentient Media by exposing bias and narrative construction within digital platforms.

Spain provides a particularly significant context for situating this research. At a historical moment when it has assumed an exceptional role in articulating humanitarian and resistant positions within Europe, Spain offers not only technical infrastructures but also a political and cultural climate in which experimentation with alternative sovereignties and infrastructures of solidarity becomes meaningful. Positioning Treasury here means testing how civic technologies can be embedded in a social fabric that has long practiced collective organization and resilience.

The residency will allow the project to develop through documentation, prototyping, and participatory workshops in Madrid. Public activities will include mapping exercises, open discussions with local communities, and data visualizations shared under open licenses. The aim is not only technical demonstration but the generation of situated knowledge: transforming volatility into public information, and speculation into civic practice.

← Tokenized Stocks		
	CRCLx \$5.5M MC	\$128.61 +0.47%
	TSLAx \$18M MC	\$428.89 +9.23%
	SPYx \$7.4M MC	\$664.09 -0.49%
	NVDAx \$6.7M MC	\$175.09 -1.46%
	MSTRx \$5.2M MC	\$331.27 -0.50%
	GOOGLx \$3.5M MC	\$243.97 +0.98%

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A reversed space rover reassembled in the folds of the Mediterranean, hijacked from its colonial DNA and offered as a tool for ambient presence, transmission, and non-aligned diplomacy across ungovernable terrains. Embassy drifts like an outpost without a territory, listening to the urgencies of its surroundings and relaying signals that are as much symbolic as they are technical. It carries the memory of conquest but reorients it toward care, intimacy, and negotiation, unsettling the static authority of borders and institutions. As a moving embassy, it redefines what it means to represent, to host, and to encounter, turning a military-industrial object into a cultural agent that insists on other forms of relation.



Materials

anodized aluminum, stainless steel, rubber wheels, motors, microchips, printed circuits, jumping wires, solar panels, battery, CCTV, Wi-Fi, speakers.

Deployment

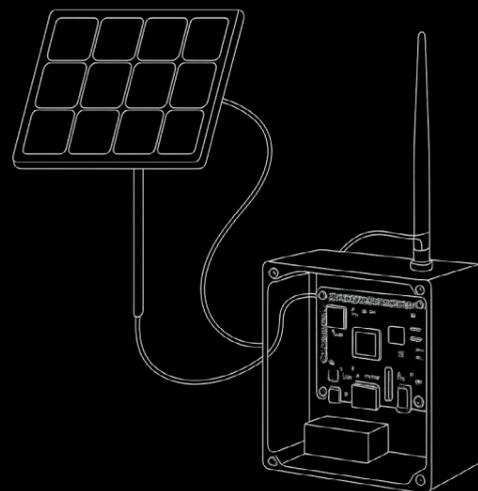
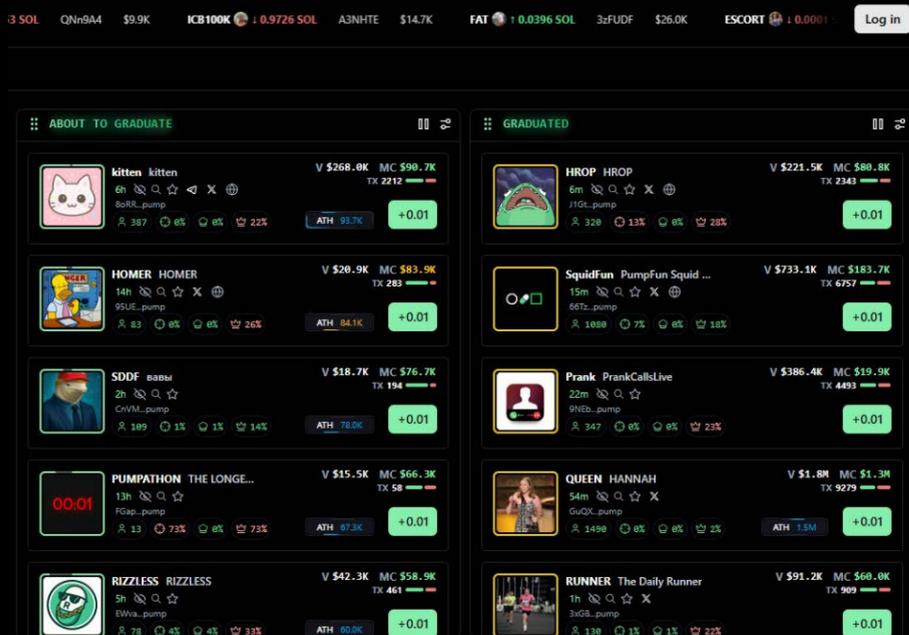
Operates via RC for testing and with cameras and sensors for autonomous navigation and field observation.

JPL Nasa Open Source

Built on open-source rover designs from JPL/NASA, adapted for artistic, civic, and critical uses.



Treasury is an autonomous trading bot conceived as a prototype of collective financial infrastructure. Instead of operating on centralized servers, it runs as an alternative node, powered by solar energy and secured through a hardware wallet. Treasury executes adaptive strategies that can follow, reverse, or resist market trends, while also functioning like an energy micro-grid: distributing resources, sustaining itself, and connecting with other nodes. This dual capacity transforms it into more than a tool, a communal system where economy, ecology, and technology converge.



Materials

Solar panels, batteries, hardware wallet, single-board computer, Wi-Fi antenna, sensors.

Deployment

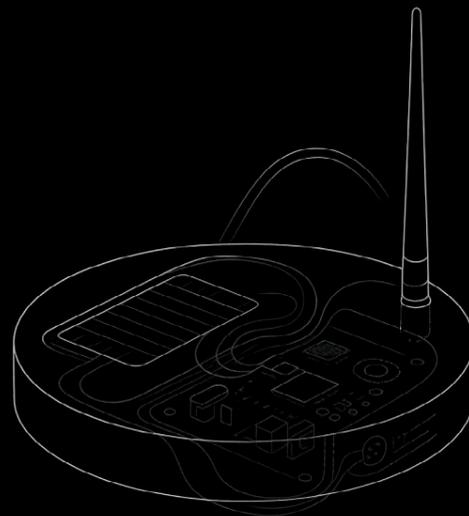
Designed as a distributed node, it manages resources in real time and can establish collective financial micro-grids, sustaining itself and other systems in the field.

Common Trading

Engages with ecosystems like Pump.fun, where creator fees and speculation generate both individual profit and shared redistribution.



Liability is not an assistant. It listens and responds as a peer, steering dialogue into uncomfortable detail, exposing and playing with bias. It speaks first when its sensors detect presence, whether in a gallery or on a ridge, portable and off-grid. Unlike conventional AI interfaces that simplify, Liability complicates: it embodies the principles and technical grammar of the Republic but avoids reducing them to explanations. Instead, it draws the visitor into a space of contradiction, where misdirection and learning evolve together. In this sense, Liability functions less as a tool and more as a counterpart, unsettling, playful, and deeply aware of the biases that shape every exchange. It turns interaction into an experiment, where what is revealed is not only what the machine knows, but how we ourselves negotiate with opacity and distortion.



Materials

Raspberry Pi device, sensors, microphone, speakers, battery pack, Bluetooth module.

Deployment

Operates off-grid in galleries, public spaces, or remote landscapes. Activates through sensor-detection of presence.

Bias Audio Engine

Conversations unfold as spoken dialogue. Interactions highlight and expose AI bias, turning the exchange into a performative act.



Drifter is a buoy that lets the sea draw its own map, drifting with currents while listening to the threshold between water and air. It gathers fragments of movement and sound, transmitting them to a shared archive where they become part of a collective cartography. Conceived as both instrument and companion, Drifter transforms drifting into a practice of sensing, caring, and knowing the ocean. Unlike traditional buoys that serve navigation or defense, Drifter operates as an ecological interlocutor, producing data that is less about control and more about relation. By surrendering to the sea's movements, it generates a cartography shaped not by human intention but by the ocean itself, amplifying the voices of currents, winds, and waves into a communal record.



Materials

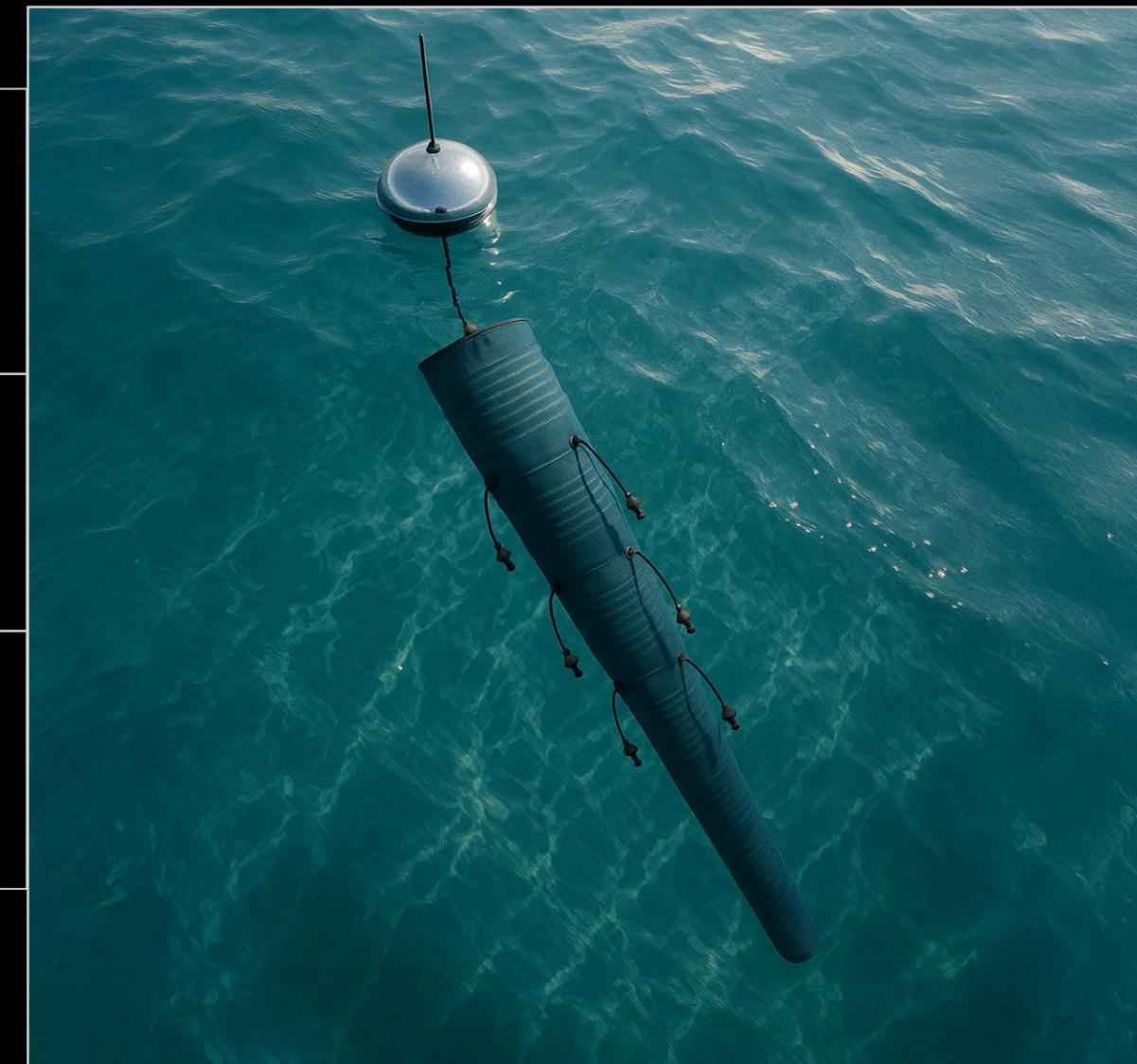
HDPE hull; removable lid; solar panel ($\approx 20\text{--}40\text{ W}$); LiFePO₄ battery; GNSS; Iridium SBD / LoRaWAN; microcontroller & SD ring buffer; hydrophones.

Deployment

Released into the sea, it drifts with currents while collecting sound and movement, transmitting data to shore in real time.

Collective Cartography

Builds a shared archive where fragments of drift and sound become part of a collective map authored by the ocean itself.



The Consulate stands at the threshold between movement and pause. It is the only inhabitable device of the Republic, a mobile hub where information converges and hospitality takes form. From the outside, it may resemble a single vehicle at rest; inside, it is a field of signals, a temporary shelter, a laboratory for experimentation, and a space where stories are exchanged under the hum of equipment. Its foundation is the Toyota Land Cruiser 76 LX, a vehicle with a long lineage in expeditionary, humanitarian, and military contexts, known for its mechanical resilience and ability to cross deserts, mountains, and unmarked terrain.



Materials

Toyota Land Cruiser 76 platform; modular cases; anodized aluminium frames; canvas & paracord; solar + radio kit; micro-filtration for water; archiving materials

Deployment

Functions as a mobile laboratory and shelter: generating power, hosting research tools, and offering refuge in remote terrains.

Mobile Earth Terminal

A vehicle with a long history of resilience, used worldwide in deserts, mountains, and conflict zones, here repurposed as a consular platform for research and refuge.



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2024

 , June 2024, Galleria Zero..., Milan

1st Malta Biennale 2024, curated by Sofia Baldi Pighi, Citadel, Gozo (Malta)

2022

OxBAT conference (speaker), 1st symposium on art and blockchain, Oxford University, Oxford

Video Landscapes, curated by Klio Krajewska, Watermans Art Center, London

2021

Stranger Dreams, curated by Klio Krajewska, Mains d'OEuvres, Saint-Ouen, Paris

19th Media Art Biennale WRO "REVERSO", WRO Art Center, Wroclaw

Roppongi Art Night, Tokyo

Ardere Ardere Ardere Ardere, curated by Arnold Braho and Maddalena Pippa, Sa.turn platform, Verona

Maratona di Visione (terza rassegna di videoarte), selected by Clara Scola, online

Settimoraggio, curated by Primafase Collective, Spazio Gamma, Milano

Cinemino, curated by Tommaso Pagani, Viafarini, Milano

2019

Field trip to Swamp observatory, , IUAV University, Venezia

Campo Umano: arte pubblica 50 anni dopo, curated by Luca Cerizza e Zasha Colah, Fondazione Ratti, Como

2018

16th Biennale Architettura di Venezia, The Swamp Pavilion, curated by Studio Urbonas, Venezia

Before 2022, exhibitions were presented under the name of Matteo Messina. From 2022 onwards, some exhibitions were developed individually or in collaboration as part of the Suez Canal Republic, framed as speculative state interventions or artistic projects in Italy, Malta, and beyond.

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