Hi Alice, there are two voices here:

My introduction:

Islands, as physical and mental constructs require our embrace contradictions: land and water, weath and poverty, fixed form and fluctuating boundaries, paradisiacal beauty and increasingly, ecological devastation. Charlotte Hansson and Luis Callejas’s Pelagic Alphabet, exhibited at the 2016 Oslo Triennale began with a study of islands that are subject of territorial conflicts. Interrogating the legal definition of island, the project seeks to highlight the specificity of each geopolitical conflict, while also recognizing their typological sameness. The project documents and delineates forty such oceanic islands precisely in plan, but manipulates the topographic elevations to create each as a form of lighthouse. These projected transformations capitalize on loopholes in international maritime law to disrupt the islands’ status, thus subverting the basis for established treaties with the intention to rebalance various territorial claims.

And their text:

Pelagic alphabet consists a study of lighthouse islands that are under some form of territorial conflict. They are generic, as they belong to the isotropic condition of the sea. They are specific as each one responds to different geopolitical conflicts. Displayed as ceramic models, each lighthouse intensifies and represents the invis­ible pressures to which these border architectures are subjected. Some have been contested for centuries while others behave as enclaves to claim future extraction sites in open oceans. Perhaps some of these ceramic mod­els will outlast their real counterparts. Digitally drawn and hand mod­eled by Luis Callejas and Charlotte Hansson with fire, advice and obscure formulas by Rodrigo Callejas and Juliana Vele. The bad islands are fictions where sand banks become rocky coasts, perhaps not possible to inhabit any longer... and where morphological transformations redefine their legal existence.