HOW MUCH OF THIS IS FICTION.

Morehshin Allahyari, *Material Speculation: ISIS* (2015 - 2016). Photo by Mark McNulty.

About the Exhibition

Overview

How much of this is fiction, is a touring exhibition, programme of events, and media campaign exploring the art and activist movement, Tactical Media, which emerged in the late 90s. Specifically, the project investigates the ways in which one of the key legacies of Tactical Media (namely, the politically inspired media hoax) exploits the boundary between fiction and reality. *How much of this is fiction,* examines the role, and social purpose, of the artist as Trickster.

This exhibition looks at the legacy of the initial projects, moments and acts within Tactical Media's 'history', as well as how these approaches have altered in today's era of mass self-mediation through the widespread availability of social media and other decentralised communication platforms. It also presents new works by contemporary artists who are working within the areas of politically engaged (media disseminated) art, using approaches which resonate with the ethos of Tactical Media, shifting public perception and awareness of issues through artistic experimentation and a call to the imagination.

fact.co.uk/howmuchofthisisfiction

Background

Tactical Media was a movement made possible, in part, by a micro-electronics revolution that heralded the arrival of cheap, small-scale media production tools. This development allowed 'hit-and-run' interventions, existing apart from the creation of permanent artefacts or institutional structures, enabling artists and activists to improvise and work at speed. This process inadvertently opened up a previously uncategorised space, a 'no man's land' intersecting art, experimental media, and political activism.

Although the origins of Tactical Media lie in the past, the disorientating effects of unending technological change have ensured the continued relevance of the tricks and ruses that enable the weak to turn the tables on the strong. Whether it be the live streaming of police shootings to social (and mainstream) media platforms around the world, or the exposure of the total surveillance state through the actions of Edward Snowden or Wikileaks, the critical role of 'Do It Yourself' media politics, in resisting state violence and the 'control society', is as relevant today as ever and is the curatorial starting point for this show.

UBERMORGEN, TORTURE CLASSICS (2010). Photo by Mark McNulty.

Content

For this exhibition, the curators have returned to the earliest vision of the tactical aesthetic as it was expressed by theorist Michel de Certeau in his influential work, *The Practice of Everyday Life*. In this book he writes of "clever tricks, knowing how to get away with things, 'hunter's cunning', manoeuvres, polymorphic simulations, joyful discoveries... poetic as well as warlike they go back to the immemorial [...] displayed in the limitations of plants and fishes. From the depths of the ocean to the streets of the modern megalopolises, there is a continuity and permanence of these tactics".

In this vision, the artist's role is not so much to 'discover reality' as to 'invent it'. Rather than demanding another world, we act 'as if' that world had already come into being. This is 'fiction as method', aimed at unveiling the hidden dynamics of our shared society. The show demonstrates that, in this way, the mode of the trickster remains an essential weapon in the battle for the social mind, and (like all the best satire) intends to 'afflict the comfortable and comfort the afflicted'...

The exhibition is organised into two principal zones:

Zone 1: The Newsroom looks at hacks and 'news fictions' in which subterfuge or provocation has enabled intervention into the mediatised news landscape. In close collaboration with exhibition designer Ruben Pater, a type of newsroom is created through a number of interconnected works that demonstrate how these tactics are grounded in history and the ways in which they have morphed into contemporary, web-based activism.

Zone 2: Guantanamo Bay Museum for Art and History presents the institution's latest exhibition, conceived in collaboration with, and within the framework of, *How much of this is fiction*. Co-curated by Ian Alan Paul, this series of interconnected installations present the way in which the trickster ethos is used to interrogate a number of urgent related themes and issues. The museum's presence can adapt between partner venues, and suggestions of other works can be provided for larger spaces.

Zone 1: The Newsroom

The Newsroom focuses on a historically grounded exploration of hoaxes and fakes within the media. From fake newspapers and online news sites which can be remotely updated in real-time, to famous infiltrations into mainstream broadcast media, these works exist as successful attempts by artists to subvert, or circumvent, the power structures of traditional media.

Julian Oliver & Danja Vasiliev (NZ / DE / RU)
Newstweek, 2011
Single-channel video with sound (3.20 mins)

Collaborators, creative hackers and technologists Julian Oliver and Danja Vasiliev published *The Critical Engineering Manifesto* in 2011, a framework for creative practice and critical processes with which to unpin society, revealing the political and power structures at play.

Newstweek is a device which allows the manipulation of news read by other people via wireless hotspots. Built into a small and innocuous wall plug, the *Newstweek* device appears part of the local infrastructure, allowing writers to remotely edit news read on wireless devices without the awareness of their users. While news is increasingly read digitally, it still follows a top-down distribution model and thus often falls victim to the same political and corporate interests that have always sought to manipulate public opinion. By intervening in the top-down distribution model of corporate and politically motivated media, *Newstweek* offers citizens the opportunity to manipulate the press, generating propaganda or simply 'fixing facts' as they pass across a wireless network. As such, *Newstweek* can be seen as a tactical device for altering reality on a per-network basis.

The exhibition includes video documentation exploring how this device was made, and why, as well as further explaining the functionality of the piece.

Paolo Cirio (IT)
Daily Paywall, 2014-ongoing
Printed materials; looped single channel videos (various durations); newspaper; takedown letter

Paolo Cirio engages with legal, economic and semiotic systems of the information society. His work investigates social fields impacted by the Internet, such as privacy, copyright, politics and economics.

Through *Daily Paywall*, tens of thousands of articles were appropriated from the websites of Wall Street Journal, Financial Times, and The Economist through hacking their paywall systems. Cirio then redistributed the pay-per-view articles for free and offered to pay readers and writers of the news articles. Readers could earn one dollar for responding correctly to quizzes about featured articles, and journalists were invited to claim compensation for their writing.

Donors could offer any amount to crowd fund the system. This circular economic model aims to monetise pirated content in exchange for informing the public about socio-economic issues. The artist sifted through thousands of news articles, editing fifteen issues, each featuring eight articles. DailyPaywall.com has over 60,000 articles and 1,000 print copies were distributed as a free paper available in custom news-racks and bookshops throughout New York City.

The exhibition includes an installation of printed materials, video and wall texts.
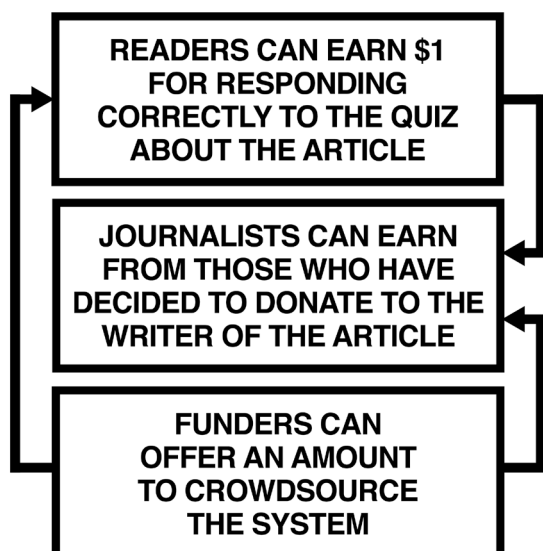
Paul Garrin (US)
Man with a Video Camera, 1988
Single channel video with sound (6.03 mins)

Paul Garrin's work addresses issues of public and private space, media access, free speech and the social impact of technology.

A rather accidental set of circumstances placed Garrin right in the middle of what became known as the Tompkins Square riot on 6 August 1988, holding a video-8 camera. The confrontation over a 1am park curfew was fuelled by concerns over issues including homelessness, gentrification and the future of the neighbourhood. As police tried to enforce a curfew aimed at removing homeless people from the park, Garrin began gathering footage of cops beating up protesters, before being attacked by police himself, as the camera continued to roll. Garrin managed to get the tape aired on different news channels, documenting and exposing police violence, and sparking the 'camcorder revolution', in Garrin's words. The footage resulted in a video work, *Man with a Video Camera*, 1998.

Documentation of his camcorder activism featured on major US news channels in 1988, three years before the recorded assault on Rodney King, and was subsequently incorporated into Garrin's work Free Society, in which the military myth of "protect and serve" is dismantled by first-hand experience. In the artist's own words, "once 'Big Brother' was the state watching the people, now the people can begin watching the state."

READERS CAN EARN $1 FOR RESPONDING CORRECTLY TO THE QUIZ ABOUT THE ARTICLE

JOURNALISTS CAN EARN FROM THOSE WHO HAVE DECIDED TO DONATE TO THE WRITER OF THE ARTICLE

FUNDERS CAN OFFER AN AMOUNT TO CROWDSOURCE THE SYSTEM

Robert M. Ochshorn (US)
Tactical Recollections, 2017
Website
A Little Bit More Stable, 2015
Single channel video with sound, (2.30 mins)

Through his online project *RMOZONE*, Robert M. Ochshorn develops media interfaces that enhance human perceptual and expressive capabilities. Two works are presented in the context of How much of this is fiction.

New work *Tactical Recollections* is a representation of the Tactical Media Files (tacticalmediafiles.net), an online 'living archive' for Tactical Media's present, past and future. Interactive visual timelines are used as a starting point for current conversations between long-time Tactical Media practitioners, with transcripts from these dialogues giving contemporary voice to past actions. In doing to, *Tactical Recollections* acts as an evolving resource, and tool for revolution.

Interplaying with *Tactical Recollections* is Ochshorn's 2015 work *A Little Bit More Stable*. The source material for the film, a promotion for video stabilisation software that has been commercialised from military applications, depicts the stabilisation of home movies and implies a similar steadying influence on the lives of would-be customers. Much like the stabilized video from military drones, it suggests an omnipresence which allows commanders to observe and interfere with unfamiliar territory from an aerial vantage.

This conversation between the works highlights the construction of power within the media, employing instantly recognisable visuals with more obscure data and text without context to highlight the shifting position we inhabit as viewers. This position is also likened to that of a drone operator; at once removed from, and entirely complicit within, the action.

The Yes Men (US)
Dow Does The Right Thing, 2004
Single channel video with sound, (10 mins)

On the 20th Anniversary of the Bhopal Catastrophe, BBC World News invited a representative from Dow, the company responsible, to appear live on their program. The representative did agree to speak – but he was not really from Dow Chemical. The man, who called himself 'Jude (patron saint of the impossible) Finisterra (earth's end)' was an activist from the media pranksters known as The Yes Men.

In the broadcast, 'Jude' promised a huge compensation for the thousands of victims of the Bhopal gas disaster of 1984, for which Dow Chemical's subsidiary Union Carbide India was responsible. This temporarily sent the stocks of Dow Chemicals tumbling and ensured that the scandal of Bhopal was once again in the public spotlight. The trick was to act as if a desired outcome has been attained – in this case the generous settlement of Dow's outstanding liability.

When the live broadcast happened, it became the number one news story of the day globally, first as a real announcement from Dow, and then as a report on the hoax. A video shows the unedited news broadcast alongside a very nervous Yes Man, mic'd up and waiting to 'go live' in the BBC's Paris Bureau.
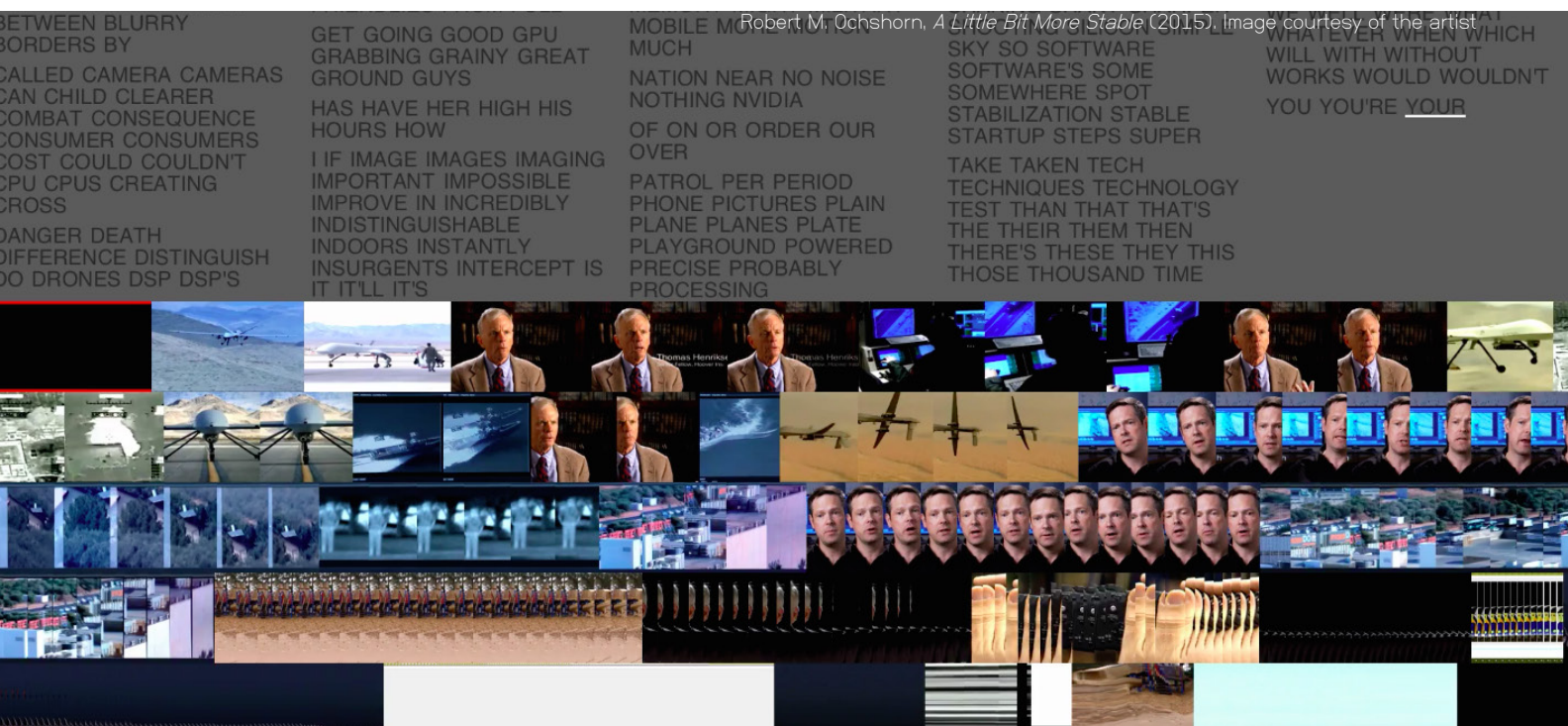
UBERMORGEN (CH / AT / US)
[V]ote-Auction's 27 min. on CNN's "Burden of Proof", 2000
Single channel video with sound (27.12 mins)

UBERMORGEN's research-based practice is driven by a desire to satisfy their own curiosity, without the constraints of having a defined political agenda or preconceived beliefs. Their open-ended investigations focus on the concept of corporate and governmental authority, power structures, and institutional and individual responsibility.

In 2000, at the peak of the worldwide media and Internet hype, UBERMORGEN.COM launched a large-scale 'media hack' during the Bush vs. Gore US presidential elections. The artists camouflaged themselves as a rather obscure e-commerce company, and adopted the domain name voteauction.com. Through this website, they offered the opportunity for American voters to sell their vote to the highest bidder. This 'media act' triggered a media explosion, reaching millions of people through print, television, radio and online. Legal fights with U.S. courts and intelligence agencies followed…

Included in the exhibition is a video showing a 27-minute exclusive feature on CNN about the *[V]ote-Auction* action.

Robert M. Ochshorn, *A Little Bit More Stable* (2015). Image courtesy of the artist

BETWEEN BLURRY BORDERS BY CALLED CAMERA CAMERAS CAN CHILD CLEARER COMBAT CONSEQUENCE CONSUMER CONSUMERS COST COULD COULDN'T CPU CPUS CREATING CROSS DANGER DEATH DIFFERENCE DISTINGUISH DO DRONES DSP DSP'S

GET GOING GOOD GPU GRABBING GRAINY GREAT GROUND GUYS HAS HAVE HER HIGH HIS HOURS HOW I IF IMAGE IMAGES IMAGING IMPORTANT IMPOSSIBLE IMPROVE IN INCREDIBLY INDISTINGUISHABLE INDOORS INSTANTLY INSURGENTS INTERCEPT IS IT IT'LL IT'S

MOBILE M... MUCH NATION NEAR NO NOISE NOTHING NVIDIA OF ON OR ORDER OUR OVER PATROL PER PERIOD PHONE PICTURES PLAIN PLANE PLANES PLATE PLAYGROUND POWERED PRECISE PROBABLY PROCESSING

SKY SO SOFTWARE SOFTWARE'S SOME SOMEWHERE SPOT STABILIZATION STABLE STARTUP STEPS SUPER TAKE TAKEN TECH TECHNIQUES TECHNOLOGY TEST THAN THAT THAT'S THE THEIR THEM THEN THERE'S THESE THEY THIS THOSE THOUSAND TIME

WHATEVER WHEN WHICH WILL WITH WITHOUT WORKS WOULD WOULDN'T YOU YOU'RE YOUR

Zone 2: Guantanamo Bay Museum of Art and History

The Guantanamo Bay Museum of Art and History contains historical and contemporary examples of news hoaxes and other trickster interventions operating in the landscape of news media, across a variety of platforms from print to the net. Zone 2 uses the exhibition format to create an ambitious fictional scenario in which the curators - in collaboration with artist Ian Alan Paul - have produced an exhibition that acts 'as if' the notorious Guantanamo Bay detention camp in Cuba has been closed, and (like Robben Island where Mandela was held) has been transformed into a museum. However, in this case, the museum we are imagining not only addresses the current conditions of detention at Guantanamo but also a constellation of related, wider issues: 'dark sites', drone warfare, total state surveillance, cryptographic resistance, sudden uprisings in unpredictable locations, the politics of representation, and the underlying ideology of the so-called 'war on terror'. Alongside a programme of workshops and debates this provides the conditions for a new level of critical debate on contemporary contentious issues.

Ian Alan Paul (US)
Guantanamo Bay Museum of Art and History,
2012-ongoing
Exhibition framework; installation; posters; redacted documents; video (10.04 and 4.29 mins)

Guantanamo Bay, or Gitmo as it is usually referred to, is one of those places that doesn't seem to exist. No one really gets to see the camp, as reporters' and other visitors' experiences are carefully shaped and guided by U.S. authorities. The detention facility, as a place where people are held, interrogated, and sometimes tortured, remains an imaginary place for all but the prisoners and the national security officials who operate it. Week by week, we seem to read both of its imminent closure and its stubborn persistence, making the end of the prison paradoxically appear as both inevitable and impossible.

The Guantanamo Bay Museum of Art and History (GBMAH), an imaginary museum that speculatively exists in place of the prison and draws its power from this resonance: if the prison exists because of one fiction, perhaps another can close it? In other words: If one form of legal and political exception allowed for Gitmo to emerge, perhaps another kind of imaginative exception is needed to finally make it nothing more than a memory.

GBMAH is presented as both an installation piece, and acts as a framework for the exhibition, siting a variety of works whose subject, in some way, references how the world has changed since 9/11, and the subsequent 'war on terror'.

THE GUANTANAMO BAY MUSEUM OF ART AND HISTORY
collectively remembering a passed future

ART EXHIBITIONS • FILM SCREENINGS • CRITICAL STUDIES SEMINARS
ECOLOGICAL BAY TOURS • RENOWNED LECTURE SERIES • CAMP ARCHIVES
GROUP PROGRAMS • ARTISTS IN RESIDENCY • PUBLIC MEMORIAL SERVICES
ACADEMIC PANELS AND CONFERENCES • LEGAL CENTER • MUSEUM STORE
SPECTACULAR VIEWS • VISA FREE TRAVEL • HISTORICAL REENACTMENTS
TRANSNATIONAL EXCHANGE • MEDIA LIBRARY • EXCLUSIVE MEMBER EVENTS

buy tickets online at www.GuantanamoBayMuseum.org

Ian Alan Paul, Guantanamo Bay Museum of Art & History, poster.

!Mediengruppe Bitnik, *Delivery for Mr. Assange* (2013). Photo by Mark McNulty.

!Mediengruppe Bitnik (UK / CH)
Delivery for Mr. Assange, 2013
Photo print ink on paper; text written by Daniel Ryser; installation; *Skylift (V0.2)*, Adam Harvey

Julian Assange has been living at the Ecuadorian embassy in London since June 2012. In early 2013, !Mediengruppe Bitnik sent a parcel to the WikiLeaks founder, in a work entitled *Delivery for Mr. Assange*. The parcel contained a camera which broadcast its entire journey through the postal system live on the Internet. *Delivery for Mr Assange* is presented here in three parts, including an X-Ray of the original package sent to the Embassy during the mail-art performance, and a text written by Daniel Ryser in 2014, which captures the extraordinary delivery and the uproar that followed on the Internet.

The largest element is *Assange's Room*: a striking, sculptural 1:1 reproduction of Assange's office at the embassy. The room is meticulously constructed entirely from memory (photography is not allowed in embassy rooms) after several visits made by the artists to the office. The disparity between Assange's lack of freedom is emphasised by the visitors freedom to walk in and out of the uncannily normal space. The physical restrictions placed on a seeker of political asylum stand in stark contrast to the reach offered by Wikileaks, and the Internet, as a platform designed for free speech.

Accompanying the installation is digital work *Skylift (V0.2)* by Adam Harvey, a geolocation spoofing device that virtually relocates visitors to Assange's residence at the Ecuadorian Embassy.

!Mediengruppe Bitnik, *Delivery for Mr. Assange* (2013). Photo by Mark McNulty.

Arabian Street Artists
Homeland Is Not A Series, 2015
Single channel video with audio (7.15 mins);
photography

In 2015 the popular television series *Homeland* was looking for artists to apply 'realistic' graffiti to their sets, designed with the intention of making the backdrop seem like a Syrian refugee camp. The commissioned trio, a group of artists and activists called Arabian Street Artists, took the opportunity to critique their employer and portray their discontent with the series' political message by painting satirical and damning phrases in Arabic — such as '*Homeland* is NOT a series' and '*Homeland* is racist' — that nobody on the Homeland team seemed to notice.

That is, until an episode that aired worldwide in October was watched by viewers who could read Arabic. Within days, the political prank became an international media sensation. The final documentary, produced in collaboration with *Field of Vision* (the online, filmmaker-driven platform created by Laura Poitras, AJ Schnack and Charlotte Cook), explores the rationale behind the project. This visual explanation of the '*Homeland* Hack' is accompanied by images of the graffitied film sets.

Arabian Street Artists consists of Heba Y. Amin (EG), Caram Krapp (EG / DE) and Don Karl (DE).

Coco Fusco (CU / US)
Operation Atropos, 2006
Single channel video with sound (59 mins)

Coco Fusco is an interdisciplinary artist, writer and professor born in Cuba, living and working in New York and Miami. In July 2005, Fusco formed a group of women students to take a course on extracting information from captured prisoners, and to learn the techniques required for the process. Retired U.S. Army interrogators subjected the group to immersive simulations of POW (prisoner of war) experiences to show them what hostile interrogations can be like and how members of the U.S. military are taught to resist them.

Operation Atropos is a documentary about this 'Authentic Military Experience', the video showing the process of being a POW—being ambushed, captured, strip searched, thrown in a pen and subjected to several interrogations. Afterwards, the tactics were analysed and the group was then taught how to perform the role, and accompanying actions, of the interrogators. The documentary includes interviews with the interrogators that shed light on how they read personalities, evaluate an interrogatee's reliability, and use the imposition of physical and mental stress strategically. More fundamentally, however, the film shows how interrogators rationalize what they do and how they imagine both themselves and their enemies.

HeHe (FR / DE / UK)
La Révolte de Tremblay en France, 2017
Film trailer with sound (approx. 3 mins)

HeHe (Helen Evans and Heiko Hansen) are a Paris-based partnership whose works seeks to abolish the boundaries between art and everyday life. Their work does not denounce existing methods, objects or strategies, but rather encourages us to critically reflect on our daily circumstances.

Their new work, *La Révolte de Tremblay en France* depicts a revolt of school children in Tremblay; a suburb of Paris often depicted by the media as a dystopia rife with excessive police presence, burning buses and deteriorated residential bars. However, in reality, the new College Pierre de Ronsard (where the revolt takes place), is a school comfortably installed in a residential environment, differing greatly from the hyped media fantasy that haunts public imagination.

Working with the college students to produce a 'trailer' for a film that will never be made, HeHe reveals the artifice and falsehood so often perpetuated by the mainstream media. This recreation of the 'typical' scene of social disorder one might associate with news stories of urban social unrest utilises simple filmic means and special effects to depict the air of rebellion; an aesthetic appropriation of a myth.

Maia Gusberti (CH)
How much of this is fiction, 2014
White neon sign

How much of this is fiction, is an illuminated neon sign. Depending on the context and the time of day, this statement of light can be read and interpreted differently: as a subtitle for its environment, a spatial commentary, a hanging question, or an assertion. The multiple readings of this work, as well as its inherent assertion that not everything can be trusted, led to it becoming the title of the exhibition.

Maia Gusberti's work focuses on the relationship between image and imagination. She questions the image's function: as a projection surface, or as a trigger for (or repository of) collective and individual imaginative space. By overlapping realities with their imaginary alternatives, and by examining these interstices, Gusberti exposes the complex, constantly shifting dynamics of a social fabric, driven by the urge to find links between personal, and general, relevance.
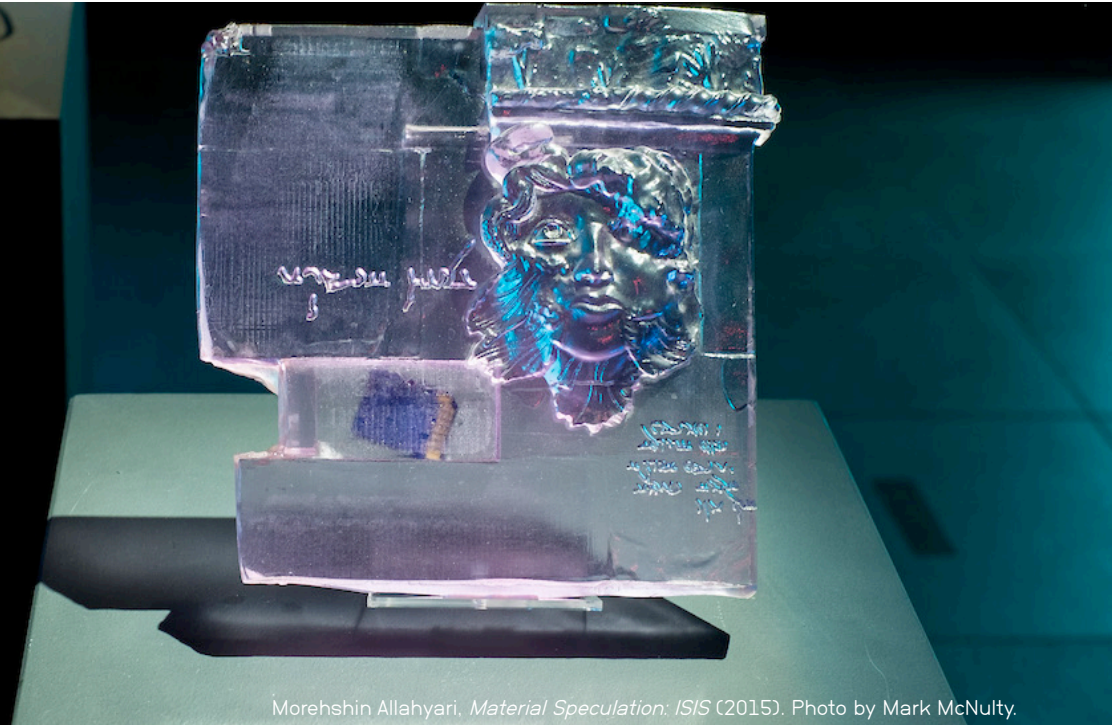
Morehshin Allahyari (IR / US)
Material Speculation: ISIS, 2015 - 2016
Installation with 3D objects, 3D printer and downloadable content

Morehshin Allahyari is a new media artist, activist, educator and occasional curator. She was born and raised in Iran and is currently based in New York where she is undertaking a year-long research residency at Eyebeam.

Whilst vast amounts of objects, sculptures and monuments are destroyed throughout history with different rationales, the destruction by ISIS in 2015 spawned a renewed concern for cultural heritage. In *Material Speculation: ISIS*, Allahyari has created a practical and political possibility for artefact archival, whilst proposing 3D printing technology as a tool for both resistance and documentation, as well as a process for repairing history and memory.

Material Speculation: ISIS goes beyond metaphoric gesture (and digital or material forms of artefacts) by including a flash drive and a memory card inside the body of each 3D printed object. The information on these flash drives includes images, maps, PDF files, and videos, detailing the artefacts and sites that were destroyed. Sourced by an intense research process involving archaeologists, historians, and museum staff (from Mosul Museum to archaeologists and historians in Iraq and Iran), these 3D printable files are in the process of being archived and made available online to download and be used by the public.

The work can be exhibited with Allahyari's reconstructed objects from *Material Speculation: ISIS*, alongside live 3D-printing of the open source object file of King Uthal, released in February 2016.

Ruben Pater (NL)

Ruben Pater's exhibition design shows his ability to create ingenious and accessible visual narratives designed to illuminate complex geopolitical issues. Typically his methods combine public research with visual storytelling that create new relationships between journalism, media art and design.

For the exhibition Pater connects the works and the gallery spaces by using words from the vocabulary of post-fact politics, in a form of crossword that prompts the visitor to contemplate the ways in which the exhibition might be read or misread.

Pater's design emphasises the two different zones within the exhibition. The first, in Gallery 1, emphasizes the *Guantanamo Bay Museum of Art and History* as a work of fiction itself. The second space (upstairs in Gallery 2), *The Newsroom*, is a more historical examination of the ways in which artists and activists down the generations have used fiction to unmask power and propose alternative futures by hacking and subverting the language and protocols of established media platforms.

Superflux (IND / UK)
Drone Aviary, 2015
Single channel video with sound, 6:34 mins.

The *Drone Aviary* is an investigation of the social, political and cultural potential of drone technology as it enters civil space. Through a series of ongoing installations, films and publications, the project aims to give a glimpse into a near-future city with 'intelligent' semi autonomous, networked, flying machines. The installation includes a film introducing a family of five drones and an accompanying narrated editorial by Warren Ellis.

The film hints at a world where the 'network' begins to gain physical autonomy, moving through and making decisions about the world, influencing our lives in opaque yet profound ways. A speculative map highlights where physical and digital infrastructures merge, as our cities become the natural habitat for 'smart' technologies. With the European Commission working towards a basic regulatory framework for the civil use of drones by early 2016, these near future scenarios are becoming more and more plausible, but are they desirable?

UBERMORGEN (CH / AT / US)
Torture Classics, 2010
Interrogation box with hand-painted sign; single channel video with sound (9.47 mins)

For *Torture Classics*, artist duo UBERMORGEN has created a satirical promotional video (calling to mind those common in the early 90s) apparently designed to commercially market the seminal tunes used in sonic interrogation, or torture by music. This volume brings together a collection of chart-topping tracks from what the artists refer to as the "golden era of Torture Music". UBERMORGEN's 'enhanced interrogations' collection – which ranges from Top 40 hits to TV theme songs – consists of tracks famously reported as being utilised by prison guards, military prisons and detention centres as part of their interrogation practices.

Installed in a standard sized interrogation booth (5m x 3m x 3m), viewers are presented with an infomercial for a compilation featuring over sixty "sweet and painful torture hits", including Metallica, Britney Spears, Falco, Tanya Tucker, Bruce Springsteen, Twisted Sister, the Meow Mix, and more.

Torture Classics is part of UBERMORGEN's *Superenhanced* project; a three-year research and software art project into "enhanced interrogations (newspeak for torture) and extraordinary renditions (state sanctioned kidnapping)."

Wachter & Jud, *Zone*Interdite* (2006). Photo by Mark McNulty.

Wachter & Jud (CH / DE)

*Zone*Interdite*, 2006
3D walkthrough via three-channel video;
interaction station with website

Wachter & Jud (Christoph Wachter and Mathias Jud) use the possibilities of the utopian, accessible, and open Internet to make visible mechanisms of control and exclusion. Their open-source projects uncover forms of censorship of the Internet, undermine the concentration of political power, and even resolve dependency on infrastructure.

Their project *Zone*Interdite* (French for: 'restricted military zone'), began in 1999 with the creation of an on-line map of militarily restricted sites from around the world, using data gleaned from online sources about these 'hidden' spaces, and providing visitors with a platform on which to contribute additional sites and information. In a number of cases (such as Camp Bucca in Southern Iraq or Bagram Airbase) Wachter & Jud have found the resources to be able to build freely accessible 3D simulated walkthroughs of the forbidden zones. This particular work features a 3D walk-through of the Guantanamo Bay detention centre, which visitors can control through an interaction station.

*Zone*Interdite* emerged from a paradox: it is forbidden to depict or enter military areas, yet pictures of these spaces constantly appear in the mass media and their presence haunts our collective consciousness.

The work focuses on these strange spaces, but is not primarily concerned with world politics or military strategy, rather it is preoccupied with something that affects us all personally: the power of our own imagination and the ability to perceive independently, free of myth or propaganda.

Wachter & Jud, *Zone*Interdite* (2006). Image courtesy of the artists.

Public Programme

The exhibition at FACT is accompanied by an opening symposium, public programme of talks, live performances, exhibition tours, hands-on workshops and film screenings. These events will be aimed at diverse audiences and will unpack various aspects of the exhibition, from political activism to the use of satirical humour in contemporary art and artivism.

Prioritising the learning of digital skills and their empowering potential, FACTLab has developed, for both adults and children, a series of informal learning sessions with some of the artists within the exhibition. These will focus on rapid prototyping and coding skills in the context of online activism and the reclamation of heritage (as in the work of Iranian artist Morehshin Allahyari).

The film programme looks at culturally divergent moments of media activism (from both arts and cult cinema and documentary), focusing on the ways in which a digitally-enabled public are able to make their previously unnoticed (or actively suppressed) voices, and opinions, heard the world over.

Educational Programme

FACT's Learning team has developed specific educational materials in collaboration with educators and teaching staff for primary and secondary schools, looking to enhance their experience of the exhibition through workshops and activities exploring the relationship between art and politics. These will also feed into Family Activity packs which are available to the public, and encourage parents to discuss contemporary art with their children, allowing us to discover how younger visitors experience gallery spaces and how they talk about art.

The exhibition is accompanied by a series of workshops exploring a methodology of co-design, including playful hands-on experiments, for example introducing coding and arduino technology. These skills will be taught to enable empowerment for young people, but we will also host workshops with older age groups which identify how these same technical skills have been, and can be, used for political purposes.

Research and Publication

In addition to the traveling exhibition, the curators and research team have also developed various academic and active research outcomes around the concept of Tactical Media including: the publication of an anthology by The MIT Press in 2017; conferences in Amsterdam and Liverpool; satellite events throughout 2017 in Barcelona, Berlin and London; as well as a series of workshops organised at, and with, the participating organisations.

About the Curators:

Annet Dekker (NL) is an independent researcher and curator. She is currently Assistant Professor of Media Studies: Archival Science at the University of Amsterdam and Visiting Lecturer at London South Bank University.

Previously Annet worked as Researcher Digital Preservation at Tate, London, core tutor at Piet Zwart Institute, Rotterdam (Master Media Design and Communication, Networked Media and Lens-Based Media). She was also Programme Manager at Virtueel Platform, and Head of Exhibitions, Education and Artists-in-residence at the Netherlands Media Art Institute.

In 2014, Annet completed her PhD, *Enabling the Future*, or *How to Survive FOREVER*; a study of networks, processes and ambiguity in net art and the need for an expanded practice of conservation, at the Centre for Cultural Studies, Goldsmiths, University of London.

David Garcia (UK) is an artist, academic and organiser. He has pioneered new forms of critical engagement with art and media, based on an occupying of the cracks which began to appear in the edifice of broadcast media in the 1990s. Through a series of events, most notably *Next 5 Minutes*, Garcia (with others) identified these kinds of interventions as part of a wider trend: a previously uncategorised set of cultural and political practices they called, "Tactical Media". These ideas caught on and have since been recognised as one of the more significant and distinctive cultural movements of the last two decades. To connect the 'memory' of Tactical Media to the radical proliferation and transformation of these practices, Garcia co-founded, (with Dutch Media theorist Eric Kluitenberg), the award winning Tactical Media Files, an online repository of Tactical Media materials past and present.

Alongside these projects Garcia has been active in Higher Education in which he has been instrumental in developing and embedding processes that unlock the radical potential of art as research. He has developed these ideas as Professor of Design for Digital Culture University of Portsmouth & Utrecht College of Art in the Netherlands where he launched the (UN) Common Ground project and publication, based around empirically grounded case studies of collaborations in academia, art and industry. He is currently Professor of Digital Arts and Media Activism at Bournemouth University.

Photo by Mark McNulty.

Technical Details

How much of this is fiction. is scalable and adaptable to different spaces, and can be staged in various ways. The curators and FACT will work closely with the curatorial team at the partnering venue to ensure that the experience is recreated, while taking into account site-specific features of the gallery spaces. Future iterations will also be customised to include specific collaborations with local artists, exploring issues pertaining to the exhibition and its new context.

FACT will be responsible for producing the project in its entirety and will deliver it to the partnering venue as a package, including artworks and detailed installation manuals, exhibition design, shipping specs, research and archival materials, public programmes, marketing and promotional elements and interviews with the artists.

FACT will work closely with the partnering venue at all stages of the process, delivering the project as 'plug and play' and providing support during the installation and de-installation periods.

Available from:
1 July 2017

Venue Requirements:
Dimensions minimum: 170m2
Minimum height: 5m

Standard Installation: (excluding rooms build)
5 staff for 7 day install to include, 2 x AV specialist. (Venue to cover cost of flights, accommodation, per diem, visas)

Standard Deinstallation:
4 staff 2 day de-install to include 1 x AV specialist

Technical Requirements:
12 x 16:9 Projectors 3500 ansi lumen minimum
7 x Full HD Monitors (Minimum 40" wall mounted)
2 x Apple iPad
1 x Mac Mini (Computer with internet access)
20 x HD Playback devices (Brightsign/MacMini/etc)

Audio:
4 x Stereo speaker sets (i.e 8 x total speakers, Genelec 8030 or equivalent)
2 x Subwoofer (Genelec 7060 or equivalent)
6 x Headphones

Full technical equipment available for hire from FACT

About FACT

FACT (Foundation for Art and Creative Technology) is the UK's leading media arts centre, based in Liverpool. Offering a unique programme of exhibitions, film and participant-led art projects, we use the power of art and creative technology to inspire and enrich lives. Our building welcomes over 330,000 visitors per year, and is home to three galleries, a café and four state of the art film screens showing the best in independent and mainstream film.

Our Artistic Programme is conceived and developed as a cohesive and holistic array of activities, articulated across four distinct but interconnected strands; Exhibitions, Research and Innovation, Collaborations and Public Programmes. We present groundbreaking digital art from across the world, including solo shows by renowned artists such as Krzysztof Wodiczko and Nam June Paik. Our deep-rooted Engagement programme offers opportunities for more than 5,000 individuals from all backgrounds and ages to discover and be inspired by creative technology, art and film, each year. As a centre for Research & Innovation, we work with partners across the creative industries, health, higher education and arts sectors to develop multidisciplinary projects.

FACT is proud to be part of Arts Council England's National Portfolio and Liverpool City Council's Arts and Cultural Investment Programme.

Queries and additional information:

FACT, 88 Wood Street, Liverpool, L1 4DQ
fact.co.uk

Please contact Ana Botella, FACT's Head of Programme, at ana.botella@fact.co.uk
or email touring@fact.co.uk