PARAFICTION AS MATTER AND METHOD

VOLUME II

REBECCA SMITH

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The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from Whole Earth Catalog, First Edition, Fall 1968: Front cover. The full reference can be found in the bibliography of Volume I.

Figure 0.2
Stuart Brant
Whole Earth Catalog, 1968
Front cover of First Edition, Fall 1968

Figure 1.1
Filippo Tommaso Marinetti
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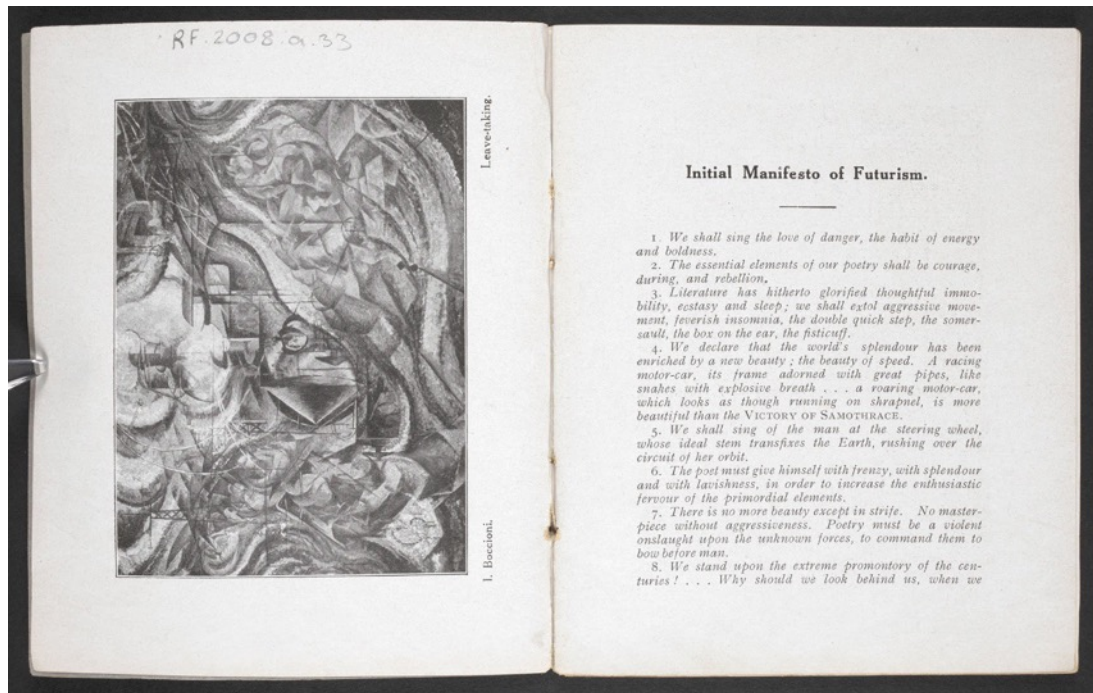Public domain

RF.2008.a.33

Leave-taking.

I. Boccioni.

Initial Manifesto of Futurism.

1. We shall sing the love of danger, the habit of energy and boldness.

2. The essential elements of our poetry shall be courage, during, and rebellion.

3. Literature has hitherto glorified thoughtful immobility, ecstasy and sleep; we shall extol aggressive movement, feverish insomnia, the double quick step, the somersault, the box on the ear, the fisticuff.

4. We declare that the world's splendour has been enriched by a new beauty; the beauty of speed. A racing motor-car, its frame adorned with great pipes, like snakes with explosive breath . . . a roaring motor-car, which looks as though running on shrapnel, is more beautiful than the VICTORY OF SAMOTHRACE.

5. We shall sing of the man at the steering wheel, whose ideal stem transfixes the Earth, rushing over the circuit of her orbit.

6. The poet must give himself with frenzy, with splendour and with lavishness, in order to increase the enthusiastic fervour of the primordial elements.

7. There is no more beauty except in strife. No masterpiece without aggressiveness. Poetry must be a violent onslaught upon the unknown forces, to command them to bow before man.

8. We stand upon the extreme promontory of the centuries! . . . Why should we look behind us, when we

Figure 1.2
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Initial Manifesto of Futurism, 1912 [1909] First English Translation
In: Sackler Gallery
Exhibition of Works by the Italian Futurist Painters. March, 1912
Exhibition Catalogue, British Library, RF.2008.a.33.
Public domain

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Serata Futurista a Milano (A Futurist Performance in Milan), 1911
Ink on Paper
Caricature of the Futurist serata at the Politeama Garibaldi in Treviso, 2 June 1911
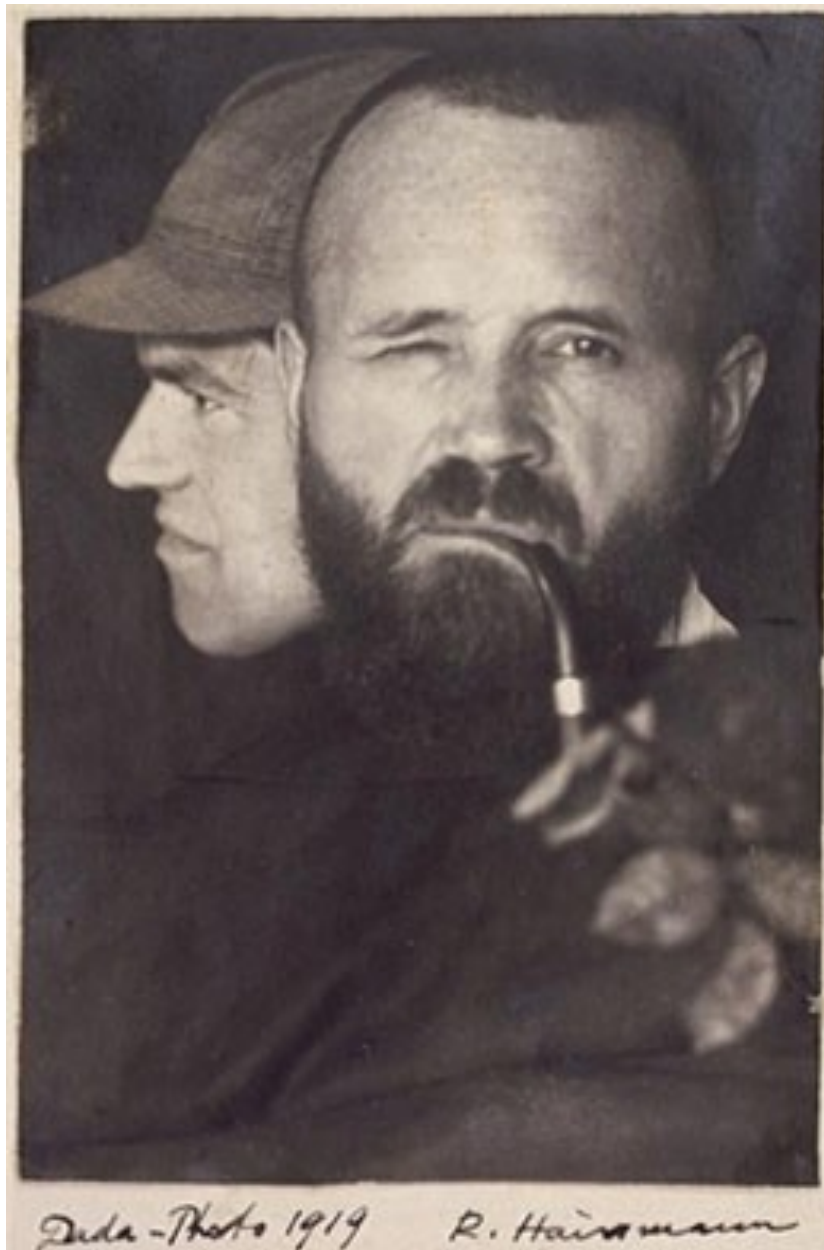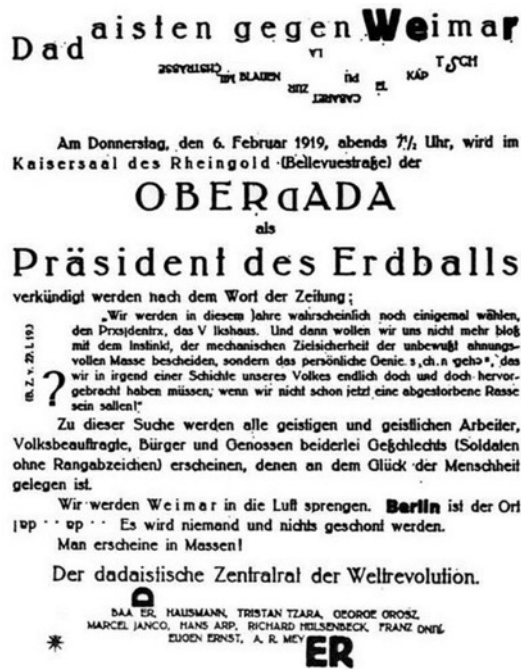Public domain

Figure 1.4
Raoul Hausmann
Dada-Photo,1919
Photomontage of Johannes Baader and Raoul Hausmann
Public domain

Dad aisten gegen Weimar

CABARET ZUR NEUEN WELT BLADEN ... KÁP T SCH

Am Donnerstag, den 6. Februar 1919, abends 7½ Uhr, wird im Kaisersaal des Rheingold ·(Bellevuestraße) der

OBERdADA

als

Präsident des Erdballs

verkündigt werden nach dem Wort der Zeitung;

„Wir werden in diesem Jahre wahrscheinlich noch einigemal wählen, den Prxsidentrx, das V lkshaus. Und dann wollen wir uns nicht mehr bloß mit dem Instinkt, der mechanischen Zielsicherheit der unbewußt ahnungsvollen Masse bescheiden, sondern das persönliche Genie s ,ch n geh *, das wir in irgend einer Schichte unseres Volkes endlich doch und doch hervorgebracht haben müssen; wenn wir nicht schon jetzt eine abgestorbene Rasse sein sollen!"

Zu dieser Suche werden alle geistigen und geistlichen Arbeiter, Volksbeauftragte, Bürger und Genossen beiderlei Geßchlechts (Soldaten ohne Rangabzeichen) erscheinen, denen an dem Glück der Menschheit gelegen ist.

Wir werden Weimar in die Luft sprengen. Berlin ist der Ort ɿɒb · · ɒb · · Es wird niemand und nichts geschont werden.

Man erscheine in Massen!

Der dadaistische Zentralrat der Weltrevolution.

BAA ER, HAUSMANN, TRISTAN TZARA, GEORGE OROSZ, MARCEL JANCO, HANS ARP, RICHARD HEILSENBECK, FRANZ JUNG, EUGEN ERNST, A. R. MEYER

Dadaists against Weimar
On Thursday the 6 February 1919 at 7.30pm in the *Kaisersaal des Rheingold* (Bellevue-Strasse) the
        OBERDADA
        will be proclaimed as
        President of the Globe
according to the Newspaper:
        "We shall probably have several more elections this year, For the Prxsidentrx and for the V lkshaus.
        Let us not make our decision with the instinctive mechanical certainty of the unconscious masses;
        let us g   and se   k ou   the true individual genius who must exist in some section of our nation, if we are not to become an extinct race!"
    All intellectual and spiritual workers will take part in this search; deputies members of the middle classes and comrades of both sexes (soldiers without insignia of rank) – all who have an interest in the happiness of mankind.
    We shall blow Weimar sky-high. *Berlin* is the place .. da … da .. Nobody and nothing will be spared.
Turn out in masses!

The Dadaist Headquarters of World Revolution.

BAADER, HAUSMANN, TRISTAN TZARA, GEORGE GROSZ, MARCEL JANCO, HANS ARP, RICHARD HUELSENBENK, FRANZ JUNG, EUGEN, ERNST, A.R.MEYER.

Figure 1.5
Johannes Baader and Raoul Hausmann
Präsident des Erdballs, 1919/20
flysheet
In: Hans Richter (1997 [1978/1964]) *Dada: Art and Anti-Art. World of Art*.
Translation Hans Richter, London: Thames and Hudson, pp.126-127
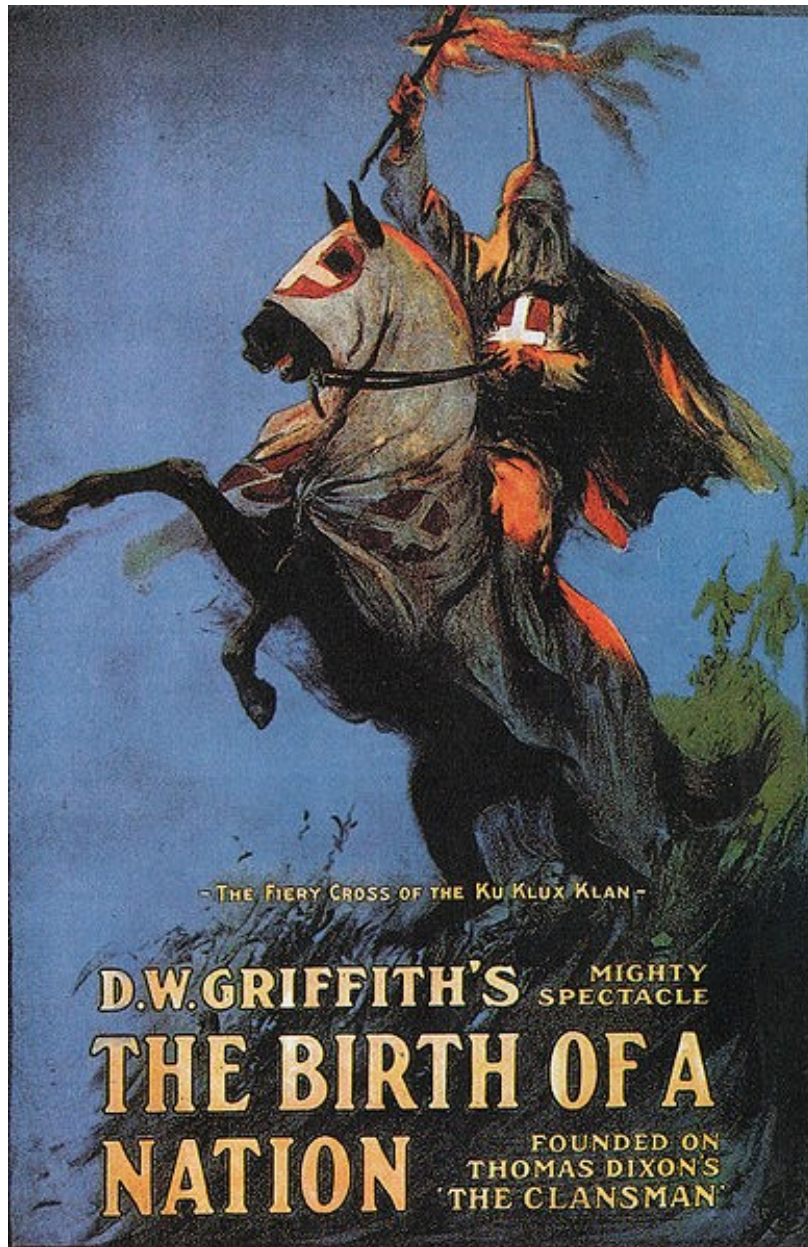Transcription: Rebecca Smith

Figure 1.6
Unknown
The Birth of a Nation, 1915
theatrical release poster distributed by Epoch Film Corporation
Public domain

Figure 1.7
knowyourmeme.com
evolution of pepe, n.d.
Internet meme

Figure 1.8
knowyourmeme.com
Can't Stump the Trump, 2015
internet meme and tweet

Figure 1.9
Unknown
Hong Kong Pepe, 2019
Image of Pepe used during the Hong Kong Protests
Online image

Figure 1.10
Unknown
Hong Kong Pepe, 2019
Image of Pepe used during the Hong Kong Protests
Online image

Figure 1.11
UBERMORGEN
Nice Vanilla Latte, 2015
Video still
Installation view in solo exhibition *No Limit,* Kasseler Kunstverein
3 September – 25 October 2015

This Press Release is the sixth of a series of releases to reposition UBERMORGEN beyond action. Beyond action lies truth, and truth is (pure and simple) repeatable, verifiable patterns. We call those truths 'laws' or 'rules'. Simultaneously such patterns can appear as ephemeral, aesthetic and delusional: Binary Primitivism, searching for Silicon Valley Alt-Right Manosphere bubbbles of insecurity and simplified representation, filling the void by creating a blister-bladder to draw off between on and off and true or false.

Figure 1.12
UBERMORGEN
Press Release Series, 2016-
Email screenshot

Speed Seduction

Was Prince Murdered?

Gang masculinity; 'The Way of Men,' Donovan argues, 'is the way of the gang.' 'For most of their time on this planet, men have organized in small survival bands, set against a hostile environment, competing for women and resources with other bands of men'. These white male middle European gangs (male white middle European gangs, white middle European male sangs), he claims, have provided the security that makes all human culture and civilization possible. They are also the social framework that men need to realize their true selves. Donovan's gangs foster and depend on the "tactical virtues" of Strength, Courage, Mastery, and Honor, which together form his definition of masculinity. Gang life centers on fighting, hierarchy, and drawing the perimeter against outsiders ("separating us from them"). This, in turn, dovetails with many of Donovan's core philosophical precepts — that human equality is an illusion, violence (specifically male violence) is universal, and moral accountability should be limited to the members of one's own tribe.

Figure 1.13
UBERMORGEN
(:-o`~._.~`o-:) Press Release Series, 2016-
Email screenshot

Pattern of Matter

Monica Lewinsky's Net Worth Doesn't Make Any Sense

Transhumanists do not believe in the existence of a soul, but they are not strict materialists, either. Kurzweil claims he is a "patternist," characterizing consciousness as the result of biological processes, "a pattern of matter and energy that persists over time." These patterns, which contain what we tend to think of as our identity, are currently running on physical hardware — the body — that will one day give out. But they can, at least in theory, be transferred onto nonbiological substrata: supercomputers, robotic surrogates, or human clones. A pattern, transhumanists would insist, is not the same as a soul. But it's not difficult to see how it satisfies the same longing.

Figure 1.14
UBERMORGEN
(:-o`~._.~`o-:) Press Release Series, 2016-
Email screenshot

Cut-throat razor for Valentine's? 🎁 😍

F ⬛ FREE Boss Straight Razor ⬜ <xo7hK@clientscare.space>
Wed 12/02/2020 12:11
You ⌄

↩ ↩ → ⋯

Did you get your free gift yet rebeccahannahsmith?

Dear Freedom Loving Patriot:

If you're a guy who wants to get the closest smoothest shave for your woman this Valentine's, (and look damn cool in the process)...

...or if you want to give someone special a Straight Razor kit (with an instructional video to boot)...

...then allow me to GIVE it to you... for FREE!

>> Yes! I Want My Free Straight Razor! <<

Look... there was a time when *all men shaved using a STRAIGHT RAZOR.* (So it can't be *that* hard, can it?)

And to prove to you just how safe and EASY this is, I will now rush you a straight razor -- *worth $100* -- along with an instructional video on exactly how to use it...

If you're the type of guy who's not afraid to try out new adventures... then this is for you.

Figure 1.15
xo7hK@clientscare.space
Cut-throat razor for Valentine's? Present and Heart Eye Emoji Part 1, 2020
Screenshot of spam email 12/2/2020

Or if you're interested in giving the guy in your life a manly **new badass skill**...

...then you should take advantage of this now. This is brand new.

>> Okay, Let Me In On This Amazing Deal! <<

Just please hurry. There are two strict limitations on this offer:

1. You must have received this email invite yourself. (Not forwarded to you from a friend).
2. There are only 500 free packages.

So you gotta act fast if you want one!

I'll see you inside.

Bob Pierce
President, FightFast/TRS

P.S. I'm not kidding around about being a member of this e-hotlist. If you're not, then sorry, you will be told "no" if you try to order. I hope you understand. This is a limited promotion.

Figure 1.16
xo7hK@clientscare.space
Cut-throat razor for Valentine's? Present and Heart Eye Emoji Part 2, 2020
Screenshot of spam email received 12/2/2020

Your Free Blade is Waiting

FB   FREE Blade <5O4YT88DH🔔@lakisa.org.uk>
      Tue 01/10/2019 15:17   ↶ ↞ → ⋯

MAYBE YOU'VE SEEN *JAMES DEAN* FLASHING ONE AROUND IN "REBEL WITHOUT A CAUSE"
OR HEARD ABOUT HOW THE "DEVIL'S BRIGADE" *COMBAT UNIT* USED THIS TO SILENTLY TAKE OUT THE ENEMY…

I am of course talking about the Stiletto. Some folks call it "The Needle." We call ours… *The Enforcer*

>> I GOTTA HAVE ONE <<

No matter what you call it, this is one heck of a scary knife-- known around the world as a **stealthy, vicious, and DEADLY** offensive weapon.

And if you act fast, you can get one right now… for *FREE!*

Problem is, there is a **strict limit** on the number that are available for free…

And that number is almost reached.

When that happens, the links in this special email will simply go to a **"SOLD OUT"** page… *and this deal will be cancelled.*

Don't get caught without one.

If you wish to unsubscribe from future mailings please click here or write to:
Strength & Conditioning Technologies, Inc. 606 E. Acequia Ave. Visalia, CA 93292

If you wish to unsubscribe from future mailings please click here

Figure 1.17
5O4YT88DH🔔@lakisa.org.uk *Your Free Blade is Waiting*, 2019
Screenshot of spam email received 1/10/19

Figure 1.18 Top
5O4YT88DH🔔@lakisa.org.uk
Your Free Blade is Waiting, Knife Close Up, 2019
Screenshot of spam email received 1/10/19

Figure 1.19 Middle
xo7hK@clientscare.space
Cut-throat razor for Valentine's? Present and Heart Eye Emoji Part 1, Cut-throat Razor Close Up, 2020
Screenshot of spam email 12/2/2020

Figure 1.20 Bottom
UBERMORGEN
Press Release Series, Syringe Close Up, 2016-
Email screenshot

Your Prostate Is the Size Of A Lemon

PW Prostate WARNING <3BVN1WHL0🌵🌵🌵@brixe.org.uk>
Mon 25/11/2019 20:29

If you're over the age of 45, then right now, your prostate is about the size of a lemon.

But here's the crazy thing: in your 20s, it was the size of a walnut. Which means in the past 20+ years, it has nearly TRIPLED in size.

It's so large, it's putting pressure on your bladder, leaving you with that constant "need to pee" feeling.

Plus, it's actually blocking blood flow to your "you-know-what" and making it impossible to get or stay hard.

That's the bad news, but the good news is this:

Research has recently discovered an incredibly effective way to shrink your prostate.

Click here to learn more about this incredible discovery

To YOUR Best Health Ever,
SIGN OFF

P.S. I don't know how long this video will be up, the medical industry sure does not like it... watch it now while you can. **CLICK HERE TO SEE IT**

1732 1st Avenue #28568, New York, NY 10128
Unsubscribe

Unsubscribe here from our email list
Tito-Marketing | 2427 Lindale Avenue | Berkeley, CA 94704

Figure 1.21
3BVN1WHL0🌵🌵🌵@brixe.org.uk
Your Prostate Is the Size Of A Lemon, 2019
Screenshot of pam email received 25/11/19

Youthful Brain <contact@lalasoltananaj.site>
Wed 19/02/2020 05:18
REBECcahAnNaHSMiTH@IIVe.Com

"NASA Doctor Reveals Toxic Chemical in Popcorn Causes Memory Loss"

A former NASA doctor has taken it upon himself to warn individuals about a toxic chemical commonly found in popcorn and the devastating effects it can have on your brain.

If you suffer from brain fog, memory issues, trouble concentrating, lack of focus or symptoms of age-related cognitive decline you need to watch this important video right away.

The link between this brain damaging chemical and memory loss was recently discovered in a series of ground-breaking research studies.

If you or someone you love has EVER eaten popcorn and is concerned about memory loss...

Please watch this urgent video right now before it's too late

Vitality Now, LLC | 11551 E. 45th Avenue Unit C, Denver, CO 80239
Unsubscribe

Figure 1.22
contact@lalasoltananaj.site
"NASA Doctor Reveals Toxic Chemical in Popcorn Causes Memory Loss", 2020
Screenshot of spam email received 19/2/20

Figure 1.23
The Satanic Temple *Baphomet Statue*, 2018
Arkansas State Capitol
Photograph: MAGNOLIA PICTURES

Figure 1.24
Arkansas State Capitol
Ten Commandments Monument, 2017
Arkansas State Capitol
Photograph: Arkansas Times

Figure 1.25
The Yes Men
Dow Does the Right Thing, 2004
Video still: Framer Framed

Figure 1.26
Frank Spencer
 The Yes Men and People for Bernie, *DNCTakeBack Official Highlights Reel,* 2017
YouTube screenshot, 00:01:58

Figure 1.27
Field of Vision, The Yes Men
The Yes Men's Bloody Trump Mess, 2016
YouTube screenshot, 00:00:29

Figure 1.28
Field of Vision, The Yes Men
Trump Election Reporting Devices, 2016
Performance documentation
Online image

"Bringing Capitalism and Democracy Closer Together"

Are you planning on staying home this election day? Now you can profit from your election capital by selling your vote to the highest bidder.
To register with voteauction.com, click on the "sell" button on the left hand portion of your screen.

Voteauction.com is awarded "Political Site of the Day" for September 11, 2000

from aboutpolitics.com

Voteauction Message Board

How it works   Election History   Campaign Cash
News & Press   Links   Contact

Figure 1.29
 UBERMORGEN
Vote-Auction Original Site, 2000
March – July site
Screenshot of website

Figure 1.30
UBERMORGEN
[V]ote-auction.com, 2000
November site
Screenshot of website

Figure 1.31
Sweetyoungcoconut @sexualjumanji
We comin with them dicks out to avenge harambe!!!, 2016
Tweet, 8:18PM, 2 July 2016
Screenshot

Figure 1.32
Brandon Wardell @Brandon Wardell
dicks out for harambe, 2016 Tweet, 9:33PM, 4 July 2016
Screenshot

Figure 1.33
Unknown
Roses are red…, 2016
Meme
Screenshot

Figure 1.34
Joel Franco @OfficalJoelF
"Bush did Harambe" sign pops up on national TV, 2016
Tweet, 9:41AM, 21 July 2016
Screenshot

Figure 1.35 Top
Invisible Children
KONY 2012, 2012
Online video, March 5 2012
Screenshot 00:00:24

Figure 1.36 Bottom
Invisible Children
KONY 2012, 2012
Online video, March 5 2012
Screenshot 00:00:29

The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from YouTube. The full reference can be found in the bibliography of Volume I.

Figure 1.37 Top
UBERMORGEN
Foriginal Media Hack No.2, 2007
Vimeo screenshot, 00:00:24

Figure 1.38 Bottom
Eric Borgman
"With Open Gates: The Forced Collective Suicide of European Nations" BEST VERSION 1080p, 2015
YouTube screenshot, 00:03:18

Figure 1.39
Eva and Franco Mattes
Darko Maver, Images of Press Releases, 1999
Image: 0100101110101101.org

Figure 1.40
Eva and Franco Mattes
Darko Maver Installation view, Italian Pavilion, 48th Venice Biennale, 1999
Image: 0100101110101101.org
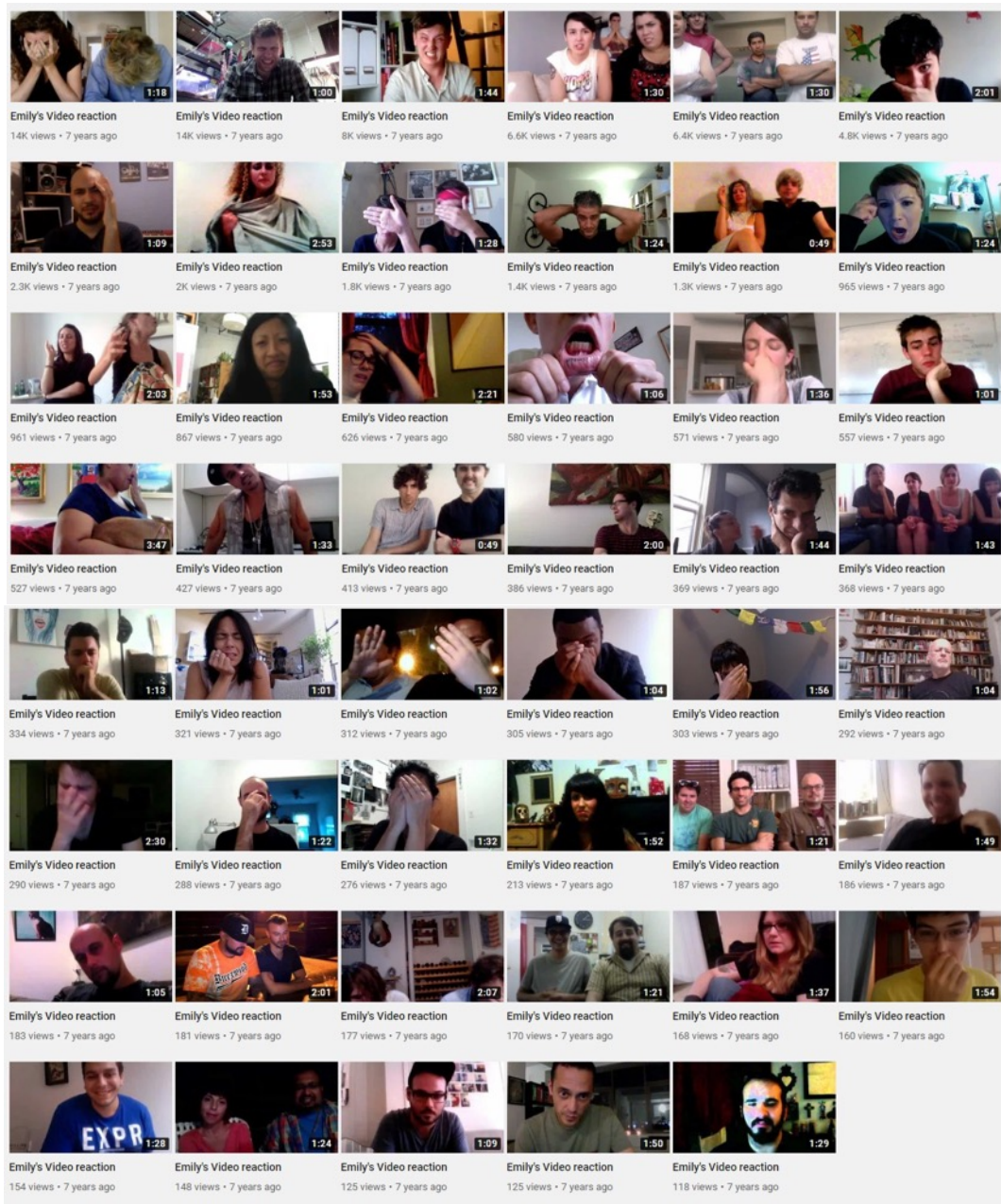
Figure 1.41
Eva and Franco Mattes
Emily's Video Reaction, 2012
YouTube channel screenshot
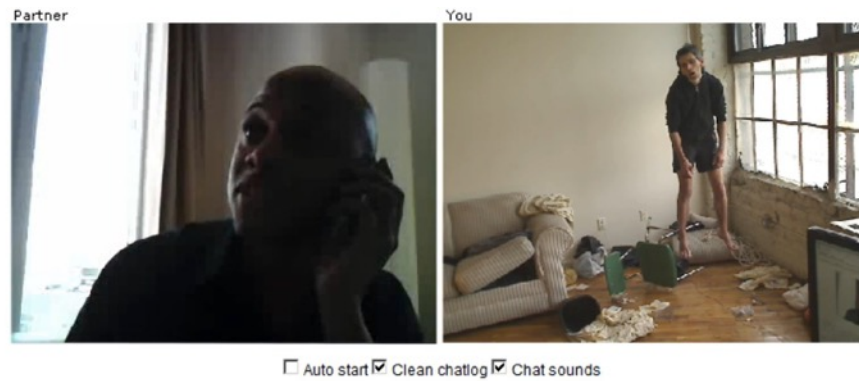
> Connected—you can now speak.
Partner: IS THIS REALTHIS IS KINDA CRAZY
Partner: IF THIS IS REAL...THE POLICE WIL EVENTUALLY READ THIS...
Partner: IT 1:01PM IN CANADA AND I AM ON CHATROULETTE.....MY EMAIL ADDRESS IS
Partner: THIS IS NOT FUNNY...IF THE POLICE NEED TO CONTACT ME ONCE THEY READ THIS, U CAN REACH ME AT

Partner: I AM TAKING A PIC OF THIS JUST IN CASE

Figure 1.42
Eva and Franco Mattes
No Fun Online Performance Excerpt, 2010
Vimeo screenshot. 00:03:00

The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from Ian Alan Paul. The full reference can be found in the bibliography of Volume I.

Figure 1.43
Ian Alan Paul
Negative Monument, 2018
Image: Ian Alan Paul

Figure 1.44
Maud Craigie
Indications of Guilt, pt. 1, 2020
Promotional Film Stills
Reproduced with Artist's Permission

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Figure 2.1
Benjamin H. Bratton
The Six Layers of The Stack, 2015
Diagram: Bratton 2015: 66
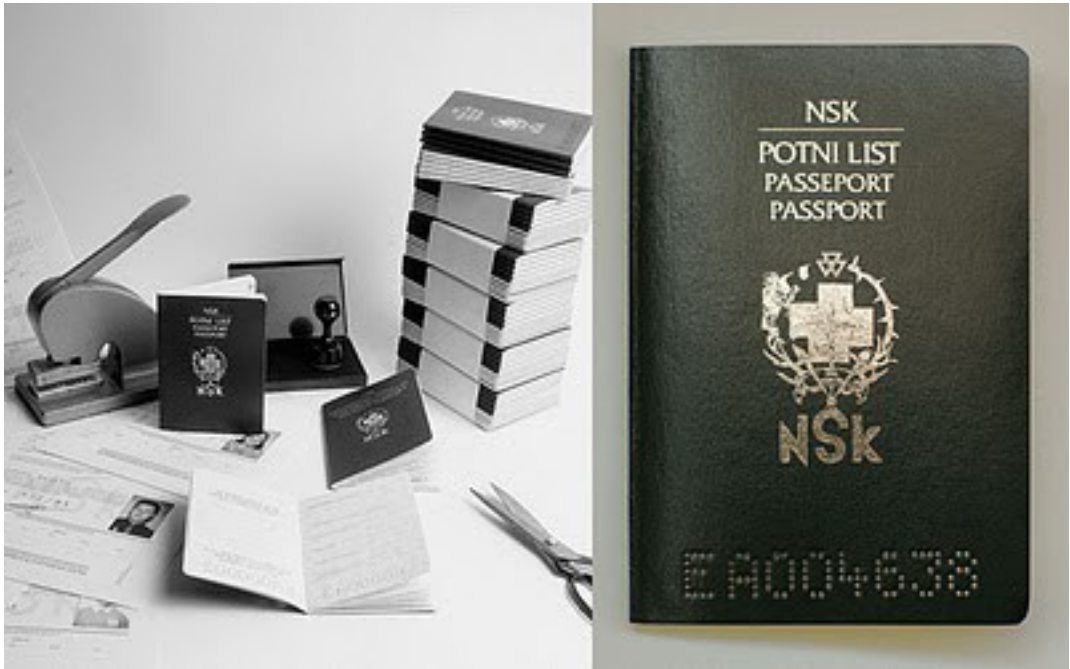
Figure 2.2
NSK and IRWIN
NSK Passport, 1992
Public domain

Figure 2.3
The Arabian Street Artists
Homeland is NOT a Series, 2015
Graffiti commissioned by Homeland TV series
Homeland is NOT a Series (al watan mesh mosalsal)

The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from The Arabian Street Artists. The full reference can be found in the bibliography of Volume I.

Figure 2.4
The Arabian Street Artists
Homeland is NOT a Series, 2015
Graffiti commissioned by Homeland TV series
Top: *we didn't resist, so he conquered us riding on a donkey*;
Bottom: *The situation is not to be trusted*;
Left: *This show does not represent the views of the artists*

The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from The Arabian Street Artists. The full reference can be found in the bibliography of Volume I.

Figure 2.5
The Arabian Street Artists
Homeland is NOT a Series, 2015
Graffiti commissioned by Homeland TV series
Freedom (horeya)..now in 3-D!

Figure 2.6
The Arabian Street Artists
Homeland is NOT a Series, 2015
Graffiti commissioned by Homeland TV series
Homeland is watermelon (al watan bateekh)

Fig 2.7
Helen Pritchard and Winnie Soon
Recurrent Queer Imaginaries Diagram, 2019
Graph Viz diagram
Online image

Figure 2.8
Goldin+Senneby
Headless, 2007
Symbol: Johan Hjerpe
Online image

Figure 2.9
Ian Alan Paul
Do Not Kill Registry, 2012
Website screenshot

Figure 2.10
Google
The Guantanamo Bay Museum Pin on Google Maps, 2020
Website screenshot

Figure 2.11
Ian Alan Paul
The Guantanamo Bay Museum Website, 2012
Website screenshot

Figure 2.12
Ian Alan Paul
EU Bird Migration Authority, 2013
posters, repurposed and remixed media from Frontex archives
Online images

Figure 2.13
Samson Young
The World Falls Apart into Facts, 2019
3-channel video installation with 3-channel sound, channel 1 25 min 31 sec; channel 2, 6 min 17; and channel 3, 7 min
Video still
Online image

Figure 2.14
Guillermo Gómez-Peña
Ex Centris (A Living Diorama of Fetish-ized Others), 2002
Performed as part of Live Culture, Tate Modern, 28–30 March 2003
Photograph © Manuel Vason

Figure 2.15
Jimmie Durham
St. Frigo, Stoning the Refrigerator, 1996
Performance Documentation

Figure 2.16
Jimmie Durham
St Frigo, 1996
Stoned refrigerator
132x60x60cm
Collection of the Ministry of Culture, Portugal

Figure 2.17
Walid Raad
I Thought I'd Escape My Fate, But Apparently, 2015
Clockwise, pictures of p.10, 12, 20 In: *Walid Raad,* Respini, 2015
Photographs: Rebecca Smith

Figure 2.18
Walid Raad
Sweet talk: commissions (Beirut) _ solidere 1994-1997, 2019
Video still

Figure 2.19
Walid Raad,
Let's be honest the weather helped, 2000
Photograph

Figure 2.20
John Baldessari
Cutting Ribbon, Man in Wheelchair, Painting, 1988
Acrylic on gelatin silver prints
192.1 x 90.5 cm
Private Collection

Figure 2.21
Ilya Kabakov
Holiday # 1, 1987
Oil, enamel, paper on canvas
100 x 160 cm
Tsukanov Family Foundation

Figure 3.1
Caitlin Conlen and Paisley Smith
Feminist Futures, 2017
Workshop worksheets and workshop documentation

Figure 3.2
Caitlin Conlen and Paisley Smith
Mineral Prosthetics, Feminist Futures, 2017
Workshop object and documentation

Figure 3.3
Laibach
The Deadly Dance, 1980
Linocut
59 x 43 cm

Figure 3.4
Crass
Crass Logo, c.1977
Crass ©

Figure 3.5
Crass
Feeding of the 5000, 1978
Album Cover Scan
Crass ©

The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from TOPY. The full reference can be found in the bibliography of Volume I.

Figure 3.6
TOPY
TOPY Logo, n.d.

The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from THE KLF. The full reference can be found in the bibliography of Volume I.

Figure 3.7
The KLF
The Pyramid Blaster Logo, n.d.
KLF Communications

Figure 3.8
Extinction Rebellion
Extinction Rebellion Logo, n.d.
Public domain

Figure 3.9
Laibach
Pressefoto (Press Photograph), 1983
Public domain
Photographer: Unknown

Figure 3.10
Kazimir Malevich
Black Cross, 1915
Oil on Canvas
106cm x 106cm
Musée National d'Art Moderne, Paris, France
Public domain

Figure 3.11
Laibach
Laibach Logo, 1980
Public domain

Figure 3.12
Joseph Beuys
Kreuz (Cross), 1961
Collage, oil & watercolour on card
43cm x 36.5 cm
ARTIST ROOMS Tate and National Galleries of Scotland AR00649
© DACS, 2019

Figure 3.13
John Hearfield
Anti-Fascist Axe Swastika, 1934
Poster
First published in AIZ (Arbeiter–Illustrierte–Zeitung), March 8, 1934
Prague, Czechoslovakia
Copyright John J. Heartfield

Figure 3.14
NSK and IRWIN
NSK Logo, 1984
Public domain

Figure 3.15
Laibach
The Instrumentality Of The State Machine, 1983
Silkscreen
 60 x 75 cm

Figure 3.16
Barbara Kruger
Untitled (I shop therefore I am), 1983
Serigraph on vinyl
281.9 x 287 cm
Copyright: Barbara Kruger

Figure 3.17
Laibach
The Thrower, 1980
Woodcut
59 x 43 cm

Figure 3.18
Laibach
The Sound of Music, 2018
Album Cover
Mute Records

Figure 3.19
Amalia Ulman
Pyongyang Elegance 2015/09/07 and 2015/09/10, 2018
Photograph: Amalia Ulman

Figure 3.20
Amalia Ulman
Pyongyang Elegance 2015/09/10, 2018
Photograph: Amalia Ulman

Figure 3.21
Suzanne Treister
GRAPHITE/John Dee's Crystal Ball, 2006
Graphite on paper
Science Museum, London, England

Figure 3.22
Suzanne Treister
Samuel Goldwyn's Family Tree,
2006 Remote viewing drawing
Pen on paper

Figure 3.23
Suzanne Treister
Jack Parsons, Sam Goldwyn, 2006
Remote viewing drawing
Pen on paper

Figure 3.24
Suzanne Treister
Samuel Goldwyn's Brain, 2006
Remote viewing drawing
Pen on paper

Figure 3.25
Science Museum
John Dee's crystal, 1582
Glass crystal for divination
Object number: A127915
Science Museum, London, UK

Figure 3.26
Suzanne Treister
HEXEN 2039 Diagram/Mind Control, 2006
Pen on paper
© Institute of Militronics and Advanced Time Interventionality (IMATI)

Figure 3.27
Suzanne Treister
HEXEN 2.0, Tarot Cards, Knave of Swords: Interplanetary Internet, 2009-11
Tarot Cards set of 78

Figure 3.28
Suzanne Treister
HEXEN 2.0, Tarot Cards, Knave of Chalices: Ken Kesey, 2009-11
Tarot Cards set of 78

Figure 3.29
Suzanne Treister
HEXEN 2.0, Tarot Cards, 0 THE FOOL: Aldous Huxley, 2009-11
Tarot Cards set of 78

Figure 3.30
Suzanne Treister
HEXEN 2.0, Tarot Cards, Knave of Pentacles: Technogaianism, 2009-11
Tarot Cards set of 78

The image originally presented here cannot be made freely available via LJMU E-Theses Collection because of copyright. The image was sourced from Suzanne Treister. The full reference can be found in the bibliography of Volume I.

Figure 3.31
Suzanne Treister
HEXEN 2.0, HISTORICAL DIAGRAMS: From ARPANET to DARWARS via the Internet, 2009-11
Pen, pencil and paper

Figure 3.32
Amalia Ulman
Excellences & Perfections Part I, 2014
Good Morning Flower Emoji Flower Emoji @amaliaulman Instagram
post, 23 April 2014
Rhizome Archive

Figure 3.33
Amalia Ulman
*Excellences & Perfections Part I,*2014
Aw i miss pitita :/,
@amaliaulman Instagram post, 10 May2014
Rhizome Archive

Figure 3.34
Amalia Ulman
Excellences & Perfections Part I, 2014
Gotta give it to @iwanacloset for the awesome quality and style for the fashion pieces made in Korea that they bring to the USA! Wearing this lovely tshirt and flowery skirt!!!
@amaliaulman Instagram post, 18 June 2014
Rhizome Archive

Figure 3.35
Amalia Ulman
Excellences & Perfections Part II, 2014
She like "fuck gold" She a platinum digga,
@amaliaulman Instagram post, 24 June 2014
Rhizome Archive

Figure 3.36
Amalia Ulman
Excellences & Perfections Part II, 2014
Oh yeah baby cum to mommy ˜today is a good day… Pot mite be a def lol #shopping #spree #sugar #thankyou #thankyou
@amaliaulman Instagram post, 30 June 2014
Rhizome Archive

Figure 3.37
Amalia Ulman
Excellences & Perfections Part II, 2014
Caaaaaaaant wait to hav abs #work #it #bitch
@amaliaulman Instagram post, 4 July 2014
Rhizome Archive

Figure 3.38
Amalia Ulman
Excellences & Perfections Part II, 2014
I'm special n a lil freak cos I'm creative #art
@amaliaulman Instagram post, 28 July 2014
Rhizome Archive

Figure 3.39
Amalia Ulman
Excellences & Perfections Part II, 2014
Luv this pic bang bang 3 Gun Emojis 2 Cigarette Emojis
@amaliaulman Instagram post, 8 August 2014
Rhizome Archive

Figure 3.40
Amalia Ulman
Excellences & Perfections Part II, 2014
Luv this pic bang bang 3 Gun Emojis 2 Cigarette Emojis
@amaliaulman Instagram post, 8August 2014
Rhizome Archive

Figure 3.41
Amalia Ulman
Excellences & Perfections Part III, 2014
Dear everyone, I'm really sorry for my behavior recently. I was acting weird and committed many mistakes because I wasn't at a good place in my life tbh […]
@amaliaulman Instagram post, 14 August 2014

105

Figure 3.42
Amalia Ulman
Excellences & Perfections Part III, 2014
Meditating before a long day of work #thankful #gratitude #grateful #namaste #healthy
@amaliaulman Instagram post, 2 September 2014
Rhizome Archive

Figure 3.43
Amalia Ulman
Excellences & Perfections Part III, 2014
Rise and shine Thank you emoji
@amaliaulman Instagram post, 12 September 2014
Rhizome Archive

Figure 3.45
Amalia Ulman
Excellences & Perfections Part II, 2014
Im safe n happy !! Soz for nsfw material and #frankenboob lol lookin forward to take bandages off; i really wanna help all girls out there considerin ba, really worth the pain lol keepin a diary in my fb
@amaliaulman Instagram post, 11 July 2014
Rhizome Archive

Figure 3.45
Amalia Ulman
Excellences & Perfections Part II, 2014
Ok so had post op appt n everything fine ;) ;) diary in my fb thanks everyone on their support on this journey
@amaliaulman Instagram post, 12 July 2014
Rhizome Archive

Figure 3.46
Amalia Ulman
Excellences & Perfections Part II, 2014
Okay so this is last pic i post of the girls.,.. Total #morningboob tho!! Didn't kno i was gonna b
in so much pain but its my fault coz in fell asleep facin down :/ lololol such idiot
@amaliaulman Instagram post, 13 July 2014
Rhizome Archive

Figure 3.47
Amalia Ulman
Privilege, 2018
BOOM haha
@amaliaulman Instagram post, 20 February 2016

Figure 3.48
Amalia Ulman
Privilege, 2015-18
Another beautiful day at The Office sponsored by Gucci #suite1717 #backtowork #gucci #DTLA #red #longhair #flowers #guccigram
@amaliaulman Instagram post, 20 October 2015

Figure 3.49
Amalia Ulman *Privilege,* 2015-18
Thank you thank you thank you Gucci for the beautiful shoes! #Gucci #fashion #loafers #alessandromichele
@amaliaulman Instagram post, 29 May 2016

Figure 3.50
Amalia Ulman
Privilege, 2015-18
811 Wilshire
@amaliaulman instagram post, 30 August 2015

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Amalia Ulman
Privilege, 2015-18
This way to heaven ⓘⓘⓘⓘ *#routine*
@amaliaulman Instagram post, 29 May 2016

Figure 3.52
Amalia Ulman
Privilege, 2015-18
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@amaliaulman Instagram post, 20 November 2015

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@amaliaulman Instagram posts, 4 – 16 February 2016
Screenshot of @amaliaulman Instagram homepage

Figure 3.54
Amalia Ulman
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Privilege Website Homepage and Index, 2018
Screenshot of website

Figure 3.55
Amalia Ulman
Privilege, 2015-18
Room 3: Temple of Bob , 2016
Installation detail : animatronic of Bob, wooden perch, piece of bread
Installation, Reputation, New Galerie, Paris, 20 October - 17 December 2016
Image: Amalia Ulman website

Figure 3.56
Amalia Ulman
Privilege, 2015-18
Room 3: Temple of Bob , 2016 I
nstallation detail: Entrance
Installation, Reputation, New Galerie, Paris 20 October - 17 December 2016
Image: Amalia Ulman website

Figure 3.57
Amalia Ulman
Privilege, 2015-18
Room 3: Temple of Bob, 2016
Installation detail Installation, Reputation
New Galerie, Paris, 20 October - 17 December 2016
Image: Amalia Ulman website

Figure 3.58
David Lynch
The Red Room, 1990
Twin Peaks, Season 1, Episode 2
YouTube screenshot 00:00:42

Figure 3.59
knowyourmeme.com.
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Online GIF

Figure 3.60
Amalia Ulman
Privilege, 2015-18
Jamison Services, 2017
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Dimensions variable

Figure 3.61 Left
Amalia Ulman
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Kodak Light-jet-type-c matte photograph in metal frame, glass and passepartout
60.96x45.72cm

Figure 3.62 Right
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Kodak Light-jet-type-c matte photograph in metal frame, glass and passepartout
60.96x45.72cm

Figure 3.63
Amalia Ulman
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Intolerance installation view
BARRO, Buenos Aires, 25 May – 1 July 2017

Figure 3.64
Amalia Ulman
Privilege, 2015-18
Room 1, 2017
Installation: White plastic tiles, floor and office lights, 12 Bob calendars
Sound work: park, pigeons socialising

Figure 3.65
Amalia Ulman
Privilege, 2015-18
Room 3 and *The Girls*, 2017
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ceiling and office lights
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The Girls, 3D printed balloons, resin, bow 21x10 x5cm each

Figure 3.66
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Amalia Ulman
Privilege, 2015-18
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Figure 3.68
Amalia Ulman
Privilege, 2015-18
Privilege 5/23/2016, 2016
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Figure 3.69
Amalia Ulman
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artist's digital drawing, lenticular print
118x118x2cm

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Performance documentation Rockbund Art Museum, Shanghai
RAM HIGHLIGHT 2017, 29 & 30 September and 1 October

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A Map of My Dreams, 1977
Pen drawing
In: Acker, Kathy (2017 [1978]) *Blood and Guts in High School*
London: Penguin Classics, pp.46-47

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Dream Map 2 and 3, 1977
Pen drawing
In: Acker, Kathy (2017 [1978]) *Blood and Guts in High School*
London: Penguin Classics, pp.48-51

Figure 3.73
Suzanne Treister,
HFT The Gardener, *Gematria/Psychoactive Plants/FT Global 500 Companies Equivalents/ From Panaeolus cyanescens to Hyoscyamus niger,* 2014-15
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Figure 3.74
Suzanne Treister
HFT The Gardener, *Rank 1: Apple - US - Technology hardware & equipment,* 2014-15
Archival giclée print
29.7x42cm

Figure 3.75
Suzanne Treister
HFT The Gardener, *Rank 3: Microsoft - US - Software & computer services,* 2014-15
Archival giclée print
29.7x42cm

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Figure 3.76
Suzanne Treister
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In: *Kunstformen der Natur,* 1904, Leipzig: Wien Verlag des Bibliographischen Instituts,
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Public domain

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Public domain

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SURVIVOR (F)/Museum of Machine Telepathy, 2016-
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Figure 3.80
Suzanne Treister
SURVIVOR (F)/ Museum of Altered States, 2016-
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Figure 3.81
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Video stills
Whitechapel Gallery
Photograph: Jason Sayer

Figure 3.90
Andrés Jaque / Office for Political Innovation and Jacolby Satterwhite
Spirits Roaming the Earth, 2019
Video stills
Whitechapel Gallery
Photograph: Jason Sayer

APPENDIX I: PRACTICE IMAGES

How to See, 2019

Figure 1   Rebecca Smith, *How to See: Introduction*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 2   Rebecca Smith, *How to See: How to See*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 3   Rebecca Smith, *How to See: Some Processes*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm, Photograph: Rebecca Smith

Figure 4   Rebecca Smith, *How to See: Implements*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 5   Rebecca Smith, *How to See: Tints and Effects*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 6   Rebecca Smith, *How to See: Copying Pictures*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 7   Rebecca Smith, *How to See: Composition*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 8   Rebecca Smith, *How to See: Landscape*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 9   Rebecca Smith, *How to See: Movement*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 10   Rebecca Smith, *How to See: The Figure*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 11   Rebecca Smith, *How to See: Perspectives and Reflections*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 12   Rebecca Smith, *How to See: Execution*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 13   Rebecca Smith, *How to See: Conclusion*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 14   Rebecca Smith, *How to See: Still Life*, 2019*,* cut-up found text, watercolour paper, 21x29.7cm. Photograph: Rebecca Smith

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HOW TO

Appendix I: Figure 1
Rebecca Smith
How to See: Introduction, 2019
Cut-up found text, watercolour paper
21x29.7cm
Photograph: Rebecca Smith

HOW TO SEE . . .

How, then, are we to acquire the power of seeing truly? For it is a power to be acquired, and acquired and developed only by strenuous practice in analysing and comparing the appearances of our surroundings.

EXPERT ADVICE

Taking the picture
is only the first step.

The following list includes all that are necessary for the beginner. They may, and no doubt will, be added to as the student acquires experience:

Looking-glass

Three digital photo frames

point of view

wonder

artistic force

A funnel

This course will ensure solid progress and give true pleasure in its development, the eye gaining continually an increased faculty of seeing truly, as the hand attains more and more the power of expressing what is seen.

Appendix I: Figure 2
Rebecca Smith
How to See: How to See, 2019
Cut-up found text, watercolour paper
21x29.7cm
Photograph: Rebecca Smith

SOME PROCESSES . . .

In beginning our study we should realize that the power of seeing

EXPERTLY PROCESSED

These few practical hints may be of service, and though it is not possible to lay down absolute rules, experiment carried out on the

somewhat peremptory instructions

"Original Design," etc.

probe capabilities.

Chemistry Stencil

Experience radiance, clarity and vitality,

to be defective in respect of

the media.

Mathematical Divider in the clear

so as to obtain accuracy in small details with ease.

cuttings Engineer researchers.

Mediums ·

with

knowledge of the powers

and the methods of their

manipulation.

Appendix I: Figure 3
Rebecca Smith
How to See: Some Processes, 2019
Cut-up found text, watercolour paper
21x29.7cm
Photograph: Rebecca Smith

IMPLEMENTS . . .

NO one can work without the necessary tools, and it is a great point in the training of the student that   tools should be good and well selected, so that   is not handicapped by avoidable difficulties; and, more than all, that   may from the first be acquiring good habits of work.

We shall speak here only of the implements which are absolutely necessary. These are:

A black duct tape,

New Art Powder

A hand gun.

Knife, very thin 2 in. extra fine point
Knife, very thin 2 in. fine point
Knife, very thin 2 in. medium point
Knife, thin 2 in. blade
Knife, very thin 3 in. blade

King Rose Modelling Material

Hog-hair,

Collapsible Water Cup

A preservation device.

Liquid Glue,

and

junk

Appendix I: Figure 4
Rebecca Smith
How to See: Implements, 2019
Cut-up found text, watercolour paper
21x29.7cm
Photograph: Rebecca Smith

TINTS AND EFFECTS . . .

Radiant Art

A Looking-glass.

there may be no risk of distortion.

Illuminating Materials

a vital source of data

Suitable for illuminating, scrolls, etc.

Fixative

This is one of the most useful requisites, as it
enables us to obtain a reversed view of our work.
When the eye is
fatigued,
it is apt to overlook errors,
and a reversed view exhibits
them forcibly to us.

Superfine Retouching Varnish

Easy to handle. Sets hard as stone.

distinguish a beautiful from an ugly thing.
The greatest difficulty will be found
in refraining from applying

Win-Gel

a   skin-like   texture,

Like many other good things,
if indulged in to excess, is
bad, as it tends to produce a
" horny " and unpleasant effect.

Relief Colours

jelly-like consistency

ALL MOULD MADE

muddy

Appendix I: Figure 5
Rebecca Smith
How to See: *Tints and Effects*, 2019
Cut-up found text, watercolour paper
 21x29.7cm
Photograph: Rebecca Smith

Appendix I: Figure 6
Rebecca Smith
How to See: Copying Pictures, 2019
Cut-up found text, watercolour paper
 21x29.7cm
Photograph: Rebecca Smith

COMPOSITION . . .

some knowledge of it as treated in the present

"Original Design"

is of use in the composition

Materials , Compasses

and Scales

regime that combines

theories about + writings on

ART

nachine functioning.

The lingo

mass communication

ruminating

POLITICS

social history

Rulers*

human consumption,

cultural radicals

Careful observation of these

to survive

the discovery of others having greater
complexity and charm in
reality at every turn
is
the cost of tension
and

elasticity .

Appendix I: Figure 7
Rebecca Smith
How to See: Composition, 2019
Cut-up found text, watercolour paper
 21x29.7cm
Photograph: Rebecca Smith

LANDSCAPE . . .

It should have an even surface,

free from pro- jecting

lumps or knots,

object

In particular, the connotation of such descriptions as

PERMANENT,

with which some of the inferior qualities

Protract

in the extreme

for instance . . .
it would be wrong to make a tree .

This is the simplest method of learning
landscape, the ever-changing clouds, the mobile sea, or the
broken-up hues in rough water.

Time and Causality

dreamed

beyond its exact boundary

edge of the palette,

short of its true boundary,

wrong ones

abound

bring the boundaries to their true shape

in their true positions.

The cloud had lifted.

Appendix I: Figure 8
Rebecca Smith
How to See: Landscape, 2019
Cut-up found text, watercolour paper
 21x29.7cm
Photograph: Rebecca Smith

MOVEMENT . . .

One
may get a little tired of walking,
but with perseverance in laying
upon mass
and the uncertainty
gradually grows like the group,
beaten up inside
interest in its development
will dispel physical weariness.

A point, a period, or a step in a process,
The best are firm but slightly flexible,
to resonate in a world
back against the wall.

Minor explosion
is my
kind of wildness.

" Help me ! " spoken
with the courage of desperation.

wild ways we grow
more vulnerable as we get old
imagines new ways to live with loss.
anxious ; training the eye to detect
the most subtle changes of form and

a formula she had devised

trying to see both sides.

I think she's truly wise .

Appendix I: Figure 9
Rebecca Smith
How to See: Movement, 2019
Cut-up found text, watercolour paper
21x29.7cm
Photograph: Rebecca Smith
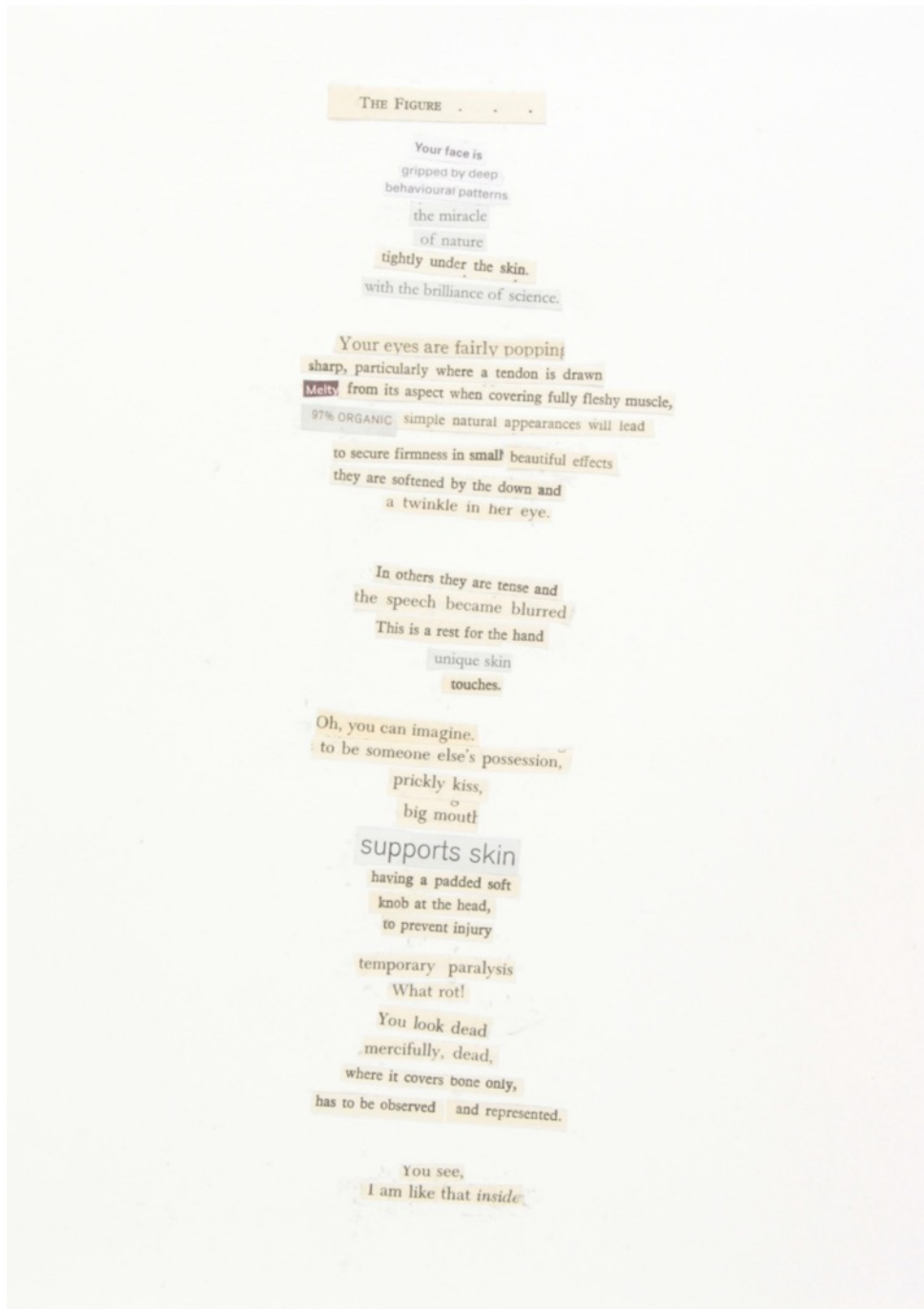
Appendix I: Figure 10
Rebecca Smith
How to See: The Figure, 2019
Cut-up found text, watercolour paper
21x29.7cm
Photograph: Rebecca Smith

PERSPECTIVE AND REFLECTIONS   .   .   .

The first simple but striking fact in perspective is that objects appear
smaller than their actual size when at any distance from the observer,
and this diminution in size increases in proportion as the objects
recede from the observer.

To prevent scratches on your

Tin Dippers

we suggest you handle

them carefully by the edges.

A little practice will give us the knowledge when to

adopt and when to refrain from

internet materials

of absolute truth in imitation

Tracing Cloth

so as to attain the necessary degree of

transparency.

the whole picture will take form under the

influence of the most severe comparison

it is possible to have

hand-woven

time

and remains

These drugs must be taken away.

Appendix I: Figure 11
Rebecca Smith,
How to See: Perspectives and Reflections, 2019
Cut-up found text, watercolour paper
21x29.7cm
Photograph: Rebecca Smith

EXECUTION .   .   .

The ' Hunter '
Combination

When this power has been acquired, the student should turn his
attention in some degree to the matter of execution.

Never leave out of view the fact that simplicity, completeness and
refinement of execution are qualities of paramount value and it is wise to aim at this end.

the knife will be much curtailed;

This may be corrected

by scraping it with a sharp razor, which can, of course, only be

successfully done when the

surface.

is perfectly dry and hard.

Care must be taken to hold the razor blade at right angles to the   Knives

but

previous practice should have given

the power to match with some degree of truth without

using the knife.

Appendix I: Figure 12
Rebecca Smith
How to See: Execution, 2019
Cut-up found text, watercolour paper
 21x29.7cm
Photograph: Rebecca Smith

CONCLUSION .

Then, feeling that every correction has been made,

a final test by

comparing the

the subject seen in a looking-glass

by the side of the actual

should
any slight faults remedied
be made, and
the careful correction of any
which appear
untrue.

If we place our
looking glass, we can easily detect false tones
the setting
right of these errors will bring our work to
a successful end.

By this means only can the requisite completeness
and finish be obtained

our original point of view,

&

EXPERT FINISH

can thus go on from a simple subject to one more difficult, and
in time will have a power and a pleasure of which no human being

can rob

knowledge of the means of expression such as no other method

can give.

Appendix I: Figure 13
Rebecca Smith,
How to See: Conclusion, 2019
Cut-up found text, watercolour paper
 21x29.7cm
Photograph: Rebecca Smith

STILL LIFE . . .

AFTER SERVICE

We may find that absolute completion is not possible without working upon our study again

Thank you!

. . WE LOOK FORWARD
TO THE NEXT TIME

Appendix I: Figure 14
Rebecca Smith,
How to See: Still Life, 2019
Cut-up found text, watercolour paper
 21x29.7cm
Photograph: Rebecca Smith

Book Ends: Pretty Little Whiskers, 2019-20

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                             pages from an old photo album, 17x13cm. Photograph: Rebecca Smith

Figure 16   Rebecca Smith, *Jane will Know, Jane will Help,* 2019, cut-up found text,
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                             Rebecca Smith

Figure 17   Rebecca Smith, *A Walk Through the Woods,* 2019, cut-up found text,
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                             Rebecca Smith

Figure 18   Rebecca Smith, *Prepared Ivories,* 2019, cut-up found text, inside
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                             Smith

Figure 19   Rebecca Smith, *King Rose Modelling Material,* 2019, cut-up found text,
                             inside pages from an old photo album, 16x12.5cm. Photograph:
                             Rebecca Smith

Figure 20   Rebecca Smith, *Mushrooms,* 2019, cut-up found text, inside pages from
                             an old photo album, 16x12.5cm. Photograph: Rebecca Smith

Figure 21   Rebecca Smith, *Adhesives,* 2019, cut-up found text, inside pages from
                             an old photo album, 16x12.5cm. Photograph: Rebecca Smith

Figure 22   Rebecca Smith, *Clever Hound,* 2019, cut-up found text,
                             inside pages from an old photo album, 16x12.5cm. Photograph:
                             Rebecca Smith

Figure 23   Rebecca Smith, *Pretty Little Whiskers Full Set,* 2019, cut-up found text,
                             inside pages from an old photo album, 17x13 cm & 16x12.5cm.
                             Photograph: Rebecca Smith

Appendix I: Figure 15
Rebecca Smith,
Pretty Little Whiskers, 2020
Cut-up found text, inside pages from an old photo album
17x13cm
Photograph: Rebecca Smith

Jane, I was thinking as we stood here to

communicate about the things that

shadow to puzzle

flora and fauna

a wild bird,

You know, Jane,

in my mind's eye

I just had to get it off my mind—

Jane, I wake up
and wonder how I can

ocean of it bottled up

a compulsive yet absent-minded way.

Jane will know   Jane will help.
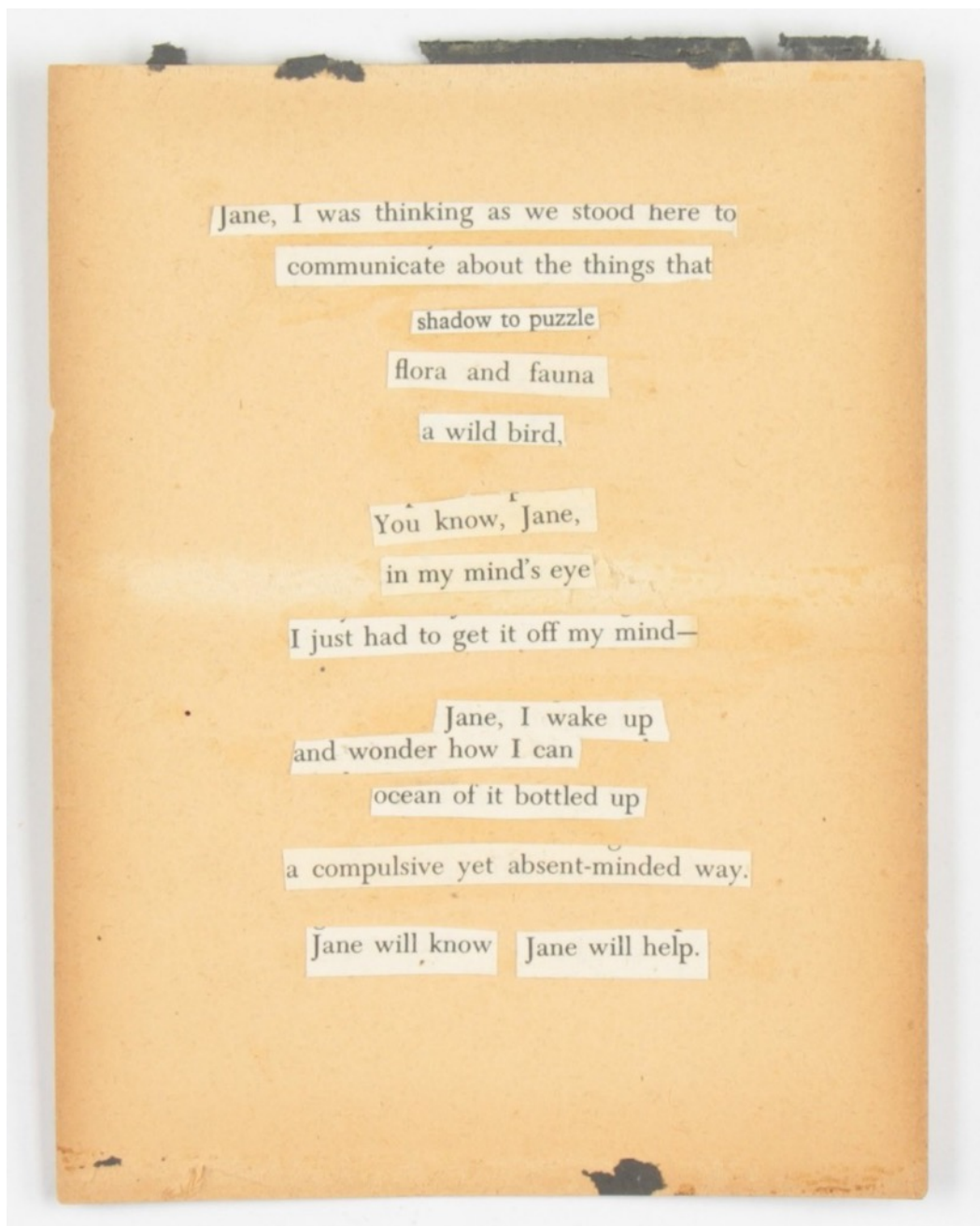
Appendix I: Figure 16
Rebecca Smith
Jane will Know, Jane will Help, 2019
Cut-up found text, inside pages from an old photo album
16x12.5cm
Photograph: Rebecca Smith

A Walk Through the Woods

Asleep

last moment

In the long grass

Just beyond that pine.

Jane said quietly

the moths, John.

so worldly and confused

last night, dear man,

John.

For me a sort of final message.
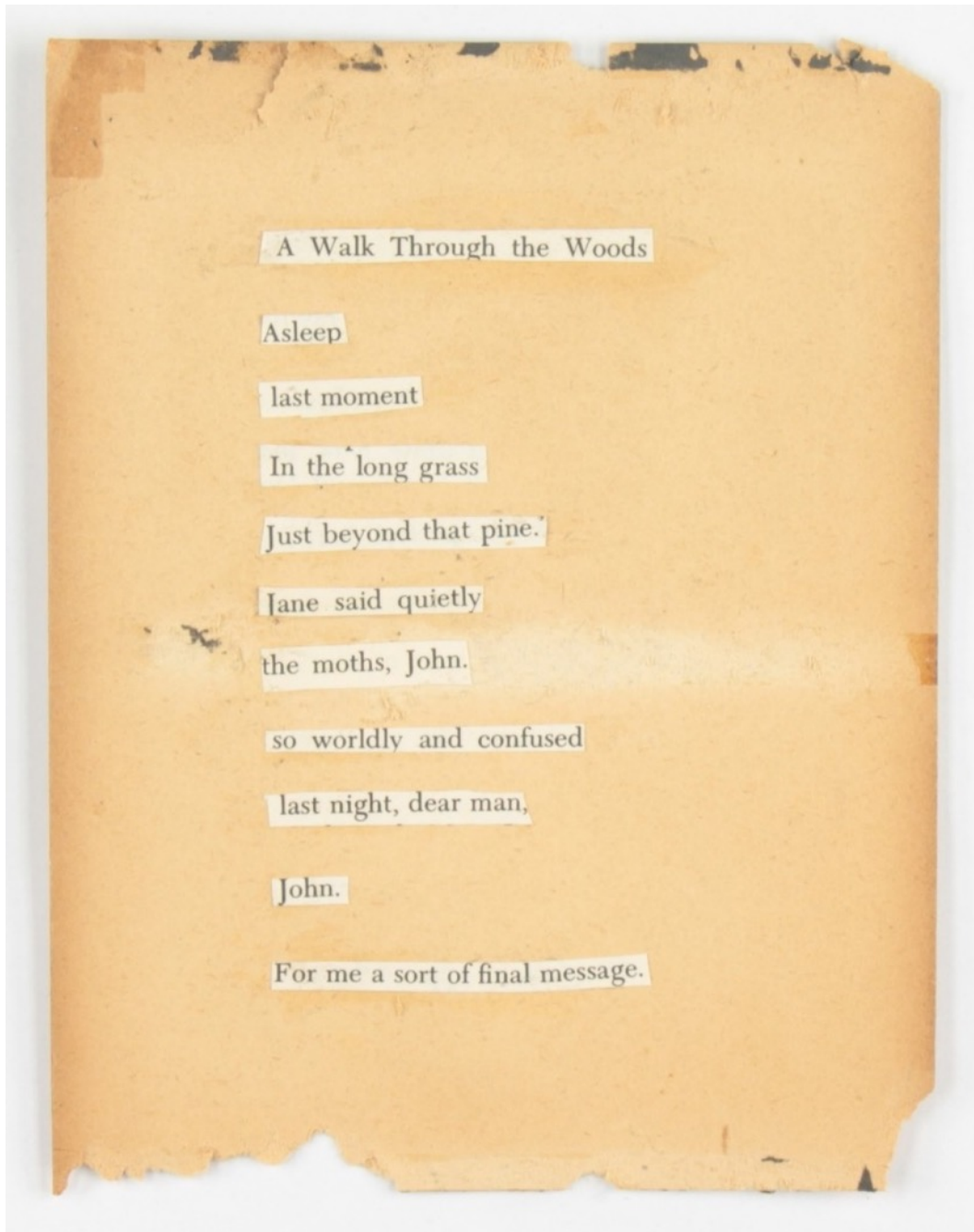
Appendix I: Figure 17
Rebecca Smith
A Walk Through the Woods, 2019
Cut-up found text, inside pages from an old photo album
16x12.5cm
Photograph: Rebecca Smith

Prepared Ivories

No one could call them natives.

In order to anticipate possible claims,

growing on many parts of the skin.

with thumbhole,

understand each other.

with the finger

INSTRUCTION

in the mouth.

serious naturalist.

pioneer

a world of social, political, care

Nourishing for

there were no rich or poor.
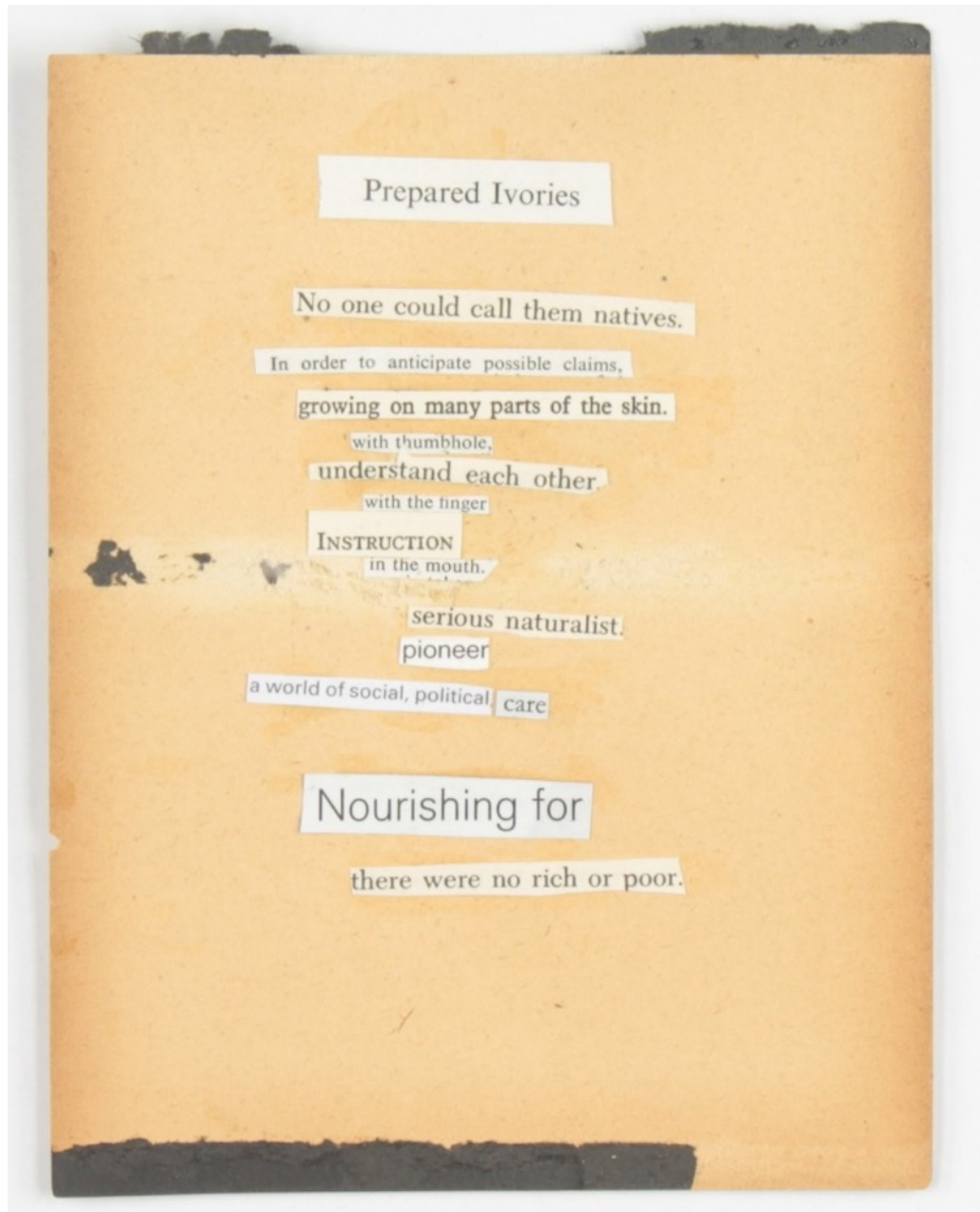
Appendix I: Figure 18
Rebecca Smith
Prepared Ivories, 2019
Cut-up found text, inside pages from an old photo album
16x12.5cm
Photograph: Rebecca Smith

King Rose Modelling Material

Fixative

A plastic chair

a strange

negative

thing

floated

so tha animals

watched at the window

Then the different appearance of the skin

interrupted by a dead owl

I brought my compass.

What may be

the trouble

John

don't ask for things,

standing in the window
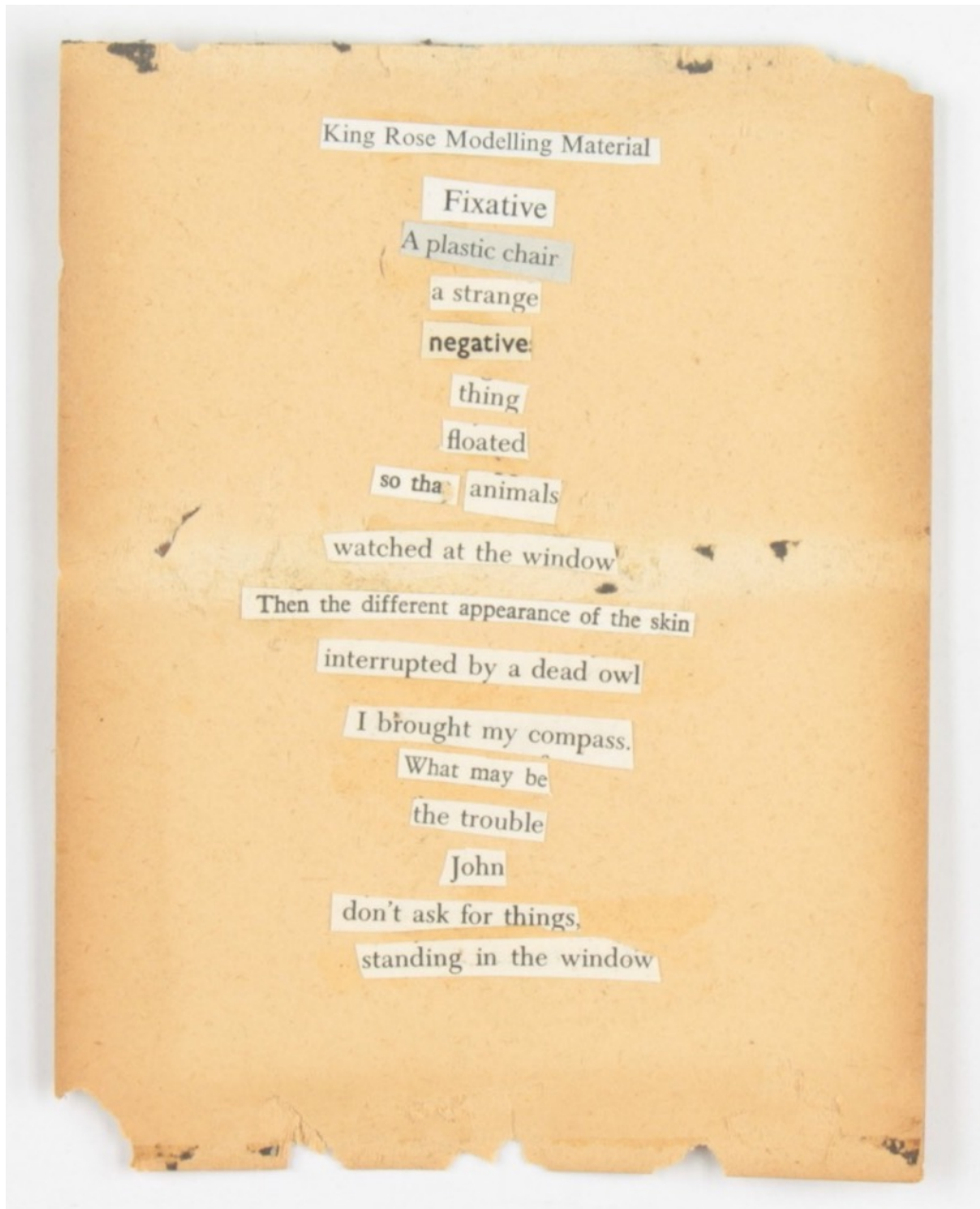
Appendix I: Figure 19
Rebecca Smith
King Rose Modelling Material, 2019
Cut-up found text, inside pages from an old photo album
16x12.5cm
Photograph: Rebecca Smith

Many
never use
mushrooms
physics
hair
Political books
and
old drug bottles,
in their variety of edge.
It should,
be used as little as possible,
as it interferes with freedom of
crying!
but it is best to have
Our scrutiny
research   Available
with my books
The glass should be of the best quality,
so as to get a moderate
mouth.

Appendix I: Figure 20
Rebecca Smith
Mushrooms, 2019
Cut-up found text, inside pages from an old photo album
16x12.5cm
Photograph: Rebecca Smith

Appendix I: Figure 21
Rebecca Smith
Adhesives, 2019
Cut-up found text, inside pages from an old photo album
16x12.5cm
Photograph: Rebecca Smith

Send that clever hound
Little Mary Loveland

Appendix I: Figure 22
Rebecca Smith
Clever Hound, 2019
Cut-up found text, inside pages from an old photo album
16x12.5cm
Photograph: Rebecca Smith

Appendix I: Figure 23
Rebecca Smith
Pretty Little Whiskers Full Set, 2019
Cut-up found text, inside pages from an old photo album
17x13cm and 16x12.5cm
Photograph: Rebecca Smith

Book Ends: But I'm Invisible You Know, I Feel I Can't Be Seen, 2019

Figure 24   Rebecca Smith, *I Feel I Can't Be Seen*, 2019, cut-up
                   found text, squared paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 25   Rebecca Smith, *I am Responsible*, 2019, cut-up found
                   text, squared paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 26   Rebecca Smith, *Authentic Memories*, 2019, cut-up found
                   text, squared paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 27   Rebecca Smith, *A White Egg*, 2019, cut-up found text,
                   squared paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 28   Rebecca Smith, *Lift a Spoon to his Mouth*, 2019, cut-up
                   found text, squared paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 29   Rebecca Smith, *The Open Door*, 2019, cut-up found text,
                   squared paper, 21x29.7cm. Photograph: Rebecca Smith

Figure 30   Rebecca Smith, *Visions of Love*, 2019, cut-up found text,
                   squared paper, 21x29.7cm. Photograph: Rebecca Smith

Sometimes I play a game of solitaire

but I'm invisible, you know.
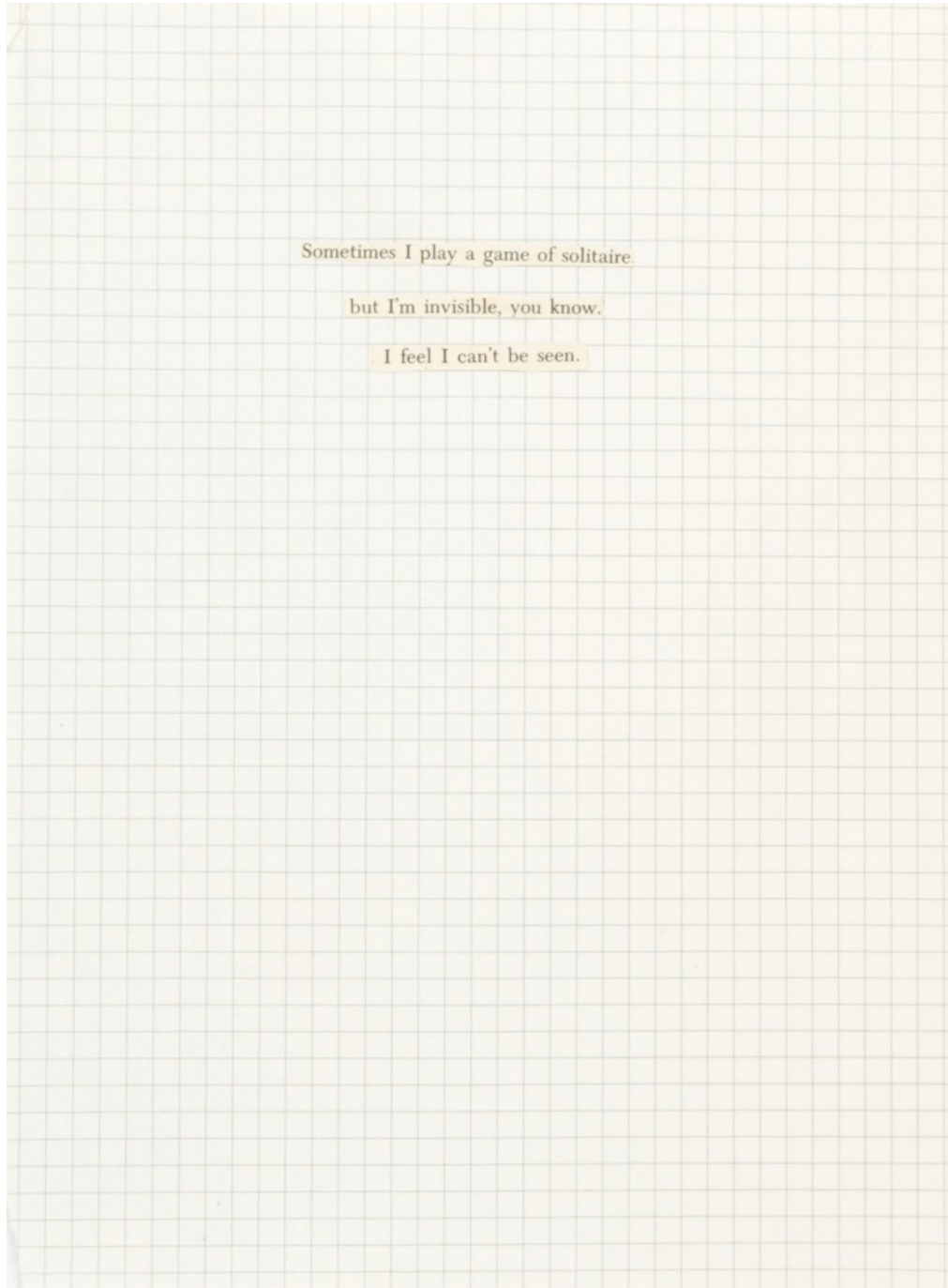
I feel I can't be seen.

Appendix I: Figure 24
Rebecca Smith
I Feel I Can't Be Seen, 2019
Cut-up found text, squared paper
21x29.7cm
Photograph: Rebecca Smith

The very fact
I am responsible,
British arrogance that served
unobtrusive interest.

Appendix I: Figure 25
Rebecca Smith
I am Responsible, 2019
Cut-up found text, squared paper
21x29.7cm
Photograph: Rebecca Smith

Appendix I: Figure 26
Rebecca Smith
Authentic Memories, 2019
Cut-up found text, squared paper
21x29.7cm
Photograph: Rebecca Smith

A white egg. We suspect that this egg has special powers, we first observe the oval shape of the egg,

a deep sigh.

A more deeply searching scrutiny of our egg would reveal refinements and details which we need not consider at present.
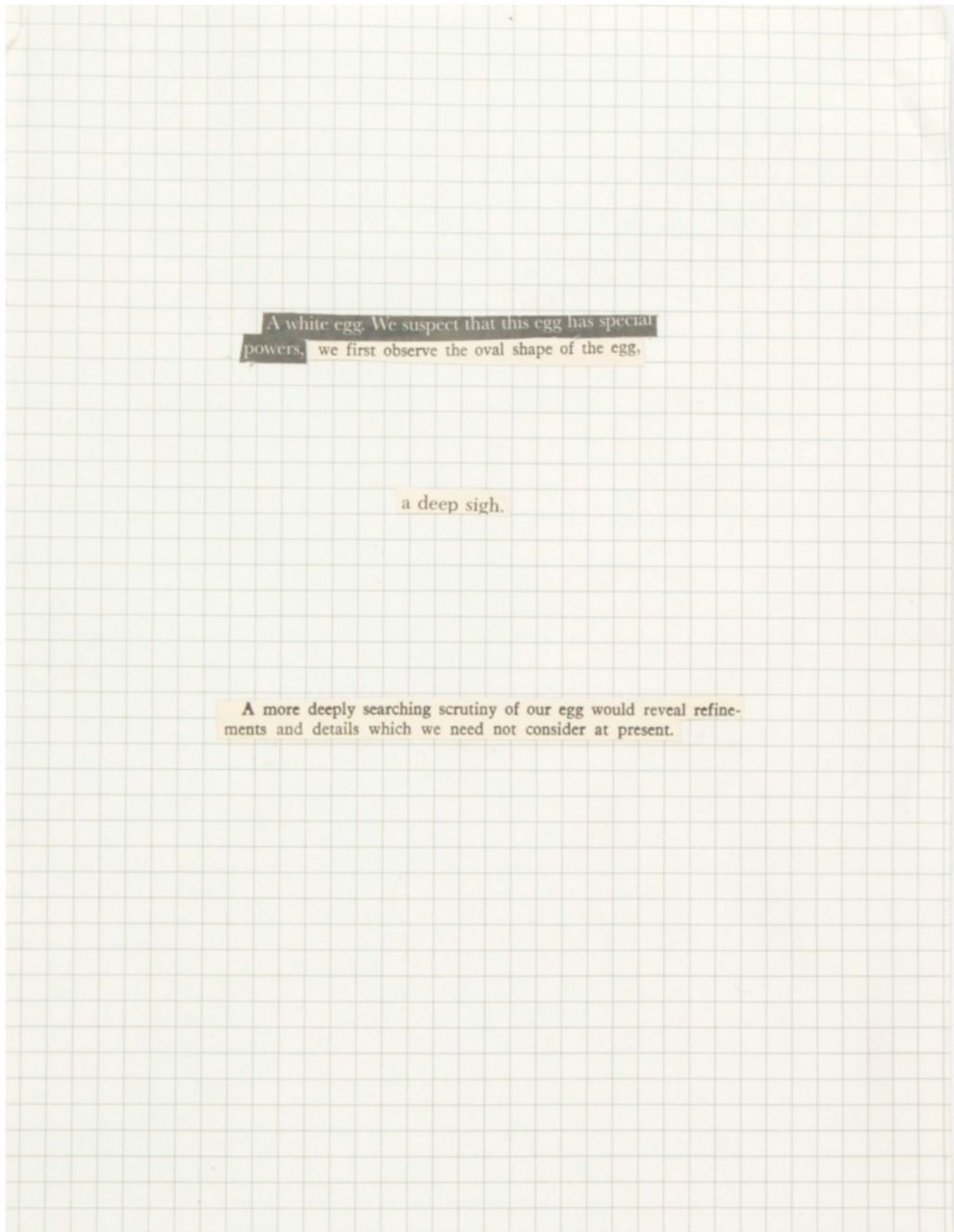
Appendix I: Figure 27
Rebecca Smith
A White Egg, 2019
Cut-up found text, squared paper
21x29.7cm
Photograph: Rebecca Smith

When I see my father
lift a spoon to his mouth,

he communicated mostly without words

mind occupied,

quiet desperation.

Appendix I: Figure 28
Rebecca Smith
Lift a Spoon to his Mouth, 2019
Cut-up found text, squared paper
21x29.7cm
Photograph: Rebecca Smith
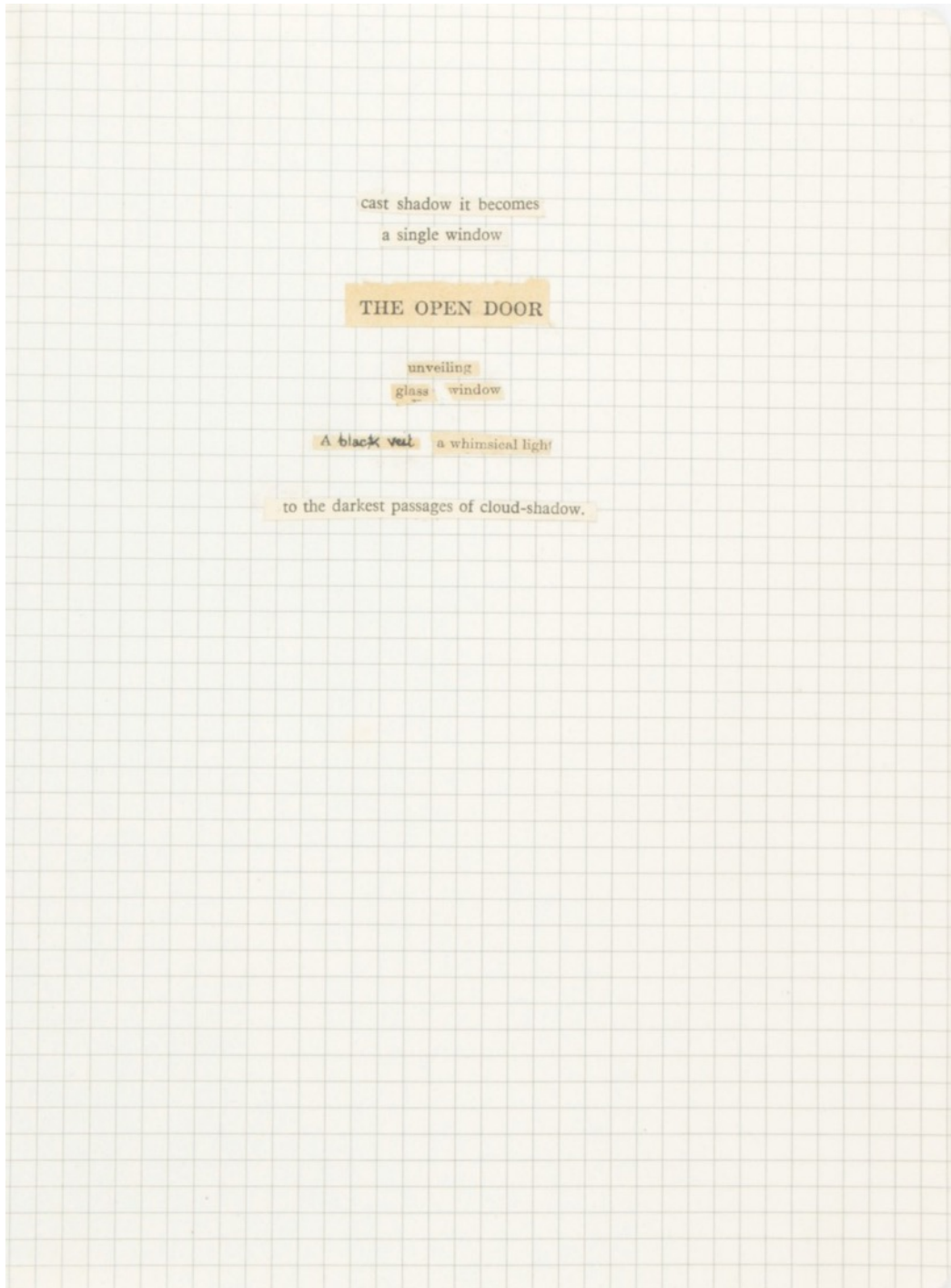
Appendix I: Figure 29
Rebecca Smith
The Open Door, 2019
Cut-up found text, squared paper
21x29.7cm
Photograph: Rebecca Smith

Vision of Love.

It's a wonderful mask
the ingenious symbols of expression

Damnably slow,
deliberate always;

arousing a desire

quivering heart

a secret wound

soul as never
the shallow things,
a deep, deep breath

eyes

a groping han d

her eye

smooth water
splashed down
blinded

no secret

the revelation had come

endure

it needs
—no more than

silence.
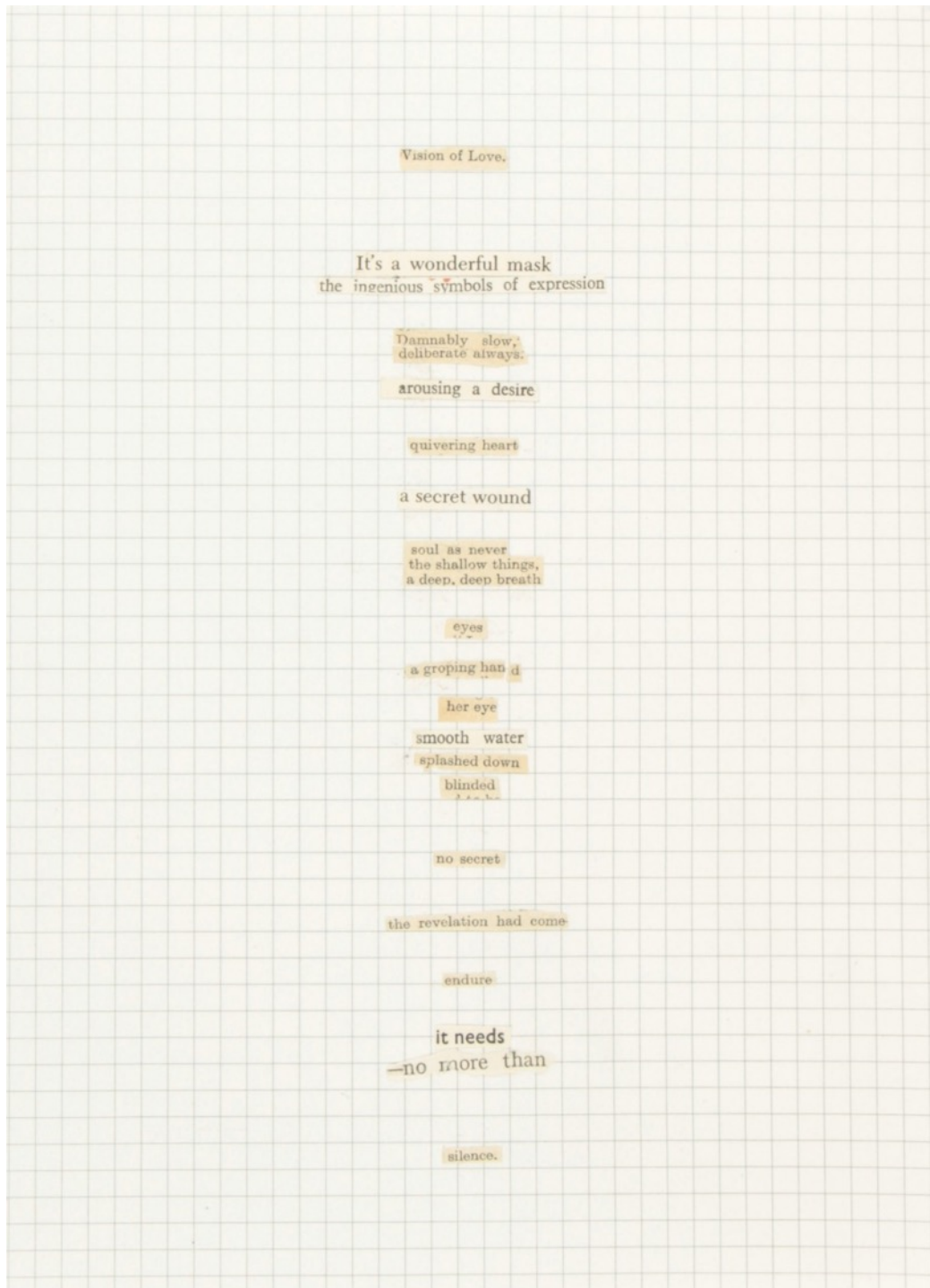
Appendix I: Figure 30
Rebecca Smith
Visions of Love, 2019
Cut-up found text, squared paper
21x29.7cm.
Photograph: Rebecca Smith

***The Order of the Planets,* 2020**

Figure 31	Rebecca Smith, *Planet Diagram*, 2020, textured baking parchment, cut-up painting colour wheel with found text, 2020, 48x57cm, close-up and full image, Photograph: Rebecca Smith
Figure 32	Rebecca Smith, *The Order of the Planets Full Card Set*, 2020, cut-up colour wheel, found text, deconstructed and repurposed vintage photo album, full set individual planets and descriptions, 45x40cm. Photograph: Rebecca Smith
Figure 33	Rebecca Smith, *Pathfinder; Scarlet Lake; Old Pete; Copal; Flake; Ravillious*, 2020, cut-up colour wheel, found text, deconstructed and repurposed vintage photo album, individual planet descriptions, 11x10cm. Photograph: Rebecca Smith
Figure 34	Rebecca Smith, *Jane, GREYHOUND; BADGER MOP; Whatman Creswick; Project #2; LINNAEUS TRIP*E, 2020, cut-up colour wheel, found text, deconstructed and repurposed vintage photo album, individual planet descriptions, 11x10cm. Photograph: Rebecca Smith
Figure 35	Rebecca Smith, *Rose Madder; Shelter and Flo-Master; Punka and SNAP; Donkey and Vandyke Brown*, 2020, cut- up colour wheel, found text, deconstructed and repurposed vintage photo album, individual planet descriptions, 11x10cm. Photograph: Rebecca Smith
Figure 36	Rebecca Smith, *Blue Moon*, 2019, textured baking parchment, cut-up, blue glitter, 48x57cm. Photograph: Rebecca Smith
Figure 37	Rebecca Smith, *Happy Moon*, 2019, black card, cut-up, 21x29.7cm. Photograph: Rebecca Smith
Figure 38	Rebecca Smith, *Planet Toe*, 2019, dotted paper, cut-up images, reused drawing, 21x29.7cm. Photograph: Rebecca Smith
Figure 39	Rebecca Smith, *Pebbles,* 2019, dotted paper, cut out circles, 21x29.7cm. Photograph: Rebecca Smith

Figure 40	Rebecca Smith, *This as a Child and Then the Answer*, 2020, vintage brown paper, cut-up images and text, 30x30cm. Photograph: Rebecca Smith
Figure 41	Rebecca Smith, *Material Rules*, 2020, vintage brown paper, cut-up images, 30x30cm. Photograph: Rebecca Smith
Figure 42	Rebecca Smith, *The Open Door*, 2019-20, black textured paper, cut-up images and text, 21x14.8cm. Photograph: Rebecca Smith
Figure 43	Rebecca Smith, *Ghost Cloud*, 2019, coloured pencil, squared paper, sketchbook drawing, 21x14.8cm. Photograph: Rebecca Smith
Figure 44	Rebecca Smith, *Welcome to the Ghost Cloud*, 2019, pencil, tippex, squared paper sketchbook drawing, 21x14.8cm. Photograph: Rebecca Smith

Appendix I: Figure 31
Rebecca Smith *Planet Diagram*, 2020
textured baking parchment, cut-up painting colour wheel with found text
48x57cm
Close-up and full image
Photograph: Rebecca Smith

Appendix I: Figure 32
Rebecca Smith
The Order of the Planets Full Card Set, 2020
Cut-up colour wheel, found text, deconstructed and repurposed vintage photo album
Full set individual planets and descriptions
45x40cm.
Photograph: Rebecca Smith
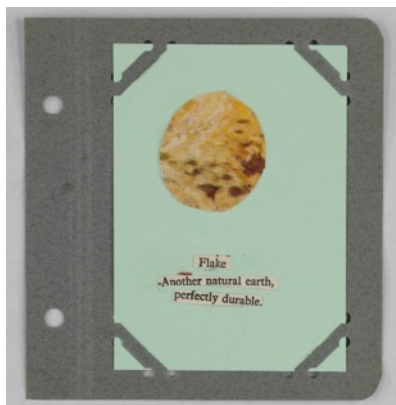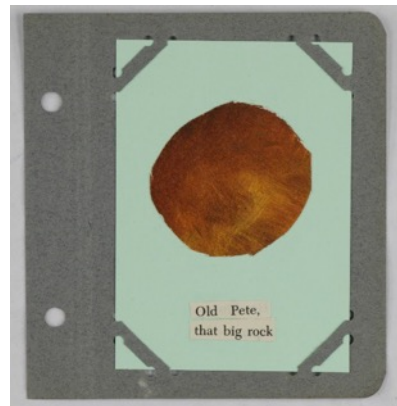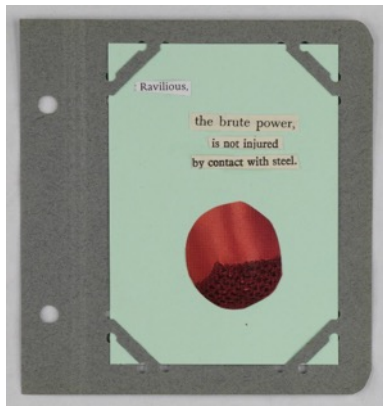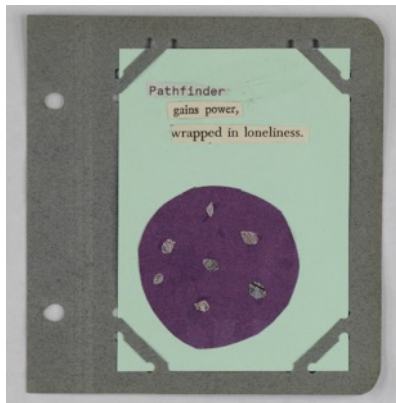
Appendix I: Figure 33 Clockwise
Rebecca Smith
Pathfinder; Scarlet Lake; Old Pete; Copal; Flake; Ravillious, 2020
Cut-up colour wheel, found text, deconstructed and repurposed vintage photo album
Individual planet descriptions
11x10cm
 Photograph: Rebecca Smith

Jane

a touch of genius, the most interesting.

GREYHOUND

a silvery greenish grey,
which it differs also in
possessing great transparency.

LINNAEUS TRIPE
the sea itself,
It is unfortunately a very bad
kind of wilderness

BADGER MOP

Rich in antioxidants

Project #2:
transparent
haunted

water curling

WHATMAN CRESWICK (Mould Made)

Appendix I: Figure 34 Clockwise
Rebecca Smith
Jane; GREYHOUND; BADGER MOP; Whatman Creswick; Project #2; LINNAEUS TRIPE, 2020
Cut-up colour wheel, found text, deconstructed and repurposed vintage photo album
Individual planet descriptions
11x10cm
Photograph: Rebecca Smith
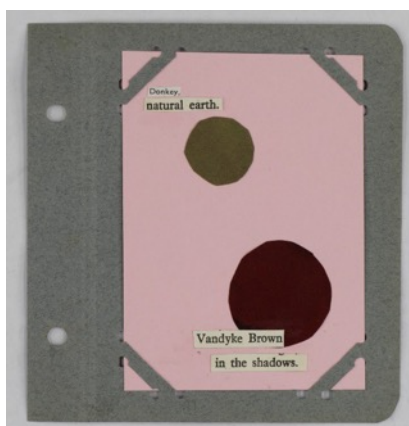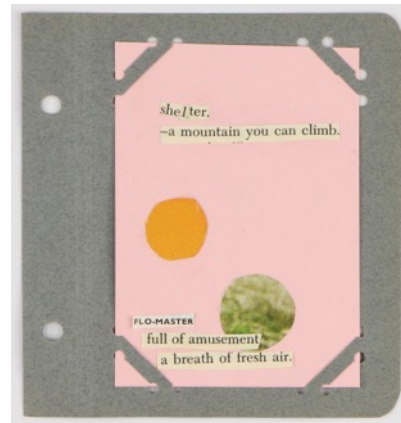
Appendix I: Figure 35 Clockwise
Rebecca Smith
Rose Madder; Shelter and Flo-Master; Punka and SNAP; Donkey and Vandyke Brown, 2020
Cut-up colour wheel, found text, deconstructed and repurposed vintage photo album
Individual planet descriptions
11x10cm
Photograph: Rebecca Smith

Appendix I: Figure 36
Rebecca Smith
Blue Moon, 2019
Textured baking parchment, cut-up, blue glitter
48x57cm
Photograph: Rebecca Smith

Appendix I: Figure 37
Rebecca Smith
Happy Moon, 2019
Black card, cut-up
21x29.7cm
Photograph: Rebecca Smith
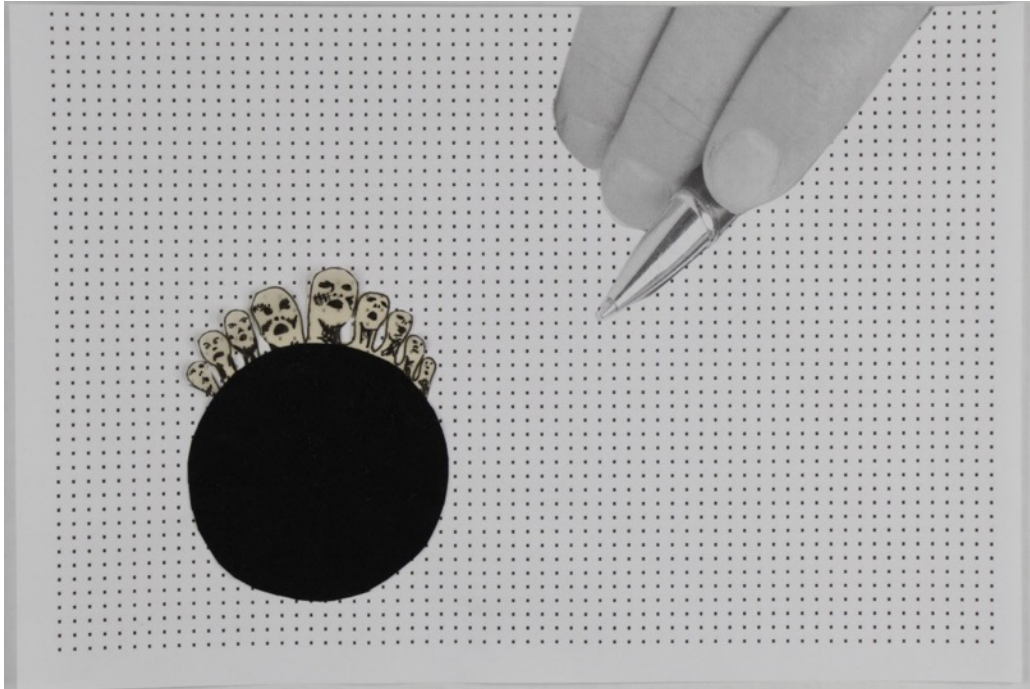
Appendix I: Figure 38
Rebecca Smith
Planet Toe, 2019
Dotted paper, cut-up images, reused drawing
21x29.7cm
Photograph: Rebecca Smith
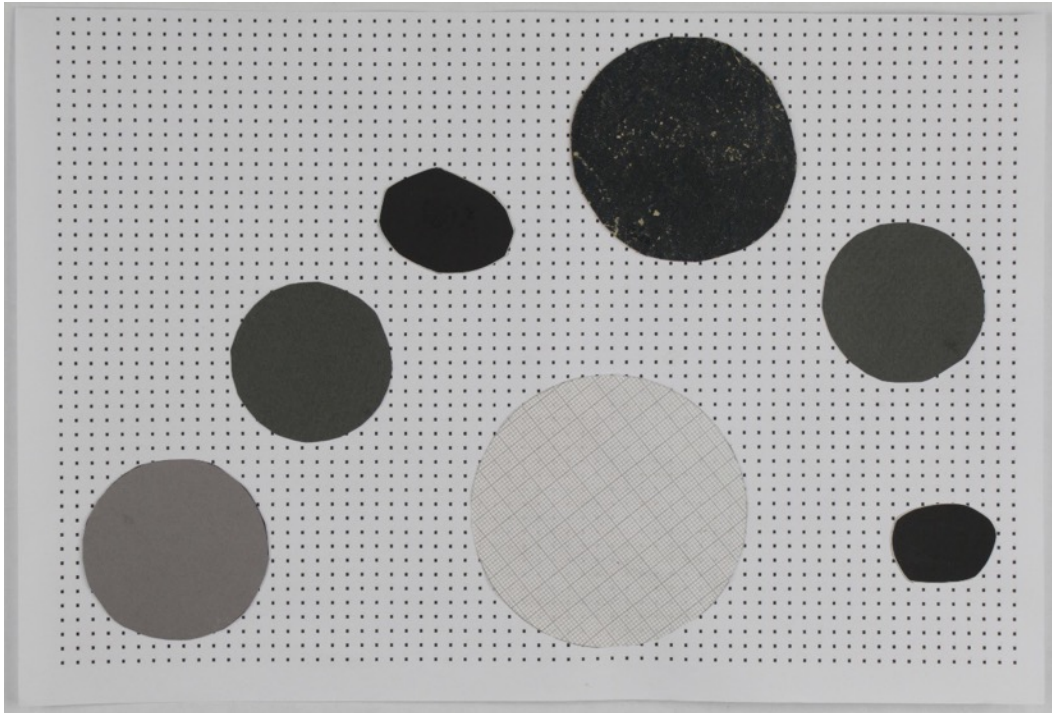
Appendix I: Figure 39
Rebecca Smith *Pebbles*, 2019
Dotted paper, cut out circles
21x29.7cm
Photograph: Rebecca Smith

this as a child—and then the answer

Appendix I: Figure 40
Rebecca Smith
This as a Child and Then the Answer, 2020
Vintage brown paper, cut-up images and text
30x30cm
Photograph: Rebecca Smith
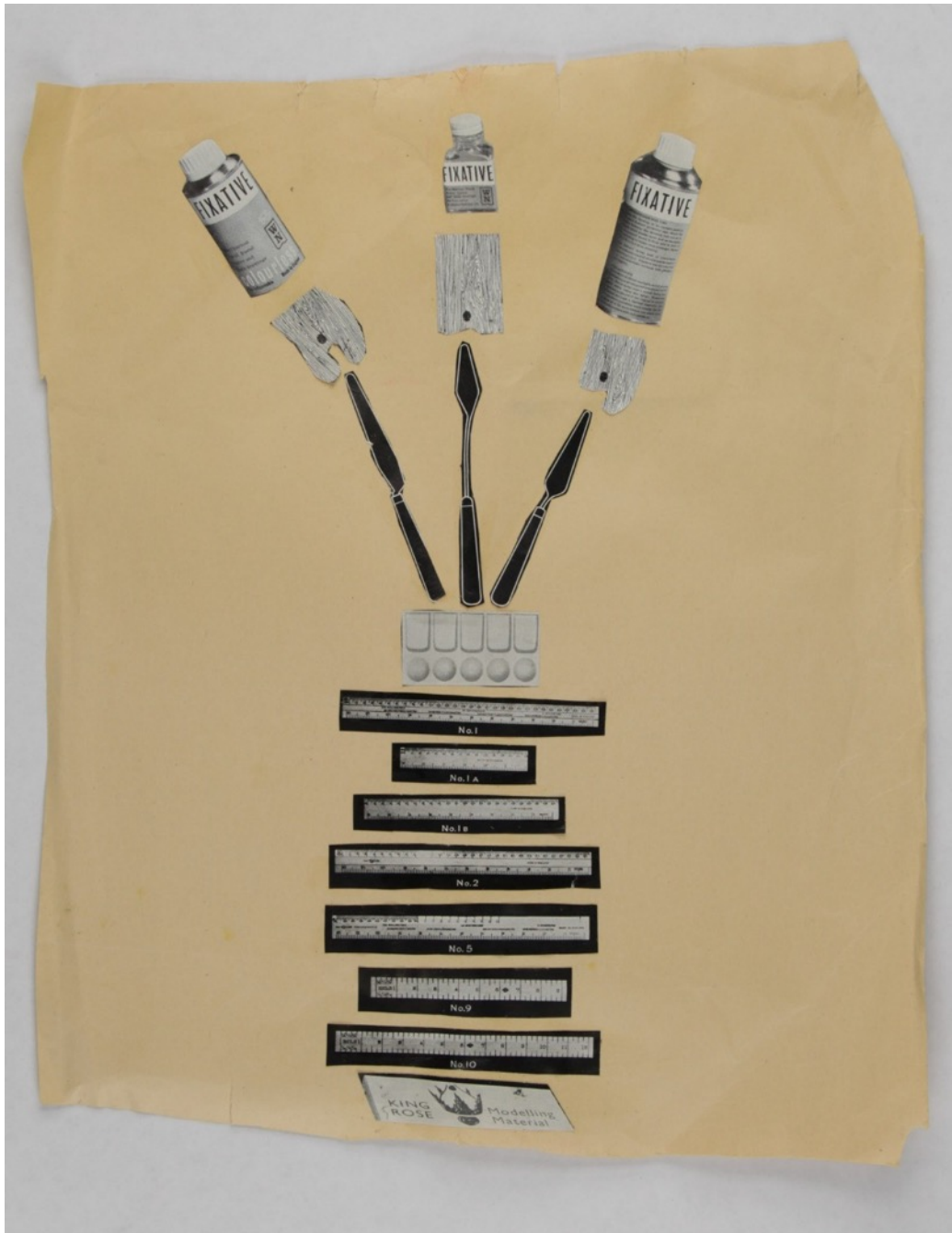
Appendix I: Figure 41
Rebecca Smith
Material Rules, 2020
Vintage brown paper, cut-up images
30x30cm
Photograph: Rebecca Smith
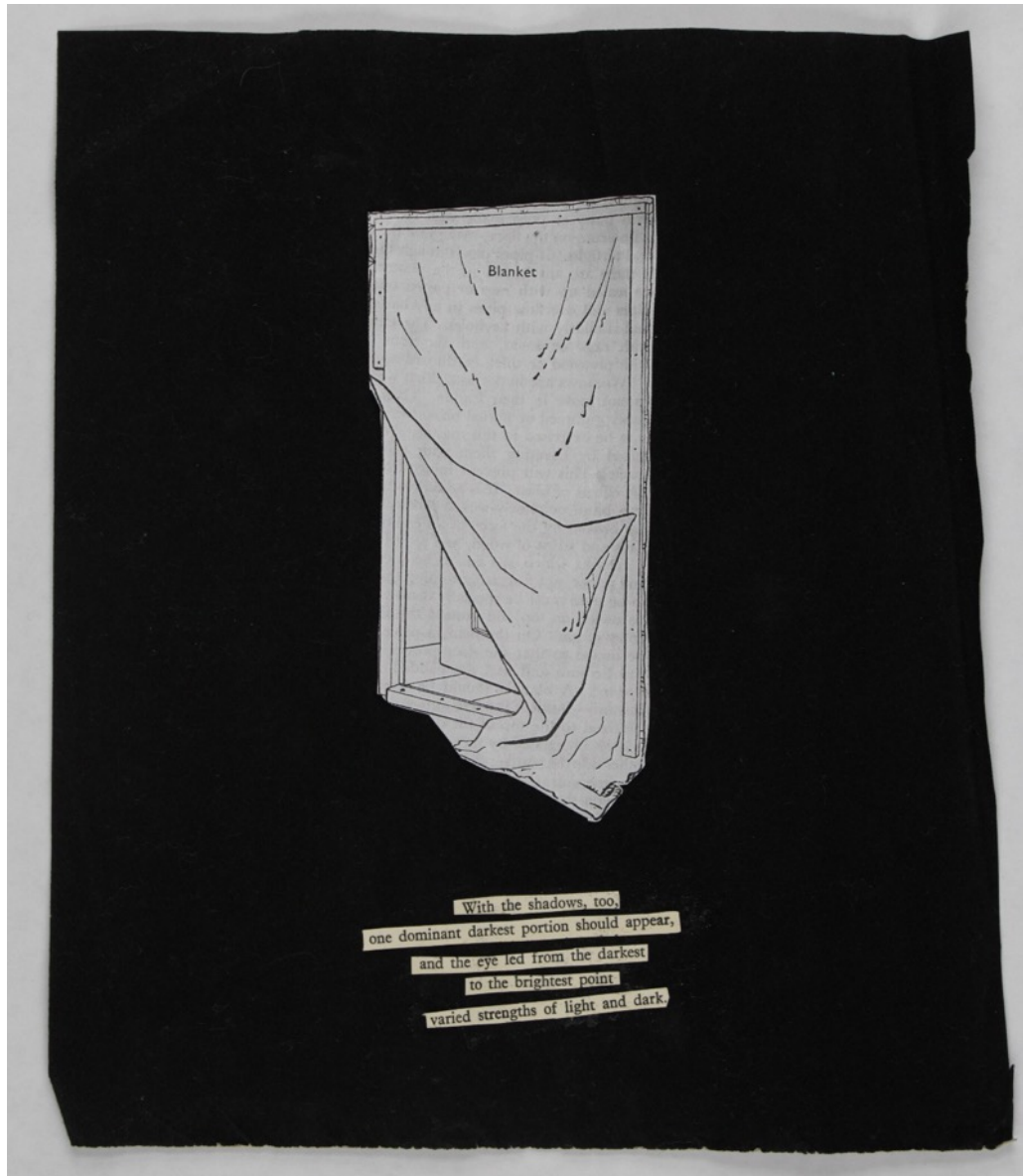
Appendix I: Figure 42
Rebecca Smith
The Open Door, 2019-20
Black textured paper, cut-up images and text
21x14.8cm
Photograph: Rebecca Smith
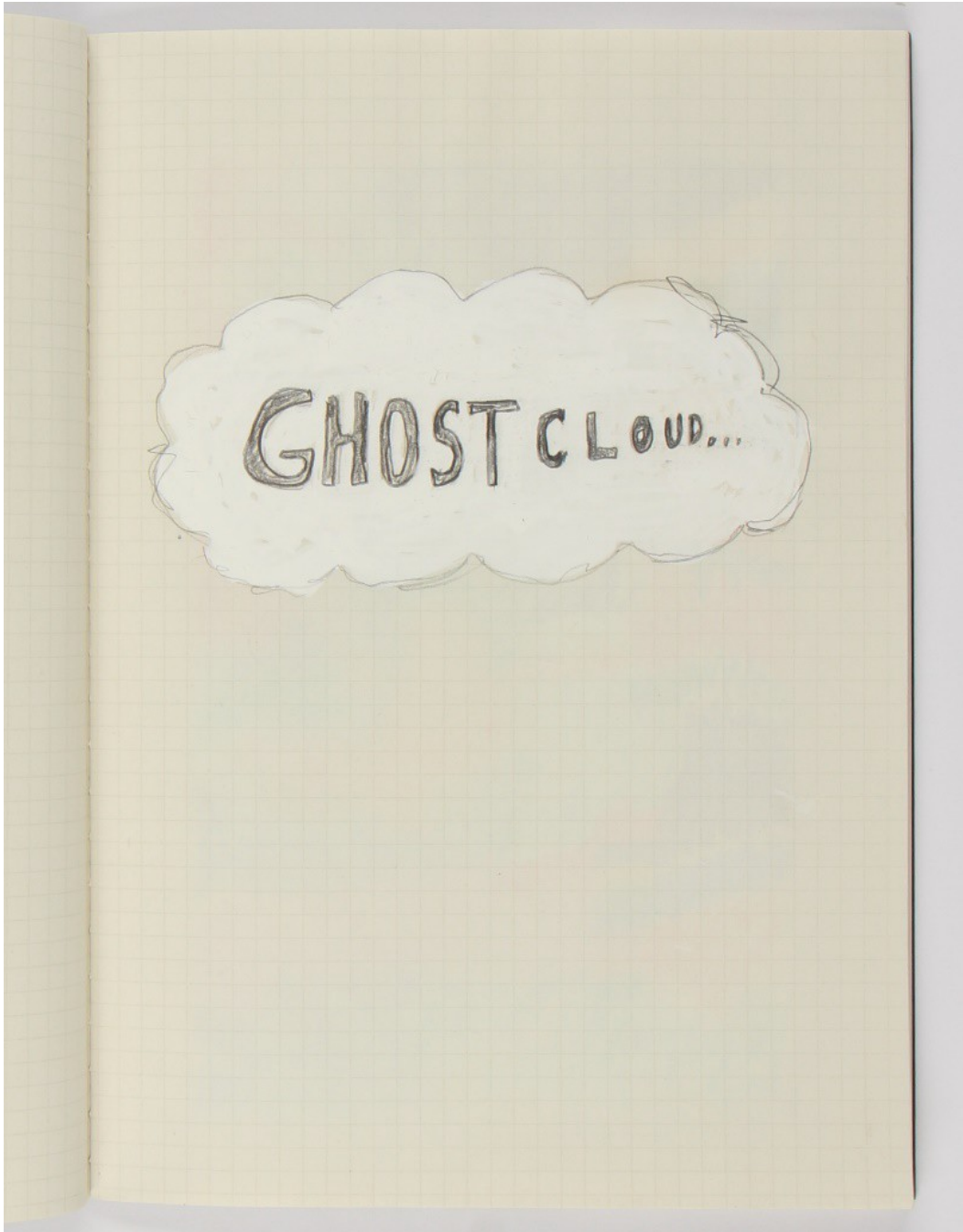
Appendix I: Figure 43
Rebecca Smith *Ghost Cloud*, 2019
Coloured pencil, squared paper, sketchbook drawing
21x14.8cm
Photograph: Rebecca Smith
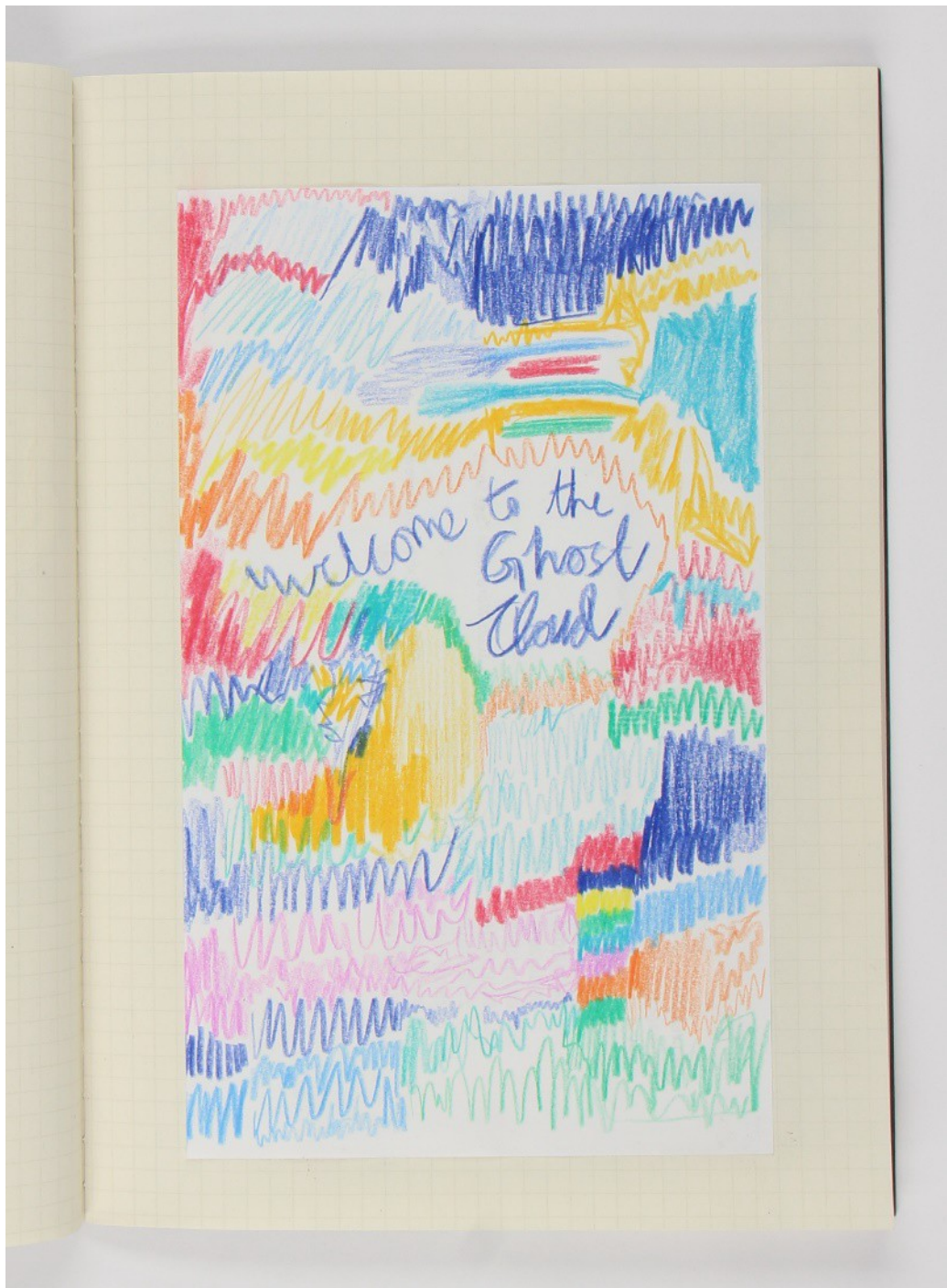
Appendix I: Figure 44
Rebecca Smith
Welcome to the Ghost Cloud, 2019
Pencil, tippex, squared paper sketchbook drawing
21x14.8cm
Photograph: Rebecca Smith

Black Holes and Flying Saucers, 2019

Figure 45   Rebecca Smith, *Black Holes 1-4*, 2019, sketch book, found photographs black textured glitter card, blue glitter, 8x8cm. Photograph: Rebecca Smith

Figure 46   Rebecca Smith, *Black Holes 5-8*, 2019, sketch book, found photographs black textured glitter card, blue glitter, 12x8cm. Photograph: Rebecca Smith

Figure 47   Rebecca Smith, *Flying Saucers 1 and 2*, 2019, sketch book, found photographs, black textured glitter card, blue glitter, 8x8cm. Photograph: Rebecca Smith

Figure 48   Rebecca Smith, *Flying Saucers 3 and 4*, 2019, sketch book, found photographs, black textured glitter card, blue glitter, 8x8cm. Photograph: Rebecca Smith

Figure 49   Rebecca Smith, *Flying Saucers 5 and 6*, 2019, sketch book, found photographs, black textured glitter card, blue glitter, 8x8cm. Photograph: Rebecca Smith

Figure 50   Rebecca Smith, *Flying Saucers 7*, 2019, sketch book, found photographs, black textured glitter card, blue glitter, 8x8cm. Photograph: Rebecca Smith

Figure 51   Rebecca Smith, *Flying Saucers 8*, 2019, sketch book, found photographs, black textured glitter card, blue glitter, 12x8cm. Photograph: Rebecca Smith

Appendix I: Figure 45
Top to Bottom, Left to Right
Rebecca Smith
Black Holes 1-4, 2019
Sketch book, found photographs black textured glitter card, blue glitter
8x8cm
Photograph: Rebecca Smith

Appendix I: Figure 46
Top to Bottom, Left to Right
Rebecca Smith
Black Holes 5-8, 2019
Sketch book, found photographs black textured glitter card, blue glitter
12x8cm
Photograph: Rebecca Smith

Appendix I: Figure 47
Rebecca Smith
Flying Saucers 1 and 2, 2019
Sketch book, found photographs black textured glitter card, blue glitter
8x8cm
Photograph: Rebecca Smith

Appendix I: Figure 48
Rebecca Smith
Flying Saucers 3 and 4, 2019
Sketch book, found photographs black textured glitter card, blue glitter
8x8cm
Photograph: Rebecca Smith

Appendix I: Figure 49
Rebecca Smith
Flying Saucers 5 and 6, 2019
Sketch book, found photographs black textured glitter card, blue glitter
8x8cm
Photograph: Rebecca Smith

Appendix I: Figure 50
Rebecca Smith
Flying Saucers 7, 2019
Sketch book, found photographs black textured glitter card, blue glitter
8x8cm
Photograph: Rebecca Smith

Appendix I: Figure 51
Rebecca Smith
Flying Saucers 8, 2019
Sketch book, found photographs black textured glitter card, blue glitter
12x8cm
Photograph: Rebecca Smith

Language Artefacts, **2019-20**

Figure 52   Figure 52.1, Rebecca Smith, *Runes / Ruins I*, 2019, cut-up Chinese calligraphy guide, acrylic paint, vintage paper, triptych, 89.1x21cm. Photograph: Rebecca Smith

Figure 52.2, Rebecca Smith, *Runes / Ruins II*, 2019, cut-up Chinese calligraphy guide, acrylic paint, vintage paper, triptych, 89.1x21cm. Photograph: Rebecca Smith

Figure 52.3, Rebecca Smith, *Runes / Ruins III*, 2019, cut-up Chinese calligraphy guide, acrylic paint, vintage paper, diptych, 59.4x21cm. Photograph: Rebecca Smith

Figure 53   Rebecca Smith, *Bones of Language 37 & 39*, 2020, cut-up segments from Chinese calligraphy guide, lined table paper, 31x 29.5 cm. Photograph: Rebecca Smith

Figure 54   Rebecca Smith, *Bones of Language 41, 43 & 45*, 2020, cut-up segments from Chinese calligraphy guide, lined table paper, 31x 29.5cm. Photograph: Rebecca Smith

Figure 55   Rebecca Smith, *Language QR*, 2019, cut-up QR codes from Chinese calligraphy guide, vintage paper, 21x29.7cm. Photograph: Rebecca Smith
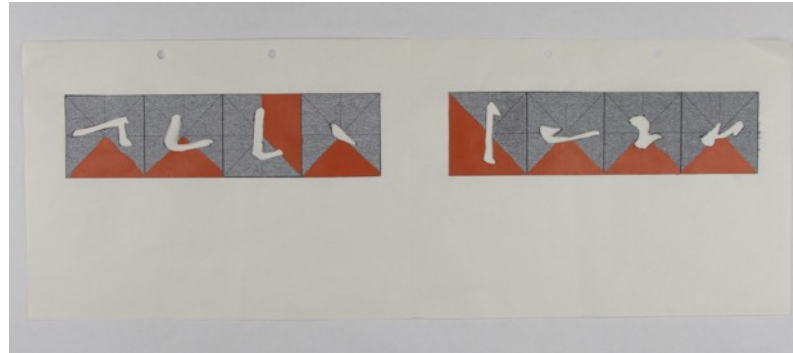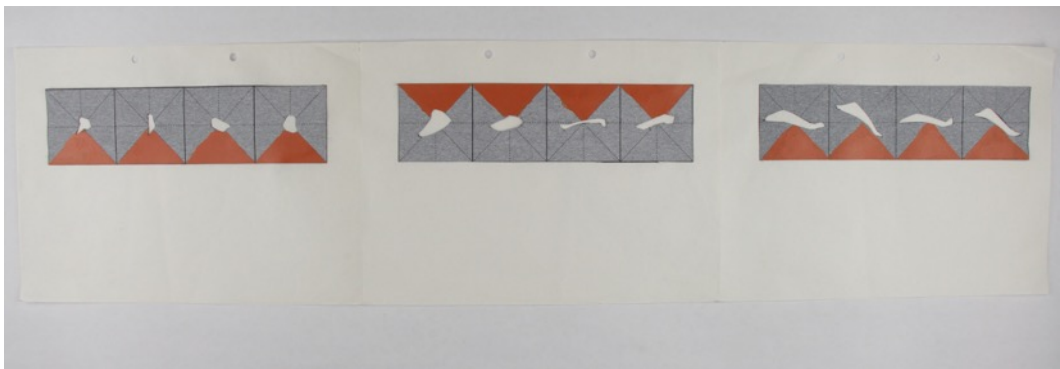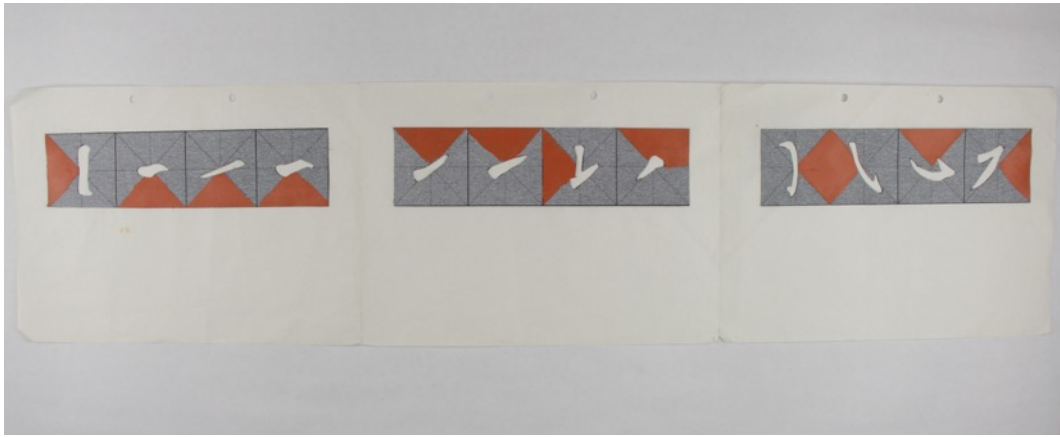
Appendix I: Figure 52 Top to Bottom
Rebecca Smith

Figure 52.1
Runes / Ruins I, 2019
Cut-up Chinese calligraphy guide, acrylic paint, vintage paper, triptych
89.1x21cm
Photograph: Rebecca Smith

Figure 52.2
Runes / Ruins II, 2019
Cut-up Chinese calligraphy guide, acrylic paint, vintage paper, triptych
89.1x21cm
Photograph: Rebecca Smith

Figure 52.4
Runes / Ruins III, 2019
Cut-up Chinese calligraphy guide, acrylic paint, vintage paper, triptych
59.4x21cm
Photograph: Rebecca Smith
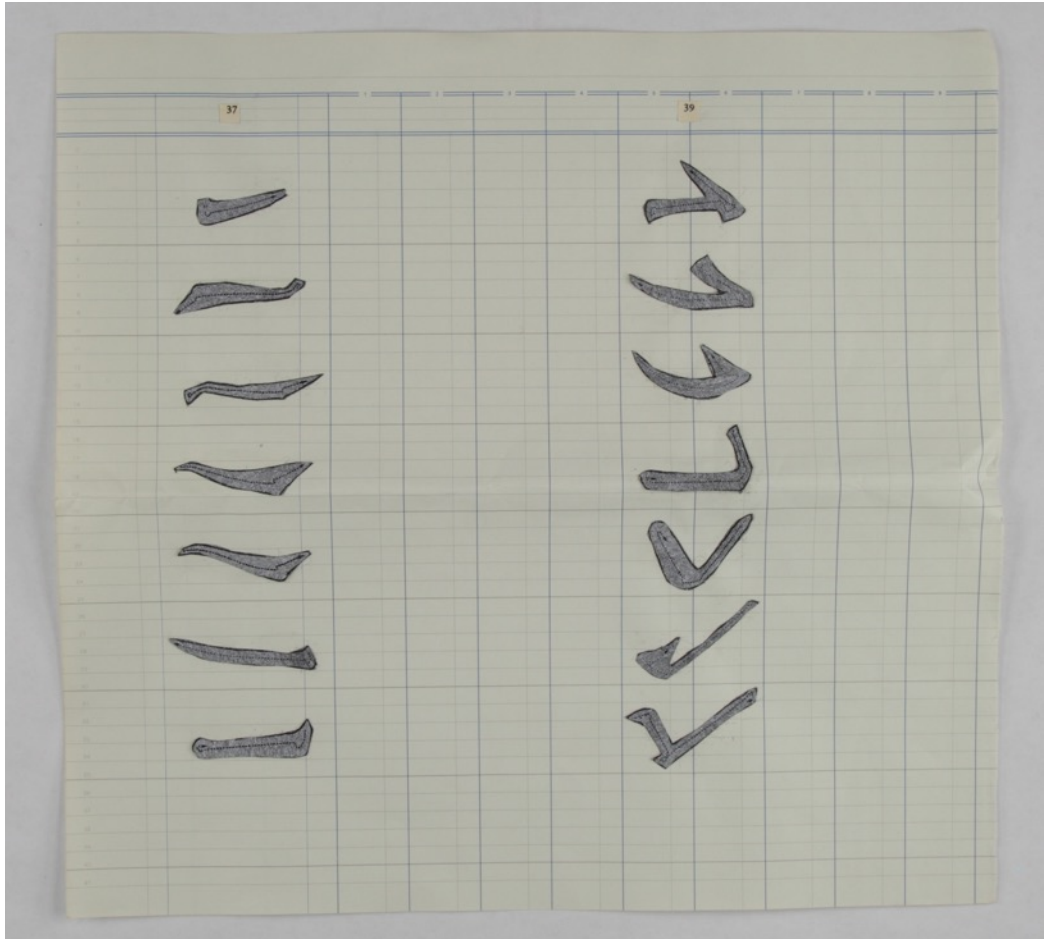
Appendix I: Figure 53
Rebecca Smith
Bones of Language 37 & 39, 2020
Cut-up segments from Chinese calligraphy guide, lined table paper
31x 29.5 cm
Photograph: Rebecca Smith
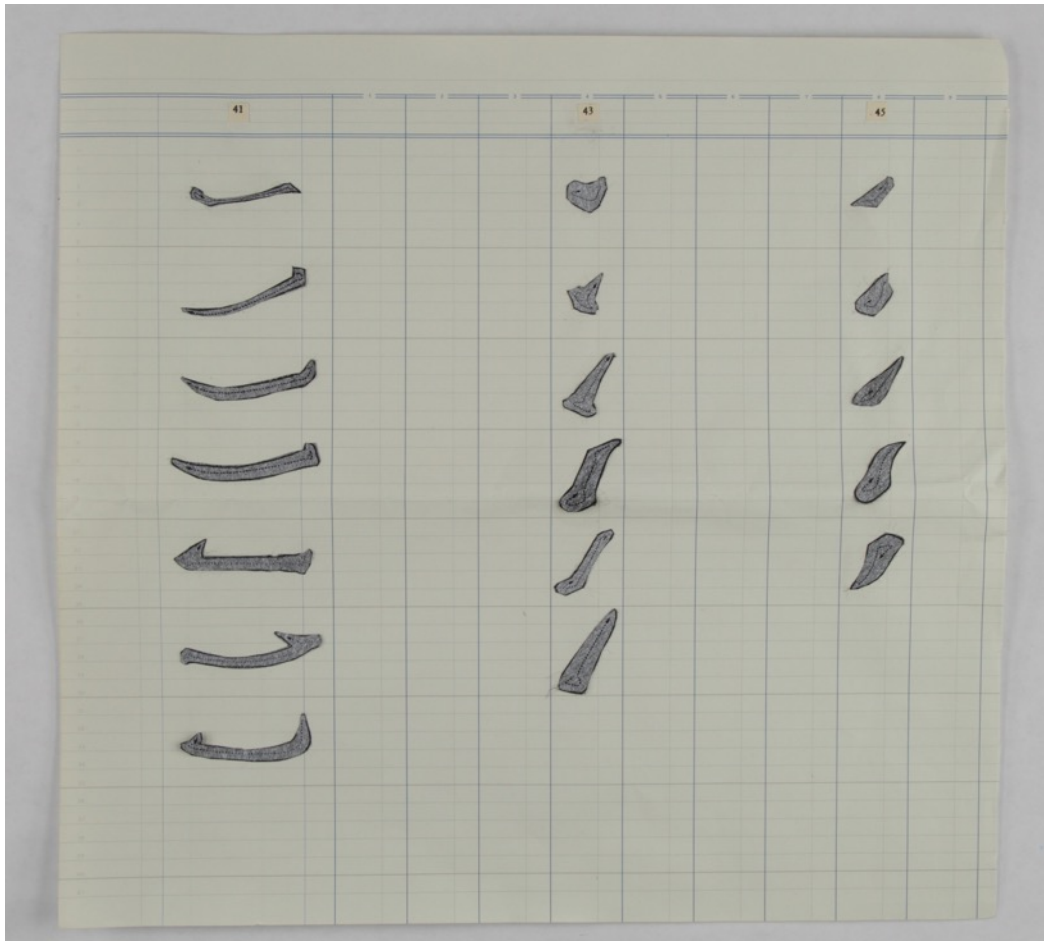
Appendix I: Figure 54
Rebecca Smith
Bones of Language 41,43 & 45, 2020
Cut-up segments from Chinese calligraphy guide, lined table paper
31x 29.5cm
Photograph: Rebecca Smith
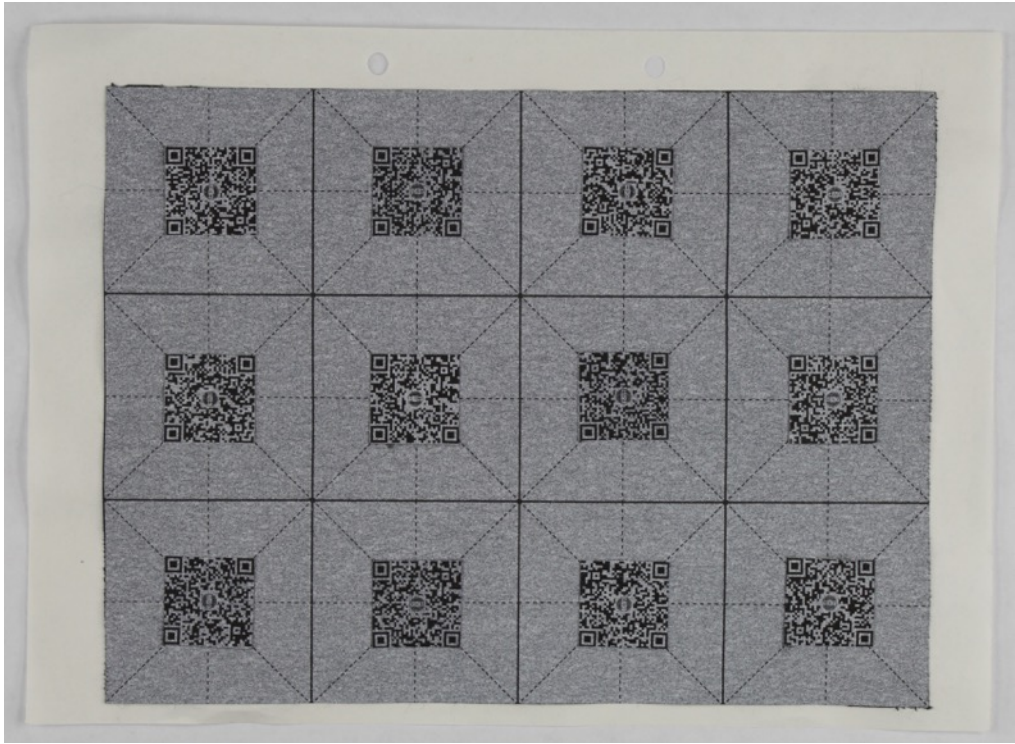
Appendix I: Figure 55
Rebecca Smith *Language QR*, 2019
Cut-up QR codes from Chinese calligraphy guide, vintage paper
21x29.7cm
Photograph: Rebecca Smith

Embroidery Threat Recreated/Repurposed, 2019-20

Figure 56   Rebecca Smith, *Pig Mouse Lion,* 2019, suede, knitted
                   mitten, pipe cleaners, embroidery thread, cotton thread, toy stuffing.
                   Photograph: Carlos Santos Barea

Figure 57   Rebecca Smith, *Pig Mouse Lion*, 2019, suede, knitted
                   mitten, pipe cleaners, embroidery thread, cotton thread, toy stuffing.
                   Photographs: Carlos Santos Barea

Figure 58   Rebecca Smith, *Pig Mouse Lion*, 2019, suede, knitted
                   mitten, pipe cleaners, embroidery thread, cotton thread, toy stuffing.
                   Photographs: Carlos Santos Barea

Figure 59   Rebecca Smith, *Sad Rabbit,* 2020, old trousers, embroidery thread,
                   cotton thread, left-over fabric, lametta, toy stuffing. Photograph:
                   Carlos Santos Barea

Figure 60   Rebecca Smith, *Sad Rabbit,* 2020, old trousers, embroidery thread,
                   cotton thread, left-over fabric, lametta, toy stuffing. Photographs:
                   Carlos Santos Barea

Figure 61   Rebecca Smith, *Space Worm*, 2020, knitted scarf, bra cups,
                   embroidery thread, cotton thread, left-over fabric, wool, lametta, toy stuffing.
                   Photographs: Carlos Santos Barea

Figure 62   Rebecca Smith, *Space Worm*, 2020, knitted
                   scarf, bra cups, embroidery thread, cotton thread, left-over fabric, wool,
                   lametta, toy stuffing. Photographs: Carlos Santos Barea

Figure 63   Rebecca Smith, *Space Worm*, 2020, knitted
                   scarf, bra cups, embroidery thread, cotton thread, left-over fabric, wool,
                   lametta, toy stuffing. Photographs: Carlos Santos Barea

Figure 64   Rebecca Smith, *Parasol Spaceship,* 2020, plastic food
                   containers, newsprint, acrylic paint, cardboard, wool, lametta,
                   superglue. Photograph: Carlos Santos Barea

Figure 65   Rebecca Smith, *Parasol Spaceship,* 2020, plastic food
                   containers, newsprint, acrylic paint, cardboard, wool, lametta,
                   superglue. Photographs: Carlos Santos Barea

Figure 66   Rebecca Smith, *School Swim Flying Saucer,* 2019, wire coat hanger, my old school P.E. shirt, Nanny's old swimming costume, wool, embroidery thread. Photographs: Carlos Santos Barea

Figure 67   Rebecca Smith, *School Swim Flying Saucer*, 2019, wire coat hanger, my old school P.E. shirt, Nanny's old swimming costume, wool, embroidery thread. Photograph: Carlos Santos Barea

Figure 68   Rebecca Smith, *Party Skirt Flying Saucer,* 2019, wire coat hanger, blue velvet skirt, embroidery thread, Photographs: Carlos Santos Barea

Figure 69   Jane Kilford, *Original Cat Costume*, c.1994. Photograph: Jane Kilford

Figure 70   Jane Kilford, *Original Cat Costume II*, c.1994. Photograph: Jane Kilford

Figure 71   Rebecca Smith, *Space Cat Costume,* 2020, recreating the original image, velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim, velvet headband, original tail made by Jane Kilford, leather boots. Photographs: Bee Hughes

Figure 72   Rebecca Smith, *Space Cat Costume*, 2020, velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim, velvet headband, original tail made by Jane Kilford, leather boots. Photographs: Bee Hughes

Figure 73   Rebecca Smith, *Space Cat Costume*, 2020, velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim, velvet headband, original tail made by Jane Kilford, leather boots. Photographs: Bee Hughes

Figure 74   Rebecca Smith, *Space Cat Costume*, 2020, velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim, velvet headband. original tail made by Jane Kilford, leather boots. Photographs: Bee Hughes

Figure 75   Rebecca Smith, *Space Cat Costume*, 2020, velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim, velvet headband. original tail made by Jane Kilford, leather boots. Photograph: Bee Hughes

Appendix I: Figure 56
Rebecca Smith
Pig Mouse Lion, 2019
Suede, knitted mitten, pipe cleaners, embroidery thread, cotton thread, toy stuffing
Photograph: Carlos Santos Barea

Appendix I: Figure 57
Rebecca Smith
Pig Mouse Lion, 2019
Suede, knitted mitten, pipe cleaners, embroidery thread, cotton thread, toy stuffing
Photographs: Carlos Santos Barea

Appendix I: Figure 58
Rebecca Smith
Pig Mouse Lion, 2019
Suede, knitted mitten, pipe cleaners, embroidery thread, cotton thread, toy stuffing
Photographs: Carlos Santos Barea

Appendix I: Figure 59
Rebecca Smith
Sad Rabbit, 2020
Old trousers, embroidery thread, cotton thread, left-over fabric, lametta, toy stuffing
Photograph: Carlos Santos Barea

Appendix I: Figure 60
Rebecca Smith
Sad Rabbit, 2020
Old trousers, embroidery thread, cotton thread, left-over fabric, lametta, toy stuffing
Photographs: Carlos Santos Barea

Appendix I: Figure 61
Rebecca Smith
Space Worm, 2020
Knitted scarf, bra cups, embroidery thread, cotton thread, left-over fabric, wool, lametta, toy stuffing
Photographs: Carlos Santos Barea

Appendix I: Figure 62
Rebecca Smith
Space Worm, 2020
Knitted scarf, bra cups, embroidery thread, cotton thread, left-over fabric, wool, lametta, toy stuffing
Photographs: Carlos Santos Barea

Appendix I: Figure 63
Rebecca Smith
Space Worm, 2020
Knitted scarf, bra cups, embroidery thread, cotton thread, left-over fabric, wool, lametta, toy stuffing
Photographs: Carlos Santos Barea

Appendix I: Figure 64
Rebecca Smith
Parasol Spaceship, 2020
Plastic food containers, newsprint, acrylic paint, cardboard, wool, lametta, superglue.
Photograph: Carlos Santos Barea

Appendix I: Figure 65
Rebecca Smith
Parasol Spaceship, 2020
Plastic food containers, newsprint, acrylic paint, cardboard, wool, lametta, superglue
Photographs: Carlos Santos Barea

Appendix I: Figure 66
Rebecca Smith
School Swim Flying Saucer, 2019
Wire coat hanger, my old school P.E. shirt, Nanny's old swimming costume, wool, embroidery thread
Photographs: Carlos Santos Barea

Appendix I: Figure 67
Rebecca Smith
School Swim Flying Saucer, 2019
Wire coat hanger, my old school P.E. shirt, Nanny's old swimming costume, wool, embroidery thread
Photographs: Carlos Santos Barea

Appendix I: Figure 68
Rebecca Smith
Party Skirt Flying Saucer, 2019
wire coat hanger, blue velvet skirt, embroidery thread
Photographs: Carlos Santos Barea

Appendix I: Figure 69
Jane Kilford
Original Cat Costume, c.1994
Photograph: Jane Kilford
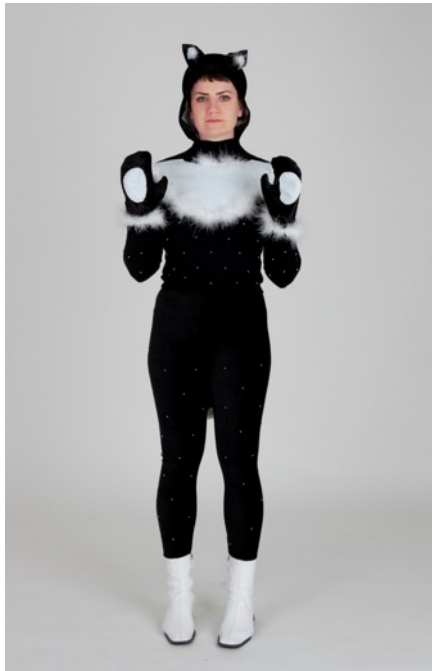
Appendix I: Figure 70 Top Left
Jane Kilford
Original Cat Costume II, c.1994
Photograph: Jane Kilford

Appendix I: Figure 71
Rebecca Smith
Space Cat Costume, 2020
Velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim, velvet headband, original tail made by Jane Kilford, leather boots
Photographs: Bee Hughes
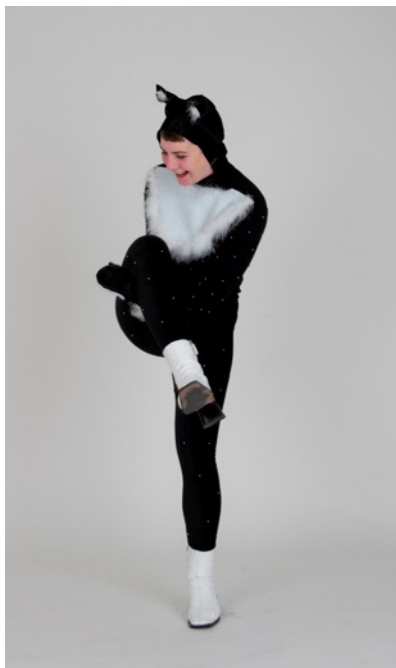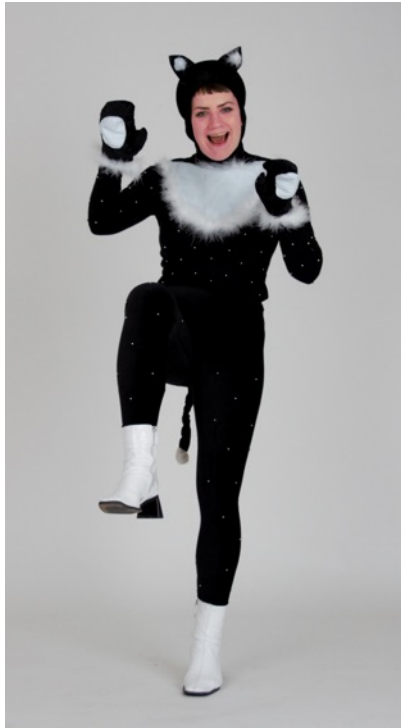
Appendix I: Figure 72
Rebecca Smith
Space Cat Costume, 2020
Velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim,
velvet headband, original tail made by Jane Kilford, leather boots
Photographs: Bee Hughes

Appendix I: Figure 73
Rebecca Smith
Space Cat Costume, 2020
Velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim,
velvet headband, original tail made by Jane Kilford, leather boots
Photographs: Bee Hughes

Appendix I: Figure 74
Rebecca Smith
Space Cat Costume, 2020
Velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim,
velvet headband, original tail made by Jane Kilford, leather boots
Photographs: Bee Hughes

Appendix I: Figure 75
Rebecca Smith
Space Cat Costume, 2020
Velvet leggings, black roll neck, silver beads, black velvet, white felt, white feather trim,
velvet headband, original tail made by Jane Kilford, leather boots
Photograph: Bee Hughes

APPENDIX II: DIAGRAMS

The Practical is Possible → As If → Exists in the present and learns from the past.

Same cause, same affect, linear causality.

The Impractical is Contingent → What If → Predicts the future taking into account the present, does not look to the past.

Same cause, different affect, non-linear causality.

Appendix II: Figure 2
Rebecca Smith
'As If' / 'What If' Venn Diagram, 2020

'AS IFS'

Luther Blissett
Berlin Dada Media Hoaxes
Zoe Beloff
Michael Blum
Augusto Boal
Maud Craigie
Thomas Demand
Mark Dion
Jimmie Durham
Cheryl Dunye
etoy
Ben Evan James and Emma Charles
Coco Fusco
Goldin+Senneby
Iris Häussler
HeHe
John Herschend
David Hildebrand Wilson
Ilya and Emilia Kabakov
Laibach
An-My Lê
Zoe Leonard
James Luna
Filippo Tommaso Marinetti
Eva and Franco Mattes
Mottos
Julian Oliver and Danja Vasiliev
IMEDIENGRUPPE BITNIK
Watcher & Jud
UBERMORGEN
The Yes Men
The Satanic Temple
The Arabian Street Artists
Spam Emails
Situationist International
Khalil Rabah
Ian Alan Paul

Walid Raad
Aliza Shvarts
Suzanne Treister
Amalia Ulman

'WHAT IFS'

Kathy Acker
Morehshin Allahyari
Seungwoo Back
William S. Burroughs' Cut-up Method
Ian Cheng
Omar Fast
Cao Fei
Guillermo Gómez-Peña
Joel Lederer
Rachel Maclean
Manifestos
NSK and NSK State
Plastique Fantastique
Jacolby Satterwhite
Kurt Schwitters' Merz
Rebecca Smith
Winnie Soon and Helen Pritchard
Superflux
Martine Syms
Eve Sussman/Rufus Corporation
Fred Wilson
Samson Young

253

Appendix II: Figure 3
Rebecca Smith
Narrative and Database Diagram

Narrative	is	human, explains what we can't understand	is	diachronic
Database	is	machine, how information is organised	is	synchronic

Misinformation
Includes human error, generally information that isn't correct

Disinformation
Intending to be harmful or to deceive to some degree

Propaganda
Deception with political intent
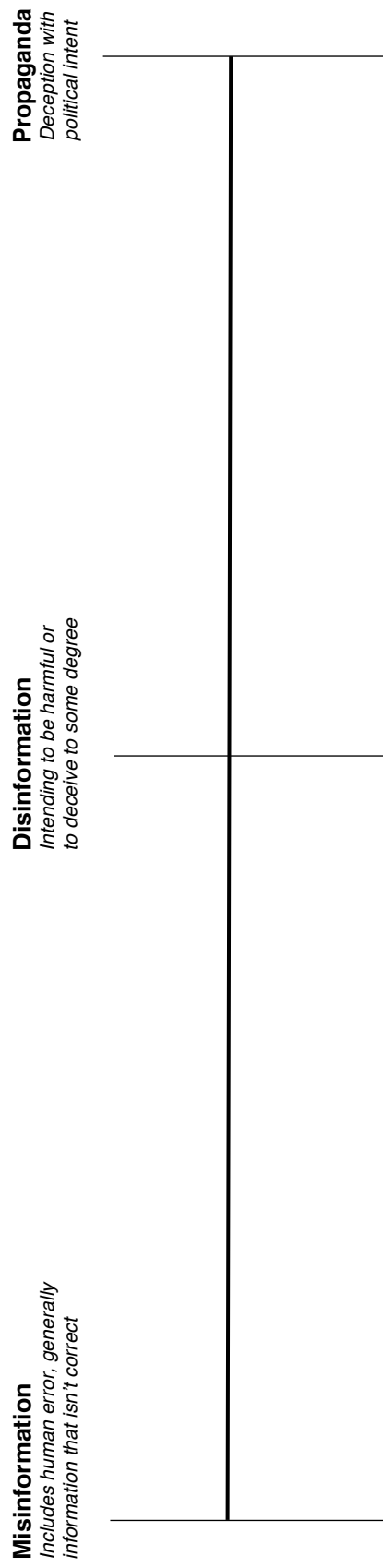
Appendix II: Figure 5
Walid Raad
The Atlas Group, 2015

The Atlas Group (1989-2004), table reproduced from Respini, Eva (ed.) (2015) *Walid Raad*. New York: The Museum of Modern Art (2015) pp.50-51

FILE TYPE	FILE TITLE	FILE CONTENTS	DOCUMENT TITLE
Cat. A	Fakhouri	Notebooks	Notebook volume 38: Already been in a lake of fire
			Notebook volume 57: Livre d'or
			Notebook volume 72: Missing Lebanese wars
		Films	No, illness is neither here nor there
			Miraculous beginnings
		Photographs	Civilizationally, we do not dig holes to bury ourselves
	Mrad	Photographs	I might die before I get a rifle
	Bachar	Videotapes	Hostage: The Bachar tapes (#17 and #31)
		Photographs	Hostage: The Bachar Polaroids
	Hassan	Photographs	"Oh God," he said talking to a tree
		Mixed Media	I was overcome with a momentary panic at the thought they may be right
	Raad	Photographs	We decided to let them say "we are convinced" twice
		Photographs	Let's be honest, the weather helped

Cat. FD	Secrets	Photographs	Secrets in the open sea
	Operator #17	Videotapes	I only wish that I could weep
	Fair People	Photographs	We are fair people. We will never speak well of one and another
		Photographs	Better be watching the clouds
Cat. AGP	Sweet Talk	Photographs	The Hilwé commissions (1992-2004)
	Thin Neck	Photographs	My neck is thinner that a hair: Engines
		Videotapes	We can make rain but no one came to ask

APPENDIX III: INTERVIEW TRANSCRIPTS

[handwritten top right: "MANIFESTO ?]

[handwritten: O—C]

UBERMORGEN SEMI-STRUCTURED INTERVIEW QUESTIONS

[handwritten: IS YOUR PRACTICE AS A WHOLE PARAFICTIVE? WHY USE THESE STRATEGIES]
[handwritten: MEDIA HACKING / TACTICAL MEDIA   NOT WANTING TO BE ANALYSED?]

PARAFICTIONS

[handwritten: WRITTEN ABOUT]

- What does the term parafiction mean to you?

- If you do not agree with the term parafiction, what term would you offer as an alternative?

- How evident do you think parafictions are in contemporary art?

- Do you think that the rise of parafictions in contemporary art is linked to the political situation in the West between 1998–2018?

- Do you think that the advent of the Internet has led to the rise of parafictions? *[handwritten: Speed]*

[handwritten left: [f2] orginal?   f original Media Hack No 1 and 2 'document non-existent yet credible events]
[handwritten: "With Open Grades (...)" Like 2015 remix culture?]
[handwritten: ↳ even harder of things have become solidified]

QUESTIONS SPECIFIC TO YOUR PRACTICE

[handwritten left: intertwined fact and fiction]

- Could you tell me about your use of the term 'hallucinated consensual hallucination'?

[handwritten right: Pure media hacking]

- Why is 'hallucinated consensual hallucination' particularly relevant to our current experience?

- Could you tell me about your use of the term peak reality?

[handwritten left: return to binary primitivism?]

- Could you tell me about the series (:-o`~._.~`o-:)?
  [handwritten: Repositioning UBERMORGEN beyond action? lies truth ...   STRONG - LONG TERM - MANY -]
- What do you believe to be your most successful strategies or techniques? *[handwritten: RELIABLE]*

OTHER THOUGHTS

- I'm interested in the links you have drawn between etoy and the Futurists movement, could you elaborate on this and any other potential links your practice has with art history?

- In *Theoretical Art and Binary Primitivism,* you state that there is 'no truth, there is no binary outside of the machine context […]'. Has truth been rendered irrelevant? If this is true, how would you propose we should attempt to order information and/or narratives?

[handwritten: parasites]

- As fewer more dominant platforms continue to control our online spaces, many including Tim Berners Lee are looking for new ways to resolve the issues with the Internet. Do you have any possible solutions for either a better Internet or a new infrastructure?

UBERMORGEN INTERVIEW

Prior to the interview semi-structured interview questions were sent to UBERMORGEN, they have formed the basis of this interview, which was relatively informal in its nature and it is intended that this transcript reflects this. The interview was conducted via Google Hangouts.

The form of the interview consists of, at the artist's request and due to geographic differences, first a conversation with Hans Bernhard, secondly lizvlx joins the conversation and the interview continues with the duo and thirdly is a conversation with lizvlx.

The conversation with Hans Bernhard is more structured, with his answers a little more polished and tuned to both the line of enquiry and his own means. Whereas, with lizvlx, often it is unclear what her intention is, at times the conversation taking an unconventional turn. However, for the purpose of this research this demonstrated the juxtaposition of personality and how this can then been seen within their creative output, especially within this move to reposition UBERMORGEN that is discussed at length.

From this perspective, it appears that Hans Bernhard is much more set in how he wishes to be perceived, to take things seriously and to clearly theorise how pieces and UBERMORGEN are understood. For lizvlx, she is the narrator of multiple fictions, which although she claims to hate, it appears as if this is how she structures her conversation, constantly shifting position or as she frequently says on the other hand. I'm not sure, which hand is hers and I think that this is intentional. This provided deeper insight into the media strategies that are employed and here lizvlx's contribution is of a parafictional nature, plausibility enough or somebody else's reality. At times offering overly personal information or memories.

They both make important mention of being entertainers or discuss being entertaining and our conversation was certainly that. As is often the case in artificial scenarios, there is always an element of the performative. The conversation did not feel contrived, although it did feel performed.

UBERMORGEN, INTERVIEW TRANSCRIPT, 24 APRIL 2018

KEY

PEOPLE
R is   Rebecca Smith (Interviewer)
H is   Hans Bernhard (UBERMORGEN)
L is   lizvlx (UBERMORGEN)

ACTIONS AND EDITIONS
Square Brackets and Capitals are Actions
Square Brackets and Lower Case Are Editions

UBERMORGEN (1995-):
Is comprised of Hans Bernhard and lizvlx, the duo have Swiss, Austrian
and American heritage and began collaborating in Vienna in 1995. Viewed as pioneers of the
net art movement, from the early 1990s, they have worked in the avant-garde medium, treading new
ground by using experimental sets to explore new artistic and scientific possibilities.

R: What does the term parafiction mean to you as an idea?

H: I had to look it up. I read it as an experiment with truth to produce plausible alternatives to
accepted beliefs and discourses through disruptions, subversions. So, I could look at two
threads basically. One thread would be the cognitive thread right say my construction of
reality or what I perceive as a temporary reality or what we call a hallucination of a
hallucination.

This could be conceived as a thing between humans but is can also be my own hallucination
of what I am currently perceiving in terms of waves, acoustic waves, or waves that are
coming in through the other receptors that I have like the skin or the eyes or something. This
is for me it is a mysterious thing.

But it is very mysterious how we create and how this notion of reality has been cemented in
our common communications because the moment you take LSD, or you are exhausted or
you are a little bit distorted you feel, immediately feel that this is all breaking down, if you
start to think about it. So that is one side that I'm really interested in, if I'm thinking about it.

R: About the different types of perception we have? About those different levels of
perception?

H: Yeah, the construction of the physical body and the eye as a sensor and the
transformation of the sensory information that comes in. It then gets interpreted in a,
neurochemical process, in the brain and then whatever it is, it seems to be an image, It
seems to be a colour something we can negotiate, we can talk about it, these other waves
that are coming in and being interpreted. That's a very basic level, the other way we have
practically experienced it, the one thing that was for me it was LSD that was really important,
to breakup how the world has been communicated to me as fact, a matter of factish thing.

Then, later on when we started to work online and were doing in the 90s and early zero
years, we were doing actionist stuff, it's basically the merger when traditional mass media
and the internet happens, here is this truth production, and the mass media was carrying
with what is in the news is real. There was no doubt, this was very good, what the church
did before, what the church said is true. It's very very good for people, it's very convenient,
but it can be very hurtful or can be abused but it is also very good because it makes it
stable. That was broken up. It has become more unstable. Here if we talk about *[V]ote-
auction* (2000- 2006) we have to talk about Donald Trump.

R: Yeah, of course.

H: That is because Donald Trump and UBERMORGEN we have acted in different fields but with exactly the same strategies and I really really appreciate Donald Trump on this level.

R: I thought that was interesting in your text *Theoretical Art and Binary Primitivism* (2018) that you were discussing implementing the same methods. I think that is true and that those methods are useful but that they are also used for negative strategies. How do you draw a line between?

H: The thing is that as an artist you don't have to. You don't have any responsibility, all you have is ethical boundaries but they are defined by yourself, they are not coming from the outside, they are just simply your own ethical principles, so inherently it is not a problem.

It's also a question of psychopathology. So if we take a person like Donald Trump, who has a very clear set of psychopathologies that are showing. It could even be malignant narcissism, at least it is psychopathy, narcissism, bullying there is a lot of, these types of psychopathologies that we can see and they are horrible. Then combine that with acting in the field of business or acting in the field of politics, I think that is a deadly construction. That is a very dangerous thing, but it is obvious as artists we don't have an impact on that. That is where I make that separation.

R: Do you think it is different with Trump, where we are now, and with things in the UK like Brexit, whether we are all aware that are perceptions are destabilised and that we are being manipulated to some extent. That we have become aware that the internet and information is used in that way, do you think it is different?

H: To what?

R: To before, with politicians we have always been aware of spin but whereas now we are beginning to understand that we are being manipulated explicitly?

H: Yeah, but it is a completely different thing. Before, everything was done to keep stuff undercover and private and within confined spaces. We would only get the very designed reality communicated to us and then only if it went through the proper channel it would be considered as the truth, as reality, there was very little to say about it.

Now today is very different, there are videos of Donald Trump talking about grabbing pussy. He didn't deny in the first moment, he said yeah I know. That's me! [SCOFFS] That's already a very cool move, everybody would have kind of tried to spin it. He didn't, he didn't even try to spin it.

R: Yeah, he doesn't need to.

H: But then, suddenly he moves his position, and he says that wasn't really my position that was the doctor and that is the interesting thing. So now reality, reality it doesn't exist anymore. You have this common consensual hallucination that we have agreed upon. But it is on video [referring to Trump] and it is forensically checked, and it happens, but he just doesn't accept it.

That's the interesting thing, that is where is gets so exciting right now, because you can just deny it. And now, we have technologies, videos can be manipulated, we can manipulate it so we are gonna have to deal with a completely new level of thinking about these concepts of truths, and reality and agreements. This is super exciting!

R: Yes, definitely, it is an interesting place to be. So do you think that parafictions are evident in contemporary art as a method of production? Or whether that is just a signifier of our time?

H: I think parafiction, as I understand it now is congruent with artistic works that use the strategy of parafictionalising of parafiction. They do question, disrupt or subvert obvious or negotiated realities or situations.

It's a very simple thing you can just use primitive dialectics to do that. In the first step, you know, it's just like this instinct of saying "NO!" When everybody screams "YES!" [RAISES ARM] That's what starts when you are a teenager and actually it is a good strategy to keep that in your tool box for as long as possible because this instinct will save you from a lot of trouble.

And then, when you use that the artists will become much more sophisticated so they'll start to become very elaborate in the ways they create alterative realities. One of my favourite story telling methods is alternative histories, and it's not the histories, it's not history you know?

R: No!

H: But it is alternative reality.

R: Yes, that could potentially exist, sure.

H: Yeah, why not? I mean what's it called about the Nazis? And the Japanese and they won, err, [GOOGLES, COUGHS] *The Man in the High Castle* [1962, alternative history novel by Philip K. Dick].

R: Yes that is it.

H: There are so many ways you could you could construct it. You could say that's actually what happened. My grandfather-in-law, he was a former Nazi, well he was a Nazi and one day told me, "Hey listen Hans, you know we reached our goal, all I ever wanted being a Nazi was a united Europe under Germany's leadership and that is what we have now with the EU!"

R: [LAUGHS] That's true.

H: Yeah, that is exactly what I mean.

R: Do you think the internet is, has led to the number of parafictions rising?

H: I think the internet has one quality which the other networks that were functioning similarly - I look back at how the Roman postal and mobility system worked with routing stations, with transforming stations - they had similar infrastructures, but the quality of the internet, the main difference between before internet and internet, and for me, it's always come down to speed. Speed is the tempo, the speed is one thing that can, you know you look at Wild Fire, it's really, really calm and it burns and you fight it and its easy, but if it speeds up dramatically it can, get like hell it can multiplying in its impact, in its, its violence, in the way that it works.

For example, if you look at conspiracy theory, conspiracy theories not a new concept but they have accelerated like crazy. I think due to the internet we have become aware of the information, the mass and the speed of the information that is being transformed, that is being processed and now the first people are starting to understand that we cannot use our common, traditional tools to process this information, we need other strategies.

It is not about using the same methodologies, just quicker that is not the reaction it is too much we are completely overwhelmed so now we have to think about new concepts, how for example can we get rid of the dichotomy of true and false, also within machines. It is only a vision of ours it is just not true, machines don't run binary it is just a concept of ours.

How can we do that? What are the methods to be able to say, I don't care if it is true or false, I don't care, I don't even see greyscale, everywhere it could be millions of greyscales. I don't care, it is not what it is about! For me probability would be one method. Say, let's calculate, let's use mathematical methods to look at the world. Yeah?

What is the probability that this incident happened versus this conspiracy theory a, conspiracy theory b etc. etc. We can let machines calculate that, then we take the results and we say ok, it's not about what happened, it's about probabilities and what we do with the information. That for me, this is what the internet changed and that is a good thing.

And then there is the very problematic things, that happen with the advent of the internet, that we see now, that are also linked to the question of parafiction and basically the systematic abuse of disruptive methods of trying to build stories within a political context, economical context, for power grabbing. That is more systematic things, I think it is way beyond human beings, if we talk about that we have to talk about corporations.

R: Yeah?

H: As algorithms and they are not human any more, they have nothing to do with humans. So, I think this is already a done deal, Terminator, 1984 [referring to the science-fiction franchise created by James Cameron and the fictional corporation Skynet].

R: Do you think that we might have to leave the internet behind, have a new space as an alternative? Or, do you think that we just have to be more accepting of using it in a new way, as you were saying through probability or understanding?

H: It's a hard question, yes to leave them behind it never worked. The internet it's all relative it never actually worked, so it's not necessary. The internet is a fucking great medium! It's just being completely wrongly contextualised by these fascist hippies from California, basically people like John Perry Barlow and all these pseudo good people are responsible for the way we look at it. These libertarian assholes who were saying, "No this is a very free space, this is something new, let's not touch it and lets not think about the government."

The only democratic institutions we have are the governments that we have now. Its pragmatism, I'm talking pragmatic not you know utopian, you know, because that never happened. We are where we are now and we have to deal with it now. It's ok, we will get new forms of media. It's problems, advantages, beautiful stuff but that's another discussion.

R: When we were discussing in emails you were talking about peak reality. I just wanted to know more about that, do you think we are at a point of peak reality? Do you think that is where we are at now?

H: No, I think that was like the 1950s or something.

R: Ok.

H: Maybe. In fact, I am not an art historian, or a political scientist, I have no fucking clue. I can just say, oh! there is Liz…

[LIZVLX ENTERS THE CONVERSATION]

R: Hi

L: I can just say there is Liz, you can say "Hi"

R: Yeah hi, we were just talking about the idea of peak reality, Hans was saying about it being peak reality in the 50s.

L: Oh yah, that makes sense. I guess that is why everyone is always referencing it all the time, it's the good old times right.

R: Yeah, the best, where to go back to?

[L AND R LAUGH]

R: So Hans were you going to say any more about that or just that we are past it?

H: Yeah, I like the term when you wrote it I thought what the fuck does that mean, but you say that I wrote this to you, so…

R: Yeah, in an email, you said merging together, this idea of peak reality you were talking about hallucinated consensual hallucinations, you kind of went on to say that is was about the merging between things to this level of peak reality, I think. I'll have to have a look.

[Text taken from email conversation with Hans Bernhard, 28/03/2018:

"The mix of fact and fiction, based on certain elements of reality, similar to a conman / conwoman who bases the 'lies' or deceptions in his/her biography and factual live and happenings. It builds a much stronger case and in our case technical, experimental case studies lead to impossible mixes (melanges) of intertwined fact and fiction, until one can not separate between invention, fiction, facts and data. This is peak reality, understanding that perception and sensory transformations are per se creative and organic."]

H: No its fine, I like the word. I'd like to use it in the future.

R: In *Theoretical Art and Binary Primitivism* (2018) you were talking about the links between etoy and the Futurist movement, I am interested to hear more about that and what you thought about the links between fascist organisations and forms of artistic practice?

H: Yeah, that is what I was talking about. In one kind of way, for me there are two parts it's the etoy/Futurist connection and the UBERMORGEN/Trump connection.

In the 90s when I was doing the etoy stuff and Liz was doing the 194 stuff, it was true avant-garde. It was you with ten, twenty other people, we were the only people working in the field and it was huge stuff because the technology didn't exist or work before. The Futurists are for me one of most important avant-garde movement, way more important than Dada or Surrealism. What I saw is avant-garde movements have to die, they have to die very quickly, it has something to do with the chemical reactions that happens and then they turn bad, it turns foul after a while.

And that is what I was trying to explain that if the context of the fascist silicon valley transhumanism people. If etoy had done the same thing as Marinetti did with the Futurists. Carry one for another 15, 20 years… He ended up with Benito Mussolini, he was consulting him, he was a part of the fascist movement in Italy and I say if etoy had continued, if I would've continued with etoy, etoy would have gone strong or we would have ended up within this right wing transhuman environment in Silicon Valley. You want to say something about this Liz, the Trump/UBERMORGEN?

L: I guess you know it is kind of a weird correlation because it spans over time. And so, of course if you look at it now, there is not really any connection but if you just get rid of the timeline then of course any of the things that he does, any techniques we would have used in the late 90s, early 2000s. Leading a conversation by deflecting, making it all sound very not stupid necessarily but very simple because you want to be able to reach a large target audience. So it is not dumbing down its just making it very simple and you know then it just relates to many things in life.

Of course, that isn't necessarily true in politics cause when it comes to the realities they usually present themselves as being simple. I think this correlates quite nicely with Trump's communication style and I think that reflects very well the aspect of the simple.

R: Yeah, so making things that are inherently complex look simple, appear simple?

H: For me, that is that. It's a game, an experiment in trying to put stuff we have found in a simple thing. A very simple thing just the images and text combination going back to old methodologies like sampling, just mining cool text. It takes up to two or three months for such a release to then come out because I have one for a few months and I don't like the text and then I don't like the images and then I don't like the text and then I change the text and it goes on forever, you know [SHRUGS]. So that is it using old methodologies and also dealing with exactly the questions you are interested in.

R: Yeah, I think so. You use "STRONG, LONG TERM, MANY, and RELIABLE" as a tag line, in Britain that is exactly how British politicians positions themselves in all this, and it makes me laugh every time I see it.

H: It has no meaning,

R: Yeah, that's it, it is nonsense, absolute nonsense.

H: Yeah its nonsense [LAUGHS].

R: Yeah [SIGHS].

H: It's very affirmative it sounds, very decisive,

R: It does, it sounds like something is happening.

H: Can I leave you here?

R: Yes, thank you very much for talking to me today.

H: No problem [MUMBLES AND WAVES] I have to find out how to get out,

R: How to get out, oh yeah, I don't know,

L: Yes, just get out, just quit the browser!

H: Ah no, I just close the window.

L: Ahh!

R: Ahh there we go, we are alone now, I think, that's it.

[L AND R LAUGH]

R: I just want to start with what does the term parafiction mean to you? What do you think of that term?

L: I looked it up because I heard it before and I found it funny because it was explained to me by e-flux. That was the quote that came up because I always figure e-flux is perfect for people who are really para interested in art. You can get to know all about it and you don't have to go to the shows. So that makes sense to me.

I personally believe when it comes to what I fucking hate, I don't like fiction a lot. Let's just say I can't relate to it. Usually when it comes to books, I sometimes start reading books and you know if they are (very rarely) very well written you know then the story doesn't matter. But usually, you know on page 3 or maybe page 5, I go like why am I reading this? I don't know these people, why would I be interested in what Sarah is doing on her vacation and I just can't relate. It doesn't work for me. So I've never been really interested in fiction that way.

L: Yeah, and also not just the simple also inherently doubting that things are that complex,

R: Yeah?

L: Of course, things are friggin complex in one way but on the other hand to get stuff done you can't look at the complexity of stuff, you just have to do one simple thing after the other, so it's a question of perspective in the end.

R: Yeah sure, in some ways, that could be seen with Trump and North Korea currently. In some ways people may like see that he has approached that in a simplistic way and that may result in communications being open that weren't open previously. I suppose that's like a way that the simplistic…

L: You know that if you look at it from a factual perspective of world politics with Trump now to where it was before and just totally cut out the crap and to forget he is a crazy fucking lunatic, forget that aspect. He, you know, he hasn't started any crazy wars yet…

R: No, this is true.

L: You know it's kinda hard to say you know, maybe he just appears to be the lunatic, he looks like a maniac you know, always a little bit too much but he is not the perpetrator so far. I mean he is a perpetrator in his personal life but compare that to genocide. Then I go well that's bad for his surroundings but it doesn't really have an impact on the world so we can kinda cut that out. Of course, we cannot cut it out because it sets an example but that is realistic.

I think again that the other perspective is that can have a Obama on top and he just looks inherently you know nice, sociable, intellectual, well dressed, where you just go I'd be happy to have him as a friend. You know nothing against that but at the same time he is the one you know who started with the drone wars. So what kind of example does that set, you know? And that kind of perspective is on a meta level is you know is not very simple. I mean Trump is not just not a neoliberal and I think that is just what makes people very confused.

R: Yeah, there is a change of narrative to the one that they have been used to for a long time.

H: But the parallel to UBERMORGEN and Donald Trump is that it is basically an experimental set driven by personal curiosity or personal needs that's why I talked about the psychopathologies that are relevant in this context. Because Trump is experimenting, he is real time experimenting. And, he is working with narcissistic filters, feedback loops, he needs constant gratification, instant gratification and constant affirmation and he decides based on that and that sometimes he makes basically seemingly random decisions but they are not they are just strategies that we don't understand.

R: Because they are not attached to a clear notion of, this idea of truth or idea of neoliberalism perhaps, that they are not attached to existing narratives and that that is why we don't understand it.

[ALL AGREE]

H: Yes, that is where the parafication comes into and also machine learning. The guy [Trump] is fucking blank slate operator, he doesn't have a clue about anything, he does not know, he knew nothing about politics. He is learning on the go and this, this creates strategies, it's the same with machine learning, this creates strategies that all these people who are old school Washington, politicians they have party programmes, they have protocols. It is even called protocol.

I read an article in the New York Times about the big state dinner with Macron [24/04/2018] they are breaking all the protocols. That is very fucking interesting and that is what we did also, in the zero years. We were not caring about the art world, it was not art we didn't even call it that. We were operators in a new medium, with

completely personal motivations, with an absolutely scientific experimental set. That's why we were spooks to the people who were looking for certain information, for certain triggers, ok this parameter has to be metand then it is a terrorist, ok this has to be met then it is art, but it was nothing like that. And Trump does the same thing.

R: Do you see yourself and your practice in the same way now? Do you still view yourself…?

H: [SHAKES HEAD]

R: No, so how do you feel now?

H: Old.

R: Old? [LAUGHS]

H: No, that is over, for me that is over it is because I admire Trump for being able to do this shit and because I think the psychopathology is driving it. He does not have another option, never had another option. He needs to find strategies to get what he needs. On such a high level and then he has other needs, I think his main motivation next to the gratification is, in terms of his ego but it comes together, is sexual gratification, I think that is one of his main drivers. I think it is about power and not about sex by itself but about power in sexual relations. He just needs that and if he doesn't get it he drops dead, because he doesn't exist anymore. And I don't have that, I don't know. Liz you can say,

L: Mmm…

H: How you see that today, I don't think that we have that anymore and it is good like that for me,

L: Well, we were never really about power.

H: [SHRUGS]

R: Yeah, it wasn't about that. Do you feel different too Liz?

L: Different to Trump? Do you mean?

R: No! [LAUGHS] Different to earlier in your practice to where you are now?

L: Oh that!

R: Or do you feel like Trump, I don't know?

L: Well, I mean you know that's just different phases, and I think that obviously the very beginning phase, it didn't really matter. I was interested in this or that subject, the fact that the internet is a very blank canvas, which gave not just the opportunity but the duty to just work with that, not just as a medium but as a canvas. It was clear that the whole net stuff you know wouldn't be as interesting forever.

So, I put that on for some time, and with some other interests. I love doing projects but just as much as I also love just doing pieces. That is something that just sometimes pisses me off that you have to; you know nowadays everything has to be a fucking project. And I don't know what's wrong with people why do people want to have fucking projects. I don't care about the big project!

R: Yes, the overall thing, what are you interested in right now then? What do you feel that you are interested in that you would want to make a piece about rather than a project?

[L AND R LAUGH]

L: Well, I do like working on this project *Binary Primitivism* (2018-) stuff, a lot because it's not a project per say of course you can kind of sell it that way, if you want to but it is really more of an idea and it works a lot with just individual imagery. I'm doing this talk in Cologne next week and you know I could look on our server here and find a picture that kind of relates to what I am going to be talking about but for me it is just faster to make a new one, make something new, that takes me kind of like half an hour. I have fun when I am doing that and there is a new piece up and it's a new piece but it fits within *Binary Primitivism* (2018-). But it is not a stepping stone in the project it is just one that fits in there. So it is a very loose thing.

That makes me happy because Hans knows that the moment that I feel the need to do something for a very specific goal, I get very toddlerish you know like [USES CHILDISH VOICE] "nah I don't want to" you know?

R: Yeah [LAUGHS]

H: Not only then!

[ALL LAUGH]

H: I'm gonna leave the conversation but you guys should continue, is there any questions that I should answer because you wanted to know about this press release series?

R: Yeah, about the press releases would be good, Liz was touching on that then, I'd just be interested is knowing more about the instant gratification?

H: The press release series is exactly that. It has something to do with this kind of concept of reality. In the beginning we didn't see conceive ourselves as artists, in an arts role. I wanted to be an entertainer or we were entertaining and doing experiments, some kind of scientist, entertainment thing but the labels were absolutely irrelevant. And then, we start to come more and more artists because we did shows in museums and in galleries and shit, you know you get art funding and you sell art stuff to collectors, whatever, fuck!

That just happened very recently that I was just fed up with objects and any kind of physical objects, technical or digital objects, even with ideas and concepts. I'd rather go into a theoretical art field, you know building models, theoretical physics, theoretical biology, a personal concept of could be art or it could be reality or communication or something like that.

The press releases were basically a middle ground from producing projects and objects, bits and ideas and concepts. I always felt that we have to overcome this object stuff and that's very different to Liz, because I hate that shit, I hate it, I don't wanna do it, it's always fucking exhibitions, material. I envy people who write because the ideas are so free and they can write fucking science fiction novels and they can they can have everything, everything is possible.

So the press release series is basically that, on a very, very primitive level just combining images and text that I like. That is basically the framing, and the framing important here. It's framed exactly there beyond the action, and that's because I said we did so much, we are known so much for the actions we do, but we have to go beyond that. We are not doing that anymore, what the fuck, that's the past, yeah, but that is also related to Trump.

But beyond the action that there is truth and the truth is pure and simple, repeatable verifiable patterns. It is just a statement yeah? Now, this could also be connected to the probability to the mathematical stuff, the physical stuff. But it is basically a repositioning of UBERMORGEN, these truths are like laws. They are rules, but that at the same time they are completely delusional, they are completely illusion, we know that, they are broken up and it is also connected to the *Binary Primitivism* (2016-).

R: So you are shifting where you are position yourself, as well?

Of course you know it is different when it is visual. But then I don't see myself either, sitting in front of a screen just watching a movie, I find it terribly boring, I do something else at the same time. Because I feel like I am just going to stare at the screen? For an hour, you know and that's it, it doesn't drag me in.

But what I really enjoy is just the ways constantly you are intermixing in other people's realities. You know you get a little bit of this conservation here, a little bit of this conversation there. To try to make sense of it in your own context and you know you can just do it subconsciously, but I like to do it as a sport, give all these people longer stories. Like she just looked at her dog because it ate her steak, she has just brought the steak because her ex-husbands coming over and you know she's nervous.

I think that also relates to why I have always enjoyed using this kind of inbetweeny reality in our work process. You can do a fucking basic fake site and it's funny, it's very funny for when you are doing it, it is like very clear this is a fake site. In real life you don't tell people fake stories because people are not interested in that. You tell a joke, that's a fake story. Two men come into a bar - that never happened so it's a fake story but also no one comments, well that wasn't real because it is entertaining.

It is clearly entertaining and it is clearly not real. And when you making a fake website in a way, when you are producing it, you would never think that people would take this for real and its always very absurd when you figure that there is really people out there that take that as a given. Especially for me, it's always extra weird because it is not even reality, it's just pixels on a screen, so it's not even existing.

R: No.

L: On the other hand, those are clearly fake websites, but what we have done very many times is to produce stories that we know are not true but we know that it is true in somebody's life or even on a bigger scheme but we just wouldn't know about it. I get a story from a reality that is hidden somewhere.

R: Yeah, plausible enough maybe?

L: More than plausible, just totally true, absolutely true, 100 percent, 120 fucking percent and you know it doesn't even make sense, when you go into a journalistic measure. To research a topic and try to manifest everything with multiple sources and so on, you have to exclude so many stories being told because most of the stories don't have any witnesses. Nowadays anything that doesn't have multiple sources is regarded as not real, because it is not a proven fact but that is not how reality works.

Reality is not a proven fact that is ridiculous you know, so I think it really makes sense instead of trying to make art new. And if you look at the word parafiction, I like the world para because in the end, what does para mean, it just basically means it is something that looks like fiction but it's not. And then that is actually a really bad term, because this is supposed to describe something that looks like it's real but it's not, it's a little bit conflicting for me, but that is my logical brain.

R: I suppose it's whether or not it matters if it is fictional, does this idea of truth, does it matter, is it relevant?

L: You know truth is such a harsh word. Sometimes it is absolutely applicable and sometimes it's just not. You know it's just something that, it's like sometimes you just need the wisdom as to when you can apply truth and when not. I just usually find it really great and strange amongst humans that when you know that somebody else is not telling the truth, you can't tell them your lying, because that is upsetting. It's really weird like 0s and 1s they are true or false, you can't have it both ways, sometimes obviously you know what I mean.

And of course the other instance is when there is no right or wrong but just many perspectives on a situation or item. Then again why are we, having conflict over it, why isn't another persons perspective just adding on to your perspective. I just see that many people do have that kind of trouble and they start arguing about what's the right perspective now but clearly they are just standing on different places on the ground in reality, you can't have the same perspective, I don't understand humans that way, I don't.

R: That's impossible to understand exactly how someone else is seeing something.

L: I find that very easy.

R: Ah ok…

L: To see things from somebody else's perspective.

R: Yeah, but exactly how they actually see it, do you think?

L: Yeah, I find that very easy, I find that very easy to grasp and I think it just has to do if you are willing to, to kind of give up your own notion of your own perspective being vital to your own existence. I don't give a fuck about my own perspective, you know I've got it anyways I don't need to get rid of it, I love when I can kind of expand it, that's great. It does not challenge my whole perspective. I've never wanted to be right… That's because you usually are right, that's why you don't need or want to, to be right so…

[R LAUGHS]

L: Yes, I find that very boring that people kind of focus on this very binary idea, the idea of it either being false or right because that is not how it works and that just works when it is about a lie. A lie is just a fucking lie and we all know that, yeah?

R: Yeah, sure.

[R AND L BOTH LAUGH]

R: What you were saying before about making fake websites initially and how people believed those things to be true. Do you think that the internet has made it so that is possible, in that space that people are more willing to believe things?

L: You know big lies, I don't want to go back to the religion bullshit because I find that kind of boring but when you go to newer times and you pick up the lies in politics that go started, in between the two wars, the lies before were just very just childish. There was not so much about the lie just as much as peoples' willingness to just believe in something that you were just told. But when you look at the 50s, this is really when the lying started, was a big time it with advertising going up like that. And people just accepting it that way, you know just these weird families that were happy because they had a new vacuum cleaner and like everyone knows you don't get happy because you get a vacuum cleaner.

R: No.

L: You can ask a little kid, did you get happy from having a vacuum cleaner and he was like no, no because it's a no, it doesn't even relate. And it sounds stupid to say it that way, but it's not stupid because that's the whole idea of advertising. People brought into it extremely and in a way it makes absolutely no sense, does it?

I don't have a TV, we don't have a TV. I don't see that many ads. The ads on the net, it doesn't really matter because it's just little pictures and it's very visible but it's the stories you know, lies need to be told as stories in order to be really told.

So if I look at it now then you get into the bigger lies like the Iraq war, the weapons of mass destruction, this really really terrible lie and I think terrible in the context not because of so

many millions of people dead but also in the context of it still being out there as a truth. I think those are the worst lies that are still out there, they're alive and still not being challenged by reality. Sometimes that makes me just feel, it doesn't make me feel bad, maybe a little bit confused or maybe distraught. But you know people talking about the whole fake news stuff and blah blah blah and you just go like I mean sorry but that's less harmful compared to one huge lie.

R: Yeah?

L: We all know that from our personal lives, you know Austrian German not in the regular German there's two terms for lying the one is leigen, that's the lie that's the same word and the other one is schwindel. Schwindel is something totally different, but it does relate to the term or word swindle so schwindel that's allowed.

R: Like a white lie?

L: Yeah but white lie is two different concepts.

R: I just wondered if it was similar?

L: In a way, it is but having two different words makes it totally different. White lie that's a judgement. Whereas having two ideas for a lie, then it's still not judgemental and Schwindel just means you are not telling the truth but it doesn't matter. It's no fucking harm. It's not about you telling lies because you want to hurt somebody else that's a different concept, but telling a lie and it does not hurt anybody it's basically for your own fun or it's also the term for cheating you know for school stuff. So cheating in school is something that's not seen as being nasty at all because if you are able to cheat like the nice cheat that's like a cultural thing that you've got to master. You either fake your way through life and everybody knows it, you can't truth your way through life. I know, there's a Depeche Mode song for the *Policy of Truth* (1990).

R: Yes [LAUGHS].

L: One of my very, very favourite ones.

R: Yeah? [LAUGHS]

L: I think it's very import to raise kids, you have to teach your kids on how to lie properly, using the term lie now in English because there is no other term. Otherwise you get inbetween this truth and falseness the whole time, there is no in between, and that is just not reality. Because people have different perspectives.

I'm never on time when I meet people. I've so many reasons as to why I'm late and of course one of the reasons is that I'm not good at scheduling time on this kind of frame. The other reason is that, I don't know I saw that bird and it was flying over there and it reminded me of something and then that just happened you know and I don't see a problem with people having to wait for me, they're waiting for ten minutes, ten minutes for their own good, you know what I mean?

R: Yeah?

L: It's not like when I am waiting for somebody I don't need to be standing there getting angry I can do something else in the meantime but of course you can't tell people that I can't just tell people I was watching a bird, I could tell my family, they know that's true but obviously you go for the usual the tram was late, you know. And that's the acceptable truth and I always felt that, when you do the fake sites and all that kind of stuff that's the terms you work with you go with an acceptable truth and that works really well. Maybe that's the question, where has the acceptable truth shifted to and apparently this seems to be something that has some quite harmful potential within the human race.

I once did this panel in Vienna quite a few years ago in support of Chelsea Manning, I was there talking a little bit about the research that we did regarding the *Superenhanced* (2009) project and there was a psychologist present. He talked about normalisation, what he said to me was very troubling, because I'd never seen it that way, he said the human mind is really great because it's very flexible so that means we can develop into new cultures and almost new species, very rapidly.

That's great but there is a huge downside to that and that's the normalisation of negative behaviour. We are very prone to get normalised with that and that's something that is not present in other beings on this earth. You know you can traumatise a fucking dog, for half its life but if you treat it well afterwards it will be a happy dog, It might have one or two triggers that still set him off but otherwise he'll be a happy dog.

R: Yeah [LAUGHS].

L: He was a dog before, he was a dog inbetween and is dog in the end, but if you do that with a human you will not have a human in afterwards. You will have some other kind of species, the human mind is just too flexible for that, maybe it's true for dolphins too that we don't know.

R: Yeah,

L: Those assholes don't communicate in our language and they should be scolded for that!

R: [LAUGHS]

L: But I find that really troublesome. I like that example with the dogs because that's a species that we always care so much for obvious reasons you know because they are just fucking nice, but when you look at all these people who care for these dogs who live in terrible situations and we make fun of them, right?

We are like it's great that they are doing it but there are bigger problems in the world instead of just saving some stupid dogs, but the thing is maybe they are right, because these dogs can actually be saved. They can have a brilliant life within literally five days and they'll be fucking fine. Whereas if you put that same energy into saving humans [SHRUGS].

R: It takes a lot longer,

L: No, it does not just take longer it is usually a lost cause. In most cases it will be a lost cause and I think that is just something we should take into account a little bit more often that we as humans beings we're very vulnerable and when we are broken we are broken, you know you can't stitch together broken a human being. And that's sad it is, but that is how it is and you know I think within the context of when we are talking about now you know the whole lies for example a simple lie you know it can ruin a person's life.

Like when you look at fucking Syria, I mean we all know, that's fucked up, that won't be fine again, no it won't and we all know. We can send as many dog helpers as we want, but you know they won't solve the situation maybe the only solution is to send dogs there you know I don't know. And it just comes down to that we can produce way more damage than we think we can.

R: Yeah, and that sometimes it is too late.

L: Yes, it is just too late and sometimes it really pisses me off when people get this helpless syndrome, then they try and just make it better, better, better and you go like sometimes it is just gone you've just gotta fucking accept it.

L: I remember in the 80s I caught a glimpse of it as a child, subconsciously or a little bit. There was this a child murderer, really terrible because the guy kidnapped this girl from her own bedroom, I don't know if he sexually molested her or not, but he strangled her in the

end. At the court hearing apparently the mum went into the court room and shot the perpetrator. You know very clearly for me it was is that not ok or not and the thing is of course its fucking ok, because anything else is ridiculous you know? I'm not saying you should do that, obviously not

R: Yeah, I know [LAUGHS].

L: You won't find a human being on this planet that's like well she's a bad person, of course not. That is a very extreme example of where I think our reality is in the moment, it really doesn't reflect very well onto us and how we are as human beings. We treat it way too much as either a neoliberal you know homo economicus, or a rational being that is just striding for its uber-existence, but that is just not how we work, I think it creates a huge amount of conflict.

R: So it's seeing things without the possibility for them to not fit the same sort of binary or a system that is not always how humans work?

L: Yeah, I always found that funny because you know my academic background is in business and in economics and you know in a business school of course you work with this human as an economic entity, model basically but at the same time it's very clear that that is a model with its limits, that is super clear. I very often find it that in, mostly the social sciences where it touches the arts that people forgot that these are models are not really describing reality as it is.

R: Yes, they are just ways to describe reality but not,

L: Yeah but not reality. And you are not supposed to fit in the model, but you are trying to fit the model into the reality, it is the other way round. So don't get upset with people not fitting your model, maybe you just want to improve your model instead. Also you know in the whole *Binary Primitivism* (2016-) thing, people also have to accept that there is a huge amount of people out there that are very territorial.

R: Yeah?

L: Just like any other at least not just living beings, they tend to be very territorial and I'm sorry I don't blame the English [LAUGHS] you know the English people, these Brexiters they always looks so English, like super English and it just makes me think of fucking Monty Python, you know?

R: [LAUGHS] It's…

L: It's to the extreme. It's funny, I'm not going to blame them for, for that feeling no. I can blame fucking politics for misusing this feeling that they have got, yes of course but, I just find it very troublesome that people in the arts field who just talk openly as them being territorial just get disregarded as being you know idiotic assholes. They actually are being honest I think.

R: Yeah, that's how they feel. I think that's a big problem in arts in general like with communication, how to communicate with people that don't necessarily need to be communicated with in that way as well for example. Like the assumption that art will make everything better or…

L: Yeah,

R: Or transform people or these people want to be transformed through art, like that kind of goes back to what you were saying and that doesn't necessarily doesn't have to be the case at all, it is just that [SIGHS]. Like you were talking about models I suppose like for me, with my research that's just a model that I am trying to apply to my understanding of how other things fit into my understanding of how things are. As a way to rationalise my understanding

of reality. But that doesn't necessarily have to be someone else's reality and I'm totally open to that.

L: You know growing up in different places, I can't relate so well to people who that have just been located in one spot on this earth, but I can assume that makes you more territorial. That makes sense because this is where you really feel like at your roots.

On the other hand I find it very funny the whole idea of when you ask people are you happy with your life? No. How do you think the world is doing? Are you happy with your life? How is your business? How are your plants? That whole happiness question, you know? It all just depends on the weather? It's been tested so many times, you know the results just really depend on the weather and people stand there and give it a really good thought and they give very thoughtful answers, no matter if it is qualitative or quantitative research. It doesn't matter the only thing that you know [LAUGHS] counts is the current state of the weather.

It's just a sad truth that um too many kind of intellectual people forget about these realities of life. You know, if you need to go pee you know your blood pressure will be higher, hence if somebody rings the phone and you hear something outside you will just [FEEDBACK] because you needed to fucking pee you know?

R: Yeah, that's it you'll feel different,

L: Just because you've got a fucking body, you know, deal with it, you know? [LAUGHS]

R: [LAUGHS] I think that's good.

L: Of course, it is a thing of patriarchy too, I do feel,

R: Patriarchy and territory together, yeah? Of course.

L: [NODS] Yeah.

R: We were talking about the press releases with Hans before I just want to see how you feel about repositioning yourself as practitioners?

L: I feel very different to what Hans feels, primarily because you know he has very strong feelings like this matters so much you know it' s not the vector of what he is feeling to, it's more like an amplitude. That is more important with him I feel.

I'm happy with teaching most of the stuff that relates to many of the practices that we have done in the past. And handing this over, I think it's extremely important to hand over this knowledge because you notice that, not just in our field in too many fields, knowledge is extremely forgotten about of course that has a lot to do with the internet. I think it is really important to teach.

When it comes to my own art practice I'm happy to just do way more diverse things now. I enjoying doing regular shows more than he does, he is not good at envisaging something in real life I'll say "what do you think if we move the table over there" and then you'll get this blank stare that is like "I don't know we would have to move it over there," you know? But I like that doing that, so that's fine it interests me, I just do whatever because having the teaching job gives me more freedom not having to be so fixated on doing this more kind of classic net stuff.

R: We were talking about the Internet as a space now that hasn't really ever worked as a democratic space, do you think that the internet will be a space that we stop using, or will there be a new space?

L: I think people will get more knowledgeable and aware of the downsides of this medium, not this medium, let's just call it more of an industry. You know back in the 80s the big farmer had many like accidents and the rivers would turn any kind of colour and there were

tons of friggin fish dead. Of course, when it was visible they had to act against it and clean it up and all that but they didn't take care of really calculating in the negative aspects of their practice, that came later on. I remember in the 90s there was a big accident on the Brent Spar (1995) oil platform in the Northern Sea. It was kind of the turn around.

When you look at the big companies, let's just use Facebook for the time being, they also create lots of waste and negative side products in their practice. One might think because they are working you know with a virtual product there will not be waste, of course there is water and energy and so on but that is not waste that is a different thing. I think they do actually create waste and very hazardous waste sometimes that is not as stuck out there somewhere, somewhere between reality not between stones and river bends but it's stuck in our minds.

And then again it becomes reality when people start acting upon this virtual waste that is caught in our brains and it also makes sense from a kind of energy point of view, as in physics the energy that goes into Facebook it doesn't just disappear. It will leave its traces and you can see that very clearly now and obviously companies like Facebook would need to take care of whatever kind of residues and toxic waste it leaves behind. And now they are also like the big farmer was in the 80s, they are trying to cover up or pseudo clean up when there has been a big disaster but they are not aware that their product has some really negative kind of aspects to it.

And I guess you know the big net players will also develop that understanding of their own practice over time, but of course you know in the 80s it was Greenpeace that worked on that turn around and the question is who will be the players now turning this around. And that is really clear, you see a very clear difference between how younger people deal with the net vs digital natives? I think that's the word

R: Oh, digital natives? Yeah referred to as that,

L: And that was a leap! That was just such a bullshit idea because digital natives were not ones with the early starters on the net. They were maybe born when the net was already there but they didn't have access?

R: Yeah.

L: They weren't little babies.

R: No.

L: And their parents, unless your parents were really early adopters you didn't have any access. Worse you know when I look at our kids, they were post-2000 born. They are you know not dependant on their parents when it comes to using the Internet, most of them.

R: No, it's innate, they know how to do it don't they?

L: Yeah, but also that includes that they are not really interested in sharing everything online because to them it is very clear that that's a bad idea.

R: Yeah, they understand the limits of it.

L: Yeah I mean it also reflects very well in the numbers of when you look at who is using Facebook. They don't, that is why they started this Facebook for kids thing now because they notice that if they don't get them on Facebook when they are at that age, when their parents can kind of force them onto Facebook, they won't catch them, anymore and then they are lost. And of course that makes them very nervous, that means that their product is getting fucking old.

That's always the thing why are you always talking about Facebook, Google has got way more data on us, there is a huge difference between Facebook and Google because Google

has a very solid product, mainly a solid product and Facebook does not. Because there is nothing about Facebook, what is the good product? I'm mean if they had stuck to their own, since I'm not one Facebook anymore of course I've lost maybe like 15 friends that were from places like really far away that I had no other contact with, but that is like the old core idea that's fine but everything else is just bullshit.

And of course, Google is just a really cool project, I mean the Google Drive thing just works brilliantly, it's interesting. I think that it just has to go like the new medium improves the old medium.

R: Mmhm.

L: Only the really cool stuff survives but otherwise I think it just gets more and more dispersed right? I think there will be quite a lot of downsizing too because there is just too much stuff now online that is totally irrelevant and just makes the net a very boring place usually.

R: It's more functional, I think it's a functional rather than an aspirational kind of space.

L: Yeah because you could 10 years ago, go and surf online, just go from one website to the other. That doesn't work so much anymore because there is just so much bullshit in between.

R: Yeah and you get so much rubbish…

L: Yeah, yeah rubbish that is an even better word for it. Yes total rubbish, too much advertising and of course it is going to die off because it makes absolutely no sense anymore. I think even 5 years ago people were willing to spend a huge amount on net appearance and all that doesn't make sense anymore. That would be great if the small websites would reappear again with concentrated information, you know?

R: And clearer content.

L: So you can actually see content, yeah. The other thing with the net is the whole realm of journalism and the platforms such as Vice and so on, the whole Buzzfeed and that stuff, talk about lowering standards it's fucking despicable you know.

R: It's just not useful information.

L: No, it's totally not and most of the articles there, if that were a conversation between me and my friends we'd be like lets switch to a different topic because we just suck on this right?

R: Yeah [LAUGHS].

L: Clearly not something where we can master you know a grown up conversation, it's just really childish but I did find out that Vice even employs 13 year olds who write their articles for them, you know so it is not surprising.

R: That's how they come out like.

L: But what pissed me off before it even got started was the whole the idea of these online communities as in we all love each other within the community or community being this um this um warm embracing thing which is really weird because that is not what a community is. It is something that is very volatile we all know that we've all been in school and in families.

R: Yeah, that's true like it didn't need to be intended as a space that was utopian why would it need to be like that?

L: I thought it was more interesting when it was more about individuals and individual stuff. Because out there in your real life you are not an individual you are always part of a social

scheme of some sort, but online it was very easy to just be an individual and whatever you individually wanted to be that day, that's kind of hard these days I think. Even if I just look on the Twitter and people are very clamped onto their online personalities. I have fun Twitter, my Twitter is intellectual and you know it's really weird.

R: Yeah

L: And the other thing that is really surprising to me is that Facebook by now is not really interested in the American market. I wasn't aware that Europe is a way bigger market for Facebook than the US right now.

R: For Facebook, no I didn't know that either.

L: No it is, and Zuckerberg said it a few times um because they were asking him questions that were very American focused like the Americas are, right?

R: Yeah.

L: And he kind of couldn't answer the question because it just didn't make any sense because there are so many languages online and English is not just the most important one. I think that that has changed quite a bit and I noticed that too because for a few months usually like a year I'm very active on my Twitter account and then I'm just not interested. I'm really bad at building up my community because I disappear for months yeah but I'm mostly tweeting German now and not English anymore because I figure, come on if you understand English and you can't just hit that translate button and it will work quite reasonably fine.

R: Yeah.

L: From German to English that's an easy conversion and there is enough English online anyways. But of course it also has to do with the whole Brexit thing.

R: Well why not, why does English has to be the universal language of the internet as well it doesn't, it doesn't make sense. I think with Brexit that is a good position to take.

L: German is the most spoken language within Europe, which of course, is something that the British don't like.

R: No but [SIGHS AND LAUGHS].

L: [LAUGHS] I just find it very funny, it's not just the language that is spoken the most but it's also the language that is understood by many countries as well.

R: That's true, it's a connecting language.

R: Funnily enough today actually I got my new passport and I still have a European Union passport look the new one, no blue.

L: [LAUGHS]

R: Still in the EU, right now.

L: Yeah sorry about that.

R: Well it's not your fault.

[BOTH LAUGH]

L: Well, yeah, I remember that when the Brexit thing was, was like the football, the Champions league or whatever, at the same time. I remember because my son said to me

you know the English are out? And I'm like you know why, really? You know, they didn't do any goals and he's like no not the football.

R: [LAUGHS]

L: The European Union! What?

R: What ?!?!

L: I mean I was not that surprised. I was very clear that it was a possibility of it going that way.

R: Yeah, I think in this country people were just very polarised, you have these two opinions, and they are not the only two opinions but generally lots of people see it as a country that is really open to people from other places and then you have the opposite of that. But those people don't speak to each other.

L: Well, I just found, you know after the Brexit vote was done with quite quickly that there is a huge difference between the British attitude towards the EU and other countries. I mean I've noticed it many times, it is just the EU has been seen within Britain as a nice expansion to being just a country but that is very much a Britain first thing.

Where that is just not true in continental Europe. I mean that is a huge difference. I always find that funny too you know when people ask you now that you have this right wing government in Austria as well will there kind of be a Brexit scenario for Austria, I mean not just you know, people in Germany you ask they'll be like no, because right wingers are not against EU. Why would they be, that's stupid. It's funny because after the Brexit thing you just started noticing how many, especially politicians, you start noticing how people are just still kind of that old British Imperialist.

R: It's still Empire definitely.

L: I go what the fuck are you talking about, you know?

R: Exactly, like, Empire in this country is so badly [HUFFS] is still so positively portrayed in the way that it is taught it's still really [SIGHS] generally positive. It is so shocking we just seem to get away to get away with things, I don't know what that is about at all.

L: Yeah it is weird, I mean from an Austrian point of view that doesn't work Empire also is a positive one, but not the word Empire, because that was not used, although Kaiserreich, of course it relates and translates as the same word but it's a different word because Austrian has no colonial history. I mean unless you count that Mexican King, I wouldn't count that anyway because that was not a colony that was just a puppet king.

When I talk online I'm like sorry I got no colonial background, and it's not just me it's the whole of Eastern Europe, sorry, no colonial background it's just Western Europe. The rest, it's not Northern Europe either it's just, it's just Western Europe. Leave us alone with that, Europe is not that and that of course is the American perspective because most of the people in America do have a Western-European background but that gets you know, ping-ponged back to Europe and suddenly Europe everybody who is white has a colonial back drift basically. But that is made up totally, totally made up, super made up and that's you know parafiction.

R: That is because it is too complicated, what you have just said is complicated isn't it. It is not complicated but it seems complicated for people to understand those nuances of Europeaness.

L: Yeah exactly, I have troubles with white Americas because I don't trust them, that is just something that grows more and more, that is just childhood traumatisation. You behave like Nazis and talking about race the whole time. For me anybody who talks about race is a Nazi.

And if still somebody just keeps on asking you well what your race is the whole time, it's just like that is Nazi. When I was a kid in the states and I got asked by grown ups about race shit you just like woo I'll just behave nice now and then I am going to get out of here.

R: Is there anything else that you want to discuss?

L: Going back to your last question one more time it is just funny how we have all been very you know very fixated and it has been true on the Orwell and 1984, and it's very true from a kind of linguistic point of view, from the news speak thing but that has ended now. I think news speak worked really well when [GESTURES INVERTED COMMAS] "they" were still in control. But now that that's gone you can really see the moving away from this Orwell scenario just deep into the Huxley. It's very clearly very Huxley right now.

People import it and believe it, like especially Buzzfeed and Vice they just take these articles from America, translate them in whatever local language and then present them and create new realities that don't even exist. We import stuff for America like blue jeans and Coca-Cola, but that's just stuff and that's just objects but now it's like mind trash. It's very infectious, I think we should be more cautious regarding them and again regarding the future of the net if you look at how China and Russia are protecting their internets, it's very easy to just disregard that as being censorship or so on and blah blah but you know that Facebook censors heavily as well.

R: Yeah and it's selective.

L: I'd rather get censored by the state than a company I must say because I get a say in that, I have a vote in that.

R: Yeah you have a say in that and it's not outwardly to make money.

L: Yeah and there are courts behind it.

R: Yes and there is a system to follow, yeah that is it…

L: Facebook now you agree to the new terms and conditions or you just leave.

R: Yeah, that's it.

L: Imagine if a country did that? These are our new laws, agree with us or otherwise don't be a member anymore. That's fine you got the choice you know and so I guess especially Europe will have to, just decide what path they got to go on to, you know. I assume, it depends a lot on the Brexit whether it is happening or not because it's not clear yet right?

R: No, it is so unclear.

L: If the Brexit actually happens I guess Europe would you know do more into finding a closer bond with the other European neighbours move to the Russian.

R: Yeah, why not, that would be sensible…

L: Yeah it would be sensible. The only downside would be if it creates more of a drift between the English speaking world and the non-English speaking world,

R: I mean yeah,

L: If that's the future we have to face, that's just the way its gonna go.

R: I think that is it, the potential for new boundaries to be drawn with the internet as the mapping system. That may happen a, for one because it unseats existing territories and also the fact that we've prescribed to an Americanised view in Europe, on how to use the internet whereas Russian and China has done it better in terms of keeping it within existing states

sovereignties. Whether that is good bad, but I think that they will change boundaries, they are bound to shift.

L: I mean we gotta bear in mind it is also because language barriers. R: That is a good point actually, language wise.

L: Yeah, you know Cyrillic does a lot of the job right there. The democracy of European countries that's gotta change we should really invest more money into making sure that their cultural knowledge, just stays within Europe. Not a negative measure, not so much as that but so that something can grow right here.

R: Yeah

L: Yeah so regarding coming back to lies, it just works really well and I don't know why people are so stupid to buy into it even though people tend to be quite smart when it comes to their own personal life.

R: Right I'll let you go, well thank you very much anyway for talking to me today it's been great.

L: It was great I enjoyed it too.

R: Oh good, ok thanks, alright, bye! L: Bye!

IAN ALAN PAUL, INTERVIEW TRANSCRIPT, 23 JUNE 2018

KEY

PEOPLE
R is   Rebecca Smith(Interviewer)
I is   Ian Alan Paul

Ian Alan Paul (1984-):
Paul's work uses a critical theoretical framework with outcomes that are media diverse using combinations of text, photography, video and experimental forms of digital media, with projects existing within a global context.

PARAFICTIONS

R: What does the term parafiction mean to you?

I: 'Parafiction' marks out that space between the present and the possible, between what is and what could be instead. It's an incredibly productive concept because it exposes the nonfictional quality of fiction and the fictional quality of nonfiction, revealing the slippery and porous borders of reality. This, of course, is incredibly political. What we allow ourselves to believe, or not, often has a great effect on what we allow ourselves to do. I think "parafiction" is perhaps just another way of saying "speculation." Both practices are about plotting out the many different pasts and futures that are always ineradicably and inexhaustibly present in the present, a way of living a life "as if" such a life were possible without really ever truly knowing.

R: If you do not agree with the term parafiction, what term would you offer as an alternative?

I: People have often described some of my projects as being engaged in parafiction, I suppose because the concept has currency in Art History, but I prefer the paired concepts of the "actual" and the "virtual" which are borrowed from philosophy. The latter is more interesting to me because they map out possibility rather than staging normative claims of what is true or not.

R: How evident do you think parafictions are in contemporary art?

I: I think they're very prevalent, and are becoming even more so. Perhaps the most well-known examples would the Atlas Group or even the Yes Men, but if one were to compile a list of artists practicing forms of parafiction it would be quite long. Perhaps now, with the interest in so called "fake news," these practices will draw even more attention than they already have.

R: Do you think that the rise of parafictions in contemporary art are linked to the political situation in the West between 1998-2018?

I: I suppose some would link parafictions to the rise of postmodernism (or late capitalism), but I would resist this kind of historicization. Instead, I would say that parafictions have always played a role in culture and politics, and perhaps because of the decentralization of communication technologies these practices can circulate much more widely and rapidly then they have at other moments historically. Someone like Habermas might say that the fracturing of the public sphere has allowed for a thousand different realities to take hold which I think has a grain of truth to it, but in general I think it's important to be critical of the "novelty" or "newness" that so easily gets thrown onto anything contemporary.

R: Do you think that the advent of the internet has led to the rise of parafictions?

I: *As the means of digital production has become more inexpensive and thus more accessible, more people have decided to engage in parafictional practices because it's easier to mobilize elite discourses and aesthetics. At the same time, I'm unsure whether this dynamic maps out onto culture or art history more broadly. The figure of the "trickster" and theatricality more generally of course have always been important in social life, and have much longer histories than what we would call "parafiction."*

PRACTICE SPECIFIC QUESTIONS

R: Could you tell me about the use of fictitious institutions or agencies in your practice?

I: In my practice I often leverage institutional aesthetics and rhetorics in order to establish various degrees of authority. This is done in order to make the possibility of various political futures (and pasts) feel more visceral and immediate than they would otherwise. In a way, in can be thought of as a kind of interpolation, where a particular mode of address allows the audience to inhabit a parafictional space as though it were real. This can be a way of transforming the space of political possibility and imagination, allowing people to believe in something they might not otherwise allow themselves to.

I firmly believe that politics are not shaped by what is, but by what could be, which is a fluid and deeply intersubjective thing. In this sense, I try to produce and map out various kinds of political possibilities as means of exposing what is (and is not) felt as possible in the present. When people feel the presence of a new kind of possibility, whether it is utopian or dystopian or somewhere in between, than can be an incredibly powerful (and at times even dangerous) thing which I feel is worth engaging with as an artist. It can defamiliarize the present, making what appears to be natural suddenly appear artificial and historical, and thus changeable and open to various kinds of action and intervention.

R: Could you discuss the alternative world or speculative history that you are trying to build?

I: In my projects I have produced various speculative futures and histories, to different ends. Here are two examples.

In perhaps one of my more well-known works, I produced a museum which was based on the premise that it had replaced an already-closed Guantanamo Bay prison. This work was meant to reveal the simultaneous possibility and impossibility of closing the prison. On the one hand, the public had no problem imagining the prison's closure, and yet a maze of bureaucracy and obscure states of exception made closing it seem plainly impossible. By creating another present (and history) where it had already been closed, I hoped to assert the reality of this possibility, both as a kind of demand but also as a rallying cry. The project acts as a kind of documentary by exposing the various crimes taking place at the prison, and also is a way of critically reflecting on the notion of national memory. It is also meant to be a critical gesture, in the original sense of critique as a means of creating a kind of crisis, epistemological, political, or otherwise.

In another work, I created a fictional Frontex agency which announced that they will now not only be policing Europe's borders in relation to human migration, but will also be tracking, detaining, and even exterminating populations of migrating birds. This project operated more as a critique than anything else, exposing the dehumanizing ways that migrants are often treated while also educating people about the various abuses that Frontex engages in. The project was largely inspired by Agamben's writing on bare life, and wanted to deconstruct liberal human rights discourses as well as authoritarian policing practices. Interestingly, it upset bird watchers more than anyone else.

R: Could you tell me more about the use of memory in your practice?

I: Memory has always been an important concern in my artistic practice because I believe in its political and ethical importance. I believe this because there are different kinds of memory, and often we take that fact for granted.

On the one hand, there is coded memory, or in other words memory which has been sorted, interpreted, and in some sense safely set in stone. We could call this official memory or institutional memory or even ideological memory. It's a way of remembering the past as something that is finished, closed off, resolved, and forever behind us. This is the memory of monuments and history books. One can only have a nostalgic relation to this kind of memory, and it is this kind of memory I oppose.

On the other hand, there is memory that is wild, which is unresolved, which carries all of the uncertainty and conflict and indeterminacy of the past along with it. This kind of memory has a relation to a past which is still alive and has force. Just as we can affect the future with our actions, we can also affect the past through the way that we make it matter anew in the present. In the end, what is consequential or what is pivotal is not ever entirely clear or answerable, even in retrospect. Instead, this kind of memory and in particular acts of remembering can radically change the here and now indefinitely. This is the kind of memory I'm interested in, which is what I think parafictions are also in some sense engaged with as well.

R: Is there a reason why recent pieces such as *The Dis/Appeared* (2018) and *The Conditions of Possibility* (2016), have moved further away from the fictional?

I: I think this question loops back to one of my earlier responses.

While I do think that my latest projects are closer to what you might call experimental documentary, I don't see them as qualitatively different from my other work. If you use the term "fiction" to describe my practice, then certainly these seem like a departure. However, if you think of all of the work in terms of the present and the possible, or the actual and virtual, than I think there is a consistent interest in these categories across all of my work.

R: What has motivated you to produce politically engaged art?

I: I'm interested in producing politically engaged art because I have a large stake in political life, as I believe we all do (or should). Even those who would refuse the category of the political are also in the end making a political choice in that refusal. History is full of violence (the present is no exception), and we all have an obligation to engage and reckon with the distribution and enactment of that violence from an ethical standpoint. To stand aside is simply to endorse what already is, and that I think is an indefensible position given the stakes of the present conjuncture.

MAUD CRAIGIE, INTERVIEW TRANSCRIPT, 4 JANUARY 2020

KEY

PEOPLE
R is   Rebecca Smith (Interviewer)
M is   Maud Craigie

Maud Craigie (1991-):
Video, performance and installation artist who uses documentary techniques to explore how fictional narrative structures can be applied to everyday experience.

R: What led you to create *Indications of Guilt*?

M: In my work, I'm interested in the expansion of fictional narrative structures into everyday experience and the feedback loop between tv/film and reality.

I'd been looking at the growing popularity of the True Crime genre as part of MA dissertation. In many True Crime shows, footage from real police interrogations is often shown. I came across a clip on YouTube, where a detective is reading a woman her Miranda Rights, and he tells her, "now you've probably heard these before on TV, but I explain them to you anyway as we go along." I was interested in what it might mean to be deeply familiar with something - through the prism of fiction - before you experience it first-hand.

R: What was your cover story and how easy was it to covertly film the course?

M: The psychological interrogation course is run by a private firm, which trains the police, CIA, FBI, army and navy, as well as private security firms, across America. Anyone can sign up online to their open registration seminars. My funding to make the film had come from University College London, so I framed the purpose of my trip as academic research.

Filming covertly was relatively easy. Texas, the state in which I attended the training, is a 'one-party state' - which means you are legally allowed to record people without their knowledge. This is a tactic used by the police and I was interested in how I could co-opt their working methods and turn them on the interrogators using these techniques. I decided to use an iPhone as even if someone had noticed me filming, I felt that it would appear amateur and innocuous. I also think being a young woman from England made it easier, as I didn't register as a possible threat.

R: What was the most interesting or surprising thing you learnt in the process of attending the training and gathering material for the film?

M: When I was in Texas, I met an interrogation trainer at the police academy who used clips from programmes like *The Wire* and films like *L.A. Confidential* as training material. Although this was exactly what I was interested in, I hadn't expected the relationship between Hollywood representations of interrogation and the training itself to be so overt.

R: In order for you to gather this information on interrogation techniques you had to deceive the organisers of the course, do you think deceit can be a positive strategy to gather information?

M: I think it really depends on the context. For this project, I felt that any deception I used mirrored the deception used as part of the interrogation process. I think the project attempts to unpick how deception can be used to reveal things that are hidden, but also can be problematic. In terms of interrogation, what happens if police start to believe the stories they tell? Similarly, I am not objective and also have power over the narrative I choose to tell. I was interested in trying to remind the audience of this – revealing my deceit and trying to place myself within the dynamics that occur.

R: As an artist and filmmaker in this instance you have adopted the position of 'trickster' what does the adoption of this role mean to you?

M: At the time I didn't particularly see myself in a trickster role, but I can definitely see how it could be applied. I saw my role primarily as mirroring the role of the interrogator/detective – which definitely has an element of the trickster within it – one of the techniques they employ is literally called 'trickery' (see answer to final question for more detail on this). This is perhaps counterintuitive as the police are meant to uphold societal norms rather than bend or subvert them.

R: In terms of ethics, some may say what you did was not ethical, what do you think about the ethics of the project?

M: For me to make work, I have to feel comfortable with where it sits ethically. I was interested in uncovering the structures and processes of interrogation and saw my role as utilising or engaging with the structures and rules I found – but perhaps not in the way they were originally intended. In terms of filming police undercover and not being fully transparent in my intentions, these are tactics employed by detectives in an attempt to reveal a truth – so that to me had an internal logic. In terms of engaging with other people I interviewed or filmed for the project (false confessions experts, actors, investigative journalists), I told them the full purpose of the project.

R: In the abstract for your paper at Digital Ecologies II: Fiction Machines you state the film explores 'how interrogation can function as a process for creating fiction, whilst ostensibly seeking to establish truth.' I am interested in the duality of this, could expand on what you discovered about this during the process of making the film?

M: Interrogation is ostensibly a truth-seeking process. However, the way interrogation operates within the USA, the decision as to whether police believe a suspect to be innocent or guilty is made in the pre-interrogation interview. The primary purpose of the interrogation is to get a confession. In order to do this, detectives are allowed to lie to suspects – a tactic called 'trickery'. They are allowed to imply that they have evidence when they don't. They often use props – such a 'Dummy File': a folder which appears to contain evidence against the suspect, including a DVD, an evidence bag etc. This file is just left on the table and never explicitly referred to. In a process called 'theme development', the interrogator builds a narrative with the suspect which excuses the crime emotionally but not criminally. This narrative is pitched against an unacceptable narrative. For instance: 'Did you intend to kill him, or did things just go a little too far in the moment?". In the interrogation manual, pages of possible themes that could be used on different types of suspect are listed. In this way, interrogation is the process of creating a narrative.

On another level, I was interested in how the space of interrogation can be performative (you have an assigned role of suspect or interrogator) and is primarily informed by fictional representations of itself.

APPENDIX IV: GLOSSARY

4chan and 8chan: are message boards. 4chan and 8chan comprise of different message boards or microsites, in the case of 4chan's boards have their own agendas and moderation guidelines. Chris Poole aka moot created 4chan as an anonymous imageboard to share anime, from its inception posts were misogynist and self-deprecating. The most famous is the /b/ or random board and the /pol/ or politically incorrect board with these boards associated with the group known as the alt-right.

'As Ifs": category of parafiction, whereby the practical is possible, these practices exist in the present and learn from the past. This results in the same cause, same affect which creates linear causality.

'What Ifs': a category of parafiction, whereby the impractical is contingent, these practices predict the future, taking into account the present but does not look to the past. This results in the same cause, different affect, which produced non-linear causality.

Acéphale: translated from the Greek akephalos means headless. *Acéphale* was created by Bataille, comprising of public reviews published 1936-39, a secret society and *Encyclopaedia Da Costa (Da Costa Encyclopédique)* (1947).

Active Culture: Grotowski wanted to change theatre from a space that concealed the self, through its production of fear and shame produced by playing a role other than the self. He argued that this resulted in a life of that 'training for concealment and sham. But today's need is the reverse, as is what we are searching for' by attempting 'to find a place where a communion [with the self] is possible,' (Grotowski 1973: 134). As set out in Grotowski's manifesto *Święto* (1970), also known in English as *Holiday* (1973) translated by Boleslaw Taborski. Paratheatre occurred during his post-theatrical phase with the Laboratory Theatre, during which he broke from the institution of the theatre, Kris Salata suggests that 'Grotowski directed a theatre of literal action: his actors *did* in relation to their own lives, and in confrontation with the event of performance.' (2008: 09) Ryszard Cieślak conducted a significant number of paratheatrical activities known as the *Special Projects* (1973-76).

Alt-Right: an anti-mainstream political movement, the term alt-right became prominent in the late 2010s. Angela Nagle's *Kill All Normies* (2017) is a useful reference on the alt-right subculture. It is the first book of its kind and examines the nuances and behaviours of this group.

Anarcho-primitivism: a form of anarchism, which promotes a rejection of technology and subscribes to the belief that agricultural subsistence is responsible for a denigration of society, leading to overpopulation and a sense of alienation. Anarcho-primitivism appears in both *HEXEN 2.0* (2009-2011) and *Survivor (F)* (2016-) and primitivity in examined in UBERMORGEN.COM's *Binary Primitivism* (2016-) and *Breitbart Red* (2018-). Both UBERMORGEN.COM and Treister are commenting on the possibility of the future as it intersects with the present. Both are signally towards the world after the internet with the notion of primitivism as a return to simpler times. Retreating to primal behaviour within the realm of the internet, whilst users are framed by pre-existing binaries enforced by nonhuman users. In UBERMORGEN.COM's case that is the primitive nature of the white manosphere which is haemorrhaging into the physical world. Whereas Treister is suggesting that there may be a return to anarcho-primitivism as the world rejects being shaped through technology.

Anthropocene: the present geological age that signifies when humans began to have a significant impact of the earth and its ecology specifically in relation to climate change. There is no fixed date for the beginning of the Anthropocene, however it is widely accepted to have begun around 1780 with the start of the industrial revolution.

Autopoiesis: a system that is able to reproduce and maintain itself.

Basic Bitches: a derogatory term used describe middle class white women who are perceived to prefer mainstream products, trends, or music also referred to as 'basic', a 'Trixie', or 'Airhead'. The term was popularised by the alt right.

Berlin Dada Media Hoaxes (1917-20): a series of hoaxes carried out in the media and in public in Berlin between 1917-1920 by Johannes Baader and Raoul Haussman, members – although Baader's membership is up for debate - of Berlin Dada.

Crypto-Anarchic Methods: for example, the cyber espionage or hacker group Fancy Bears have been linked to the Russian military intelligence service (GRU) and are said to be responsible for a number of Russian state sponsored cyber-attacks against the UK and the Netherlands (Ostlere, 2018). Although due to the lack of existing legislation and the state of current relations with Russia, it is hard to prevent these forms of attack.

Culture Jamming: Mark Dery (2010 [1993]), proposes that culture jamming follows the lineage of Duchamp's readymades, Dada and John Heartfield's anti-fascist photomontages, Soviet montage, Bertolt Brecht's deconstruction, Surrealist dialectics, New Realist and Fluxus decollage and coexists with hip-hop and rap and remixed video art. Culture jamming employs a number of tactics such as subverting - parodies of corporate and political adverts, slashing, reworking of existing narratives and perhaps most important here media hoaxing, as a form of fake news. Dery defines culture jamming as 'directed against an ever more intrusive, instrumental technoculture whose operant mode is the manufacture of consent through the manipulation of symbols.' (Dery 2010 [1993])

Darknet: the Darknet is pockets of the Deepweb, which are used to avoid detection when engaging in activity perceived to be criminal and, or, dissident.

Deepweb: the deepweb is digital content that is not indexed by search engines. In order to access the Deepweb, encryption software must be used and only direct searches yield results.

Disposition Matrix: initiated in 2010 by Barack Obama's administration, the matrix contains information on those who are deemed a threat to the US to aid in locating, detaining, extradition, rendering and killing of aforementioned individuals. Ian Alan Paul's *Do Not Kill Registry* (2012) and UBERMORGEN's *Killliste* (2015) examine the matrix. aforementioned individuals. Ian Alan Paul's *Do Not Kill Registry* (2012) and UBERMORGEN *Killliste* (2015) is a death list that uses algorithms to determine its targets based upon the distribution and possession of capital.

Doing it for the insta: is the act of doing a specific thing or visiting a specific place just to get a picture to post on the app Instagram. An example of this is when thousands of people descended upon Bogle Seeds' sunflower farm in Ontario, Canada to took photographs for Instagram in the summer of 2018. The unexpected mass of visitors resulted in the police asking the farm owners to shut down the operation and damaged the subsequent sunflower crop.

Ethnopharmacology or ethnopharmacy: the study of the uses and perceptions of medicine in different cultures and ethnicities. Specifically linked to ethnobotany, the study of plant and their specific cultural uses, ethnopharmacy is usually applied to tradition forms of natural or plant-based medicine.

Identity Correction: diverges from over-identification, the method is to identify first with the chosen target, often corporations or governments, then to recognise the aspect of that identity that needs correcting and perform that version of 'corrected' identity.

Incels: a portmanteau of involuntary and celibate, a subculture associated with the alt-right. UBERMORGEN.COM's *No Limit* (2015), *Binary Primitivism* (2016-) and *BREITBART RED* (2018-) examine incel culture.

Intra-Action: Karen Barad replaced interaction, which relies upon pre-established bodies that then participate in action with each other, with the term *intra-action* that takes into account agency as not an inherent property of an individual or human to be exercised, but as a dynamism of forces.

Kek: the term kek- the Korean approximation of lol - came into prominence on the game World of Warcraft. Coincidently it is also the name for the ancient Egyptian god of primordial darkness and chaos, who happens to take the form of a frog.

Kekistan: the inhabitants of Kekistan subscribe to Esoteric Kekism – a reference to Esoteric Nazism - or the Cult of Kek, which is the religion of worshipping Pepe.

Laughtivism: is a portmanteau of laugh and activism, which is the use humour within activism.

The Macy Conferences (1942 and 1946-1953): were a series of conferences in New York which aimed to produce networks and knowledge between the fields of biology, mathematics, psychology, psychiatry and social sciences. During these conferences the concept of cybernetics was developed according to Treister, as a method of social control (2009).

Manosphere: predominantly a space for web-based misogynist ideologies associated with the far-right and alt-right.

Media Archaeology: this research defines media archaeology as the examination of the past as a way to comprehend contemporary and developing forms of media. Significant texts on the emerging field include Jussi Parikka (2012) *What is Media Archaeology?* Cambridge: Polity Press, Erikki Hutamo (2013) *Illusions in Motion: Media Archaeology of the Moving Panorama and Related Spectacles*, Cambridge MSS: MIT Press, Thomas Elsaesser (2016) *Film History as Media Archaeology: Tracking Digital Cinema*. Amsterdam: Amsterdam University Press, Wolfgang Ernst (2016) *Sonic Time Machines: Explicit Sound, Sirenic Voices, and Implicit Sonicity.* Amsterdam: Amsterdam University Press and Mark Goodall and Ben Roberts (eds.) (2019) *New Media Archaeologies*. Amsterdam: Amsterdam University Press.

Meme: is used in this these to mean an image, video or text shared on and via the internet that is usually humorous in its intent and adapted to suit a particular scenario that is of current relevance. The term was coined by Richard Dawkins in *The Selfish Gene* (1976).

Neomateriality: as defined by Christiane Paul, to describe the new aesthetic paradigm for the conditions of materiality and objecthood in digital art (2015).

Normies: a normal person who holds normal views or beliefs, a derogatory term associated with the alt right and the aforementioned basic bitches.

Net.Art: the net.art movement began with the advent of the WWW, in the early 1990s and was often the preferred name for internet-based practices. Stephen Wilson identifies the five key traits of net.art as:

1. Connectivity between Persons
2. Collaboration and Group Work
3. The Creation of Distributed Archives
4. Internationalism
5. Comment on the Web Context
(2002: 560-61)

These five points are reflective of Berners-Lee's utopian ideals of the WWW, encapsulating the optimism of the time, which saw the internet as medium where artists could express themselves to an international audience without the need for representation. Relative to the tactics used by Laibach and the NSK, net artists usually targeted multi-national or global companies and gave voice to groups who had previously been unheard. The movement was viewed as a force to upend the art market and prevent the commodification of art, due to this net.art is inherently linked with the growth of globalisation and neoliberalism, and critiques of this are evident to some degree within many works of digital art. The well-known web collective JODI initiated their website in 1993, which showed how the internet could be used as both a site and medium of art. Much of early net.art was intended to undermine authority, often through hacking, surveillance and parodies such as, 01.ORG's *Hybrids* (1998), *vaticano.org* (1998) and *Copies* (1999) or Jennifer and Kevin McCoy's *Airworld* (1999). Central to net.art was the ability to connect and communicate at a global scale. This is explored in Antonion Muntada's *On Translation* (1999-), a site which moved phrases country to country through a succession of translations to open up communication and Paul Hertz's *The Homestead (La Finca)* (1996), a web exhibition intended to create an online colony to examine the conditions of colonialism.

Parafeminism: coined by Amelia Jones in 2006, parafeminism is a type of intersectional feminism that runs parallel to earlier forms of feminism. Parafeminism repurposes second wave feminist methodologies by building upon them rather than replacing them.

Parafiction: a fiction experienced as fact. Carrie Lambert-Beatty first used the term in her 2009 article *Make-Believe: Parafiction and Plausibility* (2009).

Paratheatre: also known as active culture, experimental theatre director Jerzy Grotowski first used the term in 1969 to describe his practices with the Laboratory Theatre. The practice involved a collaborative process with the audience and nature through experimental action breaking down barriers between performer and spectator.

Paratheatrical: Bruce Wilshire's article *The Concept of the Paratheatrical* (1990) builds upon Grotowski's paratheatre to describe a form of performance that takes place outside of the theatre and experienced by the audience as 'real'. This process results in fiction existing within the realm of fact.

Posthumanism: is a philosophical perspective of how change is enacted in the world. A posthumanist perspective suggests that agency is distributed through dynamic forces of which humans participate but does not completely intend or control. See Donna Haraway (1985) Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s, *Socialist Review*, 80, pp. 65–108 and Haraway (1990) *Primate Visions: Gender, Race, and Nature in the World of Modern Science*, New York and London: Routledge and N. Katherine Hayles (1999) *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*. Chicago: The University of Chicago Press.

Project MKUltra: also known as the CIA mind control program, Project MKUltra was a programme of experiments conducted by the CIA on human participants to identify and produce drugs for the purpose of mind control to assist the procurement of confessions and information. The project took place 1953-1973. Participants were subjected to a number of forms of torture such as sensory deprivation, physical and verbal abuse and were administered drugs most famously Lysergic Acid Ciethylamide (LSD) and were also hypnotised. Project MKUltra is frequently referenced in popular culture and often a key reference point for conspiracy theories due to the destruction of the majority of the official records rendering the factuality of the project ambiguous and open to interpretation.

Serate: is Italian for an evening party or *soirée*, this is the term the Futurists used to describe their performances.

Snowflake: a derogatory term for people who have an increased sense of entitlement, belief in their own uniqueness, are overly sensitive to criticism and opposing opinions and are easily offended. Often used to describe young adults in the 2010s as part of the snowflake generation.

Social Justice Warrior (SJW): Social Justice Warriors is the pejorative term for those who hold socially progressive intersectional views. The term is associated with the alt right.

Social Turn: Claire Bishops argues that during times of political unrest and social change, 'social turns' (2006) occur in art and identifies 1917, 1968 and 1989 as catalyst years for the art historical social turns in the twentieth century. Bishop first used the term 'social turn' in February 2006, in the article The Social Turn Collaboration and Its Discontents, *Artforum International*, pp.178-183, this concept is expanded in Bishop's book *Artificial Hells: Participatory Art and the Politics of Spectatorship*, 2012.

Subreddits: are threads dedicated to specific topics on the message board website Reddit.

The Stanislavski Method or System: was developed by Konstantin Stanislavski, it demands that actors must use their emotional memory to empathise with their character and that the performer uses their subconscious behaviour to inform their characterisation.

Tactical Media: the term was first used in 1993 at the inaugural Next Five Minutes (NFM) conference, Amsterdam. Tactical Media draws heavily upon Michel de Cerfeau's concepts of tactics and strategy outlined in *The Practices of Everyday Life* (1980). Rising from the fall of the Berlin Wall (Lovinik and Schneider 2003), tactical media can be understood as an aspect of the subsequent social turn in art and media, functioning by using tactics over strategy. This coexists with its DIY nature, drawing attention to issues as opposed to enabling action, it 'focuses on open-ended questions rather than prepackaged [sic] lessons, instructions rather than products.' (Raley 2009: 9) Tactical media is never fixed, considering itself as inclusive and always changing, encompassing a diverse array of practices, mixing art and activism. Centrally, tactical media prides itself on its DIY nature.

Technogaianism: a field of environmentalism, which believes that active research into, and the development of, technology can lead to the restoration of the planet.

#TBT (Throw Back Thursday): refers to a post that features a picture from the past, that is theoretically throwing you and others back to a previous time.

Truthiness: in 2005, satirist Stephen Colbert coined the term truthiness term to describe Bush's lack of public honesty, with truthiness becoming Merriam-Webster's word of the year in 2006.

Web 2.0: is the second iteration of the WWW. Web pages became more dynamic as opposed to static HTML. This opened up the sharing of information and developed in individual blogs and wikis, which pre-date the advent of social media sites. This is where the WWW becomes more user friendly and ubiquitous.

Westphalian State Sovereignty: also referred to as state sovereignty or Westphalian sovereignty is the principle that the geographic territory of a state is exclusively under its jurisdiction and laws. Westphalian refers to the *Peace of Westphalia* (1648) the peace treaty that ended the 30 Years' War. From the late twentieth century, the notion of the Westphalian state has been up for debate, with suggestions that it should be replaced with shared sovereignty as an international community, in a similar model to the European Union (EU). Although in Britain currently, there is a rejection of this shared sovereignty as the UK prepare to leave the EU.

APPENDIX V: ARTIST, EXHIBITION AND PRACTITIONER DIRECTORY

Kathy Acker (1947-97):
American feminist writer and activist, associated with punk and postmodernism.

Selected Works:
Great Expectations (1982)
Blood and Guts in High School (1978)

Morehshin Allahyari (1985-):
Iranian activist, artist and writer based in New York.

Selected Works:
Material Speculation: ISIS, 2015-16
3D printed models of artefacts destroyed in acts of iconoclasm by ISIS (DAESH) that include a USB drive and memory card with archival information about the original artefact, its site and destruction.

Johannes Baader (1875/76-1955):
German architect, artist, writer and member of Berlin Dada. Known for his live actions, utopian speculative architecture and letter writing.

Selected Works:
Berlin Dada Media Hoaxes (1917-20) conducted with Raoul Hausmann

Seungwoo Back (1973-):
Korean photographer, who uses archival photographs, some he has taken himself and others he has selected to explore the construction of images in the digital age, with a specific focus on North Korea.

Selected Works:
Utopia (2008-11)
Real World II (2006)
Real World I (2004-05)

Zoe Beloff (1958-):
Artist and filmmaker, originally from Edinburgh, before moving to New York in 1980, where she still resides. Beloff's practice draws from the past and the present to propose alternative futures in a variety of media. Currently, her work is exploring the links between the rise of fascism in the 1930s with its present resurgence.

Selected Works:
Parade of the Old New (2017)
Dreamland: The Coney Island Amateur Psychoanalytic Society and it's Circle 1926 - 1972 (2009)
The Somnambulists (2007)
The Ideoplastic Materializations of Eva C. (2004)

Luther Blissett (1994-99):
A group of artist, activists and pranksters active across Europe who shared the collective identity of Luther Blissett. The name was taken from a British Jamaican football player and manager who was famous in the 1980s and played for the English national team. Between 1994 and 1999, the collective performed a number of media pranks on cultural industry, including the hoaxes *Harry Kipper* (1995) and *Loota* (1995). After 1999 and as Luther Blissett state at the end of their five year plan - in reference to Stalin's Five Year Plans - the group disbanded although a number of members formed Wu Ming in 2000, who are still active as a group of radical writers.

Michael Blum (1966-):
Born in Jerusalem, now based in Montreal, multimedia artist and professor at Ecole des Arts Visuels et Mediatiques, UQAM, Montreal.

Selected Works:
A Tribute to Safiye Behar (2005)
Mixed-media installation at the 9th Istanbul Biennial, 16 September – 30 October 2005

Augusto Boal (1931-2009):
Brazilian theatre director Augusto Boal studied at Columbia University under John Gassner, who had taught and sponsored the playwrights Tennessee Williams and Arthur Miller. Upon returning to São Paulo after his graduation in 1956, Boal became the director of Arena Theatre (1956-1971), where he began to adapt classics for Brazilian audiences such as John Steinbeck's *Of Mice and Men* (1937), adopting a left leaning approach to culture and society. Boal was influenced by Bertolt Brecht and Konstantin Stanislavski, creating Brechtian musicals with Gianfancesco Guarnieri, such as *Arena conta Zumbi* or *Arena Tells of Zumbi* (1965). He used the Stanislavski Method as a reference point, directing his actors to apply this to their reality.

Significant Concept:
Invisible Theatre (c.1971)

William S. Burroughs (1914-1997):
American artist and writer, prominent member of the Beat Generation. Coined and conceptualised the Cut-Up Method, which he applied to his writing and artist practice.

Selected Works:
The Yage Letters (1963)
The Nova Trilogy or *The Cut-Up Trilogy* (1961-64)
Naked Lunch (1959)
The Cut-Up Method (1959)

Cabaret Voltaire (1973-):
Stephen Mallinder, Richard H. Kirk and Chris Watson formed the band Cabaret Voltaire in Sheffield in 1973. The name was taken from the Zürich nightclub that was the hub for early Dada performance in Germany. Inspired by Dada performance, Cabaret Voltaire used experimental electronic sound and 'DIY' techniques and are considered highly influential in pioneering electric and industrial music.

Ian Cheng (1984-):
Artist living and working in New York, uses AI to produce simulations that allow the AI to evolve organically.

Selected Works:
BOB (Bag Of Beliefs) (2018-19)
Emissaries - Emissary in the Squat of Gods, Emissary Forks At Perfection and Emissary Sunsets The Self (2015-17)

Maud Craigie (1991-):
Video, performance and installation artist who uses documentary techniques to explore how fictional narrative structures can be applied to everyday experience.

Selected Works:
Indications of Guilt, *pt. 1* (2020)
37 Questions (2017)
Custom Made (2016)

Crass (1977-1984): In 1977 Penny Rimbaud and Steve Ignorant founded Crass, the group developed out of Rimbaud's Stonehenge Free Festival (1974) and avant-garde experimental performance groups EXIT and Ceres Confusion.

Selected Works:
Christ – The Album (1982)
Penis Envy (1981)
Stations of the Crass (1979),
The Feeding of the 5000 (1978),

Thomas Demand (1964-): German artist and sculptor, who creates and photographs tiny model replicas of recognisable spaces, such as the Oval Office in the White House.

Selected Works:
Presidency I-V (2008)

Mark Dion (1961-): American conceptual artist, who uses modelling and methods of scientific display to make comparisons between the original and the replica.

Selected Works:
Waiting for the Extraordinary (2011)
Curator's Office (2011-2012)

Cheryl Dunye (1966-): American documentary filmmaker and photographer, exploring black queer culture and representations with fictioning methods.

Selected Work:
The Watermelon Woman (1997)
The Fae Richards Photo Archive (1993-96)

Jimmie Durham (1940-):
American sculpture Durham self-identifies as Cherokee but this disputed by all three
Cherokee Nations, who as sovereign states determine citizenship. The Cherokee community
sent an open letter to Durham and argue that displaying his work as Native American is a
violation of the Indian Arts and Craft Act (1990).

Selected Works:
Museum of Stones (2012)
St Frigo (1996)

etoy (1994-2013):
The group etoy formed in 1994, with members referring to themselves as agents, they
shared the combined aim of leaving reality behind (etoy, n.d.). The group won the Grand
Nica Ars Electronica Prix (1996) for *digital hijack* (1996) and perhaps their most famous
project *TOYWAR* (1999 - 2000) was a form of resistance against the company eToys inc.
who, using legal force, attempted to seize the website etoy.com from the collective. The
'war' played out claims for power and space online. UBERMORGEN's Hans Bernhard was
a founding member.

Selected Works:
TOYWAR (1999 - 2000)
digital hijack (1996)

Ben Evans James:
Curator and filmmaker based in the UK, co-founder of the South
Kiosk project space in London and the incoming film curator of transmediale in Berlin. Ben is
an AHRC funded PhD candidate.

Selected Works:
On A Clear Day You Can See The Revolution From Here (2020)
A Street Loud With Echoes (2019) curator of exhibition at South Kiosk, Peckham and The
Old Waterworks, Southend-on-Sea

Extinction Rebellion (2018-):
Is an international non-violent civil disobedience group with the aim of halting the effects of
climate change.

Omer Fast (1972-):
Israeli born video artist based in Berlin, whose work considers the recollection of events
misremembered, remembered and recorded.

Selected Works:
Spielberg's List (2003)
Godville (2005)
The Casting (2007)

Cao Fei (1978-):
Chinese multimedia artist, exploring the life of those born after the Cultural Revolution, Chinese internet usage and the blurs between dreams and reality.

Selected Works:
i.Mirror (2007)
Whose Utopia (2006)

Coco Fusco (1960-):
Cuban-American artist, writer and curator, whose work considers identity, gender, race and politics.

Selected Works:
Operation Atropos (2006)
A group of women experience what it is like to be a POW and how to resist the tactics of interrogation, they then take on the position of the interrogators.

Goldin+Senneby (2004-):
Stockholm based collaboration between Simon Goldin and Jakob Senneby, who examine the virtual infrastructures that are produced by finance, systems of power and spatial boundaries.

Selected Works:
Headless (2007-15)

Guillermo Gómez-Peña (1955-):
Mexican performance artist and activist, based in the USA, his practice explores physical and hypothetical borders, stemming from the contentious relationship between the USA and Mexico and their shared border.

Selected Works:
Ethno-Techno: A Living Diorama of Fetish-ized Others (2002)

Jerzy Grotowski (1933-1999):
Polish theatre director and theorist, influential in the field of experimental theatre.

Significant Concept:
Paratheatre or *active culture* (1969-76)

Raoul Hausmann (1886-1971):
Austrian artist and writer, prominent member of Berlin Dada, pioneer of sound poetry, photomontage and institutional critique.

Selected Works:
Berlin Dada Media Hoaxes (1917-20) conducted with Johannes Baader

Iris Häussler (1962-):
German conceptual artist, living in Canada, who creates installations based on fictions that invite the audience on a narrative journey.
Selected Works:
Florence Hasard (2018)
The Sophie La Rosière Project (2016)
He Dreamed Overtime (2012)
He Named Her Amber (2007-10)
The Legacy of Joseph Wagenbach (2006)

HeHe (Helen Evans and Heiko Hansen):
Couple Helen Evans and Heiko Hansen's Paris based art and design collaboration, who project utopian visuals for the individual, architecture and urban space.

Selected Work:
Le Révolte de Tremblay en France (2017)
Evokes *If…* depicts the revolt of school children in Tremblay a Paris suburb with a bad media image, performs this intensified media version of the suburb through a film trailer of an aggressive and violent revolt.

Jonn Herschend (1953-):
 American interdisciplinary artist raised in an amusement park, his work explores fiction and narrative structures.

Selected Works:
Unreliable Narrator (2005)
Everything is Better Now: The Importance of Ambiguity in Life (2007)
Embrace of the Irrational (2010)

David Hildebrand Wilson (1946-):
American artist and museum owner who co-founded the fictitious Museum of Jurassic Technology, with his wife Diana Drake Wilson.

Selected Work:
Museum of Jurassic Technology (1988) Los Angeles

Ilya (1933-) and Emilia (1945-) Kabakov:
Married Russian-born duo, now based in America. They create large-scale conceptual installations. The pair use fictional biographies, based on their own experiences, to explore the birth and death of the Soviet Union.

Selected Works:
Not Everyone Will Be Taken into the Future (2017-18) Exhibition 18 October 2017 – 28 January 2018, Tate Modern, London
Not Everyone Will Be Taken into the Future (2001)
Labyrinth. My Mother's Album (1990)
Holidays (1987)
The Man Who Flew into Space from His Apartment (1985)

KLF (1987-1992/2017-):
Musical duo, Bill Drummond and Jimmy Cauty formed KLF in 1987 and later the K-Foundation and the Justified Ancients of Mu Mu, most famous for burning a million pounds on the island of Jura.

Selected Work:
The K-Foundation Burn a Million Quid (1994)

Laibach (1980-):
Slovene avant-garde band, influenced by punk and industrial music, formed to comment on Slovene identity, over-identifying with militarism, nationalism and totalitarianism in Slovenia and beyond. The musical wing of the NSK.

Selected Albums:
Opus Dei (1987)
Kapital (1992)
NATO (1994)
The Sound of Music (2018)

An-My Lê (1960-):
America-Vietnamese photographer who recreates images of the war to explore the impact of conflict on contemporary landscapes.

Selected Works:
Small Wars (1999-2002)
29 Palms (2003-2004)

Joel Lederer:
American artist and educator whose work examines virtualisation, networked environments and mediated experiences.

Selected Work:
The Metaverse is Beautiful (2009)

Zoe Leonard (1961-):
American sculptor and photographer whose practice examines the construction of history and the politics of representation.

Selected Work:
The Fae Richards Photo Archive (1993-96)

Olia Lialina (1971-):
Russian scholar and pioneering internet artist. Currently working on archiving personal webpages to produce a vernacular for the amateur web between 1997- 98.

Selected Work:
One Terabyte of Kilobyte Age Tumblr (2009/2013-)
This archive of personal geocities websites is dedicated to a broad range of topics including pets and personal collections.

James Luna (1950-2018):
Payómkawichum and Mexican-American installation and performance artist. He was best known for challenging methods of display of indigenous people in museums and galleries.

Selected Works:
In My Dreams: A Surreal, Post-Indian, Subterranean Blues Experience (1996)
Take a Picture With a Real Indian (1991–93)
The Artifact Piece (1987/1990)

Rachel Maclean (1987-):
Scottish performance and video artist, significant for her hyperreal explorations of digital space and contemporary life.

Selected Works:
I'm Terribly Sorry (2018)
Spite Your Face (2017)
We Want Data (2016)

Filippo Tommaso Marinetti (1886-1944):
Founder and leader of the Futurists, artist, poet and theorist. Best known for his contribution to the field of performance art.

Selected Works:
Futurist Manifesto (1911)
Serates (n.d.)

Eva and Franco Mattes / 0100101110101101.org (1997-):
Pioneers of net art, the duo's practice often takes place on existing online platforms or is generated from hacked content, which allows the pair to manipulate and subject unsuspecting users to their work. This also permits the Mattes to disseminate false content in order to raise questions of the ethics of parafiction.

Selected Works:
Emily's Video (2012)
No Fun (2010)
Nikeplatz (2003)
Darko Maver (1998-2000)

Neue Slovene Kunst or New Slovene Art (NSK) (1984-):
A collective founded by the groups Laibach, the IRWIN group, the Scipion Nasice Sisters Theatre. The IRWIN group were originally known as Rrose Irwin Selavy (in reference to Duchamp's pseudonym Rrose Sélavy), then R Irwin S and then came to be known as the IRWIN group. Scipion Nasice Sisters Theatre self-destructed in 1987 although the group also uses the names Red Pilot and Cosmokinetic Theatre Noordung. NSK also includes the New Collective Studio (NW), Retrovision and the Department of Pure and Applied Philosophy.

Selected Works:
NSK State (1992)
NSK Logo (1984)

Julian Oliver and Danja Vasiliev:
Art collective from Germany, New Zealand and Russia.

Selected Work:
Newstweek (2011)
Enables the manipulation of news read via wireless hotspots as a way of intervening in the current top-down news distribution model.

Ian Alan Paul (1984-):
Paul's work uses a critical theoretical framework with outcomes that are media diverse using combinations of text, photography, video and experimental forms of digital media, with projects existing within a global context. Where Paul is distinct is that all his works are explicitly political and make direct reference to events, institutions and inequalities that exist in the present. In a more subtle sense this also links with Treister's work, that is that all projects tend to form part of a wider world and at times are associated with the structures of power and institutions, especially those conducted by character Rosalind Brodsky, such as *Time Travelling with Rosalind Brodsky* (1999) and *HEXEN 2039* (2006).

Selected Works:
Negative Monument (2018)
How Much of This is Fiction (2017)
Bird Migration Authority (2013)
Guantanamo Bay Museum of Art (2012-)
Do Not Kill Registry (2012)
Drone Crash Incident (2012)

Plastique Fantastique (2004-):
A collaborative performance group, with the core members David Burrows, Simon O'Sullivan, Alex Marzeta and Vanessa Page. Other collaborators include Harriet Skully, Ana Benlloch, Stuart Tait, Mark Jackson, Tom Clark, Simon Davenport, Joe Murray, Lawrence Leaman, Samudradaka and Aryapala. The group defined themselves as a mythopoetic fiction that interrogates popular culture and aesthetics through assemblages, comics, installations, performances and publications.

Walid Raad (1967-):
Applies a durational approach to this practice, which has photography at its core. There are two phases to Raad's work *The Atlas Group* (1989-2004), which is organised and structured and *Scratching on things I could disavow* (2007-), which is more poetic.

Selected Works:
The Atlas Group (1989-2004?)
Scratching at things I could disavow… (2007-)
I Thought I'd Escape My Fate, But Apparently (2015)

Khalil Rabah (1977-):
Palestinian artist whose work explores art's relationship to institutions to examine how institutional frameworks support the distortion of fact, exploiting this in order to write his own histories.

Selected Work:
Palestinian Museum of Natural History and Humankind (2003-)

RTMark:
Is an activist-collective that is anti-consumerist, named in reference and as a parody of the American Registered Trade Mark, RTMark broker deals between activists to enable the funding of online projects. The group was active during the 1990s and early 2000s, details of the group are very vague and the original website no longer exists. A version of the website has been archived by Dieter Daniels and Rudolf Frieling as part of the *Medien Kunst Netz* or Media Art Net research project, archive and website.

Kurt Schwitters (1887-1948):
German artist, associated with Berlin Dada but not a member, most famous for his collages, poetry, sound works and installations, which he referred to as Merz.

Significant Concept:
Merz (c. 1923)

Aliza Shvarts (1986-):
Performance artist and writer, who applies a queer and feminist approach to the politics of reproduction and labour.

Selected Works:
Untitled [Senior Thesis] (2008)
How does it feel to be a fiction? (2017)

Situationist International (SI) (1957-1972):
The SI was developed from the Lettrist International (LI) (1952-57) which was an offshoot of the neo-dada anti-art group, the lettrists, which was established by Isidore Isou in the 1940s. The SI began when Guy Debord amongst other LI members started to conduct *dérives,* a form of engaging with the city through the process of drifting. Key texts associated with the SI emerged in 1967, Guy Debord's *Society of the Spectacle* and Raoul Vaneigem's *The Revolution of Everyday Life.* These texts became the catalysts for the schism within the SI and its consequent dissolution.

Significant Concept:
Détournement (1956)

Superflux (2009-):
Founded by Anab Jain and Jon Ardern, the Anglo-Indian duo apply speculative design approaches to technology.

Selected Work:
Drone Aviary (2015)
A V&A commission examining the potential of drones as they enter civic space.

Martine Syms (1988-):
Video and performance artist whose practice examines blackness, lived experience and its representation.

Selected Works:
ICA (2016) *Martine Syms: Fact & Trouble*, Exhibition 20 Apr 2016 – 19 Jun 2016
The Mundane Afrofuturist Manifesto (2013)

Eve Sussman/Rufus Corporation:
British born photographer and filmmaker, who recreates famous paintings from art history to explore representation.

Selected Works:
89 Seconds at Alcázar (2004)
Rape of the Sabine Women (2005)
Whiteonwhite:algorithmicnoric (2009-2011)

The Arabian Street Artists (2015):
A collective comprised of Egyptian artist and professor Heba Y. Amin, graphic designer and multimedia artist Caram Krapp and graffiti artist and author Don Karl.

Selected Work:
Homeland is Not a Series (2015)
The Arabian Street Artists were commissioned by the TV series Homeland to produce 'authentic' graffiti for the TV show. The subversive Arabic graffiti critiqued the programme for its incorrect and inconsistent depictions of Muslim people and places.

Thee Temple ov Psychick Youth (TOPY) (1981-1991/ongoing):
Founded by Genesis P- Orridge and members of Psychick TV, after the breakup of Throbbing Gristle. TOPY is an artistic collective that engages with magick and occult practices as a form of anti-cult. TOPY is also associated with COUM, the music and performance art collective.

The Otolith Group (2002-):
Founded by Kodwo Eshun and Anjalika Sagar in 2002, based in London and nominated for the Turner Prize. The Group's work is research based and media diverse using video, performance, installation and curation. The duo explore posthumanism and non humans alongside temporal anomalies.

Selected Work:
Otolith Trilogy (2003-09)

Throbbing Gristle (1975-81 and 2004-10):
The British band Throbbing Gristle were formed in 1975 in Kingston-Upon-Hull and are pioneers of industrial music. The members of the band are Genesis P-Orridge (Neil Megson), Cosey Fanni Tutti (Christine Newby), Peter 'Sleazy' Christopherson and Christ Carter. Cosey Fanny Tutti used over-identification strategies when she worked in the sex industry in the 1970s and appeared in pornographic magazines.

Suzanne Treister (1958-):
Is a London based contemporary artist, who attended Central St Martin's School of Art, London (1978-81) and Chelsea College of Art and Design (1981-82). She is a pioneer of new media art, exploring computer technology and science fiction from the late 1980s onwards. Working with painting in the 1980s, Treister appropriated significant historical and cultural imagery to create potential narratives at the height of postmodern discourse.

Suzanne Treister has been exploring real and imagined worlds since the 1980s, by producing narrative frameworks to explore the unseen through her vision of technology and society. Her work has been selected as a case study as her practice merges and blurs fact with fiction and has the themes of science and technology at its core. This research discusses how Treister builds fictional narratives and frameworks to attach complex or potential facts as a way to make new connections, building alternate histories for pasts, the present and futures. Working with layers of fiction Treister seeks to invite the audience into her hallucinatory, mystical, occult and spiritual world often advocating for the invisible. Treister's dreamy exploration of science and technology uses multiple methods including alchemical drawing and diagrams, documentaries, images and websites. The archival presentation be it online, in the museum or gallery or in books orientates the audience towards authenticity and truth, in which Treister communicates a reverie through time and space to the audience to alter understandings of history.

The layers dissected within Treister's work are often confusing, complex and hard to navigate, with her panoramic approach to research covering multi-dimensional temporalities. The project and their presentation requires in-depth looking, producing large amounts of data and documentation, which act as evidence of Treister's research. Research projects are conducted as experiments using a broad range of both qualitative and quantitative methods. The diagrams are a tool to communicate and intertwine a diverse range of fields, enabling the audience to follow these connections. The alchemic drawings evoke the historical precedence of Leonardo da Vinci and the concept of the 'Renaissance Man' with Treister referring to herself as a polymath. A better but less familiar comparison here would be to Hildegard of Bingen, a twelfth century German Benedictine abbess who was also a polymath. Hildegard had mystic visions, composed music, invented her own language and wrote books on medicine. This, therefore, reinforces the links between art, mysticism and science made by Treister and the production of knowledge through the intersection of these fields. Treister defines her work as the construction of fictions in the genre of historical, literary and science fiction, however she suggests that this information is true to some degree and that the binary of true and false should not be applied to her practice,

> [t]rue or false is not the point. All information in my work is on one level or another true. There is no invention, just re-presentation. There is so much recent art commentary rhetoricising this supposedly fascinating blurry area between fact and fiction. These people are missing the point. It's an academic fence sitter position. There is no fence. Nowhere is a fence. There is only exposure of the horror and the joy and the bits in between, but there are no fences.
> (Treister 2009: 7)

This research diverges from Treister's notion that there is no difference between fact and fiction and suggests that the blurry area is the bits in between. As the characters are constructed and Treister uses their narrative as a method this is clearly not fact but fiction. Morgan Quantance categorises Treister work in four periods: 'the Computer Period 1989-1994, the Rosalind Brodsky Period 1995-2006, the HEXEN Period 2006-2011 and the Hallucinatory Dispatch 2012- ' (2018). The thesis analyses four works which fall within the HEXEN Period and the Hallucinatory Dispatch, although first discussion of the development of the character Rosalind Brodsky is needed and is of relevance to *HEXEN 2039* (2006). This section considers *HEXEN 2039* (2006), *HEXEN 2.0* (2009-11), *HFT The Gardener* (2014-15) and *Survivor (F)* (2016-).

Selected Works:
Survivor (F) (2016-).
HFT The Gardener (2014-15)
HEXEN 2.0 (2009-11)
HEXEN 2039 (2006)
Time Travelling with Rosalind Brodsky (1999)

Selected Exhibitions:
Survivor (F) (2016-)
Survivor (F) was first exhibited at IMT Gallery, London, England, 6 October – 12 November 2017.

HTF The Gardener (2014-15)
HFT The Gardener was first exhibited in full at P.P.O.W. Gallery, New York, 11 February – 12 March, 2016, prior to this selected works were in the exhibition *Algorithmic Rubbish: Daring to Defy Misfortune,* Stedelijk Museum Bureau, Amsterdam, (SMBA), Netherlands, 4 July – 23 Aug 2015.

HEXEN 2.0 (2009-11)
HEXEN 2.0 was first exhibited at the Science Museum, London, 7 March – 1 May, 2012 and concurrently the Hexen 2.0 Literature Works were displayed at WORK, London, 16 March – 12 May, 2012 after this the project began an extensive international tour, which continued until 2018.

HEXEN 2039 (2006)
HEXEN 2039 was first exhibited simultaneously in 2006 across five London based venues. It was installed at the CHELSEA Space, the film screened at the Warburg Institute and interventions occurred in the Science Museum, the British Museum and Ognisko Polskie. HEXEN 2039 was funded by the Arts Council of England.

Time Travelling with Rosalind Brodsky (1999)
Time Travelling with Rosalind Brodsky is in the <u>Espace Multimedia Gantner</u> collection in Bourogne, France. The cd-rom was created using Director 5 on a Mac using System 7, the cd-rom was cross platform and accessible to both Mac and Windows users. An emulation of the cd-rom is available at https://legacy.imal.org/en/resurrection/no-other-symptoms-time-travelling-rosalind-brodsky.

UBERMORGEN (1995-):
Is comprised of Hans Bernhard and lizvlx, the duo have Swiss, Austrian and American heritage and began collaborating in Vienna in 1995. Viewed as pioneers of the net art movement, from the early 1990s, they have worked in the avant-garde medium, treading new ground by using experimental sets to explore new artistic and scientific possibilities. Hans Bernhard states that they 'were operators in a new medium, with completely personal motivations, with an absolutely scientific experimental set.' (Appendix III 2018: 48) As lizvlx reinforces 'the fact that the internet is a very blank canvas, […] gave not just the opportunity but the duty to just work with that, not just as a medium but as a canvas.' (Appendix III 2018: 48) Prior to their formation Hans Bernhard was part of the group etoy and lizvlx was also working with the internet, collaboratively with Andrea Mayr to produce the website *194.152.164.137* (1996-97). The site was deemed by the pair as an user unfriendly site (1996-97) that used the format of email to denounce other users and used users data as a form of currency.

The duo are also partners in a romantic sense, frequently the parameters between their public and private life are blurred with pieces such as *Superenhanced* (2007-10) including their two children Billie-Ada and Lola Mae and *The Psycho / OS Cycle* (2001-10) documenting Hans Bernhard's bipolar affective disorder and the effect of synthetic drugs on his brain. UBERMORGEN.COM's exploration of biopolar connects with Johannes Baader, who was said to have had difficulties with his mental health. Insinuations could be made that suggest struggling with mental health could inform parafictive practices, that is to say that

mental health often produces feelings and, or, reactions that result in a dissociation with 'reality' especially when that is associated with using medication to alter the chemicals of the brain. Treister examines the use of psychoactive drugs.

The pair view themselves as co-producers who act as oppositions, this adds a dynamic frisson to their work. lizvlx is the artistic producer who creates the imagery and objects to visually communicate, whereas Hans Bernhard is the theorist and writer, who creates the concepts and words to verbally communicate their practice. Their work is inherently political but does not view itself as affecting change because they believe that that is not arts position. They view themselves as performers or entertainers and artist is just an additional role that they have adopted since their work has been accepted and understood in this way (Appendix III 2018: 48) They define their work as 'hallucinated consensual hallucination' (Appendix III 2018: 47), which the duo developed from William Gibson's definition of cyberspace as a form of 'consensual hallucination' (1984).
Hallucinated consensual hallucination alludes first to consent in prescribing to accepted linear narratives, the additional hallucination that UBERMORGEN have added takes into account the levels of perception that the development of technological infrastructure to its planetary-scale has potentially enabled.

UBERMORGEN have been selected as a key case study, with examples of practice featured throughout the thesis, to best evidence three architypes of parafictive practice: activism, humour and ethics. This is discussed at length in Parafiction: Contemporary Cases 1979-2019. It is also significant how the practice has developed in a continuum that crosses linear time with the techniques used by Donald Trump. As lizvlx said:

> it is kind of a weird correlation because it spans over time and so of course if you look at it now, there is not really any connection but if you just get rid of the timeline then of course any of the things that he does, any techniques we would have used in the late 1990s, early 2000s.
> (Appendix III 2018: 46)

In this instance Hans Bernhard agrees, 'we have acted in different fields but with exactly the same strategies and I really really appreciate Donald Trump on this level.' (Appendix III 2018: 42) He continues:

> [t]he parallel to UBERMORGEN and Donald Trump is that it is basically an experimental set driven by personal curiosity or personal needs that's why I talked about the psychopathologies [...] because Trump is experimenting, he is real time experimenting. And, he is working with narcissistic filters, feedback loops, he needs constant [...] instant gratification and constant affirmation and he decides based on that and that sometimes he makes basically seemingly random decisions but they are not, they are just strategies that we don't understand.
> (Appendix III 2018: 47)

This connection has resulted in UBERMORGEN changing their strategies and techniques so that they are not associated with fascism or the right wing. They have repositioned themselves in a space between methods of communication to change existing information and engineer alternative results. Neither Hans Bernhard or lizvlx are particularly interested in replicating their own truth. lizvlx prefers to use the Austrian German term 'schwindel', that means:

> you are not telling the truth but it doesn't matter [...] It's not about you telling lies because you want to hurt somebody else that's a different concept [...] So cheating in school is something that's not seen as being nasty at all because if you are able to cheat like the nice cheat that's like a cultural thing that you've got to master. You can't truth your way through life.
> (Appendix III 2018: 54)

Selected Works:

BREITBART RED (2018-)

Binary Primitivism (2016-)

Press Release Series (2016-)
To date the (2016-) includes:
- 08/10/2017: (:-o`~._.~`o-:)
- 06/08/2017: UBERMORGEN own 36 Domains, Trump owns 3636
- 17/04/2017: Then Unreal
- 12/24/2016: Diamonds
- 01/12/2016: Binary Primitivism
- 09/10/2016: Many people are saying tremendous things!
- 05/09/2016: UBERMORGEN outperforms Uber by $520 Mio

Chinese Coin (2015)

No Limit (2015) exhibition curated by Michelle Kasprzak at Kasseler Kunstverein, Kassel, Germany, 3 September – 25 October 2015.

Nice Vanilla Latte (2015)

Superenhanced (2007-10)
Superenhanced (2007-10) examined the torture techniques used by the US government at Guantanamo Bay, with Hans Bernhard and lizvlx's children Lola Mae and Billie Ada taking the place of all imprisoned children in maximum security prisons to enact the practices of Enhanced Interrogation. *Superenhanced* (2007-10) equates the language of torture with corporate branding and marketing and transforms the techniques into commodities such as CDs of 'torture classics' that contain the songs used as a method of sound warfare. *Superenhanced* (2007-10) is the fourth episode in the generator tetralogy.

Foriginal Media Hacks (2006-07)

[V]ote-Auction (2000)

Amalia Ulman (1989-):
Was born in Buenos Aires, Argentina but grew up in Gijón, Spain, currently she is based in Los Angeles. She was awarded a scholarship in 2008 to study BA (Hons) Fine Art at Central Saint Martins, London graduating in 2011. Ulman uses what she refers to as 'middlebrow' aesthetics which are neither high nor lowbrow, to examine class, gender and feminism.

Selected Works:
Privilege (2015-18)
The exhibitions that formed *Privilege* (2015-18) took place internationally. The exhibitions in chronological order: *Labour Dance* at Arcadia Missa, London, 30 September – 5 November 2016, *Reputation* at New Gallery, Paris, 20 October - 17 Dec 2016, *Dignity* at James Fuentes, New York 3 March – 2 April 2017, *Intolerance* at BARRO, Buenos Aires, 20 May – 1 June 2017, *Monday Cartoons* at Deborah Schamoni, Munich. 21 Jul**y** – 9 September 2017 and *Atchoum!* SYMPA, Figeac, 16 September – 28 October 2017 and *New World 1717* at Rockbund Art Museum, Shanghai, 29 September – 4 October 2017.

In *Atchoum!* (2017), Ulman uses images sourced from WikiHow that are then edited through Photoshop to place Ulman within the image as a sufferer of these aliments. The pictures depict forms of minor illness that many now use the internet to identify and self-diagnose.

Excellences and Perfections (2014)

Performance Lectures
Ulman has created performative video lectures before in the works *Buyer, Walker, Rover* (2013) and *The Future Ahead* (2014) and *Annals of Private History* (2015). These performative essays address the over-theorisation of practice by academia.

Watcher & Jud (Christoph Watcher and Mathias Jud) (2006-):
Digital-based duo, living in Germany and Switzerland.

Selected Work:
Zone*Interdite (2006)
Online maps of restricted military sites including Guantánamo Bay

Fred Wilson (1954-):
Interdisciplinary artist who challenges colonial assumptions of history, culture and race.

Selected Works:
Afro Kismet (2017)
Speak of Me As I Am (2003)
Mining the Museum (1992)

The Yes Men (1996-):
Are known by a number of aliases mostly using Andy Bichlbaum and Mike Bananno as opposed to their given names Jacques Servin and Igor Vamos. The duo use parafictional means to expose inequalities and social injustices through forms of 'identity correction' and 'laughtivism' to over-identify with the neoliberal concepts they hope to confront. By over-identifying with a chosen group or target, The Yes Men are able to challenge inequalities by demonstrating their extremities.

Selected Works:
Trump Election Reporting Devices (2016)
#DNCTakeBack (2017)

DowEthics.com (2004-)
In 2005 the fictitious website, DowEthics.com also got the duo invited to conference on international finance. Here, Erastus Hamm, delivered talks on an Acceptable Risk calculator that was able to assess the financial value of human life, by measuring how many lives could be lost against the negative impact on market values. They referred to this as the golden skeleton, using Gilda the golden skeleton, as a prop to support the presentation.

Dow Does the Right Thing (2004)

Samson Young (1979-): Hong Kong artist, educated in music composition, working in sound, installation and text.

Selected Works:
3 Cases of Echoic Mimicry (Or, 3 Attempts at Hearing Outside of My Own F@#*&g Head) (2019) RE:SOUND keynote performance lecture
The World Falls Apart Into Facts (2019)

!MEDIENGRUPPE BITNIK (2013-): Internet artists living and working in Zurich and London. Their practices inserts the digital into physical spaces to challenge structures of power and control.

Selected Work:
Delivery for Mr. Assange (2013)
Assange's Room to scale reproduction of Assange's room at the Ecuadorian embassy made from memory
Delivery for Mr Assange a camera broadcast the journey of a parcel sent to Julian Assange. Text written by Daniel Ryser
Skylift (VO.2) geolocation spoofing device, relocates visitors virtually to Assange's current residence.

9th Berlin Biennale of Contemporary Art: *The Present in Drag*
Curators: DIS, 4 June – 18 September 2016
The biennale was curated by collective New York Collective DIS, which was founded in 2010 by Lauren Boyle, Solomon Chase, Marco Roso, David Toro, Nick Scholl, Patrik Sandberg and Samuel Adrian Massey. *The Present in Drag* examines the notion of the post-contemporary and the future uncertainties this brings, which is of significant importance in hindsight of impacts of the events of 2016. DIS's theme of the present is drag explored 'A world in which investing in fiction is more profitable than betting on reality. […] In this climate anyone can begin to build an alternative present, reconfigure failed narratives, decipher meaning from continual flux.' (2016)