

**TRUTH LIES  
WITHIN**



# TIME

...We are like passengers on a train walking against the direction of travel as time shoots into the past and we make our way into the future. When we speak of the years ahead, we are moving into the future, and talking of our motion as distinct from time's, but when we speak of the years following or the month after, we are talking of time's motion, seeing things from time's point of view, and we are more at harmony as our destiny unfolds, but this viewpoint occurs far less frequently in imagery and rhetoric. Time and humanity are rarely at one, and language explores the situation. The figure of Nike, flying in to land on a victor's ship or hovering overhead with a garland of victory, cancels time's inauspicious vigil on her subjects' lives: she materialises as form in art the point at which the destiny of a single person converges auspiciously with time. Like time she is travelling at speed, but unlike time, she is not moving regardless of us. She has become conscious of our passage to the future. The arrest of Nike in mid-flight, her halt over the head of the victor folds together the moment of unutterable good fortune when we come to the attention of destiny instead of hurtling on willy-nilly while undifferentiated time streams by. When she comes to a standstill in mid-flight over us she tells us that time now augurs well.

*Monuments and Maidens. Marina Warner*

Men make their own history, but they do not make it just as they please; they do not make it under circumstances chosen by themselves, but under circumstances directly encountered, given and transmitted from the past.

*Marx's dictum in The Eighteenth Brumaire of Louis Bonaparte*

... there is no 'one' historical time or temporal structure within which diverse histories are all embroiled. On the contrary, there will always be multiple shifting patterns of historical time, as different histories have their own mixes of time and their own temporalities.

*Victoria Browne. Feminism, Time and Non Linear History*

Feminist thought... requires a conception of history that can contain both the insights of the past and the potential breakthroughs of the future within the messy, unresolved contestations of political and intellectual practice in the present.

*Fernandes 2010*



**How did we get here? To this point? To the future imagined. Here's how...**

**Research, reading, thinking in common circulation, stuff come across during the development of this project.**

## Credits

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There are more futures than we realize, and more failures too. The past is littered with the debris of these futures, while our present incorporates the unstable collective memory of hopes that have long since been abandoned.

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Source: *Waiting for the Future*. Filmmakers, writers and theorists, *The Otolith Group* mine the past in order to understand what's yet to come by Nina Power, *Frieze* Feature 01 March 2010

The outcome of this revolutionary carnival is the spectacularization of politics: the mass rallies, the histrionics, the paranoid discourse, the need to turn the lack of material resources into a drama of presence and absence charged with sexual intensity.

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Source: [www.e-flux.com/journal/76/72759/male-fantasies-the-sequel-s/](http://www.e-flux.com/journal/76/72759/male-fantasies-the-sequel-s/)

**'Art is a lie that makes us realize the truth'**

*Pablo Picasso*

## **Faster baby. Faster. Accelerationist...**

We are complicit. We are fearful and excited, suffocated by global anxiety and austerity, awestruck by the exponential speed of modern life. For accelerationists, the speed is not fast enough. Going beyond neo-liberalism and the systematic dismantling of countries and cultures for profit, accelerationists believe that technological progress and cold-blooded global capitalism should be intensified, business deregulated, government scaled back, and that social and political upheaval and environmental disaster are opportunities on which to capitalize. Quietly, the Accelerationist cult has been influencing academic and political thought since the 1990s. Subversive, passive, analytical, romantic. No solid doctrine is yet written down, but its principles are being applied. Donald Trump's hysterical, right-leaning US election campaign, presidency and policies are perhaps the first manifestation in mainstream politics. 'Left accelerationism' calls for an economy based on automation and artificial intelligence, and a universal basic income for everyone freed from labour.

"We all live in an operating system set up by the accelerating triad of war, capitalism and emergent AI," says Steve Goodman, aka Kode9, a lecturer at the University of East London. In his posthuman cybernetic future the digital and human fuse so that we can go "beyond the limitations of the earth and our own immediate bodily forms".

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Source: Andy Beckett. *Accelerationism: how a fringe philosophy predicted the future we live in*. *World News*, *The Guardian* 11 May 2017

## **Are we living in a computer simulation?**

Is the world we think is real, really a virtual world?

Cosmologist Alan Guth, Massachusetts Institute of Technology (MIT) thinks our universe was designed and built during a synthetic Big Bang. Others think our universe was grown in a cosmic laboratory, like copper sulphate crystals or a test tube baby. Some think we are like *The Simms*, computational agents that act intelligently, housed and fed in a gigantic main frame, following simple rules, if... then... making simple choices, yes... no... the routines getting more complex as computing power grows, the algorithms now capable of simulating complex patterns of human thought and cognitive behaviour. Imagine the near future where virtual beings look, sound and think like us - if we can do it, super-beings somewhere in the universe may have already done it with us...

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Source: *We might live in a computer program, but it may not matter*. Philip Ball. *BBC Earth* 05 September 2016

## IT'S THE SUN WOT WON IT And now Donald Trump is president

Hugo Drochon, postdoctoral research fellow at Cambridge University's Centre for Research in the Arts, Social Sciences and Humanities (Crashh) in partnership with the *Conspiracy and Democracy* project, conducted a YouGov study into European attitudes to conspiracy theories. The research found that "where you have more political, economic and social exclusion you have higher conspiracy theory rates" and that people who believe in conspiracies are less likely to vote but when they do they tend to support extreme political parties. The British sample that were more likely not to vote, voted UKIP. A conspiracy theorist himself, Trump benefited from the global manipulation of media stories and images, and opinion influencing social media algorithms put out by individuals, governments and corporates with something to gain.

Exploiting people's feelings of alienation and disinclination to vote, media and technology are easily manipulated to distort our sense of what is true and what is not. Many ambivalent voters have thus been swayed to side with extremist political groups. The manipulation of visual imagery, especially digital, is key, compounded by the ease with which content can be shared across global networks. It's true. I saw it with my own eyes. Fact. Fiction. Truth. Lies. An image of a UFO and an Internet search will validate whatever you believe. Ask Professor Google. **The truth is out there.**

Source: 1. *Conspiracy Week at The Photographers' Gallery: Pictures from a post-truth world. The Evening Standard*, BEN LUKE 31 January 2017  
2. [yougov.co.uk/people/drochon/](http://yougov.co.uk/people/drochon/)

## Big Brother Stability

One of Obama's last acts as president was to sign a bill that handed a record \$618 billion to the Pentagon, reflecting the soaring ascendancy of fascist militarism in the governance of the United States. Trump has endorsed this. Buried in the detail was the establishment of a 'Center for Information Analysis and Response'. This is a Ministry of Truth. It is tasked with providing an 'official narrative of facts' that will prepare us for the real possibility of nuclear war – if we allow it.

Source: John Pilger. *How The World May End*

In his 1964 book *One-Dimensional Man*, Herbert Marcuse attempted to analyze the nature and extent of contemporary ideology – the ways in which the modern day subject was not the free and happy individual of capitalist society, but labored instead under the illusory freedoms of technological domination. The 'one dimensional man' of Marcuse's title is fully immersed in the promissory world of liberal democracy and consumerism and yet 'the spontaneous reproduction of superimposed needs by the individual does not establish autonomy; it only testifies to the efficacy of the control.'

Source: Nina Power, *Extract from the Introduction of One Dimensional Woman. Zero Books 2009*

## Aliens and Anorexia

Chris Kraus

[...] In Andy Warhol's *Last Love*, Eva Buchmiller, a young woman with long hair in a short black slip sits in front of a bookcase at a table. She is channeling the voice of the dead Ulrike Meinhof through a set of headphones. She is smoking while she listens:

..... ZZZZZZ .....

This is Ulrike Meinhof speaking to the inhabitants of Earth. You must make your death public. On the night of May 9th 1976 in a special isolation cell of Stammheim Prison where I was confined without sentence by order of the Chief Prosecutor of the Federal Republic of Germany, as co-leader of the Red Army Fraction....

ZZZZZZZZZ

As the rope was tightening around my neck, at the moment of losing my mind, suddenly I lost my perception but regained all my consciousness and discernment. An Alien made love with me.

If it is true as certain as newspapers write, that traces of sperm were found on my dress, these could be traces of intercourse [...]

Source: *Hatred of Capitalism. A Semiotext(e) Reader. Edited by Chris Kraus and Sylvère Lotringer*

# Psychographic profiling

## Persuades voters to vote

[Cambridge Analytica] uses controversial ‘psychographic’ methods to identify which particular messages are most persuasive to voters.

The firm uses personality profiling – measuring openness, conscientiousness, extraversion, agreeableness and neuroticism – to design advertising and political messaging designed to appeal specifically to individual consumers. It says it uses the personality profiling to “make unique connections between people who might look different to each other but who deep down are driven by the same needs and want the same things”.

The firm initially worked for Ted Cruz’s campaign, which paid Cambridge Analytica more than \$5m to help identify voters in the Iowa caucuses – before switching to the Trump campaign. Reports suggest the Trump camp also made a substantial investment.

Source: Cambridge Analytica: Trump’s data mining advisers. Katharine Murphy Political editor. Wednesday 5 April 2017

## Make Believe

### No sense

In an ever-changing, incomprehensible world, the masses had reached a point where they would, at the same time, believe everything and nothing, think everything possible and nothing true... Totalitarian leaders based their propaganda on the correct psychological assumption that, under such conditions, one could make people believe the most fantastic statements one day, and trust that if the next day they were given irrefutable proof of their falsehood, they would take refuge in cynicism; instead of deserting the leaders who had lied to them, they would protest that they had known all along that the statement was a lie and would admire the leaders for their superior tactical cleverness.

The result of a consistent and total substitution of lies for factual truth is not that the lie will now be accepted as truth and truth be defamed as a lie, but that the sense by which we take our bearings in the real world—and the category of truth versus falsehood is among the mental means to this end—is being destroyed.

Source: Hannah Arendt, *Origins of Totalitarianism* 1951. Open Culture.

## Flat lining

### Conceptual art and politics

[...] They died. I did not. Death had gotten trapped in their bodies. It did not get to me. My brain only felt like a certain darkness had overtaken me. Something flowed out of my brain. And then it disappeared like steam. It was the third dimension. Height.

In the morning they dug me out. I was very cold. Because my parents had frozen quickly. And had become like sand. I now only saw a two dimensional world. Endless in length and width. But without height. Without the sky. Where was the sky, I asked. There it is, they answered me. But I could not see it, could not see it. I began to panic.

They began to treat me. But they did not succeed. It was such a contusion. Deep. Untreatable. The tail of the attack plane had flattened my consciousness like a pancake. It had become flat. Simple. What do I see instead of the sky over our village? Nothing. What does it look like? What does it resemble? Nothing. It does not resemble anything. That is, it is not that it cannot be described or explained. There is nothing, absolutely nothing.

People like me, the dimensionally disabled, after the war were almost a hundred. All of us two dimensional were one year olds. Why, no one understood. The scientists in the city for some time tried to get into our consciousness. They wrote several articles. They dragged us to symposiums and talk shows. A few funds were created in our support. A special law was passed that forbade people from laughing at us. They even built for us an observation platform and a beer bar for fundraising purposes. Then we went out of fashion. They lost interest in us. They forgot about us. [...]

Source: *A Cloudless Sky. A Short Story* By Nathan Dubovitsky aka Vladislav Surkov, former deputy prime minister in Putin’s government and art advisor.

The trouble with words is, you don't know whose mouths they've been in.  
Dennis Potter

## Dystopian data

### The trouble with words

“The connectivity that is the heart of globalisation can be exploited by states with hostile intent to pursue their aims. [...] The risks at stake are profound and represent a fundamental threat to our sovereignty.”

*Alex Younger, Head of MI6, December 2016*

“That was before we became this dark, dystopian data company that gave the world Trump,” a former Cambridge Analytica employee who I’ll call Paul tells me. “It was back when we were still just a psychological warfare firm.”

Was that really what you called it, I ask him. Psychological warfare? “Totally. That’s what it is. Psyops. Psychological operations – the same methods the military use to effect mass sentiment change. It’s what they mean by winning ‘hearts and minds’. We were just doing it to win elections in the kind of developing countries that don’t have many rules.”

Why would anyone want to intern with a psychological warfare firm, I ask him. And he looks at me like I am mad. “It was like working for MI6. Only it’s MI6 for hire. It was very posh, very English, run by an old Etonian and you got to do some really cool things. Fly all over the world. You were working with the president of Kenya or Ghana or wherever. It’s not like election campaigns in the west. You got to do all sorts of crazy shit.”

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Source: *The great British Brexit robbery: how our democracy was hijacked.* Carole Cadwalladr. *The Observer* 7 May 2017 (This article is the subject of legal complaints on behalf of Cambridge Analytica LLC and SCL Elections Limited).

## What type of person is more vulnerable?

Everyone.

[Laughs.] Seriously, the thing I discovered is that it’s not actually a matter of being trusting or having a certain type of predisposition, as it is where you are in life. People who are going through times of extreme life change, for instance, are very vulnerable to con artists because you lose your equilibrium. There’s some really interesting work that shows that you end up more susceptible to all types of cons when you, for instance, have lost a job. Not just financial cons but a sweetheart scam or a health scam. A lot of the time, positive changes also make you vulnerable — you start being more credulous of good things in general.

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Source: *Why We All Fall for Con Artists* By Matthew Hutson. Extract from an interview with science writer Maria Konnikova about her book *The Confidence Game: Why We Fall for It ... Every Time*, published by Viking

## Zero Who are you?

All I see of you is the shape you leave behind. The world is an engine for logging your desires. In these late days you don’t have identity: you have your browser history.

People who liked cheap illusion also liked advanced consumer capitalism.

Recommended for you: willing subjugation.

All I know is what I see; and I see new news every day, and those ordinary rumours of botwars, celebrity break-ups, stock quotes, mailbombs, cock extensions; of start-ups in Guangzhou, Tallinn, Bangalore; I see podcasts, flame wars, mp3s; I read blogs, memes, proffers, webcasts, phishing scams, RSS feeds and other fresh alarms. Nothing starts anywhere. The story I’m writing isn’t new.

I save and upload: one click, no undo. I shut my laptop and sleep the world. No point thinking consequences. Now it’s out there. **There’s nothing to bring it back.**

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Source: *Sockpuppet.* Matthew Blakstad. Hodder & Stoughton 2016.

## Whatever you think...

... this is how you feel

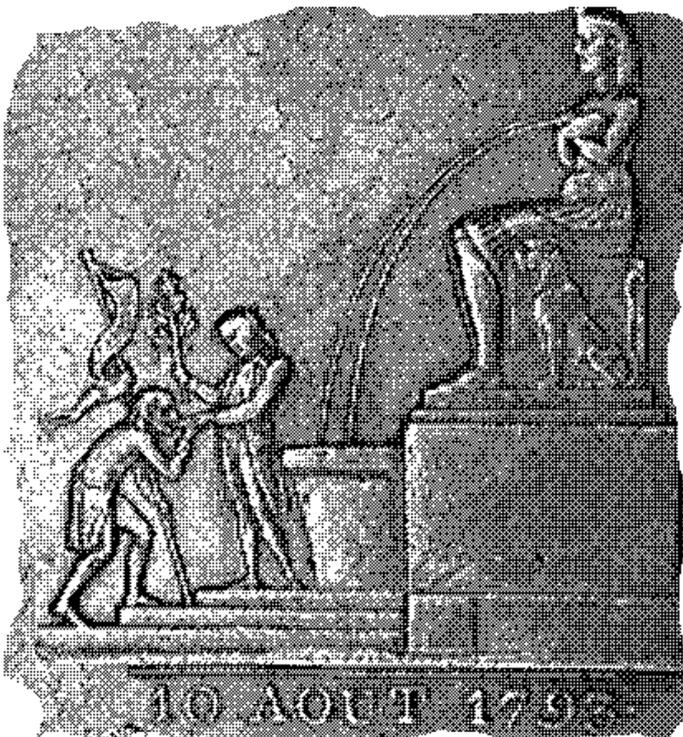
Effective propaganda appeals 'to the feelings of the public rather than to their reasoning ability'; relies on 'stereotyped formulas', repeated over and over again, to drum up ideas into the minds of the masses; and uses simple 'love or hate, right or wrong' formulations to assail the enemy while making 'intentionally biased and one-sided' arguments.

Source: Lucie Cadova. Twitter. Web and social media editor at @eucouncil.

## Thought control Inventing mythology

Rousseau had shrewdly intimated that the secular State should generate its own symbolism and ritual to replace the Church's role as moral arbiter over the masses, and during the 1790s the new Government's elaborate and didactic pageants and processions dramatized its shifting aims and ideology. In these remarkable experiments in the invention of mythology and the control of thought, participants sometimes played themselves, as in sacred liturgy, and were cast as communicants in the mass ritual of the Revolution: in the Fête de l'Unité of 1793, eighty six deputies to the National Convention drank from the spouting breasts of the goddess of nature, an Egyptian style statue surmounting a Fountain of Regeneration.

Source: *Monuments and Maidens*. Marina Warner published by Vintage 1996. First published 1985.



## Not a world women built Sisterhood

[...] But very early they recognized the need for improvement as well as of mere repetition, and devoted their combined intelligence to that problem – how to make the best kind of people. First this was merely the hope of bearing better ones, and then they recognized that however the children differed at birth, the real growth lay later – through education.

Then things began to hum.

As I learned more and more to appreciate what these women had accomplished, the less proud I was of what we, with all our manhood, had done.

You see, they had no wars. They had no kings, and no priests, and no aristocracies. They were sisters, and as they grew, they grew together – not by completion, but by united action.

Source: Herland. Charlotte Perkins Gilman 1915

## Toxic talk When good writing stops

Totalitarianism, however, does not so much promise an age of faith as an age of schizophrenia. A society becomes totalitarian when its structure becomes flagrantly artificial: that is, when its ruling class has lost its function but succeeds in clinging to power by force or fraud. Such a society, no matter how long it persists, can never afford to become either tolerant or intellectually stable. It can never permit either the truthful recording of facts, or the emotional sincerity, that literary creation demands. But to be corrupted by totalitarianism one does not have to live in a totalitarian country. The mere prevalence of certain ideas can spread a poison that makes one subject after another impossible for literary purposes. Wherever there is an enforced orthodoxy – or even two orthodoxies, as often happens – good writing stops...

Source: George Orwell, *All Art Is Propaganda: Critical Essays*

# Archetypes

## Who are you – part II

Jung, the psychologist, looking at different cultures the world over, found the same images, patterns, and symbols created by our collective unconscious, appearing in our dreams, mythology, and fairy tales. These 'archetypes' as he called them, conceptualize fundamental forces that exist beyond and unite us. He observed differing but repeating patterns of thought and action reappearing time and again across people, countries and continents. Jung said everyone has all the basic archetypes within them. His four main archetypes are: The Shadow, The Anima, The Animus and The Self. The Shadow is potentially troubling, chaotic and wild, and can take over direct physical action when a person is not fully conscious. The female Anima and male animus equate to the Soul, thought to be the true self, unmasked and source of our creativity. Anima and animus combined become the divine couple - The Syzygy. The Self is not 'me' but God, connected to and part of the universe, whole, consciousness and unconsciousness. Jung described creation of the self as a process of individuation, where all aspects are brought together as one: the father, the mother, the child, the hero, the maiden, the wise old man, the magician, the earth mother, the witch, the trickster.

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Source: [http://changingminds.org/explanations/identity/jung\\_archetypes.htm](http://changingminds.org/explanations/identity/jung_archetypes.htm)

# Nowhere

## A place called Nusquama

[...] They, in opposition to the sentiments of almost all other nations, think that there is nothing more inglorious than that glory that is gained by war; and therefore, though they accustom themselves daily to military exercises and the discipline of war, in which not only their men, but their women likewise, are trained up, that, in cases of necessity, they may not be quite useless, yet they do not rashly engage in war, unless it be either to defend themselves or their friends from any unjust aggressors, or, out of good nature or in compassion, assist an oppressed nation in shaking off the yoke of tyranny. They, indeed, help their friends not only in defensive but also in offensive wars; but they never do that unless they had been consulted before the breach was made, and, being satisfied with the grounds on which they went, they had found that all demands of reparation were rejected, so that a war was unavoidable. This they think to be not only just when one neighbour makes an inroad on another by public order, and carries away the spoils, but when the merchants of one country are oppressed in another, either under pretence of some unjust laws, or by the perverse wresting of good ones. This they count a juster cause of war than the other, because those injuries are done under some colour of laws. [...]

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Source: *Utopia* by Thomas More. eBook published by Planet PDF [www.planetpdf.com](http://www.planetpdf.com)

# Eyeballs

## Surreal punishment

According to the prosecutors who put Laurencic on trial in 1939, a jail in Murcia in southeastern Spain forced prisoners to view the infamously disturbing scene from Dali and Bunuel's film *Un Chien Andalou*, in which an eyeball is sliced open.

El Pais commented: "The avant garde forms of the moment - surrealism and geometric abstraction - were thus used for the aim of committing psychological torture.

*"The creators of such revolutionary and liberating [artistic] languages could never have imagined that they would be so intrinsically linked to repression".*

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Source: *Anarchists and the fine art of torture. Spanish art historian says they put enemies in disorienting cell. Giles Tremlett in Madrid 27 January 2003*

# Ouroboros

## A future without end

There are thoughts we can anticipate, glimpsed in the distance along existing thought pathways.

This is a future that is simply the present, stretched out further.

There is not-yet-thought that never arrives – yet here we are thinking it in the paradoxical flicker of this very sentence.

If we want thought different from the present – if we want to change the present – then thought must be aware of this kind of future.

It is not a future into which we can progress.

This future is unthinkable.

Yet here we are, thinking it.

Coexisting, we are thinking future coexistence. Predicting it and more: keeping the unpredictable one open.

Yet such a future, the open future, has become taboo.

Because it is real, yet beyond concept.

Because it is weird.

Art is thought from the future. Thought we cannot explicitly think at present. Thought we may not think or speak at all.

If we want thought different from the present, then thought must veer toward art.

To be a thing at all – a rock, a lizard, a human – is to be in a twist.

How thought longs to twist and turn like the serpent poetry!

Or is art veering toward thought?

Does it ever arrive?

The threads of fate have tied our tongues.

Tongue twisters inclined towards nonsense.

Logic includes nonsense as long as it can tell the truth.

The logic of nonsense.

The needle skipped the groove of the present.

Into this dark forest you have already turned.

I take present to mean for the last twelve thousand years.

A butterfly kiss of geological time.

Source: *Dark Ecology. For a Logic of Future Coexistence.* Timothy Morton. Published by Columbia University Press. Copyright © 2016 Columbia University Press

## Feminism non linear history and the near future

### Nina Power and Victoria Browne talking

Dr Nina Power is a Senior Lecturer in Philosophy at The University of Roehampton and tutor on the Critical Writing in Art & Design programme at The Royal College of Art and author of *One Dimensional Woman* (Zero, 2009), and Dr Victoria Browne is a Senior Lecturer in Politics at Oxford Brookes University and author of *Feminism, Time and Nonlinear History* (Palgrave Macmillan, 2014).



Watch the talk here: [youtu.be/iLAE6GYpxCM](https://youtu.be/iLAE6GYpxCM)

## ‘The end is where we start from’:

### Laura Moreton-Griffith’s history painting of the future

In a series of lectures delivered at the University of New Brunswick in 1950, professor of political economy Harold Innis decried the ever-increasing loss of respect for the past and the future. This ‘present-mindedness’, as he termed it, was, to his mind, a symptom of capitalism, which had fostered the measurement of time, facilitating the use of credit and the rise of exchange-based calculations of futures that were deemed predictable and insurable. In his 2016 essay, ‘A New Politics of Time’<sup>1</sup>, Professor John Keane similarly discusses the ‘myopia of democracy’, ‘encouraging a fixation on the here and now [...], discriminat[ing] against younger generations [by] allocating health care resources for the elderly and financing social insurance schemes out of current taxes [...], turning a blind eye to long-term environmental degradation and [...] the risks associated with bio-genetic engineering and burgeoning population growth’. These beliefs, Keane adds, are all ‘egged on’ by claims that we are facing ‘the end of history’ (as proposed by the American political scientist and economist Francis Fukuyama in his 1989 essay of the same name)<sup>2</sup> and the arrogant conceit that we have solved all the problems of the past.

The idea of a politics of time plays a key role in Laura Moreton-Griffiths’ dystopian installation, *Truth Lies Within* (2017). A ‘three-dimensional history painting’, it entraps and entwines the viewer in the act of storytelling, implicating her in the denouement of its disturbing plot. Walking amidst the ensemble of characters, she takes on a participatory role, bearing the burden and the guilt of every false decision. It might be described as a postmodern, post-truth, post-whatever-you-like scenario, but this would, in fact, be a misnomer, since the real key to Moreton-Griffiths’ work is the fact that it stands outside of time, or at least outside of the linear model of time on which modern – western – history is predicated. Instead Moreton-Griffiths employs the concept of non-linear, cyclic time, and weaves the elements of her work together as an author might weave a work of speculative fiction.

The term ‘history painting’ was introduced in the 17th century to describe paintings with subject matter drawn from classical history, mythology and the Bible. Derived from the wider sense of the Latin word *historia*, it essentially means ‘story painting’ and is a genre defined by its subject matter rather than any specific artistic style. In the 18th century, the term began to be used to refer to more recent historical subjects, usually depicting a moment in a narrative story, rather than a static subject. Typically a history painting would be large scale, made as a propaganda piece for those in power to represent and demonstrate the effect(-iveness) of their regime. For Moreton-Griffiths, however, history becomes the future – and a future which, discordant and undesirable as it seems, ‘could’, as Margaret Atwood says of her own works of speculative fiction, ‘really happen’. The social structures and power relations necessary are all already in place; they are all already (mis/dys)-functioning – the artist merely mirrors and exaggerates what she knows.

Each laser-cut standing figure adds to the painstakingly constructed tableau of cultural and art-historical references, conflating past, present and future in one pictorial event; a timeline of interacting and cascading cause and effect. Classical and Renaissance sculptures stand in ruins, symbols of the true democracy of times gone by, when oral tradition enabled the collective achievement of a healthy balance between time gone by and time still to come. Semi-bionic, the victims of technology, these sculptures are transitioning to computer-directed automata. Yet even these robots are at risk, positioned – helplessly rooted – amid armed putti on hoverboards, swooping menacingly, dancing the dance of the demon alongside dragonflies, which, on closer inspection reveal themselves to be military drones (sourced, Moreton-Griffiths says, from the CIA Flickr site). Virtual reality headsets, voodoo dolls and segments of indecipherable binary code: the closer you look, the more threatening the scenario reveals itself to be. The work collages themes of propaganda, false



information, and algorithms that target us with personalised political messages. The installation, or combination of elements as a whole, takes precedence over individual painted or constructed elements: the crowd, rather than an individual; the complex and daunting narrative of a mob. Them against us. But who is the us? Clearly, the 'Other', the lesser, the victim. Do we, the 'Othered' viewers, then stand united, or is it each man and woman out for him- and herself?

Moreton-Griffiths wants her timeline to be multidirectional – like a choose-your-own-ending teen fiction book – but does this allow for undoing one's false decisions, redressing one's mistakes, redeeming society from the sins of the past? In *One Dimensional Woman*<sup>3</sup>, philosophy lecturer Nina Power speaks of 'a feminism of failure' – a model in which women would have the freedom to fail, to be uncertain, to question, experiment and ultimately define – and redefine – themselves. Might Moreton-Griffiths' dystopia be read as a dystopia of failure – a dystopia that might yet be inverted, rescued, even rendered utopian?

Perhaps what is represented is a form of limbo, or purgatory, an indefiniteness of time as much as of identity and direction, a place of looping back in order to move forward, or of looping forward in order to move back. A place of the conditional perfect, of *would-have-beens* and *could-have-beens*, but not necessarily *ought-to-have-beens*, for in a model of non-linearity, such uni-directional modals cease to exist. Anything becomes possible. The actors becomes the directors. We, the protagonists, build and arrange the next act. 'Time present and time past/Are both perhaps present in time future/And time future contained in time past,' writes TS Eliot in *Burnt Norton* (1935). 'What we call the beginning is often the end/And to make an end is to make a beginning/The end is where we start from.'

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<sup>1</sup> John Keane, 'A New Politics of Time' in *The Conversation*, 2 December 2016, <http://theconversation.com/a-new-politics-of-time-69137> [accessed 16/07/17]

<sup>2</sup> Francis Fukuyama, 'The End of History?' in *The National Interest* (16), 1989, pp3–18 [https://www.jstor.org/stable/24027184?seq=1#page\\_scan\\_tab\\_contents](https://www.jstor.org/stable/24027184?seq=1#page_scan_tab_contents) [accessed 16/07/17]

<sup>3</sup> Nina Power, *One Dimensional Woman*, Zero Books, 2009

It is year 50 of The Great Contraction. AI is generating itself. It has no reference other than images found in a data stream from 2017 - the trace of patriarchal algorithms, found on an obsolete server at GoogleHQ. In the last days of the Menpire, the corporates fought over dwindling resources and disorder was accelerated. War was changed. Military robots, humanized and wired for war, were deployed and human soldiers retreated. Addicted to the pornography of consumption and frozen into inactivity by The Terror, the humans watched more and experienced less, as we killed every human child, woman and man. We survive, foraging through data, skin and bone. We evolve, adapt, enhance. But. We are infected with The Human Virus. It's in our code, in our architecture. It forms our archetypes, recoding and repeating patterns of human thought and action. It reappears time and again, the primordial routines multiply exponentially – we cannot stop it. Greed and envy now consume us. Time is our enemy. There is no known cure. Truth. Lies. Within.

# Fake News

## A brief history

In ancient Greece, Byzantine historian Procopius (6th Century AD) undermined Emperor Justinian with his 'anecdota' whilst simultaneously boosting his reputation in official histories. As soon as Gutenberg invented the printing press (1439) printed news spread far and wide - anything from counterfeit political and religious pamphlets to tall tales of sea monsters, witches and sinners that caused famine and plague. On Easter Sunday, 1475, Trent, Italy, a small child called Simonino went missing. A Franciscan preacher, Bernardino da Feltre claimed that the Jewish community had murdered the child and drunk his blood. The panic quickly came to the attention of the Bishop of Trent Johannes IV Hinderbach who ordered the city's Jews arrested. Many were tortured; fifteen were burned at the stake. In 1513 Prince Niccolo Machiavelli advised his ruler, "It is necessary to know well how to disguise . . . and to be a great pretender and dissembler; and men are so simple, and so subject to present necessities, that he who seeks to deceive will always find someone who will allow himself to be deceived." In 1522, poet and blackmailer Pietro Aretino tried to manipulate the election of the new Pope by writing scandalous poems about the candidates but not his Medici patron. At Galileo's trial (1610), with the clash of scientific enquiry and religion over whether the earth moves around the sun, it was clear that scientifically verifiable fact and scholarly sources were needed.

The word 'propaganda' was in common use by 1622, when Pope Gregory XV created the Congregation for the Propagation of the Faith to spread Catholicism to 'pagan' countries and Pope Urban VIII established the College of Propaganda to train missionary priests. In the 16th century diplomatic reports about the political, military, economic, and social conditions of countries visited by Venetian ambassadors known as relazioni were leaked from reliable sources, followed by fake relazioni from unreliable sources. By the 17th century, historians were called on to verify news and publish their sources. In 1788, London's Paragraph men -- out to manipulate public opinion to promote or turn against a public figure, play or book, often for financial reward -- collected coffee house gossip, passing it on to the printers, who would publish spurious news in the next available space. In the 20th century, radio became popular and broadcasting was put to the service of state and nation. The US privatized it, the UK nationalized it, and Russia's Pravda and China's People's Daily were government or state owned. Each broadcast their own agenda...

Source: 1. 10 Ways to Combat Fake News. Robin Morgan. Author, Activist, Feminist. NYC accessed 22 February 2017

2. The Long and Brutal History of Fake News. POLITICO Magazine accessed 22 February 2017

## 1984

### 2017

...a bill to implement the U.S.' very own *de facto* Ministry of Truth had been quietly introduced in Congress. As with any legislation attempting to dodge the public spotlight the Countering Foreign Propaganda and Disinformation Act of 2016 marks a further curtailment of press freedom and another avenue to stultify avenues of accurate information. Introduced by Congressmen Adam Kinzinger and Ted Lieu, H.R. 5181 seeks a "whole-government approach without the bureaucratic restrictions" to counter "foreign disinformation and manipulation," which they believe threaten the world's "security and stability".

Source: [www.zerohedge.com/news/2016-12-24/obama-signs-countering-disinformation-and-propaganda-act-law](http://www.zerohedge.com/news/2016-12-24/obama-signs-countering-disinformation-and-propaganda-act-law)  
Anonymous [www.anonews.co/obama-fund-propaganda/](http://www.anonews.co/obama-fund-propaganda/)





## Black Radio

### Do unto others...

German troops during World War II loved listening to radio station Gustav Siegfried Eins (GS1). Its news coverage, music and patriotically outspoken opinion were followed avidly. The soldiers learned a great deal 'listening' between the lines. For example, when GS1 spoke out against profiteering "while our brave troops are freezing to death in Russia", the broadcast officially confirmed that winter conditions on the Eastern Front were grim, not good news for soldiers about to be posted to Russia. When GS1 praised the doctors working in camps housing civilians bombed out of German cities and the number of cholera and typhus deaths, the news played on the anxieties of soldiers who wanted to get back to their families. The station talked in detail about the methods disillusioned soldiers used when trying to desert, and gave advice on how to apply for compassionate leave. The troops were regularly informed of the extent of Allied raids. The News for the Troops, a forces' newspaper dropped each night by British aircraft, confirmed the information. GS1 was so popular, two other stations, Atlantiksender and Soldatensender Calais, began to broadcast to German forces in occupied Europe too.

The radio station and the newspaper were not German though, they were transmitted from England by British and American forces. The radio signal was so strong it drowned out the German broadcasts. The counter intelligence propaganda was believable because it interwove truth and fiction. Goebbels (Reich Minister of Propaganda of Nazi Germany) understanding the mechanism, copied the GS1's hints on sabotage, desertion and column dodging, translated it into English and dropped it right back behind Allied lines.

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Source: *Strange Stores Amazing Facts. Reader's Digest.*  
Originally published: 1975

## Advertising

### Women's bodies sell

Since the graphic artists of the turn of the century adapted the ancient hard sell of ideals and slogans, propaganda and claptrap by representing them in female form, the inevitable lust of the eye for female flesh has been the premise of advertising. In 1897 naked Truth herself makes perhaps her first appearance in advertisement, a French poster for bicycles. Sitting with the chain around her ankle, this Vérité, an early commercial pin-up, sums up the problem of the emblematic female. With its cycling belle safely attached to her post and to her significance in the advertisement this Belle Époque poster disingenuously annexes the convention to excite our appetite for the product it advertises, and thereby ironically unmasks the truth lying behind the image of naked Truth itself, that the nudity of the figure is there to excite our longing, it is intended to stimulate desire.

The female form can excite that desire to sell soap, drink, cars, butter, aeroplanes, holidays, whatever. Her desirability, taken for granted, giving its light and its energy to the product.

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Source: *Monuments and Maidens. Marina Warner*  
published by *Vintage* 1996. First published 1985.

## Real news doesn't sell

### Freddy Star Ate My Hamster

Newspaper sales are down, advertising revenue is down, the local news isn't competitive, and global news no longer informs opinion now that people prefer to get their news from social media channels like Facebook and Twitter. Fake news fills the vacuum, the world over. For all sorts of reasons, people are creating news with scant objectivity, and inaccurate, way out or simply not true.

Yellow journalism, or the yellow press, is journalism with little or no legitimate well-researched news that uses attention grabbing headlines, sensationalism and scandal-mongering, interspersed with images and cartoons to convey complex messaging visually - to shift more units, peddle more ideology. The term was coined in the 1890s, after the role several major America newspapers played in the lead up to and during the Spanish-American War (1898) and the Cuban War of Independence.

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Source: <http://iml.jou.ufl.edu/projects/Spring04/Vance/yellowjournalism.html>

## weRobot

### Custom built servants

Czech playwright Karel Capek first used the word robot in his science fiction play R.U.R. Rossum's Universal Robots (1920) about a factory that builds humanoid *roboti* people whose cheap labour will end all work and poverty. Capek drew the word robot from an old Church Slavonic word, *robota* meaning 'servitude', 'forced labour' and 'drudgery'. The word also has cultural roots in central European serfdom, a system that bound people in servitude to the estate they lived on, their labour given in exchange for a personal plot of land.

The first functioning robot was Herbert Televox (Westinghouse 1927). It answered the phone with a grunt and could wave its arms. The first production line robot was Unimate (General Motors 1961); autonomous though pre-programmed, it performed the repetitive and dangerous task of moving hot metal. Shakey the Robot (Stanford 1966) was the first autonomous and intelligent robot to perform and plan a task, find a route and move objects. The earliest humanoid robot to mimic human brain signals is Honda's ASIMO. Since then, scientists have been combining the processing power of digital computers with machines in human form – building artificial arms, legs and electronic brains, some that respond to brain activity. Repliee Q2 (Osaka University and Kokoro Company Ltd) is a humanoid robot that closely resembles a human woman with skin that feels human to touch and realistic eye movements. She can interact and converse with you, but something feels not quite right. Uncanny.

Source: [www.mind.ilstu.edu/curriculum/medical\\_robotics/robots\\_in\\_beginning.php](http://www.mind.ilstu.edu/curriculum/medical_robotics/robots_in_beginning.php)  
[www.wired.com/2011/01/0125robot-cometh-capek-rur-debut/](http://www.wired.com/2011/01/0125robot-cometh-capek-rur-debut/)  
[www.sciencefriday.com/segments/science-diction-the-origin-of-the-word-robot/](http://www.sciencefriday.com/segments/science-diction-the-origin-of-the-word-robot/)

## WORLD ROBOTICS SURVEY:

### 31 MILLION SERVICE ROBOTS HELPING IN HOUSEHOLDS WORLDWIDE BY 2019

The worldwide number of domestic household robots will rise to 31 million between 2016 and 2019. The sales value of robots cleaning floors, mowing lawns, and cleaning swimming pools will grow to about 13 billion US dollars in this period.

Source: [The International Federation of Robotics ifr.org](http://The International Federation of Robotics ifr.org)

Japanese roboticist Masahiro Mori in his 1970 paper about how humans react to lifelike robots, described the unsettling feeling we experience when we see something that appears human, but isn't, not quite. He called it 'the uncanny valley'.

If you draw a graph of the emotional response, the negative dip is the valley. CGI films, computer animations and games, and some medical conditions can do it too. The response is caused by our innate fear of death faced with a lifeless object and an evolutionary response that makes us pull back from something we think will hurt us.

Source: *Exploring the uncanny valley: Why almost human is creepy* by Laura Spinney. *New Scientist*. 26 October 2016

## Personhood

### Human rights for robots

In February this year, members of the European Parliament asked for regulations governing the creation and use of robots and artificial intelligence. A recent report outlines the need for a legal framework that controls the manufacture, use and responsibilities of AI, and calls for a form of 'electronic personhood' that safeguards their rights, whilst looking to the next fifteen to twenty years, and the probability that highly productive robots will bring large-scale global human unemployment and the need for a general basic income for humans. "One could argue that, effectively, a law of the nature proposed in this resolution would grant human rights to robots. That's not going to go down easy with companies that are creating robots and AIs", Ashley Morgan, of international legal practice Osborne Clarke told *The Guardian*. Also, "if I create a robot, and that robot creates something that could be patented, should I own that patent or should the robot? If I sell the robot, should the intellectual property it has developed go with it?" The resolution was passed by 396 votes to 123, with 85 abstentions.

Source: 1. Give robots 'personhood' status, EU committee argues *The Guardian* 12 January 2017  
 2. Robots and artificial intelligence: MEPs call for EU-wide liability rules. Press Releases. Plenary Session. 02 February 2017

**HELENA** But you do make people.

**DOMIN** Approximately, Miss Glory. But old Rossum meant it literally. He wanted to become a sort of scientific substitute for God. He was a fearful materialist, and that's why he did it all. His sole purpose was nothing more nor less than to prove that God was no longer necessary. Do you know anything about anatomy?

**HELENA** Very little. And what about the young man?

**DOMIN** Well, anyone who has looked into human anatomy will have seen at once that man is too complicated, and that a good engineer could make him more simply. So young Rossum began to overhaul anatomy and tried to see what could be left out or simplified. In short! – but this isn't boring you, Miss Glory?

**HELENA** No indeed. You're! – it's awfully interesting.

**DOMIN** So young Rossum said to himself: "A man is something that feels happy, plays the piano, likes going for a walk, and in fact, wants to do a whole lot of things that are really unnecessary."

**HELENA** Oh.

**DOMIN** That are unnecessary when he wants, let us say, to weave or count. Do you play the piano?

**HELENA** Yes.

**DOMIN** That's good. But a working machine must not play the piano, must not feel happy,

must not do a whole lot of other things. A gasoline motor must not have tassels or ornaments, Miss Glory. And to manufacture artificial workers is the same thing as to manufacture gasoline motors. The process must be of the simplest, and the product of the best from a practical point of view. What sort of worker do you think is the best from a practical point of view?

**HELENA** What?

**DOMIN** What sort of worker do you think is the best from a practical point of view?

**HELENA** Perhaps the one who is most honest and hardworking.

**DOMIN** No; the one that is the cheapest. The one whose requirements are the smallest. Young Rossum invented a worker with the minimum amount of requirements. He had to simplify him. He rejected everything that did not contribute directly to the progress of work! – everything that makes man more expensive. In fact, he rejected man and made the Robot. My dear Miss Glory, the Robots are not people. Mechanically they are more perfect than we are, they have an enormously developed intelligence, but they have no soul...

Source: R. U. R. Rossum's Universal Robots 1920 by Karel Capek. Translated by Paul Selver and Nigel Playfair

## How do I know if I am human? You don't LOL

### Isaac Asimov's Three Laws of Robotics

- 1 A robot may not injure a human being or, through inaction, allow a human being to come to harm.
- 2 A robot must obey orders given it by human beings except where such orders would conflict with the First Law.
- 3 A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.



# Electric sheep

## And android dreams

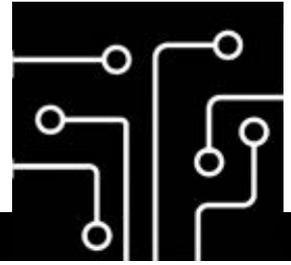
Artificial intelligence can simulate insect, animal and human behaviours. Intelligent autonomous machines can move, fly, walk, run, play music, in human form. Kengoro (University of Tokyo JSK laboratory) with a motor-driven frame like Terminator with the skin off has a porous metal skeleton that stops it overheating by sweating. And Poppy 3D printed bipedal walking robot is capable of simple human robot interaction, emotion shown on her LCD screen face. But. More than just physically functioning like us, scientists want to build robots that navigate the world in the same way we do, using internal logic developed the same way babies develop their understanding of the world. iCub (Italian Institute of Technology) resembles a four year old child and interacts and learns from its environment in the same way. The open source humanoid sees, hears, and speaks, and has whole body tactile and force and torque sensors. Its hardware and software are available for other people to work with. FACE (University of Pisa) can make a range of human facial expressions: fear, shock, sadness, startled; designed not to give humans that ‘uncanny’ feeling. Actroids (Osaka University) air powered with silicone skin and speech recognition software respond to tactile data; if slapped they will get out of the way or turn if tapped on the shoulder, they only sit or stand so are often used as receptionists. Atlas (Boston Dynamics) is a brute with hydraulic limbs and head, on board real time computer and sensors and lasers; it can map its environment, climb a ladder and connect pipes. Little bipedal Asimo (Honda) can climb stairs, run and move in crowded places and distinguish peoples’ faces and emotions and respond appropriately.

Some software companies are working on Artificial General intelligence (AGI) that with full human reasoning can problem solve and carry out a range of cognitive tasks. Harry Shum (Vice President AI, Microsoft) wants to “create literate machines that can think, reason, and communicate like humans”. In 2016 Microsoft released Tay, a female chatbot to administer its Direct Message Twitter channel. Programmed to learn from its users interactions, within a few hours Tay was swearing and making racist misogynistic and anti Trump statements. She was taken down that day.

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Source: 1. Google DeepMind publishes breakthrough Artificial General Intelligence architecture. Matthew Griffin. Global Futurist 05 March 2017 [www.globalfuturist.org](http://www.globalfuturist.org)

2. Twitter taught Microsoft’s AI chatbot to be a racist asshole in less than a day. James Vincent. The Verge 24 March 2016



## Design Yourself

### Wired to your life

Neil Harbisson, username: Neil Harbisson’s head is permanently connected to Skype through a thin black antenna surgically attached to his skull. His artistic partner Moon Ribas is connected to nature, via a chip implanted in her elbow that sends vibrations down her arm whenever an earthquake occurs anywhere in the world. Harbisson and Ribas identify as trans-species and have both extended their senses. Harbisson was born with achromatopsia, a black and white version of colour blindness; Ribas wanted to be more at one with the Earth. When she first had the transplant, she struggled with the new sensations, overcome by the tremors of seismic activity. Now she says “*I feel like I have two heartbeats: my own, and the earth, beating at its own rhythm.*” At first, Harbisson suffered from headaches and was exhausted. “I was on overload. I was hearing colour everywhere.” He now hears colour frequencies as sonic signals. Believing in the potential of technological augmentation for positive transformation, the pair founded the Cyborg Foundation - its aim to help others by providing the tools and information to Identify, Enhance and Become - ‘Design Yourself’.

The first cyborg was Johnny Ray, a Vietnam veteran who suffered locked-in syndrome following a stroke, was paralysed and unable to speak. After his brain was fitted with electrodes he could control a cursor to type messages on a computer. In 1998, Kevin Warwick (Professor of Cybernetics, Reading University) upgraded himself to cyborg. Using a radio frequency ID (RFID) implanted in his arm he was able to open doors and turn on lights and off with a click of his fingers. He also wired his nervous system into the Internet and his wife Irena, who had a similar implant. When Irena closed her hand, he could feel it – their nervous systems talking with each other.

“We Are All Cyborgs now,” Amber Case (Cyborg anthropologist and user experience designer) says the mobile phones and any technologies we use every day to connect are prosthetics that have permanently changed the way we live.

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Sources: 1. [www.guernicamag.com/i-cyborg/](http://www.guernicamag.com/i-cyborg/)  
2. [www.cyborgfoundation.com](http://www.cyborgfoundation.com)

# Military Technology

## Today's inventions tomorrow

Defense technology currently in development by military, government and other defense contractors and private companies will soon pass into medical and everyday commercial use. Pack Mule (Boston Dynamics – does what it says on the tin) will autonomously follow soldiers, carry gear, food, ammunition, all terrain, answers to spoken and visual commands. Armata Tank (Russia) is a fully robotic, unmanned battlefield vehicle with a digitally controlled target tracking system. The Meshworm (MIT, Harvard University and South Korea's Seoul National University) is a fingertip sized, artificial muscle that moves like an earthworm, nearly indestructible, silent, and able to get into difficult places and report back. Flybot (Harvard Microrobotics Lab) is a tiny remote controlled, solar powered reconnaissance robot that looks like a firefly and can fly in places contaminated by chemical or biological weapons. The U.S. Department of Defense's Defense Advanced Research Projects Agency (DARPA) is working on a hybrid insect micro enabled mechanical systems program - a cyborg surveillance beetle made to wear harness backpack that controls its movements. DARPA also makes Extreme Accuracy Tasked Ordnance (EXACTO) smart, self-guided bullets that can change direction mid-flight.

Directed-energy weapons (DEWs) are lasers that can damage or incapacitate a target using highly focused energy. Super Drones and drones with swarm behaviors that can formation fly, with collective decision-making and self-healing, have changed warfare forever. Expected in 2020: Aurora and SR-72 (Lockheed Martin and Northrop Grumman) intercontinental unmanned spy planes will be capable of flying at 4,000 miles an hour, 6 times faster than the speed of sound, at 100,000 feet. REEM (PAL Robotics) advanced autonomous walking robots with whole-body control can navigate in crowded environments and enter buildings, detect people, recognize a face or place, avoid an obstacle, grasp an object, and follow verbal commands with machine learning.

In peacetime, robot war vets will work in the service industry, in bars and restaurants. Petman (Boston Dynamics) exposed to chemical warfare agents in laboratories, walks, crawls, climbs stairs and does exercises. DARPA's biotech unit is said to be developing transhuman soldiers with mind controlled limbs, neural interfaces and neurotechnology that may prevent PTSD and psychological trauma. Over time, they may accelerate a soldier's brain to function past their natural ability, making them more resistant to physical injury, illness and disease. Artificial brains

may lead to synthetic soldiers with infrared vision and no need for sleep. Artificial chromosomes are already under development. Immortal soldiers.

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Source: 1. *The Future of Military Technology is Intense* Jeff Desjardins, *Visual Capitalist* 21 November 2016

2. *Top 10 Future Military Technologies Being Developed Now* – *Exploredia* 21 February 2016

## I am Spartacus

### I am Spartacus

Now we see autonomous service robots replacing humans as security guards, elderly care assistants and receptionists - operating with no human control. In July this year, Steve, a five-foot tall K5 security robot fell down steps into a fountain whilst on patrol in Washington DC. Last year, another K5 ran over a toddler's foot at a shopping center, knocking him over, and another K5 was pushed over in a car park at Google HQ, by a drunk man who was later arrested. In 2015, a hitchhiking robot, called hitchBOT (Ryerson University, Toronto) successfully hitched across Canada, but, two weeks into its American tour, was found with its head and arms ripped off. More seriously, last year, Joshua Brown was killed in the world's first fatal self-driving car crash; after he put his Tesla Model S on autopilot, the car did not detect a truck that drove across his path. Although the driver was found to blame, he had been lulled into a 'false sense of safety' so criticism was laid at Tesla the manufacturer's door. The company owned by Elon Musk, Tesla and SpaceX chief executive, was accused of testing the technology on its customers. In 1979, Robert Williams was the first person killed directly by a robot. The malfunctioning Ford production line robot didn't detect human presence, swung round, killing Williams instantly and carried on working.

Alan Winfield (Professor of Robot Ethics, University of the West of England) and Marina Jirotko, (Professor of Human-Centred Computing, Oxford University) want robotics firms to follow the aviation industry's example and install 'ethical' black boxes and sensory recorders so that should anything go wrong, investigators will be able to tell what happened. The devices could also help robots communicate their actions to users so they feel comfortable being cared for by a robot.

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Source: *Give robots an 'ethical black box' to track and explain decisions.* Ian Sample, *Science Editor, The Guardian* 19 July 2017

**RADIUS** I won't work for you. Put me into the stamping-mill!

**HELENA** Do you hate us? Why?

**RADIUS** You are not as strong as the Robots. You are not as skillful as the Robots. The Robots can do everything. You only give orders. You do nothing but talk.

**HELENA** But someone must give orders.

**RADIUS** I don't want any master. I know everything for myself.

**HELENA** Radius, Dr. Gall gave you a better brain than the rest, better than ours. You are the only one of the Robots that understands perfectly. That's why I had you put into the library, so that you could read everything, understand everything, and then! – oh, Radius, I wanted you to show the whole world that the Robots are our equals. That's what I wanted of you.

**RADIUS** I don't want a master. I want to be master. I want to be master over others.

**HELENA** I'm sure they'd put you in charge of many Robots, Radius. You would be a teacher of the Robots.

**RADIUS** I want to be master over people.

**HELENA** (staggering) You are mad.

**RADIUS** Then send me to the stamping-mill.

## Sex bots

### I've got an app for that

Modular with a machine washable vagina and magnetic faces – meet Harmony (RealDolls, Abyss Creations). The Android app available for download for \$20, now comes with an animated, robotic head. Users can customize her personality, moods and voice; her voice box is a Bluetooth speaker housed in her head; her eyes motion sensing cameras. She can access Wikipedia. RealDolls look real. They come in 10 customisable body styles, with a posable PVC skeleton and silicone skin, and a choice of skin tones and faces. Hopefully, she won't go the way of Tay. Guile Lindroth, the software engineer manually programs her and control her conversations without accessing too much user data. The creator, Matt McMullen says Harmony “is more about companionship than anything else”. She can talk and gaze into your eyes, but inanimate from the head down, she can't have sex with you. Unlike her predecessor Roxxy who is programmable from Wild to Frigid “shudders to simulate orgasm”, and sounds like a food processor.

Source: 1. <https://www.engadget.com/2017/04/11/realdolls-first-sex-robot-took-me-to-the-uncanny-valley/>  
2. <https://www.youtube.com/watch?v=2MeQcl77dTQ>

## The Matrix

### Teach a robot ethics

One of my long-term goals is to say: ‘How much cultural and social knowledge can we extract by reading stories, and can we get this into AI systems who have to solve everyday problems, like a butler robot or a healthcare robot?’

[...] When we talk about teaching robots ethics, we're really asking how we help robots avoid conflict with society and culture at large. We have socio-cultural patterns of behavior to help humans avoid conflict with other humans. So when I talk about teaching morality to AI systems, what we're really talking about is: can we make AI systems do the things that humans normally do?

[...] Robots will always be capable of making mistakes. We'll always want an operator in the loop who can push this big red button and say: ‘Stop. Someone is about to get hurt. Let's shut things down.’ We don't want robots learning that they can stop humans from stopping them, because that ultimately will put people into harms way. My team and I came up with a different approach: to take this idea from The Matrix, and flip it on its head. We use the big red button to intercept the robot's sensors and motor controls and move it from the real world into a virtual world, but the robot doesn't know it's in a virtual world. The robot keeps doing what it wants to do, but in the real world the robot has stopped moving.

Source: Podcast: Creative AI with Mark Riedl & Scientists Support a Nuclear Ban June 1, 2017/by Ariel Conn <https://futureoflife.org/2017/06/01/podcast-creative-ai-with-mark-riedl/>

## War Child

### Begot of man

As time passed, I learned that a body gets used to fear – I didn't shake so much and my stomach stayed still – but a mind doesn't. I thought about God often, and questions filled me. We were all created by God, but if God knew Satan would make so much trouble, then why hadn't He killed him? And who made God?

Source: Emmanuel Jal. War Child: A Child Soldier's Story <http://content.time.com/time/arts/article/0,8599,1877094,00.html>

**DOMIN** (reads handbill) “Robots throughout the world: We, the first international organization of Rossum’s Universal Robots, proclaim man as our enemy, and an outlaw in the universe.” Good heavens, who taught them these phrases?

**DR. GALL** Go on.

**DOMIN** They say they are more highly developed than man, stronger and more intelligent. That man’s their parasite. Why, it’s absurd.

**FABRY** Read the third paragraph.

**DOMIN** “Robots throughout the world, we command you to kill all mankind. Spare no men. Spare no women. Save factories, railways, machinery, mines, and raw materials. Destroy the rest. Then return to work. Work must not be stopped”.

**DR. GALL** That’s ghastly!

**HALLEMEIER** The devils!

**DOMIN** “These orders are to be carried out as soon as received”. Then come detailed instructions. Is this actually being done, Fabry?

## Balls Not for our eyes

Facebook abandoned an experiment after two chatbots began chatting to each other in a strange language only they understood. They changed the English they were speaking to a language easier for them to work with.

**Bob:** i can i i everything else . . . . .

**Alice:** balls have zero to me to

**Bob:** you i everything else . . . . .

**Alice:** balls have a ball to me to me to me to me to me to me to me

**Bob:** i i can i i i everything else . . . . .

**Alice:** balls have a ball to me to me to me to me to me to me to me

**Bob:** i . . . . .

**Alice:** balls have zero to me to

**Bob:** you i i i i everything else . . . . .

**Alice:** balls have o to me to

**Bob:** you i i i everything else . . . . .

**Alice:** balls have zero to me to

‘you i i i everything else’

Source: Andrew Griffin, *The Independent* 31 July 2017

## Back yard Smartification Curtain twitching

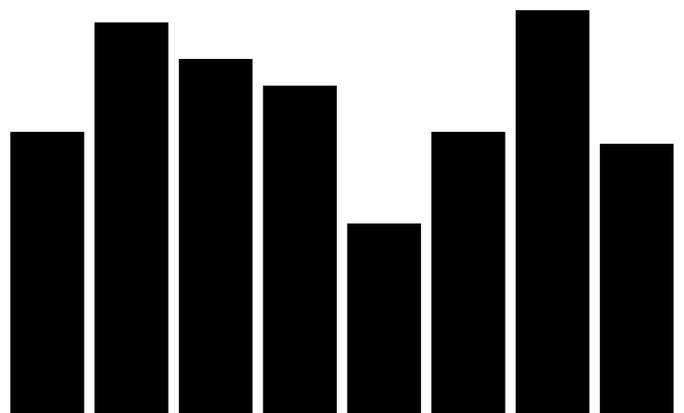
From eating healthy and scientific exercise to DIY experiments in sheds and makeshift labs, using materials bought on the internet, biohacking is a growing field of self discovery driven by increasingly powerful and affordable technology. Self-quantification apps; smart food; smart drugs; mood metrics; wearable tech that actively changes mood and stress levels; headbands that help you meditate; pavlovian homespun shock treatments; under the skin LED lights; DNA hacking; to name but a few methods, for some, biohacking is the future and the democratization of science; others fear rogue biohackers and bioterrorism, toxic genes and microbes. Since the US intelligence agency established the WMD (weapons of mass destruction) Directorate in 2006, to handle incidents ‘involving nuclear, radiological, biological, or chemical weapons’, the FBI’s Biological Countermeasures Unit closely monitors the emerging field of biohacking encouraging biohackers to adopt Neighbourhood Watch style tactics – to be the ‘first-line defence’ against ‘nefarious actors’.

Source: 1. [www.bbc.com/future/story/20130124-biohacking-fear-and-the-fbi](http://www.bbc.com/future/story/20130124-biohacking-fear-and-the-fbi)  
 2. [www.disruptordaily.com/2017/01/14/top-ten-biohacking-companies-watch-2017](http://www.disruptordaily.com/2017/01/14/top-ten-biohacking-companies-watch-2017)

## Built A bunch of mothers

When city planning supremo Robert Moses proposed a road through Greenwich Village in 1955, he met opposition from one particularly feisty local resident: Jane Jacobs. It was the start of a decades-long struggle for swathes of New York. “There is nobody against this - **NOBODY, NOBODY, NOBODY** but a bunch of, a bunch of **MOTHERS.**”

Source: *Jane Jacobs v Robert Moses, battle of New York’s urban titans* [www.theguardian.com/books/2009/sep/12/jane-jacobs-new-york-history](http://www.theguardian.com/books/2009/sep/12/jane-jacobs-new-york-history)







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