



EXHIBITS

Altered Images from the Daily Herald Picture Library

Historical Examples of Fake News? 1911—1965
The Daily Herald Collection at the National Science and Media Museum (UK)

Fakery in the news media is not a modern phenomenon. As these images show, picture editors have long employed tricks of the trade to provide a clear, focused story or to otherwise alter photographs to provoke their readers' opinions or emotions. Photographs were often edited by hand using white ink and chinagraph pencils to highlight or downplay areas and get the high contrast needed for the printing process. This material was originally presented as part of FAKE NEWS: The Lies behind the Truth at the National Science and Media Museum, UK (24.11.17—28.01.18).

Cuttle 61

Cuttlefish camouflage to paintings, 2009
Ryuta Nakajima (JP)

Cephalopods are known for their adaptive coloration, which allows them to camouflage themselves in different environments. In this project, the cognitive and interpretive system of cuttlefish camouflage patterns are used as a biological model to code and map visual information such as paintings, photographs, and video. More specifically, cuttlefish adaptive coloration was triggered by replacing natural substrates (sand, mud, seaweed, etc.) with computer-generated images of major 20th century paintings, photographs and video documentations.

Die Sammlung

Disguring imaginary biology, 2017
Heather Beardsley (US)

Die Sammlung (The Collection) is a project that contrasts the methods of presentations of the museum and art gallery. The museum is familiar to everyone, developed over time to communicate knowledge within established and accepted narratives to a general audience. These conventions convey the importance of the objects, but can discourage critical thinking. For this project, the artist's fictional specimens have been installed in

antique jars alongside actual biological specimens. By installing these works together, the artist encourages viewers to think more critically when viewing and interacting with museum displays.

Fake Fake Alien Autopsy Head

Special effects head, 1996
Unknown (Unknown)

In 1947, something crashed in the desert near Roswell, New Mexico. In the late 1970s, UFOlogists revisited it and a tale of spacecraft, dead aliens and government cover ups emerged. In 1996, final evidence was allegedly produced in a film of an alien autopsy. The head was delivered to the Fortean Times claiming it was used to fake the footage. It was proved to not be the one seen in the film; it had been faked to try and discredit it. In 2006, the autopsy was revealed as a fabrication by the person who claimed to have found it. He claimed it a simulation of a decayed reel of film he had bought. The makers of this head have not been identified.

FAUX Foodmongers

Fake food, Real flavour, 2018
Office of Life + Art (OLA), (US, NO & SE)

FAUX Foodmongers is a deli where you can sample and purchase a range of food that might be considered 'fake' by some eaters. From krab sticks to vegan cheese, a lot of the products humans consume are something other than what they say they are. Is there something worth celebrating in the gastronomic poetry of chefs, food scientists and inventors who create these edible metaphors?

Faux Frogs

Research models of calling male frogs, 2005—2018
Barrett Klein with Joey Stein, Paul Clements, Ryan Taylor (US)

Science collaborators Ryan Taylor and Michael Ryan needed realistic frogs to address otherwise intractable questions about multimodal signaling and mate selection. Barrett Klein, a behaviorist who had created models of animals, including frogs, for the American Museum of Natural History, joined their team in Panama after constructing 'faux frogs' (a.k.a. 'robotfrogs') with Joey Stein of Moey Inc. in Brooklyn, New York. The whole idea behind producing these artificial frogs is to fool real females... and they do!

Fear and Loathing in GTA V

Capturing the existential despair of simulacrum, 2015—present
Morten Rockford Ravn (DK)

Fear and Loathing in GTA V was created using the in-game camera phone in Grand Theft Auto V.

GTA V is one of the most complex virtual worlds ever created. Its production costs rivalled those of a Hollywood blockbuster, and is one of the best-selling games of all time, with over 85 million copies sold. The in-game world is based on a faux version of Los Angeles, where sophisticated algorithms generate and simulate everything from the weather to investment bankers, prostitutes and surfer dudes. You have complete freedom within the game — as well as a camera phone.

Faking It In The Animal Kingdom

The ultimate fakers, 2017
Science Gallery Dublin (IE)

Animals are the ultimate fakers. Some males can pretend to be female in order to escape attack from an alpha male. Others can give fake 'alarm calls' in order to scare others away from the food. Each of the images in this exhibit contain an animal that is very well camouflaged.

Fauxgram

It's easy to fake yourself online, 2016
Addict Aide (FR)
Louise Delage arrived on Instagram on 1st August 2016. Within a few months she had garnered 16,000 followers and 50,000 likes. Her photos included glamorous selfies, boat trips and fancy dinners. However, something her followers didn't spot was that almost every photo contained alcohol. In fact, it was all a campaign by Addict Aide to highlight that sometimes the persona we portray on social media can be hiding a dark secret.

Giant Pool of Money

Literal trickle-down theory, 2016
Matt Kenyon (US)

The Giant Pool of Money series examines the thoughts and beliefs that led to the global financial crisis in 2008, and the profound loss of faith in markets that followed. The centerpiece of the series is a pyramid of champagne glasses, connected to a change machine that breaks mined cryptocurrency into 'quarters'. The coins were actually replicas minted out of the element gallium, a metal that melts just above room temperature. Deposited into the uppermost champagne glass, the coins melt and cascade down the pyramid over time. It's equal parts literal trickle-down theory, and Terminator 2's liquid metal monster.

Great artists steal / Real art is

Reflective art, 2016
Camilo Matiz (CO)

A study of reflection, this light sculpture confronts the viewer with the duality of who they are and how they perceive themselves. The same object displays differently in the mirror's reflection, as life reflects unrealised desires of the heart, mind and soul.

Janez Janša Bottles

Would Coca Cola taste as sweet with another name? 2017
Janez Janša, Janez Janša, Janez Janša (SI)

Janez Janša Bottles is a pop ready-made (art made from manufactured objects) that playfully adopts and subverts cosmetic customisation, produced by exploiting the personalisation procedure offered by the Coca Cola Company to replace the name of the product with the name Janez Janša. The process is subverted because Janez Janša is — as a name — both personal and shared by at least four public persons (the three artists and the Slovene political figure), and because it has been printed on a small number of bottles — a supply that doesn't conform to the idea of personalisation implicit in mass customisation.

Lie 2 Me

How well can you lie? 2018
Denis O'Hara, Nick Duran, Sam Redfern, Arkady Zgonimov (IE, US & RU)

Many people wonder about behavioural 'tells' in poker and other bluffing games. One of the reasons that deceptive games are fun is that humans are sometimes hard to deceive. Deliberate lying is harder than telling the truth, since we cannot rely simply on memory and report what happened; instead, we use memory to remember what was true, but then operate on that memory to replace that information with different but plausible information. This exhibit allows visitors to try out an experiment and learn about deception.

Mirror Touch

Seeing yourself beyond yourself, 2018
Sarah Cooney, Alan O'Dowd, Fiona Newell (IE)

An experiment examining whether a cue to self-identity can be used to influence bodily self-consciousness. Bodily self-consciousness refers to the sense that one resides inside a distinct body and views the world from the perspective of that body. Traditionally, bodily self-consciousness and spatial cognition have both been examined by manipulating one's sense of vision and touch.

Mississippi Swan: Daybow!

Artificial intelligence fictional music producer/songwriter, 2017
Mississippi Swan — Chris Tonkin and Rick Snow (AU & US)

This mostly-autonomous, partially-interactive generative sound and visual installation generates a new album of eight to thirteen songs with accompanying album artwork every 15-25 minutes — generating up to seventy unique EPs, or around 700 unique songs, every day. Visitors can press a button on the installation to trigger the creation of a unique album at any moment.

Modular Mechanics Hairy Armchair

A chair to consider connections and materiality, 2017
James Shaw (UK)

The Modular Mechanics Hairy Armchair explores joints between different materials riffing on traditional furniture-making techniques. Made from ash timber, plastic timber, brass, Icelandic sheepskin and faux fur, this chair is an exploration of real and fake materials and the way they make up the world around us.

Phylogenetic Atelier

Education vs indulgence, 2018
Tina Gorjanc (SI)

Is producing 'fake' copies of an extinct material an attempt to understand the past, or is it just an excuse to constantly create the desire for rarity? The Phylogenetic Atelier project showcases the work of The Great Passenger Pigeon Comeback project from Revive & Restore, a foundation aiming to enhance biodiversity through new techniques of genetic rescue for endangered and extinct species. By portraying a speculative venue that showcases an intersection of a laboratory, museum and a luxury artisan gloves workshop, this exhibit tackles the ethical and philosophical dilemmas of our fascination with producing new replacements for extinct or endangered biological matter.

Quantum Fake

A quantum 'copy' of the gallery space, 2018
Libby Heaney (UK)

In an age of ubiquitous digital reproduction, is there any way to safeguard information so it cannot be copied? Quantum Fake is a virtual reality experience inspired by the concepts underpinning quantum cryptography. At the atomic scale, deep in the realm of quantum mechanics, any information that is unknown (to a person or to a light ray, for instance) is forever secret and cannot be copied. The artwork casts this logic over the gallery, as some viewers encounter a world where our usual perceptions of time, space and form are transformed.

Rayfish Footwear

Fictional personalised sneakers, 2012
Koert Van Mensvoort, Ton Meijdam, Floris Kaayk (NL)

Rayfish Footwear is a fictional company that offers personalised sneakers crafted from genetically modified stingray leather. Its launch catalysed a debate on new biotechnologies, and questioned our (often all too consumptive) relationship with animals. With Rayfish Footwear, the artists aimed to make that discussion tangible in a concrete product you can either love or hate.

Relational Transmissions

Generative sound sculpture, 2011
Erika Lincoln (CA)

The artist created this work after observing a flock of starlings in her urban neighbourhood. They would imitate car alarm sounds from a nearby auto garage, as well as other electronic, traffic sounds. In researching this behaviour, she found that starlings are mimics of other bird calls and other sounds in their environments. It is the way they learn their songs. Relational Transmissions is a sound sculpture that simulates a song repertoire of a flock of urban starlings. Using generative audio playback software, a database of car alarm audio samples is randomly played while the pitch and tempo of each sample is manipulated. The resulting sounds mimic the chirps, whistles, and clicks of urban starlings.

Shanzhai Archeology

A collection of original phones from the technological interbreeding made in China, 2017
DISNOVATION.ORG (FR, PL & CN)

Shanzhai Archeology demonstrates that the real innovation in mobile telephony lies not in the latest iPhone model but rather in mini-factories in the Chinese hi-tech hub of Shenzhen (where iPhones are produced). Set up as a typical sales stand, Shanzhai Archeology presents the product range of these mini-companies, which fuse creativity, copy/paste/remix-ventures and self-taught skills to develop new products in a matter of weeks. Although often derided for poor quality, the stylish, high-end devices on show pose a serious challenge to the West's hyper-standardised approach to technology and to the built-in obsolescence paraded under the guise of innovation.

Supported by the French Embassy in Ireland.

Still Life: Flowers in an Urn

Neo-Dutch Still Life, circa 1860
Unknown (FR)

This is an authentic painting, created circa 1860 by an unidentified artist, probably French. It became a fake when an unscrupulous owner removed the signature of the original artist from the bottom left of the painting and added the fake signature of Rachel Ruysch (1664—1750), and the fake date of 1739 to the bottom right. To enhance the forgery, the painting was rehoused in a frame bearing the crest of Queen Adelaide. The frame is genuine and might originally have housed an unimportant work from the royal collection.

Stretching Cheese

Manipulation of processed cheese slices, 2017
Patricia Pisanelli (BR)

The products here can be referred to as 'cheese' because they contain a minimum 51% cheese. Along with the level of appropriate ingredients, the food industry is also allowed to label a product as 'cheese' if accompanied by other words like 'product' or 'processed'. The other 49% is made up of additives that control its melting point, colour and texture, aiming to mimic organic cheese through stretching its most artificial characteristics. The exhibit changes constantly, as the initially vibrant colours of the slices begin to fade as they react to natural light. As such, the exhibit resembles a painting that gets modified by time.

synthAsizer

Remix your laugh, 2018
Institute For Comedic Inquiry — Laura Alcorn in collaboration with Greg Bryant & Thomas Wester (US)

We fake laughter all the time. We do it to be polite, hide our ignorance, and even to fit in. Our social interactions sometimes depend on it. Studies show that fake and real laughs vary in speed, pitch, breath sounds, and crescendo — and this is consistent across cultures. We actually get better at discerning real laughter from fake laughter as we get older, with the ability peaking in our late 30s. The synthAsizer is a tool for visitors to record their own fake laugh and use sonic filters to remix it from fake to real.

Synthesizing Obama

The next frontier in fakery, 2017
Supasorn Suwanajakorn, Steven M. Seitz, Ira Kemelmacher-Shlizerman (US)

This exhibit showcases a visual form of lip-synching, with a neural network trained on many hours of past footage used to convert audio files of an individual's speech into realistic mouth shapes, which are then grafted onto and blended with the head of that person from another existing video. A team of researchers from the University of Washington used the process to successfully generate a highly realistic video of former president Barack Obama talking about terrorism, fatherhood, job creation and other topics, using audio clips of those speeches and existing weekly video addresses that were originally on a different topic.

The Art of Deception

The future of organ transplantation, 2015
Isaac Monté & Toby Kiers (BE & US)

Designer Isaac Monté and Toby Kiers, professor at the Free University in Amsterdam, have created the first collection of designer hearts using a technique known as decellularisation, a biomedical process in which an animal heart is stripped of its cellular contents. This translucent 3D protein scaffold becomes a white sterile frame for building a new, personalised heart, repopulated by healthy human stem cells. The process creates the potential for functioning hearts from discarded animal organs, tricking one's own body into accepting a dead heart from another organism by masking it with the recipient's living cells.

The Modular Body

Online science fiction story, 2016
Floris Kaayk (NL)

The Modular Body is an online science fiction story about the creation of OSCAR, a living organism built from human cells. The protagonist is Cornelis Vlasman, a versatile biologist for whom the path well-travelled is the most uninteresting one by definition. Together with a few like-minded people, he starts an independent laboratory in which he experiments with organic materials. The primitive, vulnerable organism that finally results from his endeavours is OSCAR. The prototype, in the size of a human hand, consists of clickable organ modules. OSCAR is kept alive with blood taken from Cornelis and is continually vaccinated against infections, as it has no immune system.

The Other Nefertiti

"The most ethical art heist", 2016
Nora Al-Badri and Jan Nikolai Nelles (IQ & DE)

The Nefertiti Bust is an ancient Egyptian sculpture discovered by a German archaeological team in 1912; it is currently on display at the Neues Museum in Berlin. In 2016, artists Nora Al-Badri and Jan Nikolai Nelles secretly scanned the bust using a hacked Kinect as a portable scanner. The artists released their data from the scan during the Chaos Computer Congress 32C3, and it has since been downloaded and shared countless times. The artists also 3D-printed a version of the data and exhibited the printed bust in Cairo — and thus Nefertiti was shown for the first time in Egypt.

True & False

Don't believe anything that you read? 2017—2018
Finn Mullan (IE)

In 2013, American filmmaker Errol Morris ran a study with The New York Times to find what typeface is considered to be the most believable. Baskerville was considered the most reliable. A typeface can influence us when it comes to believing whether a sentence is true or false. Bastardville, the font shown in this exhibit, is a response to this. Broken down until only the remnants of the Baskerville typeface remain to reflect the truth being eroded in the post-truth era, Bastardville is not made to be easily legible but for the viewer to struggle to read the content.

Vapour Meat (HP0.3.1)alpha

Essentials of a hyperdiet, 2018
Devon Ward & Oron Catts (US & AU)

Vapour Meat responds to a growing uneasiness with meat. The negative effects of meat industries have resulted in the rise of veganism, vegetarianism, ethical omnivorism, and technological solutions like lab-grown meat, a.k.a. 'clean meat'. Yet these responses result in an increasing distance between ourselves and the animal Other. Vapour Meat uses this scenario to posit a future in which we reach for the technological in lieu of the real.

Virtual human

Exploring cooperation with virtual humans, 2017
Iliana Tomé, Naomi Harle, Emma Carrigan, Rachel McDonnell — a collaboration between the Sigmada Group; Graphics, Vision, and Visualisation Group; and ADAPT, Trinity College Dublin (IT & IE)

Avatars are interactive virtual characters that represent someone, or something, digitally. They are becoming increasingly more popular and we can foresee that we will use more and more of them in the future. It is expected that people and machines will team up to advance technology and solve some of the problems afflicting our planet. However, this raises a number of questions: Are there any ethical issues? What are an avatar's skills? And — very importantly — can they be trusted?

≠ C H O

Exploring the history of vanilla flavouring, 2018
Crystal Bennes (US)

Vanilla is one of the world's most in-demand flavours, and yet only 1% of it comes from a natural source. Most vanilla on the market today is man-made vanilla, a synthetic single chemical compound and a much cheaper product. As consumers increasingly demand all-natural products, the industry is turning to synthetic biology for new ways to create 'all-natural vanilla'. Considering consumer demand, product scarcity and environmental circumstances, is natural really the most important consideration when it comes to vanilla? If given the opportunity, could you even taste the difference between real and imitation?

SCIENCE GALLERY

Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin

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For more details on the people behind the scenes, please visit dublin.sciencegallery.com/staff.

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