



# *What U shoutin' 'bout?*

*Richard Edkins. MA Media Arts Report.  
Coventry University. September 2005.*



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For links and more Info see:

<http://whatushoutinbout.blogspot.com/>

**Abstract**

Millions of people worldwide are campaigning for a world where people and the planet are put before profit. Millions are marching against illegal, immoral wars and for a world free from violence, be it from group or state terrorism. Often this protest either gets ignored or distorted by mass media.

Folk Art, Folk Music and oral traditions have always been the voice of the people. Whist those in power could afford to commission huge expensive paintings and employ scholars to record their histories, folk traditions would keep alive the stories of the people.



I am interested in recording, documenting, then ‘remixing’ our World to ask questions, share experience, invoke discourse and make sense of it all. I am interested in finding the extra-ordinary in the ordinary, and telling stories. I am interested in looking at ways digital media and technologies can be used in this work. Looking at alternative methods of recording, presentation and delivery. My work strives to have a social/ political aspect at its core.

We need to put people and planet before profit. Art must challenge the order of the day. I want the work to be for wider public, to be

in public space to spark action and debate.

Rampant Capitalism and consumer society needs to be challenged. We need to reclaim our lives, environments and identity, to put People and the planet before ‘the market’.

The Arts, and Independant media must play a pivitol role in this. Digital media, the Internet and Indymedia networks have enabled individuals and collectives to have a voice and a means to communicate to work towards an alternative. We must get these voices heard.

As Susan George wrote:

*Another World is Possible.*

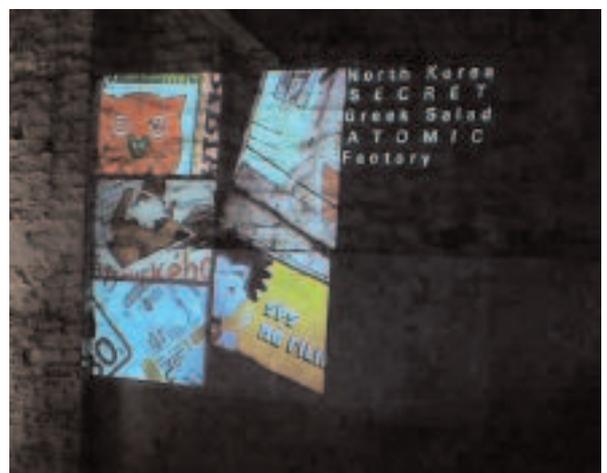
## **Background**

I have always had the desire to record the world around me, probably since I got a camera (with 128 film) in a ‘Professionals’ Spy Kit aged 8. As well as photography I have also been interested in recording the sound of our environment(s).

I love traveling and exploring new places, usually with a camera or some sort of recording device. The ‘recordings’ (photographs, video, audio) that I take whilst ‘journeying’, that please me most are often those focusing on the mundane, obscure and/ or abstract details of the place. I feel these often capture the atmosphere or aura of the place & time. In short I enjoy finding the extra-ordinary in the ordinary and everyday, be that abstract patterns/ details, shop signs, graffiti, the sound of the market...

Whilst at college I took a series of black & white photographs with matching sound recordings around Tamworth and Birmingham. The prints (inc. ‘Don Christies Reggae Store’, ‘The man next door is always working on his car’ & ‘£3 what’s going on’) were exhibited with a CD Player & headphones. I often carry my Mini Disc around with me, recording the sound of the world around us. I incorporate these recordings within the music I produce with band - VALIS.

One of my films at University focused on one day in Walsall, there was no narrative as such, just images & sounds of the environment, we concentrated heavily on the sound, mixing & morphing the original sounds into a sonic journey. I am still interested in capturing & ‘re-mixing’ the world around us.



My project **Nice Logo** was a study of the visual language of the street, through signs, posters and graffiti. I became interested in individual unique signs that are slowly vanishing, being replaced by global logos. The work raised issues about identity and globalisation.

Signs are part of the staging of our everyday lives, they shape the environment, give it an identity. In an image (be it a photograph, film or painting) the signs are crucial parts of the mise-en-scene. They hint at a period of time, give an indication of the cultural and geographic setting. They can be nostalgic, amusing, arresting, questioning, frightening...

Signs & Logo's have dominated our landscape for some considerable time. Many would argue that they were the original method of communication, you only have to think of the barbers pole which may even go back to the times of Christ. Old signs in particular we can grow fond of (like our buildings) and antique signs are collected to decorate houses with.

Increasingly people are feeling oppressed by the global mega-brand. As corporations swallow up local, regional & even national brands, the logos become less ours, and the feeling that big business is taking over streets is more a reality, and we lose the identity and ownership of our streets.

I wanted the images in Nice Logo to start a discourse, on issues of identity, society and globalisation. The images aim to capture the individual character of each place. As a collection they aim to be a poignant document of the time/ place offering a narrative and social comment.

An argument could be made that by avoiding the domination of the corporate, global logo's and branding, I'm not really capturing today's world? However with any form of visualisation be it photography, video, painting, we are editing the world, choosing how we record it, what is the focus, what's important within the frame, what's the decisive moment (s). When the work is displayed, context, editing and juxtaposition play a major part in the visual communication.

Mc Donald's, Star bucks may own the high streets, and dominate much of our space, therefore 'Nice Logo' is about documenting and preserving alternative identities & voice! Showing the beauty in the ordinary and mundane.

When I exhibited the works, I took the original signs/ graffiti/ works and presented them in a different context, pasting the prints as posters and projecting digital images onto walls & billboards. Collaborating with graphic designer Matt Sheldon, we took text from one image/ location and presented it as new typography alongside different images, out of context.

I had a short film 'Who's got the loudest voice' which was projected onto the wall as an Installation piece with the sound echoing around the room. The film was a single shot taken at an anti war demo in London (28th September 2002). It followed a crowd walking towards Piccadilly Circus.

Within the frame we see various placards, namely anti war but mixed messages/ angles: “Don’t Attack Iraq”, “Freedom for Palestine”, “Israel is a racist State”. The Point Of View (POV) shot allows the viewer to become one of the marchers, they can begin to ask what’s their opinion, how do they feel about surrounding messages?

There’s a girl walking towards the camera (one of the few faces, we see, offering a narrative or at least playing the ‘leading lady’) she is handing out leaflets, the film ends on a Close Up (CU) of the leaflet she hands out which reads “All one World”.



Dominating the frame are the Video screens, and Neon Signs of Piccadilly Circus with global brands “Mc Donald's”, “SANYO”.... In the top right hand we can just about make out a sign which as the infamous John Lennon lyrics “All we are saying is give peace a chance”. The film is slowed down to around 30%. I believe slowed down video, makes us examine the subject closer, It gives the event more importance, that it should be worth exploring, reading. The slowed down sound is, emotive, musical, morose, primal, moan/ scream. The venue for this exhibition was an Old Slaughter house just off Regent Street, one of the main commercial streets in Hinckley’s town centre, Leicestershire.

I am interested in exploring documentary forms further, especially capturing/ documenting stories that largely exist in an oral tradition and looking at ways digital media and technologies can be used in this work.

With **Alfredo** I was looking at stories that my Grandfather has always told me of his time in Italy as an escaped POW in Italy during World War 2. I explored and experimented with Interactive forms of documentary. For Alfredo I designed a landscape that as the viewer explored it, they would experience different parts of the story by activating photographs, audio and video clips. I liked

this as a concept however for this story, it worked best in its linear form. I was more pleased with the short animated film I made of his stories and this was more popular with audiences.

Since early childhood I have heard/ experienced a lot of folk music, (English, Scottish, Irish, World...), and I am interested in this oral tradition, the passing on of stories, especially that of everyday, ‘peoples history’.



The Process of making these works is perhaps one the most important aspects for me. I teach moving image to National Diploma students, one of the projects I do with the students is a documentary project that we do as residential project on location in Europe. The process of making these types of film, looking at new place, culture through the lens and documenting it has always been one of the most successful projects we do. Not only in the quality of the final work but the learning that takes place by looking and exploring. The process of making the documentary, the people you meet, the places you visit, the conversations and ideas that wouldn't happen otherwise has been the most positive part of the project.

I think Art should reflect and question the times we live in. I use predominantly lens-based media and sound recordings to explore, record, and document our world and times. My work looks at ways of ‘remixing’ and contextualising the work to ask questions, share experience, invoke discourse and make sense of it all. I am interested in finding the extra-ordinary in the ordinary, and telling stories, looking at ways digital media and technologies can be used in this work.

My work strives to have a social/ political aspect at its core.



### Introduction

On Feb 15th 2003 up to 30 million people\* in cities all over the world marched against a war in Iraq. This was grossly under-reported by the mainstream media. Movements including Anti War, Global Justice, Alternative Globalisation, Anti-Capitalist, Environmental are becoming more organised and on a global level.



These movements are often ignored or reduced to a photo opportunity at a protest often focussing on any violence that may have occurred. Rarely are the voices and opinions given any attention.

The recent campaigns in Scotland against the G8 (including the Make Poverty History march) were distorted and highjacked by Politicians, celebrities and the media.

*“I began to realise how much trouble we were in when Hilary Benn, the Secretary of State for International Development, announced that he would be joining the Make Poverty History march on Saturday. What would he be chanting? I wondered. “Down with me and all I stand for?”*

*“At the Make Poverty History march, the speakers insisted that we are dragging the G8 leaders kicking and screaming towards our demands. It seems to me that the G8 leaders are dragging us dancing and cheering towards theirs.”*

*George Monbiot. Africa’s New Best Friends. Guardian 5th July 2005.  
<http://www.monbiot.com/archives/2005/07/09/africas-new-best-friends/>*

*“Over the past two weeks, the contrast between the coverage of the G8, its marches and pop concerts, and another “global” event has been striking. The World Tribunal on Iraq in Istanbul has had virtually no coverage, yet the evidence it has produced, the most damning to date, has been the silent spectre at the Geldoff extravaganzas.”*

*John Pilger: Lest we forget: these were ‘Blair’s bombs’  
New Statesman. 11th July 2005 <http://pilger.carlton.com/print/155472>*

As well as the Make Poverty History march, which approximately 225,000 took part in, there were also many other events, actions and conferences including; a G8 Alternatives Conference, with speakers from all over the world, workshops and debates on issues including Climate Change, Iraq, Poverty. There was a Stop The War march and Naming of the names ceremony, action against Nuclear power and weapons at Faslane...

Not only were people campaigning against injustices carried out (often in their name), but also to debate and work towards alternatives. This was barely touched on in the press.



On Monday July 4th there was violence between Police and protestors during ‘The Carnival of Full Enjoyment’. The following day Six Scottish newspapers all had the same photograph on the front cover, extended coverage, and headlines such as “The Battle of Princess Street” “Anarchy in Edinburgh”. “Police Tactics divide and conquer Anarchist Hate Mobs”. The story was blown out of all proportion and totally one sided.

Naomi Klein has highlighted this in her articles for The Globe and Mail, Canada.

*"I am worried that free trade is leading to the privatization of education," an elementary school teacher in Ottawa tells me. "I want to go to the protests in Quebec City, but is it going to be safe?"*

*Naomi Klein, March 2001.*

<http://www.nologo.org/newsite/detaild.php?ID=26>

Dissent is being silenced further with the introduction of more laws that threaten our right to protest including the Serious Organised Crime and Police Act which comes into full force on 1 August 2005. This Act amends previous harassment and trespass legislation as well as banning all unauthorised protests for about a half a mile around Parliament, requiring that organisers of a protest request permission from the Metropolitan Commissioner 6 days in advance.

Police are being told to use these new laws (which were brought in ‘to help fight terrorism’) to arrest Non violent citizens for exercising what they thought was their right to protest. Meanwhile the government is sponsoring the worlds largest arms fair DSEi in London.  
<http://www.dsei.org/>



Digital media enables people to capture events and create their own media and has enabled a flourishing worldwide ‘Indymedia’ network, which proclaim ‘Don’t hate the media, become the media’. [www.indymedia.org](http://www.indymedia.org)

My Installation is a deconstructed portrait of the stop the war and global justice movements, showing the voices and opinions behind the placards. It shows that people power (preferably non violent) can be effective, giving hope in a world where many feel disempowered. Too often our media has the effect of creating fear and disempowering us.

I want the audience to, want to, and be able to, engage with the questions, debate and emotions. I want it to be piece that inspires people to take action or speak up against injustices.

Picasso spoke about painting as a Weapon...

*"No, painting is not made to decorate apartments, it's an offensive and defensive weapon against the enemy."*

*(Tery, Picasso, n'est pas officier dans l'Armee francaise, Les Lettres Francaises, March 24, 1945)*

In a time when Violence is too readily used, it's important we use and celebrate non-violent action and ideals.

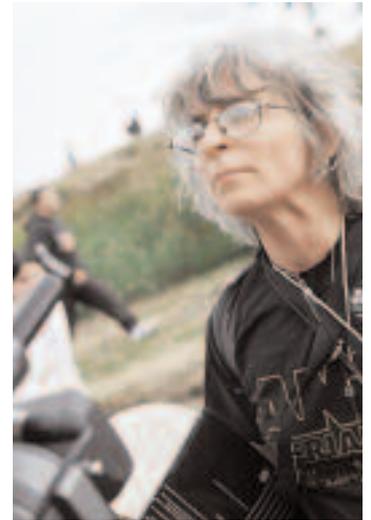
*“What we witness today are not only conflicts between imperial powers and dictator regimes, causing hundreds and thousands of dead, wounded, displaced, and deprived of the basic human needs and dignities. Such conflicts indicate a more basic and general conflict between the over- and underprivileged, a struggle for a redistribution of the global wealth. At the same time, we witness an alarming process in the so-called democratic world, ‘The fact that the political leaders so easily and cynically ignore the demands of a, sometimes, great majority of their citizens clearly and brutally demonstrates something that has been, until now, more or less repressed. The possibility of the citizens, i.e. the demos, to affect the most vital and far-reaching decisions has been drastically diminished. Democracy seems to be in a process of transformation into a system where political, military and economical elites freely and autonomously manage the society. What role or meaning can art have at all, compared to such events and processes?’”*

*George Grosz, 1920.*

This report will look at the artists role in protest movements, the coverage of ‘the media’ in war and dissent; documentary forms and related media arts work.

It will also outline the ideas and thinking behind my Installation

“What U shoutin’ ‘bout?”





### Art of Dissent.

Images of war have been around for thousand of years. Although before the birth of the camera in 1837 war was documented by Paintings. These paintings were commissioned by those in power and often depict war as heroic and honourable. Indeed much of our written and visual history has been commissioned and controlled by those in history. Alternative views of history, people’s history, and dissent have been kept alive largely through oral histories including folk songs.

Gerrard Winstanley’s song, ‘Digger’s Song’, tells the story of the diggers at the time of the English Civil War. In 1649 the diggers tried to set up home, what we would now call a commune, on common land, only to be dispersed by Cromwell’s troops. Leon Rosselson puts this story to music in 1981 and the song World Turned Upside down has become popular with singers such as Billy Bragg, Roy Bailey and my father!

#### *World Turned upside down*

*In 1649*

*To St George's Hill*

*A ragged band they called the Diggers*

*Come to show the people's will*

*They defied the landlords*

*They defied the law*

*They were the dispossessed*

*Reclaiming what was theirs*

*'We come in peace' they said*

*'To dig and sow*

*We come to work the land in common*

*And to make the waste land grow*

*This earth divided*

*We will make whole*

*So it can be*

*A common treasury for all*

*The sin of property*

*We do disdain*

*No one has any right to buy and sell*

*The earth for private gain*

*By theft and murder*

*They took the land*

*Now everywhere the walls*

*Rise up at their command*

*They make the laws*

*To chain us well*

*The clergy dazzle us with heaven*

*Or they damn us into hell*

*We will not worship*

*The God they serve*

*The God of greed who feeds the rich*

*While poor men starve*

*We work, we eat together*

*We need no swords*

*We will not bow to masters*

*Or pay rent to the lords*

*We are free men*

*Though we are poor*

*You Diggers all stand up for glory*

*Stand up now*

*From the men of property*

*The orders came*

*They sent the hired men and troopers*

*To wipe out the Diggers' claim*

*Tear down their cottages*

*Destroy their corn*

*They were dispersed*

*But still the vision lingers on*

*You poor take courage*

*You rich take care*

*This earth was made a common treasury*

*For everyone to share*

*All things in common*

*Al people one*

*We come in peace -*

*The order came to cut them down*

Most art historians point to Francisco de Goya’s *The Disasters of War* as a starting point for a history on Anti War art. This cycle of 80 prints was created between 1810 and 1814, during the Napoleonic occupation of Spain. Goya show’s both the invasion and the resistance with both sides committing acts against humanity.



In the American Civil War (1861-1865) the harsh realities of armed conflict were captured by Photographers such as Mathew Brady. In 1862, Brady held an exhibition "The Dead of Antietam" in his gallery in New York. The images presented graphic photographs of corpses, at the time no one had seen anything like this before.



During World War 1 (1914 – 1918). George Bernard Shaw called on the soldiers of both armies to “Shoot their officers and go home” as the late Robin Cook recalled:

*“Shaw’s polemic on the folly of the British government in participating in the first world war was so magnificent that it immediately made him the target of patriots on the home front. His books were removed from libraries, his plays from London’s West End and the son of Prime Minister Asquith called for him to be shot. True to its long tradition of liberal vacillation, the Guardian refused to publish a letter from him because “one’s duty now is to encourage and unite people”. Shaw’s response to these critics was an uncompromising call to the soldiers of both armies to “shoot their officers and go home”.*



*The power of unreasonable man – Robin Cook.  
Guardian - 02/10/2004*

After the horrors of World War 1 many artists created works and formed movements that were “aimed to end all wars”.

The words of British Poet Wilfred Owen still have a powerful resonance to this day.

*My friend, you would not tell with such high zest,  
To children ardent for some desperate glory,  
The old Lie; Dulce et Decorum est  
Pro patria mori*

*Dulce et decorum est. Wilfred Owen 8 October 1917 - March, 1918*

The words Dulce et Decorum est are from one of the ‘Odes’ of Horace, an ancient Roman poet. The words were widely understood and often quoted at the start of the First World War. They mean "It is sweet and right." The Poem ends Dulce et decorum est pro patria mori - it is sweet and right to die for your country.



In 1916 German artists Helmut Herzfeld, Georg Grosz and Wieland Herzfeld decided to anglicise their names to become John Heartfield, George Grosz and Wieland Herzfelde respectively, as a protest against German nationalism.

During 1917 Heartfield, Wieland and Grosz published an anti-war, pacifist magazine the Neue Jugend (New Youth). Whilst working on this magazine John Heartfield and George Grosz invented a new style of work which became known as photomontage.

“In 1916, when Johnny Heartfield and I invented photomontage in my studio at the south end of the town at five o’clock one May morning, we had no idea of the immense possibilities, or of the thorny but successful career, that awaited the new invention. On a piece of cardboard we pasted a mishmash of advertisements for hernia belts, student song books and dog food, labels from schnaps and wine bottles, and photographs from picture papers, cut up at will in such a way as to say, in pictures, what would have been banned by the censors if we had said it in words.”



Heartfield and Grosz used photomontage for political effect and social criticism. They used the delivery mechanism of mass media to deliver their work. I can see the influence this work has had on artists of today’s movements such as Peter Kennard, Nicolas Lampert (above) and Leon Kuhn. John Heartfield images reached over half a million Germans through the magazine AIZ (Workers International), the work survives as a testament to the resistance within Germany to the rise of fascism.

What Grosz wrote in 1920 draws frightening parallels with today.

*“What we witness today are not only conflicts between imperial powers and dictator regimes, causing hundreds and thousands of dead, wounded, displaced, and deprived of the basic human needs and dignities. Such conflicts indicate a more basic and general conflict between the over- and underprivileged, a struggle for a redistribution of the global wealth. At the same time, we witness an alarming process in the so-called democratic world, ‘The fact that the political leaders so easily and cynically ignore the demands of a, sometimes, great majority of their citizens clearly and brutally demonstrates something that has been, until now, more or less repressed. The possibility of the citizens, i.e. the demos, to affect the most vital and far-reaching decisions has been drastically diminished. Democracy seems to be in a process of transformation into a system where political, military and economical elites freely and autonomously manage the society. What role or meaning can art have at all, compared to such events and processes?’”*

Grosz caused outrage and was charged with blasphemy for his drawing "Ecce Homo" (1924) which featured Jesus on the cross, wearing army boots. Grosz captioned the drawing, "Keep your mouth shut and do your duty!" Grosz was familiar with the stench of death having spent time in military hospital during World War 1.



*“Ecce Homo”  
George Grosz (1924)*

*KEEP YOUR MOUTH SHUT  
AND DO YOUR DUTY!*

In 1921, Grosz offered this advice to artists

*“Come out of your rooms, even if you find it an effort, pull down your individual barriers, let yourselves be caught up by the ideas of working people and help them in the struggle against a corrupt society.”*



Perhaps one of the most famous anti war paintings is Picasso’s *Guernica* (1937). This was Picasso’s response to the destruction of the small Basque town of Guernica by Nazi German bombers. According to art historian, Patricia Failing: "Picasso's friends and colleagues in Paris were very impressed by the power of the painting. Because it was a painting by Picasso, and because it was also something that connected with a very dramatic event, the idea of sending *Guernica* on tour for the cause, basically as propaganda and fund-raising, seemed to be a reasonable sort of idea."

When Colin Powell went to the UN, February 5th 2003, to make his case for war with Saddam. The copy of *Guernica* which hangs in the entrance to the building was covered up. Maureen Dowd in *The New York Times* said that diplomats said it was too much of a mixed message. She continued “Mr. Powell can't very well seduce the world into bombing Iraq surrounded on camera by shrieking and mutilated women, men, children, bulls and horses.

Hector Carreon dubbed the bombing of Fallujah in Iraq as America’s *Guernica* combining graphic photographs of Iraqi casualties with Picasso’s *Guernica*, in a crude but harrowing digital montage for the independent online magazine *La Voz de Aztlan*. [http://aztlan.net/fallujah\\_guernica.htm](http://aztlan.net/fallujah_guernica.htm)



Richard Edkins. MA Media Arts Report. September 2005.

The ‘nuclear disarmament’ symbol was created by Gerald Holtom in 1957 for the first Aldermaston march against nuclear weapons. The symbol is a combination of the semaphore signals for the letters N and D, super imposed over each other standing for nuclear disarmament. In a letter to Hugo Brock editor of Peace News Holtom wrote:



‘I drew myself: the representative of an individual in despair, with hands palm out, stretched outwards and downwards in the manner of Goya’s peasant before the firing squad. I formalised the drawing into a line and put a circle round it. It was ridiculous at first and such a puny thing....’

It has become an International symbol for the peace movement, used on badges, T-shirts banners... worldwide. Peter Kennard uses the logo in many of his powerful photomontages. In one of his works he shows a nuclear missile being snapped in half by the CND logo. I particularly like his reworking of the Haywain.



During the Vietnam War there was mass civil disobedience in the United States (and else where in the world). Artists and movements such as Fluxus were heavily involved in this perhaps the most famous is Yoko Ono’s and John Lennon’s “War is Over if you want it”. In 1969 they staged a ‘Bed In for Peace’ in their hotel room, and invited the worlds press, the message was not that the Vietnam war was over but that all war is over, as the small print read ‘if you want it’. Their anthem sang, “All we are saying is Give Peace a Chance”.

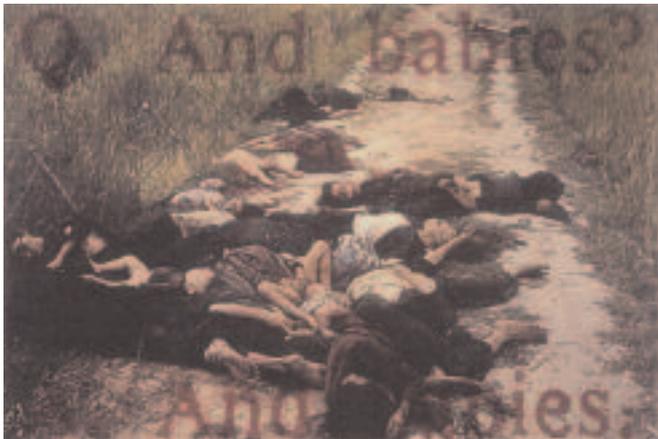


Yoko Ono believed that the power of the mind could change reality through a change in perception. Much of her work during this time used mass media (Billboards, TV, Newspaper, Music) to challenge people, working towards a visualisation of world peace. John Lennon’s Imagine is another brilliant example of this.

Fluxus was concerned with overcoming the gap between art and life and has much common with the Dada movement and artists such as Marchel Duchamp.



Photographs also changed public opinion against the war in Vietnam. Images such as that taken by Vietnamese Photographer Nick Ut, of five year old Vietnamese girl Kim Phuc burnt by napalm from an aerial attack, show the brutality and horrors of war, how it kills and damages children. The fact that it was a case of ‘friendly fire’, the result of a mistake by South Vietnamese soldiers reinforces the horror.



A photograph by Ron L. Haeberle that documents the aftermath of the shooting of 347 unarmed women, children and elderly men by US soldiers in the South Vietnamese village of My Lai was used in a powerful poster by Artists Posters Committee of the Art Workers Coalition, “Q. And Babies? A. And Babies”.

Another poster from 1971, by the Committee to Help Unsell the War took the imagery of James Montgomery Flagg’s “I want you” (1916) and changed it to “I want out”.



In earlier wars governments relied on posters and graphic art campaigns to get the public behind the wars. With Vietnam there was no need for a poster campaign as Historian Carol A. Wells notes.

*“The Government had no need to disseminate information via graphic art: The Johnson Nixon Administration presented their position to the U.S. public and the world daily, via the six o’clock news and the mainstream press. Taking full advantage of Television, those in power had the ability to reach millions of homes nightly, and thus directly influence public opinion. Johnson and Nixon dominated the news at will. The anti war movement could only command headlines by holding demonstrations, sit ins, teach ins, moratoriums, or other creative mass actions that disturbed ‘business as usual’ and so were more news worthy. Activists used posters as their means of mass communication; to inform the general public about the issues, and to notify their constituents of the time, date, and location of various events”.*

In the Gulf war (1991) bombings were planned to coincide with prime TV news programs. As Francis A. Boyle Professor of Law at University of Illinois recalls.

*“Systematic aerial and missile bombardment of Iraq was ordered to begin at 6:30 p.m. <E.S.T>. January 16, 1991, in order to be reported on prime time TV. The bombing continued for 42 days. It met no resistance from Iraqi aircraft and no effective anti-aircraft or anti-missile ground fire. Iraq was basically defenseless.”*

In his book “The Gulf War did not take place” Jean Baudrillard noted that the war existed more as images on radar and TV screens, than actual hand-to-hand combat, that most of the decisions in the war were based on perceived intelligence coming from maps, images, and news, than from actual seen-with-the-eye intelligence. He argues that what's considered real is now simply images of what is real: we see "a masquerade of information: branded faces delivered over to the prostitution of the image, the image of an unintelligible distress."

Governments use the media in order to get the public behind wars it wishes to wage. As Chomsky writes

*“It is also necessary to whip up the population in support of foreign adventures. Usually the population is pacifist, just like they were during the First World War. The public sees no reason to get involved in foreign adventures, killing, and torture. So you have to whip them up. And to whip them up you have to frighten them....”*

*Media Control, Noam Chomsky (1991)*

*<http://www.zmag.org/chomsky/talks/9105-media-control.html>*



There were demonstrations worldwide against the war but these weren't sustained once it started and the TV spectacle began. In March 1991 George Bush (Senior) exulted "By God, we've kicked the Vietnam syndrome once and for all." The Reaganite intellectual Norman Podhoretz defined "Vietnam Syndrome" as "the sickly inhibitions against the use of military force".

On 21st September 2001 just weeks after the attacks on the twin towers a meeting was called in London under the slogan "Stop the war before it starts" the meeting was organised by three Socialist Workers Party members – Lindsey German, John Rees and Chris Nineham and founded the Stop the War in the UK.

This movement gained momentum, with the Internet playing a vital role in getting the message out and organizing. On February 15th 2003 the world's largest protest in human history took place, and the war hadn't started yet. Patrick Tyler wrote in The New York Times:

*"...the huge anti-war demonstrations around the world this weekend are reminders that there may still be two superpowers on the planet: the United States and world public opinion."*



On March 31st 2003 Dr James F. Moore posted a thought piece entitled "The Second Super Power rears its beautiful head".

*"Overall, what can be said for the prospects of the second superpower? With its mind enhanced by Internet connective tissue, and international law as a venue to work with others for progressive action, the second superpower is starting to demonstrate its potential. But there is much to do. How do we assure that it continues to gain in strength? And at least as important, how do we continue to develop the mind of the second superpower, so that it maximizes wisdom and goodwill? The future, as they say, is in our hands. We need to join together to help the second superpower, itself, grow stronger"*

Richard Edkins. MA Media Arts Report. September 2005.

Artists also embraced Internet and digital media. Not only was it established artists that were creating works, people were creating thought provoking visual statements on their home PC's. Many artists provided copyright free graphics to a global audience over anti war web sites such as

[www.anotherposterforpeace.com](http://www.anotherposterforpeace.com)

[www.minaturegigantic.com](http://www.minaturegigantic.com)

<http://www.declarations.ca/antiwar/posters.htm>



### Media

*“All media work us over completely. They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The Medium is the message.”*

*The Medium is the message. Marshall McLuhan. (1967)*

Films and TV are indeed pervasive (spreading widely and occupying a great area) Cultural Imperialism some call it. The late Indonesian President is quoted as saying:

“The motion picture industry has provided a window on the world, and the colonised nations have looked through that window and have seen the things of which they have been deprived. It is perhaps not generally realised that a refrigerator can be a revolutionary symbol - to a people who have no refrigerators.”  
(Sukarno, quoted in McLuhan, 1967: 128)

It could be argued that ‘the electronic media’ that created the ‘global village’ (another McLuhan phrase) is responsible for bringing down The Soviet Union and forcing the hand of the South African Government to release Mandela and talk to the ANC. The people of ‘the world’ demanded change because they could see what was happening.

The danger is that much of our media is owned by huge global corporations, whose interests are they going to serve, surely not the wider public?

In a world where media (TV, Film, Press...) writes and shapes our history, our stories, should we be concerned about who’s voice is being portrayed? Are the Empires of Murdoch, Belersocni, AOL/ Warner , the right people for this job?



Outfoxed (2004) highlights some of the worst examples of ‘journalism’. Outfoxed is a documentary on the reported conservative bias of the Rupert Murdoch-owned Fox News Channel (FNC), which promotes itself as being ‘Fair and Balanced’. Perhaps one of the most shocking parts is when ‘O’Reilly’ attacks Jeremy Glick for adding his name to an anti war ‘not in my name’ campaign. Jeremy Glick’s father was killed in the attacks on the World Trade Towers.

Media has become a battleground, the camera attracted to the spectacle of violence. Be it the “shock and awe” of ‘Bush and Blair’s’ bombs or the attacks of suicide bombers. This focus on violent spectacle, I would argue fuels the violence. Slavoj Zizek commented on Karl Heinz Stockhausen’s controversial statement on the twin towers attack.

*“This is the element of truth in Karl-Heinz Stockhausen’s provocative statement that the planes hitting the WTC towers was the ultimate work of art: one can effectively perceive the collapse of the WTC towers as the climactic conclusion of the XXth century art’s “passion of the real” — the “terrorists” themselves did it not do it primarily to provoke real material damage, but FOR THE SPECTACULAR EFFECT OF IT.”*

*Slavoj Zizek (2001)*

There is a real danger that if we allow the current imbalance of wealth, power and security to continue, ignoring the voice of the people worse will follow. In an article for the Guardian, David Mamet wrote that the moving Image both film and TV - is more compromised and corrupted than ever, he went on to say:

*“The 19th century spawned Technological Arts, which in filial piety, became the tools of industry. But we perceive the countervailing force, the human need which pulls them to change, as must all art, as must all civilisation, back toward the paintings on the rocks, and the stories around the campfire.”*

*David Mamet (2004)*

It was out of this distrust of mass media, so called ‘indymedia networks’ sprung up. There are many independent and community media projects that have sprung up. The original ‘Indymedia’ Independent Media Centre was set up around the time of the G8 protests in Seattle 1999.



*“Distilled from IMC mission statement: Indymedia is a collective of independent media organizations and hundreds of journalists offering grassroots, non-corporate coverage. Indymedia is a democratic media outlet for the creation of radical, accurate, and passionate telling of truth. There are currently over one hundred and fifty Independent Media Centers around the world. Each IMC is an autonomous group that has its own mission statement, manages its own finances and makes its own decisions through its own processes.”*

The Zapatista’s (Ejército Zapatista de Liberación Nacional, EZLN) were the first revolution to make serious use of the Internet. Subcommandante Marcos and others would use Satellite phones and the Internet to communicate with other countries and publish their ‘communiqués’, declarations and prose. One of Marco’s maxims is “Todo Para todas, nada para nosotros” – “Everything for everyone, nothing for ourselves”.

Another slogan of the Zapatista’s is “We are you”. This is taken from the remarks of the General Command of the EZLN in the opening ceremony of the First Intercontinental Meeting For Humanity and Against Neoliberalism. July 27 1996.

*Behind our black mask,  
behind our armed voice,  
behind our unnameable name,  
behind what you see of us,  
behind this, we are you.*

*behind this, we are the same simple and ordinary men and women who are repeated in all races,  
painted in all colours, speak in all languages and live in all places.*

This slogan started appearing on T-shirts and walls alongside a graphic portrait of Marcos with his trademark balaclava and pipe, in the style of urban stencil artists such as Banksy. The graffiti was all part of a marketing campaign by the clothing company Boxfresh. Many including ‘Anarchitects’ – Space Hijackers took offence to Boxfresh ‘fusing their brand logo with the Zapatista struggle’ and selling “We are you” stencil kits for £30. Alongside writing to the company they also addressed the issue on the street.



The Internet can change the way we read news, although we must still search and read between the lines, we can read news from various sources and perspectives. The Internet and email has enabled disparate groups worldwide to connect and join up issues. Through sites such as Indymedia [www.indymedia.org](http://www.indymedia.org) people can write and upload news, pictures, stories, audio and video to the site, which can be accessed worldwide. There are centres worldwide.

One of the motto's of 'Indymedia' is "Don't hate the media, become the media", which perhaps derives from Jello Biafra's "Become the Media".

"Some come to their Indymedia organizing with a deeper goal, to enable people, while they're "becoming the media," to realize they can take control of other aspects of their lives that they previously left up to 'experts' or 'professionals.'" <http://docs.indymedia.org/view/Global/FrequentlyAskedQuestionEn#goals>

Sites such as Wikipedia and Indymedia on the Internet use open publishing (or variations on the concept) where anyone can publish stories and these stories can be edited and/ or commented on. What makes this interesting is that you engage with the news and stories more as Mathew Arnison an Indymedia volunteer explains:

*“Content is not King... Because what does matter is communication, social interaction... And that process of writing news, publishing it, commenting on it, editing it, that engagement of people in the fundamental task of telling a good story, of sifting through which stories are important, and having a good old chinwag when the storyteller finishes. That process may turn out to be more important than the story itself.”*

Filmmakers also form collectives collaborating on films, sharing footage at events such as G8 to get multiple angles/ views/ perspective. Footage is distributed on DVD's/ Web often using Copy left licences such as Creative Commons.

A criticism of Indymedia and the Internet, is that it can't be truly democratic, that it favors those with the funds to be able to afford the technology Computer, Internet access, digital cameras...

*“Many Indymedia collectives are consciously working on this. They setup media centres and train people how to use them. They print out stories and distribute free papers. They collaborate with radio stations. There are links to resistance groups in poor countries, collaborations between north and south. These sorts of things must be done before Indymedia can really call itself a people's media. This truly democratic media would be a crucial part of achieving real democracy and human rights for all 6 billion people on the planet..”*

*Open publishing is the same as free software  
Matthew Arnison. Composed March 2001  
<http://www.cat.org.au/maffew/cat/openpub.html>*



In the UK free public access to the Internet is available for free in many libraries and Internet Cafes are becoming more common in towns and cities all over the world.

There are some great Independent films although I fear most of them only get seen by a very a narrow group of people and there is a danger of preaching to the converted. It’s important to get the works out in the public domain/ space, so they can be accessed by all and real discussion and debate can happen.

Art Centres/ Independent Cinemas/ Art House cinemas are good venues for this but so are Village halls, Youth groups, Schools, Libraries, Pubs, and Clubs...

Stop The War Coalition in Birmingham have used film screenings as a starting point for discussing issues such as showing *Dear Mr. Blair* by Rose Gentle with *Camcorder Guerillas*, Glasgow at Kings Heath community centre and screening *Battle of Algiers* at the Midlands Art Centre, Birmingham with post screening discussions.

Cinetrain, a project developed by the Russian-Belarusian collective group 'Indyvideo' traveled around Russian towns and cities accompanied by media activists from Western European video collectives, showing films, offering media training and opening debate.

<http://cinetrain.indyvideo.net/cgi-bin/yawps/index.cgi>



## Documentary

I am interested in documentary forms. I am particularly interested in work that captures and abstracts aspects of our lives. In photography it is the work of artists such as Martin Parr, Brassai, Walker Evans and ‘street photographers’ that inspire me.

Bordwell and Thompson define documentary film as “purporting to present factual information about the world outside the film.” I am interested in films such as *Koyanaqatsi*, *Man with a movie camera*, *Berlin Symphony of a city* and *Finisterre*. These films are more visual poems than straight documentaries or narrative led films. They are beautiful studies of our space and time.

The films of Mitchell & Kenyon, which have been recently discovered in Blackburn, show a visual record of everyday Edwardian life. These films were not shot to be screened in a specific order to tell a specific story or convey a message they were shot for commercial reasons because people wanted to see themselves on film. Each image stands on its own. Most are shots of groups of people, leaving work, catching a bus, at a football match...



Another work that I admire is *One Giant Leap*, which the artists describe as ‘a visual album’. Duncan Bridgeman and Jamie Catto traveled around the world to produce a visual album fusing music, sound, images and spoken word. They describe the work as a ‘celebration of the creative diversity of a number of artistes, storytellers, scientists, authors and philosophers from different cultures to illustrate the deeper unity shared by all.’ Recorded on portable studio equipment and using mini DV cameras the effects are stunning creating stunning audio visual songs on themes including time, masks, money, confrontation, God, Death, Happy...

When recording my grandfather stories in *Alfredo* I wanted to capture the non-linear nature of storytelling. Storytellers will often weave the story playing around with past, present, future, going on sidetracks, responding to the listener. If more than one person is telling the story it then gets really interesting. It was these aspects that led me to get interested in non-linear and interactive forms of documentary.

Richard Edkins. MA Media Arts Report. September 2005.

Florian Thalhfer developed a system called Korsakow (2000-2004) with Prof. Willem Velthoven, which can be downloaded and used for creating interactive non-linear narratives. What I like about this interface is that the aesthetics work in a cinematic sense. It uses split screens. We have a main frame which dominates the screen with three smaller screens underneath. The film starts always with the same clip then three random but associated clips will appear underneath for the user to choose. The system uses meta data to associate the clips, each time the user watches the films they will experience the narrative in a different way. The user is involved taking some ownership of the sequencing of the story. Peter Greenaway argues:

Jeanie Finlay’s worked with house bound pensioners in both England and Japan for the project *homemaker*. Together they created non-linear interactive documentaries in their homes. The project was presented as an Installation, set

*“I think that the cinema died on the 31st of September 1983.  
There is a reason for that, because on 31st of September 1983 the remote control, the zapper was introduced into the living rooms of the world.  
Cinema is a passive medium.”*

up as an English or Japanese, respectively, living room. The film was projected onto the wall and user would navigate around a Quick time Virtual Reality representation of their living room, certain objects in the room would trigger certain memories and stories.

*Weird View* by Valentina Nisi and Mads Haar used interactive narrative, to harness the power of interlinked oral storytelling of a community. True stories were collected by word of mouth from inhabitants of a terrace of houses in Dublin,



Ireland, and supplemented with video and photography to form a collection of narrative fragments. *Weird View* captures part of the community folklore and re-presents it to the community in the form of an interactive, nonlinear narrative. I am interested in the possibilities new media and digital technologies offer to these forms of traditions. However as I mentioned before I am interested in the abstraction of documentary forms and also want to explore other environments, moving away from mouse and screen interface.

**Installation and Media Arts**

Krzysztof Wodiczko often uses public monuments and buildings in his work, as a means of awakening back to life-our silent monuments and memorials, as well as the silent residents of the cities they inhabit.

In *The Tijuana Projection*, 2001. Members of the public could wear a headpiece that was equipped with a camera and a microphone. This allowed the wearer to project their face and voice in real time onto the faced of the Central Cultural in Tijuana.



*“Today’s public space is barricaded and monopolized by the powerful presence of historic symbolic structures and events, as well as by a monumental form of “publicity,” commercial and political. It represents what Walter Benjamin called “the history of the victors,” of those chosen to remember and be remembered, at the expense of the forgotten and invisible tradition of the “vanquished”.*

*Krzysztof Wodiczko*

Kutlug Ataman *Installation Kuba* was the result of spending more than two years with the residents of Kuba a makeshift dwelling in Istanbul. I saw the *Installation* in London where it was in a disused post office sorting office on New Oxford Street. The *Installation* was spread over multiple TV’s each with its own seat. You sat opposite a resident who was filmed in their own house, and listened to their stories. As we move around the residents we see how the stories from this tight knit community are intertwined and we become connected with the people as they speak of their lives.

[www.kuba.org](http://www.kuba.org)



Bill Viola’s ‘The Passions’ series are intimate and silent portraits displayed, for the most part, on digital flat panel screens which are hung on walls like paintings, the works use extreme slow motion to open up emotional expression and reveal, in previously unseen ways, its power and complexity.



Whilst I admire these staged video portraits I much prefer ‘natural’ portraits captured on location. David Crawford’s Stop Motion Studies (2002 – 2004) explores movement, gesture, and body language through a series of animated photographs taken on subways in London, Boston, New York and Tokyo.



I am interested in this space between the still and the moving image and it something I have been exploring in my work. I experimented with a series of sound reactive portraits. This included video clips shot in the street as well as in the studio. Some of the clips were distorted/ stylised using after effects.

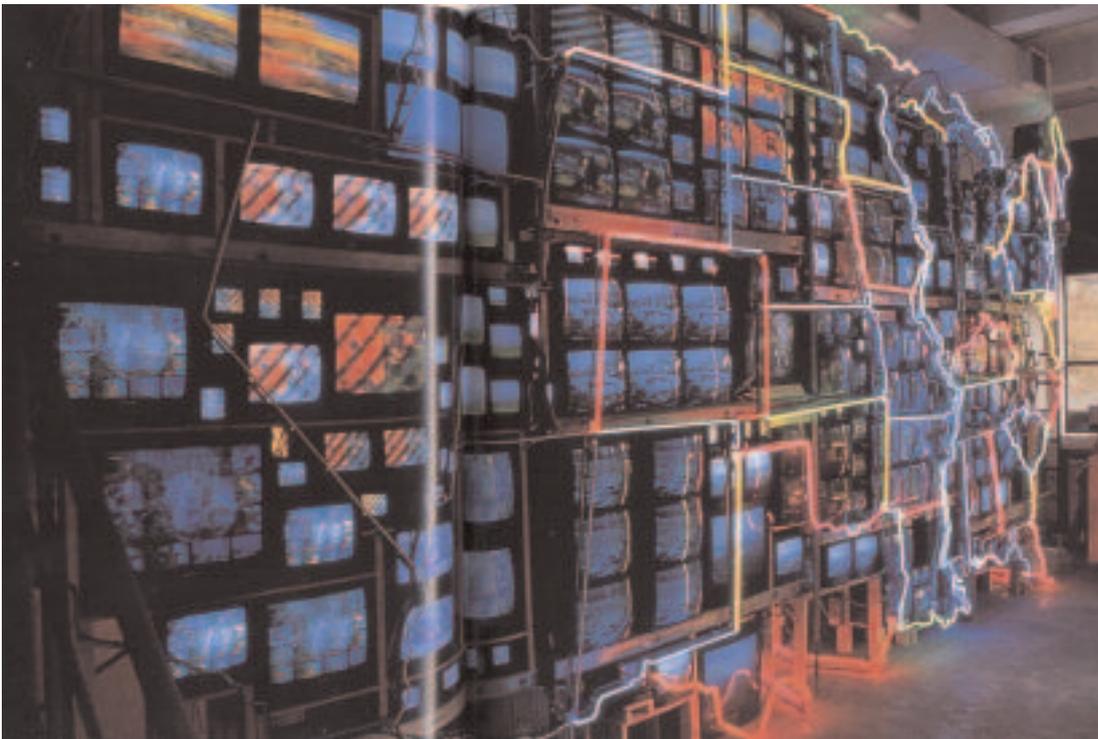


The images can be projected or displayed on plasma (or other) screens. When the room is quiet they appear like digital stills, but when there is sound the portraits react moving in time to the sound. The viewer immediately has a different relationship with the image by talking, or making a sound the viewer can make the portrait move. As a series of sound reactive portraits these could work well in a gallery, public space, bar, club or café, reacting to the ambience of the space. They would also work well in clothes stores as sound reactive fashion images, moving synchronously with the music and/or ambience of the store.

Richard Edkins. MA Media Arts Report. September 2005.

Nam June Paik, perhaps the most famous of all video artists, takes a sculptural approach to his work, much of his work uses distorted imagery in attempt to disrupt the viewers complacency in front of the Television set.

Electronic Superhighway (1995) is made up of 313 TV’s arranged to form an outline of continental USA with neon state borders. The TV’s, symbols of media culture, show images of wars and cultural upheavals.





**About the Installation**

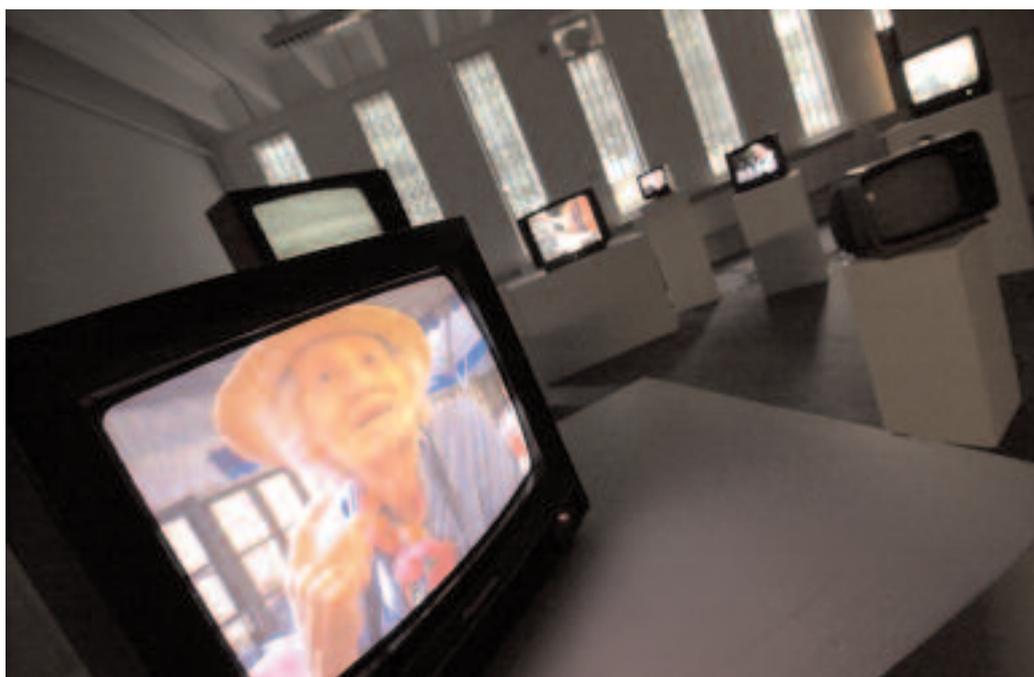
“What U shoutin’ ‘bout” is a portrait of the anti war and global justice movements. This deconstructed/-reconstructed portrait is made up of multiple TV screens (of different size, age, make), placed on varying head height plinths symbolising a stream of people. Each plinth represents a voice, an individual in the collective. These voices are presented on TV's, challenging our relationship with the media, politics, activism and change.

The screens build up a sound and visual collage, in a surround environment. From a distance it may sound like a cacophony of voices, but as the audience approaches they will be able to pick out voices and a narrative by moving in and around the space and closer to each plinth/ person.

The screens are orchestrated, creating rhythmical montage, individual screens make up a musical/ visual whole.

The voices have been recorded mostly over the last 6 months. I have been asking people what they are campaigning about and asking if 'people power' has a chance of effecting change in today's climate.

The footage includes marches/ demos in Scotland (around G8), London, Athens, Birmingham; and Interviews with many people from various nations and backgrounds including: Tony Benn, Clare Short, George Galloway, Salma Yaqoob (RESPECT), Jane Fonda, Jon Snow, Herbert Girardet (World Future Council), Joe Jenkins (Peace Tax Seven), Sri Sri Ravi Shankar, Peace & Reconciliation and archive footage.



I am presenting the work this way, as an Installation, as it is more physical, the audience can interact with clips by moving around the space, moving closer to an individual within the crowd, each TV and plinth is symbolic of a person, an individual.

Often people involved in these movements are portrayed as: ‘extremists’, ‘odd balls’, ‘hippies’, ‘radicals’, ‘dreamers’, ‘they’ve got nothing better to do’. I want to portray them in this space at head height, so we get the physicality of the person, we can see the range of people, hear why they are out on the street and find out what they are shouting about.



What I want to come across is that these are normal people fighting for issues that affect all of us. The issues may seem ‘far off’ and many feel there’s no alternative, or that they cannot affect change. What I want to say/ show is that, it is people, (extra) ordinary people that affect change. The issues be it cli-

mate change, war, terrorism, poverty, rampant capitalism are affecting us all and we need to find solutions and alternatives.

I am also playing about with the form of the TV and mass media. The News and many TV documentaries are mostly passive with voiceovers and/or presenters doing much of the analysis for us.

When we make the audience decode and analyse the images and ‘text’ themselves they take ownership of the communication, they can’t reject the ideas, they thought of. The spaces between the ‘text’ (dialogue) become the most important part. We study the image focussing on the detail, reading the image, and contemplating on the text of the dialogue.

*“The purpose of activism and art, or at least mine, is to make a world in which people are producers of meaning, not consumers.”*

*Solnit, Rebecca (2005), HOPE in the dark. The Untold History of People Power.*

I want to present these portraits and voices on domestic TV screens. Making us think about the role of the “voice of the media”.

I would consider “What U shoutin’ ‘bout” a documentary piece but I want to abstract the content playing with the form.

At first I had thought about enabling the audience to add their thoughts, message, song, image, input to the Installation, through cameras, microphones, either live or recorded. I had also thought about them influencing the films – order, speed, colour, rhythm... On reflection this is not important, I want people to engage with the ideas, debates and questions, as opposed to the technology/ gadgets.

By having the work in a physical public space, as opposed to an online piece or DVD. I can bring the audience into the work. The people in the space also become part of the installation, it may attract people from campaigns groups who may bring and distribute materials (leaflets etc). Some comments, people, words or images within the Installation may attract criticism. The piece would be a springboard for arguments audience members would bring.

The process of making the ‘films’ and Installation is as important as the ‘artefact’ (in this case the Installation). The discussions and readings that the Installation sparks are also important.

I am playing about with time. The speed of the clips is the most visible sign of this, with clips being played at 1%, almost becoming stills. The work is non linear, the stories that are being told are from various struggles/ campaigns over time. Not all are directly related, but we can connect them.

We hear the words “We come in peace - The order came to cut them down” from Leon Rosselson’s song “World Turned Upside Down” which was written about The Diggers in 1649 alongside Phil Johnson (an ex Miner and Baptist minister from Wales) talking about Police violence at Gleneagles (2005) and at Orgreave (1984).

The audience will also have their own histories that they will link these messages to. These could be events that may be in ‘the news’ or recent campaigns, such as strikes at Heathrow (August 2005) after the sacking of 675 workers from Gate Gourmet or protests against practices of Coca Cola in India and Columbia.

Past, Future, Present.

Richard Edkins. MA Media Arts Report. September 2005.



I am interested in looking at venues outside of gallery spaces, although the most important aspect is that it is in a public space that a wide spectrum of people can see and engage with. Its not that I think the work isn't suited to galleries but would prefer to work with galleries that could support it outside in a public space.



Whilst the Installation is designed to work with TV sets on plinths in a particular arrangement. It would also work if used on existing screens (plasma's, LCD, projected or other) within an environment, i.e. Public display screenings, such as those in Birmingham, Manchester and other cities. The idea of guerrilla cinema interests me and I aim to take the work into public spaces.

The work is on DVD, which enables it to be distributed and shown easily. I have kept the project and technology fairly lo-fi, with a DIY ethic using available monitors and players that can be easily sourced and set up.



I am using regular domestic DVD players (and/ or VHS players) and simply start them at the same time. The screens have been edited and designed to play together although tight sync is not crucial. It is possible to achieve tight sync by using expensive DVD players (£800 each) with a synchroniser unit to keep them all in sync, or by using computers and synchronising the clocks.



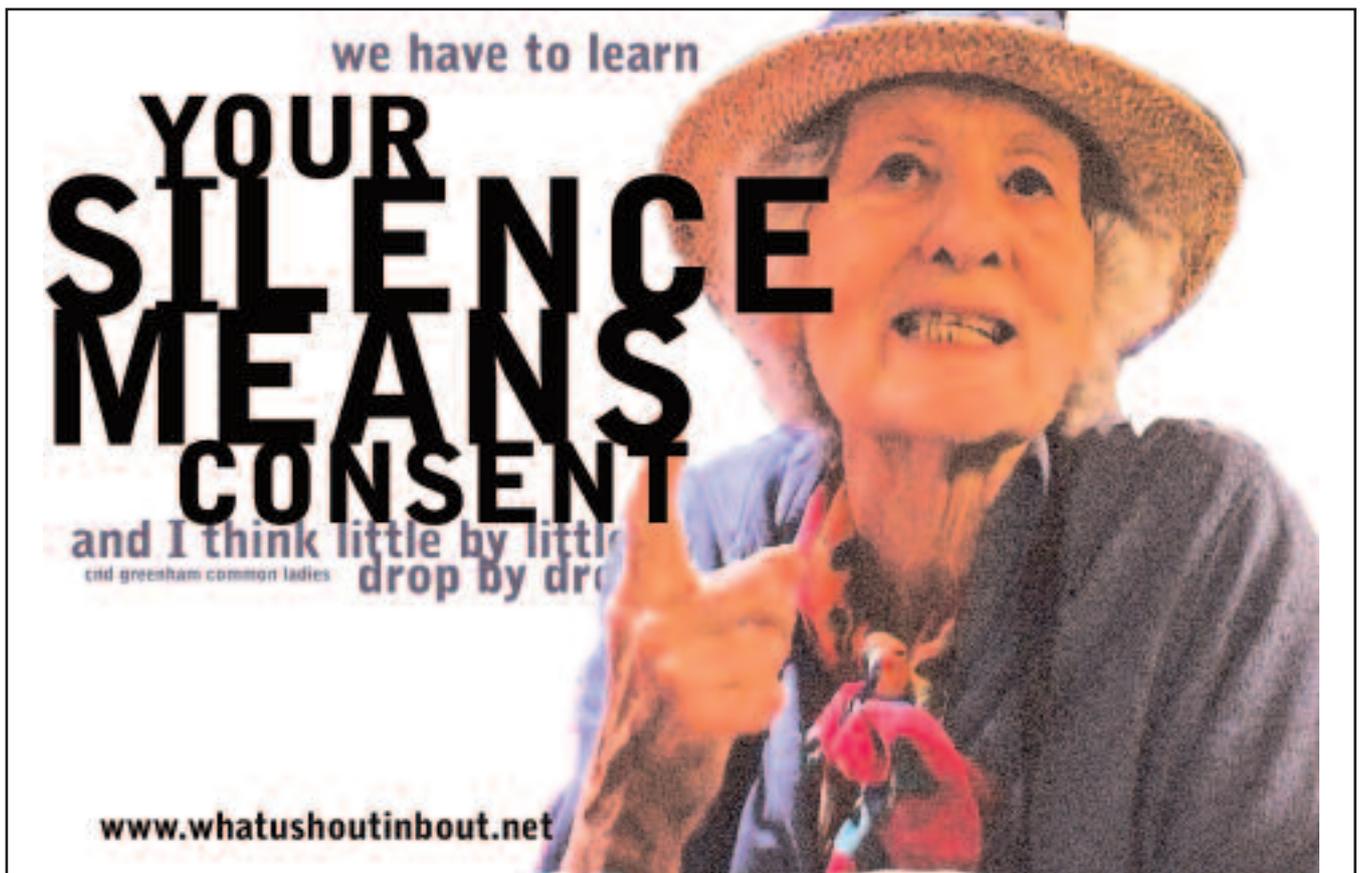
After experimenting with various techniques (including editing an 8 channel mix in Cubase), I began to like the unpredictability of the independent players, whose sync was very loose. This unpredictable sync becomes part of the aesthetics.

It reminded me of listening to Zaireeka by The Flaming Lips. Wayne Coyney and The Flaming Lips experimented with multi channel sound on multiple stereos with their album Zaireeka and Wayne Coyney’s “Parking Lot Experiments”. Because CD’s, even if the same make, won’t play at exactly the same speed the music would always be different. “What I liked best was how different and out of whack an otherwise simple song could get...” - Wayne Coyney.

I am playing on the idea of individuals within a collective. The Installation has people come together (their image and voice) in one place. After (and possibly before also) the exhibition, I could displace them over various locations, each screen going into a different space.

A version of the project will be available online, where people can listen to the clips in detail. There will also be links to sites related to the people and issues raised. A rough version of this is at <http://whatushoutinbout.blogspot.com/>

Postcards will be used to promote the work adapting this design.









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<http://film.guardian.co.uk/mamet/story/0,12830,1316687,00.html>

Outfoxed: Rupert Murdoch's War on Journalism (2004). Directed by Robert Greenwald. <http://www.outfoxed.org/>

Peter Greenaway, 'The Tulse Luper Suitcase'

Open Lecture at European Graduate School Faculty August 2001

<http://www.egs.edu/faculty/greenaway/greenaway-tulse-luper-2001.html>

<http://www.tulseluper.net/> <http://petergreenaway.co.uk/>

Weird View: Interactive Multilinear Narratives and Real-Life Community Stories

Valentina Nisi, Story Networks Group, Media Lab Europe, Ireland.

Mads Haahr, Department of Computer Science, Trinity College, Dublin, Ireland

<http://crossings.tcd.ie/issues/4.1/Nisi/#ref1>

Open Publishing Is the Same as Free Software by Matthew Arnison

Composed March 2001; revision 1.9

<http://www.physics.usyd.edu.au/~matthewa/catk/openpub.html>

Content is Not King by Andrew Odlyzko

First Monday, volume 6, number 2 (February 2001),

[http://www.firstmonday.org/issues/issue6\\_2/odlyzko/](http://www.firstmonday.org/issues/issue6_2/odlyzko/)

Listening Post – Ars Electronica 2004

Coldcut – Timber <http://www.ninjatune.net/videos/video.php?type=qt&id=10> , Revolution

Mathew Herbert - aka Radio Boy, Herbert, Wishmountain...

[http://www.magicandaccident.com/matthew\\_herbert.htm](http://www.magicandaccident.com/matthew_herbert.htm)

Richard Edkins. MA Media Arts Report. September 2005.

<http://www.themechanicsofdestruction.com/>

Jello Biafra – Become the Media (2000) Alternative Tentacles.

Steve Reich – Come out to show them

[http://musicmavericks.publicradio.org/features/essay\\_gann08.html](http://musicmavericks.publicradio.org/features/essay_gann08.html)

Later, when I did "Come Out," to get that one little phrase 'come to out to show them,' I went through ten hours of tapes- boys, police, mothers, everyone you could imagine. This one phrase seemed emblematic. The speech-melody is everything. It then generates all kinds of variations upon itself melodically and on the meaning of the words.

<http://www.furious.com/perfect/ohm/reich2.html>

The Birth of Loop - A Short History of Looping Music

Written by Michael Peters. Version 1.1 (created Oct 13, 1996, modified June 26, 2004)

Although repetition is a major force in music it was never used in this way before- Terry Riley

Repetition is a form of change- Brian Eno

A way for one person to make an awful lot of noise. Wonderful! - Robert Fripp

<http://www.loopers-delight.com/history/Loophist.html>

Ocean of Sound: aether talk, ambient sound and imaginary worlds – David Toop

Stop the War – The story of Britain’s biggest mass movement. Andrew Murray and Lindsey German

Banksy (2002), Exitstencilism, Weapons of Mass Distraction, England

Banksy (2001), Banging your head against a brick wall, Weapons of Mass Distraction, England.

Flaming Lips – Zaireeka. Warner Bros. Records, 1997. 9362-46804

[http://www.flaminglips.com/content/discography/a/08\\_main.php?sid=](http://www.flaminglips.com/content/discography/a/08_main.php?sid=)

Wayne Coyne (Flaming Lips) – Parking Lot Experiments

<http://www.janecek.com/parkinglot.html>

Under Currents and Peace News, (2003), Informed Dissent (an anti-war video and audio CD-ROM including documentary - Globalisation and the Media), Under Currents and Peace News, London.

[www.indymedia.org](http://www.indymedia.org)

[www.wikipedia.org](http://www.wikipedia.org)

<http://www.undercurrents.org/>

Richard Edkins. MA Media Arts Report. September 2005.

Bloody China riot caught on film. By Daniel Griffiths. BBC News, Beijing  
<http://news.bbc.co.uk/1/hi/world/asia-pacific/4097950.stm>  
Last updated: Thursday, 16 June, 2005, 05:11 GMT 06:11 UK

[www.stopwar.org](http://www.stopwar.org)

Klein, Naomi, (2000), *NO LOGO*, Flamingo, London.

George, Susan, (2002), *Another World Is Possible*, The Nation, New York.  
Posted January 31, 2002 (February 18, 2002 issue) online:  
<http://www.thenation.com/doc.mhtml?i=20020218&c=1&s=george>

George Monbiot - <http://www.monbiot.com/>

<http://www.monbiot.com/archives/2005/07/09/africas-new-best-friends/>

John Pilger - <http://www.johnpilger.com/>  
John Pilger: Lest we forget: these were 'Blair's bombs'  
New Statesman. 11th July 2005  
<http://pilger.carlton.com/print/133472>  
<http://pilger.carlton.com/print/133474>

<http://www.guardian.co.uk/antiwar/story/0,12809,1534818,00.html>

<http://www.stopwar.org.uk/ExclusionZone.htm>

<http://news.scotsman.com/topics.cfm?tid=449&id=1646112005&20050727174220>

In 'The Junius Pamphlet' (1916), written under the pseudonym of Junius, she argued that the choice of Socialism or Barbarism is a world-historical turning point which demands resolute action by the proletariat.  
<http://www.kirjasto.sci.fi/luxembur.htm>

According to Trotsky, "art, it is said, is not a mirror, but a hammer: it does not reflect, it shapes. But at present even the handling of a hammer is taught with the help of a mirror, a sensitive film which records all the movement... The deeper literature is, and the more it is imbued with the desire to shape life, the more significantly and dynamically will it be able to 'picture life..."

<http://www.kirjasto.sci.fi/trotsky.htm>

<http://www.urban75.com/Action/index.html>

An Activists' Guide to Exploiting the Media By George Monbiot  
<http://www.urban75.com/Action/media.html>

Man with a movie camera, (1929, Dziga Vertov, Russia, Russian State Archive).  
Re-issued (2003) with new soundtrack by Cinematic Orchestra. Ninja Tune.

Richard Edkins. MA Media Arts Report. September 2005.

ZENDV18.

Koyannisqqatsi, (1983) Godfrey Reggio, USA, MGM

<http://www.obleek.com/iraq/> - Flash animation that plots the deaths of coalition forces in Iraq.

<http://www.half-a-world-away.com/?clicked=work> - graphical representations of terror news

<http://www.kumawar.com/> - real war news real war games – Iraq

<http://marumushi.com/apps/newsmap/> - graphical representation of news from google.

Newsmap is an application that visually reflects the constantly changing landscape of the Google News news aggregator. A treemap visualization algorithm helps display the enormous amount of information gathered by the aggregator. Treemaps are traditionally space-constrained visualizations of information. Newsmap's objective takes that goal a step further and provides a tool to divide information into quickly recognizable bands which, when presented together, reveal underlying patterns in news reporting across cultures and within news segments in constant change around the globe.

Newsmap does not pretend to replace the google news aggregator. It's objective is to simply demonstrate visually the relationships between data and the unseen patterns in news media. It is not thought to display an unbiased view of the news, on the contrary it is thought to ironically accentuate the bias of it.

<http://www.woostercollective.com/> - Street Art

<http://www.drd.org.uk/home.php> - subverts billboard

Podcasting by the Church – on BBC 1 news Friday aug 5th 13.25

From Portapak To Camcorder: A Brief History Of Guerrilla Television  
by Deirdre Boyle, Spring-Summer 1992, Journal of Film and Video, Vol. 44,  
No. 1-2

<http://www.experimentalcenter.org/history/people/ptext.php?id=8&page=1>

Jeffery Shaw

Jeanie Finlay – Homemaker project in particular

korsakow.system (2000-2004) developed by Florian Thalsofer and Prof. Willem Velthoven

Corner, John. (1967), The art of record – A critical introduction to documentary, Manchester University Press.

Under Currents and Peace News, (2003), *Informed Dissent* (an anti-war video and audio CD-ROM including documentary - Globalisation and the Media), Under Currents and Peace News, London.

Manovich, Lev (2001) *The Language of New Media*. The MIT Press. Cambridge, Massachusetts

Leopoldseder, Hannes, Christine Schopf & Gerfried Stocker, (2004) *Cyber Arts 2004*. Hatje Cantz. Linz, Austria.

Stocker, Gerfried & Christine Scopf, (2004) *TimeShift – Ars Electronica 2004*. Hatje Cantz. Linz Austria

Pixel Raiders2 (2004) Conference CD ROM. Sheffield Hallam University. Sheffield

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Elsy, Eileen and Kelly, Andrew (2002) *In Short – A guide to Short Film-making in the Digital Age*. British Film Institute. London.

Scrivener, S.A.R (2002) *Characterising creative-production doctoral projects in art and design*. *International Journal of Design Sciences and Technology*, 10(2), pp.25-44.

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Chaplin, Sarah and John A & Walker, (1997), *Visual Culture: an introduction*, Manchester University Press, Manchester.

Olilevra, Nicolas de, Nicola Oxley, Michael Petry, (1994), *Installation Art*, Thames & Hudson Ltd, London

Chistov-Bkargiev (2002) *Janet Cardiff – A survey of Works including collaborations with George Bures Miller*. Contemporary Art Center, Long Island City, New York.

PEACE MUSEUM - Bradford

In response to a request from Nobel Peace Prize winners, the United Nations General Assembly declared 2001 - 2010 the ‘Decade for a Culture of Peace and Nonviolence for the Children of the World’. Member nations are encouraged to ‘take the necessary steps to ensure that the practice of peace and nonviolence is taught at all levels.’

<http://www.peacemuseum.org.uk/exhibitions/visionshared.shtml>

<http://www.peacemuseum.org.uk/data/exhibitions/visionshared23.pdf>

Richard Edkins. MA Media Arts Report. September 2005.

Mickey Z on Media Distortion.

“War, and the threat of war, sells newspapers,” says media analyst Danny Schechter. “Peace does not. The ‘action’ of war builds TV ratings. In contrast, the quieter work of diplomacy and negotiations is boring and not highly visual. War gives journalists a chance to show how brave they are in a macho sport where only the strong survive. Peace is far headier, an intellectual’s vocation, a game for lawyers, softies and sissies.”

Media Declares War on Anti-War Protests (But More Generals, Please) By  
Mickey Z.

Extract from "The Seven Deadly Spins: Exposing the Lies Behind War  
Propaganda"

<http://www.counterpunch.org/mickey08282004.html>

In *Media Bacchanalia* (1995), Masami Teraoka (b.1936)  
Image at <http://www.lava.net/~artbeat/main.html>

“Since the media are always hungry for information and gossip, icons of our society – politicians, actors, sport stars have to be sacrificed. They are martyrs of the information age.”

“What about happiness, love, knowledge and peace? We don’t explore them enough to make us think about the positive things in life”.

Graphical representation of news from google.

<http://marumushi.com/apps/newsmap/>

Mahatma Ghandi showed us how to protest effectively:  
"Be the change you want to see in the world"

All art is propaganda; on the other hand, not all propaganda is art." George  
Orwell

"For me art is not a matter of aesthetics... no musical scribbling to be responded to or fathomed only be a sensitive educated few. Drawing once more must subordinate itself to a social purpose"

George Grosz.  
<http://www.art-for-a-change.com/blog/2005/08/george-grosz-behold-man.html>





















*“What U shoutin’ ‘bout?”*

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*“What U shoutin’ ‘bout?”*

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