# 0.1km

PhD candidate Dan Webster and artist Michael Hanna discuss 0.1km, their collaborative project utilising online advertising to explore the relationship between online and physical space. Using Google ads geographical targeting, images only appear to users inside a set 0.1km radius. Images from the artist's personal life are integrated with on-site photography to 'demarcate' the boundaries of this virtual, real space.
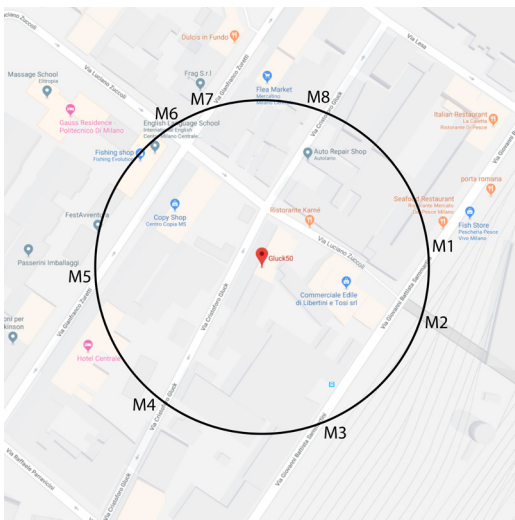
Milan radius

M8

Dan Webster: So, we've just finished uploading all of the art to Google AdWords [Google Ads] and so I thought to start, Michael, you could just tell us a little about the art that you've created, what you've done really over the last year.

Michael Hanna: Yeah, it's been quite a long process, but I feel like, talking about the art, I'm going to have to just go into the structure of the project; they all sort of came out of the same thing. So when you initially approached me it was a very sort of broad remit for what I might come up with. You wanted to use online adspace for your research and you wanted to be involved with an artist to create the artwork that would constitute the ads. You seemed to be very open for me to have an input to the structure of the project and that's why I thought it would be something interesting to work on. I didn't really want to just put in existing unrelated images or whatever. That could have been done and it would have been very easy and ticked the box, but I think we both saw more potential for something to develop that was within the structure of the online advertising system. I

didn't know that much about it and you were good at explaining the system, and really how it all works, a lot of the nuts and bolts. And then from that initial day, I think the first proper session we had we talked about targeting methods, and that was the thing that initially I was interested in, and within that it was the geographical targeting.

DW: Which is interesting and I've always wondered, because obviously I'm doing a geography PhD and I was wondering did you choose that kind of...

MH: I don't think so, I was interested in the other targeting methods. We were talking about how you can re-target individuals for 255 days which is like, scary and interesting but, I guess I wanted the project to be more benevolent than that, not something that was getting in too much to the negative aspect of it. So I didn't know, maybe you had said you were doing geography but I didn't...

DW: It didn't influence you in any way?

MH: It wasn't a conscious influence.

DW: So how come, what was it about that particular targeting, because there are loads of quite interesting targeting techniques on there. There's demographics, there's audiences, there's all these sorts of really technical things like you said like the re-targeting, but the geographical one.

MH: Yeah well, we ended up with geographically specific imagery, but I don't think at that stage I was even thinking about that. It was more of a link from the online to the physical world that could be very real and tangible that I liked, and yeah there is kind of a scary part to it where you know that your phone or whatever knows where you are anyway, but just to explore that link between geographical and online space, and then whenever I thought about it a bit more the idea of imagery on the computer relating directly to imagery from where you were seemed like something that could be interesting. I thought I would work with imagery from the area and then change it in some way, or try to find a way to make people engage with it and the fact that they were there.

DW: Yeah.

MH: But I didn't know exactly what that was going to be at that time.

DW: No it's nice, because for me I remember when you started talking about doing that, there was a really nice symmetry between for me what the project was, which was doing a similar thing but with the adspaces which was trying to show something within those spaces that was, linked to what people are used to seeing, but not quite what it is, it's not an ad, it's a piece of art.

MH: Yeah.

DW: So for me when you spoke about that, there's a really nice other layer to that which I wasn't expecting at all really. Did that register with you as well that that's what you were doing or was that just a happy by-product?

MH: I think it all comes about from dialogue, you know, I think talking can be very useful creatively a lot of the time, so from us having those conversations I got a good sense of what you were thinking and your reactions to some of the things that I was putting forward and yeah, I was keen for it all to be very intertwined, like anything that I work with. This is my first time with online space, but with building space, I want my work to really inhabit the architecture of each space, and if I'm working in a social construct I want it to really work within those structures as well. So this

one was really working within the structures of advertising online but not producing ads, not like taking on the role of advertising, trying to influence. I wasn't interested in taking the professionals on at their own game. I think the first solid idea was thinking that, ok you'd have pictures of the areas, and they could be edited to be more positive spaces or negative spaces, so maybe you would have a picture of the area and there would be more parks added, or something like this.

DW: Yeah, yeah I remember this.

MH: Half the ads would be like that, with these areas all made slightly better, and then half the ads would be made slightly worse, you know, with things like defensive architecture, homeless spikes. I worked on that ideas for a while and then when I looked a bit more at the targeting I got more of a sense of it, I could see how the geographical targeting worked. You could target a radius and you could get quite specific with it, down to 0.1km, which changed in the middle of the project to 1km minimum which was a bit frustrating, but, yeah that sort of specificity was great, the idea that you could do a hundred metre circle was kind of amazing. The area that the ads were going to show up in could be very small, so you could be very specific with the imagery. Native to that type of targeting is the radius, it creates a circle on the map and then the edges of that circle - the limit of this - was something I got more drawn towards. You could see it on the map cutting off streets, it was very harsh and definite, and you know, this is the area on the inside, that's the area on the outside. One of the other ideas, before we got to the final one, was that maybe you could put it over a border area or something like this, which could be an interesting thing to explore.

DW: Yeah definitely.

M4

MH: Then the online space kind of functions irrespective of the geopolitical space and all the complications there, you know, it's this thing that just sits on top of that and functions.

DW: It's really interesting, as you tap into that sort of capitalist, neoliberal view of this borderless world, where money is flowing around irrelevant of borders. It's weird as well as the sort of radius is a border itself so then you're kind of working in this world that's borderless but then creating all these borders within it.

MH: Yeah, so I guess the final work then was very representative of that border that we were creating, so just to describe it briefly. There are two sites, one in Belfast, one in Milan. We picked the centre point for the targeting, and then when the radius was drawn on the map I think in each one, both in Belfast and Milan, it cut streets at eight points. So I photographed those intersection points from inside the circle and I wanted to put some kind of representation of the barrier so that the virtual idea of this targeting bubble would represent itself in real life. Well, sort of represent itself in real life, it would represent itself through these photos. I was looking at different ways to show that barrier on the photo which would engage people, make them interested in what was happening, and also, it functioned as a description of the project as well. First I was using 'locally sourced' barriers, I was taking photos of things like hedges and fences within the circle and then photoshopping them into a different position so that they would go along the line of the circle, blocking off the streets. But they were a bit dull, so I moved towards using images from my own personal archive and looked for interesting images that I could insert, and ended up just using them. Yeah I didn't know how to describe it, 'personal archive' didn't sound right, I think when I wrote it I said, let's see how I wrote it, [reading] "images from the artist's personal life".

DW: I think the idea of the archive is quite nice, like, again it feels very internet-y, to be utilising these fragments from somewhere else and putting them in a new context, piecing them together, there's something quite nice about that, and yeah like your own home photos... its really nice.

MH: There are some of them with snapshots from my own house, and my wife Shelby is in some of them, and I think there's a couple of other people in them.

DW: There's something that my partner Clare said when she saw them, she was like there's something really domestic about them, which she wasn't expecting, and I hadn't really thought about, but yeah it is there... maybe you could say something about that? Because that was an element that we had never really talked about or never really considered, but there is something, all of them are not just personal, but there's something homely, something about the inside of space as well.

MH: That came out of experimenting with different types of images, and then I kind of embraced it because I thought it added another wrinkle to the project. Not exactly an invasion of personal space but a bit more about the invasive nature of advertising. I thought that worked quite well, definitely compared to the dull hedges and stuff that were being used initially, so I tried to run with that as much as possible and make it nice and personal.

DW: Yeah it's really interesting and, I definitely have got my favourites.

MH: I'm interested in what those are.

DW: Yep, so I really love this one. So we're looking at B4, I really love that one because I think the colours, you've somehow found almost this perfect match, and these just look like extensions of the building and another building, there's something really simplistically perfect about that, and also there's a TV screen in it which again, just having the screen within the screen, there's something quite kind of uncanny, and weird about it. I really like this one as well [B8]. I mean, I like all of them but these ones...

MH: The bed shots?

DW: Yeah [laughter] all the bed shots yeah, is that what they are, they're all of you just in bed?

MH: Yeah, that's me in my flat, and that's the only one that was taken for the purpose of this project.

DW: All the rest are archive photos. There's something again really lovely about this, because a barrier is something aggressive and hard, but there's something quite soft and familiar about that and there's something quite inviting about it, because it's the hands. So we're looking at image B8, and it's, the hands are quite… gentle [laughs], and they're just sort of, lightly, holding, like, a kindle.

MH: Yep.

DW: And the kindle is something that people are drawn to and you kind of, again it's a screen and is something that you are advertised to from. And then, I love all of these, and all of them have a different idea of what a barrier could be and because they are all domestic, there is something strangely inviting and something nice about them, they're not what you would think of as a kind of typical barrier.

MH: Did you work out M4?

DW: Yeah, I thought it's you in the mirror?

MH: No!

DW: Is it not? I thought it was like you in the mirror with like a, holding up a towel?

MH: No it's the shower, the photo is taken from the outside of the shower, and Shelby is on the inside holding up the towel.

DW: And you've drawn...

MH: She's drawn like an outline in the...

DW: Of a little man.

MH: Yeah but she's traced it, you know.

DW: Oh, that's one of my favourites of the whole set, I just really love that, it's really, there's just something magical about it. I've always loved the clay, M2.

MH: Yeah, that was something else and then the clay came back, so it's not as personal as the other ones, but it just fits so well.

DW: Yeah there's something about it that's just really lovely. I love the feet one, it just makes me laugh, and M8.

MH: Did you work out M8?

DW: Yeah that's you, you told me what this was.

MH: You'd seen it before.

DW: That's you and Shelby doing the fingers, so it'll be interesting to see if that one gets through [the Google filter], I think it will be too small for them to figure out what it is.

MH: Yeah, because they are quite small.

DW: Oh and this one I need to ask you what this actually is, but it looks like, M5, I assume it's like the ground and there's one of those little like tomato bugs or whatever it is.

MH: Yeah the little red spiders, this is whenever I first got my macro lens, and I was experimenting with how close you could get.

DW: But there's something brilliant about that which is like an old monster movie, and there's like a real fear, and a real - again when we started talking about what the art could be and you were looking at like those positive and negative things I kind of had to draw a line on the negative things around it can't be an image of panic or fear. Because, with Belfast especially that could, that could be interpreted really badly, and it could create like a fake news narrative, whereas this [M5] does it really well where, to me that's kind of like an old horror film where the monsters like coming out of the ground, so it kind of encapsulates those elements of like, what a barrier can instil but in a humorous way almost.
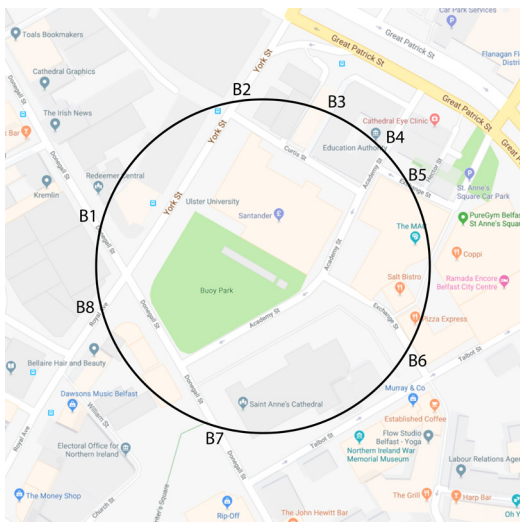
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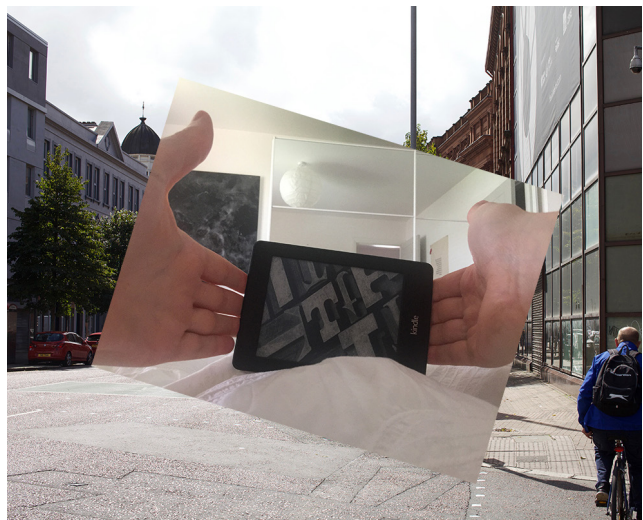
B8

MH: Yeah, there's that whole aspect of it and then there's the actual getting photos that are going to look right in the space and look like they're part of the space but not really, so with this one, this is B8 again, the lamp post lines up with one of the lines from the mirror, the hands fit with the building.

DW: And sometimes as well the colour matches.

MH: Yeah, the duvet was actually quite good for street colour.

DW: Oh right. [laughter]

MH: In all the photos that it's in it really blends with the street. I've worked a lot with collage before, with cutouts from magazines. I have thousands and thousands of images cut out of magazines that I play with and put two together and whenever you get that sort of fit, you know. This is the first time I've done it digitally and you have a bit more - I didn't do any colour correction but you can change the scale obviously and the orientation so, you can play about with it a bit more. I picked out about two hundred images that would sort of 'function' as barriers, and then began putting each of those onto each photo and seeing what fits, so this is like the distillation of so many hundreds of combinations, and whenever they fit then you know that they fit. It brings the two images together, its not just something pasted on top of something else which doesn't do anything.

DW: That's it, there's something really lovely about how, because of the collage element of it itself. When you're putting an image within an image it creates a barrier to the other image. You're piecing things together but you're also blocking other elements out.

MH: Yeah.

DW: But then the way that they kind of blend in because there's elements that match up and there's angles or lamp posts or colours that always seem to blend in. And it feels, I think going back to some of the other ones where you were using some of the locally sourced barriers - that's a really good term - but there was something about that that didn't quite feel as right as this feels, this feels more appropriate for the internet and there's something about just mixing and matching and creating new images from existing images that's really nice, and you're not really manipulating either image, you're just placing them together, like, just juxtaposing them and placing them within.

MH: It has a certain freedom and playfulness about it, it doesn't look too over touched up or anything, you can see the roughness, even with the way it fits. It still keeps that roughness and that gives it the energy of being an interesting image to look at. The other ones were kind of dead.

DW: I think you're right, there was something sort of too obvious about it, it gave you everything, whereas there's something complex about these but also incredibly simple, and again I feel that mirrors the element of the domestic and the outside, the in and the out together, and this idea of the barrier. You are taking these images from within this radius looking out and weirdly you are being kept in by these domestic images, there's something really quite powerful about that and I'm not sure yet quite how it all sits together. It's going to be interesting to see how it all works.

MH: Yeah I haven't really heard from many people, I guess Clare's seen them.

DW: Clare's seen about three images that I allowed her to see.

MH: So, we're pretty in the mire with all the thinking up to it, we haven't got many people just coming on them fresh.

DW: Also Clare saw them in a totally different context, she just saw them large on the screen as I was looking at them, but when people see these they are going to be seeing them in a website.

MH: Yeah, they'll be very small.

DW: Or within the website that we're creating that they will be taken through to. There's only really like, well there's an infinite amount of places they could see them but realistically the context is going to be very different to just seeing the images, that will be interesting.

M7

MH: They will see the 300 x 250 pixel version, with very little detail but you can get most of it, I think you can see most of the things in them.

DW: I'm actually surprised at how they look, because at that scale they look like little toy towns, some of them. It adds another layer to that kind of weirdness. And then, just on the art still, when you were making it at the different stages, had you thought about who this art is for at any stage, obviously when we first met you were making it for me but has that changed at any point?

MH: Only that because of the sort of the dissemination methods, it was going to a non-art audience, you know, not something to be made for the gallery and so I was conscious that it should be accessible, that would be about it.

DW: Because I've been thinking about that as well. At different stages I've been thinking that you're making it for me but also you're kind of making it for you as an artist, and then along the way I suddenly remembered that we had a wider audience as well.

MH: It's strange, it's essentially a commission, and you're giving me a space, but that space is sort of hard to pin down, it could have been lots of different sizes, could have been targeted anywhere. Usually with a commission you're going to create something with either no setting in mind, or for a very specific site, so this was a little different.

DW: And there are rules to a gallery, like gravity, and this wall has to remain here, and that is owned by someone who is probably in the room with you, whereas the space I have given you has...

MH: A different set of rules. But I think having rules is interesting and a lot of my work stems from how those rules work, how I can work within those rules and see which different things I can push and which I can't.

DW: We are going to find out as well because we might run afoul of some of the rules, but to go back actually to the targeting, one thing that I have found interesting all the way through that I

wanted to ask you more about was the radius itself. The radius is the technical term that Google give it, but at different points you have called it other things like the 'bubble' for instance which I find amazing, but yeah maybe can you talk a little bit about that.

MH: That wasn't really thought out, but then I liked it a lot when I first said it [laughter] It's kind of a term used casually both in like real life and the internet, I think, you hear a lot about 'bubbles' and, yeah it felt like the natural thing to describe it as. Not the technical 'radius'. And I guess I go between them now.

DW: The thing that I find fascinating about it is it made me think about that space as a three-dimensional space for the first time ever.

MH: Right, ok.

DW: Because when you work in marketing and all of that, all of these programs, the maps, are all two-dimensional, its like you're above looking down, so the radius is a horizon basically that's been drawn on around a point and so there's no upward, and the bubble brings that back in. Was that a kind of knowing element?

MH: It didn't really occur to me, although yeah, I probably do think more in three-dimensions.

DW: I think that's a really important difference, between how people think and how you are thinking and the way I have been taught to think as a marketer which is on this screen in the two-dimensional space. And it was an interesting realisation moment for me, that link between the real and the map, and I had been living the real as the map, almost.

MH: I guess that comes from the way the technology works because Google can't target by vertical, in three-dimensions. There's no reason for them to think about it in any other way apart from like a completely flat surface with numbers rather than a three dimensional space with people.

DW: So another element, of who this art is for, links into that slightly which is, there's going to be the whole Google side that will be looking at this art, and judging it and commenting on it and allowing it or disallowing it, censoring it almost, and then the algorithms behind that. Was that ever a consideration for you? Because for me I know that that was a consideration that I forgot about and then kind of remembered and sort of had a big panic day, but for you as you are working through this process was that ever there in your mind as well?

MH: I don't think I got close to any imagery that I thought would be rejected. The only thing was where you were saying the sort of specific rules, some of the things we might fall foul of like, the ad needs to have a name on it. I thought it was probably best not for me to get too much into that, and I figured Dan will know if there's something [laughter] this isn't going to work or that we're not going down a blind alley that will just be useless in the end, so yeah, I didn't think I got close to that imagery and I thought if it did, you would probably flag it up.

DW: If you were to show this in a gallery, I mean I'm just making an assumption here - but you can pretty much put up whatever you want as a piece of art.

MH: Well, in Northern Ireland sometimes not, but most places yep.

DW: And then as art, within that gallery space, that creates this kind of safe space where that art is accepted as art, whereas what we're doing is trying to put this thing into a system, into a construct

that already exists and so its going to be judged slightly differently…

MH: Yeah, I just don't think I was approaching it with any imagery that was going to be offensive. There's no like nudity or anything but even recently in a gallery in Northern Ireland there were protests about a nude, there were protests about the Gilbert and George show last year, it's a safe-er space but there can be issues.

DW: Yeah, I think we will be alright as far as that's concerned but it was always interesting to see where it would go. So to move away from the art slightly and to look at the adspace itself, what was your understanding of adspace before perhaps, and has that changed at all?

M5 (detail)

MH: I had a vague idea of like how it was personalised, but now just understanding more of the nitty-gritty, it basically validated all of my assumptions.

DW: [laughter]

MH: And more, its probably worse and more invasive than I thought. And we didn't even really get into any of the stuff like targeting by demographics and age and all the different categories. I remember you said that if you knew enough about a person you could basically target them specifically which is a bit scary.

DW: On Facebook you can get ridiculously granular. But I find when I talk about adspace, people immediately go "oh the ads that you see", but for me this process has allowed me to detach the actual spaces from the ads and I wonder if that has happened for you at all, do you see the space as separate from the images you created?

MH: Yeah, it's like real estate, it just exists and it's on however many screens that people are staring at all the time. I like the idea of it being used in a non-professional way, a non-advertising way.

It's just that that space exists and you can buy it essentially and I like the idea that it could be used in a positive way and in different ways. Because it is really different from regular online space, because you can go different places. I can put up images on my website but they're not going to be being beamed into different crazy sites that you would never think they would go to or even just to get on sites that have a very specific agenda for what they are doing, you can put your stuff on their page, you know, and that's really a powerful thing. You can go to a big corporation, like their website and just put it on and that seems really powerful.

DW: That's it, I think, you basically get like a back door into some of the most powerful sites online. It's kind of scary but also brilliant, there's something levelling about it, but the access is money.

MH: Exactly, but it seems a little different. A print ad in a major newspaper just seems like a huge investment and people understand that you're phoning them up and booking an ad where you want it and stuff like that. So I think it's different where you have people looking at stuff online like this, they don't really know the process and it's just appearing. So it feels different, for sure.

DW: That's an interesting comment that people don't really know the process, I think that's totally true. I thought I knew the process but going through it in this sort of way has really opened my eyes to some elements of it. Perhaps part of what we are trying to do is de-normalise this space almost, do you think that fair?

MH: In a very very small way de-normalise. If people see our images and click on it and, it probably would make them think twice about how available that space is in a way. That's if Google allow that to happen, if they decide that they are happy for it to be slightly de-normalised which they might not be. Or they could say we like our adspace to be very straightforward. But I couldn't predict what they are going to say.

DW: No, exactly.

MH: Hopefully you have a conversation with someone at Google who understands the project and has a response. But I think that would be unlikely.

DW: Yeah, it will be interesting, and I think we will have a conversation with someone who understands the project but whether or not they still work in Google, they still work in their framework and the system to it, so again we will meet real people but they are always jutting up against some sort of process, some sort of algorithm, some sort of set rules.

MH: Yeah, I don't know what would come of that but it would be interesting.

DW: I am totally optimistic about any end result of all of this, I just think any way it goes will be interesting, because its never been done before basically.

MH: There was one ad thing that I saw for the first time a couple of weeks ago, it was on TV, well, watching a Channel 4 show online, and they have millions of ads on those. We were watching Bake Off and there must have been five or six breaks with at least a couple of minutes each with multiple ads, and one of them was for a jewellery company. It flashed up a countdown of five seconds, and it said 'if you do not want the personalised version of this ad click here'. I hadn't seen that on, essentially, TV. And then it came up, and it said Shelby, which is my wife's name, spelled out in the jewellery, something you could buy, and I was kind of freaked out. And obviously she was signed in, you have to sign in, to watch Channel 4, you have to create an account. So that was one thing and then the ad went on a bit and it said you could get your birth stone, and it showed an image of her

birthstone on a bracelet. We were like, shit, it's got your date of birth, because you need your date of birth to sign in. So that was even worse than the name, because I figured ok the name is one thing, but they've taken that other little bit of information, your date of birth, which you've had to put in to prove your age or whatever, and they've used that as a little way to sell. I mean it's a good idea but I don't like it.

DW: There's something creepy about it right?

MH: It's very creepy.

DW: But to go back to that idea of normalised adspace, do you think adspace has become normalised, because you use the term invasive.

MH: Yeah, it's invasive and normalised.

DW: Yeah.

MH: No one's taking to the streets about it.

DW: No exactly.

MH: I don't know if they're really picketing, like complaining about it.

DW: No, no one is, it's just accepted, and then do you think those things will become accepted as well then eventually.

MH: Yeah, I think so.

DW: It's really sad.

MH: I suppose with the Trump thing, the, influencing of elections might be a way, I suppose its at the forefront now, but I don't know what would ever actually happen.

DW: You'd have kind of thought if people were going to be up in arms about stuff it would have been the Edward Snowden leaks, which is what, five years ago plus now, if not longer, and nothing has changed really. If anything I think it has just emboldened companies to say that they can do more. I'd say that is quite invasive using the name.

MH: First name.

DW: First name, but other people might find that really cool and quirky.

MH: Yeah.

DW: There's something interesting around that. But anyway, a couple of other words, as well as the Bubble, we have kind of spoken about things like Thresholds and Borders. You've obviously spoken about how you wanted to represent that border as well, but in terms of the adspace what do you think, do you think that the border is a term that applies to the adspace itself as well as the targeting?

MH: I don't know if I really have a firm grip on that.

DW: It's a slightly ridiculous and hard question, but there's no right answer to it.

MH: The space exists on your screen and it's going to be specifically modified within that border and then outside of that border it's going to be modified in a different way. Yeah, I don't know really how to talk about that.

DW: No that's fine, these are just some of the things I have been trying to think through because there is a border, when you create that HTML page there is a border, the actual term Border is used and so there is a border to the adspace itself.

MH: Like we are doing the geoborder?

DW: Yeah.

MH: So I guess they are analogous.

DW: Yeah, and then there's the border more kind of loosely, between you and the screen, the screen itself is a border between you and that, that world almost. It just seems weird that when we started this project the idea of the border was something that I hadn't thought about. It was a geographical term that I wasn't too bothered about but somehow it seems to have become quite a prevalent word through this for me.

MH: So it's feeding in a bit?

DW: Yeah it really is, like when you settled on that as the geolocation thing, it was almost too perfect, because it made it geographical. That covers most of the stuff I wanted to talk about, so just to round it off really, are there any sort of overall themes that have stuck out for you? We have loosely touched on things like the surveillance and those kind of creepy invasive elements, and maybe you just want to stick to that, but are there any other things that have kind of stuck out to you as a kind of theme in this project that we haven't necessarily focused on?

MH: I think I have got a positive view, surprisingly. That this space could be a positive space and that this technique could be used in positive ways. I'm not sure exactly how but the idea of the linkage with the geography seems very open to doing really interesting things with.

DW: So it's almost like the technology, even with it being invasive and creepy, it's being used that way rather than it is that way.

MH: Yeah, although I am sure the people who use it for ads justify the positivity of doing things that are maybe not, well, maybe in a grey area. But I think, definitely that it can be used in interesting ways and I think it's something that I will probably think about more long term if there are ways that I could work with it.

DW: Interesting. It's an interesting space and the thing is as well, when I came into this it was very much like I had a very negative view of it as well, quite disaffiliated with it, but now I feel, yeah like you a bit more apolitical towards it, that it is something that could be used in interesting ways, like what we're doing, and beyond. I guess you have already answered it in a way already but I'm just going to ask it again anyway, do you see yourself as for or against or opposed to or, what is your kind of relation to adspace now?

MH: Well I used AdBlocker until we started this, and then turned it off for research, and I remember

I was looking for examples of the specific ad sizes that we wanted to use and I wanted to see some of them in the wild. So I kept the adblocker off and was searching websites looking for ads which felt like a really transgressive act. Instead of avoiding them I was hunting them down, and one of them was really hard to find, one of the ones we had earmarked must have got extremely less popular or something.

DW: Widesky.

MH: Yeah, and the only time that I saw them was when I was over in America, so, I don't know why that would be, like a geo kind of issue, but they just weren't appearing over here. The size we settled on, we've got lots of those here and seems to be one of the most popular.
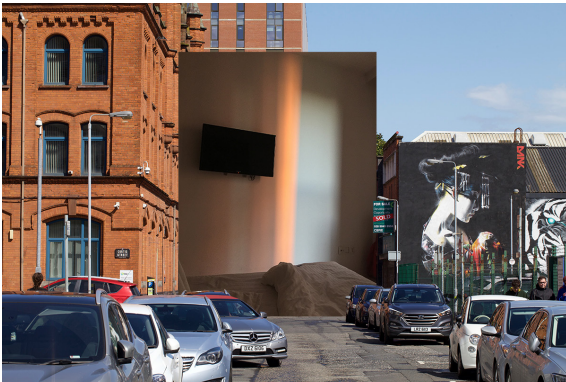
B4
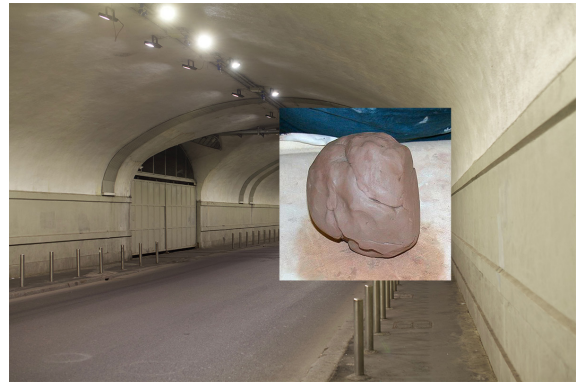
M2

DW: So are you going to turn your adblocker back on?

MH: I haven't yet, but I was using Ghostery, that thing that you recommended, then I updated Safari and it said 'we have turned off Ghostery for you because it was making your webpages load slower'. I think that's really shady.

DW: Yeah of course it is.

MH: So I'm going to turn that back on, I didn't like that, it was such a corporate serving thing.

DW: Adblockers as well, so I've got an adblocker and I use it mostly but actually companies can pay the adblockers for their ads to appear so Google pay a lot of money to adblockers and Facebook do the same, so they're acting just like rackets, they're not adblockers at all they're just power hungry controllers and if you pay them enough they will let the ads show.

MH: It might be better not to use adblocker then if it's big corporate stuff getting through and small stuff isn't. That's something I never thought about, maybe I'll leave it off.

DW: It's interesting because it's not stopping the problem, it's just funnelling money differently around it. If adblocker just blocked all ads then it would be perfect, but it doesn't do that. And then last question really, how do you think it's going to go?

MH: It could be a case of, yep we've had them online, they've been on some websites, haven't heard back from anyone. Or it could be, if we do get lots of them in a specific place and people see them and discuss them and contact us about them then... I think it will be somewhere between those two.

DW: Yeah.

MH: I think if we really focus it in time and try to get, like, a critical mass of people seeing them then who knows. That's the best possibility of something coming from it, but I don't really have a firm idea of what that would be.

DW: What would you be happy with do you think?

MH: I don't know. I will be happy when I see one come up randomly.

DW: That will be great won't it? That moment.

MH: Yeah, or someone reports back on them, that's always interesting, to feel like it's out in the wide world.

DW: Yeah, I think if we get a handful of people genuinely interested and like talking to us about it I will be quite happy.

MH: Maybe people in your industry will be?

DW: Yeah I'm going to try to speak to some of them, they won't have seen the project itself but I'll be able to tell them about it but I just want to generally chat to them about the themes anyway.

MH: Yeah, because they'll be able to understand it very easily.

DW: You think that?

MH: The logistics of it.

DW: Yeah, but what they won't understand is why I would want to show art in it. I've spoken to other people and they looked or they've said 'oh its kind of like an act of resistance' and at first I was like yeah it is, and then slowly I've been a bit more like, is it? I'm not sure. Because resistance feels like you're opposed to something.

MH: It's more exploration for me.

DW: Yeah, I think that's a good way to put it. Because we're not sitting outside of this thing we are right smack bang in the middle of it, and we're not trying to tear it down, we're actually trying to explore it and highlight it. So that's been an interesting process for me. That kind of 360 flip from being very much against it to now just working within it, just differently.

GLUCK50