

Fascinated by the subliminal, the unseen and the secretive, I often find myself dwelling within the digital realms of political conspiracies, deep government and the world of computer hacking. I seek out "leaked documents", whistleblower testimonies and conspiracy theories online to gather knowledge on subjects that are not, be they true or false, "supposed" to be part of our public knowledge. I use these stories as the building blocks, the raw materials for my work. From these snippets of (often contested) information I develop projects that reflect on how we are affected by the more dominant manifestations of media and the various societal implications these alternative sources attempt to bring to our attention.

By setting up the projects I undertake as frameworks and a set of rules, rather than outcomes to research, I leave room for others to interject. In past projects I have invited hackers, whistleblowers, (former) CIA operatives and conspiracy theorists, but also producers of more popular cultural forms of expression to take part, offering them an active role to play on the stage we set up together. The results are at first glance seemingly common forms of cultural expression, but deal with less accepted subjects beneath the familiar veneer. The personal narratives and various fields of expertise they bring with them, help determine the outcome in a collaborative endeavour that draws equally from both worlds. Their opinions and convictions perhaps cannot always be taken at face value; but by presenting their reality alongside my own, I seek to establish 'a' truth that is a more realistic reflection of our current public domain. One that adheres not to facts and reason, but to opinions, beliefs and convictions.

The works that ensue bring together a broad array of media, crafts and materials. I make drawings, video works, paintings and objects which I present together in installations that function modularly. Mixing antique objects with new technology, (con)fusing facts with highly speculative information and combining web found footage with material from dusty archives I seek to relay worlds where 'what could be so' beats 'this is how it is' any day of the week.

*Seán Hannan, 2019*