

*In the evenings there are pictures on TV that have the taste of the real and the true. What we don't understand, however, is how we consume these pictures.*

— Harun Farocki, 1998

1. Take a spontaneous and unconscious grouping of artists (minimising, of course, for the sake of our calculations, preexisting friendship, peerage or any other overlapping preconditions that may or may not play a deterministic role)
2. Arrange the space of making into various corridors of withdrawal and redaction
3. Return with a 'collaboration'. Yes, an effort of 'collaboration', despite such a word in this context needing desperately to be hugged by scare quotes.

Collaboration: a spontaneous structure of shared creative interests. Normally, the start of a collaboration is contrived like the arrangement of chess pieces on a board ("perfect information"), but in this instance, a more honest initial state is assigned by the logic of *hidden roles*.

The game-theoretical modelling of *Mafia* — a game made up of hidden roles between 'guilty' mafioso and 'innocent' villager — finds near universally that in a simulation of perfect play the mafiosi role yields a greater chance of success due to the wielding of information. The mafiosi know they are guilty and they know who are innocent, compared to the innocent villager, who only knows their own innocence. However in actual play environments, paradoxical results are found: the sheer stress of having more information than someone else, along with having to deceive your fellow players of this fact, means that villagers wield a psychological advantage that makes the game theoretical simulation of *Mafia* extremely complex, if not incomputable.

How do we consume one another's hidden meanings? The artists of *REDACTION TOOLKIT* have developed several techniques of *danger*, *confusion* and *ritual* that find new paths outside our world of ever-tightening social controls on image and speech. Far beyond mere surrealistic play à la *Exquisite Corpse*, the game of hidden roles, intention and response that undergirds the works of *REDACTION TOOLKIT* result in dissonant coincidences that challenge the social structure of the exhibition as such. It is in this challenge to the exhibition form that *REDACTION TOOLKIT* smuggles its techniques: *danger* in the real time of image consumption – doomscroll indigestion jammed with chewed up advertisements for kombucha; *confusion* in the fallen beauty of nature outside a domineering human gaze remixed with datamoshed plateaus of the digital real; and *rituals* of delicate craft between moments of tension.

*REDACTION TOOLKIT* stages a dissonant exhibition that cuts against the grain of our contemporary society of control. The works of this exhibition escape the exhibition itself, making good use of the Light Works basement, which mole-tunnels to the outside. 'Escape' not in the passive form of an avoidance or exit, but rather in an active form that is close to the weapon-bearing movement of a revolutionary: Gilles Deleuze often quoted George Jackson in saying "during my escape, I'm looking for a weapon". For Deleuze, the flight of the fugitive is not a retreat, but a revolt. *REDACTION TOOLKIT* is an exhibition of fugitives, fleeing from explaining each other, but nonetheless sharing secret techniques for disclosure and dissonance by subconscious and suggestive means.

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