


**LAB 5**

**THE  
MECHANICS  
OF TRUTH**

**FACULTY**

**MEDIA LAB  
MATADERO**

A close-up portrait of a woman with dark, curly hair, wearing a light blue top and a necklace with blue beads and a gold star pendant. She is looking directly at the camera with a neutral expression.

**JÚLIA  
NUENO**  
@ JULIA\_NUENO

Not long ago, censorship  
announced itself through  
absence:

a film cut short,  
a book quietly vanished,  
a song that only existed on  
pirate tapes.

These erasures were legible.

Someone, somewhere, had decided what could and couldn't circulate.

That kind of power, however brutal, was at least locatable.

Digital culture has inverted  
the logic.

Censorship no longer  
suppresses, it exceeds.

Steve Bannon put it  
bluntly:

flood the zone with shit

Júlia Nueno

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Image: Forensic Architecture, Studio Folder

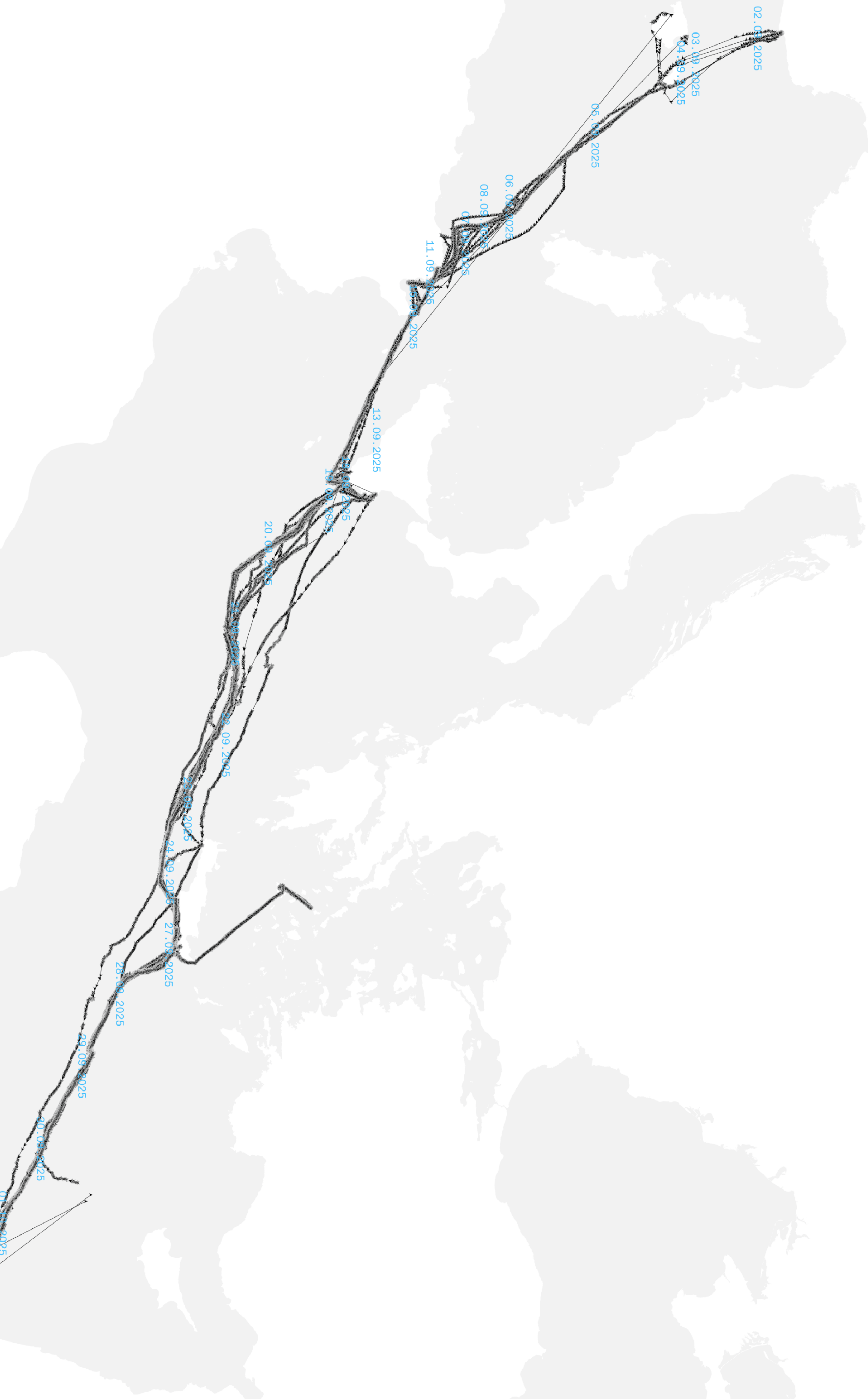
The architects of social media have built an environment where voices aren't silenced but multiplied into indistinction, where the boundary between news and viral lies, between opinion and hate speech, between advertising and emotional propaganda, dissolves into permanent cognitive dissonance.

As Mark Fisher warned,  
echoing Nietzsche,  
oversaturation doesn't  
radicalize,

it exhausts.

It pulls us from irony into cynicism, and finally into resignation:

the sense that something is deeply wrong, combined with the feeling that nothing can be done.



What keeps drawing me back is the question of how power hides inside the technical.

I work as a researcher and engineer, and what I find myself doing, again and again, is trying to read algorithmic systems through the spaces they produce: tracing how short-term rental platforms quietly reorganise Barcelona's housing stock, building tools with delivery workers to turn their own exploitation data against the platforms that extract it, or in the development spatial methodologies to interrogate the use of AI by the Israeli military in Gaza.

The political question underneath returns to the same place, and I find it genuinely unresolved:

Who gets to produce truth, under what conditions, and with what tools?



In LAB 5, I want to work with artists and researchers who feel that same pull towards the interior of systems, who bring a hacker's curiosity to the black boxes of state and corporate power.

If your practice sits at the intersection of computation, truth-making, and power, this is your space.

# LAB 5

# THE MECHANICS OF TRUTH



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