

## False Positive, False Negative

The photographic work *False Positive, False Negative* was made by Jane and Louise Wilson within the framework of their long-standing exploration of the connection between war technology and visuality. This work is directly linked to the project *Facescripting. What the Building Sees* that began in 2011.

The theme of *Facescripting* is the murder of the Hamas operative Mahmoud al-Mabhouh in 2010 in a hotel in Dubai, which was allegedly carried out by Mossad, the Israeli foreign intelligence agency. The Dubai police published a film online as part of their investigations compiled from extensive CCTV recordings, which appears to offer a seamless reconstruction of what happened. The Wilsons' film based on this material and their own film footage from the hotel examines how architecture, camera and software shape perception and create a suggestive narrative by way of montage.

*False Positive, False Negative* turns the spotlight on the key role played by the human face in recognition algorithms and exemplifies the artists' early engagement with topical technological and political themes. The works present portraits of the artists in contrasting dazzle facial camouflage derived from the art of military deception in the First World War. These faces are combined with CCTV stills from *Facescripting* by superimposing the portrait and surveillance images on mirrored Perspex to create a lenticular like effect.

The title of the series points to the problems of algorithmic classification: *false positive* refers to false identification, whereas *false negative* refers to a failure to identify the person in question. Here, identity does not appear as a given fact, but as an unstable error-prone outcome of statistical decisions. The series brings together key questions in the Wilsons' work: Who sees whom – and on what basis? How do images produce evidence? What opportunities for denial are inherent in the image itself?

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