

ZOMBIES OF PERSIA



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A THEORETICAL ART PROJECT IN THE YEAR 2033

As part of a creative collective we are curating vintage zombie and post-apocalypse movies from 1990-2013 and using them as source material for design of an immersive three-dimensional animatronic and interactive landscape.

The piece is an in-real-life (IRL) game for a wedding party. It will be 3D printed in Pakistan and installed and hand-detailed in Iran. Costumes are being made in Jogjakarta. An Iranian movie star, Kam has ordered the work for the marriage with his third wife, Jodie.

Jodie is an avid retro-post-apocalypse movie fan. Jodie coordinates post-disaster emergency shelter response. To relax and bond she loves the held space and adrenalin of IRL games. The vintage-post-apocalypse culture movement is huge, an aesthetic from nostalgia for the naive and innocent times before we experienced and accepted how unimaginably climate change altered our world, civilisations and cultures.

The wedding is located in Isfahan city, Iran. The wedding party will play the game in a secure, gated, custom-landscaped environment for as long as they want (commonly around 2-3 weeks). Output from embedded video cameras will be combined to create a series of short stories based on the outcomes.

Kam paid a premium to have the original digital designs destroyed after the work is printed, giving some assurance of a unique piece. All the core software and hardware is open source, so updates and innovation are DRM free and open. This model provides profit for purpose alongside maintenance to core infrastructure.

My role spans relationship management, performance facilitation, curation, [site-specific art direction](#), [world building](#) and user experience (UX).

Societies that do this kind of widely distributed, cultural practice art, blurring experience, event, ritual and relationship building, trauma-processing and creative recovery have thrived in the past 20 years.



IMAGE: POLYMU.SMUGLING.COM

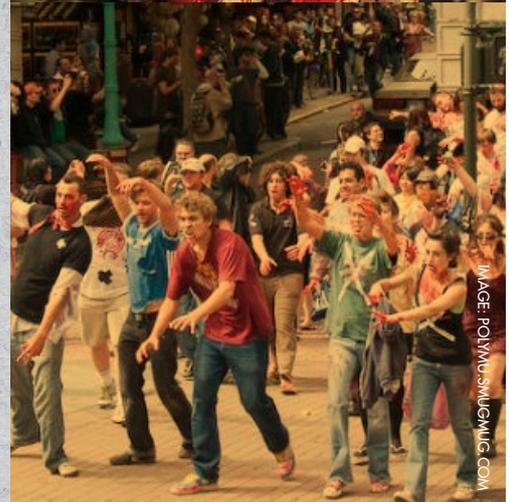


IMAGE: POLYMU.SMUGLING.COM



AUSTRALIA 2033;

A FICTIONAL FACT-SHEET FOR TIPPING POINT 2013

Internationally, power and manufacturing, resource extraction and consumption have become almost completely decentralised. Climate change continues at a rapid rate.

Most data is handled using a combination of fibre optics and biotech processing and storage.

A crisis from a civil war in the United Kingdom caused Australia to adopt a poorly-planned presidential governance model. The resulting instability was exploited with an attempted hostile takeover by two foreign powers. The takeover failed but damaged infrastructure. We lost control over most of Australia's offshore oil and gas. Some stability was restored after substantial loss of life, due to famine and internal skirmishing. Infrastructure attacks and rogue resource theft by anonymously controlled illegal micro-drones still reduces stability.

Ice-melt in the Himalayan mountains, the Arctic and the Antarctic allowed discovery and exploitation of huge iron and coal deposits by other powers. This was unpredicted and sudden. In 2016 an open-source hardware mining and resource collective originating in Brazil peer-funded itself and now digs and deals the bulk of the world's ores. Its distributed systems produce an astonishingly reliable supply.

Australia in 2033 is characterised by tiny inhabitable areas and a population that travels overseas to work. Our major industries are:

- The export of skilled labour, workers who travel more as their skills increase and send home money to family, working on ships, 3D printing facilities, mines, offices, hospitals, human services, water technology.
- Live camel, kangaroo, sheep, and cattle export.
- Organ stock from living hosts - transplant organs are grown attached to a human or animal and harvested when ready. Raw amniotic fluid is also a major commodity.
- Tourism visits from middle-class Indonesians and Malaysian citizens.
- English-language call-centre services

Australian life expectancy has fallen by around 20%, mostly due to dangerous and toxic working conditions our foreign workers face while overseas.

We continue to be callous towards people who lose their homes to climate change, following the early patterns of reaction towards climate change refugees from Alaska, and Tuvulu.



IMAGE: JIBPHOTOS.COM



DESIGN: MIRIAM STEINHÄUER