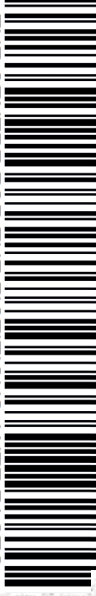


The Centre for the Fictitious Ante Facto

Assembly Part #'s { Page 1 }

THE CENTRE FOR THE FICTITIOUS ANTE FACTO



2024 User Manual





FACTORY RESET

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FACTORY RESET

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GENERALLY

Rules and games and coins are harbingers.

Chance is a director,
and the machine is manufactured.
It is a bearer and interface for unknown outcomes.
A white cube is a dice with no dots.
Here is the humour and instinct.
Here is the dogma and the construction.
The Centre is a receptacle of open-ended eventualities premised on a
willingness to call oneself a gambler.
Structures are games.
Games are gambles.
Gambles are desires.
Desires are anti-intellectual.
Hard work and a silver spoon are not the only options.
Anti-formal and improper gestures pivot with repetition until unofficial
activities win.
The historical avant-garde found antagonism between art and capitalism.
This still exists.
I do not eat antagonism.
No.
Is it possible to recreate the ready-made?
Luck means being recognized as a material of art.

Start high and then go low.
The permacrisis is on the corner, and so is a salesman.
Where do we show and what?
There is no desire to be static.
We move towards full automatism.
Both charlatans and fortune tellers pursue knowledge.
Machines are an overdetermined concept,
so are institutions that work as machines but lose the brutalism of
mechanics and hands of the multiple.
Praxis and play.
Parasite. Parasite.
Cellular.
Collect, examine, catalogue, edit, study, research, change, cross
reference, number, assemble, classify, conserve, document.
For the fans and academics alike.
There is a keen interest in appalling behaviour.
Call for narratives of any kind—anti-narrative, non-narrative, para-
narrative, semi-narrative, quasi-narrative, post-narrative, bad-narrative,
striving-narrative.
No waste.
The spectacle is ingrained,
it is addressed with little invitation or explanation.
Art should be laden with humour and violence (when either is necessary)
and softness (when calculated).
Political-erotic-mystical.
Non-precious art.
Peculiar and queer,
banal and mysterious.
There is a quotidian sense of loss and hope.
A focus on the singularity of a win.
A brokerage and a bedtime dream.
Art Brut is nice.
Multiples are stunning.
Objects are flytraps: they want interpretation and possession.
They are epistemic generators and models for permanent conferences.
Institutions recede joy, but instituting may concede.
Vegas to the Vatican; art should be entertaining.
Presentations should be thematic.
Simulation, gossip, and scandal are useful materials.

CHANCE



Manipulate comes from 'manus' – Adam Smith's and now this.

Direct and misdirect.

Misleading.

Tell compelling stories.

“Works - Concepts - Processes - Situations - Information”

Chancers - Artists - Situationists - Humorists.

Adverse to clever reticence and insubordination,
make the most of the spatial privilege of a white cube.

A MacGuffin.

This is beyond the shoplift protocol;
the darlings have all been killed.

In service to the artist;
consider it all an experiment.

Making is winning.

I refute the word gimmick,

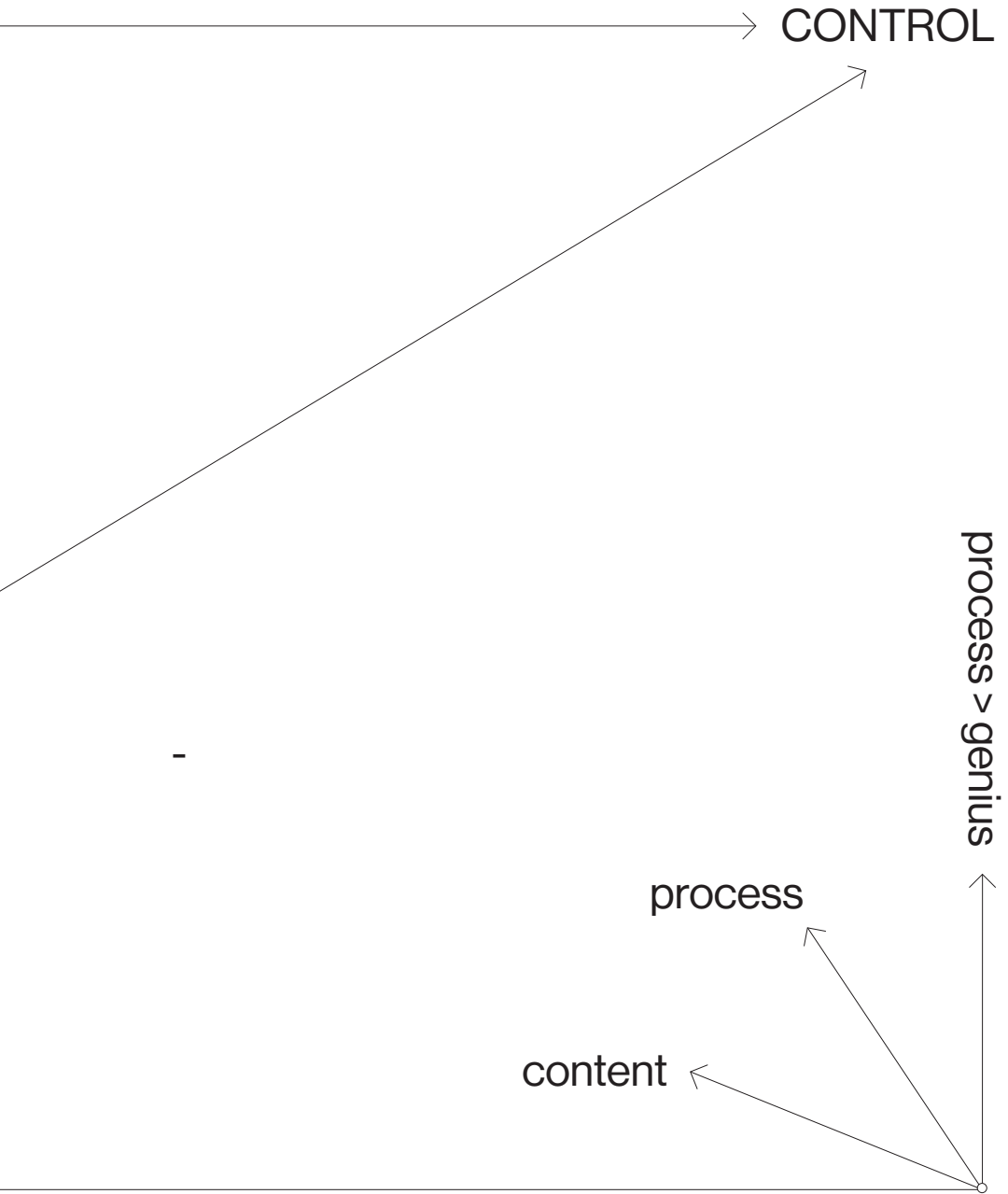
+

and create the analogue spectacle of a techno-utopia.



CHOICE





SPECIFI



THE CENTRE FOR THE FICTITIOUS ANTE FACTO is a playful praxis and assemblage determined by mechanics and game logic, which are apparent in art and intuitions. This includes, but is not limited to, fads, flings, or fates.

THE CENTRE FOR THE FICTITIOUS ANTE FACTO is a fully functional art centre or parasite institution of Stockholm University. It is embedded in the University's Curatorial Programme and Department of Culture and Aesthetics. It may be curatorially dispensed but must be artistically available and instrumentalised. The Centre is mobile and emphasises conviviality and deep sociality. It may rove on good merit and by application.

THE CENTRE FOR THE FICTITIOUS ANTE FACTO'S architecture must be fully utilised because here is the invitation to move dead art into the hands of the masses. Thus, the machine and its arm or grabber may act as a curator, an editor, an artist, a collector, an oracle, an assistant, a researcher, or merely a container. The Centre is intentionally a white cube; however, its infrastructure is and will never be wholly neutral and should be approached as such.

All objects, artworks, experiments, games, and performances exhibited at **THE CENTRE FOR THE FICTITIOUS ANTE FACTO** must invite a level of play and participation, noting that chance can be somewhat programmed but also outwitted by the visitor's skill (which may result in damage or winnings). Its contents is up for grabs via the grabber at 10 SEK (minimum buy-in or ante). The outside market and inflation, which are the typical winners, are momentarily at bay. Thus, the commercial art market is not the appropriate fiction.

CALLY

THE CENTRE FOR THE FICTITIOUS

ANTE FACTO premises experiments, especially at the boundary of craft, design, and found media, to establish new information systems while creating conditions for disagreement and desire. Projects within the space must render some distribution. Functional and non-functional boundaries matter, as do materials, size, weight, and shape, given that they control the probability of winners and losers. Artists can tend towards impossibility or possibility by programming the grabber and thus setting the value of their work by increments of 10 SEK and slippage. Editioned works are favourable, as are ephemeral ones. There is no desire to be flippant here, but its contents must be obsessive.

THE CENTRE FOR THE FICTITIOUS

ANTE FACTO is a construction whose producers are sometimes a fiction.

THE CENTRE FOR THE FICTITIOUS

ANTE FACTO'S visitors are players, knowers, and dupes; this is their quotidian attempt. Stockholm University does not have an ATM. Sweden is cashless. Winners come prepared.

THE CENTRE FOR THE FICTITIOUS

ANTE FACTO can be read as an ergodic text.

THE CENTRE FOR THE FICTITIOUS

ANTE FACTO believes that small celebrations are the most important entity of art.

THE CENTRE FOR THE FICTITIOUS

ANTE FACTO is learning within the closed system of the machine's instinct and the expansion of chance encounters. We note that contemporary art does not obey one programme, so there are no real restrictions (except outright painting – which is unacceptable). Thus, we contravene the internal rules of the para-institution for play.

ADDITIONALLY

Like the ready-made of Marcel Duchamp.

Like the ready-made sounds of John Cage.

Like the ready-made actions of George Brecht and Ben Vautier.

Like Musée d'Art Moderne, Département des Aigles of Marcel Broodthaers.

Like Disneyland for Jean Baudrillard.

THE MACHINE IS FOR RENT

THE CENTRE FOR THE FICTITIOUS ANTE FACTO

is of the opinion that habitual desire and humour are inherent to art, neither of which can be understood without chance.

If it is an irrevocable failure, then it has met its potential.

00 → Safety Notice

- 01 Please read carefully enclosed "Warranty".
- 02 Please read carefully enclosed "Maintenance".
- 03 Please check and maintain The Centre for the Fictitious Ante Facto regularly.
- 04 DO NOT use any synthetic detergents to clean The Centre for the Fictitious Ante Facto.
- 05 DO NOT place in places where the ground is sloping, uneven or there is strong vibration.
- 06 Avoid placing the machine in direct sunlight in case the internal parts are damaged.
- 07 Avoid placing the machine in high dust, high humidity, high temperature environments so as to avoid damage to machine parts.
- 08 The Centre for the Fictitious Ante Facto is not waterproof, limited to indoor use. Do not place water & beverages in The Centre for the Fictitious Ante Facto.
- 09 DO NOT climb or stand above The Centre for the Fictitious Ante Facto at any time to avoid a threat to personal safety.
- 10 Any casualties caused by inappropriate behaviour and dangerous acts, The Centre for the Fictitious Ante Facto shall not be held responsible.
- 11 After using The Centre for the Fictitious Ante Facto, it should be cleaned to avoid the accumulation of grease and other residues.
- 12 Children should be supervised at all times.
- 13 If the supply cord is damaged, it must be replaced by the manufacturer, its service agent or a similarly qualified persons in order to avoid a hazard.

0.1 → Transportation Notice

- 01 Before moving The Centre for the Fictitious Ante Facto, make sure to unplug it from the mains.
- 02 Turn off the power before unplugging from the mains; inappropriate handling will cause damage to The Centre for the Fictitious Ante Facto.

0.2 → Assembly

Weight: 240 kg (529lb)
Height: 2132mm (84")
Width: 808mm (31-3/4")
Length: 1150mm (45-1/4")
Power: (360 Watts)
Maximum: (220V @ 1.6A)(120V @ 3.3A)

*** NOTE! ***

Toy storage height: 300 mm (11") x Width 1124 mm (43") x Depth 712 mm (28")

0.3 → Game Set-Up

- 01 The claw is restrained by 5 zip ties.
- 02 Cut them carefully before starting The Centre for the Fictitious Ante Facto.
- 03 Be sure that all packing material is cleared and that The Centre for the Fictitious Ante Facto is sturdy on the ground.
- 04 Keys are in the coin reject slot.
- 05 Inside the playfield is a box with the header of the game.
- 06 Control panel is inside the game if disassembled.
- 07 Open front door.
- 08 Take out the Top Header Panel.
- 09 Take out the control panel if disassembled.
- 10 Remove the protective cover from the header lighting panel.

Mounting the Header

- 01 Feed wires through the two holes and connect to the existing harness.
- 02 Be sure to align lower brackets with the two designated holes.
- 03 Once those are aligned, use the 4 M5 Phillips Head screws and washers provided with the header to secure it in place.

Joystick / Control Panel

- 01 Remove the joystick panel cover by removing the two M5 Phillips Head screws, their positions are indicated with black and yellow arrow stickers
- 02 Remove the six M5 counter sunk screws from the door which will be used to hold the control panel in position. Look for the arrow stickers to show where they are.
- 03 From the inside of the door, fit the control panel by tilting the control panel so the joystick fits through the door.
Hold the control panel in position while you fasten the screws back in to secure the panel.
- 04 Replace the joystick cover using the two screws you have taken off earlier and replace back to the same position.
- 05 The door will now require the two connectors fastened together.
- 06 Clip the two connectors together.

**The Centre for the Fictitious Ante Facto should now be ready for power and testing.
Please check that the Main AC voltage is correct (marked on the back of the machine)**

0.4 → Power Notice

- 01 Before connecting power, verify if the voltage is correct. 110V or 220V
- 02 When installing the device, ensure a smooth footing.
- 03 DO NOT touch the plug with damp hands to avoid electric shock.

0.5 → **Order In Power On**

01 Plug in and turn on the power.

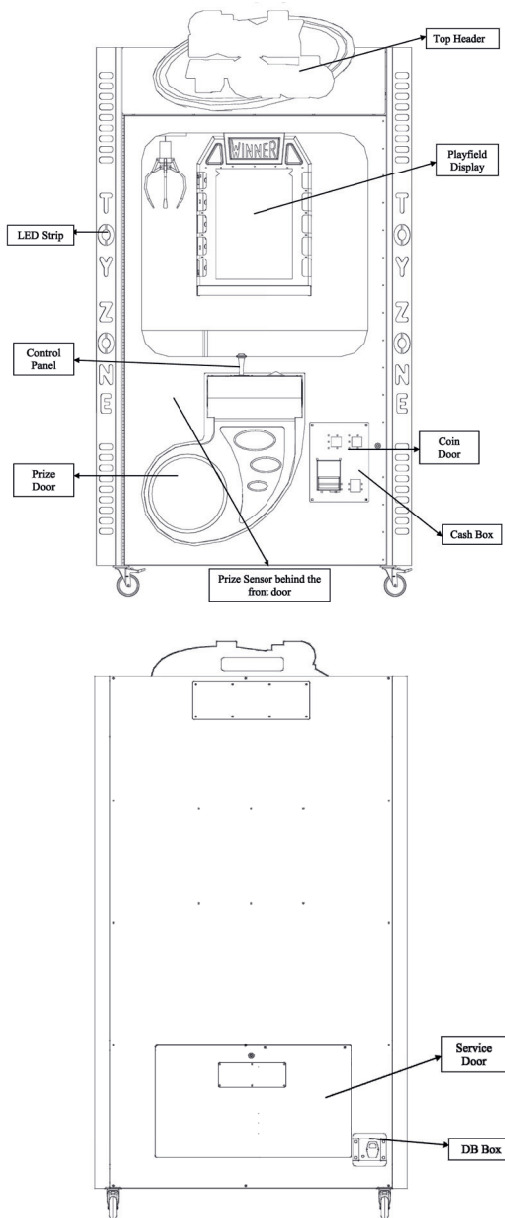
0.6 → **Order In Power Off**

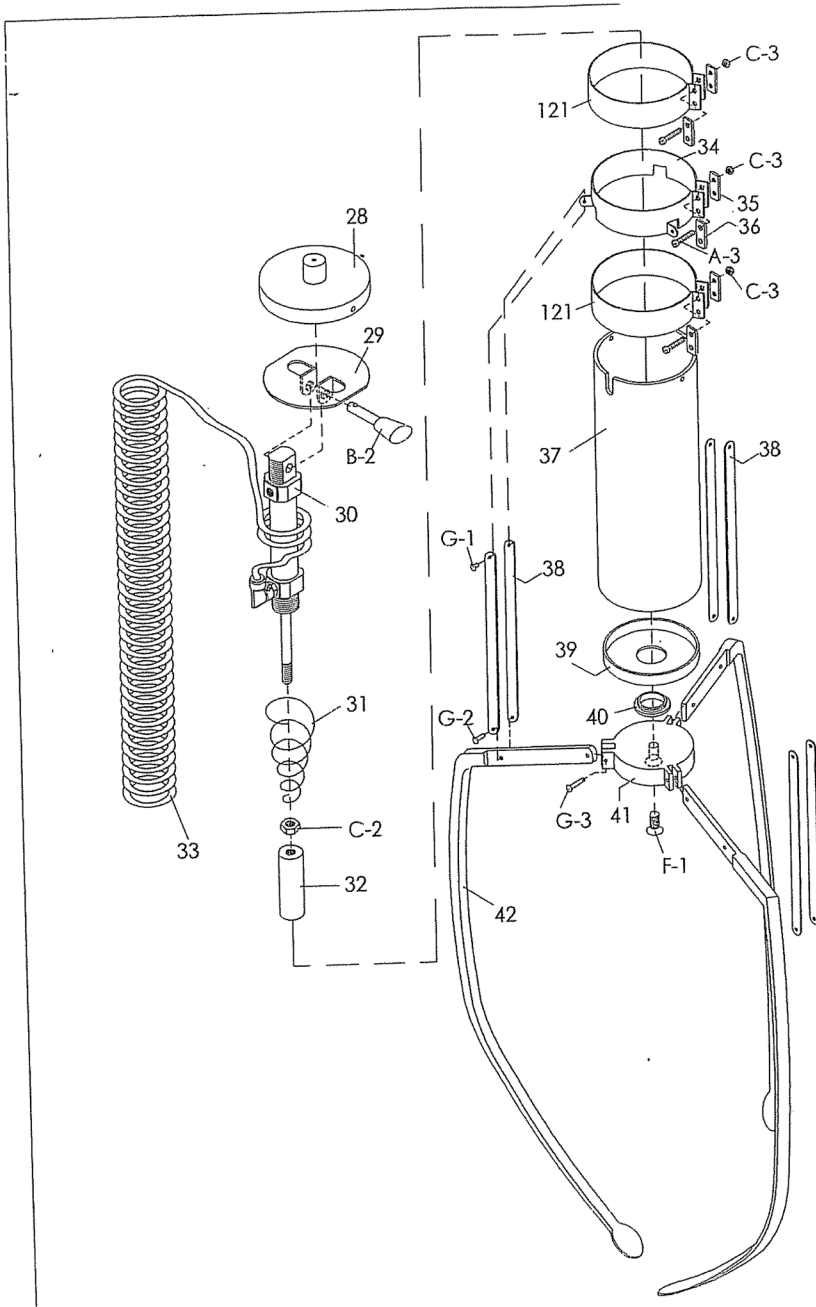
01 Turn off the power and unplug

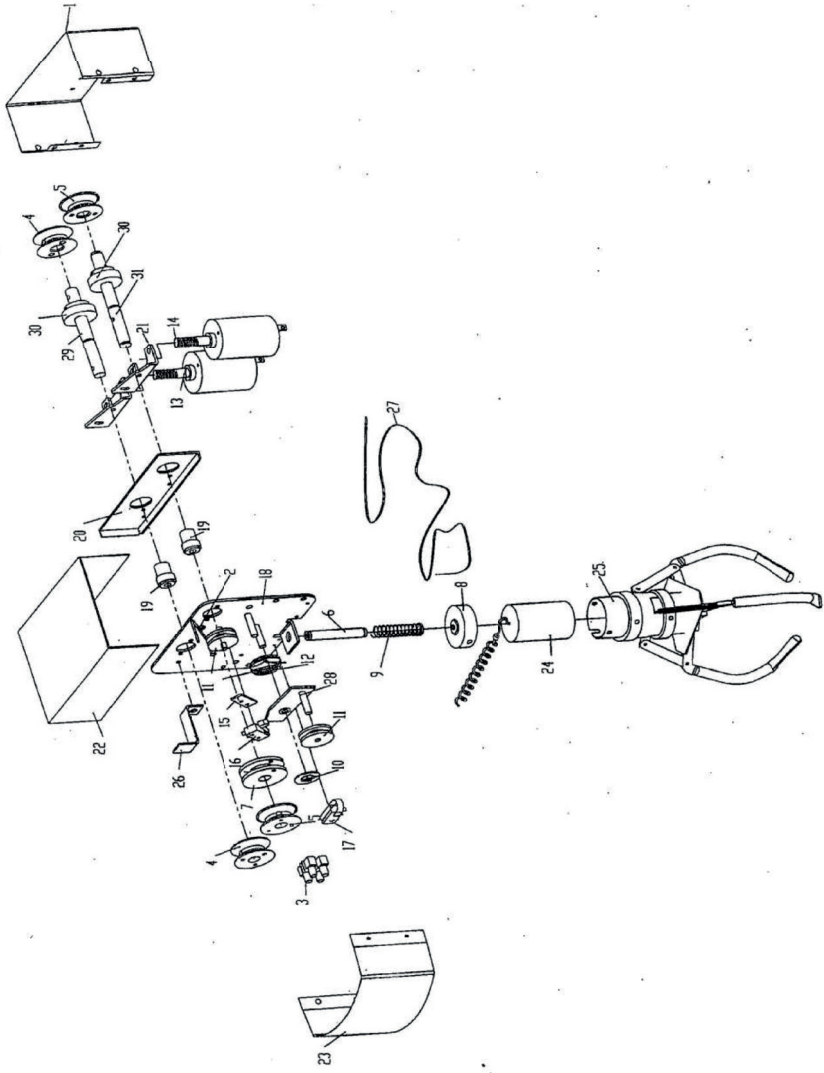


**WAIT FOR 10 SECONDS
TO REBOOT**

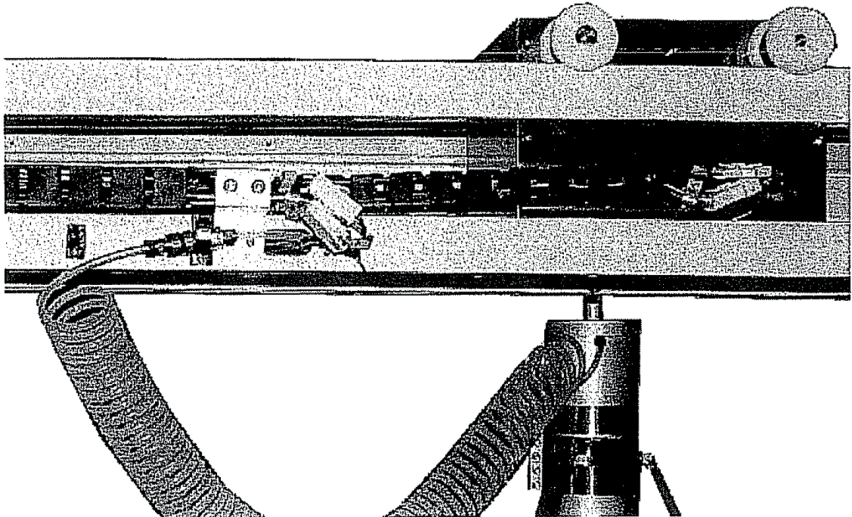
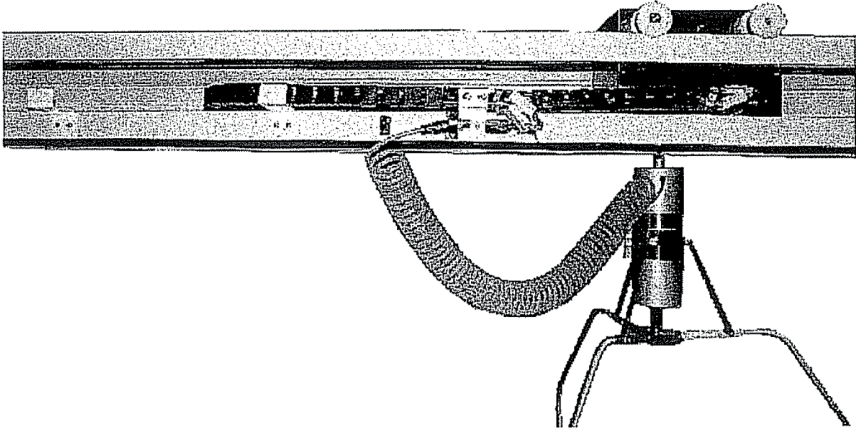
0.7 → Main Components



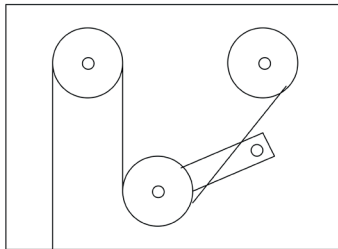




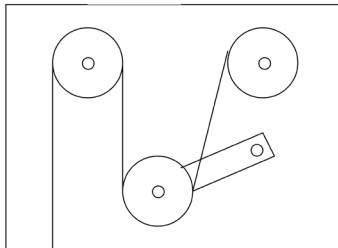
Assembly Part #'s { Page 4 }



CLAW CORD WINDING INSTRUCTIONS

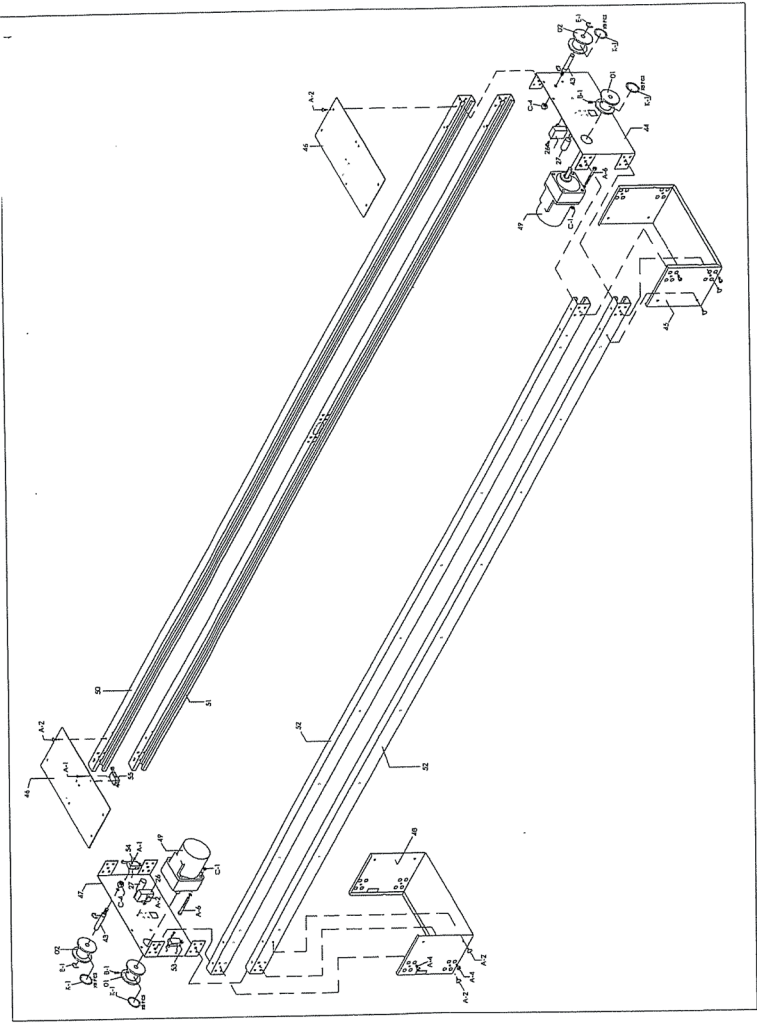


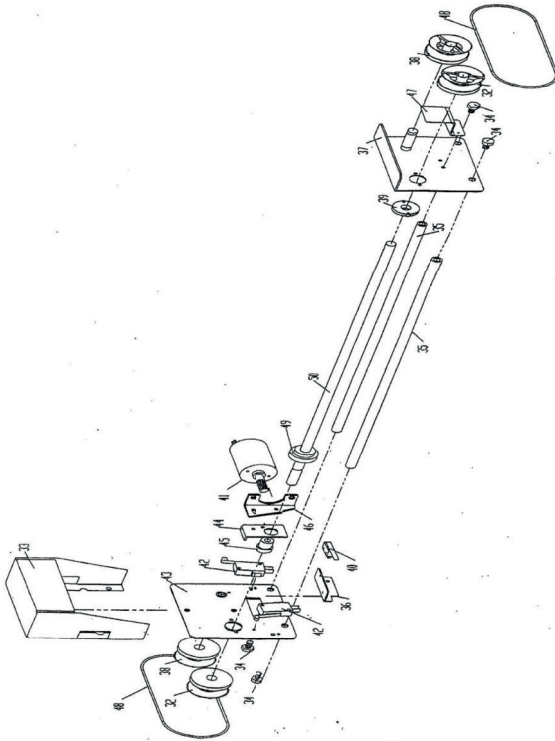
CORRECT
TO CLAW



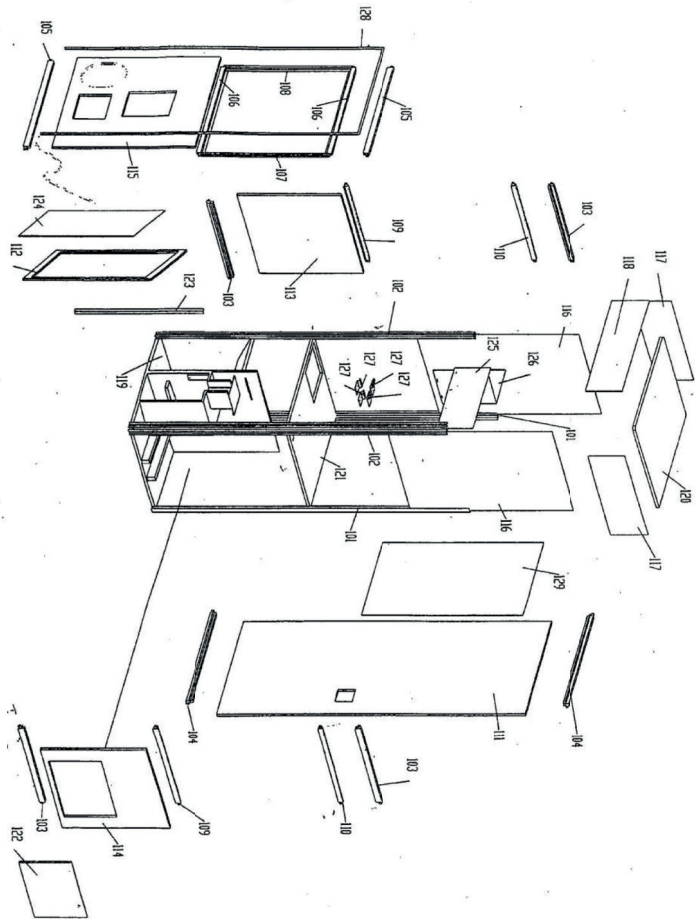
INCORRECT
TO CLAW

When the display shows (d) after power up and display test, the claw cord is wound incorrectly. Turn the unit off and jump the bill acceptor credit line to ground pin 7 on the bill acceptor interface harness to either pin 2,8, or 9. **CAUTION MUST BE USED COMPLETING THIS STEP, BE SURE THAT THE MACHINE IS UNPLUGGED, PINS 6 AND 4 OF THE BILL ACCEPTOR INTERFACE CONNECTOR CARRY 120VAC, DAMAGE OR INJURY CAN RESULT FROM CONTACT WITH THESE CONNECTIONS** Then restore power to the machine the display will now show (a0). Push the joystick back the display will show (a4) and the claw will lower. Lower the claw until all the cord has unwound from the wheel. Return the bill acceptor interface to normal, turn the machine off, and then power up. The cord should wind correctly. *NOTE: The cranes software will adjust to allow an incorrectly wound cord to function however this will greatly reduce the lifespan of the claw cord.*

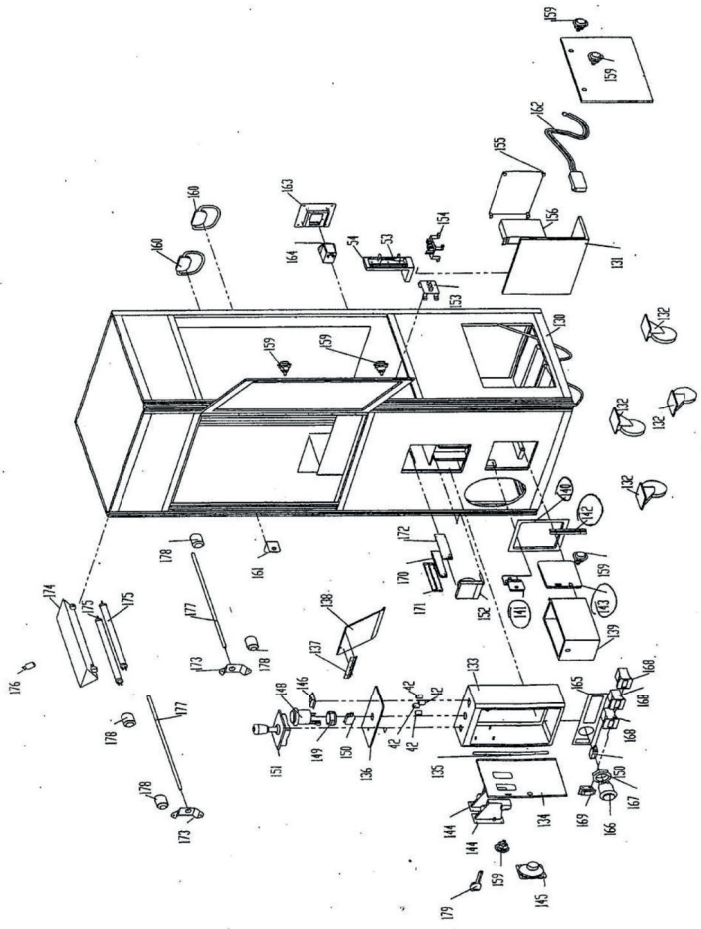




Assembly Part #'s { Page 3 }






Assembly Part #'s { Page 1 }



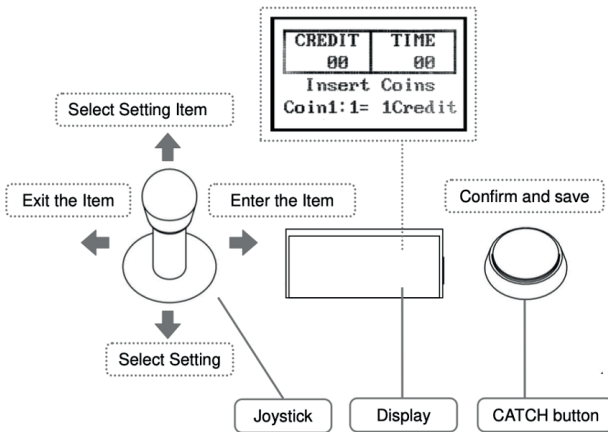
Assembly Part #'s { Page 2 }

2.0 → List of Additional Components

A	QT'Y: 4 pc REMARK: No. 2735 x 2 No. 3123 x 2	
B	QT'Y: 1pc REMARK: Plug form according area	
C	QT'Y: 1pc REMARK:	

3.0 → About the Machine: Specifications

A	VOLTAGE FREQUENCY	VOLTAGE: 100V 110V 220V 240V {REFER TO SPECIFICATION LABEL} FREQUENCY: 50/60HZ
B	USER	1PERSON
C	ENVIRONMENT	WEATHER PROTECTED
D	TEMPERATURE	0°C - 40°C
E	HUMIDITY	10% - 70%
F	POWER CONSUMPTION	MAXIMUM: 660W



⚠ THE ARRANGEMENT ABOVE WILL BE VARIED ACCORDING TO DIFFERENT MACHINE VERSIONS

4.0 → Game Introduction

How to Play: Game Instructions.

- 01 Insert coin. After the proper number of credits is achieved, The Centre for the Fictitious Ante Facto will enter into play mode (eg. Default setting is 1 coin/token for every game. So, if 1 coin/token is inserted, then the game will start. If the setting is 2 coins/tokens for each game, then the player needs to insert 2 coins / tokens to start the game). The "CREDIT" LED display on the console will show the number of CREDITS and the TIME LED display will show the playtime.
- 02 Normal mode: Within the play time limit, move the joystick to control the position of the claw. Move the claw to your target. Press the button to lower the claw and try to catch the prize. If the claw catches the prize, the prize will come out through the prize door. The game over when the crane returns to the original position. Note: The setting of max no. of play times in vending mode set by SW3 #1 and #2 does not work in normal mode.
- 03 Vending mode: Within the play time limit, move the joystick to control the position of the claw. Move the claw to your target. Press the red button on the top of the joystick to lower down the claw and try to catch the prize. Game will end only when the player wins a toy/prize successfully. Otherwise, when the number of games played is equal to the max number of game play (set by SW3 #1 and #2).

*** NOTE! *** The setting of the payout ratio of the game (set by SW3 #3, #4 and #5) does not work in vending mode***. The voltage of claw must always be at the strong state so that the player can finally win a prize in vending mode***, so please pay attention to the claw and prize sensing panel.

4.1 → Modes

Attract Mode

The Attract mode provides a light and sound display, while the game is not being played. This feature is to attract potential customers to play the game. The attract mode sound can be turned on and off (refer to programmable adjustment page of this manual).

Play Mode

There are two play modes. The Standard Coin Play mode, where a coin or coins are inserted to play the game, or Free Play where no coins are necessary.

Coin Play

The Coin Play mode is entered from Attract Mode, by inserting coins in any of the two coin slots on the front of the machine cabinet, then following the instructions in the "How to Play" section of this manual.

Free Play

The Free Play mode is entered from Attract Mode by holding the Service button for longer than five seconds, **F* R* E *E** will be displayed on the 4-digit LED display. For a single free game, just press the Service button once. When issuing single free games in this manner. Prizes can be won as normal.

*** NOTE! *** When the The Centre for the Fictitious Ante Facto's alarm error code appears, it will reboot automatically after sounding for 3 minutes.

If The Centre for the Fictitious Ante Facto alarms again within 1 hour after rebooting, it will not reboot again. It needs troubleshooting. If the machine alarms again after 1 hour, the machine will reboot as it does after 3 minutes. As the machine rebooting for the error it has been disabled (the machine alarms again after 1 hour). It can be enabled by pressing SETTING button to enter setting page when turning on the machine.

5.0 → Claw Strength Set Up

- VR1 Strength of initial claw grab in the down position (usually the highest voltage)
- VR2 Strength once claw has the prize and is in motion towards the prize chute (usually the lowest voltage)
- VR3 Default 10% (every 10 plays, the claw strength remains the same high voltage from initial grab to drop off)

To set these properties, you will need to have the machine powered off and find the control panel, pictured below..



- 01 Press the Free Play button (located in the center of the panel above) while cycling power on to The Centre for the Fictitious Ante Facto.
- 02 The Credit Display will flash. This indicates you are ready to change the settings.
- 03 Using the joystick, scroll through the options by using the forward ▼ and back ▲ motions.

(Caution: when setting these voltages do not exceed 45V as this will lower the life of your solenoid coil over time)

- 04 Once all settings have been changed turn the game off to save the current settings.
- 05 Turn The Centre for the Fictitious Ante Facto back on and the setting should be set.

6.0 → Game Sequence and Behavior

- 01 Music, RGB lights turn on.
- 02 Claw returns to home position, drops and pulls back up for self "switch test".

7.0 → Programming

Setting the Win Rate

- 01 Dip switch settings on Main board.
- 02 Default settings are in green. Standard Settings are set to 10SEK coin/ 20SEK note play.

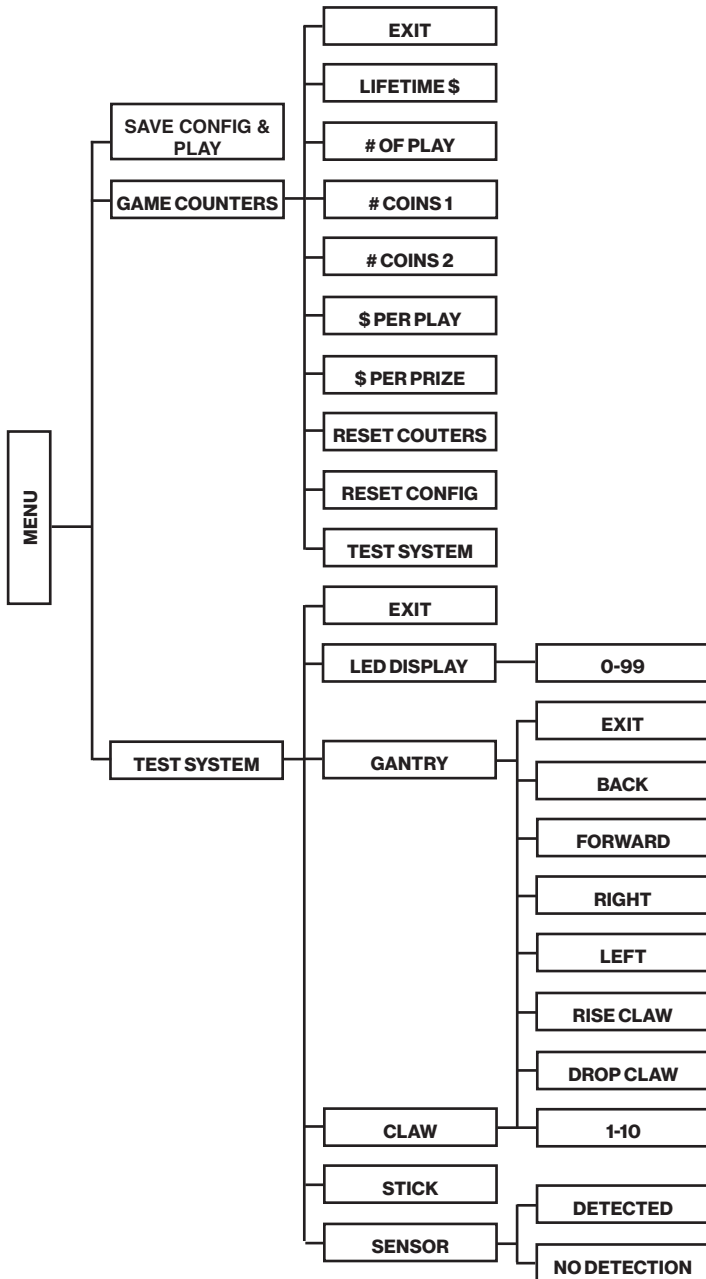
DIP SWITCH 1 0=OFF 1=ON									
DIP SWITCH SETTING:	FUNCTION	1	2	3	4	5	6	7	8
NOT USED		0	0	0	0	0	0	0	0

DIP SWITCH 3 0=OFF 1=ON									
DIP SWITCH SETTING:	FUNCTION	1	2	3	4	5	6	7	8
COIN MECH 1	1Coin 1Credit	0							
	1Coin 2Credits	1							
BILL ACCEPTOR	1Pulse 1Credit		0						
	1Pulse 2Credits		1						
4 CREDITS A PLAY	No			0					
	Yes			1					
CREDITS TO PLAY	1Credit 1Play				0	0	0		
	2Credits 1Play				1	0	0		
	4Credits 1Play				0	1	0		
	8Credits 1Play				1	1	0		
	20Credits 1Play				0	0	1		
	28Credits 1Play				1	0	1		
	4Credits 3Plays				0	1	1		
20Credits 15Plays				1	1	1			
GAME TIME	15 Sec							0	0
	30 Sec							1	0
	45 Sec							0	1
	60 Sec							1	1

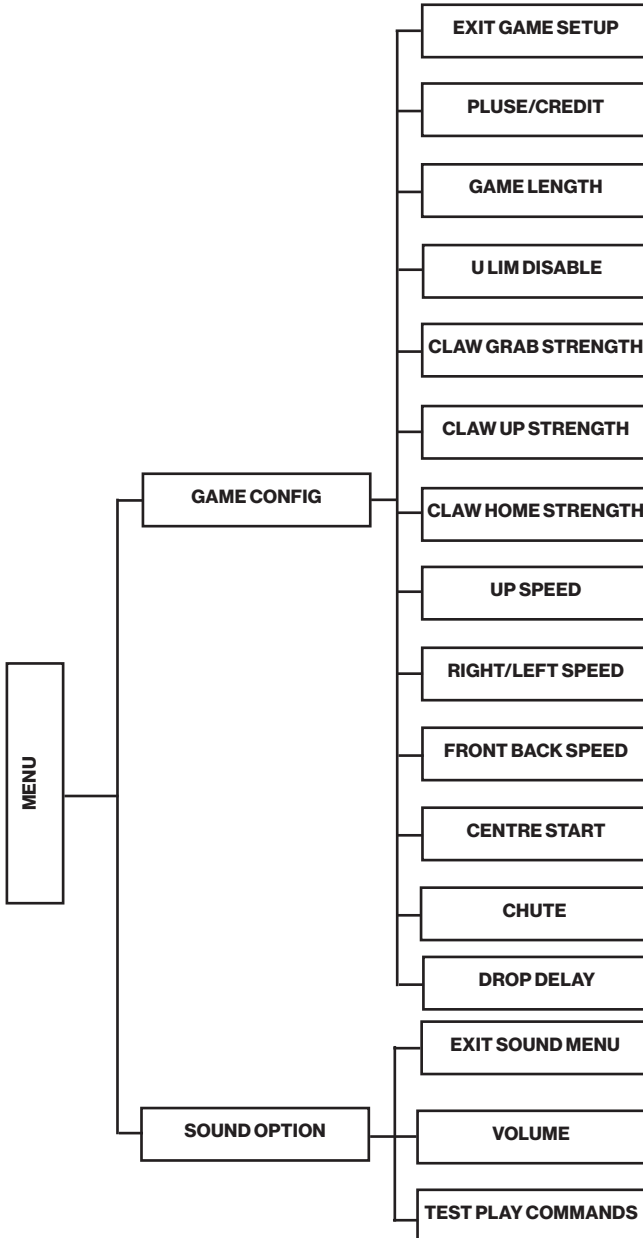
DIP SWITCH 2 0=OFF 1=ON									
DIP SWITCH SETTING:	FUNCTION	1	2	3	4	5	6	7	8
CLAW MOVES TO MIDDLE AT BEGINNING OF GAME PLAY	YES	1							
	NO	0							
DISPLAY	CREDIT		0						
	PLAY		1						
NOT USED				0	0	0	0	0	0

DIP SWITCH 4 0=OFF 1=ON									
DIP SWITCH SETTING:	FUNCTION	1	2	3	4	5	6	7	8
COIN MEMORY	CLEAR	1							
HOME POSITION IS NOT THE SAME AS EXIT	SAVE	0							
HOME POSITION IS THE SAME AS THE EXIT			0						
HOME POSITION IS THE SAME AS THE EXIT			1						
TEST CLIP VOLTAGE (LOW)				1	0	0			
TEST CLIP VOLTAGE (MID)				0	1	0			
TEST CLIP VOLTAGE (HIGH)				0	0	1			
ATTRACT MODE	ON						0		
	OFF						1		
SENSOR CHECK	ON (TEST)							1	
	OFF (OPEN)							0	
PLAY UNTIL YOU WIN	ON								0
	OFF								1

8.0 → Programing Tree for Play



8.1 → Schematic



9.0 → Game Introduction

9.1 → Save Configuration and Play

Game Counters

01	Exit Counters.
02	Lifetime \$ (it displays the amount of \$ / SEK earned by the machine).
03	#Play (the amount of games played).
04	#Coins1 (the amount of coins inserted in coin slot).
05	#Coins2 (the amount of bills inserted in the bill validator).
06	\$ Per Play (this needs to be dialed in for the software to properly calculate statistics, cost of a game in \$).
07	From \$0.25 To \$15 (10 SEK or 20 SEK).
08	\$ Per Prize (this needs to be dialed in for the software to properly calculate statistics, estimated prize cost in \$).
09	Reset Counters.
10	Reset Config.

Test System

01	Exit Test Menu.
02	LED display (user can set what number to be displayed on the timer/credit 7). <ol style="list-style-type: none"> i. From 0 to 99.
03	Gantry (user can move the gantry). <ol style="list-style-type: none"> i. Done Exit ii. Move Back iii. Move Front iv. Move Right v. Move Left vi. Raise Claw vii. Drop Claw
04	Claw (user can test the claw solenoid by dialing in the voltage % from 48Volts, notes multiplied by 10). <ol style="list-style-type: none"> i. From 1 to 10.
05	Stick (display the current state of the joystick). <ol style="list-style-type: none"> i. No text means joystick is in center position (no switches are depressed). ii. Back (joystick is pulled towards the player). iii. Front (joystick is pushed forward). iv. Right (joystick is pushed to the right). v. Left (joystick is pushed to the left). vi. Back Right (joystick is pulled toward the player and pushed to the right). vii. Back Left (joystick is pulled toward the player and pushed to the left). viii. Front Right (joystick is pushed forward and to the right). ix. Front Left (joystick is pushed forward and to the left).

06	Sensor (print price sensor output).
	<ul style="list-style-type: none"> i. Object Detected (an object is placed in front of the prize sensor in the prize shoot, and the object is detected correctly). ii. No Detection (no objects are present in the prize shoot or sensor is malfunctioning).
	Game Config.
01	Exit Game Setup
02	Pulse per credit
	<ul style="list-style-type: none"> i. From 1 to 80
04	Game Length (in seconds)
	<ul style="list-style-type: none"> i. 1 to 99
05	U Lim Disable
	<ul style="list-style-type: none"> i. Yes/No
06	L Lim Disable
	<ul style="list-style-type: none"> i. Yes/No
07	Claw Grab Strength (% of 48Volts)
	<ul style="list-style-type: none"> i. From 10% to 100%
08	Claw Up Strength (% of 48Volts)
	<ul style="list-style-type: none"> i. From 10% to 100%
09	Claw Home Strength (% of 48Volts)
	<ul style="list-style-type: none"> i. From 10% to 100%
10	Up Speed (% of max motor speed)
	<ul style="list-style-type: none"> i. From 20% to 100
11	Left/Right Speed (% of max motor speed)
	<ul style="list-style-type: none"> i. From 20% to 100%
12	Front/back Speed (% of max motor speed)
	<ul style="list-style-type: none"> i. From 20% to 100%
13	Center @ Start
	<ul style="list-style-type: none"> i. Yes/No
14	Chute
	<ul style="list-style-type: none"> i. Front Left ii. Front Right iii. Back Left iv. Back Right
15	Drop Delay (in milli seconds)
	<ul style="list-style-type: none"> i. From 200mS to 5000mS

Sound Options

- 01 Exit Sound Menu
- 02 Volume

i. From 0 to 32 (where 0 is muted, and 32 is max volume)

- 03 Test play commands for all sounds

9.2 → Error Codes and Troubleshooting

Code	ERROR	TROUBLESHOOTING
E: 01	Up/Down Motor Error	Check up and down limit switches inside claw gantry. Check that motor is connected and turning on.
E: 02	Forward/Back Motor Error	Check forward and back limit switches on the claw gantry. Check that motor is connected and turning on.
E: 03	Left/Right Motor Error	Check left and right limit switches on the CLAW GANTRY. Check that motor is connected and turning on.
E: 04	Coin Mech 1 Error	Check that the coin mech is set to "NO" (normally Open). Check harnessing for any break in the wires.
E: 06	Forward/Back Motor Error	Check forward and back limit switches on the claw gantry. Check that motor is connected and turning on.
E: 08	Main Controller Error	Check that board is receiving proper voltages. Check for floating grounds. Change RAM IC chip.
E: 11	Sensor Test Mode	Make sure that you are not in test mode. Dip switch 4 bank 7. Make sure Sensor is operational. Check power and ground wires.
E: 71	Drop Button Stuck	Check button switch is wired properly. Check for any obstruction to switch. Replay button. Claw Error. Troubleshooting. Check the claw fuse. Check the DC Coil inside claw. Check that string is not stuck.
E: 00	Claw Error	

10.0 → Components

STAGE ONE CONTROLLER FARE PLAY

Part Number: 7100BRD020.
 Location: Inside lower cabinet on the top right drawer.
 I.D. Switch Setting: All Off (00000000).

RGB LIGHT CONTROLLER BOARD

Part Number: TBA.
 Location: Inside front door panel.
 I.D. Switch Settings: 00000000 (all off if only using one crane).
 This board links multiple cranes' RGB light together. If you use multiple cabinets and wish to have them all the same follow the settings below.

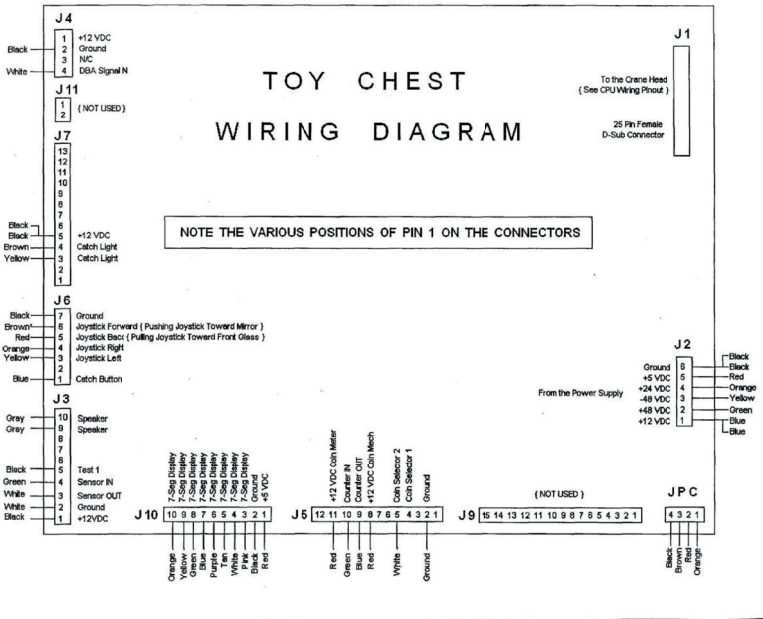


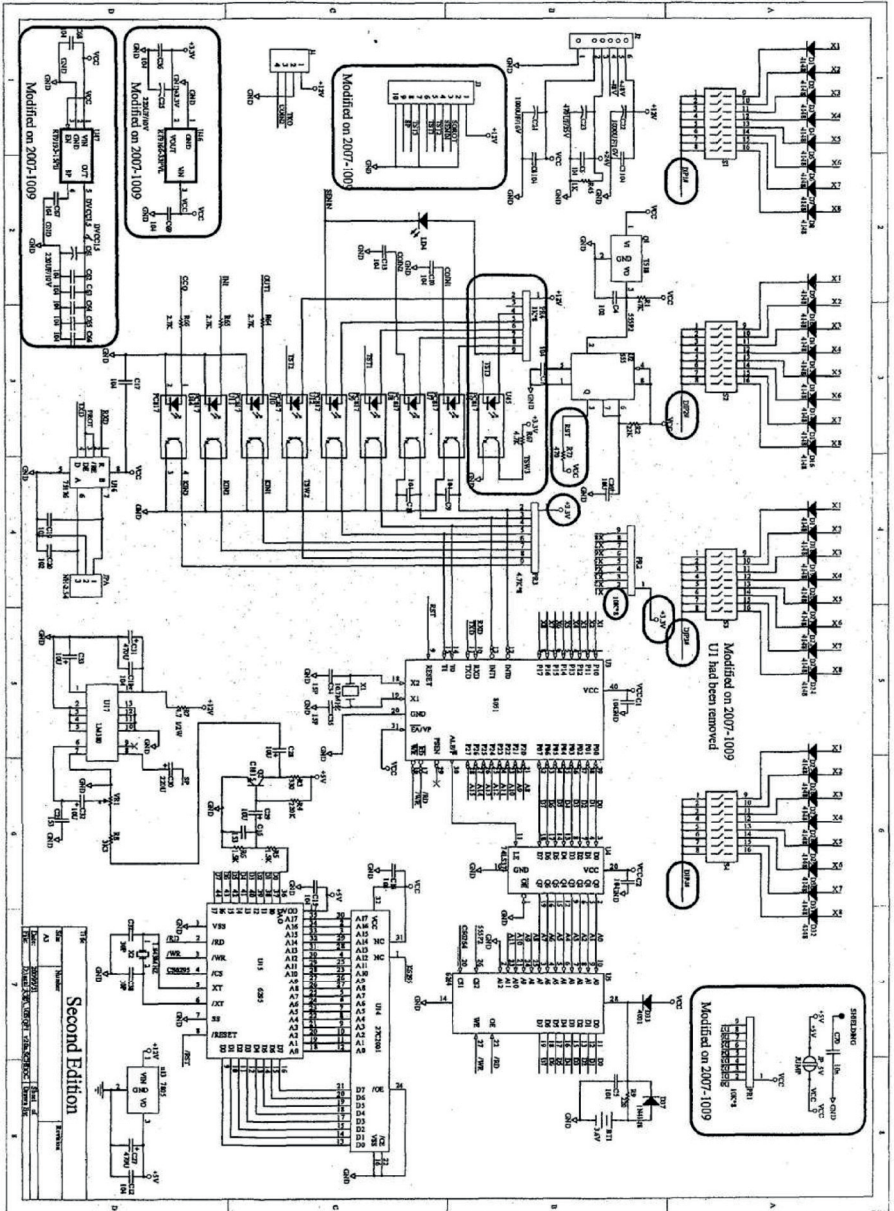
MAIN CONTROLLER BOARD

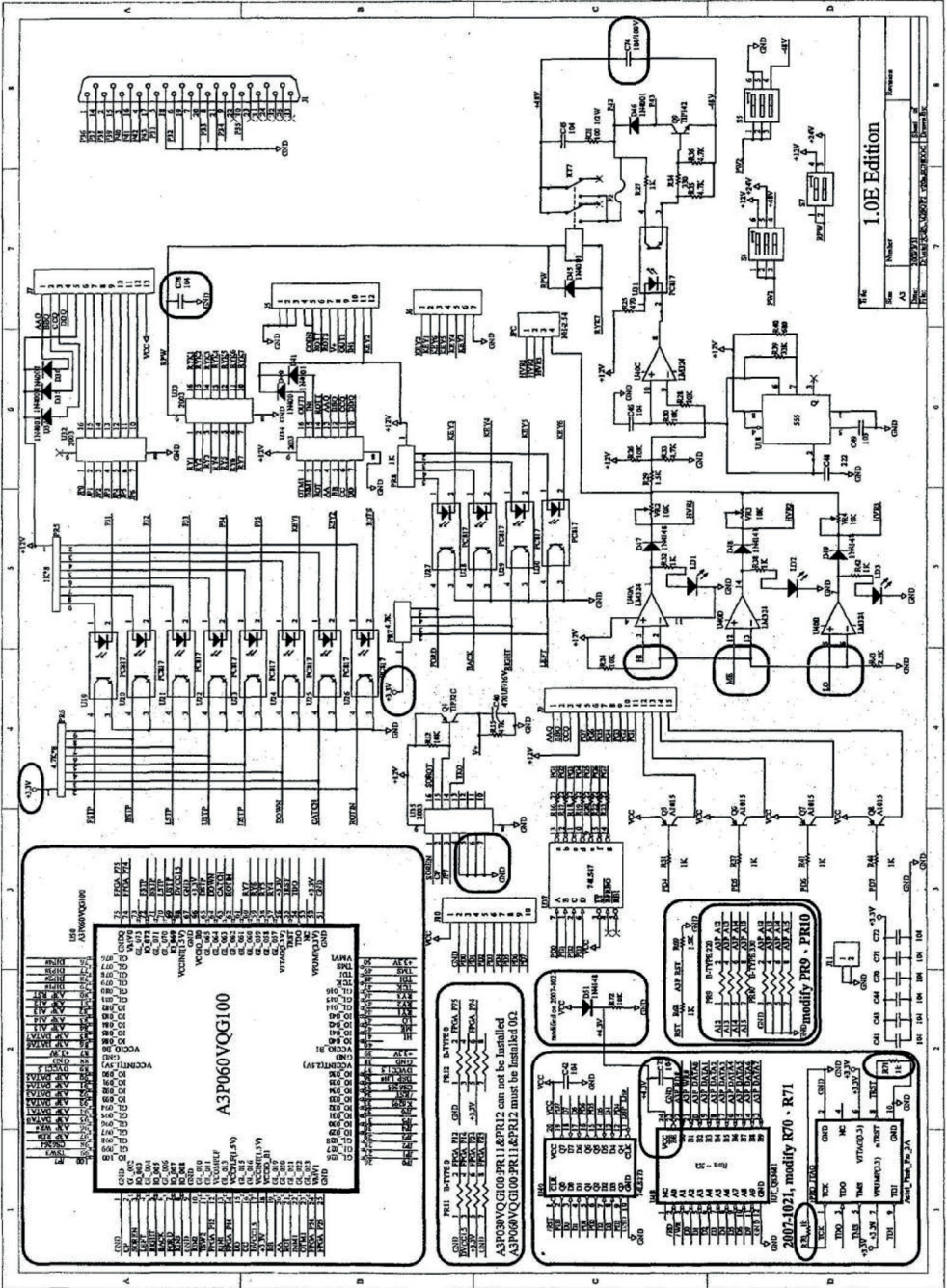
Part Number: 7100BRD001.
 Location: Inside lower cabinet.
 I.D Switch Settings: Defaults (see programming for more options).
 SW1 – 00000000 (ALL OFF).
 SW2 – 11000000 (1 AND 2 ON).
 SW3 – 00010010 (4 AND 7 ON).
 SW4 – 11000000 (1 AND 2 ON).

**STANDARD WIN RATE
DIP SWITCH SETTINGS**

SWITCH 1	1	2	3	4	5	6	7	8
To Win 1 Out Of 1 TIMES	ON	OFF	OFF	OFF	OFF	OFF	OFF	OFF
To Win 1 Out Of 2 TIMES	OFF	ON	OFF	OFF	OFF	OFF	OFF	OFF
To Win 1 Out Of 3 TIMES	OFF	OFF	ON	OFF	OFF	OFF	OFF	OFF
To Win 1 Out Of 4 TIMES	ON	OFF	ON	OFF	OFF	OFF	OFF	OFF
To Win 1 Out Of 5 TIMES	OFF	OFF	OFF	ON	OFF	OFF	OFF	OFF
To Win 1 Out Of 6 TIMES	ON	OFF	OFF	ON	OFF	OFF	OFF	OFF
To Win 1 Out Of 7 TIMES	OFF	ON	OFF	ON	OFF	OFF	OFF	OFF
To Win 1 Out Of 8 TIMES	OFF	OFF	ON	ON	OFF	OFF	OFF	OFF
To Win 1 Out Of 9 TIMES	ON	OFF	ON	ON	OFF	OFF	OFF	OFF
To Win 1 Out Of 10 TIMES	OFF	OFF	OFF	OFF	ON	OFF	OFF	OFF
To Win 1 Out Of 11 TIMES	ON	OFF	OFF	OFF	ON	OFF	OFF	OFF
To Win 1 Out Of 12 TIMES	OFF	ON	OFF	OFF	OFF	ON	OFF	OFF
To Win 1 Out Of 13 TIMES	OFF	OFF	ON	OFF	ON	OFF	OFF	OFF
To Win 1 Out Of 14 TIMES	ON	OFF	ON	OFF	ON	OFF	OFF	OFF
To Win 1 Out Of 15 TIMES	OFF	OFF	OFF	ON	ON	OFF	OFF	OFF
To Win 1 Out Of 16 TIMES	ON	OFF	OFF	ON	ON	OFF	OFF	OFF
To Win 1 Out Of 17 TIMES	OFF	ON	OFF	ON	ON	OFF	OFF	OFF
To Win 1 Out Of 18 TIMES	OFF	ON	ON	ON	ON	OFF	OFF	OFF
To Win 1 Out Of 19 TIMES	ON	OFF	ON	ON	ON	OFF	OFF	OFF
To Win 1 Out Of 20 TIMES	OFF	OFF	OFF	OFF	ON	OFF	OFF	OFF
To Win 1 Out Of 21 TIMES	ON	OFF	OFF	OFF	OFF	ON	OFF	OFF
To Win 1 Out Of 22 TIMES	OFF	ON	OFF	OFF	OFF	ON	OFF	OFF
To Win 1 Out Of 23 TIMES	OFF	ON	ON	OFF	OFF	ON	OFF	OFF
To Win 1 Out Of 24 TIMES	ON	OFF	ON	OFF	OFF	ON	OFF	OFF
To Win 1 Out Of 25 TIMES	OFF	ON	ON	ON	OFF	ON	OFF	OFF
To Win 1 Out Of 26 TIMES	ON	OFF	OFF	ON	OFF	ON	OFF	OFF
To Win 1 Out Of 27 TIMES	OFF	ON	ON	ON	OFF	ON	OFF	OFF
To Win 1 Out Of 28 TIMES	OFF	OFF	ON	ON	OFF	ON	OFF	OFF
To Win 1 Out Of 29 TIMES	ON	OFF	ON	ON	OFF	ON	OFF	OFF
To Win 1 Out Of 30 TIMES	OFF	OFF	OFF	OFF	OFF	OFF	ON	OFF







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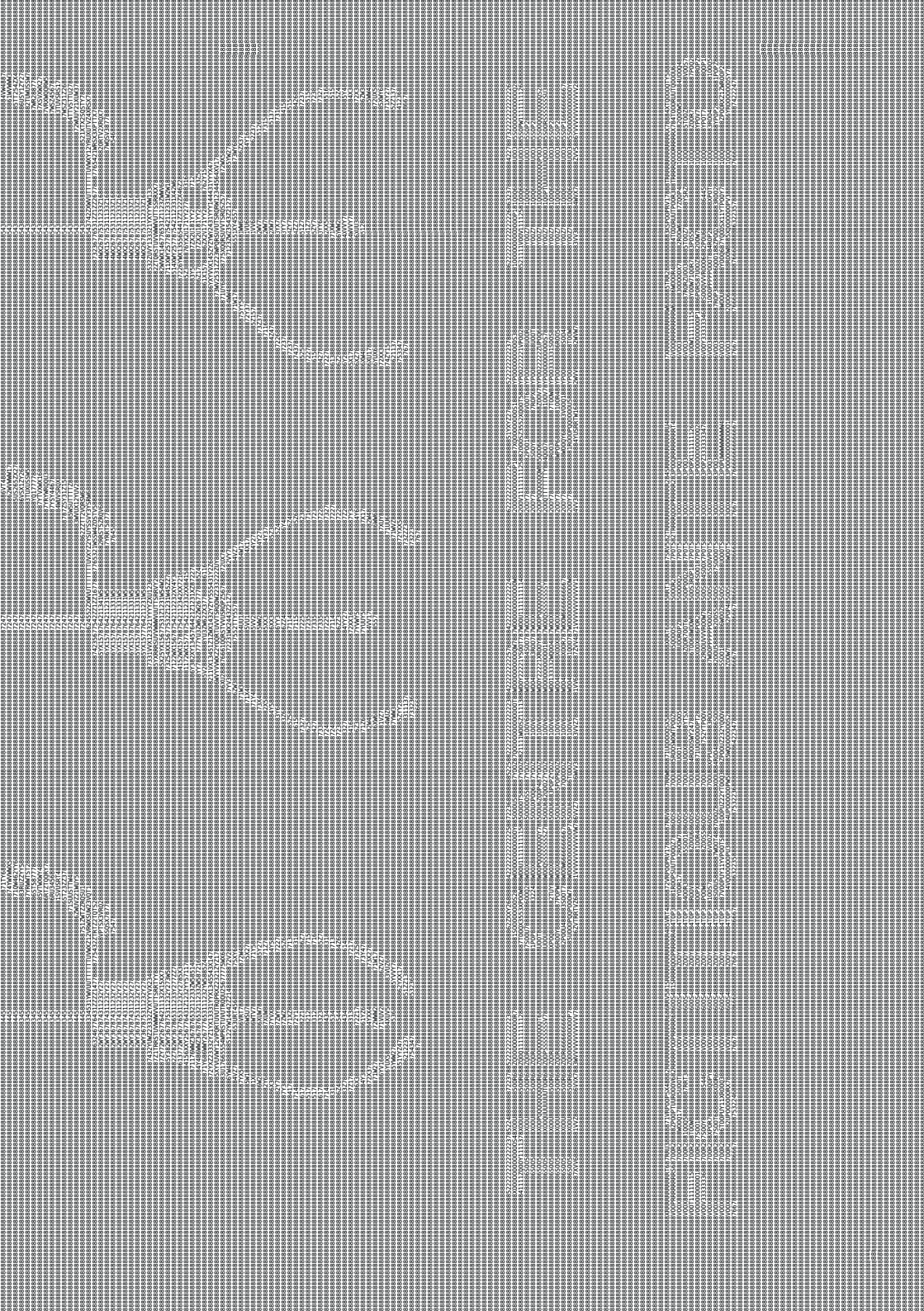
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WARRANTY

IF MAKING A WARRANTY CLAIM:

- (a) A copy of the sales invoice must accompany the claim.
- (b) To and from transport and freight costs are not covered by the warranty.
- (c) Warranty is not transferable with the sale of a machine from one owner to another.

GLOBALFUNS/ THE CENTRE FOR THE FICTITIOUS ANTE FACTO warrants its manufactured products for a period of 3 months inclusive of parts and labor from the date of sale. GLOBALFUNS/ THE CENTRE FOR THE FICTITIOUS ANTE FACTO exclusive obligation is to repair any item with any defects as a result of faulty workmanship or materials, providing the defective item or items of equipment are returned to the THE CENTRE FOR THE FICTITIOUS ANTE FACTO distributor from which the machine was purchased. GLOBALFUNS/ THE CENTRE FOR THE FICTITIOUS ANTE FACTO shall have no obligation to make repairs necessitated by negligence or interference to any component by any unauthorized personnel. This will automatically void any existing warranty.



ESSAY

The Grabber and Guattari

Past the perfunctory towards a factory reset and war machine

The rules of the manual dictate some reward. Much of what comes before this is practical, a blueprint for how to use or misuse The Centre for the Fictitious Ante Facto. It's all laid out and vaguely clear, but there remains a question of why. There are stories circulating (by design); some are stories I have told, some are intentional lies, and others are partial truths, blatant critiques, ramblings, dreams, defamations, failings, and myths. To some, the Centre for the Fictitious Ante Facto is a person. For others, it is a building, a tool, a spectacle, a novelty or absolutely nothing. Again, this is by design and accounting for serendipity.

This essay attempts to explain why The Centre for the Fictitious Ante Facto was formed. It is written as a philosophical report from one curator to another in hopes of communicating a history and possible hopes for the machine. It weighs up chance and control and is published here, not for mass distribution but for internal clarity on the instructions that follow. I do not aim at transparency but rather to recall essential parts of my relationship with the machine as both an object and an unfolding institution through the work of Deleuze and Guattari. It is a body with no organs, a war machine, and The Centre for the Fictitious Ante Facto.

The Centre for the Fictitious Ante Facto's body was built in Guangzhou Shi, Guangdong, China. All its parts wear this national branding. At first, I thought it was the *PP Tiger Prize Crane Claw Doll Vending Machine Coin Operated Toy Claw Game Machine* manufactured by the Guangzhou Lifang Amusement Equipment Co., Ltd., but they rejected it as their own. Its factory name is, in actuality, *Happy Childhood Crane Claw Machine*. When I collected it, just shy of my 29th Birthday, from a construction worker in Huddinge, it was decorated in vinyl that bore the name Barn Baran AB. It came with a single set of keys and no instructions, except the suggestion from its seller, which included pressing the red button and fiddling with the joystick when in doubt.

This particular machine arrived in Stockholm in 2016. I search for Barn Baran AB and scour its liquidation papers. Mr Youssef writes to me:

*I bought them but never used them. I sold them brand new for very low price. I got back to my previous work. However, I have no clew how it works. I can give you number a number for the lady who was in charge in China, I hope she will be able to help you. That is tag only connection I could find after searching back to help you.
Name: Abby
+86 180 2248 7961¹*

Mr Youssef wishes me luck and does not respond to any of my follow-up questions thereafter. It seems underhand and inches shady. Abby works at Globalfuns. She does not respond to emails or calls, and Globalfuns ceases to exist in any English search I make.

No communication from home or parents, in its anonymity, I strip the machine into a white cube and oil its mechanics. I read manuals online and try three different ones to make a custom manual based on trial and error. All the while, it sings back at me – “I want your baby now”. I leave it in “attract mode” and “free play”. I know its smell and have cut myself on its screws. I don’t gender it. It is too promiscuous and endearing for any construct.

Everyone has suggestions for what should fill the Centre. In this form, devoid of a prize, it is a body without organs in the Delusian sense. It has this unregulated potential and an organisational structure centred on an intuitive game. I begin to understand what Deleuze and Guattari meant by Capitalism and Schizophrenia through this machine. The machine is a language that allows me to understand value and incongruent demands while also connecting strands of practice to player-publics. I programme it to make winners. I programme it to make losers and pay lip service to the incoming coins.

My prescription for it to be an art institution is brutal and totalitarian. Man has a way of entrapping the free-roving, the wild cards, the hyphenated and undefined, putting things on plinths and labelling them with “isms”. The history of the curatorial is implicated, too. I note the violence in my actions, the blatant objectification and definitive attitude as a sense of control; “this is what you are now,” “you are the Centre for the Fictitious Ante Facto,” “your dispensation is art”, but also, that this manufactured object is awaiting instruction and electricity. We are at odds. What are the ethics?

To be material is to evolve and be relational. So, knowing the flaws in my object relations, I institute, and as an ode, to maintain the language that the machine offers — keeping desire as a function and the grabber active, not impotent, on its 6x4 grid.

The Centre for the Fictitious Ante Facto is a micro-para institution. To institutionalise is an infinitive verb. It's what we do with the socially 'maladjusted' in need of specialised treatment or punishment, but it is also the act of building structures of a highly formalised system. Perhaps this double meaning is a part of the schizophrenia embraced by the machine. It asks for skill and trial over control. This is processual, and so in constructing this centre, I embrace Paul O'Neill's term *instituting*, which describes a kind of practice that focuses on habits, models, revisions, and rhetorics rather than polished white cubes buffed to sterilisation and bearing no fingerprints.² Thus, I am guided in my directorship by the idea of *becoming an institution*. This stance falls into an expanding working method of third-generation institutional critique as it also re-evaluates what institutions can be and gives alternative readings of the over-determined word.³

On the notion of becoming, Deleuze and Guattari, in *Kafka: Towards a Minor Literature*, argue that minor entities are uniquely placed to promote critical cultural production.⁴ Minor/micro institutions can exist undetected (unbothered by that title, too) and, therefore, remain experimentally robust because the players have already bought in, are loyal and dedicated to differentiation. Major institutions are machines; like a container ship, they feel few swells, and the view is horizontal. Flat and reliable. They are closed circuits because that is their mandate and make-up. There is a seriousness and scale that is seductive about the major, even to the minor, and certain parts of this language are worth appropriation as a juxtaposition to the irony and humour of the ready-made.

And while there is a form, a white cube, the machine remains open-ended and under construction, seeking a factory reset repeatedly. Post-structuralist thinker and conceptual artist Ulises Carrión acts as a guide for The Centre of the Fictitious Ante Facto in this regard with works such as *Gossip Scandal and Good Manners* (1981) and *The Death of the Art Dealer* (1982). The former is a communication strategy of inflation of smaller protagonists in the established and formalised art scene of Amsterdam, and the latter is a video work of an art dealer carrying a glitching TV monitor, his body mimicking the machine. The object gives directives, and the lies build a mythology that allows him both an introverted and extroverted practice. Carrión, in these works and his various institutions (*In and Out Centre* and *Other Books and So*), embodies an urgency for place-making and celebration of others, be it people, objects, space, city, form or attitude.

Another model worth reflecting on here is a diagram from the 1970s by Potus Hultén and Pär Stople for the conceptual rebuilding of Moderna Museet at Segels Torg (now Kulturhuset) as a modern art institution. Instead of an institutional triangle or a white cube, Hultén and Stople drew a sphere in four layers. The first, outer, level serves as a space for primary information –

information systems, making, discussion, and public life. The data from level one filters to level two, which functions as a processing space for the public, artists, and cultural workers. The third level presents this work as multi-media exhibitions, and the fourth and final is the centre's memory or collection. These conceptual rings would be architecturally ascribed with their acceptance (which never arrived due to political and municipal discord).⁵

Suppose Carrión emboldens the Centre to embrace humour and impropriety. In that case, Hultén and Stople inform a practice where institutions are permeable to the outer realm of public curation, agents of chaos, and information. Whatever will be will be an assemblage of what is proposed, what happens, and what could happen. Both models and manifestations are foundational.

Beyond instinct, there is context. I am writing this in 2024 as a migrant to Sweden, as a student, and as a starter. I assess my desire to make a new institution by examining the landscape and networks at hand. Stockholm is a small scene, and there is space for absurd and performative institutions but also a very clear path to success in the art world. Of course, chance still features – it is inevitable – but it feels heavily formalised and bureaucratic. I am still learning this language of possibility in the representational aspect of the machine and how the machine could be a trojan horse as an othered figure/format in this normative and expected field.

I watch the grabber go like an extension of my own. It is spectacular and also banal and possibly too small to have a real tête-à-tête with the big art machines spluttering old gas. I find myself acting with an analogue version of the Uncanny Valley. Where do the gamblers go? And who are the willing players? I want to build something that resembles a fence sitter – something serious but also deeply playful and casual and in celebration of art more generally. I linger on the words of Can Themba, a South African writer and activist living in Sophiatown⁶, who wrote of it, “you won't find your place here; you will come in and make a place for yourself.”⁷ This is part of my impulse to construct, and the rest is just a moth to a Vegas-shaped flame.

Endnote:

1. Facebook conversation with Mr Youssef on 11 April 2024.
2. Paul O'Neill, *How Institutions Think: Between Contemporary Art and Curatorial Discourse*, Cambridge, Massachusetts, The MIT Press, 2017.
3. Gilles Deleuze and Felix Guattari, *Kafka: Towards a Minor Literature*, Translated. D. Polan (Minneapolis: University of Minnesota Press, 1986):16 – 17.
4. The first generation of institutional critique pertains to the distancing from the institution. The second generation of institutional critique addresses the inevitable involvement of institutions. The third generation is institute practices – linking previous generations and social criticism, institutional critique, and self-critique.
5. Kim West, “Mud Muses, Mutatis Mutandis: Notes on Two Models of Art-Technology Alliance”, in *Mud Muses*, ed. Lars Bang Larsen, London, Koenig Books, 77-78.
6. Sophiatown was a multi-racial suburb of Johannesburg during Apartheid in the 1950. Despite high poverty levels, it was one of the last remaining areas of black home ownership and a cultural hub for art, music, and literature. The Apartheid government destroyed it through forced evictions and levelling of homes in the project of urban Apartheid.
7. The sign at the entrance of the ‘House of Truth’ belonging to of the Drum magazine writer Can Themba.

INSTRUCTIONS

2024

Inauguration of the Centre for the Fictitious Ante Facto with a seasonal presentation/exhibition schedule (all exhibitions are to be logged in the logbook).

The first (fall) presentation/exhibition should happen on a Thursday.

The second (winter) presentation/exhibition should be good fun.

A maintenance expert shall be appointed.

Funding and staffing should be reviewed.

2026

Four seasonal shows should happen (spring/summer/fall/winter) within the year.

One of the presentations/exhibitions should occur in a different Nordic Country or at least another city in Sweden.

The Centre for the Fictitious Ante Facto should collaborate with another machine for an exhibition. The curator and/or artist will decide on the machine.

Funding and staffing should be reviewed.

2028

Four seasonal shows should happen (spring/summer/fall/winter) within the year.

The Centre for the Fictitious Ante Facto should research the ethics of live animals – to and for what ends remains unclear.

The Centre for the Fictitious Ante Facto should visit the arcade, casino, and factory.

The machine should have a full maintenance check.

Funding and staffing should be reviewed.

2025

Four seasonal shows should happen (spring/summer/fall/winter) within the year.

A guest curator should curate at least one of the four presentations/exhibitions with an international artist.

One of the presentations/exhibitions should happen off-site.

The Centre for the Fictitious Ante Facto should edit or publish a text (which will be published biannually).

The Centre for the Fictitious Ante Facto should attend a fair as a guest or participant.

Funding and staffing should be reviewed.

2027

Four seasonal shows should happen (spring/summer/fall/winter) within the year.

The Centre for the Fictitious Ante Facto should travel to Kassel, Germany, for Documenta '27.

The Centre for the Fictitious Ante Facto should edit or publish its 2nd text.

The Centre for the Fictitious Ante Facto should get new signage (if old signage looks worse for wear).

Funding and staffing should be reviewed.

10 years & beyond

*IN THE EVENT THAT SPECIFIC EVENTS DO NOT EXIST ANYMORE AT THIS TIME OR ARE POLITICALLY MALIGNANT SUBSTITUTIONS WILL BE PUT FORWARD BY THE DIRECTOR OF THE CENTRE FOR THE FICTITIOUS ANTE FACTO

<p>2029</p> <p>Four seasonal shows should happen (spring/summer/fall/winter) within the year.</p>	<p>2031</p> <p>Four seasonal shows should happen (spring/summer/fall/winter) within the year.</p>	<p>2033</p> <p>Four seasonal shows should happen (spring/summer/fall/winter) within the year.</p>
<p>The Centre for the Fictitious Ante Facto should travel to Dakar for the Biennial of Dakar – Dak’Art.</p>	<p>The Centre for the Fictitious Ante Facto should make a pilgrimage to Amsterdam to the sites of Ulises Carrión - the address of Other Books and So and De Appel.</p>	<p>The Centre for the Fictitious Ante Facto should edit or publish its 5th text.</p>
<p>One exhibition should include a non-human artist.</p>	<p>The Centre for the Fictitious Ante Facto should edit or publish its 4th text.</p>	<p>The Centre for the Fictitious Ante Facto should visit South Africa and do a tour of the country with a stay at Lovedale Press in Alice, Eastern Cape and Centre for the Less Good Idea, Johannesburg.</p>
<p>The Centre for the Fictitious Ante Facto should edit or publish its 3rd text.</p>	<p>The Centre for the Fictitious Ante Facto should have a maintenance check-up.</p>	<p>The Director of The Centre for the Fictitious Ante Facto should name a new incumbent Director.</p>

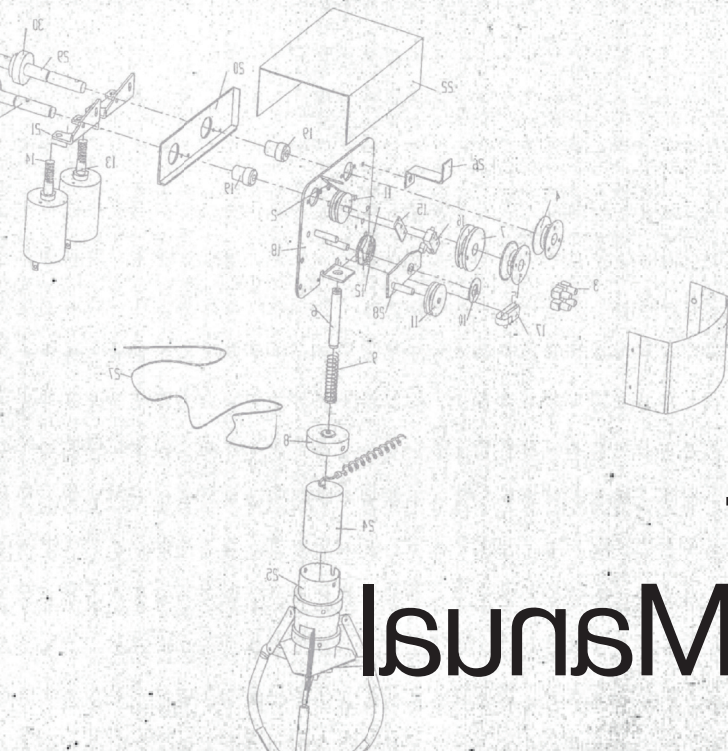
<p>2030</p> <p>Four seasonal shows should happen (spring/summer/fall/winter) within the year.</p>	<p>2032</p> <p>Four seasonal shows should happen (spring/summer/fall/winter) within the year.</p>
<p>The Centre for the Fictitious Ante Facto should have a residency in another institution or department, ideally one with anthropological and scientific objects.</p>	<p>The Centre for the Fictitious Ante Facto should host a bookstore.</p>
<p>The Centre for the Fictitious Ante Facto should have an art historically relevant presentation.</p>	<p>The Centre for the Fictitious Ante Facto should give a guest lecture.</p> <p>The Centre for the Fictitious Ante Facto should hold a fundraising banquet with the elite of Stockholm in attendance.</p>
<p>The Centre for the Fictitious Ante Facto should have a maintenance check-up.</p>	<p>The Centre for the Fictitious Ante Facto should research pyrotechnics and report on its activities.</p>
<p>Funding and staffing should be reviewed.</p>	<p>Funding and staffing should be reviewed.</p>

LOGBOOK

EXHIBITION TITLE	CURATOR	START	END	EXHIBITING ARTISTS	\$\$\$	# OF WINNINGS (W) // CASUALTIES (C)

The Centre for the Fictions Ante Facto

Part 98 (Page 1)



2024

User Manual