

program ∞ **terra incognita research residency**

february 2022

week 1

- × arrival
- × presentation of residency
- × exploring the waters:
 - *Clara River*
 - *Dora River*
 - *Pertus*
- × discussion / reassessment of the program and topics

week 2

- × local histories
- × TAV construction site
- × infostructions and the anthropocene
- × security apparatus
- × exploration of the territory:
 - *Ecomuseo Romeano Colombar*
 - *Salbertrand*
 - *Surrounding of construction site*
 - *Chiomonte and San Didero*

week 3

- × border zone
- × surveillance capitalism
- × panopticon
- × facial recognition
- × exploration of the territory:
 - *Claviere and Monginevre*

week 4

- × drafts of art pieces
- × risograph printing lab
- × departures

terra incognita

research residency_2022

Arrival

February 1st 2022: the official starting day of the Terra Incognita Research Residency in Ramats. Some of the residents are already here, others just arrived. A meeting between old friends and new ones. The weather is good. We are lucky, or are we?

A safer space

We start by setting some guidelines for creating a space in which everybody feels safe. These are the outcomes:

- × We are aware of our privileges
- × No homophobia, sexism, racism, ablism
- × We try to speak and write in accessible English
- × We celebrate language diversity: everybody can write and create in the language of their choice.
- × Our languages are Greek, Arabic, Spanish, Italian, Dutch, German.
- × We don't interrupt each other
- × We give each other space to speak / space to be silent
- × We don't take pictures of others without their consent
- × We don't publish pictures of others
- × We do a daily check-in, but someone can choose not to speak
- × We do a daily check-out: self-criticism and reflection
- × This list can be adjusted at any time

The program

Towards the end of week 1 we finalize the program. We decide to focus on:

The construction site
/ the Anthropocene
Water (focus on local histories)
A border zone
Surveillance philosophy

Exploration

Exploration through walking. A visit to river Clarea and river Dora. Discovering our historic local water source. Passing by a construction site, CCTV cameras in the middle of nowhere. On touristy mountain paths, below a highway, through abandoned villages... Crossing the border to France; border police, refugees, tourists with skis, snowboards. The contrast is always striking: the ugly and the beautiful, nature and surveillance, wild pigs on concrete, freedom and oppression.

Theoretical research: we look for existing texts and images related to our topics.

Workshops

- × Cultural references and memory
- × The local myth of Colombano Romean
- × All about the Risograph
- × Water and biodiversity
- × Surveillance capitalism
- × The Panopticon effect: history and today
- × The Anthropocene in the arts
- × Cultural references and memory
- × The local myth of Colombano Romean
- × All about the Risograph
- × Water and biodiversity
- × Surveillance capitalism
- × The Panopticon effect: history and today
- × The Anthropocene in the arts
- × Photography and visual creation
- × Skill-sharing sessions
- × Printing lab

raw
materials

anthropocene

The Anthropocene is a proposed geological epoch dating from the commencement of significant human impact on Earth's geology and ecosystems, including, but not limited to, anthropogenic climate change.

Human's impact on Earth's geology – does anyone remember Ayn Rand? Founder of the Philosophy of Objectivism (“An uncompromising defence of self-interest as the engine of progress, and a jubilant celebration of man's creative potential.”) and an inspiration for ideological anarcho-capitalists. In her books she described a perverted imaginary of “man” and ego, idealizing and celebrating “man's” power over its surroundings:

“Howard Roark stands naked on a granite cliff, laughing as he recalls the events from that morning. He knows that some difficult days lie ahead, but he is already sure of what he needs to do next. When he looks at the rocks around him, he thinks that they are waiting for him to transform them into walls, while the trees will be turned into rafters and a streak of iron ore in the granite will become girders.” (Ayn Rand, *The Fountainhead*, 1943)

“My philosophy, in essence, is the concept of man as a heroic being, with his own happiness as the moral purpose of his life, with productive achievement as his noblest activity, and reason as his only absolute.” (Ayn Rand, *Atlas Shrugged*, 1957)

We agree that Ayn Rand's philosophy is perverted. But just that? We look at the photography of Edward Burtynsky - and we see beauty mixed with terror.



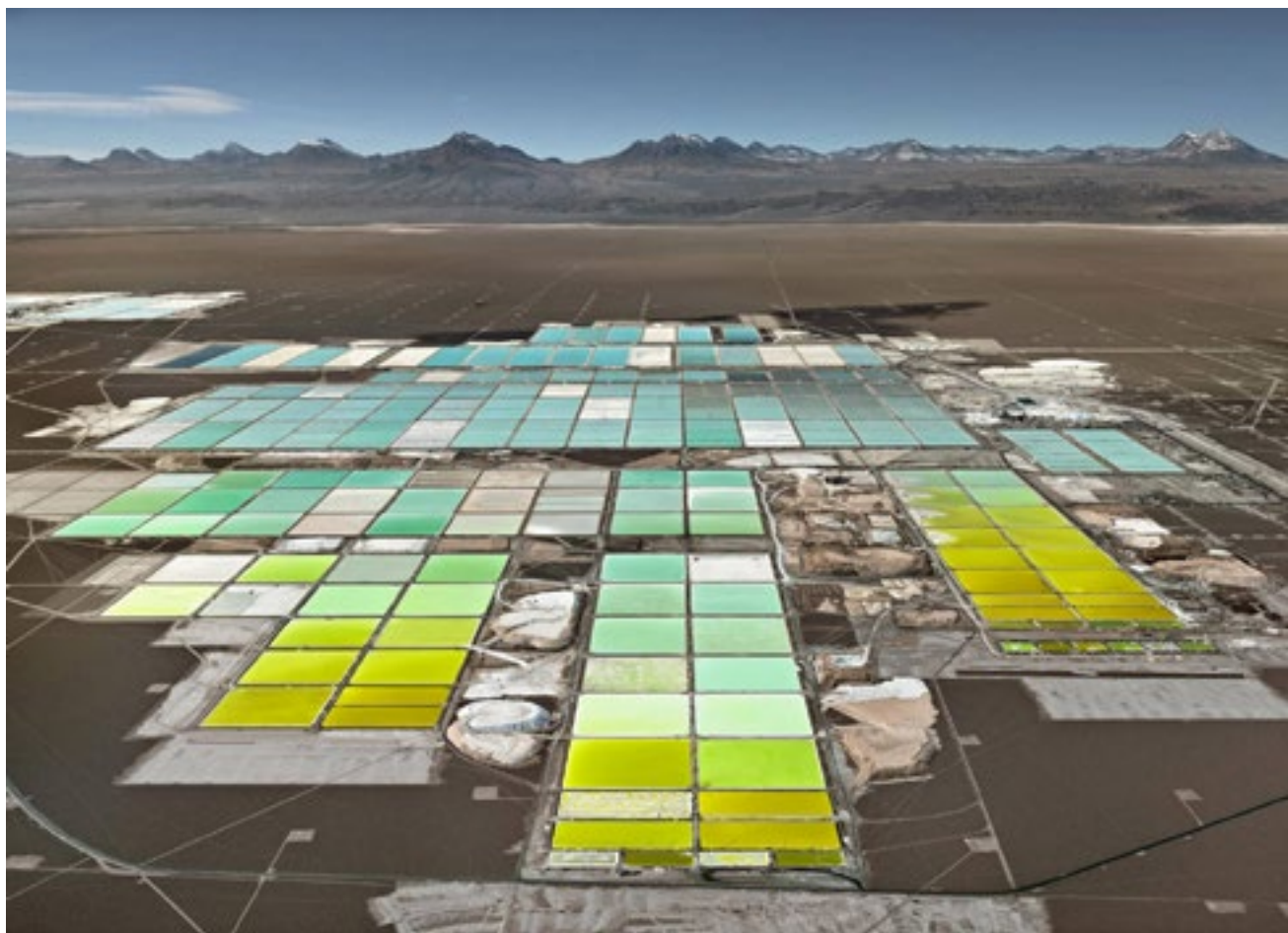


“The crisis of the Anthropocene is not a story about individual consumption choices, or one about technology per se. It is about a system that requires infinite accumulation in a finite world....”

- Ajay Singh Chaudhary

human impact from above





We take the thought of the anthropocene to our surroundings, the Alps.

It's february and the mountains around us should be white, but there's barely any snow. Last summer the fountain went dry.

Is that climate change, or just a dry year? *we will die of thirst!*, an old lady proclaims when we ask her.

We photograph our view: a highway, construction, a village in the distance, yellowish fields and a memory of snow on the 4000 meter high Roccia Melone.



ooo

object - oriented ontology

post-anthropocene?

OOO (and its intertwined companion Speculative Realism) is dedicated to exploring the reality, agency, and “private lives” of nonhuman (and nonliving) entities—all of which it considers “objects”—coupled with a rejection of anthropocentric ways of thinking about and acting in the world.

- > **Materialism**
- > **posthumanist egalitarianism**
- > **panpsychism**

“The world is not the world as manifest to humans; to think a reality beyond our thinking is not nonsense, but obligatory.”

Strange Strangers and Strange Strangeness

Strange strangers is a notion by Timothy Morton for speaking about non-human creatures, conceived as ambiguous entities, as beings unable to be completely comprehended and labelled. This idea prompts us to examine the paradoxes and fissures of identity within “human” and “non-human”, and within “self” and “other”.

Libidinal economy / Libidinal ecology

Now that “nature” has moved from the background of human affairs and become a fellow protagonist (or even antagonist) — with its own evolving concerns, and perhaps even its own destiny — ecological consciousness has given age-old questions a new tone and urgency. Fourier looked forward to the melting of the ice caps, because he believed this would open up new vistas for sustainable farming, and with it, a new generalized conviviality. He was wrong about the climatic effects and social repercussions of such major anthropogenic changes. But he was right that we need to invent radically new economic relationships in order to survive and thrive as a species among others. This means essentially banishing the profit motive from all aspects of society, from the boardroom to the bedroom. This means understanding our own natural impulses, and not shoe-horning them into compromised cultural shapes and arrangements. This means cultivating a sustainable libidinal ecology. One which honors and includes “the infinitely small as well as the infinitely great . . . the infinitely ridiculous as well as the infinitely charming”.

- *Dominic Pettman*

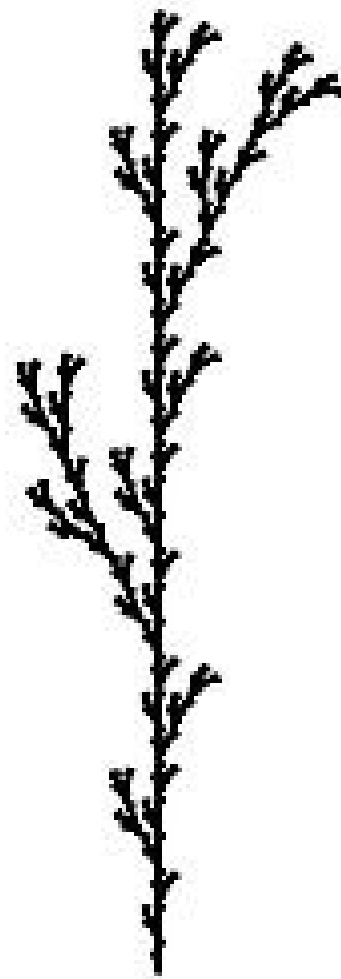
Ecology is about intimacy

Instead of insisting on being part of something bigger, ecological thinking leads to a different framework: intimacy, not holism. Thus organicism is no longer a workable mode of aesthetics and politics. Organicism believes that form can fit content like an invisible glove, leaving no trace. Organic form is greater than the sum of its parts.

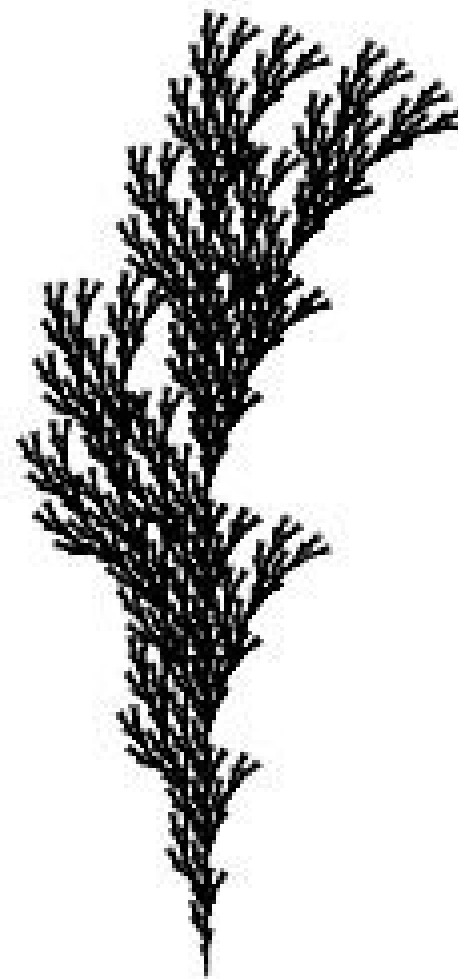
- *Timothy Morton*

the algorithmic beauty of plants

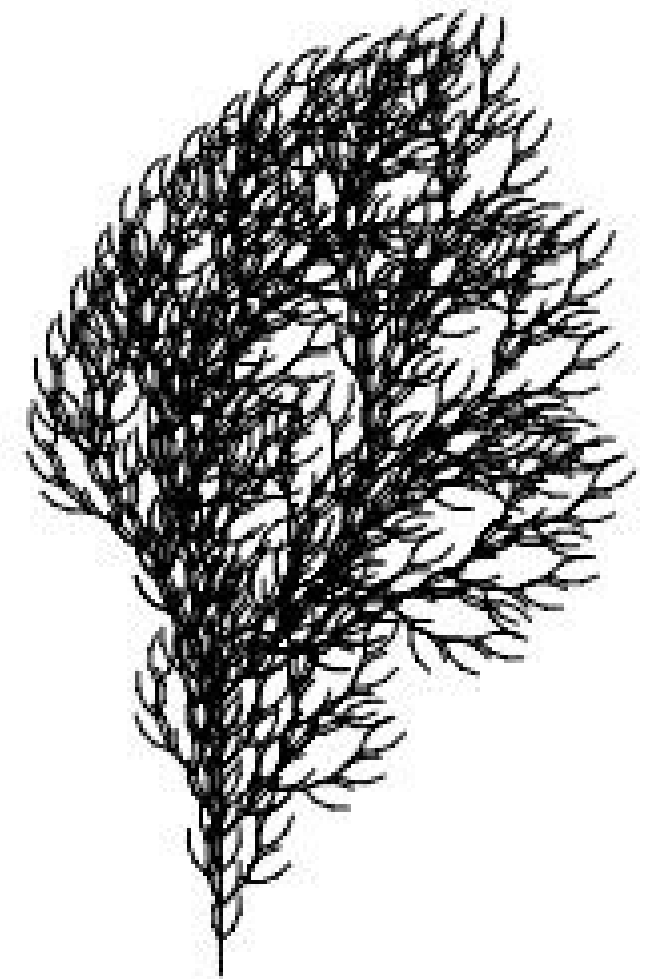
Instead of illustrating plants, you can generate algorithms that plot them. Plant scientists now model plant growth using software like this. If an algorithm can plot a rose, surely the thing itself is a map of its genome, a three-dimensional expression of the algorithm's unfolding.



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 $F \rightarrow F[+F]F[-F]F$



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 $F \rightarrow F[+F]F[-F][F]$



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Ecology is about intimacy.

We like that. We read an analysis about Charles Durant who fell in love with seaweed.

“Durant’s turn toward seaweed seems at first counterintuitive. What internal logic connects hydraulics, ballooning, silkworms, and poetry with aquatic plants? I can only guess. Perhaps the difficulty of riding wind and channeling water prepared Durant to appreciate the grace of a plant that is rooted and yet in constant motion, a life form intensely subject to the vagaries of its environment, and yet also a freestanding marvel. Undoubtedly, Durant fell in love with seaweed. As evidence, there is the tender labeling, the rhapsodizing about the shoreline, the curlicue flourishes, the sumptuous crimson cover, the dreamy air of contentment that pervades the book’s introduction.”



Algae and corallines of the bay & harbor of New York, by Durant, C. F. (Charles Ferson), 1805-1873

Kitch

Kitch imaginary might be the ultimate intimacy. It's the slightly embarrassing taste of our childhood, the memory of our grandparents, the elders from our communities. Surprisingly close and familiar, pleasant and unsettling at the same time.

If you read this passage below about seaweed albums in the Victorian times, dont they bring those times alive more than anything else? Because kitch is timeless, always in the past, but always close.

“Making a seaweed album was a fairly common Victorian pastime. The same sort of person who collected shells or ferns, or outfitted a home aquarium, might purchase a kit of preprinted paper that would help her assemble a seaweed book. Queen Victoria is said to have made a seaweed album as a young girl, presenting it as a gift to the Queen of Portugal. Albums were exchanged amongst tweens, gifted to grandchildren, or donated, like a quilt or a pie, to a charity auction. One collector sold albums to buy blankets for the poor in her parish, and another to raise money for wounded soldiers.”

A wikipedia definition of kitch: “Kitsch is a term applied to art and design that is perceived as naïve imitation, gratuitous, or of banal taste. According to early critical theory, kitsch provides immediate gratification based on contrived sentiment.”



Seaweed Album,
Eliza A. Jordson, 1848
Brooklyn Museum

water

Water, where to start. We are made of water, water as a commodity, the politics of droughts.

We have a scientist in our midst, passionate about water and the microscope. We read another female water-enthusiast, Agnes Catlow, who describes beautifully the wonderful world of water through a microscope.

“My readers must fancy themselves spirits, capable of living in a medium different from our atmosphere, and so pass with me through a wonderful brazen tunnel, with crystal doors at the entrance. These doors are bright, circular and thick, of very peculiar construction, having taken much time and labour to bring to perfection. A spirit named Science opens them to all who seek her, and feel induced to enter her domains. At the end of the tunnel we find other portals, much smaller, and more carefully constructed, and two or three in number; when these are opened, we are in the new world spoken of. And now I see your astonishment; your minds are bewildered with the variety of new beings and forms you behold, all gliding and moving about without noise and at perfect ease.”



images from: Agnes Catlow, Drops of Water: Their Marvellous and Beautiful Inhabitants Displayed by the Microscope (London: Reeve and Benham, 1851)

Another book, of Professor Worthington in 1895, presents a similarly child-like enthusiasm regarding the little wonders related to water:

“The splash of a drop is a transaction which is accomplished in the twinkling of an eye, and it may seem to some that a man who proposes to discourse on the matter for an hour must have lost all sense of proportion. If that opinion exists, I hope this evening to be able to remove it, and to convince you that we have to deal with an exquisitely regulated phenomenon, and one which very happily illustrates some of the fundamental properties of fluids.”

The splash of a drop reminds us of a choreography, or a performance. Simple, perfect, precise.

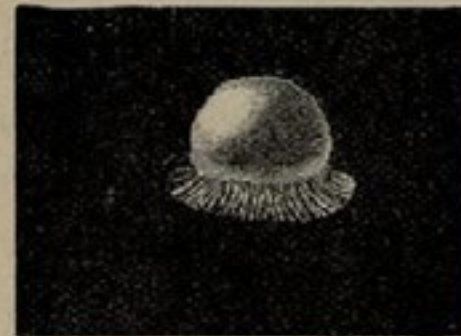
FIRST SERIES.



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FIRST SERIES--(continued.)



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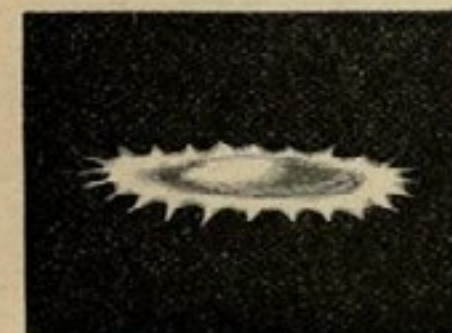
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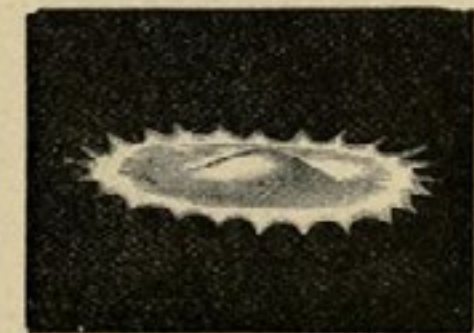
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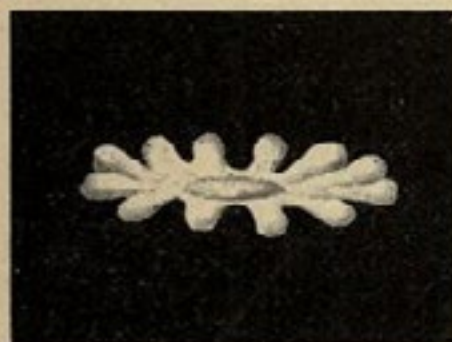


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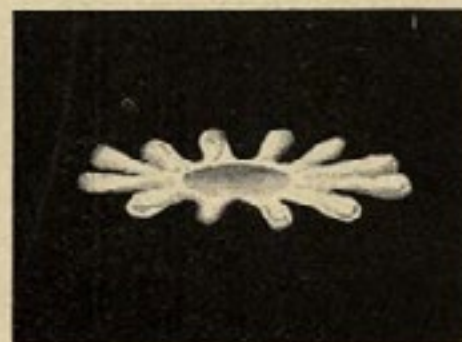
THE SPLASH OF A DROP

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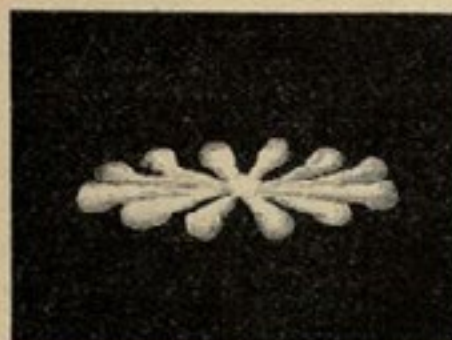
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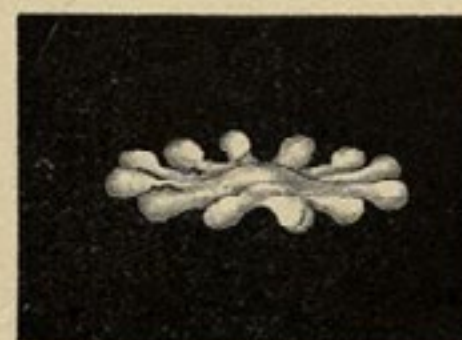
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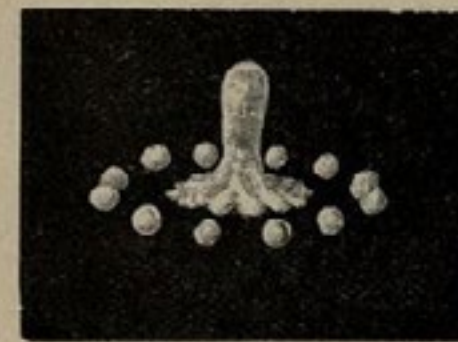


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THE SPLASH OF A DROP

FIRST SERIES—(continued.)



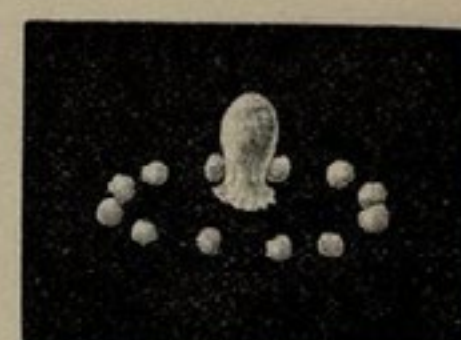
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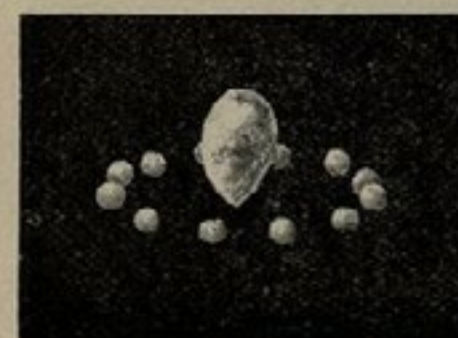
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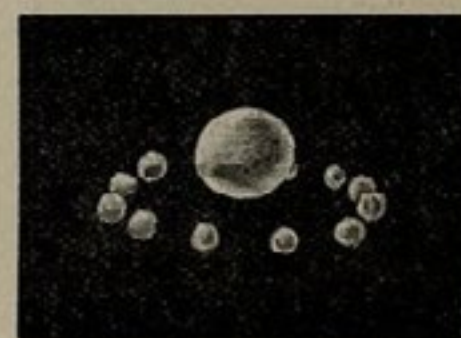
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pertus de thullie or il traforo colombano romean or the tunnel colombano Romean



In the early 1500's, the communities of Cels and Ramats, had one huge concern; getting water to the villages. They tried building an aqueduct, but it caused a lot of headaches. The maintenance required communal work, and every winter it broke down.

After 20 years of trying, they found Colombano Romean, a stone cutter born in Chiomonte who lived in France. He was the only one willing to try to dig a tunnel through the mountain, to carry water from the stream Thuillie in the northern side of the mountain, to the hamlets Cels and Ramats in the south. According to the legend, the king promised him that if he would make it, he would eat and drink for free for the rest of his life. It took him seven years to finish the tunnel. Mysteriously, he died

right after... This is reason for people to believe that Colombano Romean was killed by the regime in order to not have to pay him.

Some of us decide to visit the site, a 3.5 hours hike from the studio. The hole is around 600 meter long. In summer, one could walk through it and exit on the other side on the mountain, but in winter it is full of water.

Until today, all the fountains of Cels and Ramats, are filled with water thanks to Colombano Romean.

le ~~grandi~~ opere or: the great works

In the 90s, a high speed train line between Turin and Lyon was proposed. Constructions started, but local communities resisted. The train (TAV) is merely meant to transport goods and military materials, while causing enormous damages to the environment and the communities.

Ever since, for over 30 years, locals have resisted. With success.

Supporters of the TAV, the contractors in particular, call the ongoing constructions “The big works” (grandi opere). We watch one of their propaganda videos, which starts by discrediting grass-roots resistance as mere violence. From the first second of the video, it is clear that people don’t want the train, and throughout the rest of the video the reasons for resistance are rejected in an impressively banal way. You care about the environment? We put in place 60 pollution monitors... You claim that this project is corrupted? We do anti-mafia controls! (minutes 4.40, 3.44, etc).

What are ‘great works’ actually?

A massive money laundering project, made against the will of local communities? Certainly not great. We think back of Colombano Romean, who did a job that nobody wanted to do but everybody wanted done. His work was wanted by the community. That’s great work.



<https://www.youtube.com/watch?v=WUVUbpj1DD0>

the mills have ears

La polizia spia i notav (o almeno ci prova). L'ossessione della questura torinese per i notav non ha limiti, soprattutto di budget. Lo dimostra la scoperta fatta da alcuni folletti che da sempre aiutano e proteggono i notav e che hanno trovato i loro boschi invasi da una rete di telecamere nascoste.

I dispositivi erano posizionati lungo il sentiero che da Giaglione va in Clarea, ma sono stati rimossi dalle magiche creature silvestri nei giorni prima del weekend.

Mentre mancavano i respiratori negli ospedali, la questura di Torino e la Digos hanno pagato un'azienda esterna (la Area SPA) per l'installazione di diversi pozzetti con ricetrasmittenti wireless, mobile, telecamere e microfoni nascoste tra i sassi dei muretti e alimentate da batterie di camion e automobili.

Nelle immagini si possono ben vedere il capo della Digos Ambra, i tecnici e altri poliziotti che testano la loro nuova creatura installata approfittando dei giorni di lockdown.

Nello stesso periodo in cui negli ospedali mancavano respiratori e dispositivi di protezione per la salute la questura spendeva decine di migliaia di euro di soldi pubblici in questa ridicola operazione di spionaggio.

Chi sono i veri criminali?

I folletti della Clarea invitano tutti i viaggiatori dei boschi a tenere gli occhi aperti.

During the COVID lockdown, local people found a camera hidden in a stone mill in the middle of the forest, close to the construction site of the high-speed train.

They published its memory on Youtube. we can see the cops placing the camera and walking away, then some wild animals, and... nothing.

Failed surveillance project, or a deliberate attempt to intimidate people. We will discover the panopticon effect. the idea of being watched rather than really being watched creates power and control.

the video:

https://www.youtube.com/watch?v=p-D6KJIPUfQU&feature=emb_title

border zone

Claviere - not your usual ski resort. We visit the touristy town on the Italian border with France. Here, thousands of tourists come every year for high-class skiing and hiking. Among their midst, migrants risk their lives to cross the mountains, the natural border, to get to France.

Throughout the years, the two seem to have gotten used to each other. We see skiers passing by border cops as if it's the most normal thing in the world. Murales against the European border regime next to flashy advertising for a ski rental shop. Empty hotels as a slowly-fading memory of better times. We watch the border police in the picturesque snow, holding guard, doing squats to keep warm.

At home we google Claviere. The results are hotels, low cost flights, tripadvisor, the local tourist office, the golf club, property for sale and a tourist company that describes the town as "Situated at the point where the Italian and French side of Vialattea meet, Claviere offers an enchanting panorama of immaculate snow under the severe massif of Chaberton which, at 3,131 metres, dominates the valley.

The ideal place to relax in buildings created for the well-being of those who practice winter sports or for those who have made pleasure ... into their favourite sport!"

For some, this border is an enchanting panorama. For others, their nightmare. Does one thing exclude the other? Absolutely yes, we say.





panopticon

The panopticon is a type of building and a system of control designed in the 18th century by English philosopher and social theorist Jeremy Bentham. It's designed in a way that all prisoners of an institution seem to be observed by a single security guard, without the prisoners being able to tell whether they are actually being watched.

Similar principles... The circle-shaped CCTV cameras, or the mirror in airports. We see CCTV cameras everywhere around us. Recently, nearby, a camera was found hidden in a stone wall. All the neighbours came to think: there must be more. That's the principle: we feel watched, and if we feel watched, we are.

So what about the internet?

Shoshana Zuboff writes: *"Our dependency is at the heart of the commercial surveillance project, in which our felt needs for effective life vie against the inclination to resist its bold incursions. This conflict produces a psychic numbing that inures us to the realities of being tracked, parsed, mined, and modified. It disposes us to rationalize the situation in resigned cynicism, create excuses that operate like defense mechanisms ("I have nothing to hide"), or find other ways to stick our heads in the sand, choosing ignorance out of frustration and helplessness."*

And if you really think about it, CCTV cameras "are for our safety", aren't they? We refer to Naomi Klein and Simone Browne to understand that it's not exactly like that.



The following, according to an order published at the end of the seventeenth century, were the measures to be taken when the plague appeared in a town.

First, a strict spatial partitioning: the closing of the town and its outlying districts, a prohibition to leave the town on pain of death the killing of all stray animals; the division of the town into distinct quarters, each governed by an intendant. Each street is placed under the authority of a syndic, who keeps it under surveillance; if he leaves the street, he will be condemned to death. On the appointed day, everyone is ordered to stay indoors: it is forbidden to leave on pain of death. The syndic himself comes to lock the door of each house from the outside; he takes the key with him and hands it over to the intendant of the quarter; the

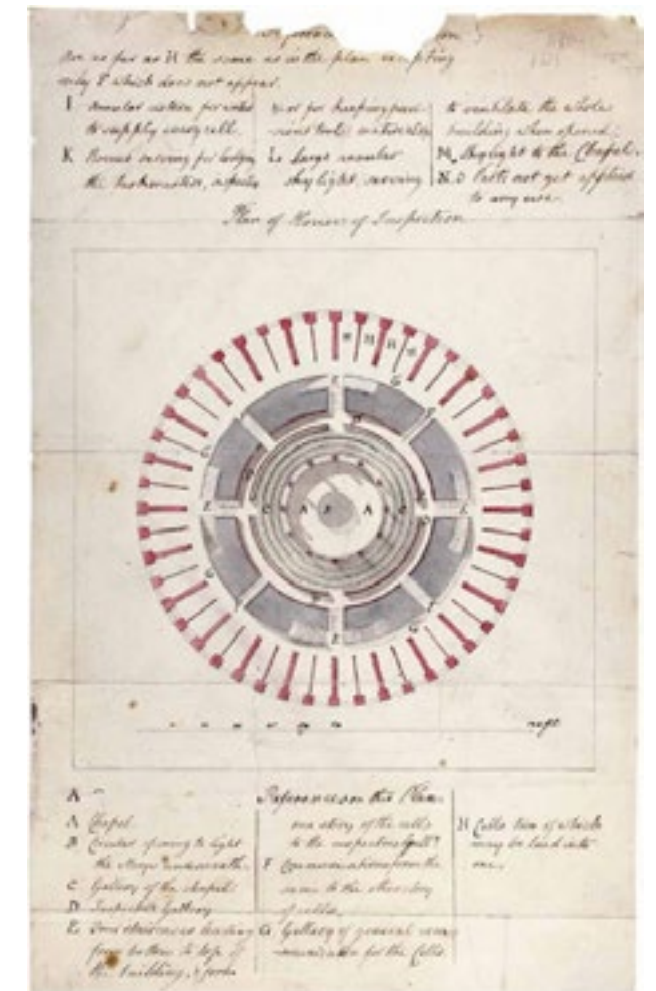
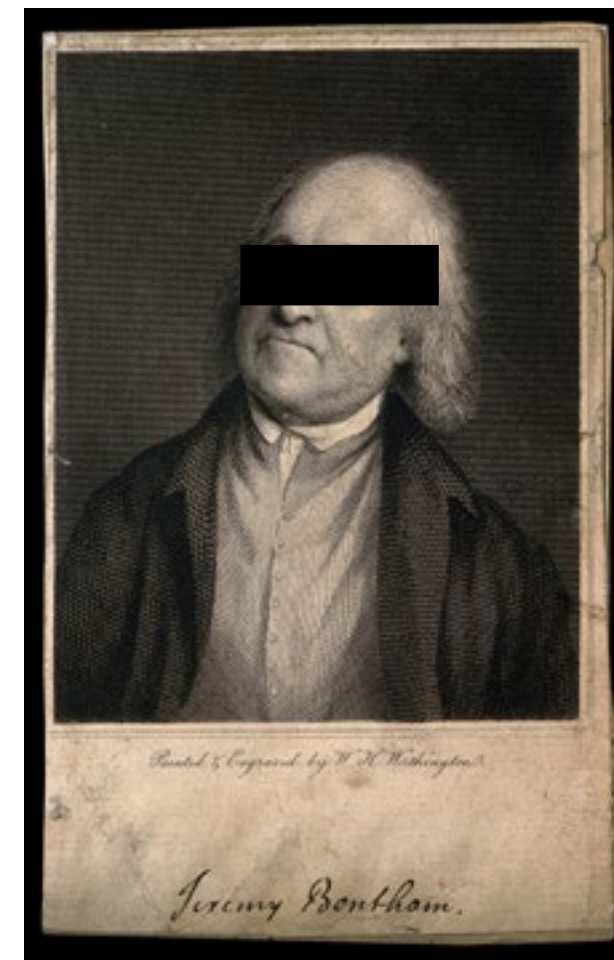
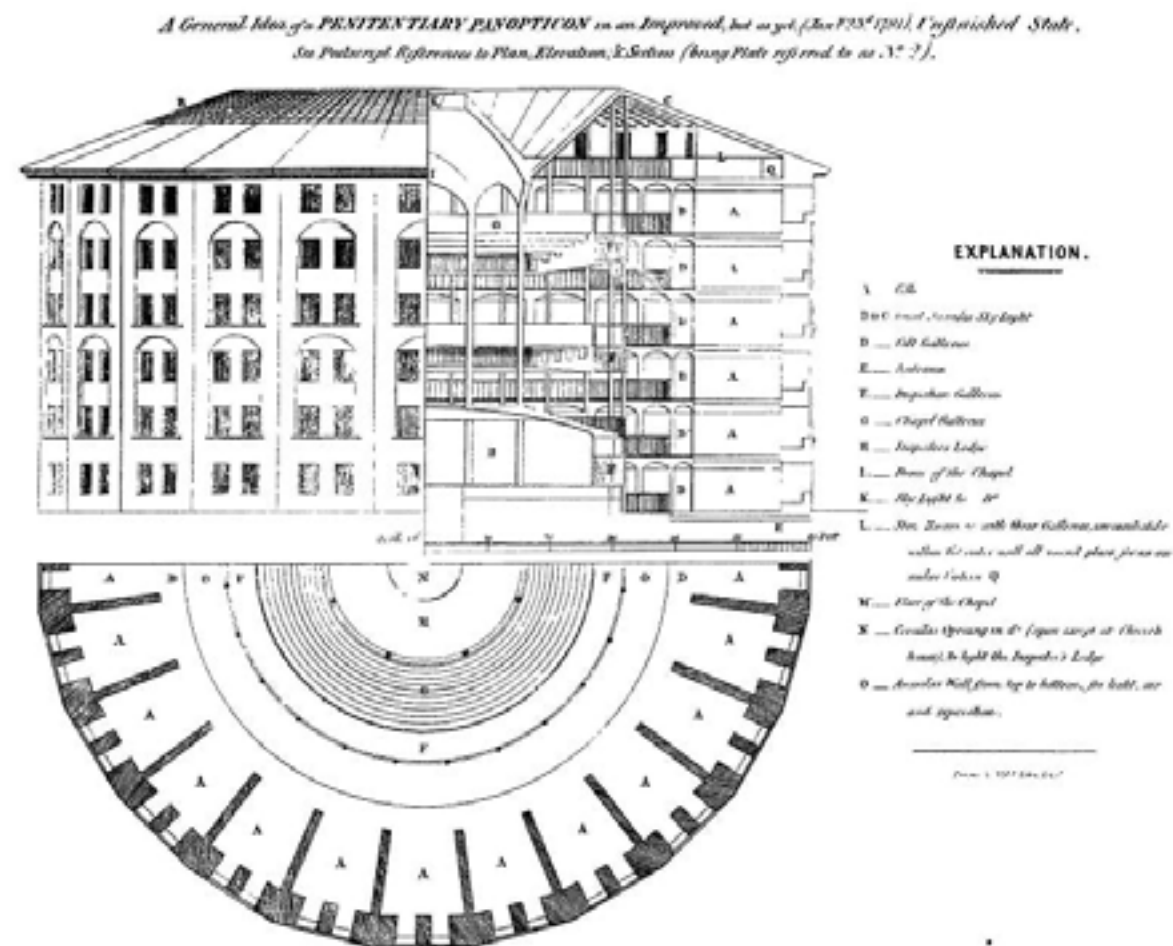
intendant keeps it until the end of the quarantine. Each family will have made its own provisions; but, for bread and wine, small wooden canals are set up between the street and the interior of the houses, thus allowing each person to receive his ration without communicating with the suppliers and other residents; meat, fish and herbs will be hoisted up into the houses with pulleys and baskets. If it is absolutely necessary to leave the house, it will be done in turn, avoiding any meeting. Only the intendants, syndics and guards will move about the streets and also, between the infected houses, from one corpse to another, the "crows", who can be left to die: these are "people of little substance who carry the sick, bury the dead, clean and do many vile and abject offices". It is a segmented, immobile, frozen space. Each individual

is fixed in his place. And, if he moves, he does so at the risk of his life, contagion or punishment.

Inspection functions ceaselessly. The gaze is alert everywhere: "A considerable body of militia, commanded by good officers and men of substance", guards at the gates, at the town hall and in every quarter to ensure the prompt obedience of the people and the most absolute authority of the magistrates, "as also to observe all disorder, theft and extortion". At each of the town gates there will be an observation post; at the end of each street sentinels. Every day, the intendant visits the quarter in his charge, inquires whether the syndics have carried out their tasks, whether the inhabitants have anything to complain of; they "observe their actions". Every day, too, the syndic goes

into the street for which he is responsible; stops before each house: gets all the inhabitants to appear at the windows (those who live overlooking the courtyard will be allocated a window looking onto the street at which no one but they may show themselves); he calls each of them by name; informs himself as to the state of each and every one of them "in which respect the inhabitants will be compelled to speak the truth under pain of death"; if someone does not appear at the window, the syndic must ask why: "In this way he will find out easily enough whether dead or sick are being concealed." Everyone locked up in his cage, everyone at his window, answering to his name and showing himself when asked — it is the great review of the living and the dead.

Foucault, Michel. "Panopticism." In *Discipline & Punish: The Birth of the Prison*

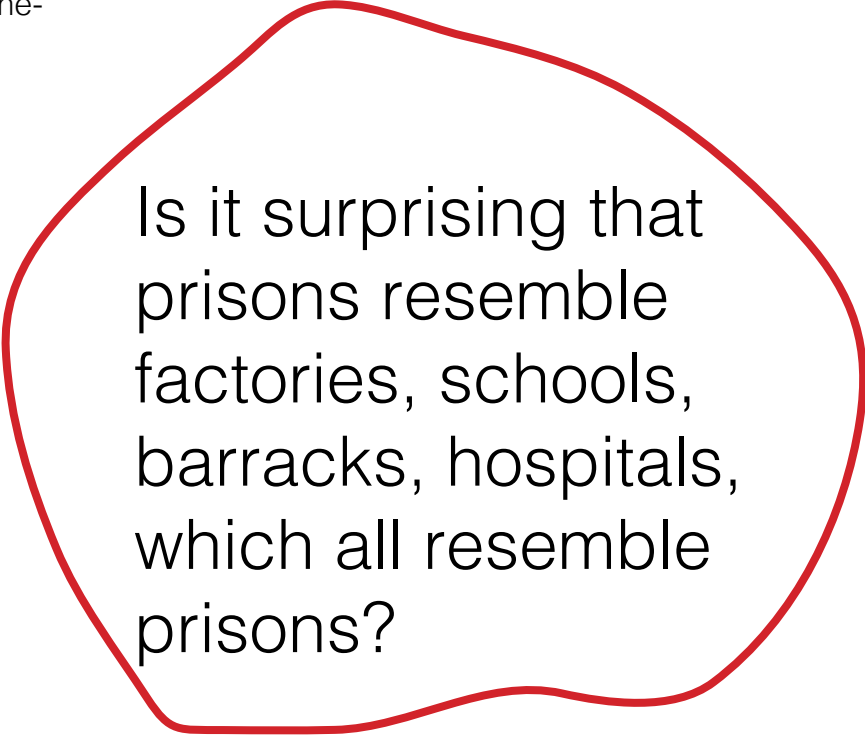


We just read the opening of the Panopticism chapter by Foucault. He starts by sketching **a pandemic**.

We will get to that, first a more general analysis >>

Hence the major effect of the Panopticon: to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power. So to arrange things that the surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers. To achieve this, it is at once too much and too little that the prisoner should be constantly observed by an inspector: too little, for what matters is that he knows himself to be observed; too much, because he has no need in fact of being so. In view of this, Bentham laid down the principle that power should be visible and unverifiable. Visible: the inmate will constantly have before his eyes the tall outline of the central tower from which he is spied upon. Unverifiable: the inmate must never know whether he is being looked at at any one moment; but he must be sure that he may always be so. In order to make the presence or absence of the inspector unverifiable, so that the prisoners, in their cells, cannot even see a shadow, Bentham envisaged not only venetian blinds on the windows of the central observation hall, but, on the inside, partitions that intersected the hall at right angles and, in order to pass from one quarter to the other, not doors but zig-zag openings; for the slightest noise, a gleam of light, a brightness in a half-opened door would betray the presence of the guardian. The Panopticon is a machine for dissociating the see/being seen dyad: in the peripheric ring, one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen.

It is an important mechanism, for it automatizes and disindividualizes power. Power has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes; in an arrangement whose internal mechanisms produce the relation in which individuals are caught up. The ceremonies, the rituals, the marks by which the sovereign's surplus power was manifested are useless. There is a machinery that assures dissymmetry, disequilibrium, difference. Consequently, it does not matter who exercises power. Any individual, taken almost at random, can operate the machine: in the absence of the director, his family, his friends, his visitors, even his servants (Bentham, 45). Similarly, it does not matter what motive animates him: the curiosity of the indiscreet, the malice of a child, the thirst for knowledge of a philosopher who wishes to visit this museum of human nature, or the perversity of those who take pleasure in spying and punishing. The more numerous those anonymous and temporary observers are, the greater the risk for the inmate of being surprised and the greater his anxious awareness of being observed. The Panopticon is a marvellous machine which, whatever use one may wish to put it to, produces homogeneous effects of power.



Is it surprising that prisons resemble factories, schools, barracks, hospitals, which all resemble prisons?

control will not only have to deal with erosions of frontiers but with the explosions within shanty towns or ghettos.

3. Program

The conception of a control mechanism, giving the position of any element within an open environment at any given instant (whether animal in a reserve or human in a corporation, as with an electronic collar), is not necessarily one of science fiction. Félix Guattari has imagined a city where one would be able to leave one's apartment, one's street, one's neighborhood, thanks to one's (dividual) electronic card that raises a given barrier; but the card could just as easily be rejected on a given day or between certain hours; what counts is not the barrier but the computer that tracks each person's position—licit or illicit—and effects a universal modulation.

The socio-technological study of the mechanisms of control, grasped at their inception, would have to be categorical and to describe what is already in the process of substitution for the disciplinary sites of enclosure, whose crisis is everywhere proclaimed. It may be that older methods, borrowed from the former societies of sovereignty, will return to the fore, but with the necessary modifications. What counts is that we are at the beginning of something. In the *prison system*: the attempt to find penalties of "substitution," at least for petty crimes, and the use of electronic collars that force the convicted person to stay at home during certain hours. For the *school system*: continuous forms of control, and the effect on the school of perpetual training, the corresponding abandonment of all university research, the introduction of the "corporation" at all levels of schooling. For the *hospital system*: the new medicine "without doctor or patient" that singles out potential sick people and subjects at risk, which in no way attests to individuation—as they say—but substitutes for the individual or numerical body the code of a "dividual" material to be controlled. In the *corporate system*: new ways of handling money, profits, and humans that no longer pass through the old factory form. These are very small examples, but ones that will allow for better understanding of what is meant by the crisis of the institutions, which is to say, the progressive and dispersed installation of a new system of domination. One of the most important questions will concern the ineptitude of the unions: tied to the whole of their history of struggle against the disciplines or within the spaces of enclosure, will they be able to adapt themselves or will they give way to new forms of resistance against the societies of control? Can we already grasp the rough outlines of these coming forms, capable of threatening the joys of marketing? Many young people strangely boast of being "motivated"; they re-request apprenticeships and permanent training. It's up to them to discover what they're being made to serve, just as their elders discovered, not without difficulty, the telos of the disciplines. The coils of a serpent are even more complex than the burrows of a molehill.

△ The conception of a control mechanism, giving the position of any element within an open environment at any given instant (whether animal in a reserve or human in a corporation, as with an electronic collar), is not necessarily one of science fiction. Félix Guattari has imagined a city where one would be able to leave one's apartment, one's street, one's neighborhood, thanks to one's (dividual) electronic card that raises a given barrier; but the card could just as easily be rejected on a given day or between certain hours; what counts is not the barrier but the computer that tracks each person's position—licit or illicit—and effects a universal modulation.

...a city where one would be able to leave one's apartment, one's street, one's neighborhood, thanks to one's (dividual) electronic card that raises a given barrier; but the card could just as easily be rejected on a given day or between certain hours; what counts is not the barrier but the computer that tracks each person's position

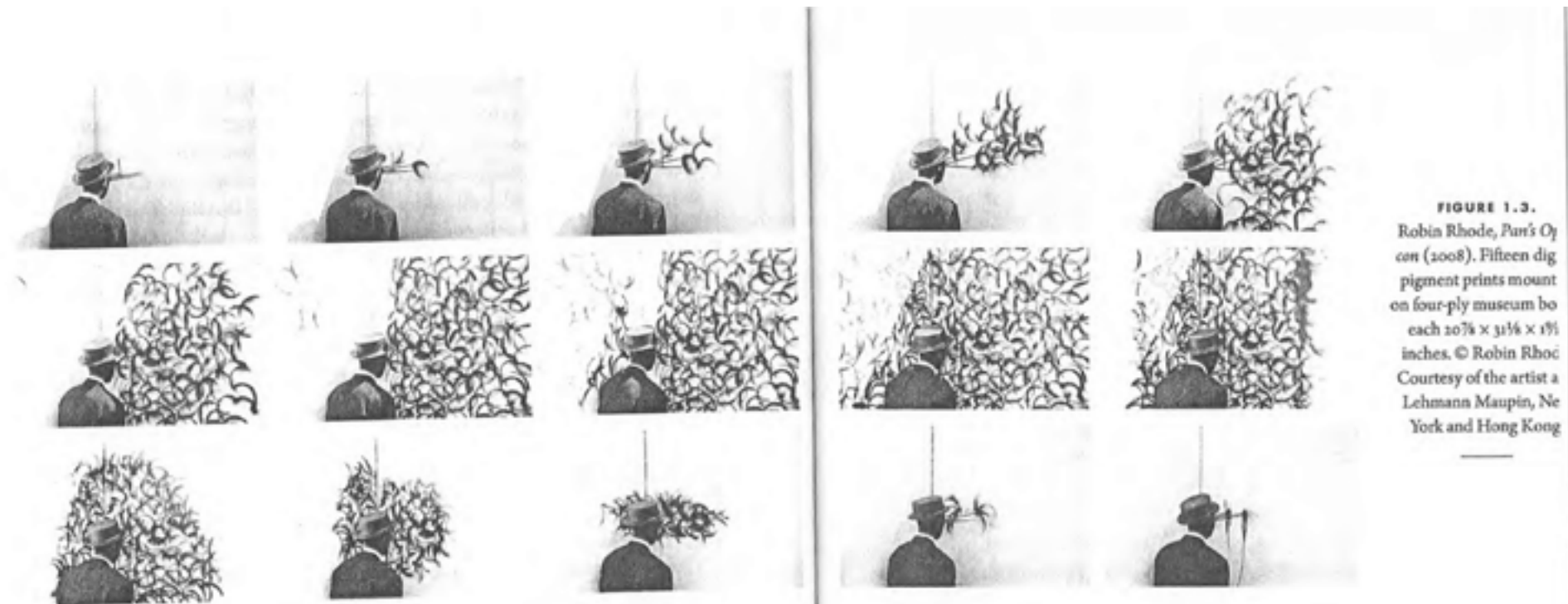


FIGURE 1.3.
Robin Rhode, *Par's Oycen* (2008). Fifteen dig-
piment prints mount
on four-ply museum bo-
each 20 7/8 x 31 1/8 x 1 7/8
inches. © Robin Rhode
Courtesy of the artist a
Lehmann Maupin, Ne
York and Hong Kong

rious spectator's stolen vision, or the excesses of black looks that bleed outside stenciled borders, color outside the lines, and are out of place.

The disruptive stare of the subject in Adrian Piper's video installation *What It's Like, What It Is #3* (figure 1.4) is one such act of courageous looking. At the center of this installation is a four-sided column, like the Panopticon's inspection tower, but with each side of the column fitted with a television screen. Each screen plays prerecorded video of the front, back, and profile views of a black man (actor John L. Moore) who stares at those watching Piper's installation as he states his refusals of the stereotypes placed upon blackness: "I'm not pushy. I'm not sneaky. I'm not lazy. I'm not noisy." After listing four such refusals, he turns to face another direction and then lists four more: "I'm not vulgar. I'm not rowdy. I'm not horny. I'm not scary." He looks directly at the viewers of this installation, who can be either standing or seated on the bleacher-like seating that surrounds the center column. The installation is all-white and through its use of mirrors, the video is reflected throughout. In this setting like a lecture hall, viewers

of this installation are then instructed by the lists of refusals of the critique coming from the bodiless head in the column. In this way, *What It's Like, What It Is #3* can be read as confronting the surveillance imposed upon black life. The soundtrack to the nearly five-minute video of the installation is the Commodores' song "Zoom" (1977), playing in the background while the subject tells what it's like to live with antiblack racism, racial stereotyping, and the scrutiny of white supremacy coming from all sides: "I'm not shiftless. I'm not crazy. I'm not servile. I'm not stupid." His list of what black people are not is looped in repetition, leaving a space for alternative imaginings of what blackness really is and could be, while the voice of Commodores lead singer Lionel Richie croons in the background track, singing, "Zoom. I'd like to fly far away from here . . . where everybody can be what they want to be" and "I wish the word they call freedom someday would come." The song's lyrics express hope for escape, freedom, and a new way of being. In this way, Piper's piece offers us a look at oppositional gazing and talking back to the normalizing judgment and hierarchical observa-

pages from:
Dark Matters: On The Surveillance Of
Blackness, Simone Browne

Δ Racial ideologies and a long history
of policing black bodies under trans-
atlantic slavery strongly influence and
structure contemporary surveillance
technologies and practices.

Surveillance policies rooted in racist
ideology. Who *will* watch the watchmen
then?

Who will tame the monster?

**quis custodiet ipsos custodes?
who will watch the watchmen?**

...not you, cause you have nothing to hide.

Surveillance capitalism, noun.

1. A new economic order that claims human experience as free raw material for hidden commercial practices of extraction, prediction, and sales;
2. A parasitic economic logic in which the production of goods and services is subordinated to a new global architecture of behavioral modifications;
3. A rogue mutation of capitalism marked by concentrations of wealth, knowledge, and power unprecedented in human history;
4. The foundational framework of a surveillance economy;
5. As significant a threat to human nature in the twenty-first century as industrial capitalism was to the natural world in the nineteenth and twentieth;
6. The origin of a new instrumentarian power that asserts dominance over society and presents startling challenges to market democracy;
7. A movement that aims to impose a new collective order based on total certainty;
8. An expropriation of critical human rights that is best understood as a coup from above; an overthrow of the people's sovereignty.





pigeon camera by
dr Julius G. Neubronner, 1907
100 years before the first drone

and another conspiracy theory

we try to find out more about the pigeon camera but all we find is another incredible conspiracy theory...

Δ "The Birds Aren't Real movement exists to spread awareness that the U.S. Government genocided over 12 Billion birds from 1959-2001, and replaced these birds with surveillance drone replicas, which still watch us every day. Once a preventative cause, our initial goal was to stop the forced extinction of real birds. Unfortunately this was unsuccessful, and the government has since replaced every living bird with robotic replicas. Now our movement's prerogative is to make everyone aware of this fact."

oh, the internet...

predicting that the Pentagon's acquisitions budget could shrink by as much as 25 percent in the coming decade.³³

When the disaster bubble bursts, firms such as Bechtel, Fluor and Blackwater will lose much of their primary revenue streams. They will still have all the high-tech gear and equipment bought at taxpayer expense, but they will need to find a new business model, a new way to cover their high costs. The next phase of the disaster capitalism complex is all too clear: with emergencies on the rise, government no longer able to foot the bill, and citizens stranded by their can't-do state, the parallel corporate state will rent back its disaster infrastructure to whoever can afford it, at whatever price the market will bear. For sale will be everything from helicopter rides off rooftops to drinking water to beds in shelters.

Already wealth provides an escape hatch from most disasters—it buys early-warning systems for tsunami-prone regions and stockpiles of Tamiflu for the next outbreak. It buys bottled water, generators, satellite phones and rent-a-cops. During the Israeli attack on Lebanon in 2006, the U.S. government initially tried to charge its citizens for the cost of their own evacuations, though it was eventually forced to back down.³⁴ If we continue in this direction, the images of people stranded on New Orleans rooftops will not only be a glimpse of America's unresolved past of racial inequality but will also foreshadow a collective future of disaster apartheid in which survival is determined by who can afford to pay for escape.

Looking ahead to coming disasters, ecological and political, we often assume that we are all going to face them together, that what's needed are leaders who recognize the destructive course we are on. But I'm not so sure. Perhaps part of the reason why so many of our elites, both political and corporate, are so sanguine about climate change is that they are confident they will be able to buy their way out of the worst of it. This may also partially explain why so many Bush supporters are Christian end-timers. It's not just that they need to believe there is an escape hatch from the world they are creating. It's that the Rapture is a parable for what they are building down here—a system that invites destruction and disaster, then swoops in with private helicopters and airlifts them and their friends to divine safety.

As contractors rush to develop alternative stable sources of revenue, one avenue is disaster-proofing other corporations. This was Paul Bremer's line of business before he went to Iraq: turning multinationals into security bubbles, able to function smoothly even if the states in which they are functioning are

page from:
The Shock Doctrine, Naomi Klein

Δ Neoliberal free market policies have risen to prominence in some developed countries because of a deliberate strategy of "shock therapy". This centers on the exploitation of national crises (disasters or upheavals) to establish controversial and questionable capitalist policies, while citizens are distracted. In some cases shock was created, like the Iraq War, with the sole intention of pushing through unpopular neoliberal policies in their wake.

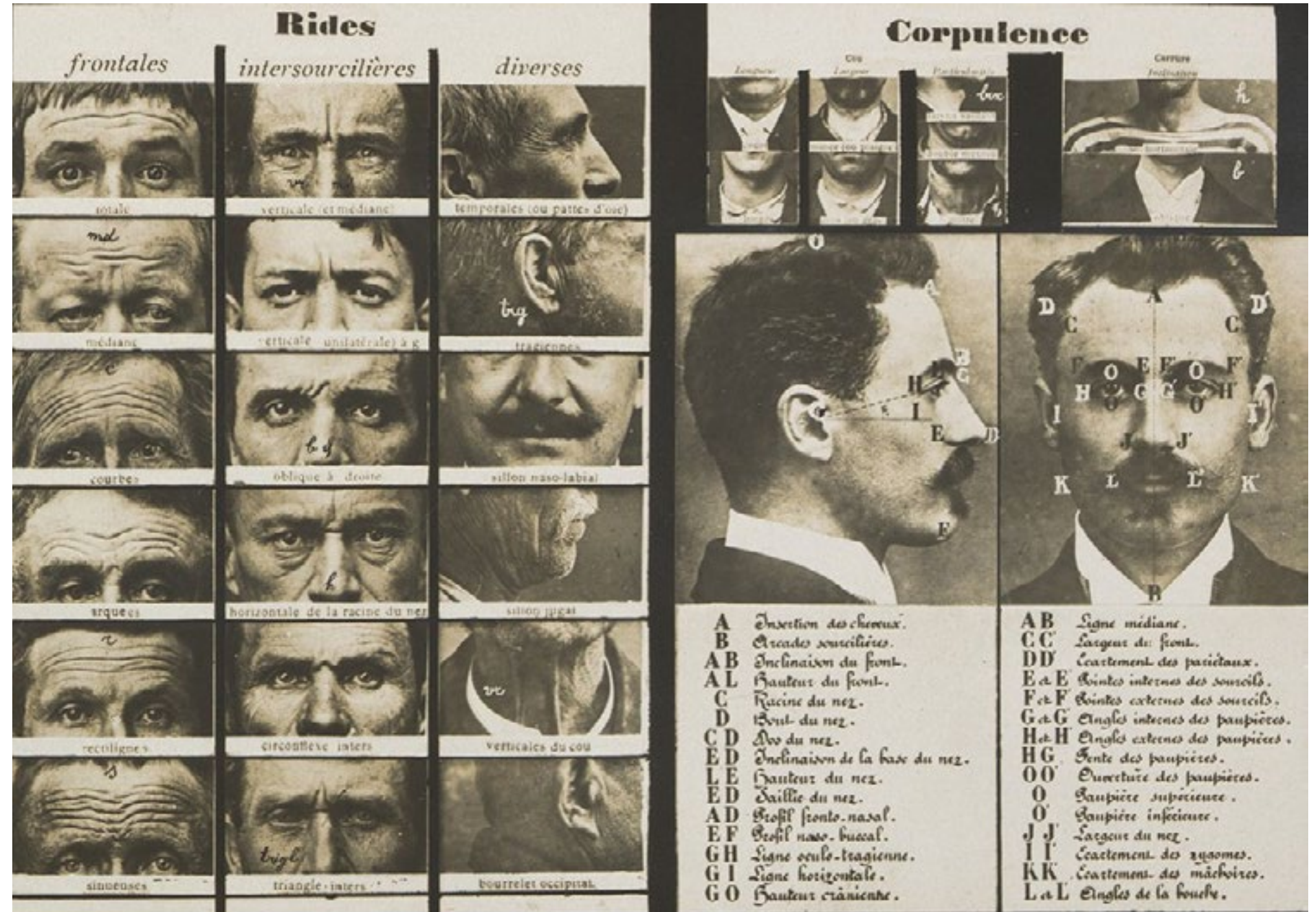
https://edisciplinas.usp.br/pluginfile.php/5594205/mod_resource/content/1/Shoshana-Zuboff-The-Age-of-Surveillance-INTRO.pdf

https://focalizalaatencion.files.wordpress.com/2011/06/tsd_nk.pdf

<https://read.dukeupress.edu/books/book/147/Dark-MattersOn-the-Surveillance-of-Blackness>

worrying

facial recognition



Synoptic Table of Physiognomic Traits,
Alphonse Bertillon, ca. 1909

The internet as the ultimate society of control

Alphonse Bertillon, a fervent lover of law and order (it has to be said), tried to create an identification system using anthropological technique, so that police could identify supposed offenders based on physical measures. While the system didn't work at all - it was messy and complicated - Bertillon's identification system is considered the predecessor of the finger print.

Today, even the finger print is old-fashioned. Recently they located and arrested a guy, who was hiding on another continent, thanks to a 20-year-old picture from the database of Google Earth.

What's so unsettling about online databases and facial recognition is that we lose complete control over what happens to our faces and our lives.

We google ourselves, some are proudly invisible, others almost famous. Do you need an online presence as an artist? Probably. If you want to be successful: you want to be invited, paid, selling... Be part of the market. That's the contemporary definition of success. As Gilles Deleuze mentions in his analysis of Societies of Control:

“Even art has left the spaces of enclosure in order to enter into the open circuits of the bank. The conquests of the market are made by grabbing control and no longer by disciplinary training, by fixing the exchange rate much more than by lowering costs, by transformation of the product more than by specialization of production. Corruption thereby gains a new power.”

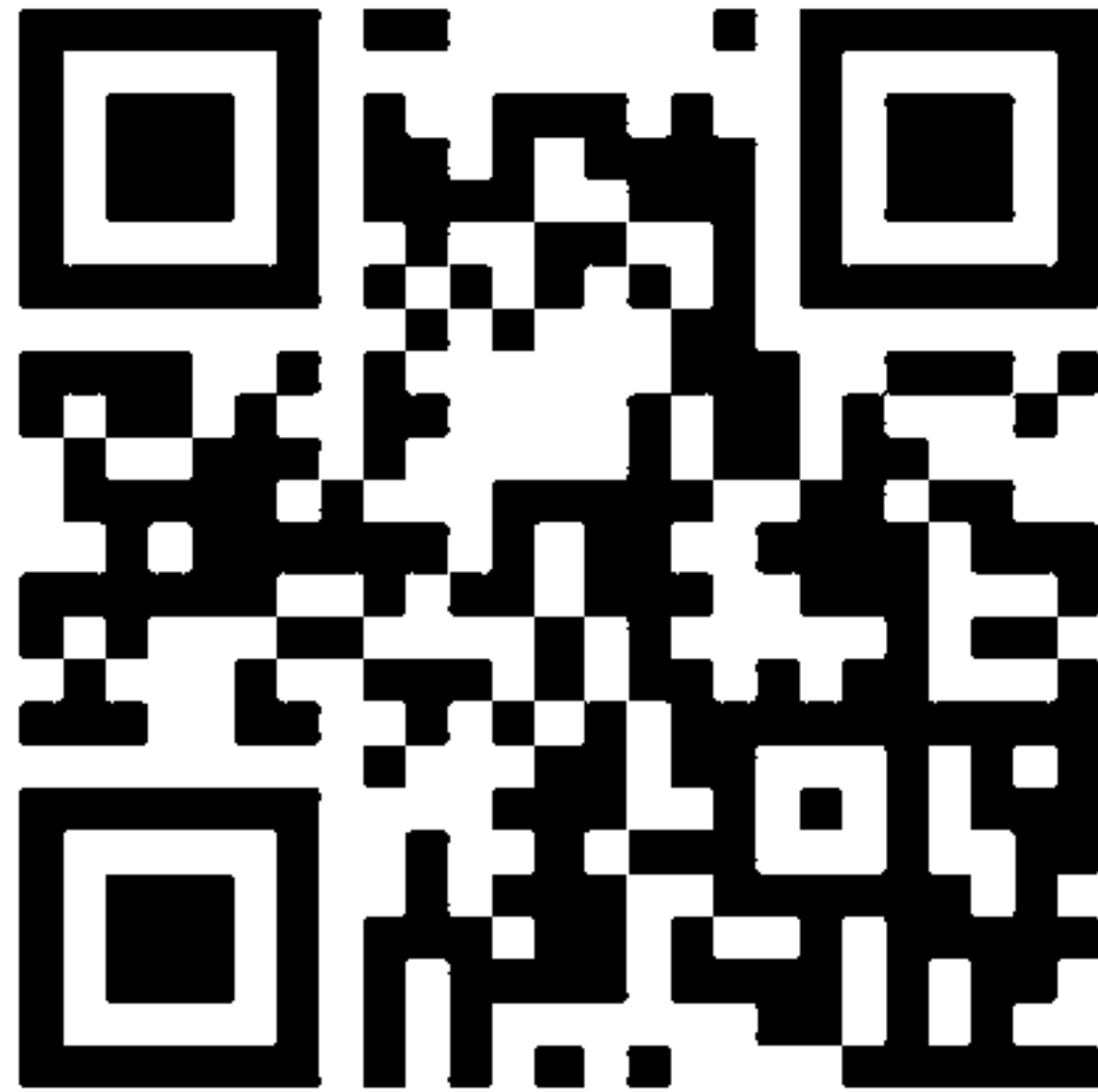
Looking for answers, we search the web for ideas on the internet and artists. We find things like “An Art Career without Marketing Is a Pleasant Hobby.”

...

Anyway, we're drifting. We contemplate on the possibility to remain invisible on the internet. Some managed, so far so good, that's kind of an art in itself.



drafts



Surveillance capitalism (səˌveɪ.ləns ˈkæp.ə.təl.ɪ.zəm), *n.* **1.** A *new economic order* that claims human experience as free raw material for hidden commercial practices of extraction, prediction, and sales; **2.** A *parasitic economic logic* in which the production of goods and services is subordinated to a new global architecture of behavioral modifications; **3.** A *rogue mutation of capitalism* marked by concentrations of wealth, knowledge, and power unprecedented in human history; **4.** The *foundational framework* of a surveillance economy; **5.** As significant a *threat to human nature* in the twenty-first century as industrial capitalism was to the natural world in the nineteenth and twentieth; **6.** The origin of a *new instrumentarian power* that asserts dominance over society and presents startling challenges to market democracy; **7.** A *movement* that aims to impose a new collective order based on total certainty; **8.** An *expropriation of critical human rights* that is best understood as a coup from above; an overthrow of the people's sovereignty.



