Spring 2020

A Survey of Surveillance: Reworking the Male Gaze and the Surveillance Gaze Through Art and Technology

Phoebe Rae O'Connell
Bard College

Follow this and additional works at: https://digitalcommons.bard.edu/senproj_s2020

Part of the Visual Studies Commons

Recommended Citation

Bard

A Survey of Surveillance:

Reworking the Male Gaze and the Surveillance Gaze

Through Art and Technology

Senior Project Submitted to

The Division of the Arts of Bard College

by

Phoebe Rae O'Connell

Annandale-on-Hudson, New York

May 2020

Acknowledgments

Thank you to my parents, Claudia and Tom, and to my sister and brother, Lila and Wesley, for endless love and support.

Thank you to all of the amazing friends that I am so lucky to have in my life, you know who you are.

Thank you to Jack for always listening and loving.

Thank you to my advisor Sayeeda Moreno, I truly could not have done it without you and will miss our meetings that always left me with such immense feelings of inspiration, optimism, and gratefulness.

Thank you Bard professors, for expanding my knowledge on subjects that I did not know were even possible to explore to the extent that you all have shown me.

Thank you to my late great uncle Harvey, I did not have the pleasure in getting to know you past the age of two but I am forever grateful for the chance that you gave me to attend Bard as a result of your hard work.

Table of Contents

Introduction

The past two months of quarantine have consisted of watching reality television. I am a film history major and rather than take this time to catch up on the list of films that I have compiled over the last few years, I have taken to a source of media that requires no critical analysis whatsoever. More recently the voices of the Jersey shore cast have replaced what used to be dinner table conversation between my roommate and I. We use dinner as a moment to take a break from the events that have surfaced throughout the course of the day relating to what has become our new reality. We would rather use dinner as a break to deeply invest in the drama between the housemates that are depicted on screen. The escapism that lends itself to the consumption of reality television is one that many have found great comfort in during this period of social distancing. My roommate and I eat dinner while simultaneously living vicariously through the cast of the Jersey shore as they drink absurd amounts of alcohol and grace the dance floors of trashy clubs in Seaside New Jersey. The comfort that myself and so many others have in watching an unrealistic depiction of the "reality" of famous people's lives is something that I no longer question.

While watching reality television shows I often think about how I would handle living in a home with a physical camera crew as well as night vision cameras placed in

ceiling corners monitoring my each and every move. Watching reality television shows in conjunction with writing a paper on the surveillance gaze seemed to be ironic considering that every night for the last couple of months I have surrendered to inflicting my gaze upon those whose every actions are captured through surveillance technology. The cast members of the Jersey Shore were signing up to be surveilled, have the footage captured and broadcasted with the potential of being witnessed by all of America. The more research that I have done on surveillance has only proven that I have likely been recorded equally if not more so than the cast of any reality television show through the contemporary forms of surveillance that I interact with on a daily basis. Granted they are constantly recorded with cameras, but what is the difference between being recorded through a camera crew and the facial recognition software that I use everyday to access my phone? Granted there are major differences between these two forms of surveillance, but the ease that I felt in taking on the role as the watcher brings to light the surveillance methods that we feel we are comfortable with versus the surveillance methods that are practiced on the general public to collect personal data. Within the context of reality television, we have "the many watching the few"[1], an American audience, watches a few inaccessible people. Contemporary surveillance technologies does the opposite, a few inaccessible people watch the many.

The everyday interactions with surveillance that the masses participate in willingly while often times unknowingly, is a topic that naturally implies certain

---

[1] Mann, Steve. "Veilance and Reciprocal Transparency: Surveillance versus Sousveillance, AR Glass, Lifeglogging, and Wearable Computing." *2013 IEEE International Symposium on Technology and Society (ISTAS): Social Implications of Wearable Computing and Augmediated Reality in Everyday Life*, 2013. https://doi.org/10.1109/istas.2013.6613094.

preconceptions. The common association to the term surveillance generates images of CCTV (closed circuit television) or video surveillance methods; generally speaking the connotation with the word is more largely associated with forms of technology. Surveillance has surpassed the use of the camera, it is an all encompassing power that tracks and records the actions of any member of society that shops, goes to the doctor, or enters virtually any public space. Associations with surveillance spark a relationship to technology, yet the concept of surveillance predates any physical form of technology that was created with the ability to surveil. The human aspect of surveillance is that ultimately a person controls the surveillance gaze; a person is conducting the monitoring that is being performed, whether that is through technology or their own eyes. Surveillance is more generally defined as a method for keeping a close watch over someone or something. The acknowledgement of surveillance being a topic that is linked to control and power must be recognized when discussing contemporary surveillance methods and the ways in which they are imposed on the masses.

The role of the watcher that is encouraged by the presentation of those that are watched through various sources of media has become a natural partnership. The watcher is a position that is taken on with ease, but when we are the ones being watched discomfort ensues. The extent that the public is surveilled has reaches limits that we are unable to comprehend, nor want to considering that surveillance is deeply imbedded in most of the spaces and devices that we interact with. The unavoidable role of the watched that seems to be the new normal must put blame on the forms of technology that make various acts of surveillance achievable. The advancement of surveillance technology that is now used on reality television shows allows for better quality images with less need for

physical camera crews to be occupying the same space as the subjects of the show, making the link between the stars and the audience a form of technology. As technology overcomes more hurdles, there exists seamless ways to surveil without the subject even knowing. The evolution of surveillance methods guarantees that these technologies will cross over into all aspects of society.

As technological advancements are made, new mediums are revealed that generate a conversation between technology and forms of art. Technology serves its individual and intended purpose, the link between the appropriation of new technologies and art propels infinite uses for these new forms as mediums to be questioned and experimented with. Through this experimentation, art has the potential to unlock new meaning of the technologies that are being interacted with, encouraging a dialogue between machinery and those that create with it. The concept of surveillance as a medium that can be used in video art was first introduced to me in a course that I took through the film and electronic arts department. The course was titled Harun Farocki: Inextinguishable Fire taught by Peggy Ahwesh, and focused on the work of German filmmaker Harun Farocki, as well as a number of different artist that have incorporated themes similar to the subjects addressed in Farocki's films. It was in this course that I was introduced to the work of Hito Steyerl and her piece *How Not to be Seen: A Fucking Didactic Educational .MOV File*.

Steyerl's piece serves as the heart of my senior project. It is in this piece that Steyerl so seamlessly recognizes the power of surveillance gaze and then suggests ways in which the surveillance gaze can be resisted. As a woman Steyerl, who is producing art on the subject of surveillance and identifying as female, immediately adds her gendered

identity to the piece. Her methods for avoiding the surveillance gaze are methods that can be interpreted for all to follow, but considering the fact that part of Steyerl's identity is female means that there are gendered aspects of the message that is transmitted through her work. The systems of power that abuse methods of surveillance to monitor are commonly patriarchal, men are appointed the role of the watcher and often sit behind a powerful gaze. Film theorist Laura Mulvey coined the term the male gaze and throughout my work I will discuss the ways that Mulvey presents on the male gaze through its reinforced power that is presented through film. By understanding the male gaze, the position of the watcher and the watched that participates with surveillance technology will offer a closer analysis of the surveillance gaze. Men as watchers occupy a position that has and continues to manifest itself through evolving forms of technology. Women's bodies have been appointed a connotation that men assume they receive upon viewing a woman's body. The male gaze and the surveillance gaze each preexisted the technologies that they both use now, evolving technologies only greater the ability of the act of watching.

Steyerl's piece provides the structure that I follow throughout my writing by acknowledging and applying the lessons that Steyerl presents to a collection of works. Steyerl has provided the lessons to follow as ways of not being seen, I will provide proof that these lessons work through an analysis of other works created by female artists and filmmakers. Chapter one will focus on *How Not to be Seen: A Fucking Didactic Educational .MOV File*, the interpretation of this work will lead its way to a brief history on the progression of surveillance technology through military and consumer surveillance, specifically highlighting this transition through the works of Harun Farocki.

Chapter two will look at Maggie Hadleigh-West's 1998 documentary film *War Zone*, through the use of the camera West's work will showcase a method that can be used to follow lesson one of Steyerl's piece. Chapter three will analyze Steyerl's second lesson through my interpretation of Jill Magid's 2004 video installation piece titled *Trust*. My fourth chapter will use the same structure as the preceding chapters, continuing the order of Steyerl's lessons through an assessment of Sondra Perry's 2016 installation piece *Graft and Ash for a Three Monitor Workstation* as an example of Steyerl's third lesson. An in-depth examination of each of these pieces will showcase the lessons that are offered by Steyerl, encouraging that these steps be considered and followed as a means of protection against both the male gaze and the surveillance gaze.

Although art is a medium that is unable to be accessed by all, it serves as a resistance to the gazes inflicted upon all. A resistance towards surveillance proves to be as relevant as ever through the way that data is collected and sold when interacting with forms of technology. Steyerl's lessons, and the works that I offer as proof of these lessons question the role of surveillance, and can serve to further strengthen the guide offered by Steyerl as methods that we can all participate in as a way to become more informed and therefore question the male gaze and the surveillance gaze. Steyerl's guide is as relevant as ever as we continue to exist in a period of isolation through quarantine and social distancing. A time where I make money for the cast of the jersey shore as I witness their surveilled lives through streaming services, and a time where whoever has commodified my information profits from the surveillance that is inflicted upon me as I shop, connect, and participate as a student.

Chapter One:

How Not to be Seen

The masses have been forced to grow comfortable with the intrusive relationship that we have developed with the surveillance gaze. A similar adjustment has become normalized and evoke the same feelings of intrusion yet familiarization to the sentiments felt by women when experiencing the gaze of men. These two experiences have similar qualities and interact with one another to only greater the power of both the male gaze and the surveillance gaze. Laws, policies, and awareness are unable to keep up with the technology and modes of surveillance that are constantly evolving and quickly becoming more normalized within our society. Long before the CCTV camera, women were already being surveyed and continue to be despite the fact that all genders are now subject to surveillance.

Hito Steyerl's 2013 piece titled *How Not to be Seen: A Fucking Didactic Educational .MOV File*[2] pays homage to the 1970's television show *Monty Python's Flying Circus*. The clear inspiration is shown through the adaption of a similar title, the Monty Python title being, "How Not to be Seen"/ "Spam"[3], as well as following the same instructional tone that presents the audience with legitimate methods for avoiding being seen. Although the Monty Python sketch does not go much further past its humorous surface, it puts the same amount of importance on the concept of disappearing. Monty Python's "How Not to be Seen" teaches the viewer that the only way of not being seen is to die. Steyerl's homage to Monty Python will be continued through my homage to Steyel's piece as I analyze and provide examples for the lessons of the how to guide.

Steyerl covers multiple modes of surveillance starting with the resolution target. Resolution targets were created by the U.S military and were meant to document an area through the use of numerous small targets that create a frequency that could be read in order to detect the area of the target. There are two images of targets that are showcased in the piece, each representing different forms of resolution targets that have now been retired by the U.S military. The first is a smaller black and white resolution target, referenced when the narrator states the definition and use of the resolution target (*See Figure 1.1*). The second image of the resolution target that is shown is one that has been painted on a large slab of concrete in the middle of the California desert (*See Figure 1.2*). These specific targets were used in the 50's and 60's to take aerial photographs used to

[2] Steyerl , Hito, director. *How Not to Be Seen. A Fucking Didactic Educational .MOV File*. *ArtForum*, 2013, www.artforum.com/video/hito-steyerl-how-not-to-be-seen-a-fucking-didactic-educational-mov-file-2013-51651.

[3] "How Not to be Seen/ Spam." *Monty Python's Flying Circus* . British Broadcasting Corporation (BBC), December 8, 1970.

document and survey an area. The lines on the resolution target pattern boards are used as

reference points as a way to identify and capture an area that is being photographed.
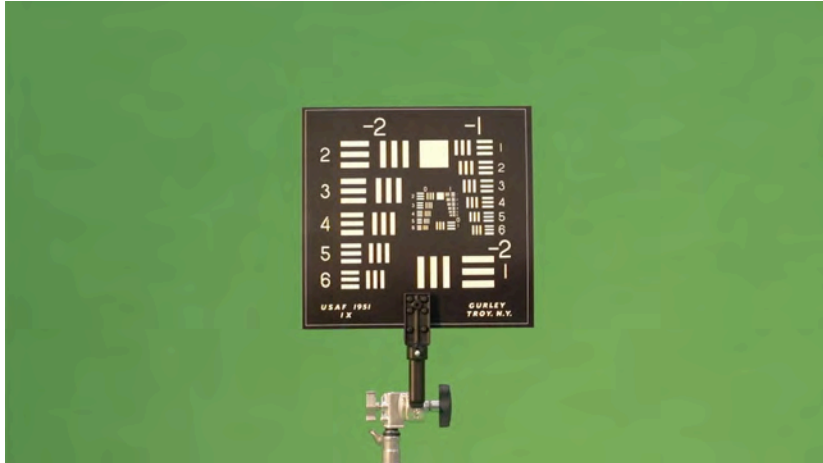
Figure 1.1
Resolution target, Hito Steyerl, *How Not to be Seen:*
A Fucking Didactic Educational .MOV File

Figure 1.2
Desert resolution target, Hito Steyerl, *How Not to be Seen:*
A Fucking Didactic Educational .MOV File

Staying true to the legitimate purpose of the resolution target, Steyerl uses the

target as an image of war as well as a marker of transition, a way to signify to the

audience that they are going to be presented with a lesson. The image of the resolution

target juxtaposes the lessons that state the ways in which one can disappear, providing an

image that represents detectability countered with a narrated text that suggests

invisibility. The patterned sequence that showcases the image of the resolution target

followed by a lesson illuminates the message that is to be comprehended through the use

of the image of the resolution target. The importance of the image of the resolution target

is that "the resolution target implies visibility"[4], this quote is repeated several times and

implies the importance of the ability of the resolution target to capture and survey its

designated area. The visibility that is implied and restated through its repetitive imagery

allows for the countered overarching message to be reveled, that the message of the piece

and the reasons for the lessons is the disruption of visibility.

  The resolution target acknowledges the history of surveillance creating a dialogue

that highlights the evolution of surveillance that is shown throughout the duration of the

piece. The resolution target serves as an example of military surveillance, a form of

surveillance that is necessary to analyze when observing contemporary forms of

surveillance as well as Steyerl's topic of visibility. Most importantly military surveillance

has allowed for the advancement of surveillance technology, which has lead to the

introduction of surveillance in spaces acquainted by the masses rather than spaces limited

to warzones. David Lyon has tracked the progression of surveillance in each of these

spaces through his writings on surveillance studies.

> Externally, military intelligence developed a range of techniques, especially in the
> twentieth century, that have been highly influential well beyond the military. Radar and
> signal interception are obvious cases in point because they stimulated both new

---

[4] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 1:43

communication media and the industrial shift towards miniaturization of components

(Campbell and Conner 1986). This in turn produced other possibilities for non-military

communications including surveillance capacities. Microelectronics has both surveillance

origins and surveillance consequences.[5]

The computer generated male voice that serves as the narrator throughout the duration of

the video states, "Resolution determines visibility, it calibrates the world as a picture"[6],

The use of the resolution target allows for Steyerl to address the surveyed space that has

allowed for the evolution of surveillance from the military sphere into the consumer

sphere.

Steyerl's emphasis on the resolution target highlights advancements in military

technology that have transitioned to methods that are used on civilians. The subject of the

surveilled consumer space as a possibility that was born out of military surveillance

follows in the same secondary sequence that these technologies were developed in,

reiterating the progression of surveillance technology from military to consumer. Lesson

four of *How Not to be Seen: A Fucking Educational .MOV File* is "How to Be Invisible

By Disappearing"[7], the lesson depicts a retail and living development prototype,

involving architectural and interior CGI 3-D animation (*See Figure 1.3*). The video takes

on the perspective of the spectator as they are slowly guided and steadily cruise through

the virtual space. Features that are put on display include a shopping mall, movie theatre,

water features, and prototypes of the homes that will be available for purchase. There are

no people shown in the prototype footage, but rather white silhouettes that provide the

---

[5] Lyon, David. *Surveillance Studies: an Overview*. Polity, 2012., 29

[6] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 3:57

[7] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 7:21

viewer with an empty slate that they are meant to project themselves onto. The purpose of these prototype videos are to advertise a desired experience, the attraction to the living facility that is encouraged through the warm weather and display of state of the art facilities is disrupted by the dialogue of the narrator that lists off the ways in which one can be invisible by disappearing. The first two steps on the list include, living in a gated community and living in a military zone, referencing the gated shopping and living community displayed on screen and the resolution target, the consumer space and the military space.

Figure 1.3
Resolution target, Hito Steyerl, *How Not to be Seen:*
A Fucking Didactic Educational .MOV File

Harun Farocki has similarly used surveillance of the consumer space as a way to bring to light the ways in which consumer surveillance and data is used and collected. Farocki's film *The Creators of the Shopping World*[8] succeeds in providing its audience with a behind the scenes look at the creation of a German shopping mall and the team of

---

[8] *The Creators of the Shopping World.* Harun Farocki Filmproduktion, Berlin, in coproduction with SWR, NDR and WDR, 2001. https://vimeo.com/189813937.

creators analyzing CCTV footage to watch the behavior of shoppers. The film opens

with a behind the scenes making of shopping malls with an emphasis on the perspective

of the consumer. The team of 'creators' is shown discussing the details that go into the

shopping experience including engineers, mall owners, architects, and surveillance

technicians, a team that is made up entirely of men. The opening scene shows the men as

they sit outside, drink beer, and discuss their upcoming plans for the project. The

positions of power that these men occupy come with no limit besides monetary as they

talk through their designs, determining which concepts will ensure the highest profit.

Farocki shows the complex process that goes into the production of an environment that

has been tactically put together by its creators to guarantee profit from the customers that

are participating in this calculated experience.

> Farocki shows how mall producers look at malls when they want to find out, for example,
> how passers-by move, where they stop and where they reach for an article. He adds these
> images to the everyday ones – and gives them a magical charge.[9]

The film features a sequence in which the information taken from security footage to

collect data is paired with software that analyzes the visual attraction of visitors to

specific advertisements and storefronts. A man explains what shoppers see and what

shoppers miss according to the data that was gathered through the combination of

security footage and simulation software (*See Figures 1.4, 1.5*). The explanation of the

connection between shoppers entering the mall and the software that is generating proof

of what is visually magnetic is done by a man, reminding the viewer that there is a

removed gaze that is controlled by these men used to gather information that is being

---

[9] Elsaesser, Thomas, editor. "Harun Farocki: Filmmaker, Artist, Media Theorist." *Harun Farocki: Working on the Sight-Lines*, Amsterdam University Press, 2004, pp. 11–40. *JSTOR*, www.jstor.org/stable/j.ctt46mzvn.3.

collected unbeknownst to the subjects themselves. The manipulation of the experience is proven through the progression of footage that the audience is exposed to. The audience is witness to a range of forms of surveillance, first the audience witnesses actual surveillance footage of an existing mall, then a test subject is used to evaluate where ones eyes are most drawn to through a simulated version of the mall, finally a man is shown explaining the information that can be concluded from the findings that have been presented in the preceding scenes.

The power that the watchers have confirm that more purchases will be made through strategic planning and testing of what does and does not secure more sales.

> He brings together prisons and shopping malls, military training camps and factories, as examples of artificial environments carefully designed to permit the friction-free sequencing of production processes: be they the processing of model prisoners and model shoppers, or the production of combat soldiers and of quality-controlled consumer goods.[10]

Surveillance allows for those that are either willingly or unwillingly participants of the surveillance gaze to be manipulated by those that watch and collect the information that is assessed through the subjects, information that is used to reinforce and control cultural norms. Farocki's piece highlights the transition from traditional concepts of surveillance that would be associated with security and the military sector into the consumer space, a space that virtually everyone is interacting with, like the shopping malls shown in both lesson four and *The Creators of the Shopping Worlds*

---

[10] Elsaesser, "Harun Farocki: Filmmaker, Artist, Media Theorist.", 22

Figure 1.4
Display of security footage
Harun Farocki, *The Creators of the Shopping Worlds*

Figure 1.5
Simulated shopping mall model.
Harun Farocki, *The Creators of the Shopping Worlds*

Farocki's film shows the normalized use of bodies as data that has been made

possible through the progression from military to consumer surveillance technology.

Foucault's writing on the panopticon has been applied to new settings that have evolved past the use of surveillance for the sole purpose of security, "forms of consumer seduction are replacing the panoptic regime"[11], Farocki showcases this progression through his works with both military and consumer surveillance, showing the use of data that is being provided and commodified in the surveilled consumer space. The body is the messenger of all forms of data that are gathered through surveillance, Steyerl and Farocki both succeed in making the emphasis the body as a supplier of data through the uses of surveillance by using people as the subjects that are captured by surveillance. Lyon references Mark Poster's writing on postmodern versions of surveillance theory, speaking on the heavy dependence on "technology-based, body-objectifying, everyday, universal kinds of surveillance"[12], relying more heavily on "the data-double", and the "virtual self".

> For Poster, this means we live in the era of the 'superpanopticon'. So, far from producing Foucault's 'interiorized' subjects, aware of their self-determination, database discourse produces objectified individuals with dispersed data 'identities' of which some may not even be aware. The body is no longer a bastion to be protected as a 'private space'. It is already part of the superpanopticon.[13]

The body as a source of information creates 'data identities' that have the power to substitute in for the human form. This substitution of the virtual self-standing in for the human form creates more representation of that person in the virtual sphere. Lyon emphasizes the body as a player in the 'superpanopticon', Steyerl continues this conversation by offering forms of evading the dependency on the virtual self through her

---

[11] Lyon, *Surveillance Studies: an Overview*, 60

[12] Lyon, *Surveillance Studies: an Overview*, 55

[13] Lyon, *Surveillance Studies: an Overview*, 55

lessons, providing a solution to the unwarranted objectification of bodies for their information in her list of ways not to be seen.

The stress that is put on visibility in *How Not to be Seen: A Fucking Didactic Educational .MOV File* opens the floor to the disruption of that visibility. Hito Steyerl's final lesson, lesson five "How to Become Invisible by Merging into a World Made of Pictures"[14] starts again with the black and white resolution target placed in front of a green screen. Steyerl states that the disruption of visibility through the resolution target is through the cracks in the earth, then goes on to say that the resolution target was decommissioned in 2006, as "analog photography lost its importance."[15] Photography's technological evolution allowed for the lack of upkeep of the desert resolution target, allowing for the earth to respond and create cracks in the concrete, splitting and distorting the lines that would allow for the resolution target to be read and serve it's purpose (*See Figure 1.2*). "Rogue pixels hide in the cracks of old standards of resolution. They throw off the cloak of representation"[16]. Rogue pixels serve as the disruption of the collection of data that is needed to surveil. Steyerl represents these rogue pixels with humans wearing green morph suits with green cloaks on top. The pixels throw off the veil of representation and quite literally throw off their green cloaks. They disrupt the resolution target while simultaneously throwing off the visibility of the viewer (*See Figure 1.6*). Their green morph suits allow for a green screen effect, enabling Steyerl to manipulate their image, making them translucent. The pixels can be seen but are not completely visible, again disrupting visibility but not obstructing visibility.

---

[14] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 10:36

[15] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 11:45

[16] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File,* 12:03

The lesson follows a sequence, patterning between the desert scenes and the promotional imagined living and shopping community. The green rogue pixels that have existed in both the military and consumer space are shown again in the desert space. The white translucent bodies that are shown in the promotional living complex footage are unidentifiable, appearing only as silhouettes and are meant to represent the viewer. The white figures allow the viewer to have the ability to project themselves onto the faceless white figures showing that they too can live in this community. Steyerl lets them leave the virtual model of the gated community and walk into the desert scene and exist among the rogue pixels (*See Figure 1.7*). This moment represents the overlap between military surveillance and consumer surveillance by allowing for a visualization showing the figurative people that exist in the consumer space walk into the military space that has been over run with rogue pixels. The viewers that are represented by the white figures are now joined with the rogue pixels; the viewer has now become a rogue pixel. They have existed in both spaces, emphasizing that there is no differentiation between the two. This idea comes back to Lyon's writing on the adaption of military surveillance technology being used for purposes that go beyond the military specifically the consumer sphere.

Figure 1.7
Rouge pixels in the desert.
Hito Steyerl, *How Not to be Seen: A Fucking Didactic Educational .MOV*
File

The joined forces of the green and white rogue pixels allow for the destruction of

surveillance through the overthrow led by the rogue pixels. This narrative is shown

through text rather than visuals. The texts tell the audience that "the pixels highjack the

camera crane", "camera crew gets tied up by invisible people seen from above", "happy

and excited pixels filming from crane. Shoot this for real, and fly away with drone!",

"happy pixels hop off into low resolution gif loop!"[17] These events are written and meant

to be visualized by the viewer showing that this is something that has not yet occurred

both in the world that Steyerl has created as well as the highly surveyed world that we as

the viewer will re-enter when the video ends. The steps that Steyerl leaves us with creates

the potential for this conclusion to be the fate of those watching the video, a resistance to

---

[17] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 14:31

all forms and spaces of surveillance. The last shot is of two rogue pixels fighting a resolution target with the desert landscape serving as the background. The desert represents the frontier as a vast land that held the unknown. A space that represents power and dominance for some while simultaneously representing persecution and destruction for others.

Steyel's faceless pixels combined with the written text displayed on screen that states what comes next in the story gives the viewer the space to insert themselves, proving that disrupting visibility is possible and achievable. This can be applied to anyone that witnesses the video because of our contemporary relationship to surveillance whether it is an awareness or unawareness of surveillance. The fact being that surveillance touches all, everyone is subject to surveillance some more so than others.

> Transparency is vital because of the uses of those personal data to enable social sorting, profiling and discrimination. In some important senses, surveillance is social sorting and, in a sense, vision and visibility both enable this and are extended by it. The categories seen are the seen categories… All too often, it is an existing category of 'race', nationality, gender, socio-economic status or deviance that inform and are amplified by surveillance, which then enable differential treatment to be given to the different groups.[18]

Surveillance is a human rights issue due to the ways in which surveillance monitors specific identities creating moments of extreme profiling. Bodies are analyzed for data but women's bodies are analyzed in different ways. Women have been placed at a disadvantage playing the role of the subject of what is watched, not only through the eye of surveillance but also through the eye of men. The entitlement that is enacted when a man participates in the male gaze is a constant reminder of the ways in which the

---

[18] Lyon, *Surveillance Studies: an Overview*, 182-183

hierarchy of genders is present in all forms of our society. Laura Mulvey first coined the term 'male gaze' in her book *Visual and Other Pleasures*. Mulvey emphasizes visual patterns and aesthetics and the roles that women play in the narrative that they interact with in films.

> In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*.[19]

The images of women in film combine spectacle and narrative; the story would seize to exist without the female but removes the power and autonomy from the female despite having her role be necessary to the storyline. Mulvey pays close attention to the structure of the common relationship that is portrayed between men and women. Women start off as an individual and are put on display for both the male protagonist as well as the audience, as the story continues she loses her sexual charm and becomes the property of both the male lead and the audience.

Mulvey's focus on common tropes between men and women in films can be applied to films that emphasize relationships between men, women, and surveillance. Men, women, and surveillance in film add longevity to Mulvey's argument regarding power dynamics, more explicitly accentuating the power struggle between the watcher and the watched. Films that incorporate women and surveillance feature women as the spectacle, the narrative explicitly making a clear distinction between who holds the power and who have been robbed of their power.

---

[19] Mulvey, Laura. *Visual and Other Pleasures*. Palgrave Macmillan, 2009., 19

The default setting is the male perspective insuring that films are more often made by men subconsciously for men. *The Creators of the Shopping Worlds* reveals who are the creators of consumer worlds, and those that hold these positions of power are all men, further proving the default perspective as male. The entirety of the film consists of witnessing males as they hold positions of power and make decisions regarding the space that they are constructing. The creation of the mall has been made possible for these men through the collection of data provided by unaware bodies, the bodies of shoppers, which are more commonly associated with women. The only time that we see women featured on screen is when the pace changes and the audience becomes witness to the behind the scenes process of training the beauty counter marketing team that will be featured at one of the stores in the mall that is being created. This team of women are existing in the space because of men and the data that these men have gathered from bodies other than their own.

Gender is a necessary subject to be discussed in conjunction with the topic of surveillance "Issues such as the disproportionate emphasis on 'maleness' in technology and in the 'gaze' suggest that gender nuances are pertinent to surveillance studies as well"[20]. Mulvey's concept of the male gaze is as relevant as ever, as technologies exists that allow for women to be watched more than ever before through advancements in surveillance . Mulvey's concepts will continue to stay relevant as the male gaze is applied to all visual aspects of society. Steyerl's work invites any viewer to insert themselves into the narrative of the rogue pixel, but Steyerl is female herself and therefore more well equipped with the tools to create a how to guide because as a woman she has been trained

---

[20] Lyon, *Surveillance Studies: an Overview*, 22

in recognizing the gaze of men. Female directors and characters within films have

inexplicitly followed the steps provided by Steyerl proving that despite the state of

constant surveillance experienced by women from men, their stories suggest that there

are ways to become a rogue pixel, avoid the gaze and therefore disappear.

Chapter Two:

How to Make Something Invisible for the Camera

Messages sent by women's bodies, based on gender roles, and the sexualization of women's bodies, are received differently than men's bodies. Bodies have been categorized based on the messages that they carry through the cultural associations that are based on race, gender, and able or disabled bodies. Bodies are sources of data that reveal information, whether those messages are sent through body language, verbal communication, or the cultural associations had with that body. Methods of surveillance ensure the documentation of bodies whether the keeper of that body is aware of the surveillance that is monitoring their body or not.

> For Haggerty and Ericson (2000), the data-double emerges consequent on the interest of surveillance not in complete bodies to be controlled, but in fragments of data emanating from the body. The body is 'broken down into a series of discrete signifying flows'. (Haggerty and Erickson 2000: 612) from photos, chemicals and other entities so that it can be observed. Eventually, says Mark Poster, this data-double means the

'multiplication of the individual, the constitution of an additional self' (Poster 1990: 97).[21]

The additional self or the data-double is composed of the information that is collected through surveillance, forms of surveillance ranging from biometrics, tracking cookies, and GPS services. Our additional selves exist solely through the data that is transmitted through the messages that are sent through tracking and surveillance that is accessed through our relationship to technology. Poster includes photos in the list of information that can contribute to one's data-double, a method of data that depends on the outward appearance of the subject. The concept of the additional self is a bank of information that ranges in facts, as well as data that does potentially allow for assumptions to be made based on outward appearances. This proves that even in the realm of the data-double, intersectional identities including race, gender, disabled bodies, and or abled bodies still apply. The body sends a message whether that message is one that is consciously communicated by the person, or if the body they inhabit immediately sends a message that is based on the gendered norms that are enforced by our culture.

Steyerl's lesson one of *How Not to be Seen: A Fucking Didactic Educational MOV. File* "is to make something invisible for the camera"[22], the four steps include to hide, to remove, to go off screen, and to disappear. Steyerl performs these actions in this segment, showing herself disappear by removing herself from the frame completely. Steyerl then returns in front of the green screen with a resolution target, the audience's first visual encounter with the resolution target in the piece thus far. It is in this moment that the narrator states that the "resolution target determines visibility, whatever is not

---

[21] Lyon, *Surveillance Studies: an Overview*, 88

[22] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 00:14

captured by the resolution target is invisible"[23]. Resolution targets measure the visibility

of a picture, offering another way to collect visual data as a means of surveillance.

Although the resolution target has an association to the military, the lesson of the

reference is to recognize that everything that the target captures is seen and anything not

collected by the resolution target is unable to be accounted for, creating a space where the

data-double can be avoided. Where bodies can avoid surveillance. By following the steps

to hide, to remove, to go off screen, and to disappear, allows for one to be invisible to

resolution targets and all other methods of surveillance.

       Maggie Hadleigh-West offers an example of how women's bodies have the

potential to not to be seen, though hiding, removing, going off screen, and disappearing.

West's 1998 film titled *War Zone*[24]*,* is a feature length work that depicts the acts provided

by Steyerl set in motion. The use of the camera allows for resistance against the inherent

positions that are associated with the roles of watcher and watched, a relationship that

depends on visibility. West provides the audience with both first hand anecdotes of

sexual harassment witnessed by the director throughout her life and the retellings of other

women's experiences with verbal and sexual harassment by men. The majority of the

film consists of the director walking down the streets of four different American cities

and questioning the intention of men as they catcall her or check her out in public spaces.

The structure of the film follows West and the experiences that she has with these men in

various cities including New York, San Francisco, Chicago, and New Orleans. West is

white and includes the experiences of five races other than her own. Through the efforts

---

[23] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 1:35

[24] Hadleigh-West, Maggie, director. *War Zone* . Film Fatale Inc., Hank Levine Film , 1998.

of West she provides the audience with documented evidence that allows for the witnessing of what is a daily occurrence for most women living in major cities.

The experiences that the audience becomes witness to throughout the duration of the film can be analyzed as a form of resistance against the male gaze. The ways that *War Zone* serves as an example of lesson one of *How Not to be Seen: A Fucking Didactic Educational .MOV File*, is through the list of ways that something can be invisible for the camera. West follows the list that is provided by Steyerl, she does not follow each step in the literal sense, but she does in fact hide, remove, go off screen, and disappear as a means of defense against the male gaze through her resistance of visibility through the power that the camera holds.

The film opens with a shot of the director who also serves as the main subject of the film, walking down the street as a narration plays over the diegetic sound that is played in the background of the cityscape that is displayed on screen. West walks down the street, in the background the audience see a man's head turn to follow West as she walks away, the camera zooms closer into his face. The glare of his glasses in the sunlight do not allow the viewer to see his eyes, his anonymity yet telling male characteristics allow the audience to verify him as a way of representing the rest of the men that both the women in the film and the audience will come into contact with for the remainder of the piece (*See Figure 3.1*). He represents the men that will become the subject of the rest of *War Zone* as they are questioned by the director and her crew. The audience does not see his eyes, he represents the nameless men that will lose their privilege of being the watcher and will be appointed the role of watched through West's use of the camera.

Figure 2.1
West walks down the street while a man watches her, West, *War Zone*

Figure 2.2
West records a man on the street, West, *War Zone*

The remainder of the introduction to the film continues with a monologue that is

spoken by the director following the opening credits, West gives a preview of what is to

be expected for the rest of the film as a number of men ranging in age and race grace the screen and are approached by West. A second segment of narration begins while the same score that was introduced at the start of the film continues. West then explains that she bought the super eight camera that she is using for the film a few summers ago at a yard sale and had no clue what she was going to do with it.

> I woke up one morning and I realized that I had a weapon, a weapon that I could use to take back the power that that was being taken from me every time that I would step out of my house. A weapon that I can turn on men the same way that they turn their aggression on me. [25]

The weapon that West now has control of is the weapon of visibility. Similar to the attention that Steyerl gives to the power of the resolution target, West features the strength of the camera as a tool of visibility. The resolution target is used by the military, and West uses the camera, both directors use these technologies as methods of power and defense. The introduction of the film paired with the words that are spoken by West, sets the tone and foresees the images that the audience will uncomfortably digest for the remainder of the film. West uses the camera as a vessel for the resistance of street harassment of women by men. West hides, removes, goes off screen, and disappears. West's methods in which she achieves the pursuits presented by Steyerl are displayed both literally and metaphorically. Although West uses herself as the subject of the watcher initially, she then transfers the gaze enforcing that the men on display become what is made visible, therefore shifting the power. West allows herself to follow the steps of Steyerl by walking down the street, then as she notices the attention that is being drawn to her, whether that be through verbal acknowledgement and or where the eyes of the men are looking, she then hides, removes, and goes off screen by physically removing

[25] Hadleigh-West, Maggie, director. *War Zone* . Film Fatale Inc., Hank Levine Film , 1998, 4:28

herself from the cameras perspective, but more importantly ensuring that the visibility of the camera is redirected at the men that she interviews.

Laura Mulvey elaborates on voyeurism and the male gaze in her first chapter titled "Visual Pleasures and Narrative Cinema". Mulvey first mentions the structure of Hollywood, and it's position as a dominant and influential industry "the cinema poses questions about the ways the unconscious (formed by the dominant order) structures ways of seeing and pleasure in looking"[26]. Mulvey comments on how the structure of Hollywood has changed through technological advances in production, which has also allowed for alternative cinema to develop. Hollywood has always,

> restricted itself to a formal *mise en scene* reflecting the dominant ideological concept of the cinema. The alternative cinema provides a space for the birth of a cinema which is radical in both a political and an aesthetic sense and challenges the basic assumption of the mainstream film…A politically and aesthetically avant-garde cinema is now possible, but it can still only exist as a counterpoint.[27]

War Zone is an example of a film made viable through advancements in technology and serves as a counterpoint to mainstream film. Initially the only access to this film was through film festivals where it was screened, so despite being a counter film to Hollywood productions, it is not a film that will be viewed by the masses, but the space in which it occupies within the film industry is one that is granted more space to explore topics that question the normality of Hollywood productions.

Hollywood provides a coded narrative that lends to associations made and egocentric fantasies to be encouraged through the content that is produced and consumed. In Mulvey's section titled "Pleasure in looking/fascination with the human form",

---

[26] Mulvey, *Visual and Other Pleasures*, 15

[27] Mulvey, *Visual and Other Pleasures*, 15-16

Mulvey expands on Freud's *Three Essays on Sexuality* where he defines scopophila. Mulvey elaborates on concepts coined by Freud within the context of women and film. Mulvey summarizes "two contradictory aspects of the pleasurable structures of looking in the conventional cinematic situation".[28]

> The first, scopophilic, arises from pleasure in using another person as an object of sexual simulation through sight. The second, developed through narcissism and the constitution of the ego, comes from identification with the image seen. Thus, in film terms, one implies a separation of the erotic identity of the subject from the object on the screen (active scopophillia), the other demands identification of the ego with the object on the screen through the spectator's fascination with and recognition of his like. The first function of the sexual instincts, the second of ego libido.[29]

The first code can be applied to everyone, Freud's initial explanation of the concept of scopophillia used the example of children "their desire to see and make sure of the private and forbidden"[30], depending more on a curious gaze. Later Freud expanded on the idea of scopophillia in his essay "Instincts and Their Vicissitudes" the concept becomes related to the ego and the more erotic qualities of the concept, Mulvey gives the example of peeping Toms and obsessive voyeurs. When applied to film the code is referencing the '*to-be-looked-at-ness*' of women, women as an 'erotic spectacle'.

The second code relies on the entitlement and forced relatability of the male lead, the ego allowing for the insertion of the watcher into the experience of the male star based on self—recognition. It "demands identification of the ego with the object on the

---

[28] Mulvey, *Visual and Other Pleasures*, 18

[29] Mulvey, *Visual and Other Pleasures*, 18

[30] Mulvey, *Visual and Other Pleasures*, 16

screen through the spectator's fascination with and recognition of his like."[31] The

relationship between male and female has been established as 'active/male' and

'passive/female' and is amplified through the ways in which the male and female subjects

interact on screen.

Mulvey goes on to list the ways in which the gaze manifests itself through a

number of different roles.

> There are three different looks associated with cinema: that of the camera as it records the
> pro-filmic event, that of the audience as it watches the final products, and that of the
> characters at each other within the screen illusion.[32]

West's piece follows this model while also expanding on it, each of the looks that are

classified by Mulvey are present in *War Zone*. The camera is filming, recording, and

therefore providing a gaze that exists based on this action itself. More evidently, the

audience watches the final product, and finally the participants on screen follow the third

category, which provides the bulk of the actual content for the film. *War Zone* physically

showcases these relationships by broadcasting recorded proof of the gaze. In this example

the camera is a tool that is capturing a gaze while also interviewing women that are

speaking on behalf of their experience with the male gaze. In this context the camera

serves as a weapon, as stated earlier by West in her opening monologue, a weapon that

captures the gaze of men inflicted on women and questions the motives of that gaze.

The three categories presented by Mulvey are meant to be applied to a Hollywood

production that follows a common Hollywood structure, not a documentary that was

produced by a small production house.

---

[31] Mulvey, *Visual and Other Pleasures*, 18

[32] Mulvey, *Visual and Other Pleasures*, 25

> Cinematic codes create a gaze, a world and an object, thereby producing an illusion cut to the measure of desire. It is these cinematic codes and their relationship to formative external structures that must be broken down before mainstream film and the pleasure it provides can be challenged.[33]

The film serves as an experiment as to how the classic structure can be ruptured by a close analysis of the gaze, a film that is specifically used to target and redistribute the power of the gaze that has been reinforced and subliminally encouraged through the film industry.

War Zone succeeds in altering the structure that reestablishes the entitlement that comes with the gaze that is practiced while creating and watching films. By questioning this structure the film also succeeds in following Steyerl's steps, succeeding in limiting the observation of bodies that are disenfranchised by the repeated exercise of the gaze. While the film succeeds in creating a work that removes, hides and therefore protects the women that are being surveilled, the structure of the film allows for the relationships of those participating in all aspects of the film to be reworked. This reworking gives advantage to white female bodies that are the subjects of the gaze, while disregarding othered bodied that are mentioned, but not acknowledged enough in order to allow for the power to be redistributed between the women that represent these races and the watchers.

West presents the audience with a number of different experiences that incorporate women of different backgrounds that reside in different cities. West succeeds in providing information to the audience, she does not state the reasons that men feel that it is acceptable to harass women on the street, nor does she offer any solutions. West instead allows the viewer to take what they will from the information that is provided to them. This approach allows for the audience to observe the interactions from the

---

[33] Mulvey, *Visual and Other Pleasures*, 25

perspective of the female body with the intention of educating and allowing viewers the chance to attempt understanding a certain experience of young women that live in urban settings. The way that West follows the steps that are listed by Steyerl, allows for the potential display of resistance to be adapted by the audience in order to avoid surveillance. The use of these steps is not meant to undermine the experiences of women; West's use of the camera is analyzed as a mode of protection, a protection through the shift in power that is being put into practice.

West provides the audience with the messages that men think they receive upon gazing at a woman's body, as well as the adjustments that women make in order to avoid the misinterpreted feedback that men feel they can respond to. West incorporates a personal anecdote where the director reflects on her younger self, and the message that she thought she was broadcasting as to how she wanted to be perceived.

> I remember being very young and very vulnerable, and wanting men to think that I was sexy or desirable, and feeling none of those things. And starting to hear the things that men were saying on the streets, the compliments and liking it, and really wanting to believe that it was about me. And I started to realize that these were just judgments, all of it…they are only looking at one tiny fraction of what I am as a woman. And I resent them imposing themselves into my life, into my privacy.[34]

The moment that West reflects on is one that is common across young women. The attention that is received and attracted based on a maturing body is one that is initially conflated with appeal, but is rather a gesture that implies a projection of desire and ownership. The pivotal moment that is being described by West mentions the age where a young woman's body has been deemed acceptable to look at with sexual intent. West

---

[34] Hadleigh-West, *War Zone*, 7:40

provides the perspective of a young white woman other than herself that talks about a similar moment of development,

> I was not the average normal ten year old, I was different than all the rest of the girls that were flat I hit puberty very early, and all the girls used to say you're so lucky you know, you have breasts, I wish I could look like you, they would say I want to have guys looking at me, well I hated that guys would approach me.[35]

West discusses this moment in a young woman's life through both her story and the story of another young woman but leaves out the opposite end of the spectrum, which is a moment in a woman's life where the message her body sends is no longer read as sexually appealing. The women that are interviewed by West are all young women with the exception of one.

West conducts an interview with a mother and daughter, Natasha and Sheila, who are of Asian decent and live in New York City. The pair disagrees when it comes to the comments that they have received on the street by men that are strangers to them. Natasha who looks about fifteen or sixteen is entering a period in her life where without her approval her body welcomes the look of men. The mother is exiting from the gaze of the same strange men who look at her daughter, her age erasing her from their vision. Steyerl lists age as a way of disappearing in lesson number four. Lesson four is "How to Be Invisible By Disappearing"[36], there are thirteen ways of being invisible by disappearing and number seven is being female and over fifty. Although there are exceptions, Steyerl is attempting to suggest that once a woman surpasses a certain age, they are no longer viewed and surveyed, this is further proven by West omitting any representation of older women in the film with the exception of the interview with

---

[35] Hadleigh-West, *War Zone*, 17:06

[36] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 7:16

Natasha and Sheila. There would be no need to include remarks made by an older woman because they are no longer recipients of the male gaze in the same way that young women are.

West does not include the voices of older women, doing the piece a disservice. The inclusion of this underrepresented perspective would have contributed to West's message. Their personal accounts would have had the potential to further prove the blatant objectification of women's bodies through interactions that are between men and women on the street. West fails in her display and interaction with representation in the piece with both age and race. West is white, and as the director of the film as well as the main subject of the film, she immediately becomes the default perspective. West's exposure of perspectives other than the white one is seen through an attempt at incorporating voices other than her own. West's intentions are successful in that she provides the audience with evidence that they are then encouraged to absorb and decode on their own, but she does not make defining differences between the experiences of the different races of women that are depicted on screen.

West lumps together the experiences of all women everywhere by showing women that represent four different cities as well as a range of different racial backgrounds in an attempt to prove that these are the experiences of women everywhere no matter ones location or race. The structure of West's film that leads to this association also implies that women's experiences are the same everywhere minimizing the differences between these women and the director herself. West is presenting the audience with the information, it is up to the audience to use the information provided to then think critically on the material, this structure takes away from the women in film that

are disadvantaged based on racial injustices. West does not mention the histories of each city that is depicted, and the relationships to race in each of these various cities.

West does not include an in depth analysis of the fetishization of women of races other than white that contribute to a large part of the remarks that are made to these women on the street. West includes an interview from a Chinese woman name Lori who is from Chicago,

> I've gotten the you know the usual stereotypical about the sideways slit, being a tight twat, being just a sex toy. Black guys always say 'hey China-doll'. Conservative white men will say do from checking you out in their cars, maybe bumping each other, laughing, or giggling, to maybe Hispanic guys who are very vocal you know hey baby, or mamasita, and it gets me angry some days but for the most part I ignore it.[37]

West conducts the interview and the inclusion of the story that is told by Lori, but does not further comment on the racial stereotypes that go beyond the 'to-be-looked-at-ness' of the female body even though this adds a different layer to the interaction that is based on stereotypes and the sexualization of certain races in popular media. The way that West presents these women takes away from their individual experiences and identities yet it does contribute to the overall message of the film, which is the constant objectification of women everywhere.

West's attempt to relate the experiences of all women everywhere instead brushes over significant differences that therefore weaken her overall argument. Although this is a shared experience of the majority of women, the lack of intersectional acknowledgment makes West's piece less powerful. The film feels dated, but the overarching message is still relevant and continues to ring true despite it having been released more than two decades ago. The intentions of West are made clear and she prevails in her ability to

---

[37] Hadleigh-West, *War Zone*, 27:23

provide a physical example of lesson one of *How Not to be Seen: A Fucking Didactic Educational .MOV File.* There are more complicated subjects that are displayed on screen yet not addressed to the extent that they should be.

One of the women that is interviewed for the film is fourteen year old Trelles who is from New Orleans, she talks about her virginity and how she has no interest in men, she then goes on to describe a situation where an intruder raped her cousin in her own home while her entire family was there. Trelles can be heard saying "I'm always thinking is someone going to try and harm me, is someone gonna follow me, is someone gonna say something, if it does happen how am I gonna deal with it, what am I gonna do"[38]. As Trelles makes her statement the camera follows her as she walks down the street. The sequence is slowed down and Trelles can be seen walking in close proximity to an older man (*See Figure 3.3*). The camera places the man in the forefront of the shot, the audience watches the man watch Trelles as they cross the street, she is completely unaware of the eyes that follow her. This moment shown in conjunction with the retelling of the incident with her cousin highlights the feeling of inevitability that is felt by women.

The likelihood of a form of sexual harassment that is a looming thought is perfectly visualized by the moment where the audience follows Trelles through the eyes of West's camera. It is here that Trelles is not following any of the criteria for the steps that are stated in Steyerl's guidelines. Trelles does the opposite, she does not hide, remove, go off screen, or disappear, and she instead makes herself completely visible. It is the surveillance itself that is what has the potential for protecting her. The emergence

---

[38] Hadleigh-West, *War Zone*, 59:32

of new forms of surveillance allows for the use of surveillance as a liberating conventional way of interacting with the power that surveillance holds.

Figure 2.3
West records Trelles as She walks down the Street and is watched
by a strange man, West, *War Zone*

If civilians participate in their own forms of surveillance acts than the power of the visibility that the resolution target represents becomes skewed. There are checks and balances that should be recognized when interacting with any and all forms of surveillance, but the birth of more accessible ways of surveilling and civilian surveillance allows for the potential to challenge the untouchable forms of surveillance, making the power of the watcher and the watched become a more equalized partnership. A form of resistance against surveillance is surveillance inflicted upon the watcher meaning that not all surveillance is bad, but rather the structures that are put in place and their abuses of surveillance is what needs to be checked and potentially met with alternative forms of surveillance.

Chapter Three:

How to be Invisible in Plain Sight

Using surveillance to challenge surveillance is suggested by West as well as Steyerl through the use of the camera and the reappropriation of the role of the watcher through technology as a 'weapon' that has the ability to establish a more even and just relationship between those watched and those who watch. Lesson two follows the same structure as the lessons that have previously been analyzed and the proceeding lessons will follow the same structure. Lesson two is "How to Be Invisible in Plain Sight"[39] and the steps include, pretend that you are not there, hide in plain sight, to scroll, to wipe, to erase, to shrink, and to take a picture. As each of these steps are being stated by the narrator, the audience witnesses Steyerl as she stands in front of a green screen.

---

[39] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 1:55

Steyerl stays standing still, her image being the center of focus as she lists off the steps that are declared in the lesson. As she lists off the seven ways to be invisible in plain sight the images that are depicted on the green screen change. Pretend you are not there is paired with the image of the resolution target reiterating the symbol of military surveillance as well as a symbol of visibility. To hide in plain sight is paired with a riff on the resolution target using the same grayscale color pattern with the words "I am completely invisible"[40] appearing in front of the artist's face (*See Figure 3.1)*. The background images that change with each step resemble the preceding image, images that mirror an optical illusion. Steyerl's posture, composure, and hand gestures resemble movements associated with flight attendants, as if the audience is watching an airplane safety video. The gestures and body language of Steyerl reinforce the informational video approach, reiterating that there are steps that can be practiced if the viewer follows the lessons provided.

---

[40] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 2:29

The spiral images that play on the green screen in the background with the
combination of the hand motions set a hypnotic tone that adds to the eerie message of
surveillance as a powerful force that has the potential to take control over its subjects.
The male narrator switches to a female computer generated voice that states, "Today
most important things want to remain invisible. Love is invisible. War is invisible.
Capital in invisible"[41]. The piece never strays away from war and consumer surveillance
to reiterate the necessity in comprehending the military and consumer model of
surveillance that has been turned on the public to enforce order. Adding love to the
equation of subjects that remain invisible suggest that military and consumer surveillance
is just as common and unpredictable as the feelings of love, as well as a third subject that
has the potential for extreme moments of vulnerability.

Jill Magid's 2004 piece titled *Trust*[42] explores the steps that have been created by
Steyerl in the second lesson of *How Not to be Seen: A Fucking Didactic Educational
.MOV File*. Magid enters a consumer space and uses CCTV footage as a way of capturing
her content as well as creating awareness among the public of what methods of
surveillance are being conducted. Similar to *War Zone,* Jill Magid's eighteen-minute
video was showcased through a platform that does not follow the Hollywood model. The
video installation was shown as a piece that was exhibited in 2004 within a collection of

---

[41] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 3:07

[42] *Trust . Vimeo .* Jill Magid Evidence Locker, 2013. https://vimeo.com/62092355.

other works that included a number of different mediums including media, literature, and experiences that all relate to the concept of the surveillance state.

> I went to Liverpool for 31 days, everyday I wrote a subject access request form and I wore red, by law the police had to search me in the system and pull the footage into their locker. This novella is a collection of my forms, which I treated as love letters to the observer. At the end of my 31 days I had 14 hours of official police footage in my locker. The videos I made move from a big brother distant point of view to one of intense intimacy as in the video trust where I asked the police to guide me through the city blind with my eyes closed.[43]

The collection of love letters to the observer was an aspect of the exhibition that was addressed to the observer and resembles journal entries. Throughout the letter Magid asks the observer if they had witnessed some of the more alarming moments that happen throughout the days that the artist documents. The intimate details and the wording of the recounting of events that are structured as a journal entry and or a personal letter, expose the privacy that is being revealed to Magid's observer. The privacy of these moments becomes the observer's business representing the invasion that happens through surveillance. Magid makes her business available for all to see, having the potential to make the observer feel as if they are invading the private life of Magid. The approach proves that there is no difference in sharing these personal details or keeping them private because these events have the possibility of being captured by CCTV footage either way.

Liverpool served as the location for the piece due to the city's large investment in closed circuit television placed in pubic spaces in 2004. In the piece Magid instills all of her trust in the Liverpool police department as she allows those that control the city's CCTV network to guide her through city streets. Magid is being guided through a

---

[43] Magid, Jill. "2014 Creative Time Summit: Stockholm." *2014 Creative Time Summit: Stockholm*. December 12, 2014, 0:55

crowded promenade lined with shops and flooded with foot traffic. Passer-byers do a double take when they notice the slow pace of Magid, and then look again realizing that her eyes are closed (*See Figures 3.2,3.3)*. Throughout the duration of the piece the audience becomes familiar with the male voice that is directing the artist. There are comedic moments, allowing the viewer to begin to develop a level of comfortability with the male narrator as we warm up to the faceless voice that guides Magid through the crowd. He laughs as we see her smile on screen as she gets close to running into people; the officer establishes trust in Magid as well as the audience.

Figure 3.2
Magid can be seen wearing her red coat in the top left corner of the frame
captured through CC-TV footage.
Magid, *Trust*

The viewer listens to the voice of the male controller, as the audience witnesses

the amusement that comes from watching Magid as she is maneuvered through the

surveilled consumer space that Magid has made herself the subject of. As the audience

witnesses the project, the ease that is reassured by the relationship between the audience

and the anonymous leader that guides her simultaneously brings to light that the viewer

does not hear the voice of Magid. She remains a distant image that the viewer begins to

feel comfortable watching as she makes herself vulnerable. The position that the audience

assumes is discussed in Mulvey's analysis of the part that the watcher occupies based on

the relationship that is implied by watching. As the audience grows comfortable with the

male voice, the audience has the potential to forget that we never once hear the voice of

Magid, she is cut off through her sight as well as her speech, leaving all power and trust

in the hands of the officer that guides her. The vulnerable female body is protected and

governed by a male power; his gaze secures her while simultaneously reestablishing his dominance over her based on both his job and his gender.

The female voice has been forgotten by the audience because of the innate tendency that encourages curiosity in the watcher allowing for the omitted female voice to be overlooked, allowing the audience to focus solely on the visuals and the attempt by Magid to make it safely though crowds of people. Movies, as a potential form of mass media, develop the automatic role of the observer that the viewer takes on without questioning the implications of the gaze that the viewer holds and who their gaze is being transferred to.

> At first glance, the cinema would seem to be remote from the undercover world of the surreptitious observation of an unknowing and unwilling victim. What is seen on the screen is so manifestly shown. But the mass of mainstream film, and the conventions within which it has consciously evolved, portray a hermetically sealed world which unwinds magically, indifferent to the presence of the audience, producing for them a sense of separation and playing on the voyeuristic fantasy. Moreover the extreme contrast between the darkness in the auditorium (which also isolates the spectators from one another) and the brilliance of the shifting patterns of light and shade on the screen helps to promote the illusion of voyeuristic separation. Although the film is really being shown, there is to be seen, conditions of screening and narrative conventions give the spectator and illusion of looking in on a private world. Among other things, the position of the spectators in the cinema is blatantly one of repression of their exhibitionism and projection of the repressed desire onto the performer.[44]

Trust would not be classified as a mainstream film, most viewers that experience the piece would have likely had the interaction with witnessing a film being shown in a theatre, meaning that the audience of the work has been well practiced in the movie going experience. The observation of a space that is intentionally made public for the

---

[44] Mulvey, *Visual and Other Pleasures*, 17

entertainment of the viewer is a relationship that is accessed regularly when having any interaction with entertainment that is presented in the theatre space. Mulvey articulates that what is being show on screen is meant to be interpreted this way, the relationship between the observer and the performer is unambiguous and honest, the participants know the roles that they have appointed to their counterparts.

The 'illusion of looking in on a private world' that is experienced when entering a dark theatre has evolved to become a greater individualized experience with the evolution of technology and streaming services. Media that was once accessed in the dark theatre that allowed for an illusion of separation from the strangers that would have occupied the same space is now an affair that exists in the privacy of one's own home and bedroom through the personalized devices that movies are watched through. Voyeuristic separation takes on a new meaning from when Mulvey originally released her writings on visual pleasures and the current methods of viewing that are practiced today. More than ever before the masses are separated when interacting with film, the practice of projected observation that is described by Mulvey is one that has been rehearsed by the masses and continues to become more individuated with advances in technology.

The audience's unspoken accustom to voyeurism through film explains the attraction to the unfolding of events that are witnessed in Magid's piece. The years of practice that have likely been achieved by the viewer through their intake of films that is described through Mulvey's text, allows for the images on-screen showcased in *Trust* to have the potential to fascinate the audience. The intrigue is encouraged through the progression of the work, the audience is familiar with the position of watcher that they have been unknowingly trained to occupy. The perspective provided in Magid's film is

not one that the audience would normally witness, the audience would have likely seen a scene that is similar to the one shown in the piece through wide shots of city streets depicted in films, this perspective is different due to the reasons why the camera recording this moment exists. As Magid makes her way through the space, the controller switches cameras, demonstrating the number of cameras that consist and can be accessed. The perspective and security camera aesthetic allow for the viewer to distinguish that this is footage that they would not normally be witness to.

Despite the capability to differentiate between the alternative look of the piece due to the use of CCTV cameras, the deeply engrained familiarity with the willing observer entitle the audience to watch initially without discomfort. As the film progresses and Magid makes it to her final destination, the voice guides her to move her head until she is facing the camera that is placed above the people that it watches. He then tells Magid to open her eyes; the way in which he has instructed her to move her head reveals that she is looking directly into the lens of the camera upon opening her eyes (*See Figure 3.4*). A sense of relief is felt as the audience witnesses Magid get to her location safety, the moment of satisfaction that comes with the success of the mission is soon disrupted as the camera continues recording. In the last few minutes of the piece Magid leaves the frame but the camera continues recording and an unknown young woman who walks down the street now enters the frame (*See Figure 3.5*). The camera zooms out and follows her as she walks down the street, initially from the front and then from behind. The uncomfortable moment that the audience witnesses feels as if it is lasting much longer than the one minute of screen time that it occupies. The voice that both the artist and the audience had come to know and trust throughout the duration of the film is no

longer speaking as he follows the woman with the camera that he controls. The man that protected Magid as she walked through a crowded scene of shoppers is the same man that uses the gaze that he controls to watch a woman who is completely unaware of the eyes that follow her.

The man that abuses his power to watch the woman is protected behind his screen, there is no possibility for the woman to be aware of his gaze or retaliate. There is no way to protect herself from his gaze because of the technology that separates them, establishing a power that fuses both his gender and technology. A resistance to this gaze is presented through lesson two of *How Not to be Seen a Fucking Didactic Educational .MOV File*, Magid's method for being invisible in plain sight is exemplified through the first and second step on Steyerl's list. Magid pretends that she is not there by closing her eyes, and keeping them closed until the last minute of the piece. By omitting her own vision she therefore makes herself "invisible in plain sight"[45]. Although she makes herself invisible, the audience, witnesses, and the man leading her can all see her, if not more so than before due to her slow pace and closed eyes. She does not see them, making her invisible from her own perspective. Magid has made herself blind to surveillance, representing the unawareness of those around her that also have the potential to be monitored through the same CCTV camera that follows Magid. The artist's demonstration shows that the masses all have the ability to unknowingly hold the position of the observed.

---

[45] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 2:17

Figure 3.4
The moment where Magid opens her eyes captured through
CC-TV footage.
Magid, *Trust*

Figure 3.5
The unknown woman who is captured through CC-TV footage.
Magid, *Trust*

The shift in tone that is reveled when Magid is no longer the subject provokes a

reassessment of the entire piece. The audience who has previously occupied a position of

power as they watch along side the CCTV controller reaches the conclusion of the piece in a position potentially more closely related to the woman who is watched without her consent. The audience must leave from the piece knowing that it is more likely that they will fulfill the position as the subject that is watched after having had an opportunity to witness the other end of the relationship and perceive an overt visualization of power. Some of those witnesses obtain privileges that already establish them as watchers in our society. The shock of this piece is that it stands as a representation of the most explicit way to view a body being objectified. A woman walks down the street and a man that is completely removed from that space still has the power to watch her and project a sexual desire onto that body with the assistance of technology. Every member of the audience can relate to the woman because they too have likely entered a consumer space, the relatability can only reach so far because of the crucial factor that is the specific body being watched is that of a young woman, making the piece about surveillance in public spaces and about the surveillance of women's bodies.

Magid's piece offers a demonstration of the way that dominance is established both on the general public but more importantly women. Her demonstration offers ways that the subject can be blind to the use of CCTV television. Steyerl and Magid's piece offer a conversation between the words and images that are expressed in each of the works. Magid's demonstration shows the blind eye that we have to big brother, Steyerl's acknowledges that ignorance and then offers a solution, ways to resist the force of surveillance. With the actions to scroll, to wipe, to erase, to shrink, and to take a picture Steyerl acts out the steps that are listed through her gestures. These actions signal motions that are used when interacting with technology. In the final step "to take a

picture"[1], Steyerl brings out an iphone and takes a picture of the camera that records her proving the relationship to technology that is implied by these steps as well as the physical lens of an iphone camera that serves as a shield (*See Figure 3.6*).

Figure 3.6
Steyerl, *How Not to be Seen a Fucking Didactic Educational .MOV File*

Surveillance keeps Magid safe, but later a different woman is abused by the same form of power at the conclusion of the film. The last five steps provided in Steyerl's second lesson imply that hand held devices can work as resistance to surveillance through it's classification as sousveillane. Steve Mann's analysis of surveillance coined the term sousveillance as French for "to watch from below". The term defines a method that references both hierarchical sousveillance and personal sousveillance.

> Hierarchical sousveillance, e.g. citizens photographing police, shoppers photographing shopkeepers, and taxicab passengers photographing cab drivers, as well as personal sousveillance (bringing cameras from the lamp posts and ceilings, down to eye-level, for human-centered recording of personal experience). It should be noted that the two aspects of sousveillance (hierarchy reversal and human-centeredness) often interchange, e.g. the driver of a cab one day, may be a passenger in someone else's cab the next day. Thus a main feature of "sousveillance" as a tool for multimedia artists is effortless capture,

processing, storage, recall, and transmission of an activity by a participant in the activity.[46]

Everyday technology have aspects of surveillance attached to the physical use of that form of technology and are evolving and more common than forms of technology that existed in 2004 when Mann's first writing on the subject was published. The advancement of the smart phone and other personal technological devices has opened up possibilities of interaction with surveillance for both the user and the facilitator.

More recent observations by Mann as well as responses to the writing of Mann bring the studies of sousveillance into a contemporary light, allowing Mann's concepts to be recognized with modern technology. The ideas expressed by Mann encourages a world where everyone wears 'counterveillance' technologies in order check the big brother forms of surveillance that oppresses those that are watched, "allowing technologies to detect and neutralize surveillance cameras"[47]

> We now live in a society in which we have both "the few watching the many" (surveillance), *AND* "the many watching the few" (sousveillance). Widespread sousveillance will cause a transition from our one-sided *surveillance society* back to a situation akin to olden times when the sheriff could see what everyone was doing *AND* everyone could see what the sheriff was doing. We name this neutral form of watching *"veillance"* – from the French word *"veiller,"* which means *"to*

---

[46] Mann, Steve. "'Sousveillance.'" *Proceedings of the 12th Annual ACM International Conference on Multimedia - MULTIMEDIA 04*, 2004. https://doi.org/10.1145/1027527.1027673., 1

[47] Mann, Steve. "Veillance and Reciprocal Transparency: Surveillance versus Sousveillance, AR Glass, Lifeglogging, and Wearable Computing." *IEEE International Symposium on Technology and Society (ISTAS)*, 2013., 7. Mann suggested a number of different wearable forms of cameras including Digital Eye Glass, necklaces, and t-shirts. "Since the 1970s the author has been exploring electronically mediated environments using body–borne computers. These explorations in Computer Mediated Reality were an attempt at creating a new way of experiencing the perceptual world, using a variety of different kinds of sensors, transducers, and other body–borne devices controlled by a wear-able computer." Mann devolved his own technologies to attempt to experiment with wearable forms of surveillance. "Digital Eye Glass causes the eye itself to, in effect, become both a camera and display [10], by way of the "Glass Eye Effect" [11] as originally developed in the MannGlass[TM] computerized Augmediated Reality welding glass."

watch." Veillance is a broad concept that includes surveillance (oversight) and sousveillance (undersight), as well as dataveillance, uberveillance, etc. [48]

Mann invented versions of wearable forms of counterveillance as a result of his findings, yet with time Mann's concept and solution of equalizing the power by matching surveillance with surveillance have manifested in its own way. The general population does not enter public spaces wearing a body cam but the majority of the population does own a cell-phone that is capable of recording and therefore serving as the mode of protection that is suggested by Mann. Later works by Mann consider the possession of cell-phones and does not fail to recognize common 'no camera' polices that tend to exist within consumer spaces that are also using security cameras to monitor their customers. "And while forbidding customers from having or using cameras, these establishments are installing their own cameras to keep their customers under surveillance, creating a one-sided form of "veillance"… "Surveillance often embodies this hypocrisy — watching while forbidding others from watching."[49] Widespread use of cell-phones creates the potential for the observer's power to be checked, but because most people are not filming from their phones constantly, there are still moments of imbalance that are featured by Mann.

Rejecting surveillance through the reclaiming of personal forms of surveillance such as cell-phones does serve as a possible form of protection. This method of sousveillance begs the question of who receives the access to souveil from below, meaning that not everyone has a cell-phone or access to technology that would allow for

---

[48] Mann, "Veillance and Reciprocal Transparency: Surveillance versus Sousveillance, AR Glass, Lifeglogging, and Wearable Computing.", 1

[49] Mann, "Veillance and Reciprocal Transparency: Surveillance versus Sousveillance, AR Glass, Lifeglogging, and Wearable Computing.", 1

surveillance to be checked with surveillance. This is why Mann's model does inadvertently take into consideration class and the luxury that it is to access technologies that are common yet expensive. Mann does not describe a proposal of the mass production or distribution of body-cam technology, if possible the technology itself would have the ability to serve as an equalizer for the range and cost of technologies that have the ability to serve the same purpose as Mann's body-cam.

Both Mulvey and Mann's observations on the ways that the public has been trained to practice voyeurism can be applied to newer technologies and media platforms that allow for participants to constantly document themselves and those around them. This has allowed for both self-surveillance and civilian surveillance as new ways of interacting with subjects in surveillances both generally as well as with those that can now participate on the end of the spectrum that had normally been inflicted upon them. Civilian forms of surveillance challenge top-down surveillance, creating the potential for those who have the power to surveil to then be checked and challenged by those that they watch. *War Zone* follows a similar model, the men who are documented because they are watching women are then caught on camera, the camera not only challenges their entitlement and practice of power but also surveys them, protecting those who would be victims to their gaze. Surveillance working against surveillance has the potential to offer a form of protection.

The way that the camera is used in *Trust* would be classified as surveillance, ""Eye in the Sky" (i.e. camera in the sky)", the way that the camera is used in *War Zone* is sousveillance ""Eye in the Eye" (i.e. eye is the camera)"[50]. The level and location of

---

[50] Mann, Steve. "'Sousveillance.'"

where the camera is placed is a factor of how surveillance should be observed and again connects back to the way the Steyerl uses her manual as a suggestion of protection. Towards the end of the piece the white translucent rouge silhouettes, that are meant to represent a blank slate the viewer can project themselves onto, point out a camera that is placed on a crane high above them (*See Figures 3.7,3.8*). The camera's placement alludes to the observations made by Mann, as 'the eye in the sky'. The literal eye in the sky is recognized and questioned by the white human representations. Next text on the screen describes that the "camera crew disappears after invisible energy rays emanate from iphone"[51] (*See Figure 3.9*). Moments later an iphone is shown, one of the green rogue pixels holds an iphone and the next set of texts describe that the "pixels hijack camera crane" and the "camera crew gets tied up by invisible people seen from above"[52] (*See Figure 3.10*). The white and green pixels band together, now all becoming rogue pixels they represent the resistance against surveillance as well as the viewer. The importance being that they defeated surveillance with sousveillance through the steps that were presented and suggested by Steyerl.

---

[51] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 14:09

[52] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 14:34
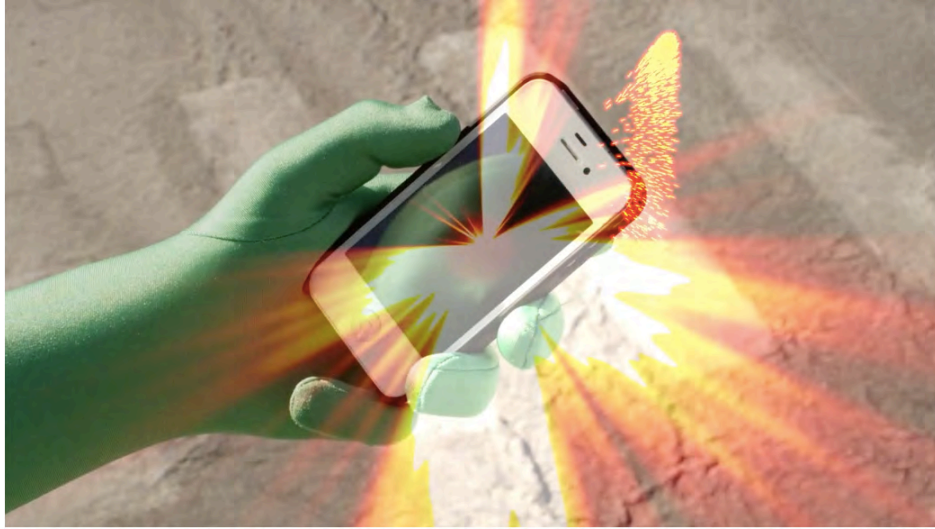
Figure 3.7
Rouge pixels point out the camera that is placed on the crane
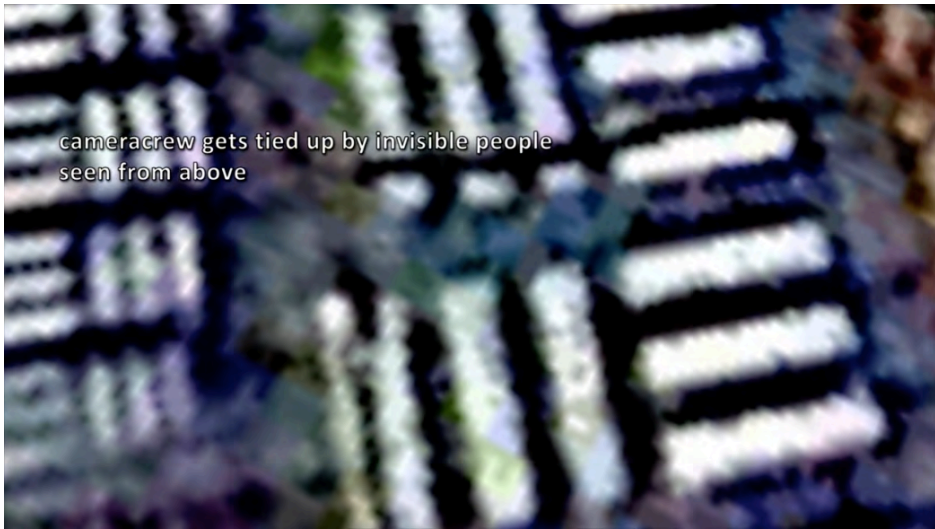**Steyerl,** *How Not to be Seen a Fucking Didactic Educational .MOV File*

Figure 3.8
Camera Crane, Steyerl, *How Not to be Seen a Fucking Didactic Educational .MOV*
File

Figure 3.9
iphone emanating rays.
Steyerl, *How Not to be Seen a Fucking Didactic Educational .MOV File*

Figure 3.10
Camera crew gets tied up by invisible people seen from above.
Steyerl, *How Not to be Seen a Fucking Didactic Educational .MOV File*

Chapter 4:

How to Become Invisible by Becoming a Picture

Steyerl's third lesson is "How Not to be Seen by Becoming a Picture"[53]. There are seven ways of becoming a picture including to camouflage, to conceal, to cloak, to mask, to be painted, to disguise, to mimicry, and to key. As the seven steps are being listed out Steyerl stands in front of a green screen and applies green paint to her face, because green paint is being used the green screen images that are displayed behind Steyerl appear on her face. Steyerl then turns to the camera head on and rubs the green paint across her entire face allowing her to camouflage into the background images (*See Figures 4.1, 4.2*). Steyerl demonstrates how she follows each of the steps that the male narrator has stated and quite literally becomes a picture.

---

[53] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 4:29

The rest of the segment expands on the history of the resolution target, which at this point in the piece has become one of the most important aspects to comprehend due to its history, symbolism, and visual indication within the piece. It is in this lesson that the male voice informs the viewer of the more recent developments in resolution target technology that has improved visibility. "To become invisible one has to become smaller or equal to one pixel"[54], essentially the improvement in the technology allows for high definition images to be captured more clearly and accurately, making it more difficult to avoid visibility. The more advanced surveillance and image-capturing technology becomes, the more difficult it will be to circumnavigate being seen through technology. The message serves as a warning, that avoiding visibility will only become more difficult if the steps taken by Steyerl are not put into consideration.

Figure 4.1
Steyerl stands before the green screen with green paint on her face.
Steyerl How Not to be Seen. A Fucking Didactic Educational .MOV File

---

[54] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 6:07

Figure 4.2
Steyerl rubs the green paint into her face.
Steyerl How Not to be Seen. A Fucking Didactic Educational .MOV File

Sondra Perry's 2016 video installation piece *Graft and Ash for a Three Monitor Workstation*[55], follows the third lesson that is supplied by Steyerl. *Graft and Ash for a Three Monitor Workstation,* is a video piece that was part of a greater installation titled *Typhoon coming on*. It is in this work that Perry showcases her data double as a visual representation of herself practicing how not to be seen by becoming a picture. Aspects of the video mimic stylistic choices from *How Not to be Seen: A Didactic Educational .MOV File,* specifically in relationship to sound. Both Perry and Steyerl use a computer-generated voice to recite the information being spoken, Steyerl uses both female and male voices for the narration while Perry sticks with one continuous female voice. The use of the computer-generated voice in each of the works contributes to the informational tone in each piece as well as an oral reminder of the subject of surveillance. Male and female

---

[55] Perry, Sondra. "Graft and Ash for a Three Monitor Workstation." Google Drive. Google, January 31, 2019. https://drive.google.com/file/d/1CIRSs35h6us8Wu8bwndDlxvi5yTepynK/view.

voices have connotations with gendered forms of labor, the male voice associated with authority, while the female voice is associated with service. The naturally maternal association with the female voice is precisely why women were hired as telephone operators, confirming a sense of comfort and ease upon picking up the phone and requesting a service. Service as an association with the female voice is relevant with current technologies such as the voices that have been used for both Siri and Alexa. Each of these products function as virtual assistants, their only purpose is to obey and carry out the wishes of the user.

Perry's choice in using a female computer generated voice rather than a male one contributes to the monologue that is stated by the voice. The voice represents the female voice of the artist, but in conjunction with the association with a computer generated female voice, the voice represents the labor that goes into being a woman and a person of color, but more specifically a black woman. The three-monitor workstation includes three screens in which the video is displayed and is attached to exercising equipment such as a stationary bike and a rowing machine. Perry's choice for incorporating exercise equipment as an aspect of viewing the video piece are meant to highlight making "the body better, and in one of the cases they are made to make the body better and to make you an efficient worker, they want to keep you healthy so you can continue laboring."[56] These machines serve the purpose of creating more systematic workers; better laborers in order to greater the means of production. The female computer voice represents female voices and bodies as forms of service as well as a reminder of a voice that is produced by software, further distancing the subject that is relaying the information from any human

---

[56] "Sondra Perry: Typhoon Coming On." YouTube. YouTube, May 16, 2018. https://www.youtube.com/watch?v=Qunkb4piXGw, 2:58

form. The voice more closely relates to products of surveillance than the human viewer that is watching the piece.

Perry follows the guiding suggestion that is lesson three, although Perry does not follow each individual step the ways in which Perry chose to represent herself is achieved through the actions of concealing, cloaking, masking, and disguising. Perry's avatar is positioned the same distance from the camera as Steyerl is as she is applies the green paint to her face that insures her invisibility as seen in figures 4.1 and 4.2. The audience is not ignorant to the fact that this visual representation of Perry is indeed the artist herself, but because the image is an avatar of Perry's true being it is therefore a masked version of the artist, the audience knows that it is her but does not see Perry in her true form. The importance of the representation of Perry being a computer generated version of herself allows for the image of Perry that is seen on screen to both be created by surveillance as well as stand in for Perry to assist her in avoiding surveillance. The image that is depicted of Perry is an image that was born out of logging Perry's information into a service that now and will potentially forever have access to Perry's virtual body.

> We are the second version of ourselves that we know of. We were made with Sondra's image, one of them captured with a Sony RX 100 and fluorescent lights at her studio in Houston Texas on April 15th 2016, we were rendered to Sondra's fullest ability but she could not replicate her fatness in the software that was used to make us. Sondra's body type was not an accessible preexisting template.[57]

By pointing out the lack of choices in terms of body types Sondra brings attention to the western standard of beauty. Sondra's body type not having any representation when programming her avatar points out as anticipated, that the standard of beauty has surpassed the natural human form and has seeped into the pixilated female form.

---

[57] Perry, Sondra. "Graft and Ash for a Three Monitor Workstation.", 1:17

The avatar that represents Perry is a visual representation of her data-double, a map of 'digital footprints' that have been collected to create a data based version of the artist. The way that an individual is represented through logged forms of technology creates a web of details and personal documentation allowing for a second version of that person to exist in a technological sphere. Having the avatar refer to itself as 'we' indicates that we includes both the human form of Perry as well as the biometric trail of information that is also a representation of Perry, creating endless Perry data doubles.

Simone Browne's book *Dark Matters: On the Surveillance of Blackness* is a text that served as one of the pieces that inspired Perry's installation. Browne's chapter on biometrics references writing done by Lyon in *Surveillance Studies: An Overview* and offers a clear definition for human information that can be used and tracked as a form of surveillance through biometric technology.

> In simple terms, biometrics is a technology of measuring the living body. The application of this technology is in the verification, identification, and automation practices that enable the body to function as evidence. Identities, in these digitizing instances, must also be thought through their construction within discourse, understood, following Hall, as "produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies."[64] The notion of a body made out of place, or made ontologically insecure, is useful when thinking through the moments of contact enacted at the institutional sites of international border crossings and spaces of the internal borders of the state, such as the voting booth, the welfare office, the prison, and other sites and moments where identification, and increasingly biometric information, is required to speak the truth of and for muted bodies.[58]

Biometric technology can serve as a substitution for the physical being, creating space for error that is a result of 'historical and institutional' disadvantages creating "observation,

---

[58] Browne, Simone. *Dark Matters: On the Surveillance of Blackness*. Durham, NC; London: Duke : University Press, 2015, 110

calibration, and application that sometimes reveal themselves as racializing."[59] The

growing amount of data used to create the data double begins to blur the lines between

the physical body that supplies this information and the endless representations of this

person that is formed, as stated by both Browne and Lyon this has a high potential for

racial profiling.

Browne includes DNA in her list of various forms of biometric technology. Skin

serves as a reoccurring topic both visually and thematically in *Graft and Ash for a Three*

Monitor Workstation and is one of the most indicating aspects of biometrics. The blue

background seen in the opening of the piece is meant to represent the color the furthest

away from any human skin tone, this blue hue is juxtaposed by the proceeding

background image that consists of extremely zoomed in footage of Perry's skin (*See*

Figures 4.3, 4.4)

> the skin, or the flesh I like to think of it as, is an animation on another ocean modifier. It's
> my skin that's been highly modulated highly contrasted and the texture has been created
> to make this membrane that feels like it's moving slowly. And I've been thinking about
> depiction of black and brown skin colors and in film and video production and the
> warming up of a skin tone in order to make something more palatable. And so I've
> decided to go off the deep end into a consumption or something that feels like its burning
> alive, something that is like this type of connective tissue that is doing more that the
> representative work of a being.[60]

Perry brings forward the documentation of black and brown skin tones through the lens

of a camera. Perry's reference to the neglecting of the acknowledgement of inaccurate

displays of darker skin tones has been an ongoing conversation, the construction of

images specifically in video and film have the ability to reinforce racist notions, racist

---

[59] Browne, Simone. *Dark Matters: On the Surveillance of Blackness*, 109

[60] "Sondra Perry: Typhoon Coming On.", 6:05

notions that go beyond character portrayals including lenses, lighting, and camera techniques.[61] The magnified visual of Perry's skin allows for the image to take on new meaning due to the uncommon magnification that is the display of the artist skin. The audience's acknowledgment of Perry's skin is unavoidable, Perry forces the audience to see her skin as a representation of her human form, a source to be surveilled, and as a cultural association that discloses black history.
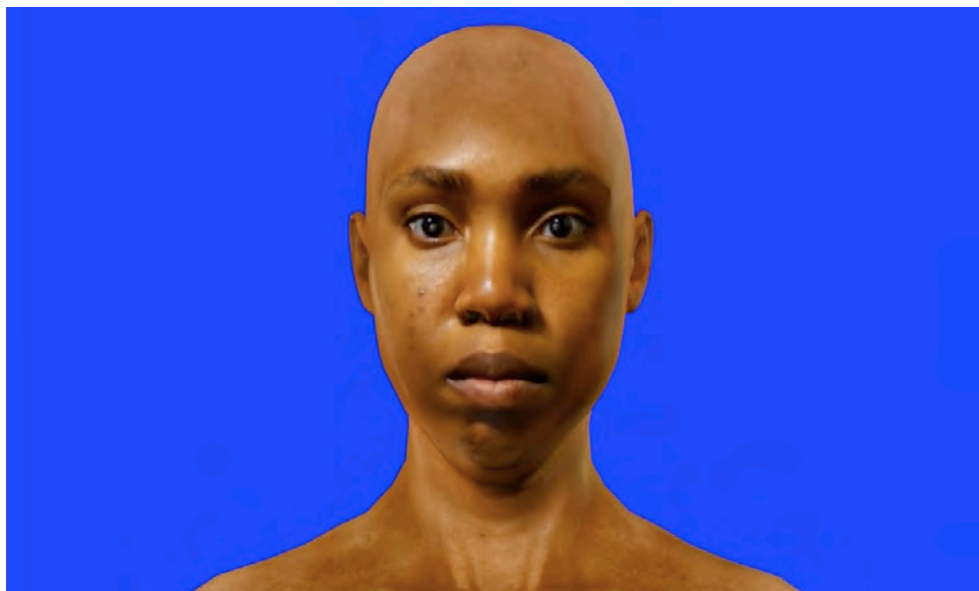
Figure 4.3
Perry's avatar stands in front of the chroma key clue blue screen.
Perry, *Graft and Ash for a Three Monitor Workstation*

---

[61] "'Selma' Cinematographer Bradford Young: 'I'm Not Just a Cameraman.'" YouTube. q on cbc, November 10, 2015. https://www.youtube.com/watch?v=ERfH6sDeZTU.
Cinematographer Bradford Young being interviewed to discuss the racist tendencies of film production have the power to reinstate racist notions through production techniques.

Figure 4.4
Perry's avatar stands of the skin footage that has been projected onto the wave monitor.
Perry, *Graft and Ash for a Three Monitor Workstation*

The footage of Perry's skin that is projected onto the image of waves was partly

inspired by Steyerl's essay titled "In Free Fall: A Thought Experiment on Vertical

Perspective". Steyerl questions the history and more recent decline of the linear

perspective and the "growing importance of aerial views: overviews, Google Map views,

satellite views. We are growing increasingly accustomed to what used to be called a

God's-eye view."[62] Steyerl provides an example of this aerial perspective through the

incorporation of the Google Earth logo that is stamped in the corner in a scene of *How*

Not to be Seen: A Fucking Educational .MOV File. It is in this text that Steyerl analyzes

the relevance in the transition and rejection from the default linear perspective that was

---

[62] Steyerl , Hito. "In Free Fall: A Thought Experiment on Vertical Perspective." e-flux. e-flux, April 2011. https://www.e-flux.com/journal/24/67860/in-free-fall-a-thought-experiment-on-vertical-perspective/, 1

established and solidified "enabling Western dominance" [16] through the arts and

navigation to a new aerial perspective.

The destruction of the linear perspective is exemplified by Steyerl through J. M.

W. Turner's 1840 painting *The Slave Ship*, which was originally titled *Slavers Throwing*

overboard the Dead and Dying — Typhoon coming on[63] *(See Figure 4.5),* the painting

itself and Steyerl's writing on the painting serve as an explicit source of inspiration, the

installation and Turner's painting even share the same name. The painting depicts a real

moment that occurred where the owner of a slave ship decided that all dying and ill

slaves would be thrown overboard because they would not be covered by insurance.

Steyerl goes on to analyze the unidentifiable vanishing point that has been disrupted by

the waves and chaos that is the subject of the painting,

> At the sight of the effects of colonialism and slavery, linear perspective—the central
> viewpoint, the position of mastery, control, and subjecthood—is abandoned and starts
> tumbling and tilting, taking with it the idea of space and time as systematic
> constructions.[64]

This visual representation of the beginning of the eventual rejection of the linear

perspective that is disrupted through the ocean waves also serves as one of the most

visually compelling aspects of Perry's piece. Within *Graft and Ash for a Three Monitor*

Workstation, the inspiration of the observations made by Steyerl of Turner's piece are

---

[63] Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On) – Works – Museum of Fine Arts, Boston. Museum of Fine Arts Boston. Accessed April 22, 2020. https://collections.mfa.org/objects/31102."One of Turner's most celebrated works, Slave Ship is a striking example of the artist's fascination with violence, both human and elemental. The painting was based on a poem that described a slave ship caught in a typhoon, and on the true story of the slave ship Zong whose captain, in 1781, had thrown overboard sick and dying slaves so that he could collect insurance money available only for slaves "lost at sea." Turner captures the horror of the event and terrifying grandeur of nature through hot, churning color and light that merge sea and sky. The critic John Ruskin, the first owner of Slave Ship, wrote, "If I were reduced to rest Turner's immortality upon any single work, I should choose this.""

[64] Steyerl , Hito. "In Free Fall: A Thought Experiment on Vertical Perspective.", 6

clear and shown through the use of the ocean as a representation of the middle passage

and the lives lost at sea, but also the continued mass murdering and persecution of

enslaved African bodies once arriving in the Americas.

Figure 4.5
J. M. W. Turner, The Slave Ship, 1840.
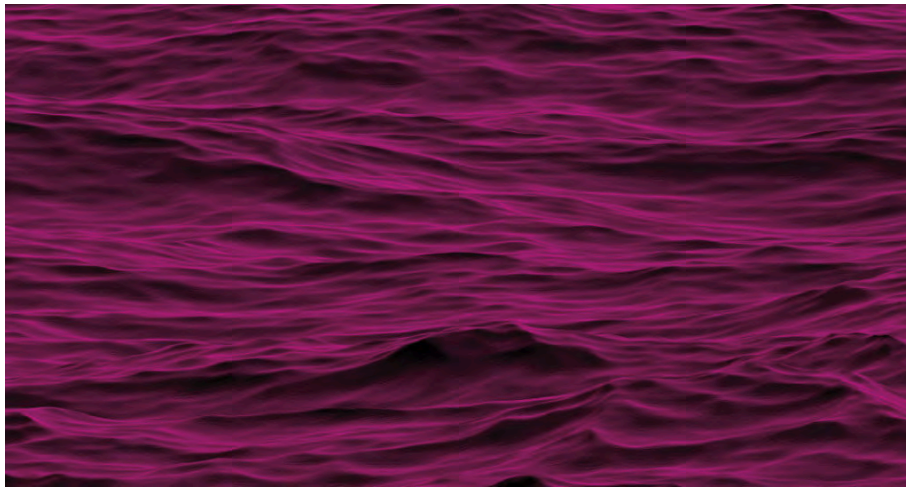
Figure 4.6
Still of waves.
Perry, *Graft and Ash for a Three Monitor Workstation*

Perry references the history of slavery through Turner's piece and brings up contemporary forms of oppression towards black bodies through the visual representation of Perry that is her avatar. Perry's non-human form symbolizes forms of surveillance that take on the aerial views that are discussed in the second half of Steyerl's essay. The rejection of the linear perspective allowed for a new dominant gaze to emerge that is the surveillance gaze.

> This establishes a new visual normality a new subjectivity safely folded into surveillance technology and screen-based distraction.[9] One might conclude that this is in fact a radicalization though not an overcoming of the paradigm of linear perspective. In it, the former distinction between object and subject is exacerbated and turned into the one-way gaze of superiors onto inferiors, a looking down from high to low. Additionally, the displacement of perspective creates a disembodied and remote-controlled gaze, outsourced to machines and other objects.[10] Gazes already became decisively mobile and mechanized with the invention of photography, but new technologies have enabled the detached observant gaze to become ever more inclusive and all-knowing to the point of becoming massively intrusive as militaristic as it is pornographic, as intense as extensive, both micro- and macroscopic.[65]

The 'new visual normality' that is the surveillance perspective continues the imbalance between watchers and watched that was once the roles that existed within the linear perspective. Surveillance as a deceptive aspect of everyday life successfully encourages the idea that surveillance technology ensures a more safe and secure state. Although there are uses for surveillance that do directly have the intention to prevent crime and breaches of justice, surveillance does in fact see race and gender and uses assigned identities as grounds for profiling.

The presence of the surveillance gaze that has emerged in a post linear perspective society seems to be doomed, but Steyerl does offer a potential solution that

---

[65] Steyerl , Hito. "In Free Fall: A Thought Experiment on Vertical Perspective.", 8

disrupts what seems to be the unavoidable eye in the sky. Steyerl concludes her essay with a proposal to re-appropriate the technology that has been presented to work against us,

> if we accept the multiplication and de-linearization of horizons and perspectives, the new tools of vision may also serve to express, and even alter, the contemporary conditions of disruption and disorientation.[66]

Steyerl specifically mentions 3-D animation, green screens, new cinematic perspectives, and the use of montages. Perry uses new visual practices to create the images that are showcased in *Graft and Ash for a Three Monitor Work Station*, Steyerl uses similar tools in *How Not to be Seen A Fucking Didactic Educational .MOV File*. Perry represents herself through a form of technologically produced animation, which according to Steyerl is a way of resisting the linear perspective as well as the surveillance perspective both through the animation itself and the way that she has cloaked, masked, and disguised herself from the surveillance gaze. Steyerl quite literally incorporates green screens by showing a green screen initially with nothing on it. In the second half of *How Not to be Seen A Fucking Didactic Educational .MOV File*. Steyerl has placed a green screen in the desert. The desert represents the new frontier with an obvious vanishing point representing the linear perspective that is then paired with a green screen, a symbol of the new perspective that is taking back the power of the gaze. The two visual representations, one being the linear perspective and the other being a resistance of the surveillance perspective operate in the same space, a representation of the progress that is being made to evolve and completely erase both the linear and surveillance perspectives (*See Figure 4.7*).

---

[66] Steyerl , Hito. "In Free Fall: A Thought Experiment on Vertical Perspective.", 8

Figure 4.7
Green Screen and resolution target displayed in the desert.
Steyerl, *How Not to be Seen: A Fucking Didactic Educational .MOV File*

Steyerl's suggestions for resistance against surveillance can again be interpreted as a form of sousveillance. Although Steyerl's suggestions for sousveillance comes in the form of less apparent methods, the tactics offered by Steyerl as a resistance do take on the model of technological mediums making her methods a tool of sousveillance. The ways in which Steyerl touches on protection against surveillance is through the production of art, the linear perspective is most clearly visualized through works of art and has been challenged and dismantled by new forms of art that question the power of both surveillance and linear gazes. This comes as no surprise as methods of surveillance are very much so intertwined with art. This is seen through the pieces that have been talked about in previous chapters as well as in response to the exploration of the concept of sousveillance introduced by Mann.

The personal experiences by Mann that were had while conducting his research on the practice of creating "bearable (wearable, implantable/dermaplantable, and body/brain modification) systems and devices"[67] lasted over a period of thirty years. Because of the subject matter and approach to the experiment Mann eventually defined his work and methods of production to align him more closely to an artist rather than an engineer or inventor. Mann touches on the clear connection between evolving forms of technology being in sync with and having a dialogue with artistic practices.

> a main feature of "sousveillance" as a tool for multi-media artists is effortless capture, processing, storage, recall, and transmission of an activity by a participant in the activity….This practice would outstrip a normal ethics review process, so a certain element of this work reaches beyond the traditional manner of scientific explorations, perhaps more into the domain traditionally reserved for the Fine Arts. The arts is one of the few places where there exists an accepted practice of performance art.[68]

The new role taken on by Mann that is more closely related to a performance artist is due to the constant surveillance and documentation of everyday life experienced by Mann through his wearable body camera. Mann began to showcase his work as an artistic expression and questioned how "the human body will continue to interact with digital tools in the future."[69]The research conducted by Mann and his approach to his work evolving into the production of an artist further proves Steyerl's case, therefore demonstrating that Perry's piece is following the steps offered by Steyerl as a successful form of resistance against the surveillance gaze through the medium of art.

---

[67] Mann, Steve. "'Sousveillance.'", 2

[68] Mann, Steve. "'Sousveillance.'", 1

[69] Mann, Steve. "'Sousveillance.'", 3

Browne expands on Mann's definition of sousveillance by introducing the author's own term, dark sousveillance. Browne covers topics in surveillance that are used specifically to monitor and therefore persecute against black bodies. Examples expand across a long history, from branding to TSA security practices. Browne offers her definition of dark sousveillance

> as a way to situate the tactics employed to render one's self out of sight, and strategies used in the flight to freedom from slavery as necessarily ones of undersight… I plot dark sousveillance as an imaginative place from which to mobilize a critique of racializing surveillance, a critique that takes form in antisurveillance, countersurveillance, and other freedom practices. Dark sousveillance, then, plots imaginaries that are oppositional and that are hopeful for another way of being…. Dark sousveillance charts possibilities and coordinates modes of responding to, challenging, and confronting a surveillance that was almost all encompassing.[70]

Browne references tactics that challenged and dogged surveillance in order to escape from slavery, tracking a history of surveillance that monitored black bodies and how these methods of surveillance continue to monitor and restrict through contemporary technologies. A large portion of Browne's work touches on facial recognition software being unable to recognize darker skin tones. Browne's epilogue is titled "When Blackness Enters the Frame"; the focus of the section is on a YouTube video titled "HP Computers Are Racist." The video is proof of the lack of diversity and representation when creating algorithms for facial recognition software. White being the default face, perspective, and gaze mean that whiteness, as the default, will naturally bleed into forms of surveillance. "HP Computers are Racist" is an example that can be added to the list of technologies that contribute to a continued racist perspective that is reinforced through the lens of the camera. Perry's statement on the subject of skin tones is applied to video

---

[70] Browne, Simone. *Dark Matters: On the Surveillance of Blackness*, 21

and film, surveillance is another form of representation through technology that simultaneously oversees and disregards black bodies, ultimately acting as another form of immense control.

Surveillance is yet another topic that creates a contradictory dichotomy of being seen while simultaneously being obscured. Browne's writing on "HP Computers are Racist" serves as a visual embodiment of this split. There is a divide between those that "are monitored, and those who do the monitoring, and the paradoxical ways in which someone can be surveilled and yet still be rendered invisible."[71] Browne recognizes the "unseeness" that is potentially a beneficial flaw in the software,

> There's a reason we might *want* to be unknown or unrecognized by a white supremacist gaze and all of its technologies. That unknowingness, that non-recognition, by certain aspects of power—heteronormativity, white supremacy, capitalism—has some productive possibilities to trouble and maybe change our current condition.[72]

Browne expands on this idea by recognizing black artists and their strives to create works that follow the precedent that has been advocated by Steyerl through her video piece and her writing. Turner has shown the potential that art holds as a force of disruption against the standard viewpoint. Mann's findings referenced the unbreakable partnership between art and technology, and the ways in which this combination can benefit the greater good through the manipulation of the power that is enforced on the masses. Browne recognizes black artists and the lengths taken to create works that showcase both "the idea of aloneness and being seen"[73]. Browne and Steyerl both

---

[71] Browne, Simone. "Dark Matters." canadianart. canadianart, February 5, 2020. https://canadianart.ca/interviews/dark-matters/.

[72] Browne, Simone. "Dark Matters." canadianart.

[73] Browne, Simone. "Dark Matters." canadianart.

emphasize the importance of art as a way of representation as well as opposition to the surveillance gaze.

> I find that some black creative practices give us a way out. James Baldwin has this short essay, "The Creative Process," on artists and the creative process, where he writes about the idea of aloneness and being seen. He situates artists as disturbers of the peace—and this deliberate kind of disruption is the role of the artist because the role of the artist is to illuminate the darkness.[74]

Browne mentions Perry as well as others while illuminating the inventive nature that is the political potential of art. "I think their work has been a way to show the emancipatory possibilities of art. It's disruptive. It disturbs. And that's a good thing."

The female computer generated voice in *How Not to be Seen: A Fucking Didactic Educational .MOV File*, states that "Disappeared people are annihilated, eliminated, eradicated, deleted, dispensed with, filtered, processed, selected, separated, wiped-out. "Invisible people retreat into 3-D animations…They reemerge as pixels."[75] They merge into a world made of images. These are the pixels that are seen destroying the surveillance gaze that has been thrust upon them in Steyerl's piece. The execution and success of the steps end in a victory, as the audience witnesses the pixels dismantle the surveillance gaze, the song "When Will I See You Again" by The Three Degrees plays in the background, serving as the battle song of the rouge pixels. "Is this my beginning or is this the end? (is this the end?)"[76]. The question that is asked by the lyrics of the song leaves the audience with the question of this being the beginning or the end. This lyric in conjunction with the conclusion of the piece does bring into question what truly is the

---

[74] Browne, Simone. "Dark Matters." canadianart.

[75] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, 9:08

[76] *When Will I See You Again* , n.d.

beginning and what would signify the end. Surveillance as a powerful gaze is a force that has been and will continue to be present. Is this the beginning of us becoming invisible and therefore unseen by surveillance, or is this the end, a point of no return in regards to the power and capacity of surveillance that we will continue to watch us.

Conclusion

Lesson four of *How Not to be Seen: A Fucking Didactic educational .MOV File* is "how to be invisible by disappearing"[77]. The list of ways of becoming invisible by disappearing consists of thirteen different approaches. Some have been mentioned in my writing such as living in a gated community and being a woman over fifty, Steyerl also offers being fitted with an invisibility cloak and being undocumented or poor. This list of steps is the most specific out of all of Steyerl's lessons. Rather than offering a list of verbs that can be made applicable to most audiences, this list mentions specific acts and identities that would allow for the participant to disappear. The specific list for a goal that seems to be the most difficult to achieve poses the question how does one fully disappear from the trail of over-representation that has been collected?

The circumstances that have been presented with the events of COVID-19 make the possibility of becoming invisible by disappearing initially seem easier to achieve. The first two chapters of this piece were written before the events of COVID-19 unfolded, and the last two were written post transitioning to online learning, social distancing and the current period of quarantine. The historical moment in time that emerged during the production of my senior project shifted the importance of the topic of surveillance. Initially it was hard to find the motivation to complete my project, as it no longer felt relevant compared to the endless alarming headlines that were broadcasted daily, or the existential thoughts that would prompt hour long conversations between my roommate

---

[77] Steyerl , *How Not to be Seen. A Fucking Didactic Educational .MOV File*, (7:14)

and I. As I continued to apply myself to my work and with the help of my advisor, I came to the realization that surveillance is a topic that is now more relevant than ever.

This paper had a similar effect on me as the continuous effect of the happenings of COVID-19. The more that I grow both in age and knowledge, the more of an understanding I have in regards to the systems of oppression that are so deeply embedded in the culture and structure of our country. COVID-19 has re-surfaced these fissures that have and continue to exist in our country reproving the flaws in systems, leaders, and values. My project took on a similar progression. I knew the injustices that were performed through the use of surveillance; the research I did continued to verify the wrong doings of the systems of control in our country that rely on surveillance.

The cut off of social and physical interactions with others have catalyzed our dependence on forms of technology as grounds for feeling human. Our current state of being has forced rights that we hold as humans to be surrendered. The use of programs and applications such as zoom, google hangout, and social media platforms such as instagram and tiktok are now assets of everyday life. These technologies were relevant before but have now taken on a new role as one of the few ways to participate as a social being. Online delivery and in store pick-up, online consultation for contraceptives, mandatory conferences and classes that translate over state lines and time zones, this has become the new normal; a dependence on technology, our data doubles, and our virtual avatars are what allow us to be human. Human connection is what keeps us alive, and now the ways in which to sustain the human connection is through technology. Maybe we must temporarily give up our resistance against surveillance because the trade off for participating in contemporary forms of surveillance through technology is human

interaction and continuing to exist. The ease that has presented itself with the

participation of completing Steyerl's fourth lesson in this period in time would also mean

completely limiting the interactions that we have with those that exist within our

individual households. Resistance to surveillance in this moment means rejecting human

connection, which is a source of love and life for most of us, and love and life might

mean temporarily giving up in order to continue living.

Bibliography

Browne, Simone. "Dark Matters." canadianart. canadianart, February 5, 2020.
      https://canadianart.ca/interviews/dark-matters/.

Browne, Simone. *Dark Matters: On the Surveillance of Blackness*. Durham, NC;
      London: Duke : University Press, 2015, 110

Elsaesser, Thomas, editor. "Harun Farocki: Filmmaker, Artist, Media Theorist." *Harun
      Farocki: Working on the Sight-Lines*, Amsterdam University Press, 2004, pp. 11–
      40. *JSTOR*, www.jstor.org/stable/j.ctt46mzvn.3.

Farocki, Harun, *The Creators of the Shopping World*. Filmproduktion, Berlin, in
      coproduction with SWR, NDR and WDR, 2001. https://vimeo.com/189813937.

Hadleigh-West, Maggie, director. *War Zone* . Film Fatale Inc., Hank Levine Film , 1998.

Lyon, David. *Surveillance Studies: an Overview*. Polity, 2012.

Magid, Jill. "2014 Creative Time Summit: Stockholm." *2014 Creative Time Summit:
      Stockholm*. December 12, 2014, 0:55

Magid, Jill. *Trust* . *Vimeo* . Evidence Locker, 2013. https://vimeo.com/62092355.

Mann, Steve. "'Sousveillance.'" *Proceedings of the 12th Annual ACM International
      Conference on Multimedia - MULTIMEDIA 04*, 2004.
      https://doi.org/10.1145/1027527.1027673., 1

Mann, Steve. "Veillance and Reciprocal Transparency: Surveillance versus
      Sousveillance, AR Glass, Lifeglogging, and Wearable Computing."

Maslin, Janet. "A Woman Cries Wolf Whistler." The New York Times. The New York
      Times, August 12, 1998. https://www.nytimes.com/1998/08/12/movies/film-
      review-a-woman-cries-wolf-whistler.html.

Morinis, Leora, and Department of Media. "MoMA: Hito Steyerl's HOW NOT TO BE
      SEEN: A F**King Didactic Educational .MOV File." InsideOut, June 18, 2014.

https://www.moma.org/explore/inside_out/2014/06/18/hito-steyerls-how-not-to-be-seen-a-fucking-didactic-educational-mov-file/.

Mulvey, Laura. *Visual and Other Pleasures*. Palgrave Macmillan, 2009

Perry, Sondra. "Graft and Ash for a Three Monitor Workstation." Google Drive. Google,
    January 31, 2019.
    https://drive.google.com/file/d/1CIRSs35h6us8Wu8bwndDlxvi5yTepynK/view.

Rosenmeyer, Aoife. "Weeping Singing Dreaming: Lee Mingwei in Lockdown."
    ArtReview, 2016.
    https://artreview.com/features/summer_2016_feature_jill_magid/.

Saint-Louis, Elodie A. "Graft and Ash for a Three Monitor Workstation: Arts: The
    Harvard Crimson." Arts | The Harvard Crimson, April 5, 2018.
    https://www.thecrimson.com/column/in-total-
    darkness/article/2018/4/5/intotaldarkness-graftandash/.

Serpentine Galleries, "Sondra Perry: Typhoon Coming On." YouTube. YouTube, May
    16, 2018. https://www.youtube.com/watch?v=Qunkb4piXGw, 2:58

Smith, Roberta. "Hito Steyerl: 'How Not to Be Seen'." The New York Times. The New
    York Times, July 17, 2014.
    https://www.nytimes.com/2014/07/18/arts/design/hito-steyerl-how-not-to-be-
    seen.html.

"Hito Steyerl – 'Being Invisible Can Be Deadly' | TateShots." YouTube. YouTube, May
    17, 2016. https://www.youtube.com/watch?v=kKAKgrZZ_ww.

Steyerl , Hito, director. *How Not to Be Seen. A Fucking Didactic Educational .MOV File*.
    ArtForum, 2013, www.artforum.com/video/hito-steyerl-how-not-to-be-seen-a-
    fucking-didactic-educational-mov-file-2013-51651.

Steyerl, Hito. "In Defense of the Poor Image." e-flux. e-flux, November 2009.
    https://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/.

Steyerl , Hito. "In Free Fall: A Thought Experiment on Vertical Perspective." e-flux. e-
    flux, April 2011. https://www.e-flux.com/journal/24/67860/in-free-fall-a-thought-
    experiment-on-vertical-perspective/, 1

"How Not to be Seen/ Spam." *Monty Python's Flying Circus* . British Broadcasting
   Corporation (BBC), December 8, 1970.

"'Selma' Cinematographer Bradford Young: 'I'm Not Just a Cameraman.'" YouTube. q
   on cbc, November 10, 2015. https://www.youtube.com/watch?v=ERfH6sDeZTU.

"The Women's Film Festival Presents 'War Zone' with Q&A with Maggie Hadleigh-
   West." thewomensfilmfestival.org, July 4, 2018.
   https://thewomensfilmfestival.org/2018/07/04/the-womens-film-festival-presents-
   war-zone-with-qa-with-maggie-hadleigh-west/.

When Will I See You Again , n.d.