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Rocketfish Bluetooth Keyboard

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FM Radio

Search & Rescue

Marine Radio

TV ch 14-36  
TV ch 5  
Air Traffic

# Sorting Daemons

Art, Surveillance Regimes  
and Social Control

Exhibition 16 January – 18 April 2010



Agnes Etherington ART CENTRE

Queen's University | Kingston, Canada K7L 3N6  
613.533.2190 | www.aec.ca

Brenda Goldstein

Antonia Hirsch

David Kemp

Tran T. Kim-Trang

Germaine Koh &  
Ian Verchere

Arnold Koroshegyi

Ruthann Lee

Michael Lewis

Jill Magid

Walid Ra'ad

Kathleen Ritter

David Rokeby

Tom Sherman

Cheryl Sourkes

John Watt

# Sorting Daemons

Art, Surveillance Regimes  
and Social Control

## Symposium 15 – 17 January 2010

Admission is free. Ellis Hall Auditorium, 58 University Avenue

A symposium bringing together leading artists and thinkers on surveillance in contemporary society will be held at the launch of *Sorting Daemons*. The keynote lecture will be followed by round table discussions examining artistic practices and modes of "seeing," and plumbing the methods and implications of surveillance technologies. The symposium will conclude with a video screening.

The *Sorting Daemons* symposium is held in conjunction with Camera Surveillance in Canada: A Research Workshop (14–16 January) hosted by the Surveillance Camera Awareness Network (SCAN) and The Surveillance Studies Centre. Selected sessions of this workshop are open to the public. For information on the Camera Surveillance Workshop, see <http://www.surveillanceproject.org/projects/scan>

Friday 15 January

**7-8:30 pm, The Rita Friendly Kaufman Lecture**

"Reconsidering Surveillance, from Panopticon to Program, Tracking to Formulating, 'Closed World' Control to Open-Sourced Security, Apparatus to Assemblage," Jordan Crandall [biography below]

**8:30-10 pm, Reception, Art Centre Atrium**

Moderator: Kirsty Robertson

Antonia Hirsch, "A Plurality of Solitudes"

David Rokeby, "Camera as Projector:  
The Automated Gaze in Public Space"

Martin Zeilinger, "Us, As Seen through The Eye of  
The Beholder: Appropriated Surveillance Footage in  
Contemporary Media Art and Activism"

Saturday 16 January

**1-2:30 pm, Research Round Tables**

*Data Harvests and the Theatre of the Self*

Moderator: David Murakami Wood

David Kemp, "Data Collection: Every Card  
Is A Database"

Kathleen Ritter, "Now You See It, Now You Don't"  
Cheryl Sourkes, "Live Free Webcams"

**2:45-4:45 pm**

*The Construction of Public Spaces/Public Spheres*

Sunday 17 January

**2-3:45 pm, Screening**

*Defiant Gazes* artists' videos on surveillance by the Bureau of Inverse Technology, Tran T. Kim-Trang, Walid Ra'ad, Shelly Silver and Ryan Stec, introduced by Sarah E.K. Smith, and with a post-screening dialogue with Sarah E.K. Smith and Susan Lord.

For further information on the exhibition and symposium contact the Agnes Etherington Art Centre or go to [www.aeac.ca](http://www.aeac.ca).

### The Rita Friendly Kaufman Lecturer

Jordan Crandall (<http://jordancrandall.com>) is a media artist and theorist based in Los Angeles, and an Associate Professor in the Visual Arts Department at University of California, San Diego. Crandall's video installations, such as the recent 3-channel work *Homefront*, combine formats and genres deriving from traditional cinema as well as military and surveillance culture, exploring 21st-century regimes of power and their effects on subjectivity, identity, sociality, and embodiment. He is currently completing a new video, *Hotel*, which probes the realms of extreme intimacy, where techniques of control combine with techniques of the self and paranoia combines with pleasure. He is the founding editor of the journal *Version* (<http://version.org>).

Crandall's work has been presented in numerous exhibitions worldwide including the Museum of Contemporary Art Kiasma, Helsinki; the Neue Galerie am Landesmuseum Joanneum, Graz; ARTLAB, Tokyo; The Kitchen, New York; AGORA, Rio de Janeiro; TENT Centrum Beeldende Kunst, Rotterdam; and the Whitney Museum, New York. His ongoing art and research project

*Under Fire*, concerning the organization and representation of violence, has resulted in two catalogues published by the Witte de With center for contemporary art, Rotterdam, and a new online archive developed for the International Biennial of Contemporary Art in Seville.

Crandall writes and lectures regularly on technology and culture. An anthology of his projects and critical writing – entitled *Drive* – was published by Hatje Cantz Verlag in conjunction with Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, in 2002. His recent writing concerns the culture of tracking, which looks at tracking as a technology, a discourse, and a perceptual modality; contemporary forms of "readiness" or affective modulation; and the dynamics of emergent systems. He has lectured at Columbia University, New York; Akademie der Bildenden Künste, Vienna; Washington Project for the Arts/Corcoran Museum, Washington, DC; University of São Paulo, Cité Internationale Universitaire de Paris, Museum of Contemporary Art, Los Angeles; and the Institute of Contemporary Art (ICA), London.

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surveillance and social sorting



ONTARIO ARTS COUNCIL  
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# PROGRAM NOTES

***Sorting Daemons: Art, Surveillance Regimes and Social Control***

**Exhibition 16 January - 18 April 2010**

**Symposium 15 - 17 January 2010**



Agnes Etherington ART CENTRE

## ***Sorting Daemons: Art, Surveillance Regimes and Social Control***

Information-gathering systems increasingly affect our lives, tracking our movement and consumer preferences. Such “sorting daemons” reinforce existing streams of influence and quietly create new ones. The artists in this exhibition take measure of our relationship to surveillance by addressing its social, political and aesthetic dimensions. Photographer David Kemp’s *Data Collection* project, for instance, probes attitudes towards the circulation of personal information in a stunning array of identity card “portraits,” while David Rokeby’s haunting *Sorting Daemon* stages real-time capture and processing of the harvested images of passers-by.

The exhibition features works in a range of media – including painting, photography, video, installation and responsive electronic art – by artists Brenda Goldstein, Antonia Hirsch, David Kemp, Tran T. Kim-Trang, Germaine Koh and Ian Verchere, Arnold Koroshegyi, Ruthann Lee, Michael Lewis, Jill Magid, Walid Ra’ad, Kathleen Ritter, David Rokeby, Tom Sherman, Cheryl Sourkes and John Watt. Setting a context for current concerns, a video screening draws on artists’ tapes produced over the past two decades.

This exhibition extends off-site with presentation of Kathleen Ritter’s *Hidden Camera* at the Union Gallery in Queen’s University’s Stauffer Library until March 9.

*Sorting Daemons* is curated by Jan Allen and Sarah E.K. Smith. This exhibition and its associated programs and publication are supported by the Canada Council for the Arts, the Ontario Arts Council (an agency of the Government of Ontario), the City of Kingston Arts Fund through the City of Kingston and the Kingston Arts Council, The New Transparency SSHRC Major Collaborative Research Initiative and the Office of the Privacy Commissioner of Canada, the George Taylor Richardson Memorial Fund, Queen’s University, the Rita Friendly Kaufman Lecture Fund and the Department of Art.

An illustrated publication with critical essays on artists and the culture of surveillance, social sorting and data-aesthetics by Jan Allen, Kirsty Robertson and Sarah E.K. Smith is available.

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Kingston, Ontario, Canada  
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[www.aeac.ca](http://www.aeac.ca)

# **Sorting Daemons Symposium: overview of events**

Events are held in Ellis Hall Auditorium, 58 University Avenue on the campus of Queen's University.

## **Friday 15 January, 7 to 8:30 pm**

### **Welcoming remarks**

David Lyon, Director of The Surveillance Project  
Daniel Woolf, Principal of Queen's University  
François Cadieux, Senior Research Officer, Office of the Privacy Commissioner of Canada  
Janet M. Brooke, Director of the Agnes Etherington Art Centre

### **The Rita Friendly Kaufman Lecture**

Jordan Crandall, "Reconsidering Surveillance, from Panopticon to Program, Tracking to Formulating, 'Closed World' Control to Open-Sourced Security, Apparatus to Assemblage"

### **Closing remarks**

Jan Allen, Chief Curator/Curator of Contemporary Art, Agnes Etherington Art Centre

### **Public Reception at Agnes Etherington Art Centre, 8:30 to 10 pm**

## **Saturday 16 January, 1 to 4:45 pm**

### **1 to 2:30 pm: *Data Harvest and the Theatre of the Self***

Moderator: David Murakami Wood  
Dave Kemp, "Data Collection: Every Card Is A Database"  
Kathleen Ritter, "Now You See It, Now You Don't"  
Cheryl Sourkes, "Live Free Webcams"

### **2:30 to 2:45 pm: break**

### **2:45 to 4:45 pm: *The Construction of Public Spaces/Public Spheres***

Moderator: Kirsty Robertson  
Jonathan Finn, "Seeing Surveillantly: Surveillance as Social Practice"  
Antonia Hirsch, "A Plurality of Solitudes"  
David Rokeby, "Camera as Projector: The Automated Gaze in Public Space"  
Martin Zeilinger, "Us, As Seen Through the Eye of the Beholder – Appropriated Surveillance Footage in Contemporary Media Art and Activism"

## **Sunday 17 January, 2 to 3:45 pm**

### ***Defiant Gazes: Surveillance in Contemporary Society***

Introduction: Sarah E.K. Smith

### **Videos**

1, Shelly Silver (3:12)  
*Bit Plane*, Bureau of Inverse Technology (14:00)  
*dead end job*, Ryan Stec (6:26)  
*Dead Weight of a Quarrel Hangs*, Walid Ra'ad (7:00)  
*Ocularis: Eye Surrogates*, Tran T. Kim-Trang (21:00)

Discussion: Sarah E.K. Smith and Susan Lord

# Abstracts and biographies

Friday 15 January, 7 to 8:30 pm

## Rita Friendly Kaufman Lecture

Jordan Crandall, media artist and theorist, University of California, San Diego

### **“Reconsidering Surveillance, from Panopticon to Program, Tracking to Formulating, ‘Closed World’ Control to Open-Sourced Security, Apparatus to Assemblage”**

The end of the panoptic paradigm is in sight. It has been said that we are moving from a closed-world paradigm of “control” to an open-sourced one of “security” – from the paradigm of the disciplinary institution to that of the improvisational organization; from the analytical paradigm of the apparatus to that of the assemblage; from “subject-oriented” orientations to “object-oriented” ones. When we consider these paradigmatic shifts, what happens to the concept of “surveillance”?

## Biography

Jordan Crandall (<http://jordancrandall.com>) is a media artist and theorist based in Los Angeles, and an Associate Professor in the Visual Arts Department at University of California, San Diego. Crandall’s video installations, such as the recent 3-channel work *Homefront*, combine formats and genres deriving from traditional cinema as well as military and surveillance culture, exploring 21<sup>st</sup>-century regimes of power and their effects on subjectivity, identity, sociality, and embodiment. He is currently completing a new video, *Hotel*, which probes the realms of extreme intimacy, where techniques of control combine with techniques of the self and paranoia combines with pleasure. He is the founding editor of the journal *Version* (<http://version.org>).

Crandall’s work has been presented in numerous exhibitions worldwide including the Museum of Contemporary Art Kiasma, Helsinki; the Neue Galerie am Landesmuseum Joanneum, Graz; ARTLAB, Tokyo; The Kitchen, New York; AGORA, Rio de Janeiro; TENT Centrum Beeldende Kunst, Rotterdam; and the Whitney Museum, New York. His ongoing art and research project *Under Fire*, concerning the organization and representation of violence, has resulted in two catalogues published by the Witte de With center for contemporary art, Rotterdam, and a new online archive developed for the International Biennial of Contemporary Art in Seville.

Crandall writes and lectures regularly on technology and culture. An anthology of his projects and critical writing – entitled *Drive* – was published by Hatje Cantz Verlag in conjunction with Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, in 2002. His recent writing concerns the culture of tracking, which looks at tracking as a technology, a discourse, and a perceptual modality; contemporary forms of “readiness” or affective modulation; and the dynamics of emergent systems. He has lectured at Columbia University, New York; Akademie der Bildenden Künste, Vienna; Washington Project for the Arts/Corcoran Museum, Washington, DC; University of São Paulo, Cité Internationale Universitaire de Paris, Museum of Contemporary Art, Los Angeles; and the Institute of Contemporary Art (ICA), London.



**Saturday 16 January, 1 to 4:45 pm**

**1 to 2:30 pm: *Data Harvest and the Theatre of the Self***

Moderator: David Murakami Wood

#### Biography

David Murakami Wood is Canada Research Chair in Surveillance Studies and Associate Professor in the Department of Sociology at Queen's. He is an urbanist, interested in the history, technologies, practices, ethics and cultures of surveillance. He is also concerned with ubiquitous computing, urban resilience to disaster, war and terrorism, and in international cross-cultural comparative studies of these and other urban developments, particularly in Japan and Brazil. He is a co-founder and Managing Editor of the international journal of surveillance studies, *Surveillance & Society*, and a co-founder and trustee of the Surveillance Studies Network (SSN). He has been published in a wide range of academic journals including the *European Journal of Criminology*, *International Relations*, *Society & Space* and *Urban Studies*, and is currently writing two books: *Global Surveillance Societies: New Spaces of Surveillance* (Palgrave) and *The Watched World: Globalization and Surveillance* (Rowman & Littlefield).

Dave Kemp: "Data Collection: Every Card Is A Database"

*Data Collection* is an artist's project through which the identification cards (driver's licenses, reward cards, credit cards, etc.) carried by over 100 individuals are photographed and presented publicly on the gallery wall such that all personal information on the cards is legible to gallery viewers. The goal of the project is to challenge and register typical notions of privacy, the impulses to keep all personal information secret and hidden away. By doing the exact opposite, the project probes viewer beliefs and draws attention to the larger systems behind the cards in order to promote a more considered approach to privacy. This paper offers an overview of the project, and addresses privacy/security issues related to ID cards and their associated databases, illustrated by anecdotal accounts of *Data Collection* participants' responses.

#### Biography

Dave Kemp is a visual artist currently living in Toronto. His art practice looks at the intersections of and interactions between art, science and technology – particularly at how these fields shape our perception and understanding of the world. Recent activities include exhibitions at the Modern Fuel Artist-Run Centre, Kingston; IPO Gallery, Ottawa; Ideas Gallery, Ontario Science Centre, Toronto; and Interaccess Media Arts Centre, Toronto. Kemp is a graduate of the Master of Visual Studies program at the University of Toronto, where he also completed the collaborative program in Knowledge Media Design. Prior to this, he earned an Image Arts (photography) BFA, Ryerson University, Toronto, and his BScE in Mechanical Engineering, Queen's University, Kingston, ON.

Kathleen Ritter: "Now You See It, Now You Don't"

Increasingly we find ourselves in the business of looking. Looking is never neutral, but implicated in the broader socio-political conditions that inform visual perception. Likewise the ways in which we negotiate visibility, especially in the public sphere, is mired in a complex of power relations that is often neither direct, nor visible itself. Using an image of a video camera "hidden" inside a woman's purse as a starting point, this paper will analyze the semiotics of visibility through one image/object to consider the ways in which we use other means to deflect, divert or otherwise defer being seen.

#### Biography

Kathleen Ritter is an artist and writer based in Vancouver. Her work has been exhibited at VIVO Media Arts Centre, Vancouver (2009); Prefix ICA, Toronto (2009); Modern Fuel Artist-Run Centre, Kingston (2008); The Robert McLaughlin Gallery, Oshawa (2008); Western Front, Vancouver (2004); Centre des

arts actuels Skol, Montreal (2000), and Access, Vancouver (2000). Her writing has been published in the anthology *Places and Non-Places of Contemporary Art* (2005) and the journals *ESSE*, *Fillip Magazine*, *Open Letter*, *Prefix Photo* and *SWITCH*. She has curated several projects, including *How Soon Is Now* (2009) at the Vancouver Art Gallery, and *Expect Delays* (2003), a series of artist's interventions that took place throughout the city of Vancouver.

## Cheryl Sourkes: "Live Free Webcams"

Artist Cheryl Sourkes presents images and movies she has generated from home-cams while she considers issues raised by this webcam phenomenon. She entertains the following ideas. By presenting physical space in virtual space, home-cams participate in a mixed reality that vexes the traditional boundary between public and private domains. Although they are primarily driven by desire, home-cams have an aspect that can be read as documentary. Government surveillance plays a lesser role in the world of home-cams than does self-surveillance or exhibitionism. Home-cams along with cell phones and iPods operate in an ever-expanding zone of distributed consciousness.

### Biography

Cheryl Sourkes is a lens-based digital artist, writer and independent curator. She grew up in Montreal and studied at McGill University before moving to Vancouver in 1967. There she became involved with Intermedia, a Dadaist context within which she began to make art. For the last decade, Sourkes' work has investigated the visual dimension of technology, especially the social and cultural developments that have arisen with Internet web cameras. Selections of this work were published in her book *Tons of Webcammer Babes*, 2009, and in the catalogue *Public Camera*, which was released at the opening of her exhibition at the National Gallery of Canada in 2007. In addition to mining the web for source material, Sourkes is a Board member at Art Metropole in Toronto. She lives in Toronto and spends part of each year in Manchester, England.

## **2:30 to 2:45 pm: break**

## **2:45 to 4:45 pm: *The Construction of Public Spaces/Public Spheres***

Moderator: Kirsty Robertson

### Biography

Kirsty Robertson is a professor of contemporary art and museum studies at the University of Western Ontario. She recently completed a SSHRC postdoctoral fellowship in the Department of Visual Arts and the Constance Howard Research Centre in Textiles at Goldsmiths College, University of London, England. Robertson's postdoctoral work focuses on the study of wearable technologies, immersive environments and the potential overlap(s) between textiles and technologies. She considers these issues within the framework of globalization, activism, and burgeoning "creative economies." At present, she is working on her book *Tear Gas Epiphanies: New Economies of Protest, Vision and Culture in Canada*.

## Jonathan Finn: "Seeing Surveillantly: Surveillance as Social Practice"

In addition to the steady rise of surveillance programs and technologies over the past few decades, surveillance increasingly appears as a subject in film, television, video games, social networking sites, advertising and art. In this way, surveillance has become a key feature of contemporary life. This paper raises the question: given the prominence of surveillance cameras and surveillance imagery in contemporary life, do we now see surveillantly? Can we speak of surveillance less as a technology than as a way of seeing? And, if so, how and why would such a distinction be useful? The paper draws from



work in the history and theory of photography to situate surveillance less as a technology than as a social practice: a way of seeing, understanding and engaging with the world around us. Using examples from film, television, advertising, art and citizen journalism, the paper explores what it might mean to see surveillantly.

### Biography

Jonathan Finn is Associate Professor in the Department of Communication Studies at Wilfrid Laurier University. He is the author of *Capturing the Criminal Image: From Mug Shot to Surveillance Society* (Minnesota 2009). His research focuses on photography and photographic representation and he is currently developing a new research project on visual technologies and sport.

### Antonia Hirsch: “A Plurality of Solitudes”

Based on specific examples of her own work, Antonia Hirsch's paper will discuss the concepts of public space and public sphere that have informed these projects. The presentation will consider the notion of visibility in a literal as well as a metaphoric sense, examining the role of the artwork in constituting public space and, in fact, a public (audience). Following Chantal Mouffe's notion of the agonistic public sphere, she will consider whether it is possible for an artwork to mobilize what is invisible, and the element of agency that may be embodied.

### Biography

Antonia Hirsch (<http://antoniahirsch.com>) is based in Vancouver and Berlin; her work has received critical attention in Canada, Europe and Asia, and her projects have been presented at institutions including Program, Berlin; the Taipei Fine Arts Museum; the Power Plant, Toronto; and the Contemporary Art Gallery, Vancouver. Her work has been featured in solo exhibitions across Canada, among others at the Charles H. Scott Gallery and Artspeak Gallery, Vancouver; Kitchener-Waterloo Art Gallery; and Gallery 101, Ottawa. In 2004, she was awarded the Canada Council Studio at the Cité Internationale des Arts in Paris. Her work can be found in public collections such as those of the Vancouver Art Gallery, the Canada Council Art Bank and the Sackner Archive of Concrete & Visual Poetry, Miami Beach. Hirsch has written for various publications including *Fillip Magazine*, *C magazine*, and *artcontexto*.

### David Rokeby: “Camera as Projector: The Automated Gaze in Public Space”

The ancient Greeks believed that the eye emitted rays of perception that reached out and touched the objects of sight and reported back what they found. Contemporary surveillance cameras equipped with computer software effectively project their detection algorithms out into the surveilled space, filling the space with something resembling human judgement, yet disembodied and disconnected from experience. David Rokeby will examine the implications with examples from his work.

### Biography

David Rokeby has been creating interactive sound and video installations with computers since 1982. His *Very Nervous System* (1982-1991) is acknowledged as a pioneering work of interactive art, translating physical gestures into real-time interactive sound environments. Several of his works have addressed issues of digital surveillance, including *Watch* (1995), *Taken* (2002), and *Sorting Daemon* (2003). *Watched and Measured* (2000) was awarded the first BAFTA award for interactive art from the British Academy of Film and Television Arts in 2000. Other works engage in a critical examination of the differences between human and artificial intelligence. The *Giver of Names* (1991-) and *n-cha(n)t* (2001) are artificial subjective entities.

Rokeby's installations have been exhibited extensively in the Americas, Europe and Asia. He has lectured around the world, and has published landmark papers that are required reading in the new media arts at

many universities. *Very Nervous System* was presented at the Venice Biennale in 1986; this piece garnered the first Petro-Canada Award for Media Arts in 1988 and Austria's Prix Ars Electronica Award of Distinction for Interactive Art in 1991. In 2002, Rokeby was awarded a Governor General's Award in Visual and Media Arts, the Prix Ars Electronica Golden Nica for Interactive Art and he represented Canada at the Venice Biennale of Architecture. In 2004, he represented Canada at the São Paulo Bienal. In 2007 he completed major art commissions for the Ontario Science Centre, Toronto, and the Daniel Langlois Foundation, Montreal. David Rokeby is represented by Pari Nadimi Gallery.

## Martin Zeilinger: "Us, As Seen Through the Eye of the Beholder – Appropriated Surveillance Footage in Contemporary Media Art and Activism"

In 2007, London-based media artist Manu Luksch completed a 50-minute manifesto-driven fiction film entitled *Faceless*. The film, critically acclaimed after a series of screenings at international festivals, is constructed entirely from visual material that was captured by London's ultra-dense network of surveillance cameras, and later appropriated by the filmmaker under the UK Data Protection Act (DPA), which grants individuals the right to request surveillance materials if they can convincingly demonstrate that their personal image has been captured. Probing this law and quite literally turning it on its head, Luksch used the public sphere as a stage upon which she acted out a disturbing science fiction narrative that the public surveillance apparatus couldn't help but capture, and which critically explores the ethical implications of this same apparatus both in its form and in its content. Narrated by Tilda Swinton, the film is reminiscent of famous dystopic conspiracy narratives such as Chris Marker's *La Jetée*. By hijacking the surveillance machine as an unwitting accomplice, Luksch posits the creative repurposing of the surveillance gaze as a complex and immensely provocative political act that goes beyond simple rejection of surveillance as such, and that, instead, self-reflectively tests its own potential as critically productive rather than as a merely antagonistic practice. Based on his work on politically charged practices of appropriation in the field of new media, Zeilinger's paper closely discusses the critical implications of Luksch's work, and embeds it in a broader survey of activism and performance art that revolves around similar practices of "video sniffing." In his presentation, he considers critical and public perception of such phenomena, and complements them with a discussion of the (often quite sustained) theoretical visions of the artists and activists in question.

### Biography

Martin Zeilinger is a Lecturer at Victoria College's Literary Studies Program at the University of Toronto, and an experimental filmmaker. He recently completed a Ph.D. at the University of Toronto, and is currently preparing his dissertation for publication. His dissertation project, entitled "Art and Politics of Appropriation", is a comparative study of the creative and critical re-use of already-authored cultural matter in the visual arts, experimental film, sampling music and digital art.

**Sunday 17 January, 2 to 3:45 pm**

***Defiant Gazes: Surveillance in Contemporary Society***

Five artists' videos on surveillance produced between 1997 and 2004 offer a spectrum of approaches, each attempting, in its own way, to unsettle conventional understanding of surveillance practices.

Introduction: Sarah E.K. Smith, Department of Art, Queen's University

Discussion: Sarah E.K. Smith and Susan Lord, Film and Media Studies, Queen's University

**Videos**

1, Shelly Silver (3:12)

*Bit Plane*, Bureau of Inverse Technology (14:00)

*dead end job*, Ryan Stec (6:26)

*Dead Weight of a Quarrel Hangs*, Walid Ra'ad (7:00)

*Ocularis: Eye Surrogates*, Tran T. Kim-Trang (21:00)

**Biography**

Sarah E.K. Smith is a PhD candidate and Teaching Fellow in the Department of Art at Queen's University. Her research scope is modern and contemporary visual and material culture, with specific interest in the intersections of art, visibility, and critical theory, as well as the ways in which artists have adopted, subverted, and resisted modes of surveillance. She is a founder and co-editor of the new online journal *Shift: Queen's Graduate Journal of Visual and Material Culture* ([www.shiftjournal.org](http://www.shiftjournal.org)). Smith published "The Mexican/Canadian Video Exchange: Contemporary Art as 'Post-Nation'?" in the *Revista Mexicana de Estudios Canadienses*, 2007. In 2009, she presented "Evaluating the Transgressive Potential of Performance: René Francisco's *El Romerillo Trilogy*" at the Universities Art Association of Canada annual conference, and her upcoming plans include presentation of "Remix: Indigenous Visual Culture in Narratives of the New North America" at the College Art Association annual conference in 2010. She was awarded a SSHRCC Michael Smith Foreign Study Supplement in support of research to be undertaken at the Department of Visual Arts, University of California, San Diego, winter 2010.

**Biography**

Susan Lord is Associate Professor in the Department of Film and Media, and the Graduate Program in Cultural Studies, Queen's University, where she also holds cross-appointments with the Departments of Art and Women's Studies. Her research interests in globalization, technology and culture are anchored in studies of urban screens and gendered projections, Cuban film and art since 1959, and decolonizing cosmopolitanism in 1960s Havana. With Janine Marchessault, she is co-editor of the anthology *Fluid Screens, Expanded Cinema*, and co-director of Visible City ([www.visiblecity.ca](http://www.visiblecity.ca)), an on-line archive and research project that seeks to understand the different roles that artists play in imagining and helping to design 21<sup>st</sup>-century cities. She is co-editing an issue of *Public* on global screens, and co-editing a volume on Cuban filmmaker Sara Gómez. She curates programs of media arts and is a member of the Public Access Collective ([www.publicjournal.ca](http://www.publicjournal.ca)).