

BodyCam

private < **surveillance** > public

Science and technology play the most powerful roles as they shape our culture and thus shift the understanding of our identity. The concept of our identity is even more precarious given the global scope of the arena. What makes an individual different than all others - how do we classify people? How are technologies changing the way in which people define themselves and present themselves to others? How do people use media to create and project their identity? What are the implications of the increasingly sophisticated technologies for identifying and tracking people? How are the vast amounts of data that are compiled about us gathered, protected, and divulged?

Bruce Nauman

“Video Surveillance Piece: Public Room, Private Room”

You first experience the installation “Video Surveillance Piece: Public Room, Private Room” by entering a small room. In one corner, there is a monitor placed at floor level. It screens a camera pan of the room. Positioned on the ceiling a camera diagonally opposite films the situation. When attempting to see yourself on the monitor, you soon discover you only appear via another monitor. You see yourself in a monitor which features another monitor image – namely the movements in the room you are in. At this point things start to grate with customary perception for the experimentation with simultaneous transmission which evolves into active observation and being under surveillance.

When you walk around the outside of the installation you soon find that it is twice the size of the room you first entered. Typically, Nauman’s title provides a solution to this riddle. The video surveillance occurs in two rooms: a public and a private one. The rooms are adjoining and of equal size. Indeed, the private room is so private it lacks access. Or so it would seem: since this room is also monitored by identical surveillance equipment, its events are likewise transmitted to the outside world.

Surveillance Camera Players

The Surveillance Camera Players are not a professional theatre troupe, nor are they producers of or actors in television shows; they are just a bunch of average Joes and Josephines who appreciate how boring it must be for law enforcement officers to watch the video images constantly being displayed on the closed-circuit television surveillance systems that perpetually monitor our behavior and appearance all over the city. The only time these officers have any fun watching these monitors is when something illegal is going on. But the crime rate is down and the subways (which are filled with surveillance cameras) are the safest they have been in 30 years. Thus, for untold numbers of police surveillants, there is less and less to watch -- less and less to watch out for -- every day. And so we have both an opportunity and a problem here. The opportunity is to get those law enforcement officials watching something on TV that isn't all sex and violence; and the problem is that a bored surveillant is an inattentive surveillant, and an inattentive surveillant is a waste of space, time and money.

Answering the call of Guerilla Programming of Video Surveillance Equipment, the members of the SCP have banded together to present a specially-designed series of famous dramatic works of the modern period for the entertainment, amusement and moral edification of the surveilling members of the law enforcement community. Because nothing prevents or relieves boredom so much as surprise, the SCP aim to present each of their spectacles at a different time and place. Neither the location nor the exact time of any of the SCP's performances will be given in advance.

Works to be performed by the SCP during the 1996-97 year will include Samuel Beckett's *Waiting for Godot*, Eugene Ionesco's *Rhinoceros* and a special adaption of *One Flew Over the Cuckoo's Nest* for the silent stage. All performances will be free and open to the public, which can attend either the actual performances of the plays or the video monitors that will display them as they are taking place. Members of the SCP, who will be watching the performances on the monitors as well as performing as actors, will try to videotape everything within sight for future display and/or broadcast.

Garry Hill

“In Plato's Electronic Cave” 1995

Gary Hill pursues an ambitious goal in his video installations: to use dazzling state-of-the-art technology to transform literary and philosophical themes into immediate sensory experience. This combination of the obscure and the immediate is difficult to pull off, but, at their best, Hill's works bring to life a range of contemporary ideas about the interaction of electronic media and the human mind and body.

Hill's installations liberate video art from the confines of the screening room; his video projections and multimonitor, digitally edited imagery can awaken even the most dazed TV channel-surfers.

Stelarc

<http://www.stelarc.va.com.au/arcx.html>

STOMACH SCULPTURE

Stelarc is a performance artist whose works focus heavily on futurism and extending the capabilities of the human body. As such, most of his pieces are centered around his concept that the human body is obsolete. Stelarc's idiosyncratic performances often involve robotics or other relatively modern technology integrated with his body somehow.

HOLLOW BODY / HOLLOW SPACE

The intention has been to design a sculpture for a distended stomach. The idea was to insert an art work into the body - to situate the sculpture in an internal space. The body becomes hollow, with no meaningful distinctions between public, private and physiological spaces. The technology invades and functions within the body not as a prosthetic replacement, but as an aesthetic adornment. One no longer looks at art, nor performs as art, but contains art. The hollow body becomes a host, not for a self or a soul, but simply for a sculpture.

Description

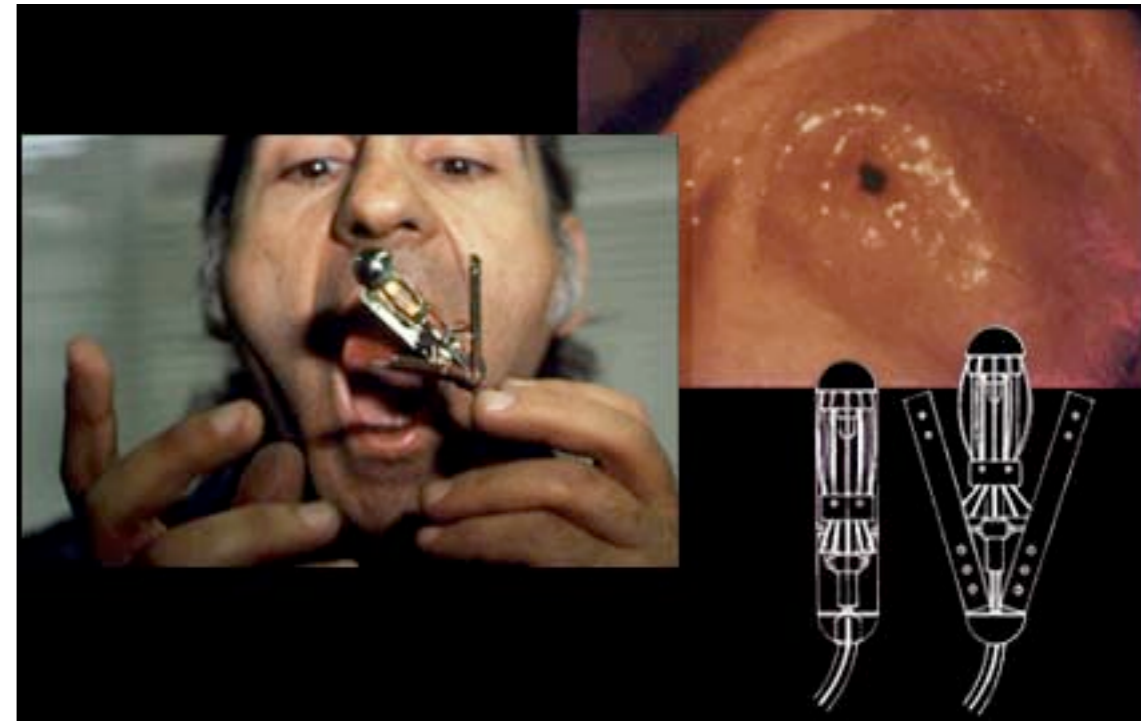
- Structure - a domed capsule shell containing a worm screw and link mechanism
- Size - capsule closed : 15mm x 5cm / capsule open : 5cm x 7cm / flexible cable : 8mm x 150cm / control box : 7cm x 19cm x 21cm
- Materials - implant-quality metals such as titanium, stainless steel, silver and gold
- Functions - self-illuminating and sound-emitting
- Motions - capsule opens/extends and retracts/closes in three sections
- Operation - the capsule mechanism is actuated by a flexible drive 150cm in length, connected to a servomotor and controlled by a logic circuit

Physical Procedure

- The stomach is emptied by being denied food for about 8 hours prior to insertion
- The closed capsule, with beeping sound and flashing light activated, is swallowed and guided down, tethered on its flexidrive cable to the control box outside the body
- Once inserted into the stomach an endoscope is used to suck out excess stomach fluid and the stomach is then inflated with air
- The capsule is opened and extended with switches on the control box. LEDs indicate the forward, set and homing operations to the controller

Medical Imaging

Documentation was done using video endoscopy equipment, the video probe reaching into the body. Imaging was begun after the sculpture was inserted into the stomach and the video endoscope was also able to track the extraction. Even with a stomach pump, excess saliva was still a problem, necessitating hasty removal of all the probes on several occasions. Although documentation was attempted on three separate occasions, for medical reasons it was not possible to completely image the opened and extended sculpture inside the stomach.



Steve Mann

<http://wearcam.org/steve.html>

Mann works in the fields of computer-mediated reality. He is a strong advocate of privacy rights, for which his work was won numerous awards. His work also extends to the area of sousveillance (a term he coined for "inverse surveillance"). from 1994 to 1996, Mann continuously transmitted his life's experiences, in real time, to his website for others to experience, interact with, and respond to. His CyborGLOGS ('glogs), such as the spontaneous reporting of news as everyday experience, were an early predecessor of 'blogs and the concept of blogging, and earlier than that, his pre-internet-era live streaming of personal documentary and cyborg communities defined cyborglogging as a new form of social networking. Mann, together with Professor Kerr and others, successfully started a project to study the Ethics, Law & Technology of anonymity, authentication, surveillance, and sousveillance, in addition to issues related to cyborg-law.

Steve Mann's "wearable computer" and "reality mediator" inventions of the 1970s have evolved into what looks like ordinary eyeglasses.



Laurie Long

"Dating Surveillance Project: Video Installation and Black and White Photographs"
1999-09-25 until 2000-01-02



Artist Laurie Long's Dating Series investigates issues regarding the construction of female identity and the implications of female performance within societal codes. Long's Dating Series is an undercover spoof on the troubled traditions and rituals of dating. With a video camera secretly sewn into the lining of the artist's fashionable black vinyl coat, the artist/spy surveils and records the netherworld of contemporary heterosexual relationships. Sometimes advised in advance of the camera's presence (all of Long's subjects sign a release to use their image in her art work), Long's dates/subjects sit beside her in cars or across from her at restaurant tables. Seen between glasses of wine and cafe china, they squirm and entertain in self-conscious attempts to impress and to discover a common ground upon which they might construct hopes for yet another date. Long's video tapes and large photographic stills are an enchanting and humorous reflection upon the moments of pain and pleasure that distinguish the divine nightmare of dating.