

**AHST 4342-001**  
**History of Media and New Media Art**  
**Fall 2014**  
**Dr. Charissa N. Terranova**  
**University of Texas at Dallas**  
**Arts & Humanities**  
**Monday-Wednesday 2:30-3:45**  
**Class Location: AH2 1.204**

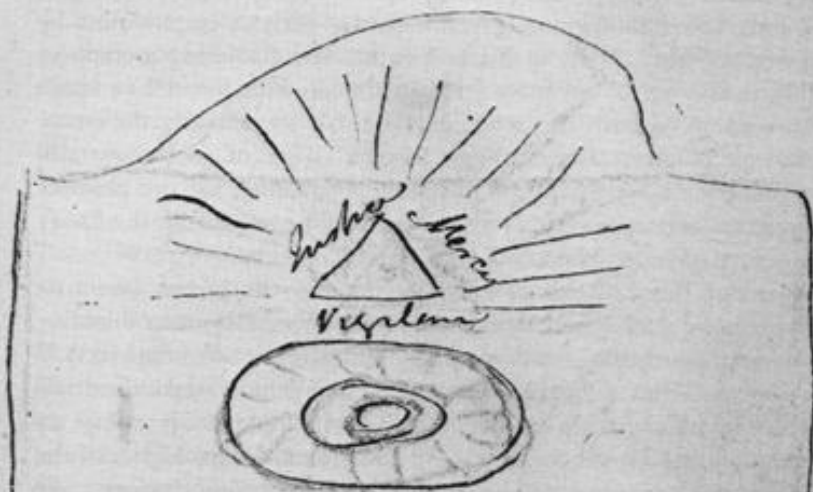
**November 10, 2014**

**Networks, Surveillance, Culture Jamming**



AUTO-ICON of JEREMY BENTHAM

# PANOPTICON, or the INSPECTION-HOUSE:



Thou art about my path, and  
about my bed: and spiest out all  
my ways.

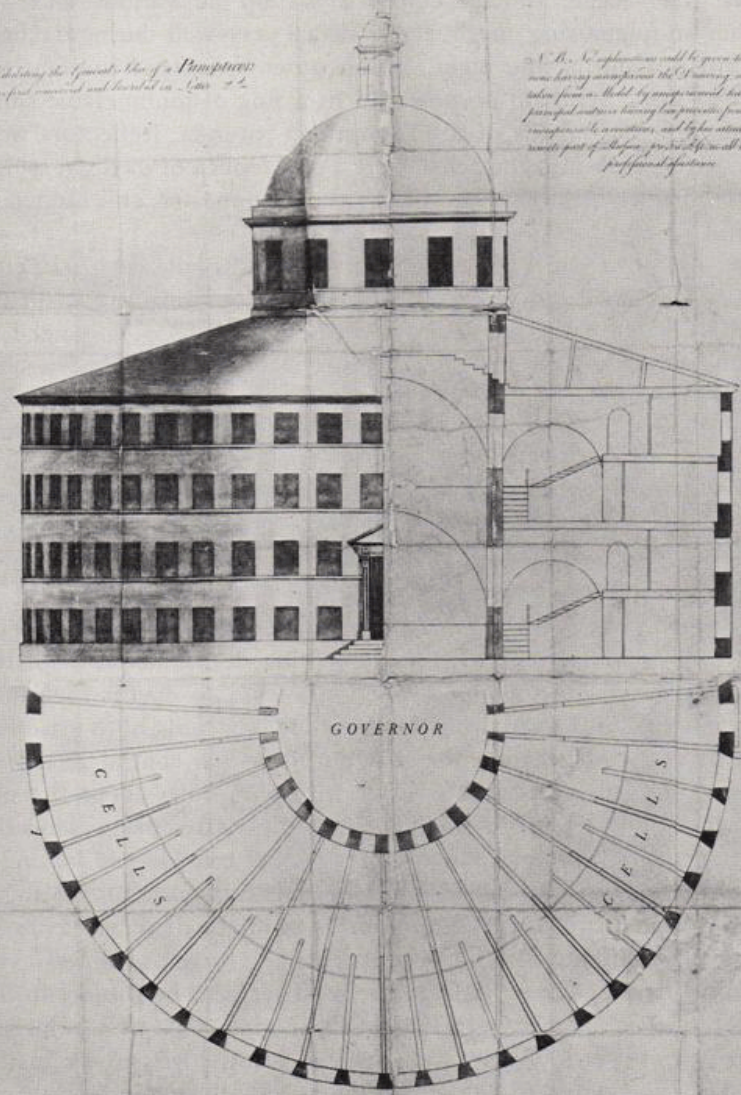
If I say, peradventure the darkness  
shall cover me: then shall my night  
be turned into day.

Even there also shall thy hand lead  
me: and thy right hand shall hold me.

Psalm 139.

*Calculating the Expense of a Panopticon:  
as first proposed and described in 1787 &c.*

*As the No. of apartments could be given to the State  
more having an inspection the Panopticon which was  
taken from a Model by some several hands, the  
principal authors having long pursued the various  
improvements to perfection, and by the attention of an  
excellent part of the public, produced all kinds of  
practical questions.*



Above: Jeremy Bentham, Design for the Panopticon, 1787

Left: Thumbnail sketch for *Panopticon: or the Inspection-House*. 'Justice', 'Mercy' and 'Vigilance' surround the triangle. The text below is from the 139th Psalm: 'Thou art about my path, and about my bed: and spiest out all my ways.'

# PANOPTICISM and the CARCERAL

Michel Foucault, Discipline & Punish (1975)

“It is an important mechanism, for it automatizes and disindividualizes power. Power has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes; in an arrangement whose internal mechanisms produce the relation in which individuals are caught up... There is a machinery that assures dissymmetry, disequilibrium, difference. Consequently, it does not matter who exercises power. Any individual, taken almost at random, can operate the machine: in the absence of the director, his family, his friends, his visitors, even his servants (Bentham, 45).”

Michel Foucault



Walter Bruch, Closed-Circuit Television/Surveillance Camera, 1942

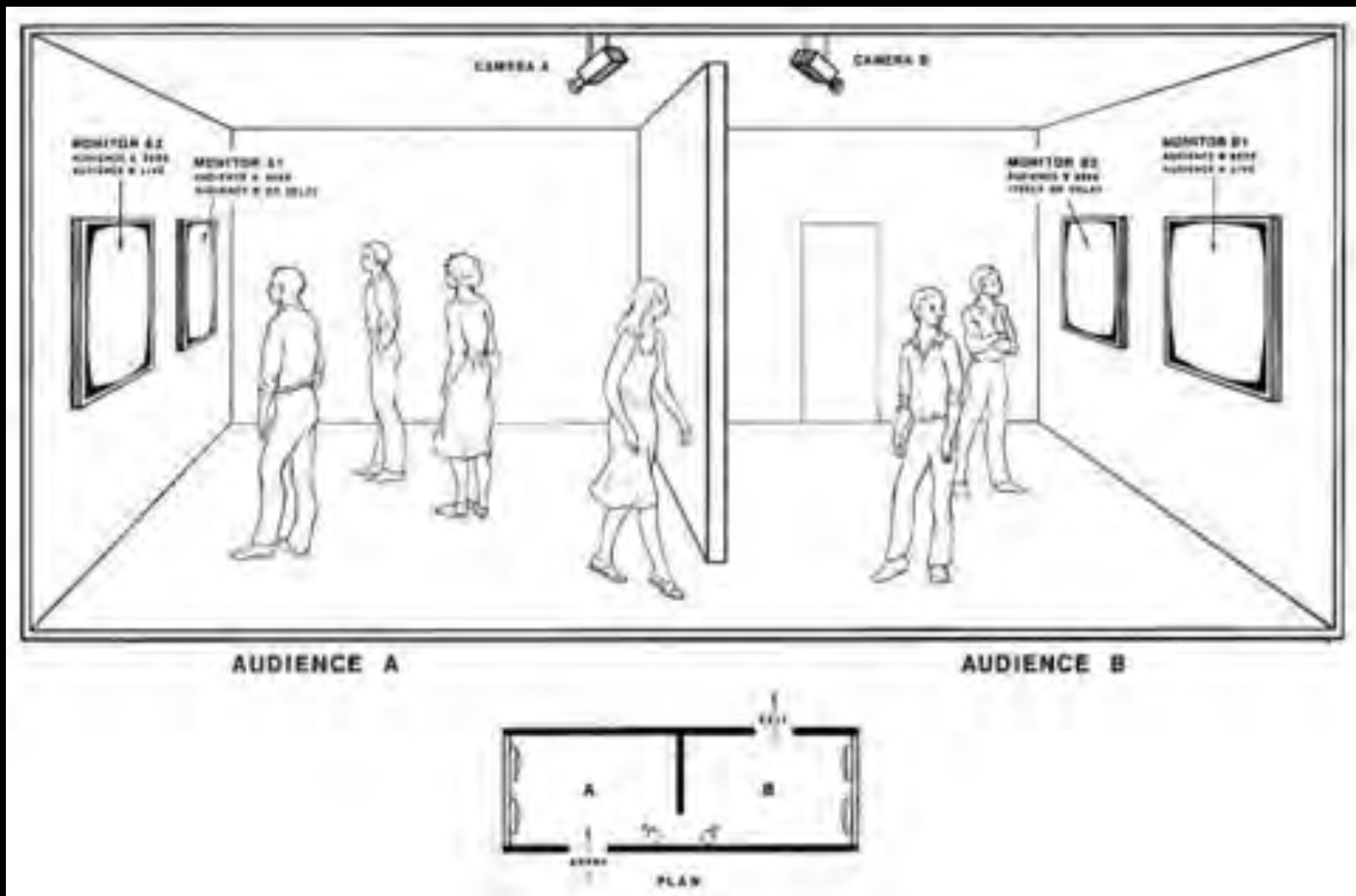
# Conceptual Art



Marcel Duchamp, Fountain, 1917

*I will not make any more boring art.  
I will not make any more boring art.  
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I will not make any more boring art.  
I will not make any more boring art.*

John Baldessari, I will not make any more boring art, 1971

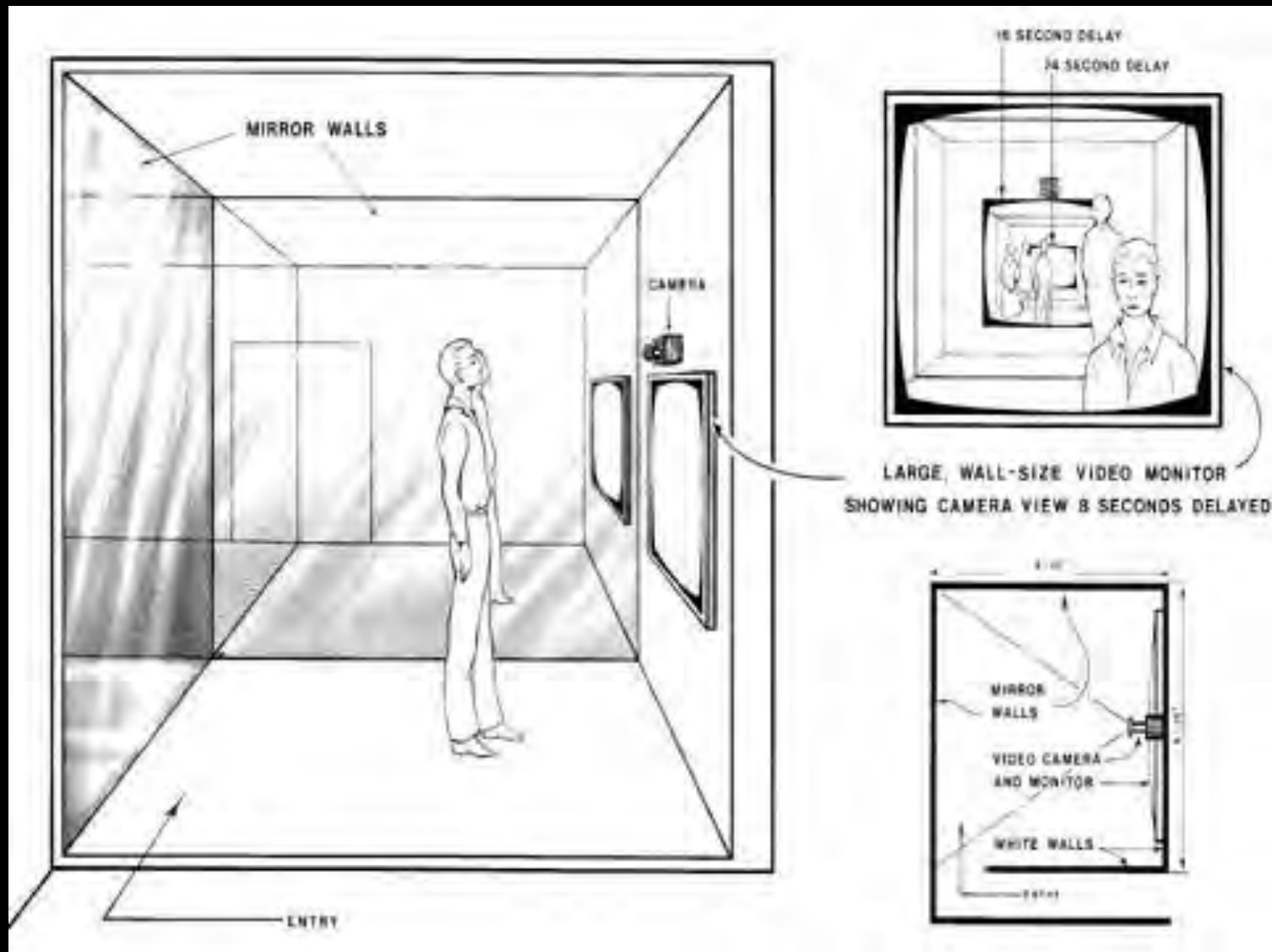


Dan Graham, Time Delay Room, 1974

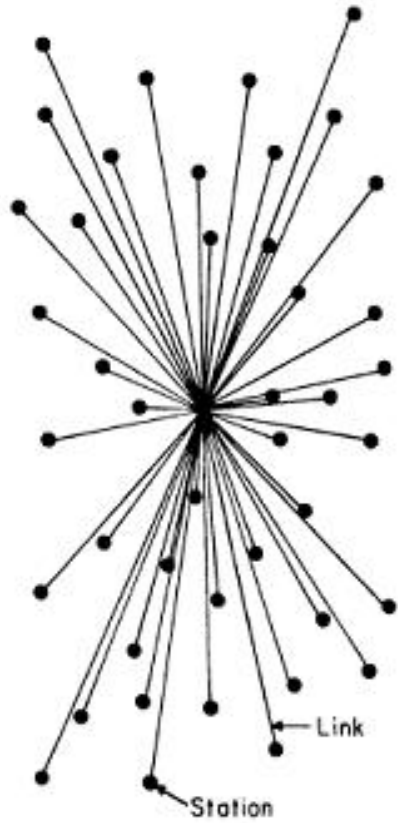




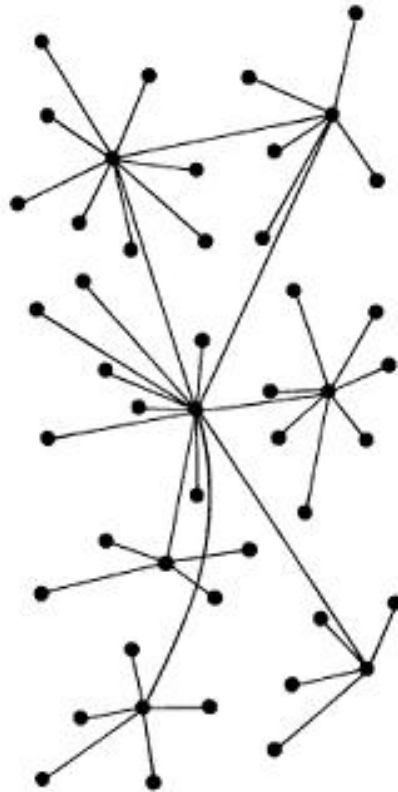
Dan Graham, Time Delay Room, 1974



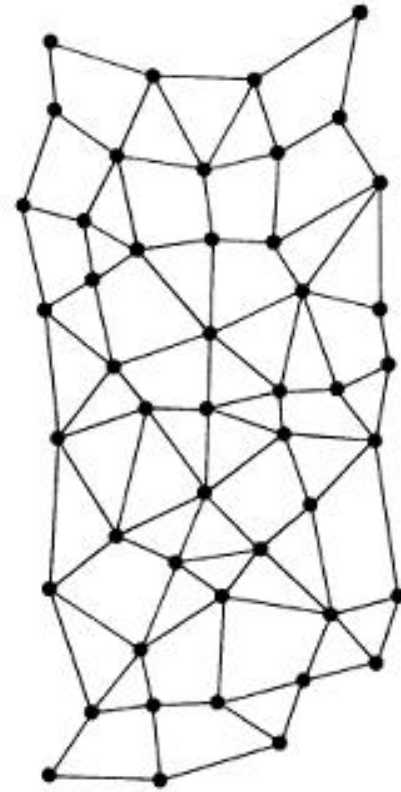
Dan Graham, Present Continuous Pasts, 1974



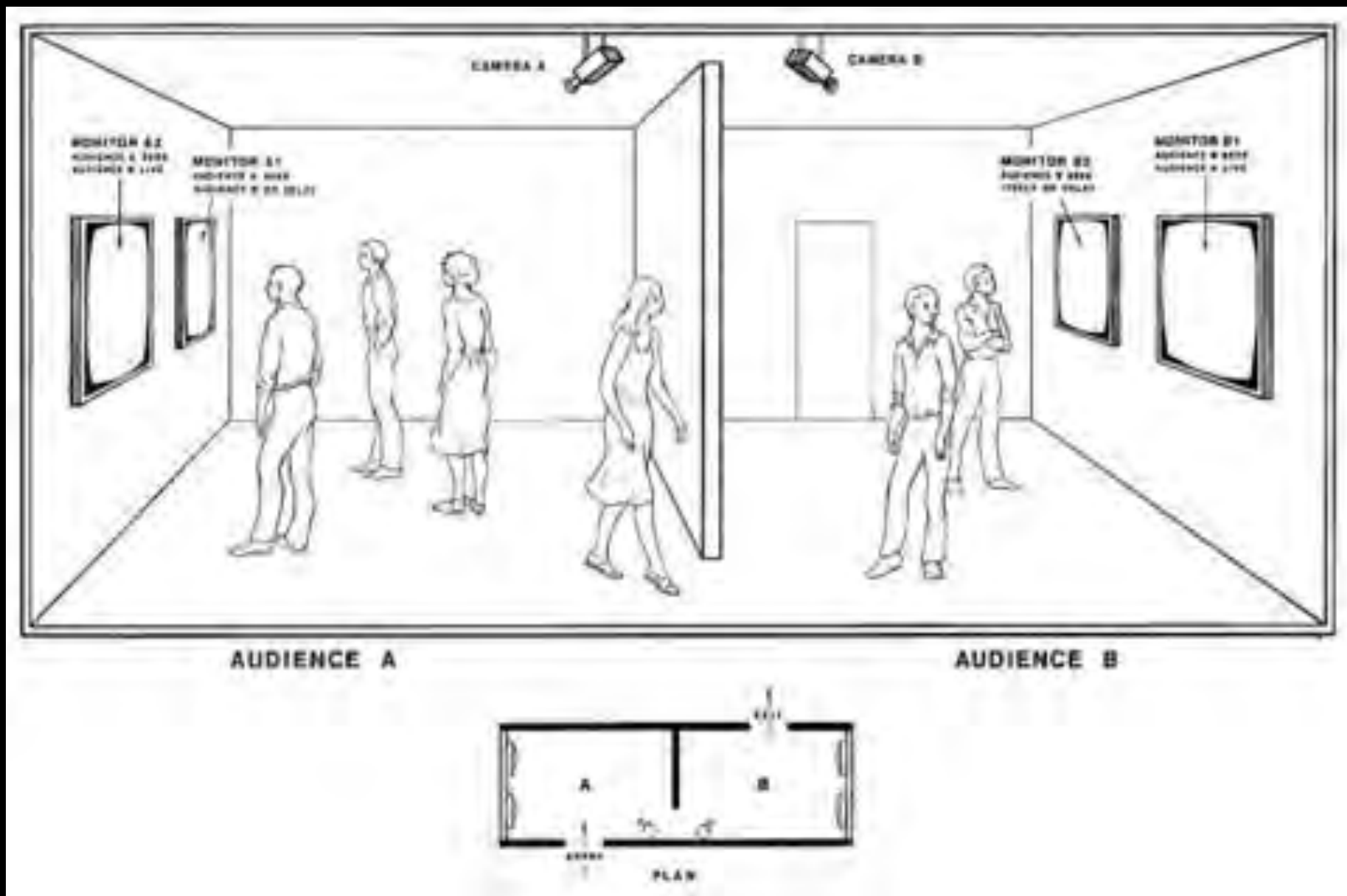
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(A)



DECENTRALIZED  
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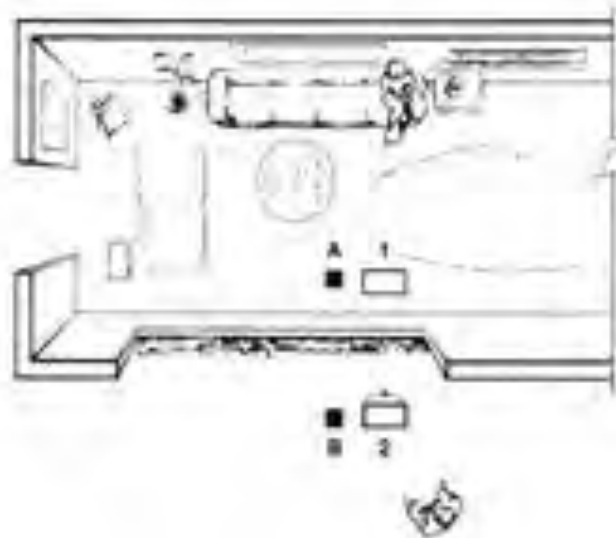
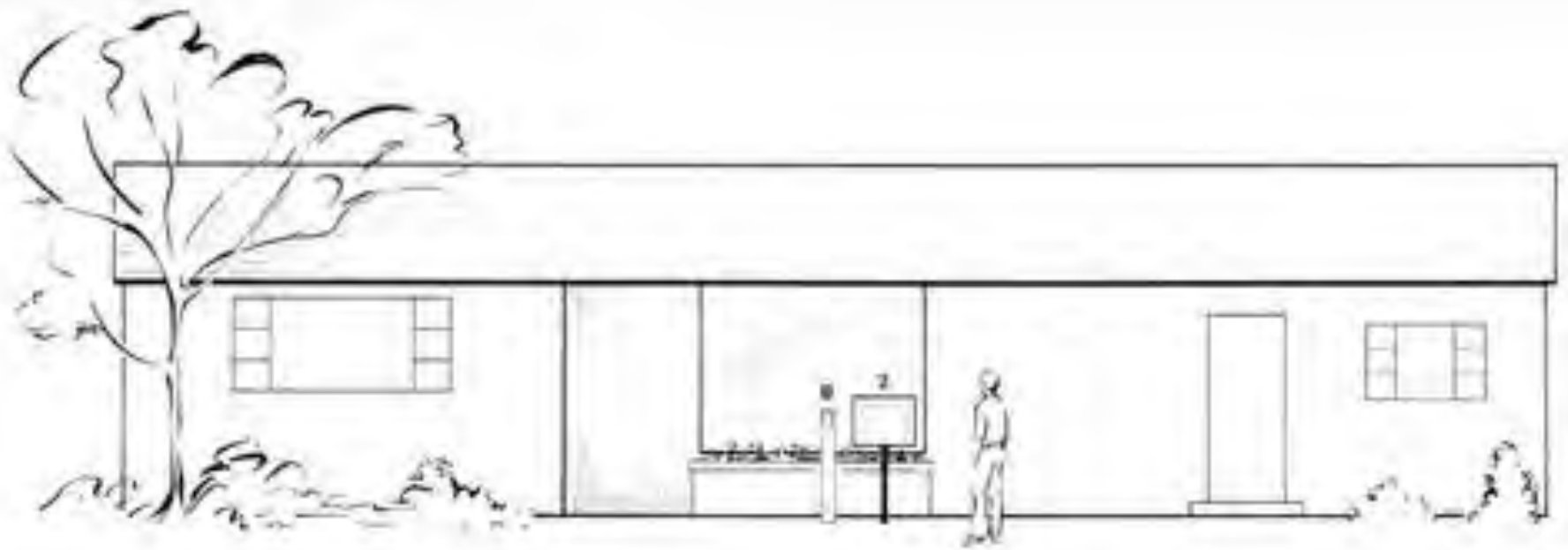


Dan Graham, Time Delay Room, 1974

Medium	Flow	Connection	Time	Network
Mail	2-way	many:many	asynchronous	decentralized
Telephone	2-way	1:1	synchronous	decentralized
Radio	1-way	1:many	synchronous	centralized
TV	1-way	1:many	synchronous	centralized
Telematics	2-way	many:many	(a)synchronous	distributed

# The Radio as an Apparatus of Communication [1932] Bertolt Brecht

...As for the radio's object, I don't think it can consist merely in prettifying public life. Nor is radio in my view an adequate means of bringing back coziness to the home and making family life bearable again. But quite apart from the dubiousness of its functions, radio is one-sided when it should be two. It is purely an apparatus for distribution, for mere sharing out. So here is a positive suggestion: change this apparatus over from distribution to communication. The radio would be the finest possible communication apparatus in public life, a vast network of pipes. That is to say, it would be if it knew how to receive as well as to transmit, how to let the listener speak as well as hear, how to bring him into relationship instead of isolating him.



Dan Graham, Picture Window Piece, 1974

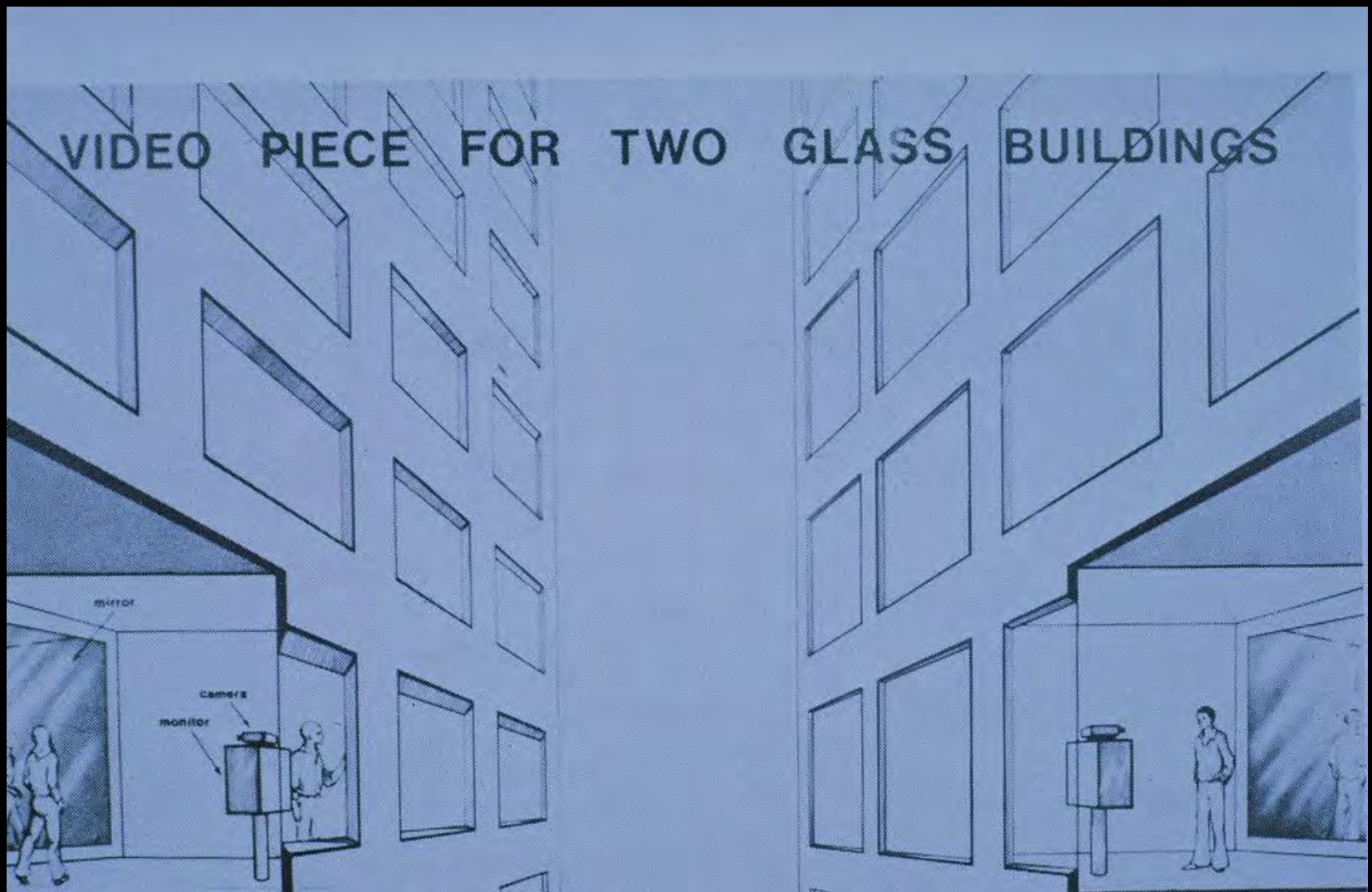




# VIDEO PIECE FOR SHOP WINDOWS IN AN ARCADE



Dan Graham, Video Piece for Shop Windows Located in Modern Shopping Arcade, 1976



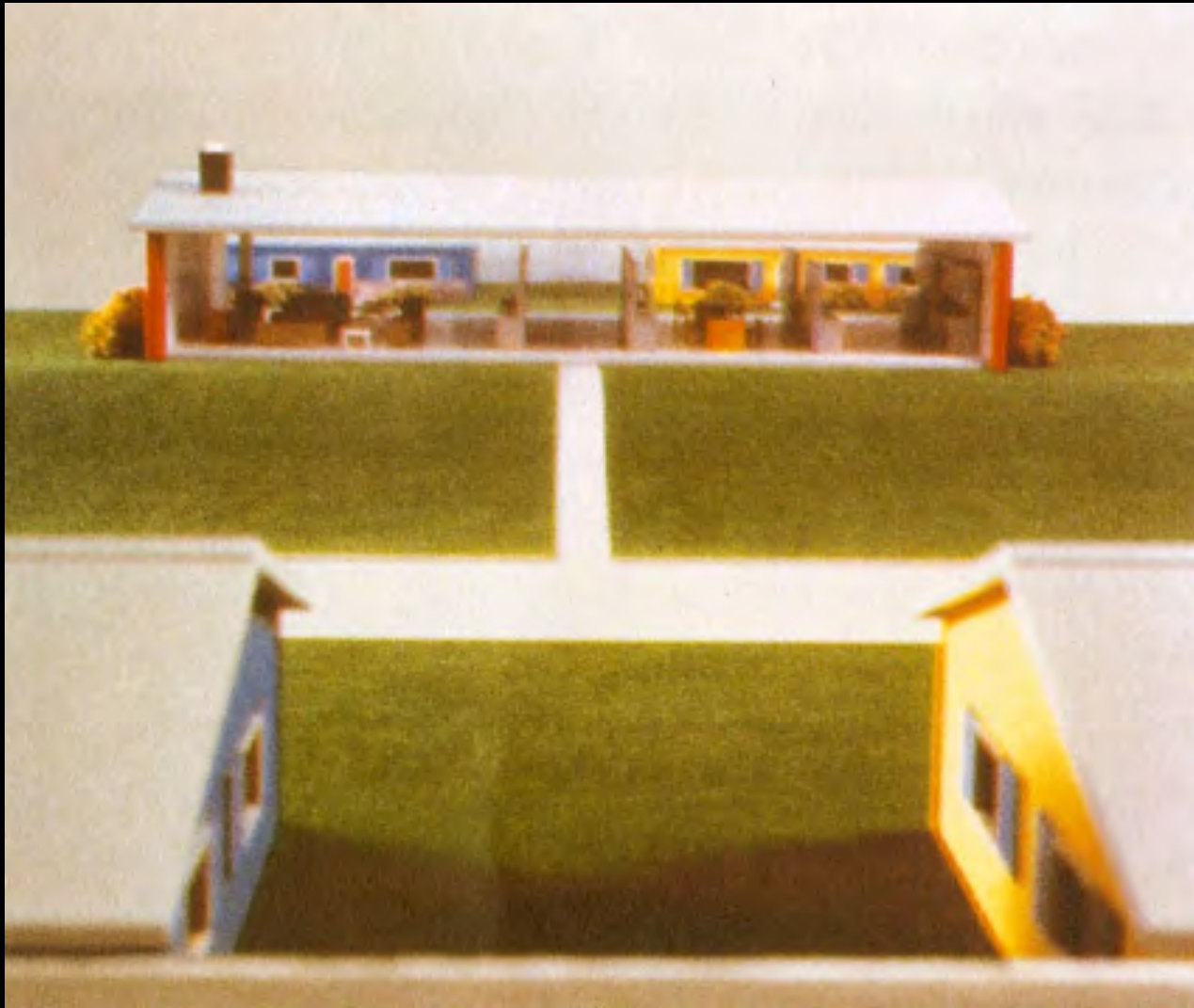
Dan Graham, Video Piece for Two Glass Buildings, 1977



Dan Graham, Video Projection Outside Home, 1978



Dan Graham, Video Projection Outside Home, 1978



Dan Graham, Alteration to a Suburban House, 1978



Dan Graham, Alteration to a Suburban House, 1978



Julia Scher, Security by Julia,  
1989-1990





Antonio Muntadas, The File Room, 1994



# GLOBAL PRANKSTERS CRASH OIL EXPO

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The Yes Men, Gatt.org and WTO Imposter Performances, 1999-2000  
<https://www.youtube.com/watch?v=SIUQ2sUti8o>



Esther Polak and Eva Auzina with Marcus The, MILK, 2004



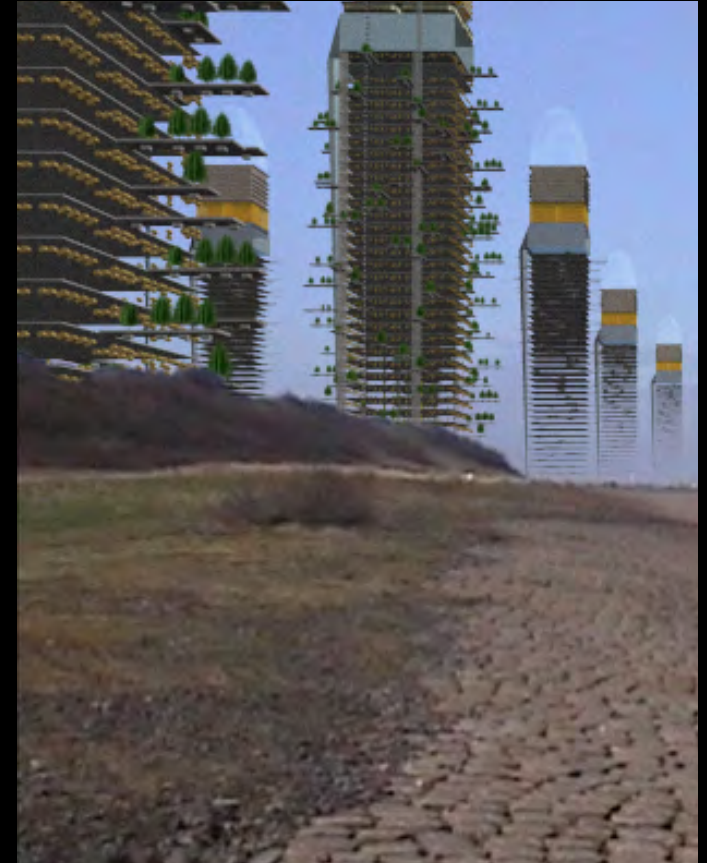
Locative media provides a democratic conceptual framework, by which to examine certain technological assemblages and their potential social impacts. Locative media strives, at least rhetorically, to reach a mass audience by attempting to engage consumer technologies, and redirect their power.





MVRDV, Pig City, 2000

The Rotterdam firm of architects MVRDV is known for its experimental design and is responsible for a good deal of the present Dutch architectural time. They proposed a futuristic concept to overcome the future pork production struggles in the Netherlands. With a production of 16.5 million tons of pork, the Netherlands is the chief exporter of pork within the European Union. In 1999, 15.2 million pigs and 15.5 million humans inhabited the Netherlands. One pig needs an area of 664 m<sup>2</sup>, including current food processing: composed of 50% intensive grain production and 50% industrial by-products. In the case of organic farming, pigs would be fed with 100% grain, leading to a required 130% more field surface due to reduced grain production. This would cause a demand of 1726 m<sup>3</sup> per pig, including the organic food processing. This would mean that there would be only 774 m<sup>2</sup> per person left for other activities. In other words 75% of the Netherlands would be dedicated to pigs. Therefore MVRDV came up with “vertical farming” instead of expanding the production grounds over the Netherlands they will rise up to the sky forming “Pig City” which comprises 76 towers, each 622 meters high and with floors measuring 87 by 87 meters on which pigs are to be kept, so called “Pig flats”.





Each flat will be inhabited by an appropriate to the species' number of pigs. Even a balcony to watch the sundown is included.



MVRDV, City Pig/Pig City, 2009

<http://www.youtube.com/watch?v=x1r5GutrXX4>