

Survoyeurism: Reconsidering Surveillance

by

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## ABSTRACT

Survoyeurism: Reconsidering Surveillance  
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This curatorial project examines the notion of *survoyeurism*, my neologism for the intersection of surveillance and voyeurism in contemporary society. *Survoyeurism: Reconsidering Surveillance* explores two trends in the current information age: the growing ubiquity and invasiveness of surveillance against public will, and people's willingness to provide their information to whomever requests it. By bringing together various iterations of surveillance and voyeurism through works of installation, monoprint and video, this exhibition demonstrates how acts of oversharing contribute to a spectacle of surveillance. The ubiquity of surveillance in technology and contemporary society has brought forth a dual response in the general public: those who vehemently battle the rising invasiveness and seek to maintain privacy, and those who actively give over their private information for others' consumption and use. *Survoyeurism* addresses the social implications of surveillance practices to investigate how contemporary artists have addressed this dichotomy, and what they propose as a response.

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## **Introduction**

What would happen if attention were turned away from the “eye” of the camera, and instead concentrated on the suspended and ambiguous space between the watcher and the watched?

– Kirsty Robertson (2010: 35)

Surveillance technologies permeate everyday urban surroundings to such a degree that they have become increasingly invasive, yet nearly undetectable. Many people are not aware of the numerous ways in which their data and images might be used without their knowledge and even if they are, it is often difficult to resist the intrusiveness of surveillance systems. Yet, the issue of information transmission involves another element beyond surveillance – namely, a desire to participate or a tendency to be passively involved in such practices. Surveillance enters into the realm of voyeurism when one desires to watch others and to be watched in return, and has become a modern fascination that involves both submissive and willing participation. The ubiquity of surveillance in technology and contemporary society has brought forth a dual response in the general public: those who vehemently battle the rising invasiveness and seek to maintain privacy, and those who actively give over their private information for others' consumption and use. How have contemporary artists addressed this dichotomy, and what do they propose as a response? To answer this, the social nature of information exchange must be considered beyond the technological to stress the importance of strategic self-censorship and to limit the unwanted circulation of information.

*Survoyeurism: Reconsidering Surveillance* examines the social implications of surveillance and its contradictory nature as both a welcome and intrusive presence in light of the ongoing national security scandals around the world today. As a result, surveillance assumes a fairly negative standing in contemporary society. The lack of

transparency in government surveillance operations, such as the National Security Agency's collection of US citizens' telephone records and other sensitive personal data, led former NSA computer contractor Edward Snowden to leak a cache of top-secret documents outlining the US government's privacy breaches. Various news outlets such as the UK newspaper *The Guardian* published documents that Snowden had acquired, including a court order issued to Verizon Wireless by the government "show[ing] for the first time that under the Obama administration the communication records of millions of US citizens are being collected indiscriminately and in bulk – regardless of whether they are suspected of any wrongdoing" (Greenwald 2013). This blatant abuse of national privacy alerted citizens that terrorists and other criminal offenders were not the only individuals subject to the government's watchful eye; mass surveillance of millions happened over an extended period of time with no disclosure about such illicit and covert activities.

According to surveillance theorist David Lyon, "we seldom think to protest against high-tech national border controls which, among other things, are installed to prevent terrorists from puncturing the peacefulness of society" (2001: 4). However, Lyon's scholarship predates the widespread concern by the general public in recent years, following WikiLeaks leader Julian Assange's revelations about undisclosed government activities that posed a threat to individual privacy. Nevertheless, despite a global awareness of the prevalence of government and corporate surveillance, the public is not always concerned with how information sharing practices might negatively affect them until becoming victims of adverse surveillance tactics. In contemporary society, information is treated with increasing nonchalance, as the often-indiscernible presence of surveillance leads to the unintentional sharing of personal information through online

marketing ploys and unsecure public spaces. *Survoyeurism* explores the ways in which privacy is compromised voluntarily or involuntarily, and why there exists a tendency to forfeit one's agency when someone else may be monitoring. In response to contemporary art scholar Kirsty Robertson's query, this exhibition is not about the gaze of the camera, but rather the ways that individuals watch each other and disseminate information. *Survoyeurism* looks beyond the conventional aspects of technology and new media expected in this realm by considering how people figure within the discussion of surveillance, and by challenging naiveté towards potentially harmful information sharing practices.<sup>1</sup>

The term "survoyeurism" is my neologism for the intersection between surveillance and voyeurism in the digital age. According to journalists Steven Poole and Anna Hart, "'surveillance' was first brought into English in the early 1800s from the French *surveiller*, meaning to watch over" (2013). Although early instances of the word denoted a positive and trusted watchfulness, it has since acquired negative connotations linked to an unwanted, meddling presence. Surveillance still serves a necessary security function when used to protect, but due to countless invasions of privacy by governments, corporations, and even through everyday "peer-to-peer monitoring", citizens have grown distrustful of its omnipresence (Andrejevic 2005: 488). Media scholar Mark Andrejevic's idea of peer monitoring or "lateral surveillance" eliminates any hierarchical watching of subordinates by their superiors in favour of mutual observing (2005: 479). Lateral surveillance directly relates to the idea of voyeurism, which mass communications scholar Clay Calvert identifies as the obtainment of "pleasure from watching others' lives without having to interact with them" (2009: 74). There is both a symbiotic relationship

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<sup>1</sup> Previous exhibitions such as *Exposed: Voyeurism, Surveillance and the Camera* (2010) strictly considered how the photographic image and the camera defined surveillance practices.

and contrasting nature between the two concepts of surveillance and voyeurism. Citizens are most often aware of surveillance systems such as cameras that are implemented by governments or institutional bodies in urban communities. Online lurkers, however, are not always as easily detectable. The position of the survoyeur blurs surveilling with the act of being the surveilled, as both roles can be simultaneously occupied in everyday situations.

Yet, there is a growing desire to share private aspects of one's life. Cultural critic Hal Niedzviecki sheds light on the notion of "consensual peeping" in which social media users actually want their information made public, and ultimately encourage others to seek it out through blog posts or status updates (2009a: 16). It then becomes difficult to hide certain information even if one tries because people forget altogether if and when they are being watched. In such a hyperconnected world of information technology and social media, information is casually posted and circulated, with little thought as to who might view it, where it might appear, and how long it will persist in the cyber sphere. Social media exchanges often obscure the lines between the public and the private in terms of personal information sharing. Information becomes viewable in ways that one might never have anticipated, as a single Google search of one's name will reveal. However, this does not suggest a breach of privacy, as many believe; anything that is in the public sphere becomes exactly that – public.

Nevertheless, surveillance practices have certain benefits. Surveillance protects citizens and communities by deterring criminal activity, thereby fostering a sense of security and trust. In a 2000 exhibition called *scene unseen*, curator Susan Stewart interviewed residents of Vancouver's Downtown Eastside following the police department's decision to install security cameras. Cultural historian Randy Lee Cutler



notes that “while many felt the cameras to be an intrusion, an equal amount of people welcomed the increased presence” (2001: 37). Such defenses of surveillance protect it from altogether being dismissed as a nuisance in society. One of the greatest features of surveillance is the way it can foster a feeling of community and safety, and its implementation is generally approved if it catches illegal acts. Antagonism towards surveillance systems typically occurs when citizens feel that their *own* privacy is at risk. Information can also be used in positive public initiatives such as a Global News study that aggregated millions of Instagram photos of smiling faces to track the happiest cities in Canada (Ramsay 2014). Lyon observes that surveillance is necessary for controlling risk as organizations “desire to reduce uncertainties and to control outcomes” in various situations such as insurance assessment and commercial marketing (2001: 6). As a result, data is collected for useful purposes such as monitoring the popularity of supermarket items.

There are a number of benefits to surveillance related to issues of security and safety, yet there are various negative effects as well. As a result, *Surveillance* incorporates what Robertson describes as “anti-surveillance pieces that use surveillance in order to draw attention to that which is rendered invisible” (2010: 44). Political scientist Colin J. Bennett argues that “surveillance targets not only ‘suspects’ but everyone” (2008: 16). The often indirect profiling and random monitoring causes great concern and discomfort with how information can be used. Alarming levels of information are accessed through various new surveillance technologies, a reminder that anyone can be watching or listening with the intention of using or exposing certain details. *Surveillance* explores the ways in which individuals choose to communicate in a more localized

manner, as they sometimes forget that personal information can be at risk of exposure in large, public spaces with limited privacy, and especially online.

*Survoyeurism* is appropriately staged in the Open Gallery at OCAD University for it functions as a site of surveillance and voyeurism in itself (fig. 1). Its expository glass walls allow one to gaze from all sides. Visitors are visible from all angles, and are able to see everyone and everything else that surrounds them. In a sense, the Open Gallery demonstrates a panoptic quality; and yet both parties are very much aware of this dynamic, relegating it to a mutual panoptic spectacle. All of the works in *Survoyeurism* respond to different subthemes within the larger scope of surveillance and voyeurism. Patrick Cederberg, Walter Woodman and Tom Sherman comment on the constantly evolving occurrence of web-based interaction to identify an inclination to observe the online activity of others. While data flows are typically documented, Germaine Koh examines the ways in which people disseminate information ephemerally via conversations. The work of Kate McQuillen considers the invisible and prying nature of government and corporate surveillance practices. Finally, Paola Poletto and Sean Martindale invite participants to play out scenarios of spectacle and juxtapose both a hesitation and desire to be seen.

Collectively these artists investigate ideas of viewership, privacy, and public interaction through works that comment on the choice to participate in, or (attempt to) withhold from, certain dialogues and activities. Most of the works are not overt examples of new media, but rather address issues of surveillance in more traditional formats such as print and non-computer-based installation. Some site-specific installations, such as the works of Paola Poletto and Germaine Koh, function as agents of surveillance themselves so as to actualize the stakes associated with performing certain actions or

engaging in particular dialogues. However, all of the various artworks critique and comment on surveillance practices that are carried out in everyday situations. The focus on analog technologies de-emphasizes high-tech associations with surveillance to reflect on the more mundane iterations that permeate society. Ultimately, *Survoyeurism* urges a greater awareness of how easily information is accessed and transmitted within public spaces and online forums.

### **The Invisibility of Surveillance**

Surveillance systems are less and less obvious and overt, but more and more systematic and subtle. Thus they tend to be visible only when by mistake or misdemeanour we fall foul of them or when they fail publicly.

– David Lyon (2001: 2)

When people choose to disclose certain information, whether online, over the phone, or in person, they do not necessarily wish to draw widespread attention to these actions. In a sense, this sentiment is contradictory as public sharing forgoes all privacy.

Nevertheless, posting certain information about oneself also does not justify mass scrutiny by others. State surveillance, as addressed by Michel Foucault in the theory of panopticism, continues to permeate societies around the world and manifest “docile bodies” (1977: 135). Systems of social control still regulate citizens as evidenced by all of the various “veillances” identified by sociologist Deborah Lupton, such as panoptic veillance, uberveillance, liquid surveillance, and so forth (2013). In an all-seeing environment such as Jeremy Bentham’s conception of the panopticon,<sup>2</sup> there is an inclination to self-regulate and repress certain information to protect it from the scrutiny of “Big Brother,” the Orwellian concept for the totalitarian enforcement of mass

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<sup>2</sup> Foucault’s theory of panopticism built off of Bentham’s 18<sup>th</sup>-century concept of a prison system known as the panopticon, which posited that a central tower overlooking prison cells caused inmates to self-regulate their behaviour in the event that someone was watching, even if a guard was not present.

surveillance. People immediately alter their actions when they are knowingly being watched and yet still willingly enter a space of surveillance because it has become such a habitual feature of everyday life. Foucault describes the nineteenth-century “space of exclusion of which the leper was the symbolic inhabitant (beggars, vagabonds, madmen and the disorderly formed the real population),” but as demonstrated by twenty-first-century conventions, the specialized surveillance of a societal minority has drastically expanded to now target all members of society (1977: 199).

Although acts of surveillance have affected societies throughout history, voyeuristic surveillance appears to be the most prevalent in the current information age. There are countless new ways in which systems of imperceptible monitoring are implemented, such as through corporate mass surveillance. It is a significant contributor to the unauthorized collection of personal data through various online and telephone quizzes, promotions and offers of supposed discounts and prizes that lure potential participants into providing information. Keeping up with these new protocols can be challenging, as curator Jan Allen recognizes that “our spaces, public and private, are abuzz with the unseen swarms of communication signals” (2010: 12). However, it is not always apparent how surveillance is manifest throughout society. Deceptive emails from scammers posing as banks or other service providers are particularly rampant and increasingly legitimate in appearance, thereby increasing the odds of absentmindedly clicking on a harmful link that accesses information stored on a personal hard drive.

The prevalence of surveillance in society may instill a false sense of security, though this tracking need not be entirely negative. Scholars Katherine and David Barnard-Wills posit that “contemporary surveillance is data, categorisation and flows of information as much as it is CCTV and images of the person” (2012: 204). They suggest

that surveillance does not just leave visual traces, but also ephemeral data trails that can be altered or erased once the information has been transferred. Citizens are always at risk of targeted or mass monitoring and can only hope that the gathered data does not, in turn, get used against them. Yet, if these actions are performed for the sole purpose of national security, they shed the invasive associations common to surveillance.

Voyeuristic surveillance typically aggravates those it targets, and can be met with acts of resistance. The concept known as “sousveillance”, coined by Steve Mann, refers to an inversion of the surveillant gaze in which the watcher becomes the watched (2002).<sup>3</sup>

Kate McQuillen’s monoprints directly confront surveillance practices by targeting invasive government screening. *Boxcutter I* (2012) and *Drop Point Blade* (2012) are x-ray-like renderings of the artist’s undergarments, but with startling details (fig. 2). A necklace made of razor blades can be seen through the slip tank top, while the elegant lace hosiery found on a woman’s leg displays an accompanying knife blade. The artist created the images by running these delicate clothes and paper cutouts of sharp objects through a printer. McQuillen presents the misleading nature of these harmless paper pieces by taunting her watchers with images of weapons. McQuillen does not monitor the surveillance systems that watch her, but she nevertheless inverts this gaze and alerts these surveillers of her awareness. In an interview with the artist, McQuillen revealed that the x-ray-like prints of her underwear convey “the intimacy we’re having with the government” (Chua 2013). This sardonic gesture simultaneously suggests the artist’s discomfort and vulnerability that comes with being under surveillance. Despite McQuillen’s distrust of the surveillance systems that watch her, the suggestion of weapons is an obvious threat to national security and the very reason why surveillance

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<sup>3</sup> See also, Mann et al. 2003.

systems exist. Privacy can no longer be justified if these objects are found in one's possession; surveillance is beneficial and necessary in such instances, and rightly serves its purpose by detecting threatening objects, regardless of whether they are merely illusions. McQuillen accurately suggests that the government's extreme surveillance and invasion of people's space can be inappropriate, yet she is not an innocent victim of privacy invasion in this instance. The x-ray aesthetic of the work recalls the screening of belongings through an airport scanner and how exposed one feels as a result. Furthermore, the unabashed gesture of displaying everyday work tools in the context of menacing weapons demonstrates a different concern with invisibility – that of hidden objects. Through the clandestine viewing of such typically intimate images of lingerie, McQuillen's work builds off of what Cutler identifies as "the love of looking, particularly as a lusty experience" (2001: 35). Yet, she turns the gaze upon herself to make her body visible to those who wish to see it. Ultimately, she subverts what Foucault identifies as "a body manipulated by authority" by exposing herself and hoping to deter the government from illicitly gazing upon her (1977: 155). However, she invites further scrutiny through the inclusion of seemingly suspicious articles. There is a dilemma involved with this confrontation, and McQuillen further complicates the exchange by challenging the male gaze with a feminist gesture of rebellion. The implicit voyeurism in her work alludes to the covert peering and sexual connotations linked to the notion of the Peeping Tom.<sup>4</sup> Calvert identifies "the male holding the power of looking at and defining women as spectacles or objects to be stared at" and through antagonistic commentary, McQuillen attempts to subvert this sexual voyeurism (2009: 53).

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<sup>4</sup> Peeping Tom was a young man who was struck blind in the legend of Lady Godiva for spying upon the naked woman riding through town on a horse.

## **The Age of Peep**

Surveillance...is the necessary glue that builds trust throughout a 'society of strangers'.

– Colin J. Bennett (2008: 11)

In the era of Facebook, Twitter, and countless other social networking sites, maintaining a healthy balance between online and real life interactions becomes a challenge. Rather than seeking face-to-face communication, people mediate their thoughts and actions through the Internet more prominently than ever before. Users increasingly “like” Facebook statuses outlining personal achievements rather than picking up the phone and congratulating friends and as a result, this social media culture fosters a lethargic and apathetic attitude within relationships. Individuals spend hours of their day engaging in online conversations and use that as a substitute for human interaction, which greatly affects how they may behave in person. While David Lyon identifies “the human body as a source of surveillance data,” this is no longer the case the more one spends time online (2001: 9). Furthermore, online interactions allow one to slyly find out information about others that might seem inappropriate to ask in person. This disconnect points to a growing preference to disengage from the physical world in order to devote more time to creeping online, a current state of what Niedzviecki terms “peep culture” (2009a: 1). This can be problematic, as social media often misconstrues information and has the potential to interfere with “the real world.”

Patrick Cederberg and Walter Woodman’s short film *Noah* (2013) demonstrates the phenomenon of “peep culture” by capturing the spirit of the twenty-first-century social media frenzy, and how one man’s obsession spirals out of control and causes

irreparable damage.<sup>5</sup> Cederberg and Woodman made the film viewable online, contributing to an uncanny and unsettling experience as viewers watch it on a computer screen. The 17-minute film cleverly takes place on the Apple desktop of protagonist Noah Lennox and features a number of iconic sounds: the iOS log-in ping, Facebook chat windows popping up, Skype calls coming in, and mouse clicks every few seconds, all of which cause the viewer to question what belongs to the realm of the film (fig. 3). These sounds are so familiar that it often becomes impossible to distinguish between reality and fiction. Even as the viewer watches the film, there are activities taking place in the background such as downloading files and dozens of tabs open in various web browsers, and it is this information overload and oversaturation that the film so aptly addresses. Even Noah cannot focus exclusively on one thing at a time. He only half-listens to his girlfriend during a Skype call and instead searches for cat memes and watches amateur porn. He opts to lurk his girlfriend's Facebook profile while chatting with her, yet is ironically absent from a real-time conversation with the very person he is watching. The obsession with social media status and desire to know everything about everyone else is connected with a desire to be seen as well, and Calvert suggests that "the knowledge that is gained from gazing at others' lives may provide us with a sense of power and control in our own lives" (2009: 69). Sharing news amongst a trusted community of friends and family tends to be secure and unthreatening. The issue remains that others can garner this information too if they so desire, such as through public search engines. Noah believes the information available on social media but distrusts his girlfriend and thus acts rashly instead of talking to her about their relationship. He hacks into her Facebook account and changes her relationship status to

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<sup>5</sup> *Noah* was the winner of Best Short Film at the 2013 Toronto International Film Festival and Best Live Action Short at the 2014 Canadian Screen Awards.



“single” so that everyone can see it. Noah’s behaviour demonstrates a common inclination to make information available on a public platform when in fact it may be inappropriate and even aggressive to do so.

The emergence of twenty-first-century technology-related neologisms is a rapidly growing trend. The word “overshare” denotes a propensity to unnecessarily disclose large amounts of information, especially when linked to the desire to be noticed by other social media users. In this scenario, the negative effects of oversharing drastically outweigh the benefits of complete disclosure. For Bennett, “personal information need not be inherently sensitive for harms to result [as] innocuous information in the wrong contexts can lead to severe consequences” (2008: 94).<sup>6</sup> Like the characters in *Noah*, those who engage in acts of oversharing tend to be part of a younger age bracket. As Niedzviecki observes, “young people dabble in Peep without knowing what the implications of their actions will ultimately be” (2009a: 4). Such carelessness can have serious implications as this demographic often demonstrates casual and indifferent behaviour. Individuals want to be noticed by others, even if there is no personal connection, and Calvert argues this is because they “hope to obtain feedback and advice about the appropriateness or correctness of their beliefs or behaviors from those to whom they open up and reveal themselves” (2009: 84). There is a certain comfort and sense of fulfillment when a stranger acknowledges someone else online, what Niedzviecki calls “an eagerness to connect,” and this public confession of private issues continues to drive online behaviour (2009a: 8).

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<sup>6</sup> An example of oversharing that exposes the rampant exhibitionism common today is a social media experiment conducted by comedian Jack Vale. He approached random individuals on the street by looking at their checked-in locations on Twitter and Instagram. Using all of the information they posted about themselves, he startled many by sharing these details, showing the ease to which information can be accessed and used without awareness or consent.

Tom Sherman's video *Half/Lives* (2001) explores similar issues of obsessive online behaviour and the exhibitionism that accompanies it. A succession of faces stare mindlessly at computer screens waiting for something exciting to occur (fig. 4). Much like *Noah*, *Half/Lives* elucidates a rupture with reality as people appear in front of their webcams and distance themselves from tangible experience. A disembodied voice looms as the subjects stare blankly, speaking to someone who is not present, just as these strangers wait for an interaction that is not coming. It is the voice of Sherman himself leaving a message on an answering machine, played back alongside an eerily musical white noise, in which the artist's voice accuses the person of never returning his calls. The webcam participants make no reaction, and continue to gawk at their screens as Sherman ironically speaks of getting exercise and being more active. The message becomes increasingly muffled and difficult to understand, cementing the disconnect between real people and widening the introspective solitude that both Sherman's character and each of the webcammers experience. Yet, the difference is that Sherman's voice communicates a feeling of exhaustion about being alone, while the others seem perfectly content with this disjuncture. Many levels of detachment exist in this piece, thereby affirming just how alone members of society have become in the information age.

The title, *Half/Lives*, alludes to the unfulfilling way these individuals choose to spend their time. They are not living their lives, but rather just existing within them. However, one could argue that this online performativity is an attempt to reach others and foster a feeling of belonging. According to performance studies scholar E.J. Westlake, "members of Generation Y perform (that is, modify their behavior for a specific imagined audience) on the web to build community and to communicate in ways that will

forever alter, for better or worse, the ways in which people relate in person” (2008: 23). Seeking out strangers online has become the status quo for many, and *Half/Lives* is an alarming omen of the contemporary epoch as more individuals choose to limit their experiences to the computer screen. The inability to stop seeking information about friends, family, coworkers and strangers alike has conditioned society into accepting this type of behaviour as the new norm. As Sherman writes in *Before and After the I-Bomb: An Artist in the Information Environment*, “when we close our eyes or turn off our info-appliances, we mull over the afterimages, the disembodied voices, the imprinted rhythms. We are eternally plugged in” (2002: 2). The implications of such behaviour are twofold: incessantly oversharing information on various platforms leads to crippling preoccupation with trivial details, and less obviously forgoes individual privacy the more one indulges in such activities. In this regard, “reconsidering surveillance” in light of new developments in the digital age becomes of great importance. Sherman introduces the tendency of “blanking” in which people experience “a breakdown of consciousness brought about by sensory and cognitive overextension induced by hyperconnectivity” (2002: 4). The result is an unconscious compulsion to overshare information.

As *Half/Lives* demonstrates, one is more willing to befriend strangers online than spend time alone, and it reveals the discomfort that results from solitude. Friends and strangers alike crave the output of information by others, which most often occurs artificially via online chatrooms and instant messaging. This oversaturation of information can negatively affect one’s social behaviours, as it is difficult to keep up with the exorbitant pace of exchange that engrains itself into various public outlets. The desire to watch others is a symptom of Sherman’s “i-bomb,” an explosion of digital interactivity in the twenty-first century that has radiated throughout all media systems.

### **Who's Listening?**

After a while you stop thinking about what you're revealing and who's on the other end.

– Hal Niedzviecki (2009a: 130)

Surveillance can function as a reassurance for many, but it more frequently connotes an imposing presence. For example, the “dataveillance” conducted by the NSA in which the organization “made extensive use of its vast text message database to extract information on people’s travel plans, contact books, financial transactions and more – including individuals under no suspicion of illegal activity” – became an international scandal as it could not be justified as being in the best interests of the citizens of the United States (Ball 2014). Roger Clarke describes dataveillance as “the systematic use of personal data systems in the investigation or monitoring of the actions or communications of one or more persons” (1988: 499). All too frequently information not only circulates without one’s consent, but without any justification either. Personal traces are increasingly left behind through the information that one chooses to share, and this data also faces exposure when it is circulated without prior knowledge.

Despite cultural emphasis on surveillance concepts of Big Brother and totalitarian rule, Lyon contends that “few people feel constrained, let alone controlled, by surveillance regimes” (2001: 7). In fact, many actively provide their information to individuals or organizations that request it. This soliciting of information often occurs over the phone from telemarketers who are trained to coax personal details out of potential targets. They suddenly feel compelled to be “helpful” without realizing the implications of such careless sharing. This type of solicitation occurs everywhere, whether over the phone to register for a new credit card or on the street to sign up for a gym membership. As Lyon argues, “this compliance with surveillance systems can be seen as participation

in a kind of social orchestration” (2001: 7). Ultimately, these systems are contingent upon the involvement of a wide range of participants from varying social backgrounds.

As previously outlined, surveillance need not automatically have troubling connotations. Conversations facilitate one of the fastest methods for information exchange, and yet discussions can be completely innocuous. Germaine Koh's *Call* (2006) plays with the notion of information exchange in which she invites gallerygoers to engage in conversations with anonymous others. Phone numbers have been programmed into a vintage phone with custom circuitry and dialed at random each time the receiver is picked up (fig. 5). The participant chooses whether to engage in conversation, reflecting daily telephone exchanges between potential strangers. The identity of those being called remains private, as the phone's LCD display only reads “calling someone” rather than a specific phone number. Beyond this censorship however, privacy can only be enforced to the degree that both participants choose. The piece resembles a telephone one might find in a hotel lobby and while a number of volunteers help to facilitate the piece by agreeing to receive calls, they are just as much participants as the person placing the call. Koh's piece contributes to the tradition of oral history and the dissemination of information as a willing social interaction, rather than a digitized breach, as these conversations are not recorded; they simply facilitate potentially interesting conversations between willing participants.

Like many of the works in *Surveillanceism*, *Call* addresses one of the ways in which the monitoring of others can occur through a low-tech, everyday approach. Koh's piece plays off of this willingness to comply with the potential questions of strangers in similar, real-world situations. According to Lyon, “to make a call using a cellphone...may seem entirely innocent until someone traces your whereabouts and contacts you, using the

traces that you left in the course of communicating with others” (2001: 3). In the case of *Call*, the conversations are not predetermined in any way and are not recorded or stored. It is often the case that people find themselves engaged in telephone conversations on the street or on the bus, with little consideration of who may be listening, let alone how they may use what they hear in some way. *Call* emphasizes the common practice of engaging in conversations with strangers and providing certain details to these unknown, disembodied voices, and how one must exercise discretion in such situations.

### **Surveillance as Spectacle**

Performance is implicated as a tool of the spectacle society; how social display, amplified by media, begins in the act of performance.

– Suzanne Lacy (1989: 291)

Exhibitionism is a mediated performativity, rooted in a yearning to be seen and engage in various activities to gain attention. According to Westlake, these gestures are “energetic engagements with the panoptic gaze [and] as people offer themselves up for surveillance, they establish and reinforce social norms” (2008: 23). Putting oneself on display for others complicates the role of surveillance, as the subject is not only aware of being watched, but in fact encourages it. John McGrath’s idea of “surveillance space” speaks to the implicit voyeurism that occupants of a public space perform on one another (2004: 2). The viewer and the space are both subjects of the gaze, as evidenced by the dynamic of the Open Gallery. An added element of self-regulation arises from the knowledge that one is no longer in a contained, private site and thus becomes what McGrath identifies as “the self-aware spectator” – one that is placed on view, yet cognizant of the implications (2004: 6). A certain level of intimacy can accompany a variety of spaces, however this seclusion is instantly compromised as soon as the space

is opened up to the public. The performativity associated with spectacle ties into what Allen identifies as “the theatre of public space” that encourages everyone to share their opinions and act out scenarios, oftentimes which are completely fabricated for public dissemination (2010: 9). The drama increases as the audience grows, and such histrionic displays have become synonymous with Generation Y.

Spectacles are typically designed as such, however instances of accidental spectacle can also arise. Paola Poletto’s site-specific instructional piece, *directions for usefulness* (2014), features a light fixture that encourages passersby to flick the attached switch. When the light is turned on, an alarm bell is triggered, thereby placing the participant in a momentary feeling of being “caught in the act,” and inadvertently becoming the target of the surveillant gaze (fig. 6). The piece occupies a corner of the gallery against a cement column to which a life-size photograph of a person demonstrating how to engage the work is attached.<sup>7</sup> The artist presents a contrast between perception and reality, playing off of Allen’s belief that “public spaces are freighted with anxiety” (2010: 20). The participant expects to successfully comply with the artwork, but does not anticipate the disquieting sound. Poletto invites the participant to experience the feeling of being implicated in an unforeseen moment of bewilderment and disorientation. The openness of the Open Gallery plays into Poletto’s work as it emphasizes the participant’s relationship to a surrounding audience and their voyeuristic perusal of the space. However, any sense of comfort in following the instructions, as Poletto notes, “is instantly shattered if the person bends down and turns the switch, drawing attention to the situation and to the self in an unexpected way” (2014). Poletto’s work is instructive in nature, and incorporates a self-referential element of mirroring or

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<sup>7</sup> The model used for the photograph is artist Sara Angelucci.

doubling of the act that is depicted. It challenges the user in a moment of uncertainty, thereby forcing the person into becoming the surveilled subject and used entity.

Sociologist Andrea Brighenti identifies “the degree of separation that exists between the viewer and the viewed” (2009: 176). It is this unpredictability of the work that causes a rupture between the participant and the corresponding action. There is often a confusion associated with installation work in regards to whether participation is encouraged, and yet *directions for usefulness* plays off of Allen’s idea of the “voyeuristic curiosity of gallery audiences” in order to convert the viewer into the viewed (2010: 22). Poletto’s piece demonstrates the subject’s discomfort with being involved in an unanticipated moment; her subject does not actively seek out this role but is passively implicated, a common result of surveillance practices in society.

The desire to document aspects of one’s personal life and leave behind a lasting trace is one of today’s most common trends. People live in the moment and do not always consider the consequences of their actions, or how revealing too much private information can be harmful. Sean Martindale’s *Take a Photo* (2014) is a play on words whereby participants have their photos taken by the artist who then arranges them on the wall to spell the words “Take a Photo” (fig. 7). Participants are then encouraged to select a photo of their choosing and remove it from the wall. It is a self-reflexive piece that comments on “selfie culture” and the desire to document oneself and legitimize one’s actions through photographic proof, which in turn fosters a voyeuristic tendency towards everyone else.<sup>8</sup> Over time, the work self-destructs as more photos are removed from the wall. Martindale’s piece builds off of the desire to be seen regardless of the

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<sup>8</sup> A 2014 song by The Chainsmokers entitled *#SELFIE* provides a satirical commentary on how prevalent “selfie culture” has become. The video has surpassed 16 million views on YouTube and can be viewed here: <http://www.youtube.com/watch?v=kdemFfbS5H0&feature=youtu.be>.



potential implications or outcome. Bennett suggests “the cavalier way in which individuals, and especially young people, surrender their personal data without a second’s thought”, thereby marking a novel trend in the twenty-first-century information society (2008: 221). This is specifically true in the case of previously mentioned social media habits, such as sharing statuses and images that potentially reveal one’s embarrassing private matters.

The invention of new words and phrases relating to technology and surveillance has become more prevalent in recent years. The word “selfie” is defined as “a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media website” (*The Guardian* 2013). Young men and women incessantly post images of themselves with the expectation that others will compliment them, which can become a nuisance. Sharing images and opinions frequently verges on attention-seeking behaviour, and yet “the use of the diminutive -ie suffix is notable, as it helps to turn an essentially narcissistic enterprise into something rather more endearing” (*The Guardian* 2013). According to Allen, the “inclination to ‘share’ images and information goes beyond carelessness: it reflects widespread desire” (2010: 23). It is difficult to ignore this egotistic display, just as much as it is to stop indulging in this behaviour altogether. Martindale does not address the trepidation associated with surveillance systems, but rather the willingness to demonstrate voyeuristic behaviours that have blurred with surveillance practices. Westlake concludes that “the internet is indeed a stage for performing the self, with Generation Y inviting, albeit cautiously, a certain level of surveillance” (2008: 38). The self-reflexivity of the existing photos on the wall that appear throughout all subsequent images cleverly pokes at the cyclical nature of selfie culture, and the way in which it is continually gaining

momentum as a twenty-first-century fad that will eventually disappear when a new trend emerges.

### **The Real Culprit**

The nature in which people circulate information and images today has ultimately changed the way that surveillance is used and viewed. There appears to be a greater inclination to provide one's data willingly rather than to safeguard it, and surveillance systems tend to be more voyeuristic and invasive than reassuring and protective. However, the fusion of surveillance and voyeurism has rendered the two practices interchangeable at times. Robertson notes that "surveillance comes to be less about looking and increasingly about gathering data," which is not entirely true (2010: 32). The gathering of data is an intrinsic component of the information society, however it is often through practices of looking and the monitoring of behaviours that individuals come to acquire this data. As instances of privacy breaches continue to rise, the hope is that society considers the critiques put forth and realizes that the majority of issues concerning surveillance in fact originate from acts of self-perpetuated voyeurism.

*Survoyeurism* does not imply that surveillance is a completely negative presence; rather, it raises an alert to the oversharing that is the driving force behind many forms of interaction today. The resulting convergence of voyeurism and surveillance may be partly due to the fact that new social and technological platforms facilitate these tendencies. It is also linked to changes in normative beliefs – that surveillance is less of a burden, and that voyeurism is more widely tolerated. The artists in *Survoyeurism* demonstrate that surveillance is both intrusive and welcome, and that individuals lose control of personal information when adhering to social conventions. By confronting

audiences with scenarios that show how easy it is to watch or be watched by others, the works highlight the risks associated with seemingly harmless information sharing practices.

## **EXHIBITION REPORT**

### **1. INTRODUCTION**

This report outlines my process of planning and mounting the exhibition, including the reason for my exploration into themes of surveillance and its social context and contemporary relevance; my methodology and selection of artists; the various issues associated with selecting a public space for the exhibition; how I conceived of the installation concept, as well as a breakdown of the budget and my overall findings as I reflect on the final mounting of the exhibition itself.

### **2. THEME**

#### **Social Context**

The premise of this exhibition relates to contemporary issues of information exchange and surveillance in light of the data leaks associated with Julian Assange and WikiLeaks as well as Edward Snowden and the NSA, and the activism and resistance of artists like Ai Weiwei.<sup>9</sup> Such acts of information transmission and surveillance, whether in the political world or the art world, reminds citizens that anyone can be watching or listening with the intention of exposing certain information. *Survoyeurism* foregrounds the ways that people choose to communicate, as they sometimes forget that their personal information is at risk of exposure in large, public spaces with limited privacy.

#### **Art Historical Context**

There have been a number of expositions into the topics of surveillance, voyeurism and information exchange in the past few decades. *Survoyeurism* takes its inspiration from

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<sup>9</sup> While under house arrest, Weiwei installed surveillance cameras around his home so that his activities could be monitored at all times by his supporters and anyone interested in watching him. In a defiant inversion of the surveillant gaze, Weiwei attempted to eliminate the censorship placed upon him. However, he was once again suppressed when authorities removed the cameras.

the conceptual and performance practices of Vito Acconci and Sophie Calle. Acconci's *Following Piece* (1969) featured the artist following residents of New York City around public spaces until they entered a private domain, at which point the artist selected a new subject. Calle's *Detective* (1980) saw the reversal of the surveillant gaze, in which the artist hired a detective to follow her around Paris for a day. This notion of watching others touches on the difference between awareness and obliviousness, and the fine line between conducting a social experiment and invading one's privacy. *Survoyeurism* also draws from the efforts of social art activist Ai Weiwei to thwart the censorship imposed upon him by Chinese authorities. Weiwei turned the gaze on himself, in an act similar to Calle's, when he installed surveillance cameras all around the house in which he was living in order for his supporters to have access to his actions during his house arrest. This act of self-surveillance is less relevant to my research in terms of the gaze of the camera, but more because of Weiwei's willingness to circulate information and make it publicly accessible by inverting expected practices of looking (which the authorities again censored).

However, as Acconci proves, the fact that such activities happen in the public makes it justifiable; as soon as the space is no longer accessible by all however, the protocol changes. In May 2013, New York artist Arne Svenson took photographs of people in their apartments through a telephoto lens, which he then put on display in a Chelsea gallery without the subjects' permission (Stump 2013). The public was outraged by this invasion of privacy, but the Julie Saul Gallery defended the exhibition, called *The Neighbors*, saying that it was "social documentation in a rarified environment"<sup>10</sup> (Stump 2013). However, one of the building residents captured the concern perfectly: "I'm sure

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<sup>10</sup> A poll on the *Today* website posed the question, "Art or invasion of privacy?" with 93% percent of the 85,423 votes choosing the latter.

there's a lot we haven't seen. I don't know what he has on film and I think that's what everybody's big concern is: What else is there and what else is he planning on doing with them?" (Stump 2013). *Surveillance* tries to remind people of this uncertainty, and that they should be more attentive of their information sharing habits so as to avoid finding themselves in similar situations within the public sphere. My decision not to focus on CCTV is largely due to an interest in the social aspects of surveillance, even though information gathered via camera recordings comprises a large portion of surveillance studies. I am more concerned with the everyday locality of surveillance practices and low-tech instances of monitoring that are detectable on a personal level.

### **Literature Review**

My research covered different facets of the discipline of surveillance, including privacy, voyeurism, information circulation and the public. The foundations of surveillance studies begin with Michel Foucault's theories of power structures and "docile bodies" in relation to Jeremy Bentham's eighteenth-century concept of the panopticon, a prison system in which guards in a central tower are able to see the prisoners, while the inmates are not able to return this gaze (Foucault 1977: 136). As a result of not knowing when the guards are watching or not, this causes the prisoners to self-regulate their behaviour, so that it becomes unnecessary for the guards to even be present. Foucault's chapter on "Docile Bodies" was particularly useful as a counterpoint to my discussion regarding the degree to which people are not always aware of their actions in a public space, and how this lack of self-regulation can have repercussions.

David Lyon's extensive contributions to this field consider surveillance technologies and data transmission, although from a traditional, technological standpoint.

However, his text, *Surveillance Society: Monitoring Everyday Life* (2001), examines the way in which bodies provide certain data, thereby reaffirming my intent to stage this exhibition in a public location where this type of interaction (as well as disengagement) between bodies is most prominent. The surveillance journal, *Surveillance & Society*, was perhaps the most relevant to my research, as there are several articles that respond to different veins of surveillance culture. David Wood's issue on "People Watching People" features authors who touch on ideas related to social surveillance, although not specifically in an art-world context. He notes, along with other editors of the journal, "that there was perhaps an over-emphasis on starting with either technologies or institutions in surveillance studies and not enough emphasis placed on the human dimensions of surveillance" (Wood 2005: 474). This acknowledgement marks the intention of my own research and contributions in this field, as I do not so much explore the technological, CCTV-based strategies of information recording, but rather the social interactions.

Mark Andrejevic delves into the territory of "lateral surveillance" in which he addresses the growing trend of peer-to-peer monitoring of friends and colleagues, instead of the hierarchical mode of state-to-citizen or boss-to-employee monitoring (2005: 481). He posits that "such strategies rely upon the responsabilization of citizen-subjects to take on the challenges of self-management and risk avoidance through forms of monitoring and rationalization associated with capitalist enterprise culture," and in that regard, relates back to Foucault's assertion regarding docile bodies and the enforcement of discipline onto the subject (Andrejevic 2005: 485). Andrejevic identifies two subcategories of contemporary lateral surveillance: firstly, gathering first-hand evidence that can be confirmed by the eyes, rather than the hearsay of others; and secondly, brainstorming ways of protecting one's security in a time of growing deceitfulness and

the masquerading of true intentions in order to acquire personal details. As a result, lateral surveillance fosters a feeling of security by encouraging the “use of surveillance tools by individuals, rather than by agents of institutions public or private, to keep track of one another” (Andrejevic 2005: 488). He goes so far as to suggest governmental reliance on neighbourhood watch programs to assist with homeland security efforts, as he notes in US Senate Majority leader Bill Frist’s sentiment that “you know your communities better than anyone else. You know when something looks out of place, whether it’s a package left on the subway or someone acting in an unusual or suspicious manner in your neighborhood” (Andrejevic 2005: 486).

In addition, considerable contributions to surveillance scholarship exist under the theme of “surveillance art,” including sociologist Andrea Brighenti’s concept of “artveillance”, a term to demonstrate the link between art and new media technologies. Brighenti differentiates between contemporary artists who address themes of surveillance in their work, while others actually implement surveillance technologies in the creation of their artwork. He questions the implications of surveillance practices, as he notes “being visible means being under control by the agency that looks at us – even when that agency presents itself as ‘looking after’ us” (2009: 176). The debate regarding whether instances of surveillance are intrusive or precautionary is an ongoing one; however, human instinct seems to dictate that people are in favour of surveillance practices when they have nothing to hide, but resist it when they do. Cultural critic Hal Niedzviecki also explores the rise of surveillance art by interrogating its function and effect: “What if the surveillance art of the last three decades has had the opposite effect from what was intended? What if artists seeking to sow anxiety and have us consider the



alarming possible consequences of surveillance have instead sown the seeds for today's obsession with all things candid camera?" (2009b)

Niedzwiecki's observations seem to only concern this aspect of technological obsession in relation to his own notion of "peep culture," although art of this nature has in fact either commented on the social implications of surveillance or actually used surveillance technologies to similarly address these issues. He seems to imply that surveillance art is responsible for fostering a contemporary interest in, and obsession with, sharing information and making people's lives public, when in fact these desires are fueled by widespread public reception to capitalist economic endeavours such as reality television shows and social media networking sites. In fact, Niedzwiecki asserts "peep is a reaction to and a symptom of, our technocratic age of quasi-community, nonstop marketing, and global celebrity gossip" (2009a: 27). It ultimately proves that the proliferation of art as it relates to surveillance is only a fraction of a much larger consideration of monitoring practices in society. Katherine and David Barnard-Wills address a lacking acknowledgement of "dataveillance" in surveillance art, a term that Roger Clarke coined to describe "the systematic use of personal data systems in the investigation or monitoring of the actions or communications of one or more persons" (499: 1988). They believe that more emphasis is placed on CCTV and the human body, while little is addressed in the way of data and information gathering. Finally, John McGrath adapts his research on theatrical space to reflect a similar phenomenon within the world of technology and surveillance. He brings the discussion back to Foucault by highlighting the "practice of centralized surveillance with the emergence of the 'disciplined' individual," and it is this "disciplined individual" which figures into my curatorial premise (McGrath 2004: 1). By highlighting the flaws inherent in surveillance

systems, people should be inclined to regulate their actions in public so as to reduce the risk of subconsciously sharing too much information with others.

### **Exhibition Review & Cultural References**

Over the years and across the world, there have been a number of exhibitions that deal with ideas of surveillance, affirming that this is a topic of enduring global significance.

*Sorting Daemons: Art, Surveillance Regimes and Social Control* (Agnes Etherington Art Centre, 2010) considered new media responses to webcam culture and CCTV. *Exposed: Voyeurism, Surveillance and the Camera* (Tate Modern, 2010) presented historical photographs, since the advent of photography, of subjects caught in a moment without their permission. *CTRL SPACE - Rhetorics of surveillance from Bentham to Big Brother* (ZKM Centre for Art and Media, 2001) charted the history of panoptic practices from the 18<sup>th</sup> to the 21<sup>st</sup> centuries, while *Under the Last Sky* (O'Born Contemporary, 2013) explored the use of drones in the Middle East as a form of surveillance, and how the recording of images has now been relegated to machines instead of traditional photographic processes carried out by humans. According to Katherine and David Barnard-Wills, "at the start of the 21st century surveillance had garnered comparatively little attention from the art world," and it is true that this is a still-evolving area of interest in art, as well as in popular culture (2012: 207). These ideas are explored in literature such as George Orwell's discussion of government surveillance in *Nineteen Eighty-Four* (1949), or Franz Kafka's *The Trial* (1925), in which the withholding of information and prosecution by an invisible source functions as the main plot. There are also a number of pop cultural references to the themes I explore in my exhibition, such as in the psychological thriller *One Hour Photo* (2002), which depicts the unsolicited collection of

private photos by a photo lab employee, and turns into a legitimate threat for those that the man has been watching. Another film that explores instances of voyeurism is *The Truman Show* (1998), in which a man's life is broadcast to millions of viewers without his knowledge, while the popular television show *Big Brother* features people living in a house together under constant surveillance as they vie for a cash prize. Surveillance has remained a popular topic in arts, film and literature over the years due to its continuing relevance in contemporary living.

### **Methodology**

My research consisted of a combination of primary and secondary sources. My primary research came in the form of talking to artists, both informally and in an interview setting, in order to gauge how their artistic oeuvre related to my exhibition premise. Although I did not conduct "traditional" studio visits due to the artist's distance, ephemerality of previous work, or lack of a broader portfolio, I consulted their online documentation of work in addition to personal conversations that led to the discovery of past projects. Further primary research included the informal observation of online behaviours on social media platforms as it figured into my discussion of information flows and data sharing. Examples included the posting of Facebook statuses that have led to heated and offensive debates, and updating Twitter activity to include risqué comments that can be publicized on international levels.<sup>11</sup> People experience the urge to post everything they feel, without considering the possibility that someone might be offended by or misinterpret what they have made public.

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<sup>11</sup> Justine Sacco, a public relations executive for InterActiveCorp (IAC) tweeted "Going to Africa. Hope I don't get AIDS. Just kidding. I'm white!" for which she was subsequently fired. For more information, visit <<http://www.cnn.com/2013/12/22/world/sacco-offensive-tweet/>>.

I consulted scholarship on various subjects including surveillance, voyeurism, privacy, data and social control, monitoring everyday behaviours, and so forth. However, I had to modify my reading list as my research progressed; initially, I had intended to focus on three different areas of research, including surveillance, public art and relational aesthetics. As my exhibition concept evolved and my argument crystalized, it became evident that there were too many disciplines to research. I narrowed my literature review to focus on scholarship in the realm of surveillance studies, with a minimal foray into the field of public spectacle. I also became aware of a book on the concept of “peep culture” by Hal Niedzviecki, which steered my research into a slightly new, but still related direction in terms of information circulation and oversharing. I continued to uncover new and relevant resources as my research progressed, but at one point I finally had to stop my research so as to begin the writing process.

### **3. ARTISTS**

Many artists have responded to issues of surveillance in the last decade or two, however mostly from a new media perspective. I wanted to include artists in my exhibition that approached the topic from a different artistic genre. Initially I only wanted to include around three or four artists, but as the scope of the project changed and additional projects became known to me, it was necessary to feature a greater representation of artists. Research for the selection of artists for my exhibition began with informal conversations about surveillance and public art. In the summer of 2013, I worked with Stas Guzar, an art installer at the Art Gallery of Mississauga who is also an artist, and once I mentioned my curatorial proposal, he showed me documentation of previous work that related to these themes, from which I selected *Welcome to Canada* (n.d.) to be included in the exhibition. The original work was destroyed, but Guzar agreed to recreate

it for the exhibition. He began working on the artwork in January and requested until the end of February to complete it, which I allowed. However, he became increasingly busy with other projects and staying in contact with him became more difficult. Towards the end of the exhibition planning process, he did not meet the deadline I set. Following many unsuccessful attempts at contacting him in late February/early March, I made the decision to remove him from my exhibition. I needed to design promotional materials and by the first week of March, I could not risk including his name in the exhibition when I had no knowledge of his intentions to complete the artwork. Furthermore, experiencing this issue so late into the planning stages was not something I wanted to worry about in addition to a number of other outstanding tasks.

The second artist was Sean Martindale, with whose work I was already familiar. I originally wanted Martindale to recreate one of his works, but he was set on creating a new piece that responded to the site-specific location in Mississauga that I was working on securing for my exhibition (more on this in the next section). Due to the ephemeral nature of many of Martindale's works, I could not conduct a studio visit but instead had only photographs from which to refer. In addition, since the location of my show changed several times, Martindale's conception also evolved, and yet he always remained positive and open to new possibilities, which was reassuring as a curator. Martindale's piece came together in the very final stages of the exhibition process, within a few months of the exhibition opening, which was quite nerve-racking as most of the other works were already produced well ahead of this timeframe.

Upon speaking with my thesis committee in the early planning stages of my thesis, they recommended a few artists to me whose work addressed issues of public space and interaction, one of whom was Germaine Koh. Like Martindale, I was unable to

do a studio visit with Koh because she is based in Vancouver. After waiting several weeks to hear back if she would be interested in participating in the exhibition, we discussed specific works that I had researched from her website. *Call* was the work I was most interested in and was thrilled that I would be able to have it shipped to Toronto for the exhibition, although towards the middle of the exhibition process I was worried the installation might not be possible (more about the space restrictions in the next section). The final artist was Andrew Emond, whom I contacted after remembering a public installation called *Contacting Toronto: Under This Ground* that he and collaborator Michael Cook created for the 2013 Scotiabank Contact Photography Festival. Emond agreed to be part of my exhibition and, also like Martindale, would create a new work responding to the space. I approached the selection process by researching artists who primarily work within the public sphere, and then I looked for parallels between their existing bodies of work and the curatorial premise of this exhibition. All four of the artists addressed these themes in their work, and they wanted to take part in the show as a result.

However, my initial confirmation of these four artists dropped down to three when Emond withdrew from the show early on, as issues of presentation arose relating to video display, which would have compromised the impact of the piece. Had we worked together to find an alternative means of presenting the work or even modifying it, perhaps he would not have declined and would have been able to work with the video equipment now available in this final stage of exhibition planning. I wanted to maintain artistic diversity within the exhibition, while still ensuring not to overcrowd it, and therefore decided to find a replacement artist. I wanted to include installation artists

whose work was not necessarily new media-based, with the intention of providing a new perspective on the same topic.

I then encountered a short film called *Noah* at the Toronto International Film Festival by Patrick Cederberg and Walter Woodman, which perfectly addressed the issue of social media obsession that I had not yet conceptualized in my thesis, but which I felt would make an important commentary and contribution towards my overall theme. I was good friends with one of the directors as a child, and he was happy to feature the work in the exhibition. The fifth artist, Paola Poletto, was mentioned to me by a colleague who knew of Poletto's past public art experience in Mississauga. I met with Poletto several times to discuss possible ideas for the exhibition, which included several location visits to visualize a potential project. Like Martindale, Poletto's installation was not conceived of and completed until February/March and part of the process was trusting the artist to complete the piece on time.

The number of artists also began to fluctuate as the exhibition location changed. I did not anticipate adding any more artists to my show, however I was contacted by the Co-Director of O'Born Contemporary, Rachel Farquharson, who sought the rights to post to their website an interview I had conducted with an artist collective that they represent. The gallery has a history of exhibitions and representing artists who respond to issues of surveillance, and upon explaining the nature of my thesis research to her, she recommended the work of a Chicago-based artist named Kate McQuillen who is represented by O'Born in Toronto. I selected McQuillen's work because it had a clear element of government surveillance at play, but it also featured a feminist subtext that diversified the context of my exhibition.

The final artist to join the exhibition was Tom Sherman upon recommendation of his work, *Half/Lives* (2001), by my committee. The work belongs to the Dorothy Hoover Library at OCAD University and so I contacted them to sign the video out, however they first suggested to contact the artist for permission. Tom and I exchanged emails regarding my research and exhibition and he was happy to participate, but did not approve of the library's low quality version of the piece; he instead sent me the higher resolution digital file. I ended up with a total of six artists (including one collective), which I was happy with, as each of them contributed to different discussions within my larger area of focus.

#### **4. SPACE**

My original conception for the exhibition was to select Celebration Square in Mississauga as my curatorial site, however the Culture Division did not grant permission for the project. I wanted to use this space in downtown Mississauga as it figures as a site of viewership and as a surveillant space of various interactions that often go unnoticed on a day-to-day basis. The Square's proximity to City Hall also contributed to discussions of the gaze and the all-seeing eye; it acts as the city's regulatory body, is identified as an iconic landmark, and fuels public interest in the goings-on beyond its exterior walls.

My initial decision to approach the city of Mississauga seemed like a feasible task. The city is interested in attracting more artists and cultural producers to Mississauga, and my proposal was initially met with enthusiasm and support from the Culture Division who agreed to approach Celebration Square programmers on my behalf, with the added assurance that I would be put in contact with them as well. The original conversation happened in June 2013, following my inability to secure permission



to curate my show at one of the city's GO Transit stations. I quickly learned that it is essential to any public art project to have multiple backup locations in mind in case the initial proposal does not succeed because that is often the case. After several conversations back and forth, having provided information about the content, the artists involved, and what their requirements would be for the space, the Culture Division informed me that I would not be able to use the space, after no indication in the past few months that it might not work out. I was advised by several individuals to perhaps relocate my project away from city property, which is ironic as all of these spaces are in the public realm and yet the bureaucracy associated with occupying them creates the impression that they are private spaces with limited flexibility and opportunity for public use.

My experience with the city was quite interesting in the way that certain information was withheld; I never found out who made the decision to decline permission for the use of the space, or what the reason was for the rejection, besides the city "wanting to focus on their own goals and curatorial vision before programming a public location" (Koscielak 2013). I suspect it was due to the fact that they did not want to exhaust their time and resources on what they deemed to be a small, low-budget student project. Another reason could have been that the city wanted to avoid the "political" nature of some of the works in light of government-related privacy breaches around the world.

I then turned to OCADU to propose a public art exhibition within the main lobby at 100 McCaul Street. At that time it was crucial to my premise to retain an element of public art; I wanted the artists to respond to various elements of this space, which also happened to be monitored by campus security and therefore figured into my curatorial

premise. This location was relevant to the project because it is a public space where information is exchanged on a daily basis, and is particularly relevant to the student population as they have grown up in the digital age and are open with their information both in person and online.

However, I soon realized that trying to book this location was going to be difficult. I was in conversation with Room Bookings for several weeks to try and confirm a block of time for the exhibition, but there always seemed to be an ongoing event. I also had the added issue of clearing my proposed installations with Risk Management, which did not approve the placement of all of the projects and required me to reassess my curation of the space. All of this was further complicated by the fact that I could not simply book the “lobby,” but instead had to book individual spaces within the space such as 175a, 187, etc. which were never all available at the same time. I finally decided that I would need to find another space that was easier to manage, but at this point I was already feeling very frustrated. I became worried that the constant location changes would deter some of the artists, but they all remained onboard as I searched for other options.

There are a number of potential issues with curating public space, as I came to realize in the preliminary planning stages of this thesis exhibition. Lucy Lippard notes that “public art in any form requires extraordinary patience and persistence. Audience is the least of the problems. Red tape and officialdom are the most,” which indeed proved to be one of the greatest challenges (1989: 213). Acquiring permission to use a location varies greatly depending on who controls the space, whether it is an independent owner or the city. I was worried about informing the artists of the location change and negotiating with them about new commissions and positioning of their work, however all of them have worked in public space in the past and so they understood that this often

happens. My methodology in researching various potential locations came in very handy as my initial proposals did not work out, and so this approach was greatly beneficial. I did research of this nature through inquiries to people in this field, such as my useful conversation with MOCCA Assistant Curator, Su-Ying Lee in regards to curating alternative public spaces.

This points to another issue that is associated with independent curating; if you do not have an organization to back your proposal, it is more difficult to receive approval to use a space, and even more so if you are not an established curator. Rather than the content and calibre of the artists standing on their own, I was told that had I approached the appropriate people sooner, they could have helped me to work around certain gatekeepers. As frustrating as it can be, it is often very much about the connections that one has to even stand a chance.

In my decision to relocate my exhibition to the OCADU community, I was fortunately able to use my existing relationships with faculty to my favour. I came across the large, open space of Open Gallery at 49 McCaul, and while the exhibition would lose some of its public emphasis if presented here, the location still emphasized certain aspects of my curatorial concept. The gallery is viewable from the outside as one passes by on the street and in that sense, a very strong element of voyeurism is evoked and encouraged. In addition, the architecture of the space is quite fascinating as it curves around another building, and the streetcar passes directly past the space as it loops back down McCaul Street.

Monica Contreras, the Director of Operations at the Digital Media Research + Innovation Institute and Open Gallery, quickly granted me permission to use the space after a meeting in which I explained the project. One of the greatest benefits of this

location is that 49 McCaul St. does not operate within the same parameters as the rest of OCAD University. I was not required to go through Room Bookings or Risk Management, which really made things easier as I only had one person to whom I was required to report. In addition, the space no longer being public but still retaining its visual aspect, I did not have to worry as much about the possibility of vandalism to the works. I knew I would be able to arrange volunteers to sit in the space at all times and I could determine the hours of operation to suit my preferences, as the space unlocks only to those who have card access. However, one of the hindrances of the space greatly required additional effort and adjustments on my part. Firstly, the space is not as publicly accessible as the lobby of 100 McCaul Street; Open Gallery is only open when there is an ongoing exhibition, otherwise it is locked and does not receive much pedestrian traffic. This became an issue in regards to the still-forming nature of Martindale's piece, as it hinged upon the public element of photographing people as they entered and exited the space on their own accord. In the new space, the only option was to photograph visitors to the gallery space. Secondly, at the time I confirmed the space in early January, Ms. Contreras reported that artwork could not be insured through the gallery, which originally did not seem like an issue as most of the works are either digital or somewhat ephemeral in nature. The concern arose when I confirmed the work of Kate McQuillen, as the gallery inquired about the insurance arrangements. When I revealed that I could not provide it, I was worried that O'Born would not loan the work, however Ms. Farquharson sent me a contract agreement stating I was liable for the full value of the works (\$5,400) should they be damaged/stolen. I wanted to display these works not only because the new location was much larger and required a greater number of works to fill it, but also because they added a new dimension to the premise. My original tactic

was to assure the gallery that the works would be well taken care of in my possession, but I soon became worried that this was too much of a risk. As a result, I began researching where I could purchase third party art insurance and called several companies including Chubb, AXA Art, and Canfinse, after Geeta Sharma of Risk Management at OCADU informed me that they could not assist me in the matter as they do not insure artwork or projects organized by students. Canfinse, which only provides art insurance to OCAD alumni who are *artists*, eventually said they could help me, but that the insurance would cost me \$300 plus tax. I persisted in my efforts to acquire insurance for a lower price and returned to Risk Management, at which point Geeta informed me that OCADU would attempt to work out a new coverage policy and eventually it was approved upon receipt of an appraisal from the gallery (appendix C).

A final issue with 49 McCaul was that few modifications could be made to the space, despite its gallery status. Due to previous mishandling of the space by students, a new policy was set in place preventing painting, drilling, and other typical exhibition preparation requirements. For example, nothing could be hung along the wall of 4905 (appendix D), and the no painting policy affected Martindale's wishes to paint the wall in order to offset the white of the Polaroids. There were a number of issues that posed challenges during the planning process, however I attempted to find alternative arrangements and my exhibition was able to move forward and be executed to a standard of which I was proud.

## **5. INSTALLATION CONCEPT**

After confirming the Open Gallery as my site, I spent a lot of time in the gallery to consider the various ways that the space might be curated. I studied the floor plan

(appendix D) to get a sense of how much wall space each work needed, as well as technical requirements, such as digital projectors. Since many of the pieces are audio-based, I had to ensure that I didn't place them in close proximity to one another so as to avoid sound overlap. For example, Poletto's piece makes a loud, blaring sound when engaged, and this would likely drown out the possibility of hearing someone on the phone in Koh's piece, *Call*, or even hearing the few instances of dialogue in Cederberg and Woodman's *Noah*. Due to the fact that one cannot see the entire space at once, it was very important to balance the works so that there was a larger piece to draw attendees all the way to the back of the gallery. I wanted to stagger interactive pieces around the gallery so that they weren't all in one corner; similarly, I didn't want both *Noah* and *Half/Lives* to be projected beside one another. The gallery is large enough that each piece can comfortably occupy its own space without seeming overcrowded.

My initial thought was to show a series of videos on the night of the exhibition only, including Cederberg and Woodman's *Noah* and Sherman's *Half/Lives*, however I was struggling to think of a third video work. Rather than showing the videos on loop in an adjoining room only for the night of the opening, I instead opted to show both videos as their own entities within the exhibition itself. In this regard, I wanted every element of the exhibition to be easily visible, which was not how I first conceived of the exhibition. Initially I had intended for people to stumble across the works by chance in a public location like the lobby of 100 McCaul, which would then prompt them to examine it. In that regard, I did not plan on holding a reception either because I did not want to advertise it as an "event," but rather something to be discovered. I soon changed my mind when I confirmed Open Gallery as my exhibition space and treated it as a proper exhibition, while still keeping in mind certain aspects of its public nature.

The peculiarities and difficulties of working with the space emerged upon seeing previous exhibitions mounted in the space. Since the gallery is quite narrow as it curves around the subway loop, there is not much wall space and so the tendency has been to hang as many works as possible onto the few available walls. There is already enough going on in the space in terms of architectural details, and overcrowding the walls with too many works creates a highly cluttered appearance. In the past, there have also been instances in which the light was not adjusted to effectively showcase the works, but instead had a uniform and garishly bright quality throughout the space. For my exhibition, I wanted to avoid placing works too close together and I also felt it was important to dim the lights in order to offset emphasis on parts of the gallery that are not the focal points. I also had to consider the fact that some spaces were just not the best areas to display artwork, no matter how much I wanted to place a work there; in particular, there is a wall against room 4904 that is more or less obstructed by a column and would therefore detract from any frame that were to be hung there. As previously noted, there was a potential problem with Germaine Koh's administrative piece in that it was a vintage, analog phone and the space does not have any analog ports. The IT department at OCADU was not sure if the installation would be possible, but upon sending them detailed set-up instructions from the artist, it was determined that an adaptor could be attached in order for the piece to work properly.

Overall, the unusual architecture and nature of the space presented some challenges in terms of display, but the scale of the gallery also allowed me to spread out the works in a way that best served the technical requirements and aesthetic elements of each work.

## **6. BUDGET**

### **REVENUE**

\$175.00 – Student Union grant

\$500.00 – OCADU exhibition supplement

\$1,077.69 – Personal expense

**TOTAL REVENUE = \$1,752.69**

### **EXPENSES**

\$600.00 – Artist fees

\$79.28 – *Call* FedEx shipment

\$107.35 – Akimbo advertisement

\$67.58 – Promotional materials

\$163.85 – Vinyl text

\$25.00 – Special Occasion Permit

\$196.65 – Alcohol for reception

\$112.98 – Food for reception

\$200.00 – Security for reception

\$50.00 – Server for reception

\$150.00 – Photographer

**TOTAL EXPENSES = \$1,752.69**

I was able to confirm a sponsorship with Mill Street Brewery to supply the alcohol for my opening at 50% off the cost of four cases of beer. I also partnered with Henry's to



sponsor the exhibition in exchange for the film, camera and printing equipment necessary for Martindale's project. I received \$175 from the OCADU Student Union, around \$80 of which was used for the shipment of Germaine Koh's work to and from Vancouver, while the remaining \$95 was spent on the online Akimbo advertisement.

## **7. CONCLUSION**

Over the course of planning this exhibition, I was faced with many challenges that I had not anticipated. However, they all provided invaluable learning experiences and required me to be proactive in my consideration of alternate options. As the months progressed, I became more and more confident in my abilities as an emerging curator and realized there are many more elements involved in mounting a show than I had initially thought. There will always be issues that arise, but the ability to overcome them creates a greater sense of accomplishment.

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## **Appendix A. Artist Biographies**

Patrick Cederberg and Walter Woodman are Toronto-based filmmakers who graduated from Ryerson University's Film Studies program in 2013. Their film *Noah* premiered at the 2013 Ryerson University Film Festival (RUFF) and went on to win the Best Canadian Short Film Award at the 2013 Toronto International Film Festival (TIFF). The film has since traveled to many festivals all over the world including Yellowknife, Munich, Paris, and Aberdeen, South Dakota. *Noah* was recently awarded Best Live Action Short at the 2014 Canadian Screen Awards. Cederberg and Woodman continue to work together on film, television, music, and new media projects through the collective moniker of "shy kids," alongside Matthew Hornick, a graduate of Ryerson University's Radio & Television Arts program.

Germaine Koh is a Vancouver-based visual artist. Her conceptually-generated work is concerned with the significance of everyday actions, familiar objects and common places. Her exhibition history includes the BALTIC Centre (Newcastle), De Appel (Amsterdam), Musée d'art contemporain de Montréal, Para/Site Art Space (Hong Kong), Frankfurter Kunstverein, Bloomberg SPACE (London), The Power Plant (Toronto), Seoul Museum of Art, Artspace (Sydney), The British Museum (London), the Contemporary Art Gallery (Vancouver), Plug In ICA (Winnipeg), Art Gallery of Ontario (Toronto), and the Liverpool, Sydney and Montréal biennials. Koh was a recipient of the 2010 VIVA Award, and a finalist for the 2004 Sobey Art Award. Formerly an Assistant Curator of Contemporary Art at the National Gallery of Canada, she is also an independent curator and partner in the independent record label weewerk. Koh is represented by Catriona Jeffries Gallery in Vancouver.

Sean Martindale is a Toronto-based, internationally recognized interdisciplinary artist and designer. His interventions activate public and semi-public spaces to encourage engagement, often focused on ecological and social issues. His playful works question and suggest alternate possibilities for existing spaces, infrastructures and materials found in the urban environment. Martindale's projects have been featured on countless prominent sites online, as well as in traditional media such as print, radio, broadcast television and film. Martindale was profiled for the first episode of the CBC's *Great Minds of Design*, one of his lectures was filmed by TVO for their *Big Ideas* series, and his work was also included in the feature-length documentary *This Space Available*, released in 2011. Martindale has taken part in multiple solo and group exhibitions, and his projects have been shown in cities such as Montreal, Madrid, New York, Shanghai, Victoria, Vancouver, Venice, Charlottetown, St John's, Minneapolis, Paris, Angers, Brussels, Berlin and Doha.

Kate McQuillen is a Chicago-based artist working in print, installation, and sculpture. Mass surveillance, data mining, and "security theatre" are all sources of inspiration for her artwork. She uses methods of collage, portraiture, and landscape to discuss the self and mortality in relation to both the individual citizen and the collective imagination. She is interested in the particular fears Americans have of low-tech arms, and exploring the aesthetics of contemporary warfare through depictions of hidden weapons, banned objects, surveillance imagery, and explosions. Her work has been shown in Toronto, Chicago, Montreal, and Boston, and can be found in public and private collections in Europe and North America. McQuillen has attended residencies in the U.S. and abroad, including Ox-Bow in Saugatuck, Michigan, Open Studio in Toronto, Frans Masereel

Center in Kasterlee, Belgium, the Center for Book & Paper Arts in Chicago, Elsewhere Collaborative in North Carolina, and the Ragdale Foundation in Lake Forest, Illinois. McQuillen is represented by O'Born Contemporary in Toronto.

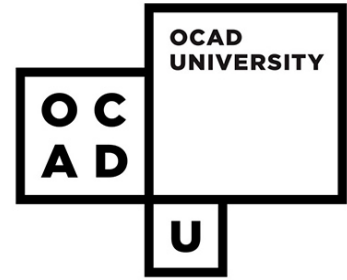
Paola Poletto is a Toronto-based artist, writer and arts administrator. She was the artist coordinator of *Oh Dear* (2013), *Tel-talk* (Tightrope Books, 2012) *Boredom Fighters!* (Tightrope Books, 2008), *Ourtopias: Cities and the Role of Design* (Riverside Architectural Press, 2008). She was co-founder and editor of a lit-art zine called *Kiss Machine* (2000-2005), which included a *girls and guns* issue and traveling exhibition to artist run centres in Ontario, followed by a tour throughout Eastern Europe. In 2009, Paola was guest curator of *fashion no-no*, a show that intersected design, craft and new technologies (Queens Quay Gallery, Harbourfront Centre), and from 2000-2008 was director of *digifest*, an annual new media festival produced by Design Exchange in collaboration with Ontario Science Centre and Harbourfront Centre. Paola's work involves a lot of people with a whole bunch of viewpoints, much like the Surrealists did, and the occasional solitary retreat into cheap aesthetics and craft-based objects.

Tom Sherman is an artist and writer working in video, radio and live performance, who splits his time between Syracuse, New York and Port Mouton, Nova Scotia. He began working in video in 1970 before the medium was widespread, and continues to perfect his video messages, contemplating the way his video art functions in an information economy. His interdisciplinary work has been exhibited and screened internationally, including shows at the Vancouver Art Gallery, the Museum of Modern Art in New York and the Musee d'art contemporain in Montreal. Sherman represented Canada at the

Venice Biennale in 1980, and founded the Media Arts Section of the Canada Council in 1983. He performed and recorded for many years with Bernhard Loibner (Vienna) in a duo called Nerve Theory. He was also awarded the Bell Canada Award for excellence in video art in 2003 and received the Governor General's Award for Visual and Media Art in 2010. Sherman is a professor in the Department of Transmedia at Syracuse University in New York, but considers the South Shore of Nova Scotia his home.



## Appendix B. Sample Artist Contract



### EXHIBITION CONTRACT

This agreement made between: \_\_\_\_\_  
(Name)

**Hereinafter** called the 'Artist', and Nives Hajdin otherwise known as the 'Curator'.

***WHEREAS** Artist and Curator are bound by this contract,  
they mutually agree on the following terms and conditions:*

#### **A. GENERAL INFORMATION:**

- i. Exhibition Title: *Survoyeurism: Reconsidering Surveillance*
- ii. Exhibition Location: The Open Gallery, 49 McCaul St.
- iii. Exhibition Dates: March 31-April 4, 2014
- iv. Opening Reception: April 3, 2014 – Artists will be provided with an e-invite leading up to the exhibition. You will receive it via email as soon as becomes available, in order to use it for your own promotions.

#### **B. DELIVERY OF ARTWORK**

- i. Artwork drop off (if applicable) will be arranged individually with the Curator.
- ii. If the Artist is not able to deliver his/her work at the arranged time, please make sure to contact the Curator as promptly as possible to make alternative arrangements. Arrangements will be made on a case-per-case basis.
- iii. Ensure that works comes in ready to hang, meaning that it has all appropriate hangers and/or mounts. It is the responsibility of the Artist to provide any special mounts or installation material required for installation.
- iv. Any specific installation instructions should be put in writing and sent in advance to the Curator via the *Technical Rider* (attached), including illustrations, directions or pictures of the specific installation instructions.

- v. The Curator maintains the right to exclude works from the exhibition that are in poor condition, which risk further damage. Any pre-existing damage/wear must be declared in writing to the Curator in advanced.

### **C. ARTWORK RETURN**

- i. At the conclusion of the Exhibition, artwork will be repacked in the original packing materials.
- ii. The Artist must pick up his/her work during the allotted artwork pick up, which will take place on Saturday, April 5, from 9am-12pm.
- iii. If the Artist is not able to pick up his/her work during the allotted time, he/she must contact the Curator as promptly as possible to make alternative arrangements.
- iv. If the Artist does not provide alternate instructions to the Curator within one month following the conclusion of the exhibition, the Curator may dispose of the artwork in any manner at their sole discretion.

### **D. INSURANCE**

- i. The Gallery or its agent will be responsible for the insurance of works of art while in the gallery installed for exhibition purposes and while in transit to and from the Gallery.
- ii. Equipment supplied by the Artist for exhibition use will not be insured by the Gallery unless mutually agreed in writing by the Gallery and the Artist in advance of the exhibition.
- iii. The Artist or the Artist's agent, in agreement with the Gallery, will provide valuation of the works for insurance purposes in Schedule B.4. Insurance coverage shall be based upon the estimated market value of the work at inception of this agreement.
- iv. The Artist shall provide the Gallery a written Condition Report of the work immediately prior to dispatch by the Artist.

### **E. FEES**

- i. The Artist will be paid a fee of \$100 for his/her involvement in the Exhibition.
- ii. Material costs are the responsibility of the Artist, and will not be reimbursed by the Curator. In certain cases, a third party sponsorship may be arranged.

## F. PROMOTION

- i. The Curator shall use his/her best efforts to promote and display the artwork in an appropriate and professional manner.
- ii. The Artist reserves all copyrights to the reproduction of the artwork except as agreed to in writing. The Curator may arrange to have the artwork photographed to publicize and promote the Artwork through means to be agreed by both parties. In every such use, the Artist shall be acknowledged as the creator and copyright owner of the Artwork.
- iii. The Artist agrees that images, photographs and/or video recording of the exhibition may be used for documentation, academic, publication and promotional purposes in print and digital formats. The Curator shall ensure to clearly credit the Artist and/or the Artist's agent as applicable.

## G. EXPIRATION

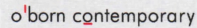
The contract binds the two parties for the periods outlined in the contract and will expire upon completing the project or by either party's failure to adhere to the terms within this contract.

## COMPLETE & SIGN

*I have read the above contract carefully, and I fully agree to the terms and conditions listed above.*

_____ Artist	_____ Nives Hajdin Curator
_____ Date	_____ Date

## **Appendix C. Kate McQuillen Insurance Appraisal**



o'born contemporary

Dear Sir/Madam,

I am writing as Associate Director of O'Born Contemporary regarding the appraisal of two works of art by Kate McQuillen.

McQuillen is an artist of excellent repute who has been commercially represented by O'Born Contemporary since 2011. We are familiar with her work, and further, the value of the two pieces in question.

McQuillen is a valued member of our internationally acknowledged roster. We have exhibited her art at our gallery and have represented her work at international art fairs such as Art Toronto. In 2011 and 2013 respectively, the artist was given solo exhibitions, affording our gallery staff a thorough knowledge of her work and its value. Given our partnership with McQuillen as her agent and supporter, we have facilitated sales to both private and corporate collectors.

The value of each of the two art works requested by Nives Hajdin for exhibition at 49 McCaul Street is as follows:

1. Boxcutter I	2. Drop Point Blade
2012	2012
Pressure Monoprint	Pressure Monoprint
22.25 x 30 inches	22.25 x 30 inches
Varied edition 1 of 2	Varied Edition 1 of 2
\$2,700	\$2,700

O'Born Contemporary hereby issues a combined value of \$5,400 for the above works upon the request of the Department of Risk Management at OCADU.

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O'Born Contemporary is a commercial gallery dedicated to the exhibition and dissemination of recent works by living artists. We aim to present an exhibition program that is diverse in medium and aesthetic but consistently rich with critical merit. Our exhibitions and the works that comprise them are both intellectually engaging and alluring commercially, making them well suited to a myriad of diverse collections.

[info@oborncontemporary.com](mailto:info@oborncontemporary.com)

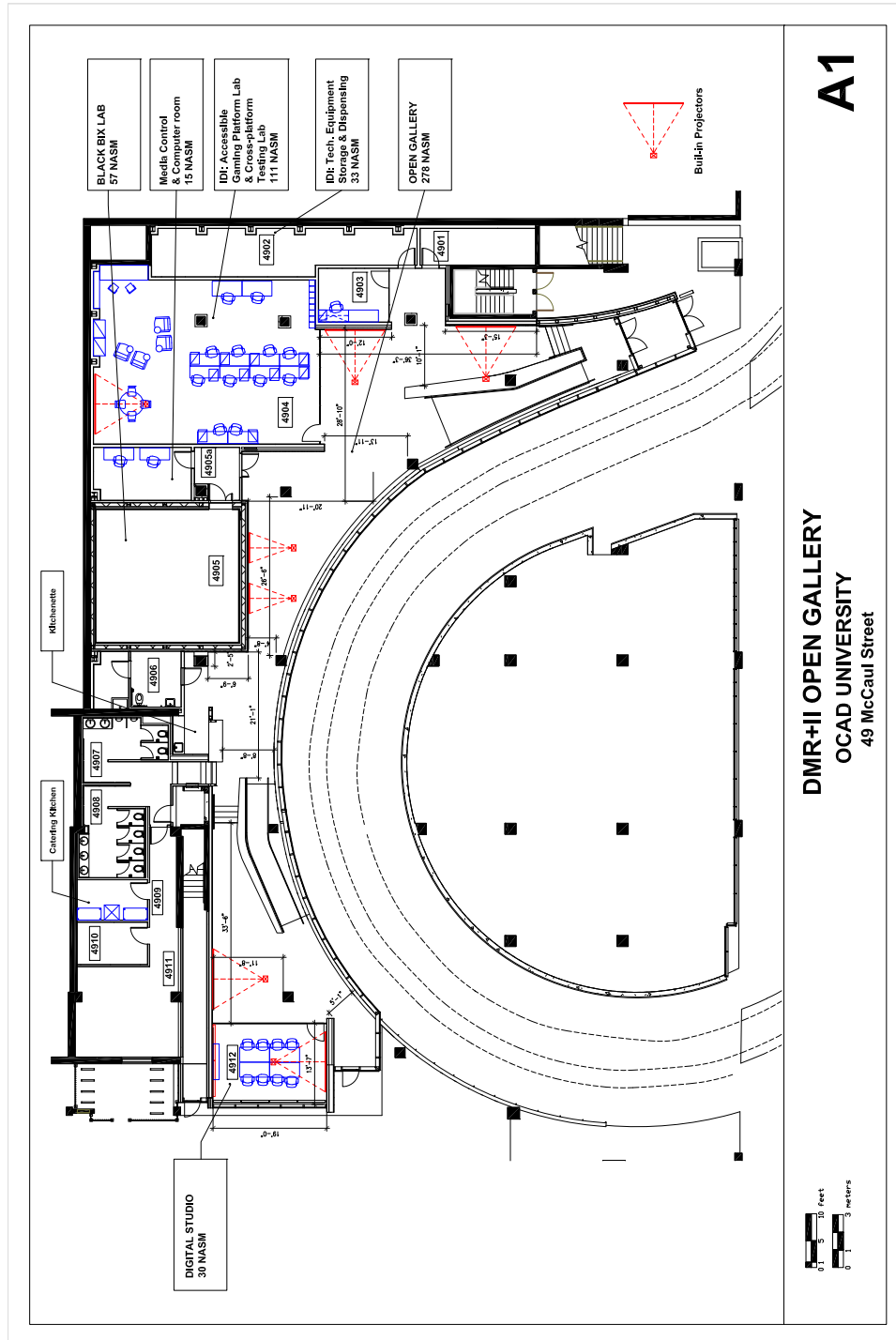
133 Ossington Avenue, Suite 100

Toronto Ontario Canada M6J 2Z6

T. 416 413 9555

F. 416 413 0466


## Appendix D. Gallery Floor Plan



## Appendix E. Exhibition Poster

# SURVOYEURISM:

## RECONSIDERING SURVEILLANCE



THE OPEN GALLERY, OCAD UNIVERSITY

49 McCaul Street

MARCH 31 - APRIL 4, 2014

GALLERY HOURS: 12 - 5 PM

CLOSING RECEPTION:

THURSDAY, APRIL 3, 2014 | 6 - 10 PM

CONTACT: [surveillanceism@gmail.com](mailto:surveillanceism@gmail.com)

**Surveillanceism: Reconsidering Surveillance** examines the blurring of surveillance and voyeurism in society.

Through works of installation, print and video, the artists in **Surveillanceism** demonstrate how acts of oversharing and instances of watching / being watched can affect individuals both online and in person.





AN OCAD UNIVERSITY MFA THESIS EXHIBITION  
CURATED BY

NIVES HAJDIN

FEATURING WORKS BY:

PATRICK CEDERBERG & WALTER WOODMAN,  
GERMAINE KOH, SEAN MARTINDALE,  
KATE McQUILLEN, PAOLA POLETO,  
AND TOM SHERMAN

Thank you to the OCADU Student Union, Mill Street Brewery and Henry's for their financial support and sponsorship of the exhibition.





## **Appendix F. Exhibition Documentation**



**Figure 1.** Photo by Wyatt Clough.



**Figure 2.** Photo by Wyatt Clough.





**Figure 3.** Photo by Wyatt Clough.





**Figure 4.** Photo by Wyatt Clough.





**Germaine Koh**  
Call, 2004  
Vintage telephone modified with  
programmable microprocessor and custom circuitry  
Exhibit of 2  
Electronic circuit design and  
technical collaboration by Gordon Hines

While data flows are typically documented, Call considers the ways in which  
private information appears into a public sphere. Phone functions  
have been programmed into a vintage phone with custom circuitry and dial  
at random each time the receiver is picked up. The program chooses whether  
to engage in conversation, reflecting daily telephone exchanges between  
potential strangers. Koh's phone operates in the tradition of one history and  
the dissemination of information as a willing social interaction, rather than a  
digital track, as these conversations are not recorded, they simply facilitate  
potentially interesting conversations between willing participants.

**Figure 5.** Photo by Wyatt Clough.





**Figure 6.** Photo by Wyatt Clough.



**Figure 7.** Photo by Wyatt Clough.