

## UCL Cultures of Surveillance Conference, 29 September-1 October 2011 Speaker Biographies and Brief Abstracts

### *Keynote Speakers*

**Tom Gunning**, University of Chicago, works on problems of film style and interpretation, film history and film culture. His published work has concentrated on early cinema, as well as on the culture of modernity. His concept of the "cinema of attractions" has tried to relate the development of cinema to other forces than storytelling, such as new experiences of space and time in modernity, and an emerging modern visual culture. His book *D.W. Griffith and the Origins of American Narrative Film* traces the ways film style interacted with new economic structures in the early American film industry and with new tasks of story telling. His book on Fritz Lang deals with the systematic nature of the director's oeuvre and the processes of interpretation. The issues of film culture, the historical factors of exhibition and criticism and spectator's experience throughout film history are recurrent themes in his work. His lecture at UCL is entitled, "**Screening out the Visible: Identity and Representation in the Early 20th-Century Detective Genre**"

**Simon A. Cole**, University of California, Irvine, specializes in the historical and sociological study of the interaction between science, technology, law, and criminal justice. He is the author of *Suspect Identities: A History of Fingerprinting and Criminal Identification* (Harvard UP, 2001), which won the 2003 Rachel Carson Prize by the Society for Social Studies of Science. Most recently, he is co-author of *Truth Machine: The Contentious History of DNA Fingerprinting* (U of Chicago Press, 2008). He is a member of the American Judicature Society Commission on Forensic Science & Public Policy. He has spoken widely on the subjects of fingerprinting, scientific evidence, and science and the law. He has also consulted and testified as an expert witness on the validity of fingerprint evidence. His lecture at UCL is entitled, "**The CSI Effect: Forensic Science Between 'Reality' and Fiction**"

### *Speakers (in Alphabetical Order)*

**Rebecca A. Adelman** is an Assistant Professor in the Media & Communication Studies Program at the University of Maryland, Baltimore County (UMBC), where her research and teaching interests include visual culture; citizenship; spectatorship and ethics; and cultural studies of terrorism and war.

**"'Safe, Humane, Legal, Transparent': State Visions of Guantánamo Bay."**

Joint Task Force Guantanamo, which oversees the infamous prison, describes its operations as "Safe, Humane, Legal, Transparent." It illustrates these claims with a photo gallery designed to demystify what transpires at the naval base and testify to its necessity. This visual archive is intended to signal that the state, perhaps now a little chagrined, has nothing left to hide. This is, of course, a feint. But beyond being disingenuous, I suggest that these images enmesh spectators in relations of looking that are differently problematic than the secretive visualities they replace. In this paper, I trace these visual exchanges and the ways they entice even critical viewers into collusion with the surveilling gaze of the state.

**David Barnard-Wills** is a Research Fellow in the Dept. of Informatics and Systems Engineering, Cranfield University. He holds a PhD in Politics from the University of Nottingham. His research includes identity technologies, resistance to surveillance, privacy, and international security. His research blog can be found at <http://www.surveillantidentity.blogspot.com>

**"The Insights and Blind-spots of Visual Approaches to Surveillance."** There is fertile potential for cross over between surveillance and theories of art, photography and cinema, especially for understanding power, identity and visibility. However the visual focus does have its limitations when most contemporary surveillance practices are not visual, but informational. Understanding online privacy in complex information ecologies is complicated because of the difficulty in visualising them. The presentation concludes with findings from the interdisciplinary research project 'Visualisation and Other Methods of Expression ([www.vome.org.uk](http://www.vome.org.uk)). VOME has produced a privacy education game, and this can help explore the tension between visual and non-visual communication methods.

**Christina Battle** holds a B.Sc. in Environmental Biology from the University of Alberta and an MFA from the San Francisco Art Institute. She currently lives in Denver and is an Assistant Professor in Film Studies at the University of Colorado, Boulder. Working with film, video and installation, her works explore themes of history and counter-memory, political mythology and environmental catastrophe.

**“Filing Memory”: an exhibition exploring surveillance and multi-dimensional memory.**” The exhibition *Filing Memory* centers around artist Christina Battle’s *wandering through secret storms*, a large scale projection considering the ways in which surveillance has shaped the writing of history. In this work Battle ‘exposes’ a pre-emptive social institution, the Federal Bureau of Investigation, by creating a narrative of incredibility around the FBI’s declassified files, thereby problematizing their status as ‘truth’. The exhibition incorporates appropriated footage and pulls together from various archives historical communicative artefacts, early books on ways to behave in public, and appropriated text, objects that amplify the artist’s work. The result shapes a viewing space that allows viewers to consider their own relationship with surveillance in the public sphere.

**Michael Berkowitz** is Professor of Modern Jewish History at UCL. His is author and editor of several books, including *The Crime of My Very Existence: Nazism and the Myth of Jewish Criminality* (Univ. of California Press, 2007) and a recent fellow of the Ransom Center (Univ. of Texas, Austin).

**“Between surveillance, subterfuge, and intimacy: Erich Salomon, his cohort, and the origins of photojournalism, 1918-1945.”** This presentation considers the development of photojournalism focusing on Erich Salomon. Salomon’s press photographs seem exemplary of ‘surveillance.’ His reputation as a ‘magician’ or worse, sneak, was part of his legend. Yet Salomon also evolved as he did due to the role of Jews in the history of photography more generally, especially as studio photographers. In addition to Salomon, who was as central to Fleet Street as he was to the interwar European press, attention will be paid to Erich Auerbach, Alfred Eisenstaedt, Gerti Deutsch, and Gisele Freund, who recognised Salomon as both a colleague and forerunner.

**Charlotte Brunson** is Professor of Film and Television Studies at the University of Warwick. Her most recent books are a BFI/Palgrave Television Classic on *Law and Order* (2010) and *London in Cinema: the cinematic city since 1945* (2007).

**“Against simplicity in the story of surveillance.”** This paper seeks to counter generalised accounts of the aesthetics and cultures of surveillance through a detailed case study of the controversial 1978 quartet of BBC television films, *Law and Order* (wr. G.F.Newman, dir. Les Blair, prod. Tony Garnett) which is set in the overlapping underworlds of the British criminal justice system. This paper addresses the textual inscription of surveillance within the films, and the different modes of institutional surveillance to which the series was subject.

**Jane Caplan** is a fellow of St Antony’s College, Oxford. Publications include *Documenting Individual Identity: The Development of State Practices in the Modern World* (co-ed. John Torpey, 2001), ‘Illegibility, Reading and Insecurity in History, Law and Government’, *History Workshop Journal* (2009), *Concentration Camps in Nazi Germany: The New Histories* (co-ed. Nikolaus Wachsmann, 2010) and ‘The Administration of Gender Identity in Nazi Germany’, *History Workshop Journal* (2011).

**“Ausweis Bitte! Identity and Identification in Nazi Germany.”** This paper looks at the administrative procedures and personal negotiations that lay ‘behind the Ausweis’, the flat surface of the identity document in Nazi Germany. It begins by outlining a distinction between ‘surveillance’ and ‘Erfassung’ and then focusses on two aspects: (a) the expropriation & remaking of identity and recognition under the Nazi regime; (b) the extent, limits & the means of evasion of the ID card system adopted in 1938.

**Katherine Chandler** is a PhD candidate in Rhetoric at the University of California, Berkeley; her research explores the intersection of politics, technology, environment, and media. Currently, she is working on a project about Unmanned Aerial Systems (UAS), examining how the technology provides a lens to interpret the contemporary political milieu.

**“Technological Sensing: Unmanned Aerial Vehicles and the Politics of Surveillance.”** Unmanned Aerial Systems (UAS) transmit live-video and sensor data from unmanned aircraft to operators that can be thousands of miles away, transforming how humans and nonhumans are surveyed, information is collected, and warfare/security operations are conducted. Analyzing how UAS relay and interpret visual and sensory information, I trace the connections that bring together humans and nonhumans in these systems, examining the specific ecologies they co-constitute and their role within broader systems of information. I take UAS as a case study for considering how environments and technologies interact, highlighting the ontological and political implications of these relationships by comparing military, security, and scientific uses.

**Quentin Deluermoz** is a lecturer in Modern History (University of Paris-XII Paris North). He is working on a social and cultural history of order and disorder in the nineteenth century, in two ways: first, through a comparative approach to the relationship between urban “civilizing” police and populations, and second, by exploring the experience of revolutionaries and disembedded order in the nineteenth century.

**“The Uniform and the Pencil: Visibility and Police Writing in Metropolitan Culture of the Nineteenth Century.”** This paper focuses primarily on the importation to Paris in 1854 of the London Metropolitan Police

model, which was characterized by visibility, mobility and a close interaction with the public. This provoked an important change in the relationship of the police to the city and its inhabitants. We will see how this corresponds, in the ordinary life of Parisians, and with permanent tensions and rearrangements, to broader social and cultural transformations (urbanization, a changing visual regime and a sensitivity to violence...) that shape, for the city as for its police, a new metropolitan culture of surveillance.

**Melanie Francis** is currently completing a PhD, entitled 'The Criminal Subject: portrait, surface and identity in art and photography', with supervision from Anna Lovatt from the Dept. of Art History at the University of Nottingham and Simon Baker at Tate Modern.

**"From the prison to the museum: criminal identity in contemporary art."** Writing in 1972 on 'cultural confinement', Robert Smithson likened the museum, with its 'wards and cells' that make up its 'neutral rooms called "galleries"', to the asylum and the prison. Rather than just contribute to Smithson's critique of the institutions of art, which was a central factor in his and other conceptualists' desires to expand the borders for artistic practice beyond the so-often sterile interior of the gallery, this paper considers some artists' approaches to 'prison material', locating the work of, for example, Thomas Ruff and Taryn Simon, within judicial and art historical contexts.

**Larry Frohman** is Associate Professor of History at the State University of New York at Stony Brook. He is the author of *Poor Relief and Welfare in Germany from the Reformation to World War* (Cambridge University Press, 2008) and book review editor of the journal *Social History*. He is currently working on a book on surveillance, privacy, and the politics of personal information in West Germany.

**"Protesting the Surveillance State: Computers, the 1983/1987 Census Boycotts, and the Quest for Authenticity in West Germany."** The 1983/87 census boycotts in West Germany were the most important broad-based protest against the nascent surveillance state, and they played a pivotal role in codifying the right to informational self-determination in that country. In my paper I will analyze how the protesters understood the dangers emanating from the new information technologies and the intensified collection of personal information and then show how they attempted to construct an alternative vision of statistical governance, which, they hoped, would enable statistics to become a vehicle for the self-realization of the individual and the community. In conclusion, I will assess the significance of these arguments for current debates on surveillance and privacy.

**Vicky Chainey Gagnon** holds a BFA degree with a concentration in Film Studies and Art History (Concordia University, 1999), and a MA degree in Interdisciplinary Studies with a specialization in the history and practice of avant-garde filmmaking practices (York University, 2005). Since 2005, Vicky works as Director/Curator of the Foreman Art Gallery (Bishop's University).

Her presentation with **Christina Battle**, **"Filing Memory": an exhibition exploring surveillance and multi-dimensional memory,**" is described above.

**Maryam Monalisa Gharavi** is a doctoral candidate in Comparative Literature and Film and Visual Studies at Harvard University. Her dissertation is a comparative study of urban banditry and transgressive violence in the cinema of Brazil, France, and Morocco. Corporeal disagreement and surveillance form the foundation of her postdoctoral concerns.

**"The Face Value: Simulacra and Surveillance of the Covered Face in the Age of Hypervisibility."** The study of surveillance has largely relied on viewing spatial relations through the panoptic right to look. Yet this perspective is unable to account for the covered face which encloses itself as a private space of no trespassing, refusing to be seen or signified. The physiognomy of the face, more than any other surface of reality, confers particularity and the representation of a singular self. If the covered face, which watches without allowing watching, conveys a "terrible power" as Deleuze remarked, does it follow that there is such a thing as a face value? This paper argues that there is.

**George Gingell** is a map maker. He is currently completing his Part II Architecture at the London Metropolitan University. His presentation, with **Henrietta Williams** (see below), is entitled **"Entering the Panopticon: London's Ring of Steel."** Our project uses maps and photographs to make visible the function, effect and role of 'The Ring of Steel' as a Panopticon. 'The Ring of Steel' is both an ancient line of defence and a twenty-first century approach to control. 'The Ring' is a surveillance system that was created in 1993 to protect the City of London from the threat of terrorist attacks by the IRA, using CCTV cameras, sentry boxes, bollards and one-way systems. Old street patterns are redrawn to create a new urban plan that is easy to police. People and conventional activities are removed from the streets, unwanted in a world where surveillance is paramount.

**James Harding** is Professor of English at the University of Mary Washington, and starting in January 2012, he will be Professor of Theatre and Performance Studies at the University of Warwick. His recent monographs

include *Cutting Performances: Collage Events, Feminist Artists and the American Avant-Garde* (Michigan, 2010) and *Theories of Avant-Garde Performance* (Under Review).

**“Surveillance, Counterintelligence and the Seductive Rhetoric of Performance: Overseeing ‘das Englandspiel’ and ‘the Double-Cross System’ in Encrypted WWII Radio Transmissions.”**

Drawing upon examples from the work of intelligence and counterintelligence communities during WWII, this paper seeks to move discussion of surveillance from a focus on spectatorship (Bentham and the Panopticon) to a focus on performance. I argue that theories of performance can help us not only to understand how Germans counterintelligence officers were able to coerce captured agents into sending false information to their handlers in the UK, but that theories of performance also provide insight into why British handlers, who were supposed to monitor in-coming transmissions, ignored numerous signs that their agents had been captured and were sending false information.

**Ellie Herring** originally trained in Textile Design, before completing an MA in the History of Design at the RCA in 2007. Since then, she has worked as a lecturer and a freelance writer. She currently studies at the University of Edinburgh for a PhD on the design of street furniture.

**“From Dusk until dawn: Disciplining the City with Light.”** This paper will examine the perpetual dichotomy between security and liberty – or surveillance and reform – in the street. By focusing on the street lamp, the paper will explore the way in which such an object negotiates this tension to shape the landscape it occupies for distinctly moral purposes. As an often ignored – and comparatively under-researched – object, the street lamp demonstrates how surveillance can be practiced in subtle ways using everyday objects. Thus in its broadest sense, the paper may allow us to consider the values and priorities underpinning designed interventions in the urban landscape.

**Edward Higgs** was an archivist at the Public Record Office, the national archives in London, from 1978 to 1993, and then held various posts at Oxford and Exeter. In 2000 he moved to the History Dept. at the University of Essex, where he is now Professor in History.

**“Visions of the Body and the Identification of the Deviant in England, 1500 to the Present.”** The identification of criminals through branding or mutilation died out in the late eighteenth century. From the later Victorian period there was a return to identification through the flesh of the criminal body. However, individual bodily systems – in anthropometrics, fingerprinting, DNA profiling – now came to be measured and recorded. Similar transformations were going on elsewhere, as in the shift in medicine from a Galenic system of humours and their signs to an investigation of malignant organs. What is the relationship between these epistemic shifts?

**Jessica Hindes** has a BA from Cambridge and an MSt from Oxford, both in English Literature. She is now at Royal Holloway, undertaking a PhD on *The Mysteries of London*, a penny serial by GWM Reynolds which was one of the longest and most popular works of the nineteenth century.

**“Urban Voyeurs: Surveillance Culture in GWM Reynolds’s *Mysteries of London*.”** In *The Mysteries of London* (1844-56), the radical novelist and journalist GWM Reynolds provides not only an early exploration of the London slums which would fascinate investigators throughout the nineteenth century, but a critique of the moral self-assurance with which the Victorian middle classes assumed a right to penetrate into the working-class milieu. Both explicitly, in his treatment of the burgeoning system of ‘slum tourism’, and implicitly, in the scenes of sexual voyeurism which run throughout the work, Reynolds interrogates the motives underlying the middle-class impulse to expose the intimate spaces of the poor: presenting a compelling investigation into the ethics of surveillance.

**Dietmar Kammerer**, PhD, currently holds a position as a researcher at the Institute for Media Studies, Philipps-Universität Marburg. He has published numerous articles on the cultural implications of video surveillance. He is the author of *Bilder der Überwachung* [Images of Surveillance], Frankfurt am Main: Suhrkamp 2008.

**“What Can Humanities and Film Studies Contribute to Debates about Surveillance Culture?”** Most scholars of surveillance studies agree that popular culture must be taken into account if we want to understand the ‘surveillance society’. However, when discussing a specific fictional narrative, the relation between ‘culture’ and ‘society’ is often construed as ‘cause’ and ‘effect’. Another type of argument posits that cultural narratives ‘reflect’ certain facts of the real world and therefore must be taken as models. I will argue that both types of arguments eventually miss the opportunity of fully exploring the values of thinking about culture within surveillance studies.

**David Lyon** (no abstract or biography was provided).

**Michael McCluskey** is a PhD candidate in the Department of English, UCL, where he recently completed his thesis, ‘Country, City, Cinema: Humphrey Jennings and the Landscapes of Modern Britain’. His chapter

'Humphrey Jennings: The Customs of the Country' appears in *The Projection of Britain: A History of the GPO Film Unit* to be published by BFI/Palgrave in October 2011.

**“A Day in the Life of a Street”: Mass-Observation, Surveillance and Social Housing?** In 1938 the social anthropology project Mass-Observation conducted a study of a single street in the city of Bolton ‘during one day from early morning to midnight’. Mass-Observers positioned themselves in different locations of a busy street in the city centre and recorded the movements and interactions of the people they watched. What emerged is a composite portrait of an urban population going about its day and a project that attempted to discover why the urban working classes were reluctant to leave such crowded conditions and move to housing estates on the outskirts of the city. In this paper I draw on the material evidence left behind by Mass-Observation’s ‘Worktown Project’ and explore the motivations and implications of their surveillance activities.

**Elena Meilicke** studied German Literature, Cultural Studies and Chinese in Berlin, Vienna and Los Angeles. Since 2011 she is a PhD student with the research training group “Media of History/History of Media” at Bauhaus-Universität Weimar. Her dissertation project examines the politics and media of twentieth century paranoia.

**“Audio Surveillance in Paranoia Thrillers.”** Audio surveillance and recording technology play a prominent role in American paranoia thrillers from the 1970s to the early 1980s. Films by Alan Pakula, Francis Ford Coppola, Sidney Lumet and Brian de Palma examine paranoia as not so much a visual but auditory regime. I argue that by foregrounding audio surveillance technology, paranoia thrillers trace the technical production of paranoia and describe paranoia as a media effect. Paranoia can be understood as never-ending semiosis, continuously transforming the real into the symbolic. Audio tape – an analogue medium which records speech as well as sound – also undermines a clear distinction between the two and thus comes to trigger paranoid interpretation practices.

**Leslie Moran** is Professor of Law at Birkbeck College, currently undertaking research on judicial image making and image management.

**“Watching the Judiciary.”** From the eighteenth century, surveillance of the judiciary has been a preoccupation of those seeking to ensure that justice is not only done but is seen to be done. Since at least the end of the early twentieth century this role has been performed by the media operating under a general prohibition banning camera technology from the courtroom. This paper explores the role visual images have played in judicial scrutiny under this regime of visual censorship.

**Linda Mulcahy** is a Professor of Law at the London School of Economics. Her research interests lie in the social and cultural dynamics of dispute resolution and her most recent book, published with Routledge earlier this year, looks at the relationship between the architecture of the law court and due process.

**“Is Justice Seen to Be Done? Segregation, Segmentation, and Surveillance in the Courtroom.”** This paper will look at surveillance in the courtroom. In particular it will consider how shifts in thinking about courthouse architecture from the late eighteenth century onwards have led to the increasing containment and management of spectators in the trial at the same time as we moved towards a formal democracy. Key themes to emerge from this paper are the emergence of security consultants as the new 'form makers' in and the increasing legitimacy of debate about 'sightlines' in the trial.

**James Purdon** is completing a doctoral thesis on literature, film and the rise of the information state. In February 2011 he organised the conference ‘Covert Cultures: Art and the Secret State 1911-1989’ in Cambridge.

**“Decamped - without a trace!': surveillance and indexicality in interwar fiction and film.”** This paper sketches the history of a particular kind of scene that proliferated in fiction after the First World War. This is the scene of identification, where protagonists confront their own bureaucratic ghosts in passports, identity cards, and intelligence dossiers. Here, new technologies of storage and surveillance confront the individual with a modern self newly split into the rational fixity of bureaucratic identity on the one hand and the mutability of temporal persistence on the other. Describing the development of such scenes through the 1920s and 1930s, the paper then stages a more detailed reading of the relationship between indexical traces and data doubles with reference to Fritz Lang’s *Spione* (1928) and *M* (1931).

**Amit Prakash** is Visiting Assistant Professor at Bryn Mawr College. He specializes in the history of modern France and its empire. His dissertation at Columbia University, "Empire on the Seine: Surveillance, Citizenship, and North African Migrants in Paris, 1925-1975," focused on the ideological origins and practices of colonial and postcolonial policing in Paris before, during, and after the Algerian War.

**“All the Same, We Watched Them a Bit’: Everyday Policing of North Africans in Paris in the 1950s.”**

Modern Western society is a heavily policed society. This paper will demonstrate how a generalized police regime was supplemented by a particularized regime dedicated to the surveillance of North African migrants in the Paris region in the 1950s. I argue that the universal surveillance of Parisians and the particular surveillance of Parisians of a certain type (North Africans) were practices that were able to comfortably coexist and eventually became fused. What this paper will show is that while institutional existence is important, the particularist policing of North Africans persisted in quotidian, and perhaps more insidious ways. Although FLN violence against the police only began in August 1958, it was with regard to the Parisian North African community of the mid-1950s that Police Prefect André Louis Dubois remarked, “All the same, we watched them a bit.” This watching of “them” was a posture continued by the Parisian police in different forms for decades to come.

**Tom Rice** is a lecturer in Film Studies at the University of St Andrews. He previously worked for 3 years as the senior postdoctoral researcher on an AHRC-funded project, entitled ‘Colonial Film: Moving Images of the British Empire’. As part of this work, he wrote more than 200 historical essays, focused primarily on Africa and the Caribbean, which are published online at [www.colonialfilm.org.uk](http://www.colonialfilm.org.uk).

**“Watching Audiences in the British Empire.”** The Colonial Film Unit (1939-1955) produced over two hundred films, which were exhibited to African audiences through its fleet of mobile cinema vans. The CFU closely supervised its productions, but was far less diligent in monitoring their exhibition. In using government reports and audience surveys, this paper re-examines the ways in which the CFU watched audiences watching film throughout the British Empire. In particular, it highlights the pivotal role of the local commentator, who would organise the show, provide additional talks and recontextualise the films for local audiences, often without European supervision.

**David Rojinsky** is a lecturer in Latin American Studies in the Dept. of Spanish, Portuguese and Latin American Studies at King’s College, London. His current, ongoing research project is focused on visual technologies and cultures of memory in the Southern Cone.

**“The Social Life of ID Photographs in Post-Dictatorship Argentina and Uruguay.”** In this paper I consider the popular re-deployment of serialised anthropometric identity photographs during protests to denounce the state-organised ‘disappearances’ by the last Southern Cone dictatorships. By employing the images to offer indexical proof of existence, protesters have defied official attempts to erase those same subjects from public space and discourse and thus, ironically, appropriated the bureaucratic use of such images to inscribe delinquent subjectivities. I suggest that these photographs can be conceived of as material *photo-objects* with their own fluid biographies and hence, as social ‘agents’ within a wider historical process of popular demands for justice and national remembrance. To illustrate this premise, I present germane examples of how ID photographs are being resemanticised in the production of ‘memory art’ in contemporary Argentina and Uruguay.

**Stephanie Schwartz** is a lecturer in the History of Art Dept. at UCL. Prior to joining the faculty at UCL, she was the Andrew Mellon Postdoctoral Fellow at the Courtauld Institute of Art. She is currently completing a book-length study of Walker Evans’s 1933 Cuba portfolio, as well as developing a new project on art and media in Cuba since the Revolution of 1959.

**“Public Portrait: Walker Evans’s Hidden Camera.”** In 1938, Walker Evans retreated from the streets of New York. Accompanied by his assistant Helen Levitt, Evans spent several winters riding the New York subway and surreptitiously recording of people in transit. Taking Evans’s experimentation with the ‘hunt for the true portrait’ as my starting point, this paper seeks to problematise the claim that surveillance necessarily provides us with a new means for ‘seeing’ the world. Evans’ portraits, I argue, demonstrate that recording technologies produce, as opposed to simply represent, the modern public.

**Sarah E.K. Smith** is a PhD candidate in the Dept. of Art at Queen’s University in Canada. Her research scope is modern and contemporary visual and material culture, with specific interest in how artists have adopted, subverted and resisted modes of surveillance. Recently, she co-curated the exhibition “Sorting Daemons: Art, Surveillance Regimes and Social Control.”

**“In/Visibility: Exposing the Data Double Through Contemporary Art.”** This paper focuses on Canadian artist Dave Kemp’s 2009 installation *Data Collection*. In this work, the artist employs participants’ identity cards to investigate the systems by which personal information is collected and disseminated. Notably, Kemp’s work illuminates a key component in networks of dataveillance – David Lyon’s concept of a “data double” (2007), a hybrid self that circulates in electronic systems. Basing my discussion on interviews with the artist, I explore new ideas of privacy, access and control that have emerged from contemporary surveillance practices. Ultimately, I suggest that Kemp’s project allows members of the public to successfully subvert and resist dominant forms of dataveillance.

**Anton Tantner** is a lecturer at the Dept. of History at Vienna University. After having published his thesis on the history of the census and house numbering in the Habsburg monarchy in 2007, he has just finished a monograph about the intelligence offices in early modern Europe. On his website you will find a “Gallery of House Numbers”: <http://tantner.net>

**“Between Order and Resistance: House Numbering as Surveillance Technology.”** House numbering was not introduced to facilitate orientation for the cities’ inhabitants or to be helpful to foreigners; its origin can be located in the border areas of early modern police, military and tax administration, in the “dust of events” (Foucault). It should make possible the state’s access to the houses’ riches and resources, in order to control, tax and recruit the inhabitants or to lodge soldiers. In my presentation I want to treat particularly the resistances against this new technology, because sometimes house numbers were painted over by rebellious subjects, scratched out of the houses’ walls or thrown with mud.

**Alfonso Valenzuela-Aguilera’s** research deals with the impact that crime and violence have in urban space. He has been a visiting professor at the University of Paris-Sorbonne, a Fulbright scholar at the Massachusetts Institute of Technology, and is a visiting scholar at the Institute of Urban and Regional Development, University of California at Berkeley.

**“The Electronic Eyes of Justice: Surveillance, Territory and the Rule of Law in Mexico City.”** Large amounts of information of a noncriminal nature is collected about individuals and events during the course of CCTV surveillance. This type of preemptive policing is called data-veillance and is based on the way in which the military gather huge quantities of low-grade intelligence for tactical purposes. The latest initiative to curb crime in Mexico City has been the proposal to invest 400 million dollars for surveilling technologies to turn Mexico City the “Most surveilled city on earth”. Therefore we explore the nature and uses of surveillance in cities. And also, discuss what are the implications for our rights as citizens.

**Barbara Vilez** is a professor of Legal Languages and Cultures at Université de Paris 8, director of the center *Justices, Images, Langues, Cultures* (JILC), associate researcher at the CNRS Laboratory for Communication and Politics, and the Institute for Advanced Judicial Studies. Her research is iconic representations of law, and in 2009, she published *Television and the Legal System*, (Routledge) on courtroom series.

**“The Telephone Camera and the Courtroom: New Technologies and Practices of Citizen Surveillance.”** The handy cellphone, equipped with a camera device, has made it possible to film encounters with police, judges, and lawyers, more or less discreetly, in and out of court. In countries where courtroom images are forbidden, such films are sometimes the only trace of a trial or an arrest. Images taken in the U.S., Great Britain and France have now made their way to the Internet giving access to a wider public eye. Motivations for filming have become quite varied and surveillance going out in all directions.

**Lawrence Webb** teaches in the Dept. of Film Studies at King’s College, London, where he recently completed his PhD thesis, ‘Restructuring and Representation: Cinematic Space and the Built Environment in the 1970s.’

**“Cinema and the politics of surveillance in seventies New York.”** This paper examines some of the ways in which cinema responded to and interacted with the expansion of urban surveillance during the 1970s, a critical period of crisis and restructuring for cities in the United States and beyond. Focusing on New York, I analyse the proliferation of both location shooting and electronic surveillance on the streets of the city, with reference to two key films: Sidney Lumet’s heist thriller *The Anderson Tapes* (1971) and the underground documentary *Red Squad* (Pacific Street Film Collective, 1972).

**Henrietta Williams** is an artist based in London. Her practice explores man-made and built environments, both within and outside of the city. In 2005 she completed a BA in Fine Art Sculpture and History of Art at the National College of Art in Dublin, and in 2008 graduated with a distinction from an MA in Documentary Photography at the London College of Communication. See <http://www.henriettawilliams.com>

Her presentation with mapmaker **George Gingell**, **“Entering the Panopticon: London’s Ring of Steel,”** is described above.

**Olga Zhulina** is a doctoral candidate in Comparative Literature at Harvard University, with a secondary field in Film and Visual Studies. Her areas of interest include the relationship between theatre and film, tragedy, and theories of security. She participated in the 2011 IKKM-Princeton Summer School for Media Studies, which focused on surveillance.

**“What Happens in Vegas: The Films and Surveillance of Sin City.”** “This place [The Bellagio Hotel and Casino] houses a security system that rivals most nuclear missile silos.” (--Danny Ocean) My paper gives an overview of the astonishing magnitude of surveillance in Las Vegas casinos and investigates film’s fascination with this surveillance. Films like *Ocean’s 11* (1960 and 2001) and *Snake Eyes* (1998) satisfy not just the

spectator's voyeuristic fantasies, but also the gambler's old dream of taking down the house. And taking down the house means nothing less than beating surveillance. What is at stake in these thrillers? Is their cinematic dream just as naïve as each gambler's hope that, although the house always wins, he or she will be the lucky one to walk away with the jackpot? Or is there a subversive element in revealing the magnitude of a casino's surveillance?

### *Panel Chairs*

**Mark Betz** is Senior Lecturer in the Film Studies Dept. at King's College London. He is the author of *Beyond the Subtitle: Remapping European Art Cinema* (2009), as well as several articles and book chapters on postwar art/exploitation cinema marketing, the academicization of film studies via book publishing, and contemporary film modernism.

**Ian Christie** is a film historian, curator and broadcaster. He has written and edited books on early film, Powell and Pressburger, Russian cinema, Scorsese and Gilliam, and worked on exhibitions, including *Spellbound: Art and Film* (Hayward, 1996) and *Modernism: Designing a New World* (V&A, 2006). A Fellow of the British Academy and Slade Professor of Fine Art at Cambridge University in 2005-6, he is currently Professor of Film and Media History at Birkbeck College, director of the London Screen Study Collection, and vice-president of Europa Cinemas. See <http://www.ianchristie.org>

**Richard Dennis** teaches Historical Geography and convenes the MSc in Modernity, Space & Place at UCL. His research focuses on the social and cultural geography of late 19th- and early 20th-century cities. He is the author of *Cities in Modernity: Representations and Productions of Metropolitan Space, 1840-1930* (CUP, 2008).

**Stephen Hart** (PhD, University of Cambridge, 1985) is Professor of Latin American Film, Literature, and Culture at UCL. He was awarded an Honorary Doctorate from the Universidad Nacional Mayor de San Marcos in Lima in 2004. He taught Latin American literature and film for eight years at the University of Kentucky.

**Michael Krause** is working on his PhD about "Discourses of Surveillance and Control in Recent British literature, film and TV-Drama". He graduated from Potsdam University and Humboldt University in 2009, with an MA in English Studies and Media Studies. In his current research project, he concentrates on fictional representations of control and surveillance in post-industrial Britain. His research interests include utopian and dystopian fiction, the cultural history of modern Britain as well as Surveillance and Governmentality Studies.

**Mandy Merck** is Professor of Media Arts at Royal Holloway, University of London. Her most recent book is *Further Adventures of the Dialectic of Sex: Critical Essays on Shulamith Firestone*. Her next is provisionally titled 'The Melodrama of Celebrity'.

**Barbara Penner** is Senior Lecturer in Architectural History at the Bartlett School of Architecture, UCL. She is author of *Newlyweds on Tour: Honeymooning in Nineteenth-Century America* (UPNE, 2009) and co-editor of *Ladies and Gents: Public Toilets and Gender* (Temple University Press, 2009). She is presently working on *Bathroom*, a cultural history of the 'smallest room' (Reaktion, forthcoming).

**Richard Taws** is a lecturer in the History of Art Dept. at UCL, where he teaches eighteenth- and nineteenth-century French visual culture. His first book, *The Politics of the Provisional: Currencies of the Image in Revolutionary France* will be published by Pennsylvania State University Press in 2013.