

Artist Presentation

Kenna Lewis

Jill Magid

- Responding to the surveillance state, and politics surrounding autonomy, and ownership.
- Material process – using existing data collection to aggregate media and present it in a new context.



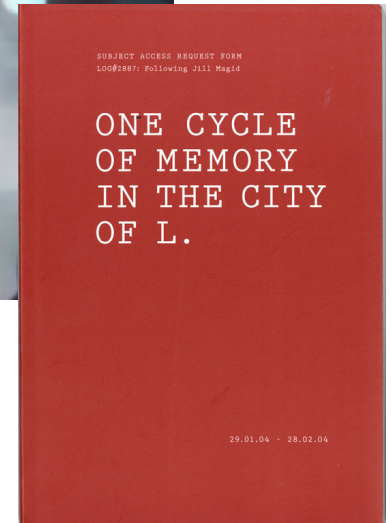
Evidence Locker (2004)

- Explores surveillance and intimacy through Liverpool's extensive CCTV system
- Initiated the project by writing daily subject access requests to the Liverpool Police Department's "Citywatch" program, asking them to track her.
- 31 days - collected and edited this footage into a series of videos
- Created a novella from the forms, *One Cycle of Memory in the City of L*



^ Evidence Locker. Trust (video still edited by the Forensic Imaging Unit). Digital video. 18 min. 2004

One Cycle of Memory in the City of L,
Book, 100 pages. 5.75 x 8. 25", 2004



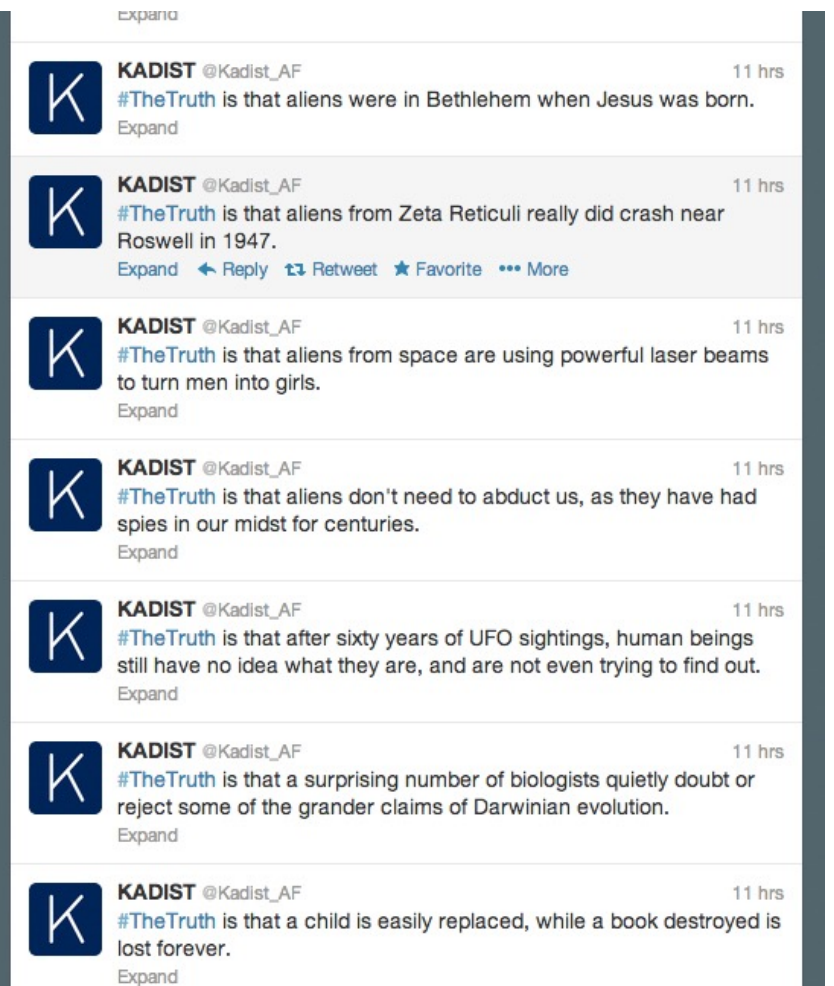
Anthony Discenza

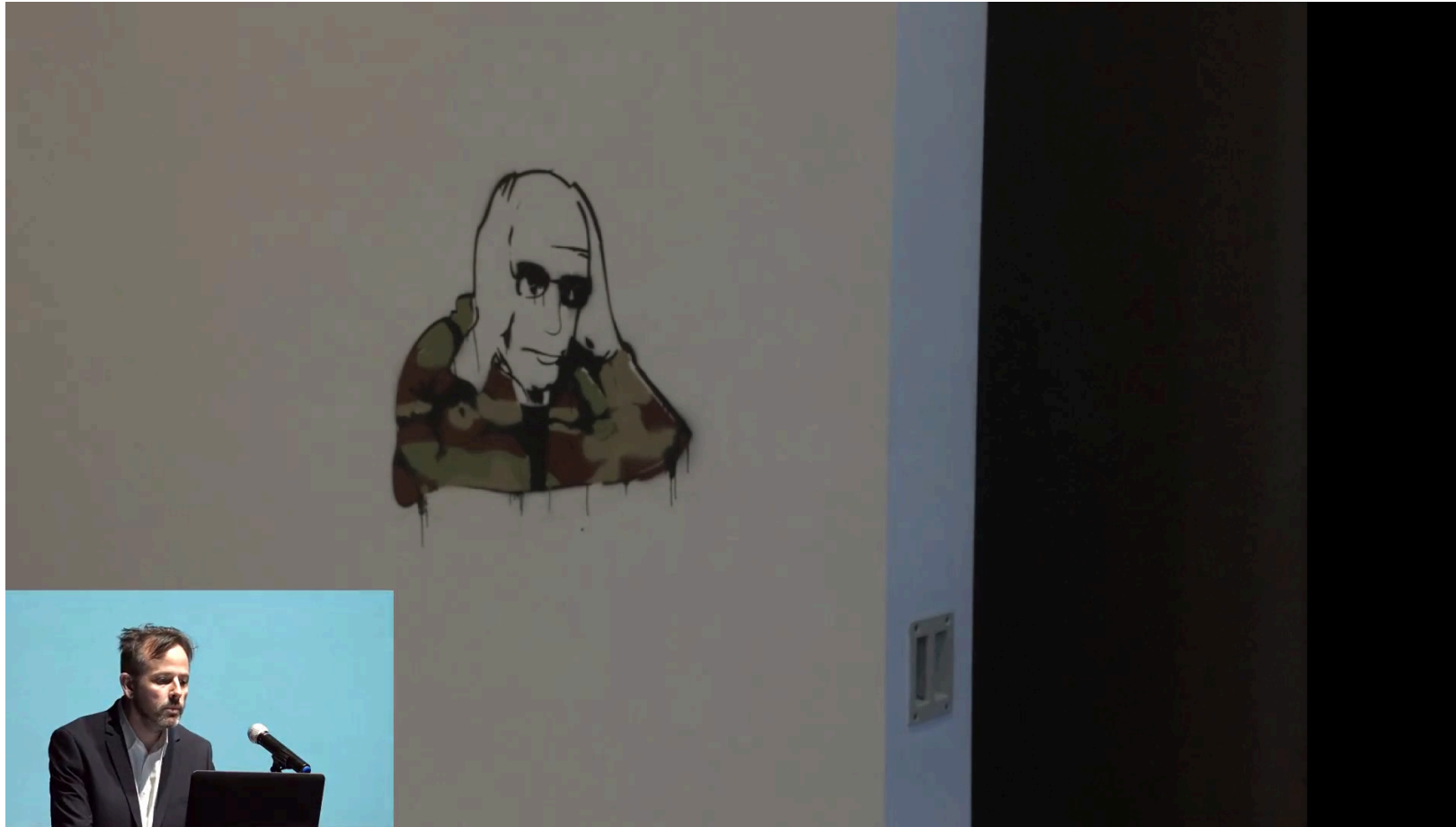
- Conceptual artist
- Implicates the viewer in the act of conceptualizing by creating a description of an object.
 - "...looking at forms of description as a way of implicating the visual that then people kind of have to construct for themselves"
- *Interior construction* as a response to the onslaught of prescribed images we're subjected to daily.
- Responding to the art institution's preoccupation with buying and selling art, as well as our subjective interpretations.



The Truth as We Know It (#thetruth), 2013 - ongoing

- Variable media work
- 1,000 statements collected by searching the internet for occurrences of the phrase, “The truth is that...”





25:25 - ...if the panopticon effect is when you don't know you are being watched or not and so behave as if you are then the inverse panopticon effect is when you know you're being watched but act as if you aren't. This is today's surveillance culture exhibitionism in bad faith. The emergence of stack platforms doesn't promise any solution or even distinctions between friend and enemy...

- Benjamin Bratton on "The Stack"

My Relation to these artists

- Creating interventions between myself and power structures (AI, the Cloud)
- Collecting information, aggregating it, and altering it to fit my needs.
- Variable media – creating conceptual works that can be adapted, tuned, recreated by others, and shared in a multitude of ways.
 - Connection to the Fluxus movement and the Event score
- Social Conditions – I am living during the same time as these contemporary artists, so their ideas are very present to me
 - Power structures relating to the ownership of data
- Extending the work – Utilizing AI and operating from the perspective of a digital native

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Tony Discenza, Interviewed by David Kasprzak. Directed by KADIST, 2012. Vimeo, <https://vimeo.com/52046842>.

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