

PRACTICES OF TRACKING, CONTROL AND RESISTANCE

CAN YOU SEE ME NOW?



WE ARE 
AWARENESS IN ART

Surveillance technologies used to be a specialized part of urban public space mostly aimed at crime prevention and investigation, but today surveillance in the form of automated data collection and analysis has become an essential part of contemporary infrastructure, from smart phones to social media, smart home devices, and beyond. Currently, surveillance is both hidden and pervasive in its structure and operation. It surrounds us as an “invisible infrastructure” that allows our devices to show us content tailored to “our” interests and respond to “our” desires.

CAN YOU SEE ME NOW?

But to what extent is mass observation and data access acceptable? Where is the fine line between new technological advances making our lives easier—whether it is physical or virtual—and becoming manipulative? The exhibition *Can You See Me Now?* consists of seven works that critically examine life in a data-driven society and consider how tracking has become a pervasive part of nearly all the technologies we use every day.

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OCTOBER 8, 2022 –
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Can You See Me Now? illuminates a variety of artistic and social tactics that address these questions and explores the shift from surveillance as technology to surveillance as infrastructure. The artists focus on making surveillance infrastructures visible by “performing” the technologies in unintentional, experimental ways. Visitors are able to discover new modes of interaction with the technology as well as ways to intervene in the systems beyond an aesthetic experience. The exhibition opens a debate about the use of data collection in defining citizens’ rights and liberties, while illuminating a new dimension of its creative potential.

JEREMY BAILEY

***The You Museum, 2014* – ongoing Website, banner ads, print-on-demand products**

The You Museum is an online museum that uses advertising retargeting technologies to follow you with personalized artworks wherever you spend time online. After answering a few simple questions about your aesthetic preferences, personalized artworks will appear during your daily browsing routine. Clicking or tapping artworks allows you to buy them as a variety of homewares (pillows, mugs, and tote bags) allowing the art to occupy your private physical living space as well as your online one.

The project was originally developed during a residency at The Moving Museum in Istanbul in 2014 in response to events at Gezi Park. The Gezi Park protests started when the Turkish government proposed transforming one of the last remaining public parks in the central city into a shopping mall in the style of an Ottoman barracks. Later, in an attempt to appease protesters, the government proposed adjusting the plan to include an art museum. *The You Museum* critically and playfully reflects on a similar type of transgression that affects us all: the transformation of the world's largest public space, the internet, from a commons for free expression to an e-commerce shopping mall.



Parallel Artifacts: Luf Boat, 2022
Two custom-made Wi-Fi geolocation spoofing devices, printed acrylic glass, cardboard postal box, styrofoam peanuts, 40 x 26,1 x 15 cm

Parallel Artifacts consists of a series of electronic objects designed to virtually return illicit museum artifacts to their original location by exploiting wireless geolocation signals on smartphone devices. The first *Parallel Artifact* will attempt to relocate the Papua New Guinean Luf Boat from the controversial Humboldt Forum in Berlin to the temporary exhibition space in Zurich. If successful, pieces at Humboldt Forum will begin to appear as though they were at the location of the *Parallel Artifact* in Zurich. The exhibition is a proof-of-concept museum exploit with the ultimate goal of sending the device to Papua New Guinea where it would virtually relocate visitors at the Humboldt Forum to Luf Boat's place of origin. *Parallel Artifacts* aims to increase historical awareness of colonized objects by overwriting the false reality of museum spaces with a truer simulation of an artifact's original location. For more information about the project and a technical description of the device, visit:

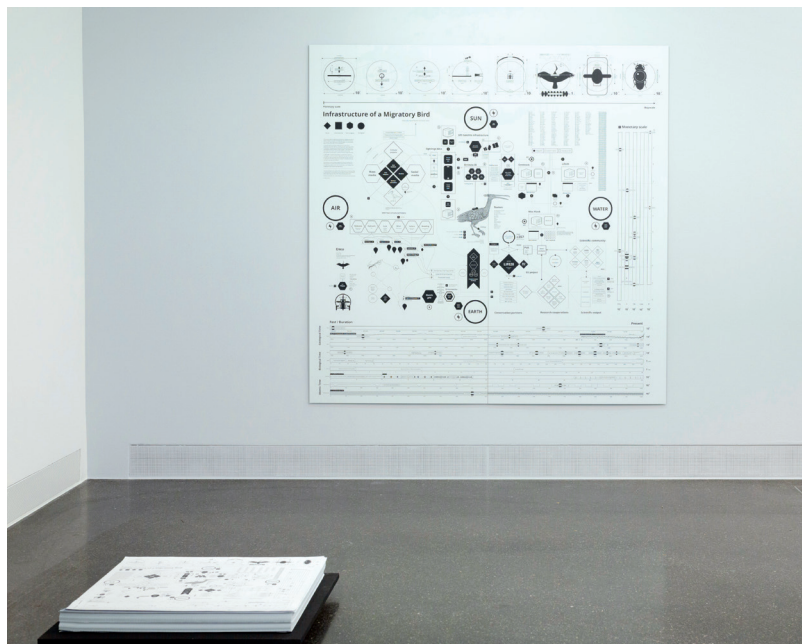
<https://ahprojects.com/parallel-artifacts>

ADAM HARVEY



***Infrastructure of a Migratory Bird*, 2022**
Alu-dibond print, 180x180 cm
print on blueback paper, 70x70 cm

Infrastructure of a Migratory Bird is a map connecting different elements—ecological, social, technical, and informational—creating a new foundation for wilderness. This specific infrastructure has been put in place to enable the northern bald ibis, or waldrapp ibis, to live again in Europe as a wild migratory bird almost four hundred years after its extinction in the region. To reach this goal, most of the birds have been equipped with digital data loggers, allowing for almost-real-time monitoring of every animal. While this infrastructure might allow us to restore some aspects of a previously destroyed ecosystem, it raises fundamental questions about the constitution of nature in general, and wilderness in particular.



VLADAN JOLER,
GORDAN SAVIČIĆ,
FELIX STALDER

LAUREN LEE MCCARTHY

***Saliva*, 2022**

Performance, installation with saliva kit, tables, chairs, LED panel, vinyl film

With the performance and installation *Saliva*, the artist Lauren Lee McCarthy revisits how the COVID-19 pandemic has reconfigured our relationship with testing—we're now being forced to provide samples of personal bodily materials as a prerequisite to accessing certain services or spaces. We have now been trained to regularly swab, spit, and give up ownership of our bodily substances to corporations and government-run entities. These fluids hold the data of our DNA, personal information, and identity. The work asks questions like: Can I as an individual human embody the role of collection center? Can we take saliva exchange back into our own hands? During the performance, participants are invited to exchange a sample of their own saliva for one of the artist's. A clear terms of exchange outlines efforts to protect the privacy of the participant's identity and biodata. The participant is free to do as they like with the artist's saliva. The growing collection of saliva is exhibited as an archive of a moment when our boundaries around our fluids and DNA is shifting.



ALGORITHMS ALLOWED, 2017 – ongoing Wallprint on glossy paper, price stand

Typically, a tracker is a piece of code placed within a website that allows the site to monitor and collect data on user behavior. For instance: a tracker can automatically know where a visitor to the site is located, what computer they are using, which sites they visited previously, and which web pages will be accessed in the future, among other more detailed and personal information. Many of the most-used trackers are provided by US-based companies like Google. In 2017 Joana Moll researched the use of Google trackers and other online services, such as Google Fonts, on websites owned by countries under US embargo. It is important to remember that these websites are stored on hard disks located in physical territories, making it questionable for Google to allow their software to be used there. In 2017, the US enforced embargoes and sanctions against Cuba, Iran, North Korea, Sudan, Syria, and the Ukrainian region of Crimea. Thus, all transactions carried out with these countries were prohibited and should have been heavily sanctioned by the US government. The wall prints displayed list the trackers Joana Moll found in these countries in 2017. Additionally, the artist has minted NFTs of the trackers used in embargoed countries, with the intention of reintroducing the embargoed trackers into a global market to question their status as “illegal use.”

ALGORITHMS ALLOWED unfolds as an ongoing investigation that reveals the many US tracking and online services embedded in websites representing US embargoed countries, thereby exposing the ambiguous relationship between code, public policy, geopolitics, economics, and power in the age of algorithmic governance.



Offshore Tour Operator, 2017 – ongoing
Digital video (12'34''), argentic photographs,
Miniature Computer, GPS, sound card and
headphones, compass

With *Offshore Tour Operator*, the extradisciplinary artist collective RYBN.ORG takes us on a walking tour of the physical traces of offshore banking found within the city of Zurich. The walks transform into a real hunt for shell companies, trust firms, domiciliation agencies (which help companies set up legal addresses in known tax havens), and shadow finance offices and agents. This GPS-driven psychogeographical tour was specifically designed for the exhibition. RYBN.ORG extracts the data from the 800,000 addresses of the International Consortium of Investigative Journalists' Offshore Leaks database. The work both offers an entry point into and filters what would otherwise be an overwhelming amount of economic data.

Participants in the walks are invited to document their investigations by any means possible (photographs, videos, radio interception, wi-fi spoofing, etc.). At the end of each walk, a collective discussion offers a platform for participants to share their experiences and documentation, in order to collectively shape an up-to-date image of finance that challenges the very notion of offshore havens.

<http://www.rybn.org/thegreatoffshore/>
http://git.rybn.org/rybn/offshore_tour_operator/



SIMON WECKERT

Google Maps Hacks, 2020
One channel video installation (1'43''), hand wagon, 99 mobile phones, vynil print

With *Google Maps Hacks*, Berlin-based artist Simon Weckert shows the impact that virtual mapping tools have on our urban environments. The Google Maps system is simulated with false data, which is also known as spoofing. By walking along a quiet Berlin street carrying ninety-nine smart phones, Weckert triggers Maps to falsely detect a traffic jam. The street, which was formerly marked green (free-flowing traffic) on Maps, is then shown as red (traffic jam), and all nearby traffic is routed around the jam. With this experiment, Weckert challenges Maps—a product based on control, knowledge, and power—by playing with the perception of physical (versus virtual) realities, exploring emerging interaction models, and testing the limits of modern technologies.



WHO WE ARE

AIA stands for Awareness in Art. We believe that art is a powerful tool to answer the questions that humanity is faced with today. As a platform, we produce outstanding exhibition projects that use the prism of art to generate awareness of topical issues and encourage people to think innovatively about the future. In order to achieve this goal, our nonprofit association enables dialogue between art, society, technology, and science. In cooperation with our partners, we develop special educational programs that make complex ideas accessible to a wide audience.

CREATING KNOWLEDGE

AIA produces outstanding projects that raise awareness of social issues through the prism of art.

AIA aims to shed light on untenable conditions to initiate change rather than blame.

UNDERSTANDING

AIA dedicates itself to five topics and reveals their interconnectivity: human rights, nature, social responsibility, equality, and challenges of digitalization.

AIA creates unique educational programs with its partners to reach and sensitize a broader audience.

COLLABORATION

AIA encourages innovative ways of thinking about the future and enables dialogue between outstanding minds from art, society, technology, science and traditional ecological knowledge.

AIA collaborates with partners that live up to the highest ethical standards.



Zul. geöffnet: 20.09.2022, 14:42
 Bildgröße: 2448 x 3264
 Gerätemarke: samsung
 Gerätemodell: SM-A5260
 Farbraum: RGB
 Farbprofil: sRGB IEC61966-2.1
 Brennweite: 3.72 mm
 Alpha-Kanal: Nein
 Rote Augen: Nein
 Messmethode: Mittenbetonte Messung
 Blendenzahl: f/2.2
 Belichtungsprogramm: Normal
 Belichtungszeit: 1/50

The *Can You See Me Now?* project offers two workshops, in which a playful approach allows students to experience how our everyday lives are permeated by digital surveillance infrastructures, and how large amounts of personal data are voluntarily and involuntarily passed on to unknown, often unregulated sources. In these workshops, we pursue the powerful goal of deconstructing the complex interconnections of everyday technologies through performative approaches and aesthetic experiences. The mediation program is developed in collaboration with Shusha Niederberger. She is a lecturer for digital culture at the ZHDK and develops methods for investigating the topic of user data practice in the research project *Latent Spaces*.

This workshop program was developed in line with Lehrplan 21 and is adapted to the grade level listed.

How Tracking Becomes Possible (3rd grade–6th grade)

This workshop consists of an experimental walk that investigates GPS signals: How does a call find me on the road? How does the map know where I am? We will playfully explore the connections that cell phones make, learn about the towers that cell phones talk to, and go on an experimental walk with GPS signals. The point is to get to know the different types of cell phone connections—cellular and GPS—understand which connection outputs which data, and learn how to use each type of connection purposefully and safely.

Through the Eye of Data (secondary grades)

Participants in this workshop will engage in an interactive tour of the exhibition that encourages dialogue and personal reflection. In this workshop, we will use the photos saved on our own cell phones to learn how a personal photographic practice first becomes data, and then metadata. We will create small experimental data sets about ourselves with simple tools, which we will then evaluate together: What does this data say about us and our photos? Are these conclusions correct? And what does a traffic jam without cars on Google Maps have to do with any of it?

Curator	!Mediengruppe Bitnik and Martina Huber
Assistant Curator	Carolina Brunelli
Art Mediator	Alexandra Eichenauer
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Jeremy Bailey, *The You Museum*, 2014 – ongoing,
Courtesy of the artist,
Screen capture image courtesy the artist

Adam Harvey, *#Parallel Artifacts: Luf Boat*, 2022,
Installation AIA space, October 2022,
Courtesy of the artist,
Photo: Carla Schleiffer

Gordan Savičić, Felix Stalder, Vladan Joler,
Infrastructure of a Migratory Bird, 2022,
Installation AIA space, October 2022,
Courtesy of the artists,
Photo: Carla Schleiffer

Lauren Lee McCarthy, *Saliva*, 2022,
Installation AIA space, October 2022,
Courtesy of the artist,
Photo: Carla Schleiffer

Joana Moll, *ALGORITHMS ALLOWED*, 2017 – ongoing,
Installation AIA space, October 2022,
Courtesy of the artist,
Photo: Katerina Sedy

RYBN.ORG, *Offshore Tour Operator*, 2017 – ongoing,
Installation AIA space, October 2022,
Courtesy of the artists,
Photo: Katerina Sedy

Simon Weckert, *Google Maps Hacks*, 2020,
Installation AIA space, October 2022,
Courtesy of the artist,
Photo: Carla Schleiffer



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📷 [weareaia.art](https://www.instagram.com/weareaia.art)

OPENING HOURS

Wednesday - Friday
12 p.m. - 6 p.m.

Saturday
11 a.m. - 5 p.m.

And by appointment

Sunday - Tuesday
Closed

FREE ENTRY

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