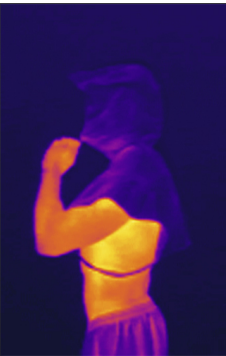


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Confronting Privilege in Resistance: Masked Inequality in Artistic Responses to Ubiquitous Surveillance

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Anti-surveillance Camouflage and Transparent Whiteness: A Critique of the Aestheticization of Resistance



Visuality and Marginalizing Surveillance

- Normalization of state control through techniques of classification.
- Denies “the right to look back.”
- Racist and/or neocolonial aims.
- “Marginalizing surveillance”: produces conditions and identities of marginality through its very application (Monahan, 2010)

Mirzoeff, Nicholas. 2011. *The Right to Look: A Counterhistory of Visuality*. Durham, NC: Duke University Press.

Monahan, Torin. 2010. *Surveillance in the Time of Insecurity*. New Brunswick: Rutgers University Press.

Questioning Anti-surveillance Camouflage

- Does it achieve countervisuality?
 - Does it denaturalize the discriminatory orders of state-corporate apparatuses?
 - Does it force recognition of people as possessing legitimate autonomy and agency?
 - Does it have the capacity and valence to transform systems of oppression?
- What does anti-surveillance camouflage perform exactly?

Face Paint and Hairstyles



"CV Dazzle," Adam Harvey.

Masking and Weaponizing Faces



"URME," Leo Selvaggio

Masking and Weaponizing Faces



"Facial Weaponization Suite,"
Zach Blas

Surveillance Fashion Runway



"Anti/Surveillance Fashion Show," Noisebridge, at Maker Faire in San Mateo, CA (2010)

Conclusion

- What does anti-surveillance camouflage perform?
 - Challenges symbolic violence of identification and tracking
 - Recognizes augmented vulnerabilities for women or LGBT groups
 - Play of individual avoidance, through adaptation
 - Discourses of universalism, privacy
 - Normalizes structural conditions of inequality and danger

Questions . . .

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