29.04.—18.06.2017

GLOBAL CONTROL AND CENSORSHIP

Introduction

The curators Lívia Nolasco-Rózsás and Bernhard Serexhe.

Until regaining of independence, the political and societal conditions of Estonia were largely dominated by control and censorship. For centuries, the nation had suffered damages by occupation regimes, many of which falsely claimed to be friends of the Estonian people. But in politics, friendship is a metaphor for explicit interests. These persist in all forms regardless of the political orientation of friendly regimes. Also today, there are multiple reasons for awareness, whether it is of implicit political influences or explicit private-sector interests. Awareness is key to the independence and socio-economic welfare of a nation.

Knowledge is power. And power is above all possessed by whoever controls the flow of information. This applies particularly to digital culture, because all the information on the World Wide Web can be surveilled and manipulated, unhindered.

That mobile communication devices have been enthusiastically embraced means, that today, billions of people all over the world are connected to each other. Countless content and data are generated each day and transmitted across the globe within seconds. Even before it reaches the recipients, massive amounts of data are intercepted by private companies and government agencies, checked, and then used for their purposes. Whereas digital forms of communication were seen as the hope for increased democratic participation, they have recently been converted and perverted into ideal door-openers for the perfect surveillance and control of billions of people. Those who use such devices are being used.

This is the proviso to which we have all acquiesced in order to profit from these convenient modes of communication. Smartphones, which accompany their users with every step they take, are infected with spyware without their owners' consent or knowledge, and can be used as surveillance cameras and listening devices. Our locations and movement profiles can be accessed at any time. Our browsing and consumer behavior, our contacts, our preferences, and our weaknesses can be analyzed and passed on at any time without us knowing or being asked.

Surveillance and censorship are mutually dependent; they cannot be viewed separately. The surveillance of citizens, institutions, and compa-

nies – yes, including the monitoring of democratically elected politicians and parliaments or of journalists and lawyers – has always been an open secret, that this is the mission of government agencies. Recently, however, this tradition of government-legitimized spying on all citizens has expanded to include additional spying by powerful service contractors and economic enterprises. Courageous journalists, who disclose illegal surveillance activities and draw attention to censorship and torture by governmental institutions, are prosecuted and punished, much less rewarded.

Today, in the year 2017, writers and journalists critical of the system and whistle-blowers are branded as traitors; they are pursued across all continents, threatened with bans on publishing their work, with house arrest and travel bans, with life imprisonment or even death.

After the control regime of the Nazis, which culminated in the annihilation of millions of people, George Orwell's Big Brother became a metaphor for the God like, omnipresent, totalitarian authority of state control by means of electronic media. Under Stalin's dictatorship, no different to the USA in the anti-Communist McCarthy era, millions of people were hounded and persecuted because of their opinions and beliefs, incarcerated in prisons and camps, tortured, and killed. This no less applies to the Estonian people under Soviet occupation and even under Russian regime. As the dictatorships of Franco in Spain and Salazar in Portugal, the regimes of Pinochet, Suharto, and Ceaușescu, the German Democratic Republic owed its continued existence until 1989 to the blanket system of informers.

At the latest since 1947, the global espionage network Echelon operated by the Five Eyes – USA, Canada, Great Britain, Australia, and New Zealand – has focused on spying on political, commercial, as well as on private communications traffic, both in the East and the West. Since its annexation in 1940 by the Soviets until regaining its independence in 1991, the Estonian state authorities sanctioned the Soviet Powers' systematic monitoring of all postal, telephone, and radio communications.

For around thirty years now digital networks have enabled automated, targeted blanket interception, manipulation, and storing of information available on the Internet as well

as targeted spying on users worldwide and 24/7. The courageous disclosures of Edward Snowden and other whistle-blowers have made it very clear that this capability of total electronic surveillance by intelligence agencies in the East and the West has been developed and is implemented on the broadest possible basis.

For a long time now the Five Eyes states as well as other nations have granted themselves the right to spy on all other nations: in all military, economic, and social areas, and at all levels – government, organizations, business concerns, activists, NGOs, and individual citizens. The motto is: If it's technically possible to do, it will be done. Issues of legality, ethical scruples, or friendly relations between states or business concerns have ceased to exist.

Besides the mass analysis of communications metadata in electronic networks and direct interception of the data of individuals, open or clandestine censorship through interference, manipulation, and shutdown is becoming increasingly common. When fear of imminent censorship as a control mechanism does not work, secrecy is implemented to withhold important information from the general public: by keeping out journalists and controlling them (or using decoys), by preventing publication and stifling freedom of speech, by impeding reporting on entire thematic complexes, or saucily by launching alternative facts.

The typical excuse for censorship has always been the actual or pretended jeopardizing of security by disclosure of information and, recently, impeding the foiling of terrorist attacks. Security has therefore become the common and cheap key term with which it is possible to justify authoritarian measures of whatever nature in the certainty that opposition will be minimal. That control and withholding information, surveillance and punishment, as well as the intelligent manipulation of knowledge and communications ultimately do not serve in the main to guarantee the security of citizens but rather to maintain power that is not legitimate, is hotly denied.

Nobody today has an overview any longer of the technical possibilities for surveillance and censorship of electronic networks. Besides knowing that state agencies are conducting far reaching, politically motivated spying activities, we have also known for a

long time about the massive influence of commercial companies on the public and the private sphere, on political and economic decisions, and on our real everyday behavior. Globally operating companies, whose stock trades at high prices on the stock exchanges, such as Alphabet, Amazon, Google, Facebook, Microsoft, Apple, and very many others, profit from the data on individual and social dependencies they acquire from their users of all forms of social media.

Being at the mercy of overwhelmingly powerful authorities of control and censorship has become the *conditio humana*, the basic condition of our culture.

To some extent we realize this and reflect upon it, but we cannot reverse or undo it. We have become accustomed to this situation, just as we are not deterred by the myriads of video cameras on the way to work or on our way back home. We are well on the way to accepting surveillance and censorship as a given, just as we have learned to accept other conditions as facts of modern life – traffic noise, ubiquitous advertising, environmental pollution, and our insignificance in the political arena.

In spite of the alarming things we now know a large section of the public has already resigned in the face of the ubiquitous presence of state and commercial surveillance. Our grandchildren will hopefully still be able to ask us what we did about it; in a totalitarian society such questions will not even be posed.

The exhibition "Global Control and Censorship" investigates the inexorable penetration of surveillance and censorship into our everyday lives. It is based on collaboration with correspondents from twenty-six countries and is realized in collaboration with the Arbeitsgruppe Netzpolitik [Internet Governance Group] at the Institute of Political Science of Heidelberg University and the Kompetenzzentrum für angewandte Sicherheitstechnologie (KASTEL) [Center of Excellence for Applied Security Technology] at the Karlsruhe Institute of Technology (KIT). Other important partners in this endeavor are Reporters Without Borders, the Chaos Computer Club e.V. (CCC), and netzpolitik.org.

The exhibition owes a great debt of thanks to all the whistle-blowers who had, have, and will have the courage to reveal the undemocratic

practices of states and commercial enterprises to the general public.

The exhibition is realized by the Goethe-Institut Tallinn and Tallinna Kunstihoone. It is based on the cooperation with ZKM | Center for Art and Media Karlsruhe (Germany) and is curated by Bernhard Serexhe and Lívia Rózsás.

— Bernhard Serexhe

GFWlist

aaajiao

Installation
76 × 30 × 280 cm
Corian, thermal printer
2010
Courtesy of the artist and
Pilot Gallery, Istanbul

1984 in Xi'an (CN), lives and works in
Shanghai (CN)

In his installation "GFWlist" artist,
blogger, and free thinker Xu Wenkai,
alias aaajiao, reveals the addresses of
websites banned and blocked on the
Chinese Internet. They are listed on
a roll of paper issuing endlessly from
a thermal printer mounted on a tall
black slab. As it is forbidden to publish
these web addresses in China, aaajiao
is committing an act of civil disobedi-
ence with this installation.

The tall black monolith is familiar from
Stanley Kubrick's film "A Space Odys-
sey" of 1968. At the beginning of the
film, the monolith appears suddenly at
a water hole in the desert where early
humans are fighting over the last water
resources. Like some extraterrestrial
of advanced intelligence, the mono-
lith in the film triggers epic changes
in evolution: by playing with and then
smashing dry animal bones the early
humans discover that these can be
used as weapons, and they then use
them to bash in the skulls of their rivals
at the water hole. In Kubrick's film this
is how technological development and
civilization begins.

— Bernhard Serexhe

Text Edit

Hamra Abbas

Video
4 min 35 sec
2011
Courtesy of ZKM | Center for
Art and Media

1976 in Kuwait, lives and works in
Lahore (PK) and Boston (US)

In Hamra Abbas' video "Text Edit" one
sees a computer screen on which the
text of an e-mail is constantly being
deleted and retyped. It is bing written
in New York to someone living in Paki-
stan. This fact alone appears to lead
the writer to exercise self-censorship
– probably the most paralyzing form of
censorship – in order not to arouse the
slightest suspicion of terrorism.

Abbas' work thus visualizes the reac-
tion to the great fear one experiences
in a situation where one doesn't know
whether ones actions are being moni-
tored or not.

— Lívia Nolasco-Rózsás

Different Conditioning

Selma Alaçam

Video
2 min 37 sec
2011

1980 in Mannheim (DE), lives and
works in Karlsruhe (DE)

In her video "Different Conditioning",
Selma Alaçam stamps the German
Federal Eagle on her face until it is
entirely covered by the stamp's black
ink. In this work the artist demon-
strates that identity is not an anthro-
pological constant, but is constructed
through different cultural techniques
and discursive practices: stamps,
passports, proof of nationality, inter-
views, pledges, and confessions.

— Lívia Nolasco-Rózsás

Who Shot the Artist?

Halil Altındere

Video
1 min 56 sec
2009
Courtesy of the artist and
Pilot Gallery, Istanbul

1971 in Mardin (TR), lives and works in
Istanbul (TR)

In his video "Who Shot the Artist?"
Halil Altındere walks towards a camera
recording him talking about con-
temporary art in a shopping mall in
Istanbul. Suddenly, a hand holding
a gun appears and shoots the artist.
The weapon is actually a paint gun.
Despite being shot at repeatedly, the
artist continues walking and talking
until the end of the video. Although it
is assumed people are used to seeing
gunfire because of watching action
movies, the passers-by reacted very
intensely to the scene. The work ques-
tions the artist's position in society and
the control mechanisms related to it.

— Lívia Nolasco-Rózsás

Let's Democratise Democracy

Daniel G. Andújar

**LET'S DEMOCRATISE
DEMOCRACY**

5 prints, 100 × 70 cm each
2011
Courtesy of the artist and
Technologies To The People

1966 in Almoradí (ES), lives and works
in Barcelona (ES)

"Let's Democratise Democracy" is an
ongoing project that is represented in
the exhibition by five posters. It stands
for the basic requirements of a healthy
approach toward control and surveil-
lance by the state, by authorities, and
by people in positions of power: truly
democratic democracy. The project
has been presented at many venues in
Europe. It proclaims the slogan "Let's
Democratise Democracy" in different
local contexts, and thus the work takes
on a specific meaning at each location.

— Lívia Nolasco-Rózsás

Post Resistance

Osman Bozkurt

Photo series
C-prints
60 × 90 cm each
2013
Courtesy of the artist

1970 in Istanbul (TR), lives and
works there

The majority of Osman Bozkurt's video
and photographic works explore the
contemporary urban experience in
Turkey, like the series presented here
entitled "Post Resistance", which he
shot in Istanbul in 2013, the year of the
Gezi Park protests.

Bozkurt does not document the
demonstrations themselves but their
aftermath and their influence on the
urban environment. We see only the
reminiscences of graffiti, possibly
related to the uprisings, obliterated
with grey paint. Just like the demon-
strations, the authorities also oblite-
rated the graffitied protests.

— Lívia Nolasco-Rózsás

Drone Shadow 009

James Bridle

Installation in public space
2015
Courtesy of the artist and booktwo.org

1980 in London (GB), lives and works
in Athens (GR)

The "Drone Shadows" are 1:1 outlines
of military unmanned aerial vehicles,
painted on the streets of cities all over
the world, in this case the shadow of a
Global Hawk: the largest UAV currently
in service, which operates over the bat-
tlefields of Asia and the Middle East,
and searches for migrants over the
Mediterranean.

Drones are designed to be invisible:
they are invisible to the eye, flying out
of range of human sight and beyond
the length of human endurance, and
they are politically invisible, designed
to be sent to places where democratic
accountability and the laws of war do
not allow soldiers and airmen to go. In
this way, the drone is an avatar of all
contemporary technological net-
works: a vastly powerful assemblage
that allows sight and action instan-
taneously over great distances, while
remaining obscure, and thus difficult
to visualize and critique. In a similar
fashion, the drone is a reification of
political intent, encoding the doctrine
of surveillance, control, and endless
war into machines, and providing the
vehicle by which these doctrines can
be made global. By drawing the drone,
we attempt to describe and under-
stand the political and technological
forces that shape both military and
civilian spheres of life.

— James Bridle and
Lívia Nolasco-Rózsás

The US Senate Select Committee on Intelligence report about detention and torture by the CIA

2014
source: https://en.wikipedia.org/wiki/Senate_
Intelligence_Committee_ report_on_CIA_torture

The 6,000-page report details actions
by CIA officials and findings of the
study of the Detention and Interroga-
tion Program. On December 9, 2014
- eight months after voting to release
parts of the report - the SSCI released
a 525-page portion that consisted of
key findings and an executive sum-
mary of the full report. It took five
years and $40 million to compile the
report. The rest of it remains classified.

The report details actions by CIA
officials, including torturing prisoners,
providing misleading or false informa-
tion about classified CIA programs to
the media, impeding government over-
sight and internal criticism, and mis-
managing the program. It also revealed
the existence of previously unknown
detainees, that more detainees were
subjected to harsher treatment than
was previously disclosed, and that
more forms of torture were used than
previously disclosed. It concluded that
torturing prisoners did not help acquire
actionable intelligence.

In an interview given to ABC News
on January 26th, 2017, US-President

Donald Trump has said he believes waterboarding works, stating "we have to fight fire with fire".

The Torture Playlist

2008
source: http://www.motherjones.com/politics/2008/02/torture-playlist
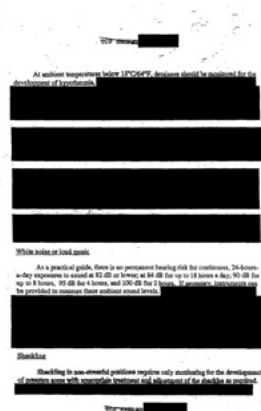
"Music has been used in American military prisons and on bases to induce sleep deprivation, "prolong capture shock," disorient detainees during interrogations—and also drown out screams. Based on a leaked interrogation log, news reports, and the accounts of soldiers and detainees, here are some of the songs that guards and interrogators chose."

The songs you can hear in these headphones are part of the playlist used by US military.

The Digital Surveillance State – Quo vadis, Democracy?

Podium discussion in the Haus der Kulturen der Welt
Berlin, June 7, 2015

At this podium discussion, organized in collaboration with the Courage Foundation, ExposeFacts.org, DIE ZEIT, ZEIT Online, the transmediale festival, and the Haus der Kulturen der Welt, which took place at the beginning of June 2015 in Berlin, the American whistle-blowers Thomas Drake, Daniel Ellsberg, Jesselyn Radack, and Coleen Rowley discussed how constant surveillance of citizens, the people, affects democracy. Further, representatives of the democratic supervisory body participated: Konstantin von Notz and Martina Renner, who are both members of the Bundestag and of the NSA investigation committee. Additional input came from the former Federal Commissioner for data privacy and liberty of information Peter Schaar, and Josef Foschepoth, author of a study on the history of surveillance in Germany. A video documentation of the event was available on the websites of the organizing partners.

— Sebastian Althoff

Letters to Edward Snowden

Alice Cavoukdjian dite Galli

Letterbox
2015/2017

1953 in Paris (FR), lives and works in Karlsruhe (DE)

On the initiative of artist Alice Cavoukdjian dite Galli, the exhibition "Global Control and Censorship" in its first version placed a safe work-and-recreation room at the disposal of whistleblower Edward Snowden for the duration of the exhibition (October 3rd, 2015 - July 31st, 2016). This installation was titled "The Edward Snowden Whistleblower's Shelter". The ZKM | Center for Art and Media Karlsruhe (Germany) had issued an official invitation to Snowden to use the room and continue his work. Before he would have been able to come to Karlsruhe,

Snowden would have had to specify anti-surveillance measures and a communications setup through which he could be in contact with people and media all over the world.

In the Tallinn version of the exhibition, visitors are invited to leave their messages in Edward Snowden's letterbox, which will be sent to him after the end of the exhibition.

Stelae

Hasan Elahi

Lightbox installation
2015

Courtesy of ZKM | Center for Art and Media

1972 Rangpur (BD), lives and works in Baltimore (US)

The installation is based on an on-going self-surveillance experiment named "Tracking Transience: The Orwell Project". As a former subject of an intensive FBI investigation post-9/11, Hasan Elahi started to meticulously document his life in 2002. Although the FBI stopped observing him, he still continued to collect and publish information about himself.

For "Stelae" a collage of thousands of photographs is distributed on a rainbow-colored, monoscope-inspired row of light boxes that represents his complete collection of photographs and data.

— Sebastian Althoff

Sniper

Michael Grudziecki
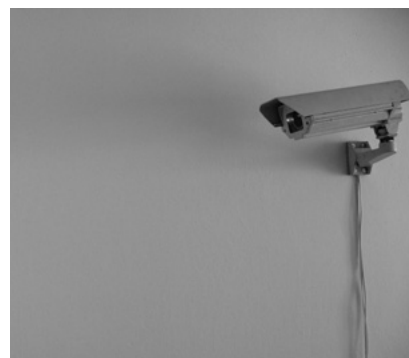
Camera housing, laser pointer
2010/2011

1977 in Wrocław (PL), lives and works in Munich (DE)

Surveillance in public spaces has become an everyday phenomenon – discovering a surveillance camera does not surprise anybody anymore. Basically, snipers are also part of public control, although they remain far more hidden. Here, the artist presents two security measures in one object.

— Michael Grudziecki and Lívia Nolasco-Rózsás

KASTEL at KIT

The Kompetenzzentrum für angewandte Sicherheitstechnologie (KASTEL) [Center of Excellence for Applied Security Technology] is one of Germany's three institutions for cybersecurity founded by the German Federal Ministry of Education and Research in March 2011. Under the motto "Comprehensible security in the connected world of today," KASTEL focuses on the IT challenges presented by the increasing interconnectedness of single, hitherto isolatedly running systems. KASTEL is based at KIT, the Karlsruhe Institute of Technology.

In collaboration with ZKM | Karlsruhe KASTEL, directed by Professor Dr. Jörn Müller-Quade, has developed five installations for the exhibition "Global Control and Censorship", which comment on technical aspects of surveillance and censorship. Two of the installations are presented in the exhibition.

Filter Bubble

Jörn Müller-Quade, Matthias Nagel, and Ferdinand Sauer
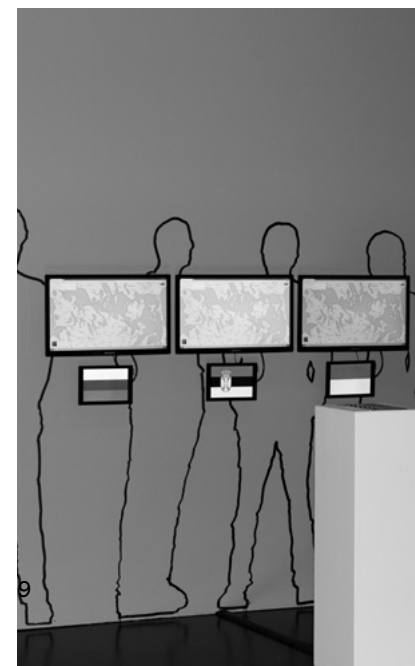
Web-based installation
2015–17

What we know determines our behavior and how we act. But from where do we get our knowledge? The digital world that we see is tailored individually for each and every one of us, without us being able to influence the rules governing the filters. Location, browser history, and user profile determine what users get shown on the Internet. Where does the dividing line to censorship and manipulation run?

Sehen und gesehen werden

Jörn Müller-Quade, Dirk Achenbach, Bernhard Löwe, Jeremias Mechler and Matthias Nagel

Multimedia installation
2015–17

Courtesy of Karlsruhe Institute of Technology and KRYPTOLOGIKUM

Surveillance cameras are everywhere; in supermarkets, public transport, petrol stations. It is almost impossible to move around public places without being filmed. Yet it is possible for all of us to access a great number of these cameras. The installation gives visitors the opportunity to experience being in the role of voyeur or object of observation.

Century Camera

Jonathon Keats

Camera obscura, tin box
2014

1971 in New York (US), lives and works in San Francisco (US), and Northern Italy

The "Century Camera" was conceived as an ultra long-term surveillance camera, exposing the collective behavior of people alive today to a generation not yet born. The first survey was organized in Berlin. Working with a local arts organization called Team Titanic, Jonathon Keats manufactured one hundred low-cost pinhole cameras: Light enters a sealed canister through a small aperture, focusing an image on a circle of black paper glued to the back interior, gradually creating a record of all that has transpired over the past century. Berliners hid the cameras in their neighborhoods. In old age, they'll reveal the cameras' whereabouts to children, who will be the ones to retrieve the cameras for a 2114 exhibition of the city in transformation.

Paper Century Camera

Jonathon Keats

Camera obscura, cardboard
2015–2115

The "Century Camera" is so simple in principle that it can be made entirely out of paper, as is the case with this version designed especially for ZKM visitors. The paper camera is cut out, folded into a box, and pierced with a pinhole. Exposed to light focused through the tiny aperture, the ink used to print the camera gradually fades away, resulting in a hundred-year image. These cameras can be produced cheaply, and in vast quantity, making up for the inherent flimsiness of each unit with sheer numbers. Jonathon Keats proposes that seven billion of the cameras be printed by UNESCO and given to every child worldwide as a birthright.

— Jonathan Keats

Waterboarding

Frédéric Krauke
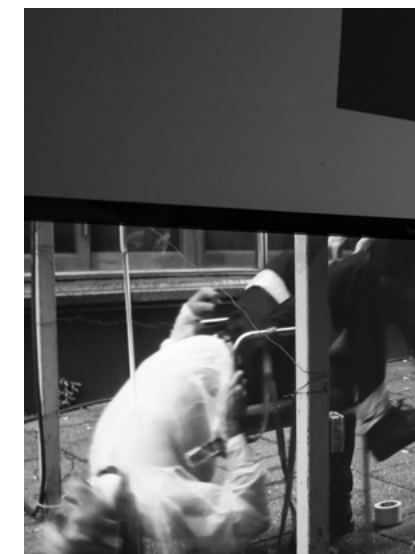
Video documentation of a performance at the Naherholung Sternchen Club in Berlin
2012

1981 in Berlin (DE), lives and works there

Waterboarding is a form of torture in which water is poured over a cloth covering the face of an immobilized captive tied to a tilted board on their back, which causes the victim to experience the sensation of drowning. The 2014 official U.S. Senate's report on the CIA's interrogation and detention programs in the wake of September 11 cites waterboarding 252 times as a common CIA practice.

In his performance "Waterboarding", Frédéric Krauke enacts both the situation of the victim and the CIA agent. Mr. Squeaky Clean in a white shirt and tie performs the same torture on himself to which he subjects his victim. In this self-subjected torture to the point of near-exhaustion, he does not succeed in washing away the guilt of inflicting torture.

— Bernhard Serexhe

Me

Marc Lee
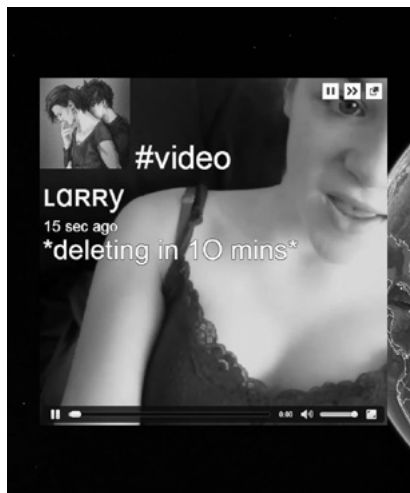
Web-based interactive installation
2015

1969 in Knutwil (CH), lives and works in Zurich (CH)

Smartphone users can use the Instagram service to take photos and videos and share them with unlimited others all over the world on a variety of social networking platforms. If the default setting of the Instagram app is not changed, the posts are visible for the entire world; otherwise, they are only available to selected followers.

Already in 2012 Instagram added a geotagging feature where users could add metadata to their images giving the longitude and latitude coordinates, or the name of the location where the image was taken.

Marc Lee's work "Me" demonstrates in an amazing way how simple it is for interested services or agencies all over the world to identify the location of Internet users at the moment a picture is taken to within a few meters. By amalgamating a user's geographic coordinates it is simplicity itself to create and track the person's movement profile. Geotagging features are now available on a wide range of devices, including cameras, Smartphones, and satnav systems; they are installed in both private and company vehicles, and even some farm animals carry them.

— Bernhard Serexhe

Security First

Marc Lee

Mixed media installation
2015
Courtesy of ZKM | Center for Art and Media

In this installation, Marc Lee presents the wonderful world of surveillance technology. In one storage rack are all kinds of cameras: classic ones, as very obvious dummies, or concealed in the housing of a smoke alarm or a wall clock. As an alternative to the utopia of total security through camera surveillance, Lee presents the website insecam.org: The visitors have access to the images from thousands of unsecured security cameras all over the world, where you can peep into workplaces as well as private apartments.

— Sebastian Althoff

Need Your Attention

Virginia Mastrogiannaki

Sound installation
2015

1968 in Athens (GR), lives and works in Athens and Thessaloniki (GR)

The idea for the artist's intervention in the exhibition with her two announcements about electronic surveillance is based on the invisible power of words, and it is also a statement on the systematic and necessary monitoring in cultural institutions.

With its exhibitions, a museum creates small, ephemeral universes, in which the world is visualized or seen from a certain point of view. The installation offers the visitors to engage with the problematic of their personal security while reflecting on their ability for action to evade the surveillance of this space.

— Virginia Mastrogiannaki

Turul

Erik Mátrai
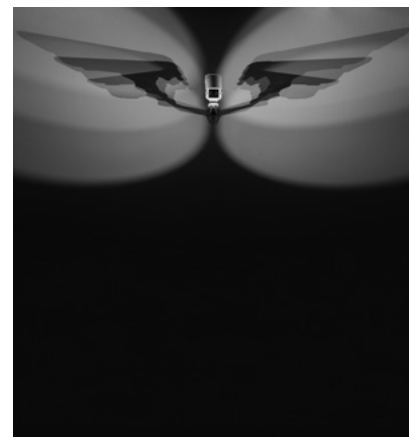
Light installation
2012

1977 in Miskolc (HU), lives and works in Budapest (HU)

The turul is an imaginary bird in Hungarian mythology; a divine messenger, a symbol of power and nobility. In Erik Mátrai's piece the birdlike figure takes the form of a surveillance camera with its shadows.

In this context the surveillance camera can be understood as the eye of a mythological figure, the imaginary omnipresent watcher one cannot hide

from, the all-seeing eye that is the manifestation of proto-surveillance. Turul in this sense is a specific metaphor of surveillance: the ever-present eye of the ancestors.

— Lívia Nolasco-Rózsás

American Dream

Gerardo Nolasco

Installation
2017

1975 in Mexico City (MX), lives and works in Karlsruhe (DE)

The wall that Donald Trump intends to build on the border of Mexico and the United States of America is more than a physical barrier between these two countries, which tries to keep off immigrants from the south to illegally enter the United States in the search for the "American Dream". The wall is a symbol of control and exclusion, which even before its actual realization has global repercussions. It is not only a binational issue, nor just aggression against Mexico but rather a global problem and already existing phenomenon. This wall, like many other walls, which have been and will be built, stands as a symbol of intolerance that fosters ignorance and fear. They are side effects of the growing global trend of neo-nationalisms, where hatred towards the other and the different fragments societies and weakens social bonds.

This installation creates a situation in which the image of the "American Dream" literally remains unreachable to emphasize the abuse of political power, which leads to such measures of hatred. The "Trump Wall" might become the new apartheid icon of the 21st century.

The Catalogue

Chris Oakley

Video
5 min 30 sec
2004

1971 in Chester (UK), lives and works there

In his video "The Catalogue" (2004), Oakley presents the scenario of a perfect world of consumption, where a video surveillance system films the interior of a department store

in which the individuals, together with their data, become transparent entities-identities. The individuals are followed through the crowd by motion tracking and are given graphical labels that list their purchase habits and general information regarding themselves.

"The Catalogue is a symbolic rendering of the logic of a computerized market research system, which classifies individuals using a wide variety of data in order to assess their buying power and their future needs. [...] The identity of each individual is reduced to the analysis and prediction of his or her consumption habits [...]. The title of the work highlights the fact that each individual who meets the automatic eye of the video camera is entered in a database, a catalogue in which each person must be assigned to predetermined categories, thus assuming his or her place in the system."
Franziska Nori, "Chris Oakley," in: Identità Virtuali, exhib. cat., Centro di Cultura Contemporanea Strozzina, Palazzo Strozzi, Florence, Silvana Editoriale, Milan, 2011, pp. 112–117

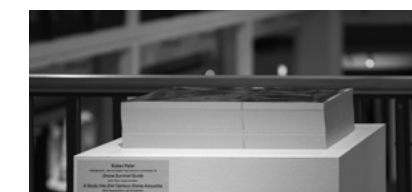## Drone Survival Guide

Ruben Pater

Poster, 33 × 48 cm
2013

A Study Into 21st Century Drone Acoustics
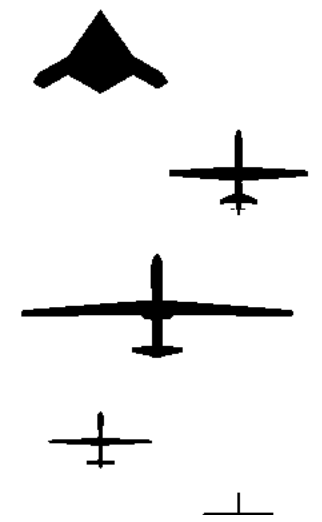
Ruben Pater

Sound installation
(in collaboration with Gonçalo F. Cardoso)
2015

Drone Silhouettes

Ruben Pater

Plastic boards
2015

1977 in Gouda (NL), lives and works in Amsterdam (NL)

With his works, Ruben Pater makes people fit for challenges which arise from new technology. His series "Twenty-first Century Birdwatching", for example, from which three works have been selected for this exhibition, deals with the fact that nowadays not only birds and airplanes populate the sky, but also new predators, the drones, whose targets are humans. It is essential for people in the twenty-first century to recognize whether a drone can survey or even kill them. It is likewise essential to know what to do if one encounters a drone – just as it is important to know how to behave or protect oneself when facing wild animals. One can watch their silhouettes in the sky, but it is the same with drones as with birds: usually we don't see them, we hear them. The chirping of drones replaces the twittering of the birds that normally fills the air in the spring. With Ruben Pater's guide in one's hand, the silhouettes above, and the sound of the drones in one's ears, the visitors are put in the situation of those who hear these sounds and see these shadows in their daily lives as a signal of impending disaster.

— Sebastian Althoff

Drawings

Dan Perjovschi

Reproductions of drawings on walls
1995–2015

1961 in Sibiu (RO), lives and works in Bucharest (RO)

Global and local affairs, political and social questions are dealt with in Perjovschi's often witty drawings, which usually appear on the walls or windows of museums and galleries. For this exhibition the artist selected older drawings and produced some new ones, all in his unmistakable, draft-like, minimalist style. The inscriptions and the simple, rather pictogram-like figures related to surveillance, highlighting contemporary and historical facets of the issue, shed a critical light on its history and on the latest developments.

— Lívia Nolasco-Rózsás

Eyecatcher

Axel Philipp

Object
2014

1956 in Karlsruhe (DE), lives and works there

"Eyecatcher" is an artwork that also has a function in everyday life. It's a materialized symbol for keeping

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privacy in mind that lies over the monitor and prevents clandestine surveillance. As software cannot be combatted with software, the plaster eyecatcher prevents spying out of the monitor simply through its material presence.

The webcam cover was developed at the same time as a series of other smaller sculptures made of common moulding plaster. Most of these apps by Axel Philipp are nonfunctional and appear unexpectedly and low-key on objects, furniture, and also buildings – literally as applications.

— Axel Philipp

Twilight is the Ashes of Dusk

Ma Qiusha

Video
3 min 15 sec
2011

1982 in Beijing (CN), lives and works there

In her video "Twilight Is the Ashes" of Dusk Ma Qiusha shows us the Chang'an Avenue in Beijing in the early morning which is empty of people. To begin with, the camera focuses on deserted streets, an empty bench, the rotating brushes of a street sweeper, and birds sitting on antennas or circling in the air. Suddenly, a landscape of spotlights appears and the bright lights signalize a transition in which the artist documents the "changing of the guard," from machines to humans. The bright spotlights that provided the light for the cameras go out, and human controllers appear on the scene who now take over surveillance of the public spaces.

— Sebastian Althoff

What Is Democracy?

Oliver Ressler


Video
118 min
2009

1970 in Knittelfeld (AT), lives and works in Vienna (AT)

In his work "What is Democracy?" the Austrian artist Oliver Ressler scrutinizes the conditions of the current representative parliamentary democracy system, and at the same time poses the question of what a more democratic system might look like and what organizational form it could take. In the context of this project, the question "What is democracy?" was put to activists in over fifteen cities all over the world. Their answers collected in this video represent a kind of global analysis of the deep political crisis of the Western model of democracy.

— Sebastian Althoff

Ei guck emol - Watch out

Bernhard Serexhe
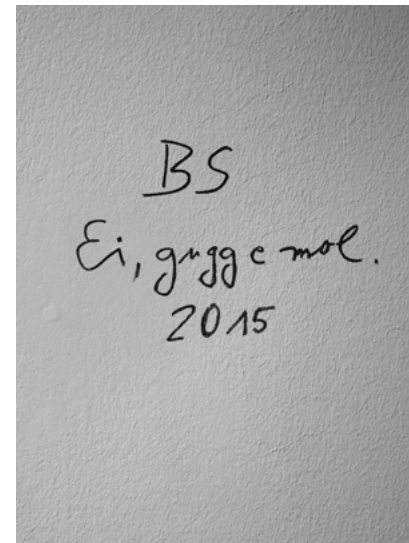
Site specific installation
Paper tube
2015/2017

1950 in Wittlich (DE), lives and works in Karlsruhe (DE)

Public awareness of illegal surveillance activities necessitates active participation from all people relevant. With its gentle understatement, this prototypical, highly-developed and easily accessible analog surveillance device invites visitors of the exhibition to glance at Vabaduse väljak, the famous Freedom Square of Tallinn, in order to control

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themselves, at any moment, if freedom is still guaranteed. In some German rural dialects, "Ei guck emol" means watch out. The Estonian people have a great tradition in fighting for freedom. Independent of whoever offers friendship or protection, the Estonian people should never retire from watching out.

New Code Names

Bernhard Serexhe

Site specific installation
Adhesive foil
2015/2017

The code names of surveillance activities of intelligence services are published regularly in various open Internet forums. Here are some out of thousands, used by the U.S. National Security Agency (NSA) and the British Government Communications Headquarters (GCHQ) which are affiliated with hacking and bugging: BLACKPEARL - COTS - DANERSPRITZ - DROPMIRE - FAIRVIEW - LEGION RUBY - LIFESAVER - OCEAN -PROTOSS - QUANTUMCOOKIE - RAGEMASTER - SNEAKERNET - STUXNET - TUMULT - ... Each one of the seemingly never-ending list of these deliberately nonsensical names stands for secret activities aimed against individuals, private companies or foreign nations.

Since infinitely many code names have already been consumed, to date, the on-site installation "New Code Names" proposes fresh, unconsumed code names for new spy and surveillance operations. Some of them are: FUCKTHEMALL - BLOODHOUND - GOLDENASS - BADNEWS - STICKYFINGER - BLOODYNOSE - FAKEAGENT - MUCKY PUP - FILTHY PIG - SOD - KINKYHARRY - CRUELWHIP- MINDVIBRATOR - NOPARDON - DIRTYJOB.

Displayed on the entrance staircase of the exhibition, visitors mandatorily trample them underfoot.

Hop3

Christian Sievers

Posters, mobile phone
2015

1974 in Braunschweig (DE), lives and works in Cologne (DE)

The mobile phone on display was used to call the NSA whistle-blower William Binney in June 2015. It is now also under direct surveillance by intelligence agencies. By calling this phone from your own device you add yourself to the enlarged surveillance network of William Binney.

Understandably, you'll wonder why you should voluntarily get yourself into the situation of being associated with a whistleblower. The answer is obvious: What's at stake here is a lot more important than the potential ramifications of a data trail. Do you really want to live a life in which you shy away from doing completely normal, legal things, like calling a mobile phone? Here is the number: +49 (0)174 276 6483.

— Christian Sievers

State of Cloud

SKATKA

HD video
6 min
2014

Rainar Aasrand 1986 (EE), lives and works in Cambridge (US)

Mikk Madisson 1987 (EE), lives and works in Berlin (DE)

SKATKA's video "State of Cloud" deals with post-internet issues and aesthetics in an Estonian-specific manner. It plays with English and Estonian computer language, 1990s pop songs and Estonia's current comeback through the widely popular Face Show (Your Face Sounds Familiar, in the vernacular), Estonia's reputation for e-success and the pride that the nation takes in this and myths of greasy pony-tailed IT-men; on the other hand, the video reflects on the world-wide increase in esoteric practices and beliefs. For example, the video shows that ponytailed CERT-men form such an old myth that nobody even thinks of them any more because what they do is too intangible for most people.

Estonia's e-image kicked off when Estonia survived a cyber attack from Russia in 2007 as part of the Bronze Night Riots, when many government and media servers went down and a lot of data went missing. In November 2014, Estonia introduced e-residency, which allows a person from anywhere to virtually move to Estonia, have an ID-card for banking and taxes, give digital signatures etc. Estonian IT developers, with the e-governance advocate and spokesman President Toomas Hendrik Ilves, have invested heavily, showing their high hopes that Estonia will have an international success with ID-card-based business.

— Rebeka Põldsam

Border Flights

Louisa Marie Summer

Photos printed on Hahnemühle Fine Art Paper
7 pc 20 × 30 cm, 1 pc 40 × 60 cm
2016

1983 in Munich (DE), lives and works in Munich and New York (US)

Ämari – the most important air base for the Estonian Air Force as well as the home of the NATO Baltic Enhanced Air Policing Mission.

The photos portray German airmen deployed as a part of NATO's military presence in the Eastern Europe. At the request of the Baltic countries, Poland and other nations who felt threatened since Russia's annexation of the Crimean peninsula of Ukraine, the Alliance decided to station about 4,000 troops on the eastern side of NATO to control and secure the border between Europe and Russia. According to plans, the Western troops are looking at a long-term deployment and will rotate

regularly, as the permanent stationing of forces on the Russian border would constitute a breach of the 1997 Founding Act on Mutual Relations between NATO and Russia. The objective of the forces is to deter Russia from any incursions against NATO allies or orchestrating any riots with the help of the local Russian-speaking population in the region.

It is a unique opportunity to witness the entire process – from the alarm to the pilots to the Eurofighter take-off. As an average, the fighter takes off and can be ready for combat in less than 15 minutes.

Pointing at Fukuichi Live Cam

Finger Pointing Worker

Multimedia installation
2011

The Fukuichi Live Camera was installed in Fukushima after the earthquake in March 2011 that led to a nuclear disaster at the Fukushima nuclear power plant, with the object of creating greater transparency to respond to the charge that pictures released to the international media had been censored. The video camera continually sent images from the scene of the disaster, and users could follow what was happening online. One worker, who is known to Kota Takeuchi, used this media attention to stand for twenty minutes in front of the camera pointing an accusatory finger at it and, by extension, at the audience. He became known as "the finger-pointing worker." During this episode the worker observed himself and his movements by connecting to the camera via his cell phone.

The representative agent of Finger Pointing Worker is Kota Takeuchi.

— Sebastian Althoff

We Stand Ready

Wilko Thiele

Photo and diagram (C-print)
2017

1976 in Karlsruhe (DE), lives and works in Karlsruhe and Mannheim (DE)

In politics friendship is a metaphor for explicit interests, be they multilateral or unilateral. Military cooperation and protection is based on common interests and almost always gives advantage to the practice of surveillance and control.

This photograph was incidentally taken by Bernhard Serexhe on September 3, 2014 at 11:14 (CEST) at the international Airport of Riga (RIX), Latvia, from a landing airliner with a Canon EOS 5D Mark II, equipped with a 1/320 Sec, f/7.1, 105.0 mm, ISO 100, EF24-105 mm f/4L IS USM objective. The U.S. Air Force aircraft in the photograph is a Boeing KC-135 Stratotanker which had been parked at the furthest edge of the Riga airfield.

On the Verge Between Tomorrow and Yesterday

Ivar Veermäe

FullHD video
12 min 26 sec
2015

1982 in Tallinn (EE), lives and works in Berlin (DE)

"On the Verge Between Tomorrow and Yesterday" starts with a chronological overview on the genealogy of surveillance infrastructure. From 1943 the video follows the development of satellite coverage and listening stations, which are designed to gather information sent by the satellites. The artist enumerates dome-formed white structures erected worldwide from the 1950s till the 1980s; among others the iconic already abandoned station atop a man-made hill in Berlin. The Teufelsberg station was built by the NSA and was supposedly part of the global intelligence-gathering network named ECHELON.

The history unfolds in a classical documentary style, which in the beginning is only distracted by an eerie text-to-speech voiceover. Charts and line drawings all related to data-surveillance and satellite infrastructure merge into each other, besides the found footage imagery of partly disguised surveillance stations till we get to a point, in which the surveillance infrastructure, due to the development of computing and the Internet, radically changes. Instead of the striking white rounded forms the apparatus withdraws into server rooms, less visible to the public eye.

Personal Record

Ivar Veermäe,
Karel Koplimets

Interactive installation
2017

Ivar Veermäe 1982 in Tallinn (EE), lives and works in Berlin (DE)

Karel Koplimets 1986 in Tallinn (EE), lives and works in Tallinn (EE)

"Personal Record" was an experiment conducted in Tartu, in the year 2011, where we were interested in public willingness to share their personal information in public space. The work was in form of street poll by asking 10 Facebook´s profile questions. In addition to our interest in sharing information we were mapping private and public space – starting from Raekoja square and ending in a big shopping center with middle stop in the mayor of Tartu office.

The year 2017 differs in many ways from 2011 and in the backdrop of recent changes we are now interested in the following questions:

Has sharing personal information changed after Snowden´s „revelations"?

Is there something like twitter´s and Facebook´s „direct democracy"? Do these environments form filter bubbles?

Do emotions overwrite knowledge and facts?

In "Personal Record" 2017 we will continue in form of street poll with changed questions. Consumption based issues – films, music etc. - are replaced by more personal information. Like – what do you love? Hate? Are afraid of? Believe in?

Also in the new version of 2017 places and different regions in Tallinn are very important, like Lasnamäe, Kalamaja, or public spaces – shopping centers, banks, embassies, headquarters of political parties (like EKRE, Reformierakond, Keskerakond etc.)

— Ivar Veermäe, Karel Koplimets

Daten|Spuren

Alex Wenger,
Max-Gerd Retzlaff

Multimedia installation
2015
Courtesy of ZKM | Center
for Art and Media

Alex Wenger 1975 in the Canton of Zug (CH), lives and works in Ettlingen (DE)

Max-Gerd Retzlaff 1981 in Warendorf (DE), lives and works in Karlsruhe (DE)

"Daten|Spuren" – a representation of what is invisible in reality. Imperceptible electromagnetic waves transmit the knowledge of our times. In the age of information we are all a part of this. Information about us is collected and recorded and we, in turn, register vast quantities of signals that are themselves analyzed by systems. This collected information results in the impression of an object, and in this way information takes on a physical presence within our real life-world.

"Daten|Spuren" records the electronic fingerprints of the visitors and adds further data from other sources to attain comprehensive information about every museum visitor and to render the power of data experienceable – data whose authority often is not questioned at all.

Every cell phone with Internet capability is assigned a unique identifier, a media access control address (MAC address), which can be used to identify the device anywhere in the world. The network packets transmitted by most cell phones at short intervals is used by the "Daten|Spuren" installation to access these identifiers, and it is thus able to track the visitors and collect more data.

— Alex Wenger