

Here and There is an artistic intervention which occupies both public and gallery space and is linked with wireless internet connection. We had an opportunity to present this project twice in slightly different concepts. First time it was for the purpose of Belgrade non-places exhibition which took place in Salon of Museum of Contemporary Art in Belgrade and various places around the city. After that we have been invited to present this project at Biennial of young artists in Bucharest in 2010.

HERE AND THERE



Event: Belgrade non-places
Curated by: Una Popovic and Dusica Drazic
Location: *Andrićev venac 6, Belgrade; Salon*
Period: *31.07 – 6.09.2009*

In order to activate a non-place in Andrićev venac no.6 in Belgrade, a 24h video-surveillance is placed around it. In everyday language of contemporary society the value of this non-place would be increased (it is expected that only high-valued objects need to be secured – banks, shopping malls, embassies...).

A passer-by's attention will be attracted by a serious security system, emphasized with a sign "Object is under surveillance". The passer-by becomes a passive participant.

Live stream of this 24h surveillance will be displayed in the Salon.





diSTRUKTURA puts under video surveillance an abandoned, insignificant place that is located in the city center. Video surveillance symbolically refers to contemporary, quite common and frequent monitoring relation that is established between citizens and city space. In the notion of interpersonal world control, virtual or unreal interspace of structure fluidity in function of transmission, reception, sending, memorizing and storageing of data, now operates with immaterialized information, and by it, with deterritorial public.

Una Popovic



Exhibition view, Salon of the Museum of Contemporary Art Belgrade

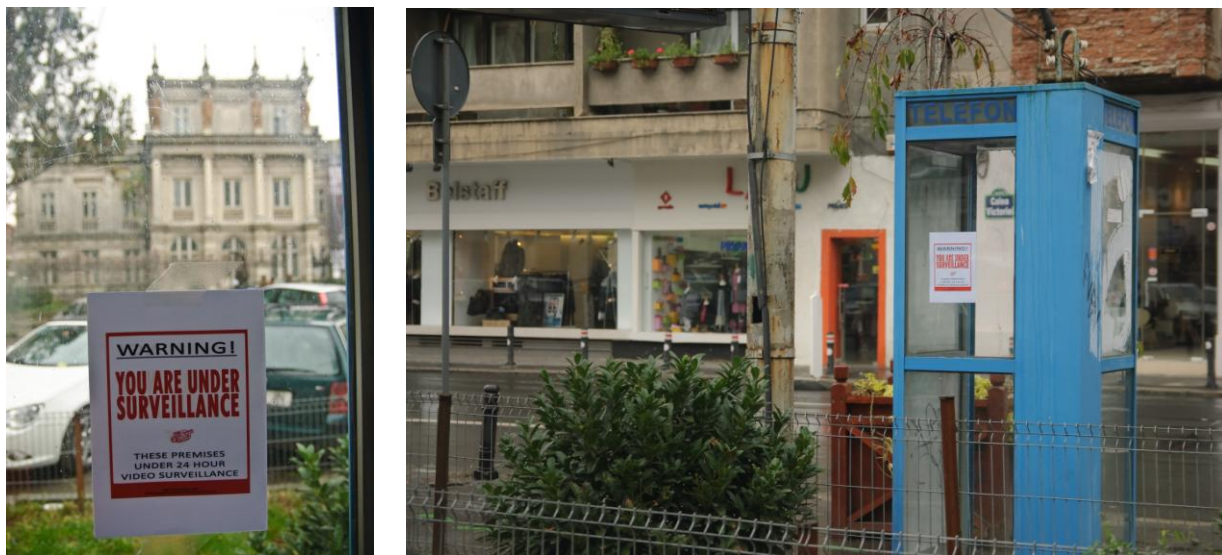
Here and There

Event: Biennial of Young Artists - 4th edition "Police the Police"
Curated by: Mica Gherghescu
Location: Bucharest, Romania
Period: 02.10 – 4.11.2010

Notes on mass surveillance society

For the purpose of the fourth edition of the Young Artists' Biennial Bucharest 2010 we realized the idea of video surveillance in public space outside of the exhibition space, while the footage is played live in the main exhibition space of the Biennial using wireless internet connection.

This work correlates with the theme of the Biennial in terms of activating the techniques of control and forms of video surveillance. We use such policing instruments as a work tool for analysis and discussion on the forms of the power game.



In this case surveillance cameras are used in order to separate and emphasize certain space. In this way that place becomes a place of great attention and action where the participants are able to assume double role. One is to be a protagonist, to exist in that determined space and thus draw attention to oneself, 'to become visible', while the other role is a role of the observer who remains unidentified, protected, with a certain amount of control and power. Those are the roles of the observer and the observed. Many of us take both of these roles from time to time.

As an artistic intervention it becomes a form of inverse surveillance as an activity undertaken by those who are generally the subject of surveillance, and to be precise, a form of sousveillance as a community-based recording without necessarily involving any specific political agenda. Since "sousveillance" denotes bringing the camera or other means of

observation down to human level, we are making the surveillance available to everyone so that ordinary people can watch, rather than higher authorities.



Here we're approaching the conclusion of some of the sousveillance theories saying that Big Brother is "us", not "them". With the latest technological advances these tracking and recording systems became accessible to all of us within our mobile phones, cameras and computers, making us play their game. The reason sousveillance is such a concern is that it is not under control and there are no transparently obvious ways it could be brought under control.

On one hand, an object under surveillance in public place will emphasize the issue of "endemic surveillance" and post 9/11 mentality. State-of-the-art surveillance is increasingly being used in more every-day settings. By local police and businesses. In banks, schools and stores. Our every move could be captured by cameras, whether we're shopping in the grocery store or driving on the freeway. Proponents say it will keep us safe, but at what cost? It turns out that the most efficient delivery system for capitalism is actually a communist-style police state, fortified with American "homeland security" technologies, pumped up with "war on terror" rhetoric. Discussing on latest people-tracking technology and reports on methods to keep its citizens safe we are "sleep-walking into a surveillance society" with zero privacy under the unblinking eye of the state.

On the other hand, realizing there is an opportunity to assume the role of the observer, it will be hard to refuse to go along with the attempt to observe from the distance with the sense of power and control. To switch roles and become a 'watcher'.

