

**Presenter: Alberto Frigo**

Title: Becoming Data: Artists Beyond the Sousveillance Paradigm

Sousveillance, the act of confronting surveillance infrastructures by wearing cameras and sensors, has to be rethought. Wearable computers of the 1990s have, with new millennium, given rise to a new industry, making sousveillance the new surveillance. This industry gets us to share our personal data, the “oil of the future”, which is in turn sold to marketing corporations. Abstaining, hacking and faking data are the three strategies advocated by theorists to block this turnover. Besides, the public opinion is unable to distinguish sousveillance products recording automatically our lives from the operation of artists effortfully reproducing self-tracking automations. Both are starkly criticized as a threat to life. Using my on-going project in which I have, for example, photographed every object my right hand has used since 2003, I will argue that the operation of the artist represents in fact an alternative to escape the regime of total sousveillance awaiting us.

Alberto Frigo, Södertörn University:

While at MIT, Harvard and Tongji University, Alberto Frigo has developed a self-tracking project. Awarded at Ars Electronica and exhibited worldwide, it has been defined the earliest and most extreme self-tracking project. Currently, Frigo is at Södertörn University writing the history as well as the theory around artistic lifelogging practices.

LINKS:

Project's website:

<http://2004-2040.com>

Recent Interview by The Irish Times:

<http://www.irishtimes.com/news/science/science-gallery-exhibit-shows-role-of-personal-data-infuture-tech-1.2101618>

Recent Lecture at Stockholm University of the Arts:

<https://vimeo.com/111724660>

Presenter: Kari Anden-Papadopoulos

Title: Resistance-by-recording: YouTube and the struggles for (in)visibility in the Syrian civil war

This talk considers the political significance and efficacy of the current activist embrace of digital and mobile cameras as a key tool of insurgency and opposition to

## WATCHED! Symposium; Abstract and Bio for Speakers

state power, with a specific focus on Syria and the ways that mobile self-recordings by activists, partisans, fighters have helped define and drive the conflict even as they document its violent course.

Kari Andén-Papadopoulos is Professor at the Department of Media Studies, Journalism, Media and Communication Section, Stockholm university. She has published internationally on photojournalism in times of crisis and war, with particular interest in citizen and activist visual practices and new social media. Her forthcoming book titled *Global Image Wars. Geopolitics and Post-9/11 Visual Culture* (Routledge, 2016) considers the increasingly important role that alternative visual images and practices play in the conduct and critique - and later memory - of global conflict.