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The Black Chamber

surveillance, paranoia, invisibility & the internet

Catalogue of the exhibition curated by
Eva & Franco Mattes and Bani Brusadin

Škuc Gallery, Ljubljana
10 March-1 April 2016

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7-30 April 2016

The Black Chamber **surveillance, paranoia, invisibility & the internet**

Catalogue of the exhibition curated by
Eva & Franco Mattes, Bani Brusadin
(Ljubljana / Rijeka, 2016)

Edited by Bani Brusadin, Eva & Franco Mattes, Domenico Quaranta

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Technological utopianism (often called **techno-utopianism** or **technoutopianism**) is any **ideology** based on the premise that advances in science and technology will eventually bring about a **utopia**, or at least help to fulfill one or another utopian ideal. A **techno-utopia** is therefore a hypothetical ideal **society**, in which laws, government, and social conditions are solely operating for the benefit and well-being of all its citizens.

the belief that online communication is in itself emancipatory, and that the Internet favors the oppressed rather than the oppressor – has accompanied the Internet from its beginnings;

That former hippies found themselves dining with venture capitalists only seemed to confirm the great bridging potential of the internet. The ex-hippies genuinely believed that all their utopian blueprints could be executed with the help of private capital.

Social media are **computer-mediated** tools that allow people to create, share or exchange information, ideas, and pictures/videos in **virtual communities** and **networks**.

The "virtual community": an idea that was the antithesis of Cold War paranoia

The **imaginary audience** refers to an egocentric state where an individual imagines and believes that multitudes of people are enthusiastically listening to or watching him or her.

Most internet enterprises had to build their business around advertising, which meant being subject to the trends of that industry—the most important of which is personalisation. Online ads are tailored to the interests of a given user. The more the website knows about a user, the more effective its advertising pitch.

While we are being empowered as consumers, we are simultaneously being disempowered as citizens, something that the cyber-libertarian digital prophets didn't foresee.

For many internet users, empowerment was an illusion. They may think they enjoy free access to cool services, but in reality, they are paying for that access with their privacy. Much of our information-sharing seems trivial—should we really care that some company knows what music we like?


If they can find out what you eat, they can find out what you read as well; from there, it's not so hard to predict your political preferences—and manipulate you. We are careening towards a future where privacy becomes a very expensive commodity.

If the panopticon effect is when you don't know if you are being watched or not, and so you behave as if you are, then the inverse panopticon effect is when you know you are being watched but act as if you aren't.

Voyeurism is the sexual interest in or practice of spying on people engaged in intimate behaviors, such as undressing, sexual activity, or other actions usually considered to be of a private nature.^[1]

The voyeur does not normally interact directly with the subject of his/her interest, who is often unaware of being observed. The essence of voyeurism is the observing but may also involve the making of a secret photograph or video of the subject during an intimate activity.^[citation needed]

spy

/spʌɪ/ 

noun

1. a person employed by a government or other organization to secretly obtain information on an enemy or competitor.

PRISM is a clandestine^[1] surveillance program under which the United States National Security Agency (NSA) collects internet communications from at least nine major US internet companies.^{[2][3][4]} Since 2001 the United States government has increased its scope for such surveillance, and so this program was launched in 2007.

At some dark day in the future, when considered versus the Google Caliphate, the NSA may even come to be seen by some as the "public option." "At least it is accountable in principle to *some* parliamentary limits," they will say, "rather than merely stockholder avarice and flimsy user agreements."

Paranoid personality disorder (PPD) is a **mental disorder** characterized by **paranoia** and a pervasive, long-standing suspiciousness and generalized **mistrust** of others. Individuals with this **personality disorder** may be hypersensitive, easily feel slighted, and habitually relate to the world by vigilant scanning of the environment for clues or suggestions that may validate their fears or biases. Paranoid individuals are eager observers. They think they are in danger and look for signs and threats of that danger, potentially not appreciating other evidence.^[1]

Cryptography (or **cryptology**; from **Greek** κρυπτός *kryptós*, "hidden, secret"; and γράφειν *graphein*, "writing", or -λογία *-logia*, "study", respectively)^[1] is the practice and study of techniques for **secure communication** in the presence of third parties (called **adversaries**).^[2]

We are the voluntary prisoners of the cloud; we are being watched over by governments we did not elect.

Warhol's prediction that everybody would be world-famous for fifteen minutes had become true long ago. Now many people want the contrary: to be invisible, if only for fifteen minutes. Even fifteen seconds would be great. We entered an era of mass-paparazzi, of the peak-o-sphere and exhibitionist voyeurism.

A whistleblower is a person who exposes any kind of information or activity that is deemed illegal, dishonest, or not correct within an organization that is either private or public.

A **darknet** (or **dark net**) is an **overlay network** that can only be accessed with specific software, configurations, or authorization, often using non-standard **communications protocols** and **ports**.

Some people might already be there: scammers and tricksters, the frazzled post-studio artist and the post-institutional independent militia, political dissidents and unruly journalists who know never to trust their maps. They know that contradictions don't resolve, rather you surf across them using empathy and solidarity, emotional blackmail, jokes, pranks, and vanguardism as norm. Our ability to traverse these contradictions may very well become the backbone of the global telecommunications network we used to think was an internet.

* About the title: For centuries, nations around the world have operated Black Chambers, secret rooms where they tried to decode the messages being sent by their rivals: these were the precursors of the modern Intelligence Agencies. This project is an attempt to peek into the Black Chamber...

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June 5, 2012



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EL TO USA, FVEY



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FAIRVIEW

- Transit/FISA/FAA
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- Domestic infrastructure only
- Cable Stations/Switches/Routers

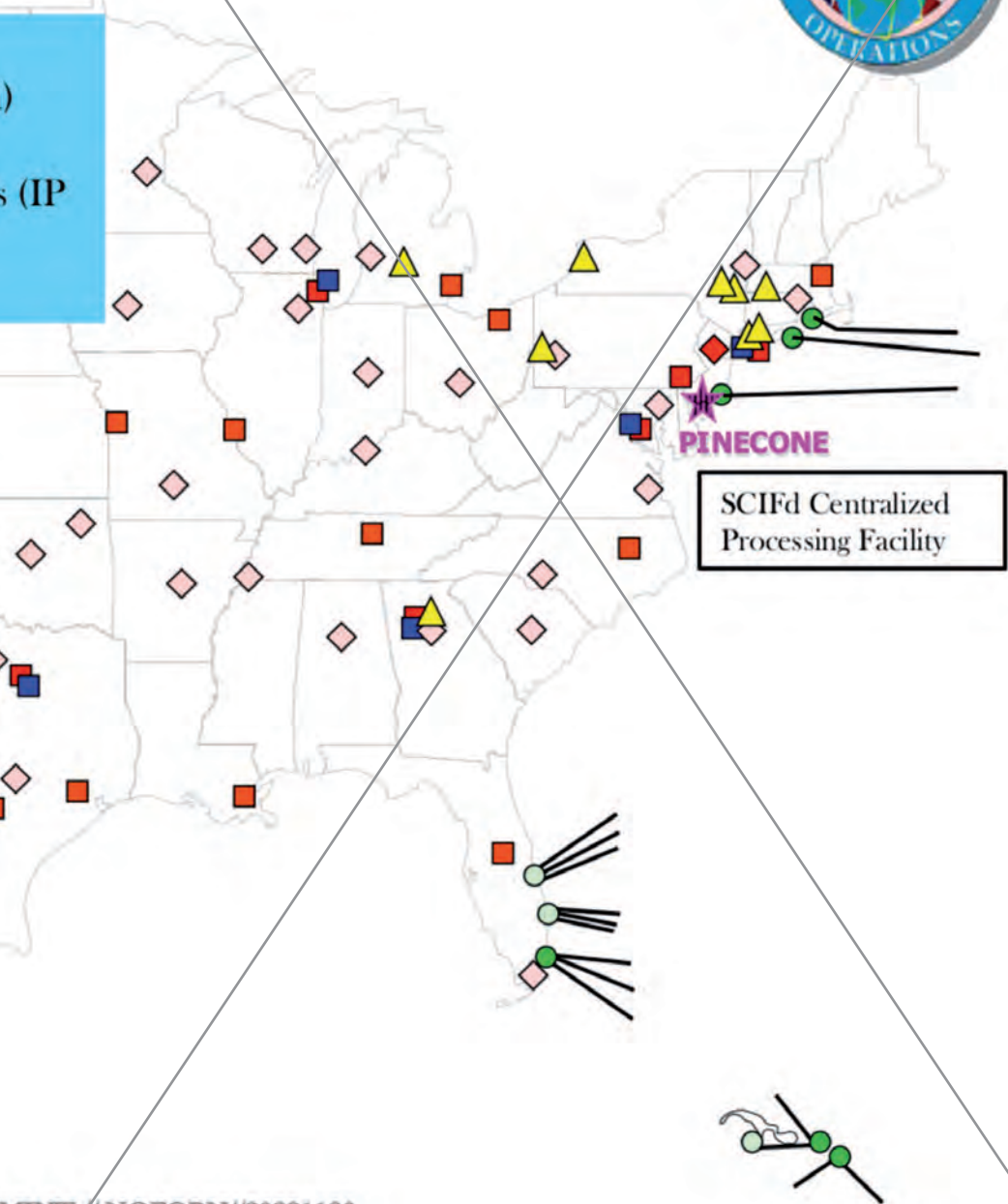
How did the internet go from the utopian free-for-all, open source heaven, libertarian last frontier to the current state of permanent surveillance, exhibitionism and paranoia?

This duplicity is the underlying thread that links the artists, activists, and researchers in *The Black Chamber*, an exhibition, a symposium, an urban intervention and a publication.

Developed through ongoing research on these subjects by internationally renown artist duo Eva & Franco Mattes and researcher and curator Bani Brusadin, *The Black Chamber* aims at discussing the delicate and often awkward role of art and imagination in the age of mass surveillance, stressing the multiple connections between post-studio art and independent research, grassroots reverse engineering, and new forms of political activism in the age of networks.

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At a Glance



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The Black Chamber exhibition is a selection of some of the most significant works by a generation of artists and activists who devise both technological and social tactics to peek into contemporary phenomena of surveillance and paranoia, including the ambiguity of massive voyeurism and actual systems of corporate or state control over citizens.

Operating occasionally at the center, though more often at the periphery, of this huge, mysterious, always slippery, and constantly changing patchwork of forces, we find the post-studio artist as well as the political dissident, the unruly technologist or the unconventional journalist. This passionate tangle of people sets out to suggest alternative and always ephemeral ways of disseminating information and countering automatic processes of control over bodies and collective fantasies. They know that no existing map can be fully trusted.

What is actually at stake is both technology's role in shaping global culture and people's opportunity for technological, social, and even aesthetical empowerment. Adding the precision of investigative journalists or hackers to the passion of explorers or superusers, the artists and activists invited to *The Black Chamber* translate problematic histories associated with the governance of the infrastructure and the control over people's imagination into subtle visual forms.

How FFU's work

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Conceived as a companion to the exhibition, **The Black Chamber** conference aimed at discussing how non-standard communications protocols and unconventional use of existing channels became a viable, though sometimes dystopian, alternative to the open (and surveilled) internet. **The Black Chamber** conference took place at Kino Siška, Ljubljana on March 9 - 10, 2016, and was organized in two sessions moderated by conference curator Bani Brusadin: "Independent militias in and out of surveilled networks", with lectures by Marko Peljhan, Simona Levi, and Evan Roth; and "Voluntary prisoners of the cloud", with lectures by Emilie Brout & Maxime Marion and Zach Blas. Starting off with a leap back to Critical Art Ensemble's notion of "the street as dead capital" and the importance of coalitions rather than communities, the first day of the conference explored different strategies to deal with the decay in political, technological and even aesthetic agency in the age of mass surveillance and "cloud" computing. Marko Peljhan introduced his own research about the potential for a tactical use of Software Defined Radio protocols, reminding that the roots of information control lie in both the technological and the political fields.



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The practice of whistleblowing came into the spotlight with Simona Levi's presentation of X.net, an organization that advocates for net neutrality, promotes new forms of technopolitics and supports citizens coalitions to fight against power abuse and corruption. Evan Roth took an apparently different path with his latest project *Internet Landscapes: Sweden*, commissioned by Masters&Servers. You can read more about Roth's pilgrimage to the materiality of the Internet in his interview at the end of this book. The second session took as starting point the illusion of empowerment introduced by the so-called 'social networks', and the consequences that information sharing has on democracy, reproducing power structures that may not be visible, but whose effects are always tangible. Brout & Marion gave an exhilarating account (which we decided to reprint in this book) of their efforts to manufacture a proof of the existence of Satoshi Nakamoto, the mythical inventor of Bitcoin. Zach Blas' "Contra Internet" manifesto and performance closed the conference, drawing unexpected connections between issues like gender, race profiling, collective identities, masks and technological interfaces.



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- Not designed for devices with intermittent connections (i.e. mobile phones)
- Android implementation in particular uses a lot of bandwidth

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The publication you hold in your hands is not just an exhibition catalogue. It's also an attempt to show the exhibited works as part of larger research processes. Including original material, texts and documents kindly provided by the artists and their publishers, documentation of the live events and excerpts from the conference, this book documents ingenious artist and activist strategies, discussing at the same time the cultural and social context of the ideas that generated the show.

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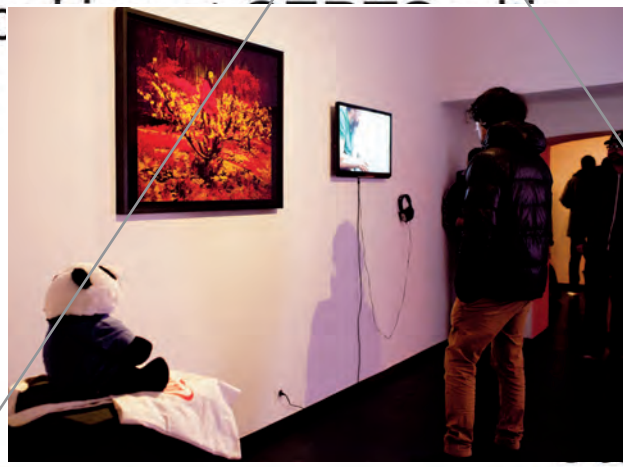
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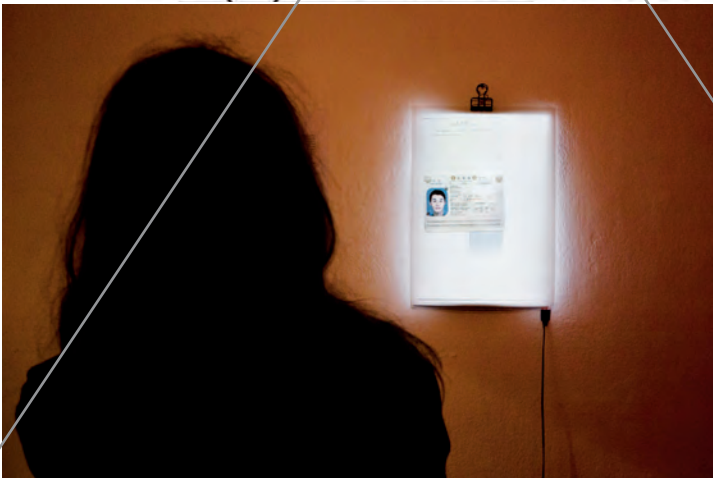
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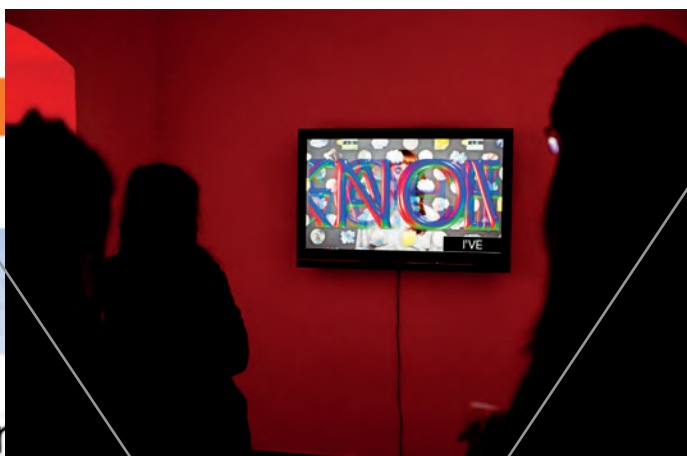


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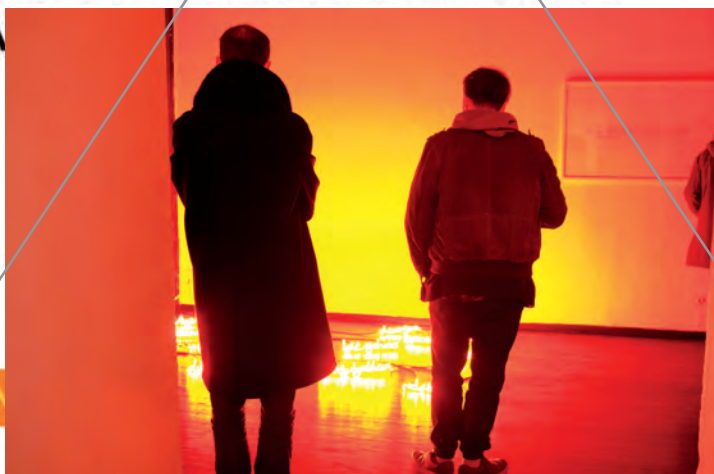
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Panda to Panda is a joint project by Chinese artist Ai Weiwei and US hacktivist Jacob Appelbaum, both living in exile as political dissidents because of their activities.

Panda-to-Panda appears as nothing but a sweet-looking stuffed panda bear toy, when in fact it is a condensed version of collective resistance strategies adopted by millions of people. In China 'panda' is a popular, yet unspoken code word to talk about censorship and bypass it. The pandas are stuffed with shredded US National Security Agency documents that were originally given to film-maker Laura Poitras and investigative journalist Glenn Greenwald three years ago in Hong Kong by the whistleblower Edward Snowden.

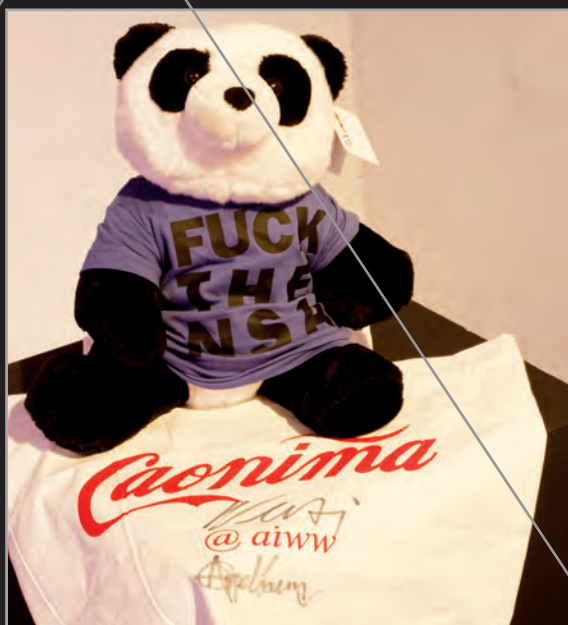
Yet, Panda to Panda is not only about mass surveillance, but also most importantly about secrecy and social technologies such as cryptography or decentralized peer-to-peer networks. Panda to Panda is a homage to resistance and invention meant to remind that while absolute transparency should be for everyone exercising public power, privacy should be for everyone else.

Unfortunately, the reality of governments and network corporations reveals that the contrary is actually true.

Jacob Appelbaum
Ai Weiwei (Beijing), 2015
 Cibachrome print, 76 x 102 cm
 Courtesy the artist and Nome



Ai Weiwei and Jacob Appelbaum
Panda to Panda, 2015
 Mixed media including shredded
 classified documents
 45 x 25 x 20 cm
 Project commissioned by Rhizome
 and the New Museum in New York.
 Courtesy the artist and Nome
 Photo: Miha Fras / Aksioma



The Oscar-awarded filmmaker Laura Poitras caught the making of Panda to Panda on film in The Art of Dissent, a short film that shows the personal and political empathy and commitment of three persons who had to flee their countries and were or still are targets of indiscriminate and opaque surveillance because of their activities.



Laura Poitras, *The Art of Dissent*, 2015, video, 10 min
Photo: Miha Fras / Aksioma

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In the age of massive and ubiquitous connection, intimacy, as well as the possibility of real political agency, are paradoxically mediated by “personal” technologies. That is why Edward Snowden’s revelations made apparent government betrayal, but also fundamentally altered our relationship with the network, its devices, and its imagery. Developed in collaboration between singer and artist Holly Herndon and Metahaven, Home heavily relies on a “data veil” made of logos and symbols from Snowden’s leaked documents. As Metahaven said, “WikiLeaks and Snowden used ‘information’ as the raw material for political change, leaving the ball in the court of ‘imagination’ to make the next move.”

In 2015 Metahaven designed a “Free Chelsea Manning” T-shirt whose proceeds were entirely given to the Chelsea Manning Support Network. “We’re working on a lot of big issues in my case, which has the potential to become landmark precedent in the American jurisprudence system,” Chelsea Manning said. “Paying the legal bills is the biggest logistical hurdle to that at this point. Ultimately though, keeping me motivated - because sometimes it can get pretty tough emotionally - and ensuring that people haven’t forgotten just how important this case is for our ensuring that our rights are protected in our society, will certainly work toward that end as well.”

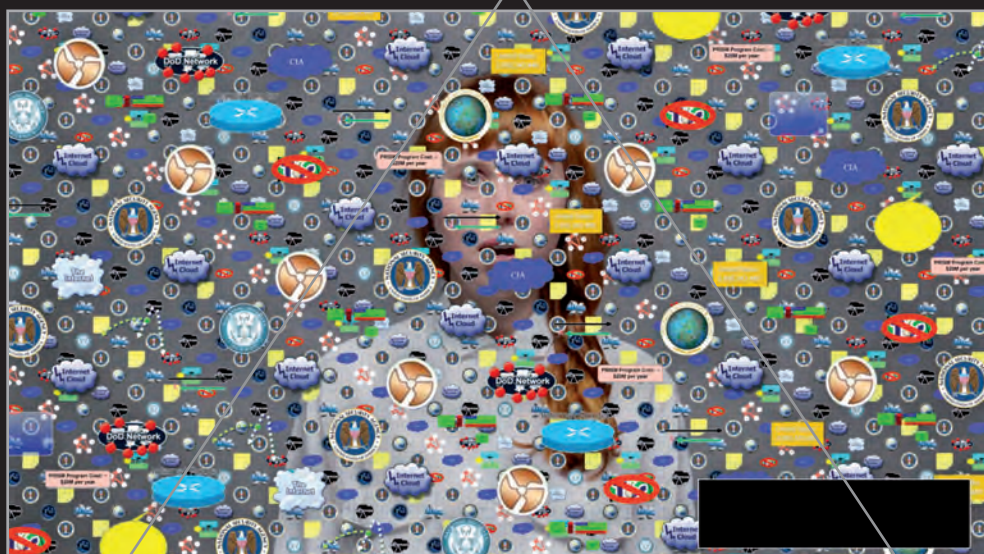
Metahaven

Home, 2014

HD video, 6:15 min

Holly Herndon, directed by Metahaven, camera Mat Dryhurst

Courtesy of the artists and RVNG Intl.



Metahaven
Fundraising t-shirts for Chelsea Manning, 2015
Photo: Miha Fras / Aksioma



“We Are at the Very Beginning of a New Epoch”: Chelsea Manning on the Luxury of Privacy

Interview by Holly Herndon, Mat Dryhurst,
Metahaven and Jacob Appelbaum

Jacob Appelbaum: This is Jacob. I am an American by birth and for the last two years, I have been living in exile in Berlin as a reward for my work with WikiLeaks and The Tor Project.

Holly Herndon and Mat Dryhurst: Hi, this is Holly and Mat. We are musicians who are interested in creating new fantasies for new realities.

Daniel van der Velden and Vinca Kruk: Hi, we are Daniel and Vinca of Metahaven, an Amsterdam-based group of designers who are interested in identifying radical aesthetics with progressive politics.

We collaborate on numerous projects together. Most recently, we designed a “FREE CHELSEA MANNING” T-shirt that contained the slogan “INFILTRATE WITH LOVE.” We first sold the shirt at a packed concert in Berlin we played recently, and were able to deliver a speech in honor of those who have taken a stand for transparency and compassion. It was a beautiful evening. We have managed to raise thousands of euros so far, and all proceeds are being donated to your legal defense fund. As may be clear from our questions, we are interested in other ways we might help you in our capacities as public artists, designers, journalists and activists.

Herndon & Dyhurst: We see our digital selves as emotionally integrated with our physical selves, which we try to represent through our work aesthetically. Has your relationship to your digital self or your avatar changed since your incarceration, in that your avatar is able to interact with the public through Twitter?

My relationship with my digital self has changed a lot over the last few years of incarceration. I feel that my digital representation – my avatar, as you put it – has been restricted by the various filters that I’ve had imposed on it, first throughout my initial confinement at Quantico, Virginia, then through my court-martial, and now my time here at Fort Leavenworth. It – or rather she – has been through several changes, including gender, voice, and frequency and intensity of interaction. Beyond the obvious physical disconnection with me, personally – she has been filtered through the administrative restrictions – mostly military-specific – imposed on what I can and can’t say through her. It can be frustrating, but the challenge is absolutely worth it.

Kruk & van der Velden: The American philosopher and activist Cornel West has said about whistle-blowing that “justice must be rescued by something deeper than justice, namely love”; “justice is what love looks like in public”; “you’re a militant for gentleness”; “a subversive for sweetness”; “a radical for tenderness.” This pretty much sums up how we feel about you! Do West’s words resonate with you?

I don’t consider myself a “radical.” In fact, none

of Cornell West's statements come across as radical to me. Radical in American society has, I think, become this buzzword that makes a lot of ideas and discussions seem foreign or new to people – whether for or against them. Is it radical to seek justice? Is it radical to be rescued by love? Is it subversive to be sweet? I think if you go around the country and ask people they will almost universally agree – at least in principle. Instead of trying to be “radical”; I just try to be true to myself! Is it radical to be true to yourself? Maybe it is? I don't know, but it just makes sense to me, haha!

Appelbaum: The African National Congress and their allies struggled for nearly 100 years before they brought post-racial democracy to South Africa. The resistance movement against apartheid, just as apartheid itself, cost lives. Looking at Aaron Swartz, Barrett Brown, Jeremy Hammond, Edward Snowden, Sarah Harrison, Julian Assange and yourself, one asks oneself, Is our struggle of this magnitude? Is this only the start of things with darker times to come, or are things starting to turn around, where we can see the dark times as a matter of history?

I believe that we are just at the very beginning of a new epoch. I've believed this for a very longtime, probably starting around my early teens when I was really spending a lot of time online to “escape” my life – school, bullying, my awkward relationship with family, my gender identity – at night. I think that with ubiquitous and total access to highly connected information technology, and with ubiquitous digital and robotic automation, and with increasingly elegant and intuitive human/machine

interfacing we are slowly beginning to blur the lines between the concepts that have seemed so separate for generations, such as the relationships between gender, sexuality, art and work. As we begin to ascend into a new era – which sometimes includes ideas of “transhumanism” and the information, economic and technological “singularity” – perhaps we are going to begin to slowly embrace, or fear, a post-human world? If it happens quickly enough, we might even find out ourselves!

Kruk & van der Velden: In a push for a more just, less hierarchical social and political model, with more solidarity, maybe what we need are new and unexpected coalitions. Maybe there is such a coalition around you, consisting of people (including ourselves) who feel deeply inspired and touched by your work, who care about you and publicly support you. We also need new shared actions for a more horizontally democratic and thriving community embracing progress, crypto, complexity and beauty. What could a next chapter be, and who should meet and form coalitions?

I absolutely believe that there is a coalition that is forming. I don't think it's new or unexpected at all though. It's the coalition of humanity! We've been slowly acting and encouraging and inspiring and discovering for thousands of years, and we're only just scratching the surface. I think that we've been realizing the existence of structural and institutional problems in our society for millennia, and challenging them and improving them – especially in the last five hundred years or so. As for our next chapter, it's already starting to happen. We're starting to realize that there are other people who

don't look like us or experience the world like us that actually think and feel the same way that we do. It's an incredible leap for humanity to start to break down the automatic factionalism that gender, race, sexuality, and culture have been the basis of since time immemorial. In America, we can see this with all the different vectors and factions that are starting to align with each other in a way that doesn't fit into a "one size fits all" category. This will continue at an exponential rate, I hope.

Herndon & Dryhurst: Since your avatar plays such a vital role in your participation at the moment, how do you feel about platforms such as Facebook not allowing people to choose their own identities online, including name and gender? Is it liberating to use an illustration instead of a photograph to represent yourself online?

Facebook's policies are a reflection of their unique history – first as a Boston/Cambridge area student social media site – and current business model. I think that their targeted advertising and "big data" search filters require taking discrete and "accurate" – from the perspective of their advertising clients – data for tracking and analysis. This is why they do what they do, and why such big institutions resist allowing us to define ourselves, because it takes away from their power – either directly, especially in the case of governments, or indirectly, as in social media's advertising models.

Appelbaum: In a struggle for the Internet – which represents in a sense, a civil society in an ideal form – what are the actions each person might

take, and what are the values that we should work to attain as realities? In the varied Cypherpunk communities, we see a trend of running Tor relays, of using encryption for communications, for writing and using Free Software for Freedom. What should we do to declare our independence from anti-democratic forces seeking to monitor, to censor, to tamper and even to eradicate other humans?

I think it's an odd paradox that technology is providing for us. We are more diverse and open as a society – yet we also seem to be more homogenous and insecure than ever before. I think that today's technology certainly provide tools that can be used to declare a kind of digital independence from institutional control through monitoring, censorship, and political – and physical – eradication. But, I don't think these tools are any more necessary than they are without them. We can still be independent without technology. Some people might even find their independence in embracing the Luddite philosophy and shunning technology. Ultimately though, in this constant technological arms race, we are always only one breakthrough away from making our methods to get past such institutions irrelevant or unusable. We might wake up tomorrow and find out that the Riemann hypothesis has been solved by some brilliant person or group of people, suddenly making most of our encryption algorithms weak – or we might wake up tomorrow and find out that a six-to-ten-qubit quantum computer has been built, accomplishing the same thing! My point is, technology only takes us so far. For me, the most important element is the human one – let's try not to forget that!

Appelbaum: Your situation is intolerable and beyond reason; you sit in prison for thirty-five years while those who carried out torture, murder and other war crimes walk American streets freely. While many fight to free you, the system is simply stacked against us all. Given these restraints, what are the specific things that we could do or rally around to improve your situation?

You can certainly work toward improving my situation by donating to my legal defense fund. We're working on a lot of big issues in my case – which has the potential to become landmark precedent in the American jurisprudence system – that affect a lot of people in America. It's so very important that they get help too. Paying the legal bills is the biggest logistical hurdle to that at this point. Ultimately though, keeping me motivated – because sometimes it can get pretty tough emotionally – and ensuring that people haven't forgotten just how important this case is for our ensuring that our rights are protected in our society, will certainly work toward that end as well.

Herndon & Dyhurst: How might we, or others, use art to ensure that the things that you and others expose are not in vain?

Read everything. Absorb everything that is out there and act as your own filter. Hunt down your own answers to questions. This is the only advice that is actually worth anything. If you don't read these things yourself, then you can't say that you truly understand what humanity has done, and where we are going. We can't spend our lives getting spoon-fed

all of our information every day and then expect to understand our world. Only then will you understand that people are still hurting and dying in the world around us.

Herndon & Dyhurst: London-based economist Guy Standing writes about the left's collective need for paradisiac alternatives to our contemporary conditions, something that the right has understood for some time. We see our art practice as an arena to develop and enact new fantasies – without relying on nostalgia or past ideals. What would be your idea of a paradise politics? What are your fantasies for the future?

It's difficult to say what my kind of political paradise or utopia would look like. I mean, given the fact that humanity has thus far managed to avoid it, yet still improve upon it, a practical and realistic vision of utopia is, I think, currently beyond our biologically imposed ability to construct or comprehend. I do believe that three things would likely contribute to a situation in which we might figure it out: an abundance-based economy where energy and matter are never scarce, virtually instant and infinite access to every other person and all the available information in such a society, and a wisdom or insight that allows such a society to act in harmony. Is it possible? I don't know. I guess we'll find out, won't we?

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This interview was commissioned by and first published on *Paper Mag* on January 9, 2015. Available online at <http://www.papermag.com/we-are-at-the-very-beginning-of-a-new-epoch-chelsea-manning-on-the-lux-1427637348.html>

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The neon pink Fag Face Mask is one of five masks in Zach Blas' collection, *Facial Weaponization Suite*. By aggregating biometric facial scans from a multitude of queer men, Blas created a single facial composite, which he manipulated to create something excessive and shapeless. If gaining visibility in network society means contributing to opaque and private database intelligence, or just being subjected to state surveillance, then Fag Face Mask is an example of what Blas calls "queer technologies," an experimental form of public, grassroots reverse engineering that challenges the notion of technology as objective, especially when it is used as an instrument of automatic control over the people.

Zach Blas

Facial Weaponization Communiqué: Fag Face, 2012

HD video, 8:10 min

Courtesy of the artist

Photo: Miha Fras / Aksioma



Zach Blas

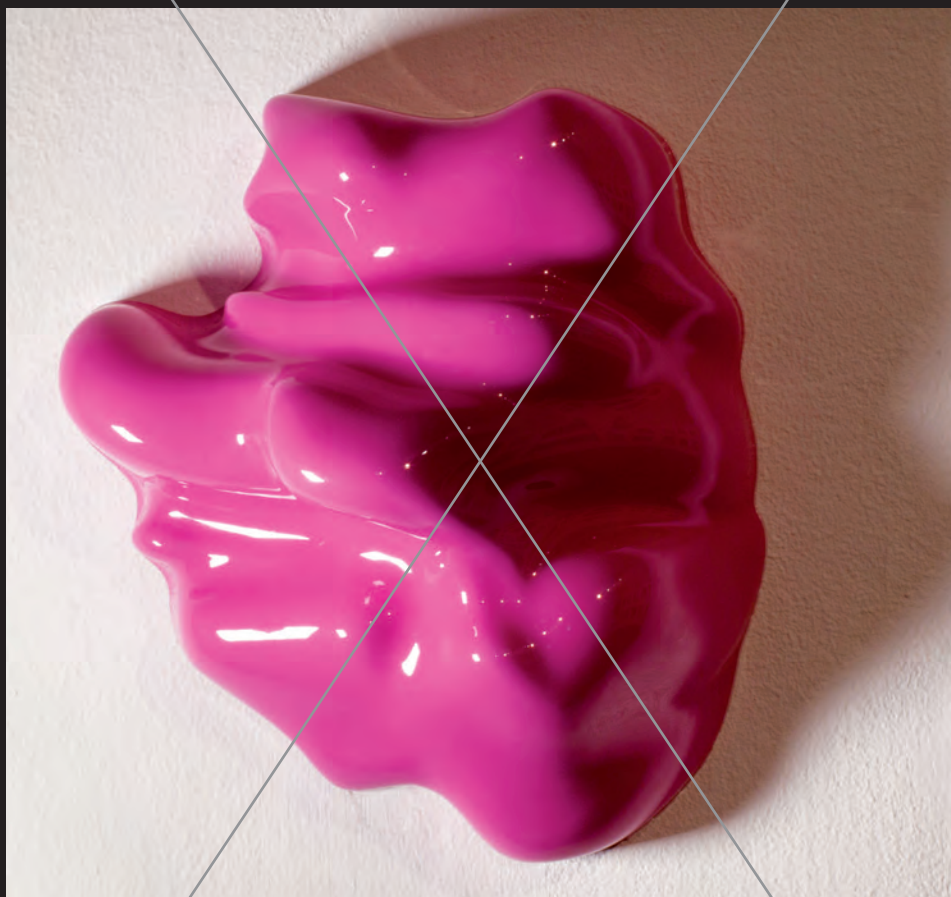
Facial Weaponization Suite: Fag Face Mask, 2012

vacuum formed, painted plastic

21.5 x 19 x 10.5 cm

Courtesy of the artist

Photo: Miha Fras / Aksioma



Informatic Opacity

Zach Blas

On June 7, 2013, the National Security Agency's surveillance program was made public in news media with the aid of whistleblower Edward Snowden, journalist Glenn Greenwald, and filmmaker Laura Portrais. Their reports revealed a suite of software designed for global, invasive data searches and analysis, including PRISM, a data-mining application used to collect billions of metadata records from various telecommunications and social media companies, and Boundless Informant, a visualization tool developed to track and analyze collected data; a third was announced on July 31, 2013, as XKeyscore, a search system that mines extensive online databases containing browsing histories and emails. Just as philosopher Michel Foucault once described the panopticon as the exemplary diagram of surveillance in the modern age, this assemblage of software, whose reach is yet to be fully known, will arguably become our contemporary replacement.

Both the panopticon and NSA software control through an optical logic of making visible. While the panopticon employs the threat of continuous visibility as a disciplinary means to achieve docile conditioning, the NSA implements technical platforms to produce informatic visibilities on populations, which is the aggregation of data for identifying, categorizing, and tracking. Here, visibility is light as information. For instance, take PRISM: a prism mediates and manages light, and as a transparent device, it suggests a mediation that is invisible, elided, obscured. Through a seemingly phantasmagorical process, a prism catches light from the world and refracts and parses it, and PRISM's logo depicts this, as light rays are intersected by

a prism to exude a single rainbow with demarcated color fields. Thus, a prism needs light to be functional, and the light that PRISM necessitates is information stored and in circulation throughout global, digital networks, servers, and databases. Such light is a particular, material form, based on standards that have been predetermined by a multifarious conglomerate of corporate, military, and state interests.

To harness this light, digital, networked surveillance relies upon the production of global technical standards, or protocols, to account for human life, what media theorists Alexander R. Galloway and Eugene Thacker label the “universal standards of identification.”⁽¹⁾ Technologies of identification like biometrics, GPS, and data-mining algorithms require normalizing techniques for indexing human activity and identity, which then operate as common templates for regulation, management, and governance. It is through the utilization of such standards that surveillance is able to rapidly increase at a global scale. As a result, information theorist Philip Agre claims contemporary surveillance must be more aptly termed “capture,” a computational process that signals to the often automated collection of information that is analyzed against pre-established models.⁽²⁾ The construction of these models--or “grammars of action,” as Agre describes them--are designed by humans, and therefore, contain sociopolitical tendencies and preferences within their very technical architectures. Informatic standardizations, in turn, produce a conception of the human as that which is fully measurable, quantifiable, and knowable--that is, informatically visible--an enterprise that undoubtedly accelerates a neoliberal agenda where private security companies get rich by vehemently

surveilling the world population. Our surveillance state now finds itself preoccupied with big data, interactive biometric marketing, and the domestication of tracking and measuring technologies, exemplified in the Quantified Self movement.

Capture technologies and their global standards of identification insidiously return us to the ableist, classist, homophobic, racist, sexist, and transphobic scientific endeavors of the 19th century, like anthropometry, physiognomy, and eugenics, albeit with the speed and ubiquity of 21st century digital technologies. The reliance of identification standardization in capture works to eliminate alterity, in which alterity becomes what remains outside computational possibilities of calculation and categorization. Of course, the grammars, or standards, of capture are technical forms of societal normalization, which amount to gross reductions in identification, where identity is reduced to disembodied aggregates of data. Thus, it is minoritarian persons that are rendered uncomputable because their difference, or alterity, cannot be digitally measured. With biometrics, for example, dark skin is commonly undetectable while other non-normative displays of age, race, or gender are frequently mis-recognized. It is those that exist as such anomalies that are informatically invisible, not emitting light, a precarious position to be sure, under threat of political violence. But, not emitting light and becoming informatically opaque is also a tactical practice of evasion, resistance, and autonomy that struggles towards social change.

Today, if control and policing dominantly operate through making bodies informatically visible, then informatic opacity becomes a prized means of resistance against the state and its identity politics.

Such opaque actions approach capture technologies as one instantiation of the vast uses of representation and visibility to control and oppress, and therefore, refuse the false promises of equality, rights, and inclusion offered by state representation and, alternately create radical exits that open pathways to self-determination and autonomy. In fact, a pervasive desire to flee visibility is casting a shadow across political, intellectual, and artistic spheres; acts of escape and opacity are everywhere today! For instance, global masked protest--from Anonymous and black blocs to Pussy Riot and the Zapatistas--is a carnivalesque refusal of capture and recognition, an aesthetic tool for collective transformation beyond the perceptual registers of informatic and state visibility. Furthermore, the cypherpunk has also grown in popularity, as projects like TOR and HTTPS Everywhere develop encryption technologies that offer online anonymity.

Opaque practices expand upon critical theories like the whatever singularity, imperceptibility, illegibility, nonexistence, disappearance, and exodus. Yet, it is perhaps queer theory that has most decidedly taken an opaque turn in recent years: concepts like José Esteban Muñoz's queerness as escape, Jack Halberstam's queer darkness, and Nicholas de Villiers' queer opacity understand queerness as both a refusal and utopic re-imagining of normalizing drives to recognize, categorize, and visualize, while they continue to engage the power dynamics of class, gender, race, and sexuality and their impact on the categories of visible and invisible.⁽³⁾ Informatic opacity might best be understood as a mutated queerness, brought to a global, technical scale, that strives to subvert identification standardization. Ultimately, it is the late Martinique thinker Édouard Glissant's

aesthetico-ethical philosophy of opacity that is paradigmatic: his claim that “a person has the right to be opaque” does not concern legislative rights but is rather an ontological position that lets exist as such that which is immeasurable, nonidentifiable, and unintelligible in things.⁽⁴⁾ Glissant’s opacity is an ethical mandate to maintain obscurity, to not impose rubrics of categorization and measurement, which always enact a politics of reduction and exclusion. While opacity in Glissant’s writings is not tactical, an opaque tactics, now more than ever, must be wielded to insist on opacity as a crucial ethics--because capture annihilates opacity.

Between the antimonies of identification standardization and opacity, a paradox emerges: as capture technologies are intimately bound to the privileges of citizenship, mobility, and rights, those who are either computationally illegible or unaccounted for are excessively vulnerable to violence, discrimination, and criminalization because, unlike the normatively monitored and identified, they are always risks, in that their opacity is not fully controllable. As I stated previously, it is often non-normative, minoritarian persons that are forced to occupy such precarious positions; just consider the struggles of transgender and undocumented persons with identification regulation. Thus, a paradox of recognition presents itself: political precarity is a result of informatic opacity, but utopian desires persist nonetheless in escaping the control of visibility and recognition, a battle that is seemingly more and more impossible.

The implausible proposition of becoming informatically opaque does appear insurmountable. Indeed, it is the subject of theorist Irving Goh’s essay “Prolegomenon to a Right to Disappear,”

in which he turns to artistic practice for how one might proceed.⁽⁵⁾ Similarly, in their hacktivist prophecy against capture, Galloway and Thacker claim that “future avant-garde practices will be those of nonexistence.”⁽⁶⁾ Here, opacity is an aesthetico-political practice that enables revolt and envisions alternatives through speculative proposition and practical experimentation.

A burgeoning group of contemporary artists have commenced such an opaque practice, producing variations on how to become informatically opaque. In support of Wikileaks, Dutch design and research group Metahaven fabricated a series of scarves to evoke the organization’s dual engagement with opacity and transparency, as tactics of anonymity and encryption are used to protect whistleblowers in order to make corruption transparent. Like the protest mask, the scarf is an aesthetic accessory that blocks capture but also generates visibilities opaque to control. Also working in fashion, artist Adam Harvey develops DIY “looks” for evading face detection; in CV Dazzle, he uses make-up and hair styling to construct eccentric designs that make faces unrecognizable to computer vision systems. In workshops, Harvey teaches publics how to use cosmetics and clothing to evade various detection systems. Similarly, feminist artist Jemima Wyman, whose practice broadly explores fashion and camouflage in protest, recently organized a sew-in and fundraiser to make masks in solidarity with Pussy Riot.

In my own artistic practice, I lead an on-going series of mask workshops and actions called *Facial Weaponization Suite*, in which collective masks are produced from the aggregated biometric facial data of participants. The masks function as both a practical

evasion of biometric facial recognition and also a more general refusal of political visibility, which intersects with contemporary social movements' use of masking. My workshops are both site-specific, designed to engage a particular community in a specific place, and pedagogical, in that they educate publics on the often technically and bureaucratically complex deployments of surveillance and capture technologies. The project also offers people experiences in being together masked, which is certainly training in opaque ethics.

The first mask in the suite is *Fag Face Mask*, which is a critical engagement with recent scientific studies that claim sexual orientation can be determined through rapid facial recognition techniques. During reclaim:pride, an intervention at the 2013 LA Pride in West Hollywood with the ONE Archives and RECAPS Magazine, the mask was used as part of a *Face Face Scanning Station* to performatively critique mainstream gay and lesbian politics' desire for inclusion and recognition by the state.

The second mask addresses a tripartite conception of blackness, split between biometric racism (the inability to detect dark skin), the favoring of black in militant aesthetics, and black as that which informatively obfuscates. Organized in conjunction with Ricardo Dominguez's b.a.n.g.lab at UCSD, participants staged tableau vivants to dramatize these different yet overlapping shades of blackness.

Such artistic practices demonstrate that at their core is an aesthetics that demands a different approach to looking, recognizing, and identifying, that confounds a standardized visibility structured by quantification, measurement, and reduction. These are withdraws from power through collective stylings

but also occupations of zones that lie outside the perceptual registers of control. Informatic opacity, then, is not about simply being unseen, disappearing, or invisible, but rather about creating autonomous visibilities, which are trainings in difference and transformation. While such practices might remain utopic speculations or small-scale realizations, art makes the impossibility of informatic opacity feasible, practical, and fantastic, and its aesthetics omit something other than light that collectivizes and builds solidarity.

Endnotes

1. Alexander R. Galloway and Eugene Thacker. *The Exploit: A Theory of Networks*. (Minneapolis: University of Minnesota Press, 2007), 131.
2. See Philip E. Agre. "Surveillance and Capture: Two Models of Privacy", *Information Society* 10(2): 101 - 127, April - June 1994.
3. See José Esteban Muñoz. *Cruising Utopia: The Then and There of Queer Futurity*. (New York: New York University Press, 2009); Judith Halberstam. *The Queer Art of Failure*. (Durham, NC: Duke University Press, 2011); and Nicholas de Villiers. *Opacity and the Closet: Queer Tactics in Foucault, Barthes, and Warhol*. (Minneapolis: University of Minnesota Press, 2012).
4. Ulrich Loock. "Opacity," Frieze d/e. <http://frieze-magazin.de/archiv/features/opazitaet/?lang=en> (accessed July 15, 2013).
5. Irving Goh. "Prolegomenon to a Right to Disappear," *Cultural Politics* Volume 2 Number 1: 97 - 114, 2006.
6. Galloway and Thacker, 136.

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James Bridle's Citizen Ex flag series are full scale flags based on data from the Citizen Ex project. "Every time you connect to the internet, you pass through time, space, and law," says Bridle: this information is stored and tracked in multiple locations, and used to make decisions about you, and determine your rights. These decisions are made by people, companies, countries, and machines, in many countries and legal jurisdictions. Citizen Ex shows you where those places are, defining a tentatively new form of "algorithmic citizenship." A form of citizenship that is formed at the speed of light and which is nomadic by nature, yet revealing the nature of an underlying structure of data, protocols, and rules.

James Bridle
Citizen Ex Flags, 2015
each 152.4 x 91.44 cm
Courtesy of the artist







James Bridle
Citizen Ex Flags, 2015
each 152.4 x 91.44 cm
Photo: Miha Fras / Aksioma



Big Data. No Thanks



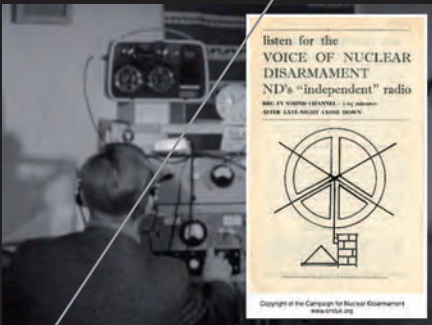
Left, the trade unions, and from religious groups.

The Campaign for Nuclear Disarmament was formed in the UK in 1957, and in 1959 it began a series of Easter Marches from Aldermaston in Berkshire to the centre of London, calling on the British government to unilaterally disarm. These marches took place over several days, and attracted tens of thousands of people, from all walks of life - but particularly from the



In 1960, a number of senior CND activists decided that more direct methods than peaceful marches were necessary to capture the imagination of the press and public policy, and decided to embark on a campaign of nonviolent direct action. The resultant organisation was called the Committee of 100 - named for the hundred signatories

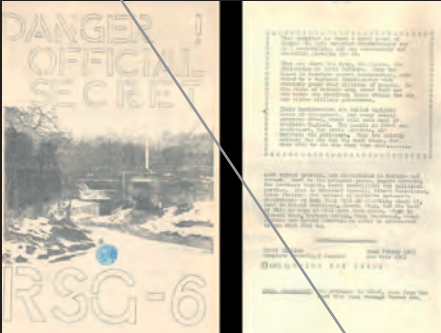
on its founding document. One of their first actions was a sit-down protest by several thousand people at the Ministry of Defence in 1961 - led by Bertrand Russell, at centre here with his wife Edith, who had formerly been president of CND. The Committee of 100 maintained their nonviolence but over the years hundreds of members were arrested, and many imprisoned.



They also had some quite innovative projects, such as the Voice of Nuclear Disarmament. This was a political pirate radio station, broadcasting anti-nuclear speeches and songs (the songs were great by the way - there's a great album of Scottish anti-nuclear songs on Spotify if you search for "Ding Dong Dollar", my favourite of which compares the US Polaris missiles

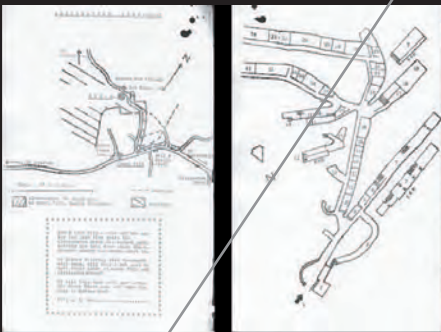
in the Holy Loch to the Monster in Loch Ness). The clever thing about the Voice of Nuclear Disarmament is that it broadcast in the

TV audio frequency at a time when the BBC closed down for the night, so you'd get a picture of the queen and the national anthem, then the screen would go dark and this propaganda would start coming out of it. I don't know of many modern hacks more elegant than that.



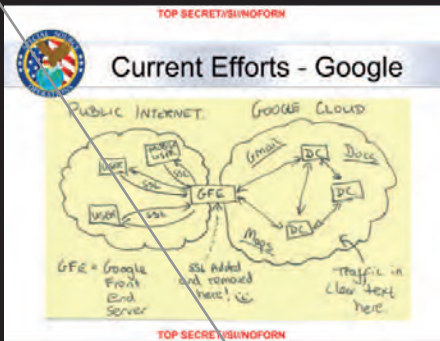
But there was another splinter group within the Committee of 100, who didn't think nonviolent sit-down protests were enough, and in 1963 five of them left London and travelled to Warren Row near Reading, which was the location of something called RSG-6, which was one of a nationwide network of bunkers built in secret by the government to govern the country

following an explicit breakdown of society following the exchange of nuclear weapons. The five activists broke into RSG-6, photographed the buildings and copied down documents. They printed four thousand copies of this pamphlet containing everything they'd found and posted it to newspapers, politicians, universities and activists, under the name "Spies for Peace". And then they threw the typewriter they'd used into a canal and disappeared. The identities of several of them are not known to this day.



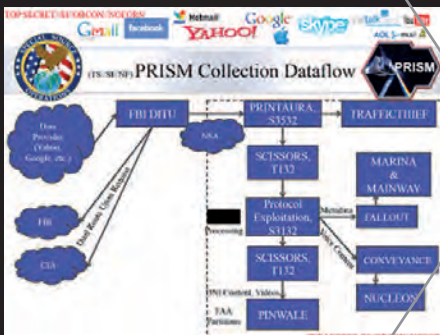
The pamphlet was released just before the Easter weekend of 1963, and it included complete maps of the locations of the RSGs. RSG-6 was just a few miles from the route of CND's Aldermaston march, and on the day hundreds of protestors broke away from the march and picketed the site. But the real damage was to the reputation of the government, and its

public statements about nuclear war. Up to this point it had been stated publicly that a nuclear war was defensible and winnable, while secretly preparing for its devastating aftermath. This duplicity was unmasked by the Spies for Peace, and had an incalculable effect on changing the narrative around nuclear weapons - from a weapon of the state which was controlled in the service of the citizenry, to a weapon which was essentially uncontrollable, and which could be used by anyone, to destroy everyone.



Thinking about Spies for Peace, I've been thinking a lot about whistleblowing in our current age. Like many, I have been fascinated and appalled by the revelations which have followed from the release of NSA documents by Edward Snowden. It's important to note that a lot of this information was not new. If you've been following the computer

security community for the past decade, or paid attention to previous leaks from people like William Binney or Mark Klein, the fact that something like this was occurring was almost inevitable, yet it took this particular release to bring it's size and extent to the wider public consciousness. There was a quantity and visuality to the release itself which was sufficient to bring the attention of the world to bear on it.

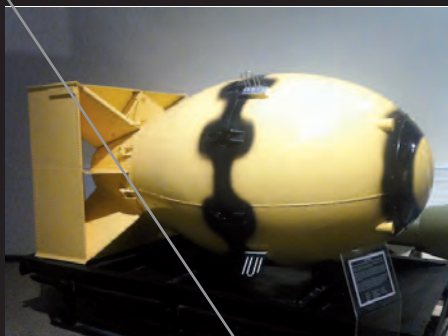


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A couple of years ago I was on a wild goose chase trying to find the people who appear in CGI architectural renderings, and for reasons that are much too complicated to go into here, I found myself at the Museum of Nuclear Science and History in Albuquerque, which looks admirably science-y and education-y when you drive past it.



But it is basically a museum of bombs. And bombers. And missiles. And surface-to-air missiles. And cruise missiles. And hydrogen bombs. And ICBMs. And artillery shells. And backpacks. Basically, every single way you could deliver an atomic weapon. After a while, you start to feel kind of nauseous, and kind of

blown away that we got through the twentieth century without, you know, actually getting blown away.

[For brevity and bandwidth, I'm leaving out a bunch of slides here which illustrate the above list, but for the full set of photos, see this Flickr set.]



These are the actual casings of two of the four bombs which fell on Palomares, Spain, in 1966, when the B-52 carrying them broke up in mid-air during refuelling. They didn't fully explode, thankfully, although the conventional explosives in two of them did, causing extensive contamination of the local area, akin to a dirty bomb. This contamination

is still being cleared today, and will be for some time.

That nausea is how I feel today - an existential dread not caused by the shadow of the bomb, but by the shadow of data. It's easy to feel, looking back, that we spent the 20th Century living in a minefield, and I think we're still living in a minefield now, one where critical public health infrastructure runs on insecure public phone networks, financial markets rely on vulnerable, decades-old computer systems, and everything from mortgage applications to lethal weapons systems are governed by inscrutable and unaccountable softwares. This structural and existential threat, which is both to our individual liberty and our collective society, is largely concealed from us by commercial and political interests, and nuclear history is a good primer in how that has been standard practice for quite some time.



From Albuquerque I drove a couple of hours to another place many of you are familiar with, the Los Alamos national laboratory. It sits across several flat mountain-tops in the high desert, and though we think of it as a secret and enclosed site, it was of course highly networked, because of its demand for computing power.

As the headquarters of the Manhattan Project, Los Alamos needed access to the most concentrated computing power of the time, much of which was located elsewhere, both during and after the war.



This was one of the most important machines they went out to use. It's Harvard Mark 1, which was an electro-mechanical machine built of both digital and moving parts. It ran a series of calculations in 1944 which were crucial to proving the concept of an implosive nuclear weapon, the kind used at Nagasaki. It has a particular spectacular

appearance of its own because it's casing was designed by Norman Bel Geddes, which is why it looks so self-consciously futuristic: Geddes is best known for the General Motors Pavilion, known as Futurama, at the 1939 New York World's Fair.



This is the first electronic general-purpose computer, the ENIAC, which was built at the University of Pennsylvania between 1941 and 1946. It was used extensively for Edward Teller's early work on hydrogen bombs. The size of a couple of rooms, it had thousands of components and millions of hand-soldered connections. The engineer

Harry Reed, who worked on it, recalled that the ENIAC was "strangely, a very personal computer. Now we think of a personal computer as one which you carry around with you. The ENIAC was actually one that you kind of lived inside. So instead of you

holding a computer, the computer held you.” I’ve always liked that because it seems to describe the world we live in now, living inside a giant computational machine, from the computers in our pockets, to datacenters and satellites, a planetary-scale network. Reed also wrote about how, if you understood the machine, you could follow the execution of a programme around the room in blinking lights – but this was a privilege of comprehension only a few enjoyed.



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And this is where we are today – the virtual bomb site. This is a photo of IBM's BlueGene/L supercomputer at Lawrence Livermore Laboratory, California, USA, used to design and maintain America's nuclear weapons now that physical test explosions are no longer permitted. The photographer Simon Norfolk made this image as part of a series which documents

supercomputers, but as part of a larger project documenting war and battlefields. The space within these machines is as much part of the battlefield as any tank or gun; it is a war machine, but it looks like any other computer stack.



And this is also where we are today, imprisoning an open architecture inside tiny inscrutable machines we're not supposed to open. The history of computing is a military history, and an atomic history, and a history of obfuscation and inscrutability.



And this history is complicit in the surveillant present. This historic capacity and inscrutability has its parallel in a contemporary infrastructure, that of surveillance and data-gathering, an infrastructure which occupies a similar landscape: from the Los Alamos mesa to the Utah datacenter being built by NSA. The inscrutability of the machine co-

produces the inscrutability of the secret state, just as critique of the state is shielded by the complexity of the technology it deploys. And it goes far beyond the secret state - this model of technology, of information-gathering, of computation, of big data, of ever-increasing ontologies of information - is affecting, destructively, our ways of thinking and reasoning about the world.



I went to another early computing site recently: Bletchley Park in the UK. This was the home of Britain's wartime codebreaking efforts, most famously the successful operation to break the German Enigma encryption machine, but also a host of other cipher and surveillance breakthroughs. Bletchley Park is now a visitor attraction, a sort of

austerity theme park where they host 1940s fashion theme days and exhibitions based on the movie of Alan Turing's life.



As an attraction part-funded by GCHQ, it is depressing but unsurprising that Bletchley Park makes virtually no allusion to the post-war activities of those whose skills and techniques were developed here. As the problematic associations of the exhibition title shown here perhaps demonstrates, I firmly believe that the other main reason that

surveillance is tolerated - particularly in the UK - is do with a nostalgia for the patriotic efforts of codebreakers - that its history is part of the "good war", with clearly defined enemies, and a belief in the moral rectitude of one side over the other, "our side", which should be trusted with these kinds of weapons.



The one concession to the present at Bletchley is a small Intel-sponsored exhibition about cybersecurity, which is largely useless, but also unintentionally revealing. One of the talking heads it calls upon while advising visitors to always use a strong password when browsing online is Michael Hayden. That's Michael Hayden, former director of

NSA and CIA, who is famous in part for affirming that "we kill people with metadata" - an affirmation that data is a weapon in itself. This thing we call BIG DATA is The Bomb - a tool developed for wartime purposes which can destroy indiscriminately. I was struck hard by this realisation at Bletchley, and once seen, it can't be unseen.



I'm not the only one who has this sense either*. The phrase "privacy chernobyl" or "meltdown" has been deployed by the media on many occasions, most recently in reference to the Ashley Madison hack when the personal information of

thousands of people was posted online for all to see, with little sympathy for the victims, even when they turned out to be just

that, conned twice over, first by Ashley Madison's marketing department, and second by its security team. But when that data is the names and addresses of all the children in the UK, or an HIV clinic's medical records, or all of a cellular provider's customer data, it's a bit more concerning.

[* While developing this talk, I also came across Cory Doctorow's excellent unfolding of the radioactive-data argument, and, just recently, Maciej Cegłowski's *Haunted by Data*, which forced me to up my game somewhat.]



This data is toxic on contact, and it sticks around for a long time: it spills, it leaches into everything, it gets into the ground water of our social relationships and poisons them. And it will remain hazardous beyond our own lifetimes.

And while I can sound alarmist about this, and recognise I'm at the extreme end of attitudes to dealing

with this issue, here's the thing: I actually think don't think that these fears about data, storage and technology go far enough. I'm unsure about big data's usefulness in the present and unconvinced by our capacity to deal with it safely and in the long term, but even more than that I think it's damaging the very way we think about the world.



Just as we spent 45 years locked in a cold war perpetuated by the spectre of mutually assured destruction, we find ourselves in an intellectual, ontological dead end today. The primary method we have for evaluating the world: MORE DATA – is faltering. It's failing to account for complex, human-driven systems, and its failure is becoming obvious. Not least because

we've built a vast planet-spanning, information-sharing system for making it obvious to us. The NSA/Wikileaks example is one example of this failure, as is the confusion caused by real-time information overload from surveillance itself. So is the discovery crisis in the pharmacological industry, where billions of dollars in computation are returning exponentially fewer drug breakthroughs. But perhaps the most obvious is that despite the

sheer volume of information that exists online, the plurality of moderating views and alternative explanations, conspiracy theories and fundamentalism don't merely survive, they proliferate. As in the nuclear age, we learn the wrong lesson over and over again. We stare at the mushroom cloud, and see all of this power, and we enter into an arms race all over again.



I want to leave you with two final images: the black stack of Enrico Fermi's Chicago Pile Number One in the racquets court at Stagg Field, site of the first man-made self-sustaining nuclear reaction [this photo is of one of the precursor, or exponential piles] -



- and the cabinet noir or black chamber first inaugurated by King Henry IV of France in 1590, revived by Herbert Yardley in 1919 and given literal form by NSA and the architects Eggers and Higgins in 1986 at Fort Meade in Maryland. The two chambers represent an encounter with two annihilations - one of the body, and one of the mind,

but both of the self. We've built modern civilisation on the dialectic that more information leads to better decisions, but our engineering has caught up with our philosophy. The novelist and activist Arundhati Roy, writing on the occasion of the detonation of India's first nuclear bomb, called it "The End of Imagination" - and again, this revelation is literalised by our information technologies. We have to figure out a new way of living with in the light of the technologies we've built for ourselves. But then, we've been trying to do that for a while.

This is the very lightly edited text of a lecture delivered by James Bridle as part of *Through Post-Atomic Eyes* in Toronto, 23-25 October 2015. The transcription was first published on Booktwo on November 2, 2015, and is available online at <http://booktwo.org/notebook/big-data-no-thanks/>.

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&

MAXIME

MARION

Satoshi Nakamoto is the creator of Bitcoin, a revolutionary and unfalsifiable payment system for performing online transactions anonymously. This virtual currency is widely used on darknets, networks guaranteeing anonymity which have a bad reputation, especially because of the cybercriminal activities they facilitate (drug trade, counterfeiting, etc.). From his first public message until his disappearance on December 12, 2010, Nakamoto made every effort to preserve his identity. To this date nobody knows for sure if he is one person or a collective avatar or both. Émilie Brout & Maxime Marion decided to produce the evidence of the existence of Satoshi Nakamoto using the same technology and opaque social sphere he contributed to create.

Émilie Brout & Maxime Marion
Satoshi Nakamoto (The Proof), 2014
A4 digital print, A4 electroluminescent sheet,
electric transformer, paper double clip
Courtesy 22,48 m², Paris



Nakamoto (The Proof) Émilie Brout & Maxime Marion

This text is a transcript of a lecture given at *The Black Chamber Conference* in Ljubljana on March 10, 2016.

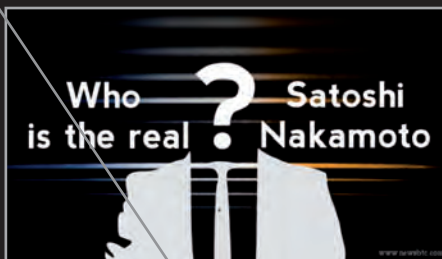


Introduction



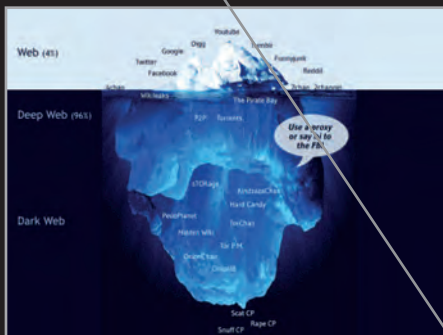
We are Emilie Brout and Maxime Marion, a French artist duo working together since 2008. Today we are going to talk about how we tried to prove the existence of one of the most famous mysteries of the internet: the creator of Bitcoin, Satoshi Nakamoto.

Nakamoto has become a true contemporary myth that presents a double affront to our modern society. He was both able to create a revolutionary payment system that allows bypassing trusted third parties like banks and to totally conceal his true identity. Indeed, although many, including magazines like *Newsweek* and *Wired*, have tried to discover the identity of Nakamoto, no one has been successful to date.

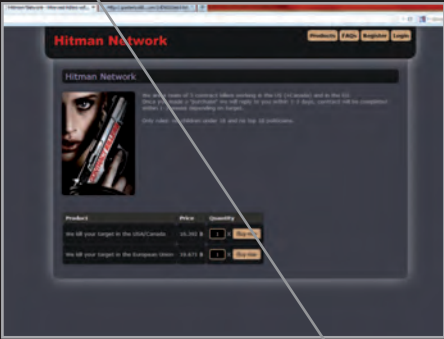


The Darknet

But first, let us say a brief word about the dark web. As you may know, the dark web is the World Wide Web content that exists on Darknets - overlay networks which use the public internet but which require specific software like Tor.

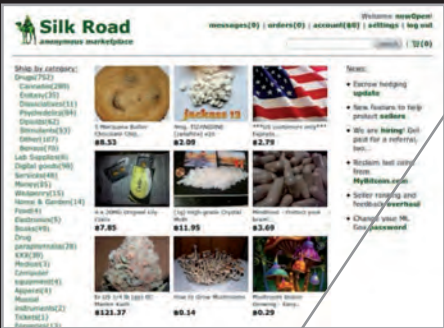


Considered as the dark side of the web, these darknets are part of what is called the deep web - the web you can't access with search engines like Google - which constitutes the vast majority of all internet content.



The most popular darknet is certainly the Tor network. Anyone can download the Tor browser and start to surf anonymously - well, almost anonymously (it is better if you use a VPN in addition to that). Usually you first start with a wiki index like The Hidden Wiki, which lists different websites by categories, such as Financial

Services, Drugs, Erotica, Counterfeits, and so on. Because of the anonymity they provide, darknets can be considered as true spaces of freedom, with the best as well as the worst it implies. In any case, they have a nefarious reputation and their own folklore. There are even famous tourist-traps (well, we hope so) that are easy to find when you start exploring the Tor network, like hitmen offering their services for a few thousand dollars.



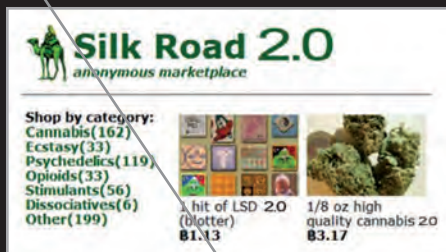
One of the cyberunderworld's largest black markets was Silk Road, founded in 2011, with one million customers and more than one billion dollars in sales. In such marketplaces, you can find all types of goods or services, and, just like eBay, there are thousands of customer reviews. When you discover this parallel world, it's really fascinating to

read some of the comments of happy customers about an order for one kilogram of marijuana, like: "I recommend this seller" or "they have excellent customer service" with yellow stars and everything.

As there are a lot of scams on the darknet, Silk Road built its reputation on trust. But the FBI shut down the website and arrested the founder, Ross William Ulbricht, a.k.a. Dread Pirate Roberts, on October 2013 in San Francisco. The FBI seized almost 150,000 bitcoins,



worth thirty million dollars, belonging to Ulbricht. Here you can see some of Ulbricht's false IDs, probably ordered on his website and paid in bitcoins.



In May 2015, he was handed five prison sentences to be served concurrently, including two for life imprisonment without the possibility of parole, and ordered to forfeit nearly two million dollars.

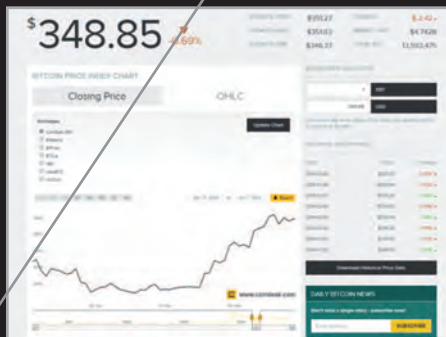
Silk Road was born again a month later with the help of Blake

Benthall, a.k.a. Defcon. He was arrested by the FBI, Europol and Eurojust one year later in San Francisco. A few days later, Diabolus Market changed its name into "Silk Road 3 - Reloaded" in order to capitalise on the brand.

As you can see, it never ends, and there are dozens of generalist or specialized black markets emerging all the time. Even if darknets still look very underground and almost fictitious for most people, they allow the circulation of extraordinary amounts of money.

Bitcoin

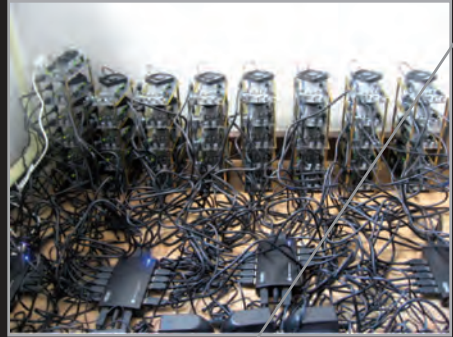
All of this has been possible by the invention and popularisation of Bitcoin. Bitcoin is a decentralised and virtual cryptocurrency that allows anonymous online transactions. Since its creation in 2009, its value has steadily grown, and it was even perceived as a safe-haven asset during the financial crisis. For example, its value exceeded the price of gold in 2013.



Bitcoin is now a big deal. There are even bitcoin cash machines in Japan. A lot of people have made huge investments in Bitcoin, like the Winklevoss brothers, those somewhat creepy twins who took Mark Zuckerberg to court over the ownership of Facebook.

There are also an increasing number of mining farms, places where hundreds of computers work to help generate transactions and find new bitcoins. There are even dozens of startups creating computers specifically for mining. This is the Wild West.

Some scandals and problems have since weakened the currency, like the centralization of mining in China, or the collapse of Mt.Gox, the main bitcoin exchange. The founder of Mt.Gox, Mark Karpeles, was arrested last year and accused of fraudulent actions like the theft of millions of dollars in bitcoins. But there will be a before and an after Bitcoin; the revolution is here to stay. And this is all thanks to Satoshi Nakamoto.



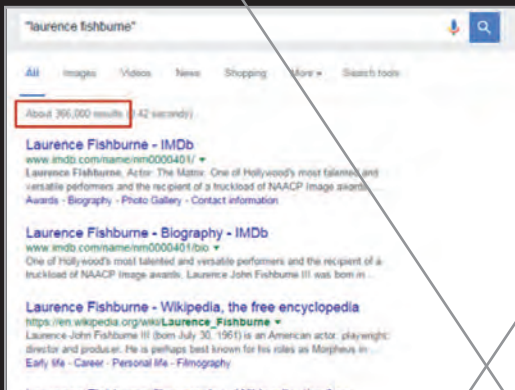
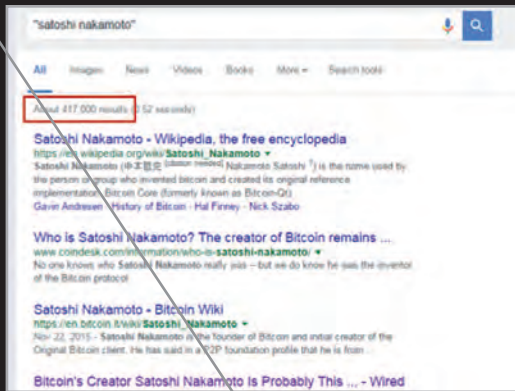
Nakamoto's Myth



What we found fascinating when we discovered darknets a few years ago is their potential for fiction. For most people, they are just a vague myth for geeks, and when you start browsing darknets, you often begin to feel like you are a secret agent in the middle of the Jason Bourne Trilogy.

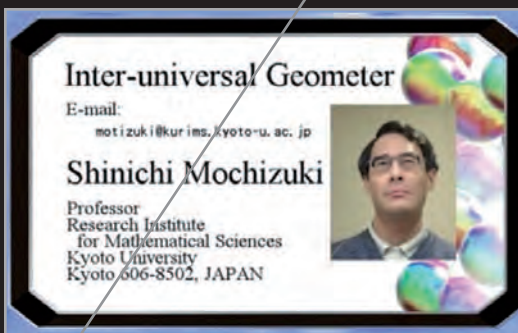
But when we started taking a real interest in Nakamoto, we were totally amazed, for many reasons. Here is one of the first pictures used to represent him. Behind this face hides a man, a woman or a collective that planned his invisibility since the very beginning. Only a few minds in the world have the capacity to create such a technology.

The public bitcoin transaction log shows that Nakamoto's known addresses contain over one million bitcoins, so his wealth is now estimated to be worth four hundred billion dollars. And in addition to all that, when the bitcoin technology was finalized in 2010, he transferred the source code to several prominent members of the bitcoin community - and then he just completely disappeared. So, here we have all the necessary elements to create a true modern myth.



Actually Satoshi Nakamoto has even more results on Google than some famous actors. Here you can see over 400,000 results for Nakamoto, versus 366,000 results for Laurence Fishburne (a.k.a. Morpheus). A lot of people have tried to analyze Satoshi's every move, but without success. He has always used different IP addresses and secured emails. Some tried to analyze his way of writing emails, forum posts and even his code. But if the main theory is that he has had a British education, it looks like he used different English styles, so it's impossible to define his true nationality. All they found is that code isn't his best skill. Some tried to analyze the rhythm of the publishing of his posts

and the times when he sent emails in order to define a time zone and locate him more precisely. But nobody found a convincing pattern. So they started to look to credible and respected specialists in the field of mathematics and cryptology. For example, Ted Nelson, the inventor of hypertext, was pretty sure he found Nakamoto.



Shinichi Mochizuki has resolved the ABC conjecture, an old and famous math problem, which is basically "a plus b equal c". When he did that, he nonchalantly published the results and moved over, just like Nakamoto did.

But if he is a genius in mathematics, he has no experience in cryptology and coding. Mochizuki always denied it and the fact that he's Japanese is maybe a bit too easy.

Other people were suspected of being Nakamoto. Here is a short list. The more you look at these men, the more you feel like they are all right out of an X-Men movie.





A famous suspect in 2014 was Satoshi Dorian Nakamoto. He was harassed by the press just because he has the same name after a journalist from Newsweek found him in a telephone book. But Satoshi Nakamoto in Japan is like John Smith in the U.S.A., and Dorian is a simple engineer who loves model trains.

There was another suspect in late 2015: Craig Wright. *Wired* and *Gizmodo* received some information suggesting that the businessman could have been involved in the creation of Bitcoin with a coder. But Wright has invested large amounts of money in Bitcoin, and it really looks like it just was a long-planned hoax.

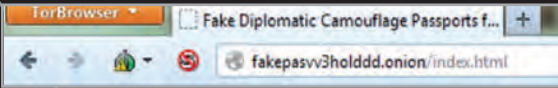


Some even think that the NSA is behind Bitcoin.

Others think that Bitcoin was born from a collaboration between four big Asian companies. But it looks like a joke, like most of the other speculations. Nakamoto still remains inaccessible.

The Scan

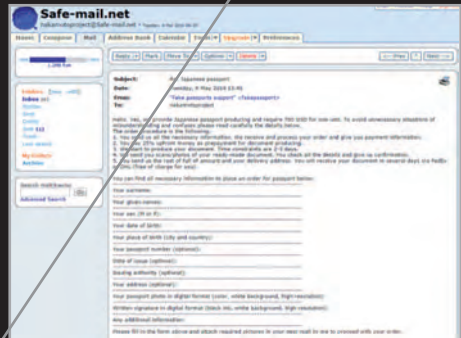
So we decided to produce the evidence of the existence of Satoshi Nakamoto using the technology he created: a Japanese passport containing all the information we could collect, ordered on the darknet and paid in bitcoins, a kind of nonsensical portrait, a physical object attesting to the reality of what he created.



We decided to immerse ourselves into the Darknet -

thanks to Nakamoto, today anyone can buy a forged passport. We did some searching to find forgers able to produce a credible Japanese passport. Here is their onion address. The forgers are probably based in Cambodia, and offer high quality passports from a lot of different countries. Passports usually have over a hundred safety features, and they were able to offer almost thirty of them. Not that bad. We did some research on different complaint websites dedicated to illegal products to be sure that they were not scammers. But we didn't find anything, so we felt more confident.

On May 5, 2014, we created an account on a high security Israeli email service and contacted them via their address "fakepassport at safemail dot net". We received an answer with all the instructions the next day. They asked for some information, plus a 25% advance payment.



The total price was 700 dollars. We made the payment to this bitcoin wallet address.



On May 2008, we received a scan of the passport for validation. Let's look more closely at this scan.

File	
File Type	JPEG
MIME Type	image/jpeg
Exif Byte Order	Little-endian (intel, 6)
Image Width	2560
Image Height	3430
Encoding Process	Progressive DCT, Huffman coding
Bits Per Sample	8
Color Components	3
YCbCr Sub Sampling	YCbCr4:2:0 (2:2)
JFIF	
JFIF Version	1.01
EXIF	
Make	HP
Camera Model Name	Scanjet N6350
Orientation	Horizontal (normal)
X Resolution	300
Y Resolution	300
Resolution Unit	Inches
Acquire Date	2014:05:26 12:01:08
Y Cb Cr Positioning	Unknown (0000)
Exif Version	0221
Date/Time Original	2014:05:26 12:01:08
Color Data	2014:05:26 12:01:08
Color Space	Uncalibrated
File Source	Unknown (0)

According to the metadata of the file, the passport was scanned with an HP Scanjet N6350. You have all the metadata here.



We did an extensive study with the image analysis website fotoforensics.com. This tool is based on differences in resolution and can determine if there is any manual retouching.

As you can see, the scan does not look photoshopped at all.

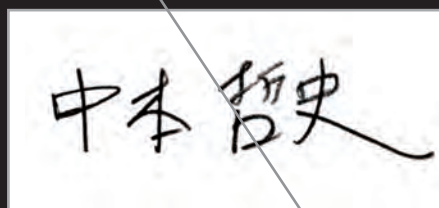


The passport photograph of Nakamoto has a blue background, which seems more standard than the original picture we sent. This face is a high resolution reconstitution of the low definition portrait typically used to represent Nakamoto.

There were no credits for this picture. We discovered that it is from a video produced by *The National Geographic* in 2011 about the average human. This is very interesting: to represent Nakamoto, they used the picture of someone who is both anybody and everybody.



The signature on the passport has the correct Kanji. We asked a Japanese friend to write the signature of Nakamoto in order to have something realistic, but the forgers preferred to rewrite it. Maybe the original signature, signed with a pencil, was too bold? In any case, they did it well - it even looks more natural.



After searching archive.org, we found Nakamoto's date of birth. It is the date of birth he entered himself when he created his account on the P2P foundation. We found out that the birthdate on his profile page changed between April 3 and 10, and then we checked the page every day at this time.

Other people found out this birthdate and discussed it on reddit. Are they random numbers or do they have a secret meaning? Some argue that April 5 is a reference to Roosevelt's decision in 1933 to forbid the ownership of Gold by U.S. Citizens. And 1975 is the year when the ownership of Gold was authorized again for mere mortals. Maybe it is a bit far fetched, maybe not.



This is the date of issue of the passport. It is related to the date of registration of the website bitcoin.org, Nakamoto's very first public action, several months before his first public message.





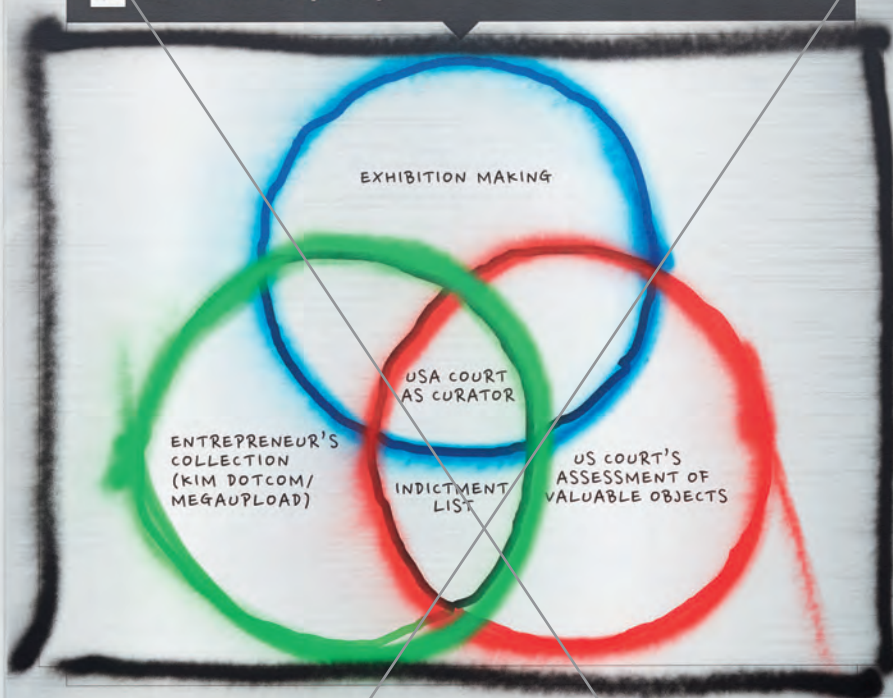
The legal issues around Kim Dotcom's file-sharing site Megaupload, once one of the most popular platforms for data exchange on the internet, has had unprecedented consequences for international data exchange, international law, and the local media landscape in New Zealand. Following investigations by the FBI and a suit by a US court, Megaupload and Megavideo were closed down in January 2012 and Dotcom's home raided by New Zealand police, according to the indictment 'to stop a globally operating criminal organization.'

The Personal Effects of Kim Dotcom is a collection of "copies, rip-offs, and limitations" of the entire inventory of confiscated items, seeking to engage what Denny calls, "the most important legal discussions of the moment", entangled which the relationships between intellectual property and creative copyright, consumer products and consumers' rights, access to information and the individual's right to privacy. In The Black Chamber 110 stretched canvases are shown featuring Denny's graphic representations, conceived in conversation with David Bennewith, of the seized goods.

KIM DOTCOM



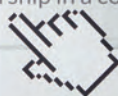
Seized Property



Currency

- ▶ Following Dotcom's arrest, an exhibition is toured featuring image and object visualisations of the inventory of Dotcom's confiscated items. *The Personal Effects of Kim Dotcom* becomes a new sub-collection of objects defined partly by the tastes of a prominent tech entrepreneur and partly by an American court's assessment of his most valuable items. It can stand in for conversations around privacy, sovereignty and ownership in a contemporary entrepreneurial context.

Megavid.eu



Simon Denny

The Personal Effects of Kim Dotcom: Seized Property Venn Diagram, 2016
mtn 94 spray paint on latex printed canvas, 160 x 110 x 2 cm

KIM DOTCOM



Seized Property



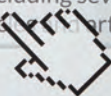
Dotcom home stripped of geek chic



Currency

- ▶ In January 2012, Kim Dotcom (Kim Schmitz, b. 1974, Kiel, West Germany), founder of file-sharing and streaming services Megaupload and Megavideo, was indicted for facilitating content piracy and other crimes. At the time of his arrest, his sites accounted for 4% of the world's internet traffic. In a spectacular raid on his compound in New Zealand coordinated by local and US authorities, 110 of his personal assets were seized, including several bank accounts and \$175 million dollars in cash, luxury vehicles, and networks.

Megavid.eu



Simon Denny

The Personal Effects of Kim Dotcom: Seized Property New Zealand Herald Reports 1, 2016
mtn 94 spray paint on latex printed canvas, 160 x 110 x 2 cm

Simon Denny

The Personal Effects of Kim Dotcom, 2013

UV print and graffiti marker pen on POWER-SOL SI 453 Premium Artist Canvas
Polycotton Semi-Matt Weiß 350g. 110 canvases, each 80 x 55cm

Courtesy of the artist and Galerie Buchholz Berlin/Cologne/NewYork

Photo: Miha Fras / Aksioma





IN THE UNITED STATES DISTRICT COURT FOR THE
EASTERN DISTRICT OF VIRGINIA



Alexandria Division

UNITED STATES OF AMERICA

Criminal No. 1:12CR3

Count One: 18 U.S.C. § 1962(d) -
Conspiracy to Commit
Racketeering

Count Two: 18 U.S.C. § 371 -
Conspiracy to Commit Copyright
Infringement

v.

Count Three: 18 U.S.C. § 1956(h) -
Conspiracy to Commit
Money Laundering

Count Four: 18 U.S.C. §§ 2, 2319;
17 U.S.C. § 506 -
Criminal Copyright Infringement By
Distributing a Copyrighted Work
Being Prepared for Commercial
Distribution on a Computer Network
& Aiding and Abetting of Criminal
Copyright Infringement

KIM DOTCOM,
MEGAUPLOAD LIMITED,
VESTOR LIMITED,
FINN BATATO,
JULIUS BENCKO,
SVEN ECHTERNACH,
MATHIAS ORTMANN,
ANDRUS NOMM, and
BRAM VAN DER KOLK,

Count Five: 18 U.S.C. §§ 2, 2319;
17 U.S.C. § 506 -
Criminal Copyright Infringement By
Electronic Means &
Aiding and Abetting of Criminal
Copyright Infringement

Defendants

UNDER SEAL

INDICTMENT

JANUARY 2012 TERM - at Alexandria, Virginia

THE GRAND JURY CHARGES THAT:

PROPERTY SUBJECT TO FORFEITURE

98. The United States of America gives notice to all defendants, that the property to be forfeited includes, but is not limited to, the following:

1. \$175,000,000 in United States dollars;
2. Bank of New Zealand, Account No. XX-XXXX-XXXX200-04, in the name of Cleaver Richards Trust Account for Megastuff Limited;
3. Kiwibank, Account No. XX-XXXX-XXXX922-00, in the name of Megastuff Limited Nominee Account No. 1;
4. Hongkong and Shanghai Banking Corporation Limited in Auckland, New Zealand, Account No. XXXXXXXXXXXXX2088, in the name of BRAM VAN DER KOLK;
5. Citibank, Account No. XXXXXX3053, in the name of Megacard, Inc.;
6. Citibank, Account No. XXXXXX3066, in the name of Megasite, Inc.;
7. Stadtparkasse München, Account No. XXXX4734, in the name of FINN BATATO;
8. Commerzbank, Account No. XXXXXXXX4800, in the name of SVEN ECHTERNACH;
9. Deutsche Bank AG, Account No. XXXXXXXXXXXXXXXXXXXX6600, in the name of MATHIAS ORTMANN;
10. Computershare Investor Services Limited, Holder No. XXXX4385, in the name of KIM DOTCOM (New Zealand Government Bonds);
11. Development Bank of Singapore, Account No. XXXXXX0320, in the name of MEGAUPLOAD LTD.;
12. Development Bank of Singapore - Vickers Securities, Account No. XX1901, in the name of MEGAUPLOAD LTD.;
13. Development Bank of Singapore-Vickers Securities, Account No. XXX089-4, in the name of Megamedia Ltd.;
14. Hang Seng Bank Ltd., Account No. XXXXXX78-833, in the name of Megamedia Ltd.;
15. Hang Seng Bank, Account No. XXXXXXXX8001, in the name of Megamedia Ltd.;
16. Hang Seng Bank, Account No. XXX-XXXX48-382, in the name of Megamedia Ltd.;

17. Development Bank of Singapore, Account No. XXXXX5252, in the name of Megamusic Limited;
18. Development Bank of Singapore, Account No. XXXXX0060, in the name of MEGAUPLOAD LTD.;
19. Hang Seng Bank, Account No. XXX-XXXX75-883, in the name of MEGAUPLOAD LTD.;
20. Westpac Bank, Account No. XX-XXXX-XXXX847-02, in the name of Simpson Grierson Trust Account, holder KIM DOTCOM.
21. Hongkong and Shanghai Banking Corporation Limited, Account Nos. XXX-XXXXX6-220/XXXX6-201/XXXXX6-838, in the name of MEGAUPLOAD LTD.;
22. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX5833, in the name of FINN BATATO;
23. Hongkong and Shanghai Banking Corporation Limited, Account No. XXX-XXXXX5-833, in the name of an individual with the initials BVL;
24. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX8833, in the name of ANDRUS NOMM;
25. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX3833, in the name of BRAM VAN DER KOLK;
26. Hang Seng Bank Ltd., Account No. XXX-XXXX52-888, in the name of KIM TIM JIM VESTOR;
27. Hongkong and Shanghai Banking Corporation, Account No. XXXXXXXX7833, in the name of SVEN ECHTERNACH;
28. Development Bank of Singapore, Account No. XXXXXX6160, in the name of VESTOR LIMITED;
29. Citibank (Hong Kong) Limited, Account No. XXXX8921, in the name of KIM TIM JIM VESTOR;
30. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX4833, in the name of MATHIAS ORTMANN;
31. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX6888, in the name of an individual with the initials JPLL;
32. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX9833, in the name of JULIUS BENCKO;
33. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX2838, in the name of RNK Media Company;
34. Development Bank of Singapore Hong Kong, Account No. XXXXXX6930, in the name of A Limited;

35. Development Bank of Singapore, Account No. XXXXX1690, in the name of A Limited;
36. Citibank (Hong Kong) Limited, Account No. XXXX6237, in the name of KIM TIM JIM VESTOR;
37. Development Bank of Singapore, Account No. XXXXXX9970, in the name of KIM DOTCOM/KIM VESTOR;
38. Citibank (Hong Kong) Limited, Account No. XXXX8942, in the name of KIM TIM JIM VESTOR;
39. Hongkong and Shanghai Banking Corporation Limited, Account No. XXX-XXXX16-888, in the name of KIM TIM JIM VESTOR;
40. Industrial and Commercial Bank of China (Asia) Limited (ICBC), Account No. XXXXXXXX8434, in the name of MATHIAS ORTMANN;
41. Development Bank of Singapore, Account No. XXXXXX4440, in the name of Megapay Ltd.;
42. Development Bank of Singapore, Account No. XXX-XXX-XXXXXX8760, in the name of Megastuff Ltd.;
43. Hongkong and Shanghai Banking Corporation Limited, Account No. XXXXXXXX6838, in the name of MEGAUPLOAD LTD.;
44. Development Bank of Singapore, Account No. XXX-XXX-XXXXXX8870, in the name of N-1 Limited;
45. Development Bank of Singapore, Account No. XXX-XXX-XXXXXX1980, in the name of N-1 Limited;
46. Citibank (Hong Kong) Limited, Account No. XXXXX 0741, in the name of KIM TIM JIM VESTOR;
47. Citibank (Hong Kong) Limited, Account No. XXXXX0768, in the name of KIM TIM JIM VESTOR;
48. Citibank (Hong Kong) Limited, Account No. XXXXX1055, in the name of KIM TIM JIM VESTOR;
49. Citibank (Hong Kong) Limited, Account No. XXXXX9938, in the name of KIM TIM JIM VESTOR;
50. Citibank (Hong Kong) Limited, Account No. XXXXX8948, in the name of KIM TIM JIM VESTOR;
51. Hongkong and Shanghai Banking Corporation, Account No. XXXXXXXX0833, in the name of an individual with the initials LRV;
52. Hongkong and Shanghai Banking Corporation, Account No. XXX-XXXXX04-888, in the name of an individual with the initials WT;

53. Bank of the Philippine Islands, Account No. XXXXXX0069, in the name of Megateam Limited;
54. Bank of the Philippine Islands, Account No. XXXXXX0264, in the name of Megateam Limited;
55. Bank of the Philippine Islands, Account No. XXXXXX3627, in the name of KIM SCHMITZ;
56. Bank of the Philippine Islands, Account No. XXXXXX7676, in the name of KIM SCHMITZ;
57. Rabobank Nederland, Account No. NLXXXXXXXXXXXX7300, in the name of Bramos BV;
58. Hongkong and Shanghai Banking Corporation Australia, Account No. XXXXXXXX0087, in the name of MATHIAS ORTMANN;
59. Ceskoslovenska Obchodna Banka Slovakia, Account No. XXXXXXXX9833, in the name of JULIUS BENCKO;
60. Paypal Inc., account paypal@megaupload.com;
61. Paypal Inc., account belonging to KIM DOTCOM (xxxxxx@ultimately.com);
62. Paypal Inc., accounts belonging to SVEN ECHTERNACH (xxxxxx@sectravel.com, xxxxxx@sectravel.com, and xxxxxx@sven.com);
63. Paypal Inc., account belonging to BRAM VAN DER KOLK (xxxxxx@bramos.nl);
64. Moneybookers Limited, account belonging to ccmerchant@megaupload.com;
65. Moneybookers Limited, account belonging to moneybookers@megaupload.com;
66. 2010 Maserati GranCabrio, VIN ZAMKM45B000051328, License Plate No. "M-FB 212" or "DH-GC 470", registered to FINN BATATO;
67. 2009 Mercedes-Benz E500 Coupe, VIN WDD20737225019582, License Plate No. "FEG690";
68. 2005 Mercedes-Benz CLK DTM, VIN WDB2093422F165517, License Plate No. "GOOD";
69. 2004 Mercedes-Benz CLK DTM AMG 5.5L Kompressor, VIN WDB2093422F166073, License Plate No. "EVIL";
70. 2010 Mercedes-Benz S65 AMG L, VIN WDD2211792A324354, License Plate No. "CEO";

71. 2008 Rolls-Royce Phantom Drop Head Coupe, VIN SCA2D68096UH07049; License Plate No. "GOD";
72. 2010 Mercedes-Benz E63 AMG, VIN WDD2120772A103834, License Plate No. "STONED";
73. 2010 Mini Cooper S Coupe, VIN WMWZG32000TZ03651, License Plate No. "V";
74. 2010 Mercedes-Benz ML63 AMG, VIN WDC1641772A608055, License Plate No. "GUILTY";
75. 2007 Mercedes-Benz CL65 AMG, VIN WDD2163792A025130, License Plate No. "KIMCOM";
76. 2009 Mercedes-Benz ML63 AMG, VIN WDC1641772A542449, License Plate No. "MAFIA";
77. 2010 Toyota Vellfire, VIN 7AT0H65MX11041670, License Plate Nos. "WOW" or "7";
78. 2011 Mercedes-Benz G55 AMG, VIN WDB4632702X193395, License Plate Nos. "POLICE" or "GDS672";
79. 2011 Toyota Hilux, VIN MR0FZ29G001599926, License Plate No. "FSN455";
80. Harley Davidson Motorcycle, VIN 1HD1HPH3XBC803936, License Plate No. "36YED";
81. 2010 Mercedes-Benz CL63 AMG, VIN WDD2163742A026653, License Plate No. "HACKER";
82. 2005 Mercedes-Benz A170, VIN WDD1690322J184595, License Plate No. "FUR252";
83. 2005 Mercedes-Benz ML500, VIN WDC1641752A026107, License Plate No. DFF816;
84. Fiberglass sculpture, imported from the United Kingdom with Entry No. 83023712;
85. 1957 Cadillac El Dorado, VIN 5770137596;
86. 2010 Sea-Doo GTX Jet Ski, VIN YDV03103E010;
87. 1959 Cadillac Series 62 Convertible, VIN 59F115669;
88. Von Dutch Kustom Motor Bike, VIN 1H9S14955BB451257;
89. 2006 Mercedes-Benz CLK DTM, VIN WDB2094421T067269;
90. 2010 Mini Cooper S Coupe, VIN WMWZG32000TZ03648 License Plate No. "T";

91. 1989 Lamborghini LM002, VIN ZA9LU45AXKLA12158, License Plate No. "FRP358";
92. 2011 Mercedes-Benz ML63, VIN 4JGBB7HB0BA666219;
93. Samsung 820DXN 82" LCD TV;
94. Samsung 820DXN 82" LCD TV;
95. Samsung 820DXN 82" LCD TV;
96. Devon Works LLC, Tread #1 time piece;
97. Artwork, In High Spirits, Olaf Mueller photos from The Cat Street Gallery;
98. Sharp 108" LCD Display TV;
99. Sharp 108" LCD Display TV;
100. Sony PMW-F3K Camera S/N 0200231;
101. Sony PMW-F3K Camera S/N 0200561;
102. Artwork, Predator Statue;
103. Artwork, Christian Colin;
104. Artwork, Anonymous Hooded Sculpture;
105. 2009 Mercedes-Benz ML350 CDI 4MATIC Off-Roader;
106. Sharp LC-65XS1M 65" LCD TV;
107. Sharp LC-65XS1M 65" LCD TV;
108. TVLogic 56" LUM56W TV;
109. Sixty (60) Dell R710 computer servers;
110. The following domain names: Megastuff.co; Megaworld.com; Megaclicks.co; Megastuff.info; Megaclicks.org; Megaworld.mobi; Megastuff.org; Megaclick.us; Mageclick.com; HDmegaporn.com; Megavideo.com; Megaupload.com; Megaupload.org; Megarotic.com; Megaclick.com; Megavideo.com; Megavideoclips.com; Megaporn.com.

SUBSTITUTE ASSETS

99. If any of the property described above, as a result of any act or omission of the defendants,

- a. cannot be located upon the exercise of due diligence;
- b. has been transferred or sold to, or deposited with, a third party;
- c. has been placed beyond the jurisdiction of the court;
- d. has been substantially diminished in value; or
- e. has been commingled with other property which cannot be divided without difficulty,

the United States of America shall be entitled to and intends to seek forfeiture of substitute property pursuant to 18 U.S.C. § 1963(m) and 21 U.S.C. § 853(p), as incorporated by 18 U.S.C. §§ 982(b)(1) and 2323(b)(2), and 28 U.S.C. § 2461(c).

(Pursuant to 18 U.S.C. §§ 981, 982, 1963 & 2323; 21 U.S.C. § 853; 28 U.S.C. § 2461)

NEIL H. MACBRIDE
UNITED STATES ATTORNEY



JAY V. PRABHU
CHIEF, CYBERCRIME UNIT
ASSISTANT UNITED STATES ATTORNEY

RYAN K. DICKEY
ASSISTANT UNITED STATES ATTORNEY

LANNY A. BREUER
ASSISTANT ATTORNEY GENERAL
U.S. Department of Justice
Criminal Division

GLENN C. ALEXANDER
TRIAL ATTORNEY
U.S. Department of Justice
Computer Crime & Intellectual Property Section

A TRUE BILL:

*Pursuant to the E-Government Act,
the original of this page has been filed
under seal in the Clerk's Office.*

Foreperson of the Grand Jury

A TRUE COPY, TESTE:
CLERK, U.S. DISTRICT COURT

BY 
DEPUTY CLERK

U I L

L

M A G

I D

In 2005 Jill Magid was commissioned by the Dutch secret service (AIVD) to make a work for its new headquarters to help improve its public persona by providing “the AIVD with a human face.” So for the next three years Magid met with willing employees in non-descript public places and, since she had been restricted from using any recording equipment, collected secret service workers’ personal data in handwritten notes. Those notes later informed the project Article 12, part of which, in spite of being previously reviewed, was immediately censored, its content redacted, and its visibility restricted by the secret service itself.

with Amynungs adorned
perfectly shrunken
miniature hand
dilated

heavy



Jill Magid

Article 12 / I Can Burn Your Face: Miranda V, 2008

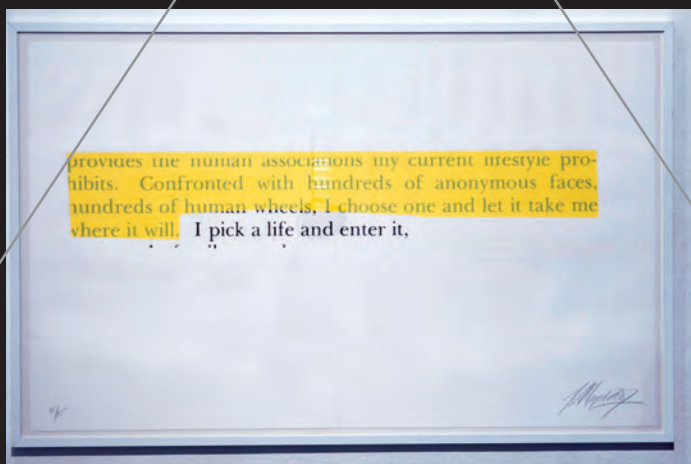
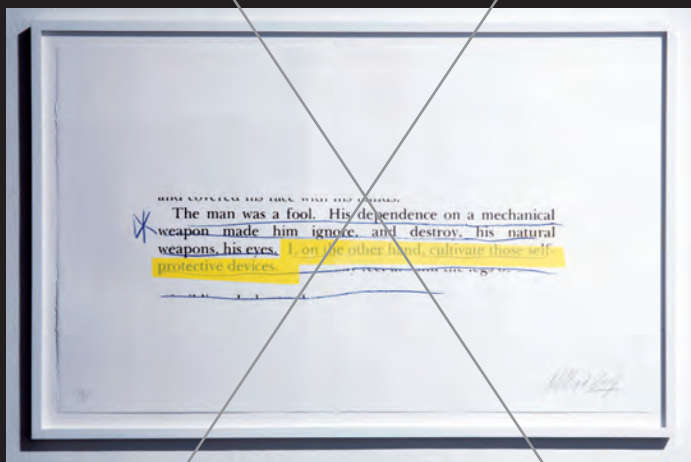
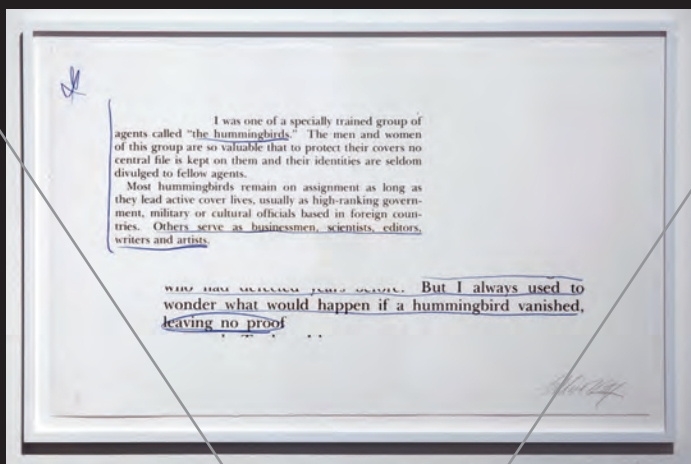
7mm neon light, transformers and wires, 25 pieces, dimensions variable

Courtesy of the artist and RaebervonStenglin, Zürich

Photo: Miha Fras / Aksioma

Jill Magid

The man was a fool; Hummingbird; I pick a life. 2007
Color Silkscreen on Reeves BKF paper, 69.9 x 111.8 cm



Epilogue

I title the exhibition for my commission "Article 12." The artworks have been lifted from my notebooks. Excerpts from *Cockpit* are hung along a wall that pierces through the gallery. My list of directives scrolls down from the ceiling and onto the floor. Eighteen prints describe my sources' faces. A red neon installation warns that I can burn them. My notebooks are closed and locked under glass. They will be surrendered.

The day before the opening, the Organization sends a group of agents to the gallery to review and approve my work. There are four of them: my Committee Head, an older woman whose position I do not know, a senior spokesman from the communications department, and the head of buildings and security. I take them on a tour of the exhibition and present the works within it. The spokesman reads aloud every neon word as well as those in the prints, as if he were performing them.

Before they leave, I give my Committee Head a rough copy of my report, my interviews with my sources, for them to redact.

My exhibition opens to the public the following day. The four agents who approved it attend the event.

In the following weeks, "Article 12" receives extensive press in a number of local publications as well as every national news-

paper in Holland, including a front-page story in *de Volkskrant*, continued in the arts section.

On May 17, 2008, my Committee Head calls me in New York to inform me that the redactions are complete. She will need to meet with my advisor before they can be released to me.

A quarter of your report has been censored. Does that scare you?

I admit that it does.

We removed all references to the identities of your sources. There were a lot of them. You know that, though, because you wrote it.

I tell her that, in the meantime, I will finish the manuscript.

There is more?

I assure her that my additions concern my personal experience, giving the interviews context without affecting their content.

We will need to see the final version of the manuscript, no matter what the changes are. A second screening of the document creates extra work for us. Now we'll have to redact it twice.

I arrive in Amsterdam on Tuesday June 3 and call my advisor. He says he has bad news. The Director of the Organization is suddenly involved with my assignment. He called an emergency meeting with my advisor the day before, while I was in transit. He brought a lawyer representing the Organization and the spokesman from the communications department who had approved my show.

In the emergency meeting, the Director announced that the Organization will no longer permit my exhibition to travel. It plans to confiscate the eighteen prints in the gallery and any forthcoming editions. He wants me to discontinue work on my book and agree not to publish it. The Organization is

threatening to seize my computer and wipe its hard disks clean of any material connected with the project. If I refuse to comply, they'll take me to court.

We plan to reconvene at the Agency to discuss these demands.

On Thursday June 5, I arrive at the Agency for a briefing with its lawyer, my advisor, and his boss, the advisor coordinator. The lawyer explains that the contract for my commission is between the Agency—not the Organization—and me.

One hour later, my advisor collects the Director of the Organization from downstairs. The rest of us relocate to a conference room, bare of windows, and wait for them.

We hear voices in the hallway. My advisor leads the Director inside. He has strawberry blond hair that would be curly if he was younger or he wore it longer, but it's short and thinning on his crown. He wears a plain blue suit and no tie. It takes me a long time to remember his face. The Organization's lawyer, who the Director said he would not be bringing, enters after him. She wears blue eye shadow, her highlighted blonde hair tied back in a pigtail, and a black dress suit that is too tight across the buttons. Instead of the spokesman who had approved my show, there is another agent from his department who looks somewhat like him. He is much younger, with curly dark hair, a round face and round glasses, big teeth, and pale skin. He and the lawyer sit huddled together at one end of the table to the left of the Director, who sits across from me.

My advisor begins by saying he is not exactly sure why we are meeting since the director of his agency has agreed to support my commission.

The Organization's Director raises his index finger. *I can begin.*

There are two reasons why we are meeting here. One is the exhibition and, more specifically, the objects that are in it. The second is the manuscript.

My advisor immediately clarifies these issues: The Agency is responsible for the artworks and the book is mine, to be handled separately to the commission. He is happy to discuss any issues related to the artwork, but the book is beyond his control.

The Director and the communications agent look frustrated. *We agreed to a show but never to a book. The book should not exist as it is not in the show.* The Director asks me to admit, since my advisor won't, that the book and the artworks are the same project and thus should be covered by the same contract.

My advisor speaks on my behalf. *They come from the same experience, but they are different works.*

The Director responds to me. *The material we gave you was for the commission. That did not include a book.*

My advisor counters. *Where does it say it can't?*

The Director changes his strategy, keeping his gaze on me. *The agents you met with were very upset about how they were represented in your report.*

My mouth drops, and I shake my head. They were never supposed to read the book before it was redacted.

The communications agent leans toward me, gesturing with his hands while he speaks. *You don't know the redacting process like we do. Redacting is not done by just one person; it is the responsibility of a whole team. We brought the sections of the book that refer to particular agents to him or her to read because that is what we do. We ask them, "Can you recognize yourself here?" and, "What else do you want removed?" You don't know how our process works.*

I consider the way Miranda III explained the process to me and how it was nothing like this.

We have already redacted three quarters of the text.

My Committee Head told me that one quarter had been censored due to source protection.

Our methodology must also be considered. The first reader redacted any information that revealed your sources, then it went to another reader, and then to more readers, and now it has withered away to a series of white and empty pages.

My advisor asks them to define their issue with the artworks.

We were surprised by the prints that describe our agents' faces. They were not included in Jill's exhibition proposal.

My advisor disagrees. *You were informed about the prints and your committee head approved them.* He refers to my proposal:

I Can Burn Your Face, neon and nonsbestos, variable sizes.

Descriptions of each source I have interviewed (18) will be used to make the works. I will transcribe the text on nonsbestos, a paper used for neon patternmaking. Phrases from these descriptions will be bent into neon. The process of bending glass on nonsbestos burns the letters into the paper. Both the burned patterns and the neon words will be installed in the exhibition.

(His emphasis)

I explain that the only differences between my proposal and its realization are the title and the materials used: The set of prints has its own title and, rather than burning the text on nonsbestos, I pressed them into paper.

The Director shakes his head and limply waves his hand. *We don't care about the paper.* He looks tired and older than before,

as if he is aging at the table. He inhales deeply, then looks at me sternly, and slices the air with his palm. *We want this to end.*

It had ended, and then you called this meeting.

This is a business meeting, Jill.

Yes. This is a meeting.

No, it is a business meeting.

I am unclear of your distinction.

This is business, Jill. This is not art. I do not want to be a part of your book.

I think but do not say, You are writing my epilogue as you speak.

The communications agent moves in. *The book threatens the safety of your sources.*

I had always planned to protect them. I gave the book to my Committee Head to redact, as we had agreed when the book was first discussed as a way to fulfill the commission. I am trying to uphold the integrity of our initial agreement—I make my sources unidentifiable, I separate who they are from what they say.

The Director smiles paternally. *This is not about your integrity, Jill. We are not attacking that.*

And I do not feel it's threatened. I have been forthright throughout this process. I did exactly what you asked me to do. It is your organization that has changed the rules since Monday.

The Director becomes visibly angry. His face deepens in color and he spits when he speaks. *The deal was that you return everything when your research was complete, and your commission was an exhibition—not a book.*

There was never a discussion of what I would return to you, only that I would protect my sources with your organization's help. That is why I submitted the manuscript.

The Director refers back to our meeting in his office. *The deal then was that, when the exhibition was over, you would give everything you collected and made back to the Organization.*

I correct him. We did not discuss that in your office. I came to you to ask permission to be trained, which you denied. I sought permission, one year later, to give my notebooks to the Organization sealed in a glass vitrine. I proposed this as an artwork, to be displayed temporarily in the exhibition and then permanently in your new building. I wanted your institution to recognize me as part of its history. If I was a real agent of the Organization and my term was over, I would be required to relinquish all my original files. They would be placed in a box marked with my vetting number and stored in your archive.

He pauses before returning to a previously tried strategy. *Your sources feel betrayed. They feel used, and are scared for their safety. Your prints expose them. Someone on the outside, who knows our organization well enough, could recognize them.*

The Organization was informed of the prints in my proposal. It then had them reviewed and approved before the exhibition opened six weeks ago.

People within the Organization can recognize one another.

I described how I saw them, not the information they gave me.

The sources can recognize themselves.

It is not my responsibility to shield them from themselves.

The communications agent adds, *It is not just your sources you must protect, but the methods of the Organization. You describe them in the book.*

My advisor breaks in. *What if the commission had ended and, one year from now, Jill decided to write a book about her experience? What then?*

His question seems to further deplete the Director, whose voice sounds strained. *We cannot stop her from writing a book—a fiction—but this is different. This book is based on the interviews she did for the commission. The deal was that her notebooks be returned to us and closed forever once her assignment was over.*

My advisor leans forward. *I have to interrupt here—what is this deal to which you keep referring? Is it written down anywhere? It's not part of the contract.*

The Director clenches his fists and turns to me again. *If you will agree not to write the book—*

I can no longer contain myself. Look, there is going to be a book. I am trying to uphold my end of our agreement—I gave the Organization my report in April to redact under the terms of source protection. You have already told me today that I do not know how to redact it properly myself. If you do not cooperate and redact my manuscript, it is you who are making your agents vulnerable. I am writing this book—with or without your collaboration. But I would prefer your cooperation.

The Director's face turns blood red, heightened by the golden hue of his thinning hair. His shoulders sag forward and his fists, which he had clenched up near his face, relax and fall slowly to the table like dead leaves in still air. He says quietly, *Only fourteen of your prints were on display in the exhibition. We would like to see the other four before they travel.*

For a moment we are all speechless. The lawyers, who have been inactive, write furiously. *Before they travel...* Tension releases from the room like an uncorked bottle. I arch my back and roll

my hair into a loose bun. The advisor coordinator interlocks his fingers and rests his hands in his lap. My advisor, who has stretched his upper body out across the table, remains there motionless. The Director continues. *If we cooperate, will you put the book in the vitrine, Jill?* It takes a moment for me to hear what he is actually saying rather than how he is saying it. He uses my name, no longer condescending but beseeching. It is the first time he has truly asked me a question, one person to another, on equal ground. I had never sought to equal him. He was so immense that he was constant, a steady force, an *idea* emanating from the center of the Building that could not be influenced, only approached, observed, and felt. If the locus of power is fluid, the reflection in a mirror that changes with its context, then I must be changing, too.

The communications agent is mid-sentence, portraying the prints as teetering on the edge rather than going beyond it, whereas the book—

My advisor interrupts him. *What are you proposing?*

He directs his answer to me. *We want you to think of the book as an object of art. We will redact it and put it inside the vitrine with your notebooks where it will remain, permanently.*

Your want me to put it under glass so that it will no longer function as a book but as a sculpture?

Yes. He blinks his eyes rapidly. *It becomes an object of art.*

The Director follows this in a soft, imploring voice. *Will you consider that, Jill?*

Power is a set of relations. I learned that phrase in an anthropology

class at Cornell University titled "Culture and Power." I used it several times in my term papers, but never truly understood it until now. Power is a set of relations, and he just gave his power to me. I know my answer, but choose not to tell him.

Instead I say this: I am tired. A lot has been put out on the table and I need to think about it. I ask him to consider giving me a copy of the redactions the Organization has already done so that I can make an informed decision.

My advisor volunteers to mediate further discussions between the Organization and myself once I return to New York. The Director does not object but says he prefers to speak with me directly. I tell him that is fine and suggest he come to Brooklyn. He hunches his back and forces a laugh, like the aged father who was once a disciplinarian but has since folded under his own weak bones, and I feel bad to see him lose the very thing that made me fear him because without fear the world is boundless, without a frame to hold it. If nothing is hidden, nothing can be found and nothing can be lost, and yet I am lost, we are lost, as we are also free. I drop back in my chair, flooded with relief and the profound exhilaration of autonomy, to be quickly replaced by a sadness at having nothing left to fear.

On the way back from The Hague, my advisor drives while his boss smokes a joint in the front seat of the car. He is singing "Wild Thing" to a different song that has a similar beat before he turns to me in the backseat and says, *What I find so fascinating is the philosophical position that you and the Organization are in. This is a question of intellectual property rights: How far can they go to erase your experience? They want you to return three years of memories and encounters and never refer to them again. Besides conducting surgery on your brain, how can they succeed? You cannot be the same person*

after this assignment; it has profoundly affected you and altered your perception of the world. How can they remove that? It's stupid. He turns back to face the windshield and exhales an earthy cloud of smoke, out the window and over the highway that leads us back to Amsterdam.

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Chelsea Manning is an IT specialist and former member of the US army. In 2013 she was sentenced to 35 years in prison by a military court for the disclosure of secret military documents to WikiLeaks. In April 2015, Chelsea Manning published her first tweet out of the military prison in Fort Leavenworth in Kansas, where she is currently imprisoned, and even though she has been denied access to the Internet, she has been able to regularly tweet through her lawyer. Chelsea's Wall picks out and amplifies Manning's voice, a Twitter streams that talks about whistleblowing and its direct personal consequences, prison life and her physical transition to becoming a woman. The projection onto facades gives the bodyless tweets a physical presence, localizing them and giving them a place outside the virtual. The exhausting pace of social media is suddenly stopped, distorted and literally magnified, so that Chelsea's twits turn into an ephemeral giant made of light invading the streets of your city. Out of the tumultuous, never-stopping flow of information on the Internet, her twits may be finally read as what they really are: a political thought, a burst of emotions, a call to action and an invitation to never surrender.

Chelsea's Wall was conceived by !Mediengruppe Bitnik as a DIY online/offline intervention easy to perform anywhere by anyone. It was first carried out in October 2015 at The Influencers festival in Barcelona and Elevate festival in Graz.

!Mediengruppe Bitnik, *Chelsea's Wall*
Action in public space, Ljubljana 2016
<https://web.bitnik.org/chelsea/>
Photo: Miha Fras / Aksioma





A nighttime photograph of a multi-story building with a distinctive green-lit roof. The building's windows are illuminated from within, and the ground floor features outdoor seating with umbrellas. A large, bold, white text overlay is positioned in the lower half of the image, partially obscuring the building and the ground. The text is arranged in several lines, with the first three lines being the largest and most prominent. The background is dark, and the overall scene is lit by the building's lights and streetlights.

**ONLY 24
HOURS LEFT
TO FUND**

**@LISAREIN'S FILM,
"FROM DEADDROP TO
@SECUREDROP"
[HTTPS://T.CO/AABPDLVDYL](https://t.co/aABPDLVDYL)**

CHELSEA MANNING, 23 DAYS AGO

**"PRISON KEEPS US
ISOLATED. BUT
SOMETIMES,
SISTERHOOD CAN
BRING US TOGETHER" -
MY NEW GUARDIAN
COLUMN:
[HTTPS://T.CO/Y4YRFFDZVA](https://t.co/y4YRFFDZVA)**

CHELSEA MANNING, A MONTH AGO

**NEW @AMNESTYUK
#PODCAST
W/@CHELLEHENDLEY
VOICING ME (B/C I'M
NOT ALLOWED TO BE
RECORDED).
[HTTPS://T.CO/3FN8RMYEHQ](https://t.co/3FN8RMYEHQ)**

CHELSEA MANNING, A MONTH AGO

**RIP #MARVINMINSKY.
YOU TRANSFORMED
THE STUDY OF
COMPUTERS FROM A
SCIENCE TO AN ART,
AND CHANGED THE
WORLD.
[HTTPS://T.CO/LE3EY6HP2G](https://t.co/le3ey6HP2G)**

CHELSEA MANNING, JAN 24, 2016

**._@3DPRINT_COM
COVERS THE DAVOS
WORLD ECONOMIC
FORUM EXHIBIT OF MY
DNA-INFLUENCED 3-D
PORTRAITS BY
@HDEWEYH:
[HTTPS://T.CO/RMS1TE4AJV](https://t.co/RMS1TE4AJV)**

CHELSEA MANNING, JAN 20, 2016

**._@EDPILKINGTON
COVERS @HDEWEYH'S
EXHIBITION OF 3-D
PORTRAITS BASED ON
MY DNA, AT THE
WORLD ECONOMIC
FORUM, IN DAVOS:
[HTTPS://T.CO/JWXHAVNF3P](https://t.co/JWXHAVNF3P)**

CHELSEA MANNING, JAN 18, 2016

THANK YOU EVERYONE

CHELSEA MANNING, NOV 25, 2015

**WE MUST NOT LET
TERRORISTS DICTATE
HOW WE ADDRESS THE
REFUGEE CRISIS – OR
PRIVACY. SEE MORE IN
MY POST ON
@GUARDIAN:
[HTTPS://T.CO/2UM7G78DFA](https://t.co/2UM7G78DFA)**

CHELSEA MANNING, NOV 19, 2015

**HOW I FEEL ABOUT
GENDER EXPRESSION:
[HTTPS://T.CO/VPNPSEHYZE](https://t.co/vPNPSEHYZE)**

CHELSEA MANNING, NOV 13, 2015

**IT MAKES ME FEEL
UNSAFE TO HAVE
MILITARY AND GOV'T
OFFICIALS POLICE MY
BODY, IDENTITY, AND
HUMANITY. =(**
[HTTPS://T.CO/YAZHJBUUSZ](https://t.co/YAZHJBUUSZ)

CHELSEA MANNING, NOV 9, 2015

**FIND YOUR VOICE AND
FIND YOUR IDENTITY
#MONDAYMOTIVATION**

CHELSEA MANNING, OCT 19, 2015

**SEE MY POST
ON MEDIUM TODAY,
"MY THOUGHTS
ON BECOMING
NICOLE:
THE TRANSFORMATION
OF AN AMERICAN FAMILY,"
HERE: [HTTPS://T.CO/POG1Q05PSV](https://t.co/POG1Q05PSV)**

CHELSEA MANNING, JAN 1, 2016

**BE TRUE TO YOURSELF
& TO OTHERS. NEVER
STOP DREAMING. BE
INSPIRED & INSPIRE
OTHERS. MAKE THE
WORLD BETTER.
#NEWYEARSDAY
#NEWYEARSRESOLUTIONS**

CHELSEA MANNING, OCT 8, 2015

**AS OF NOW,
I AM NO LONGER ON
REC RESTRICTIONS!
I HOPE
TO START GETTING BACK
IN THE GROOVE OF THINGS.**

CHELSEA MANNING, OCT 8, 2015

**RT @NEWSWEEK: IN A @MEDIUM POST,
@XYCHELSEA
SHARES HER
STRUGGLE
WITH NOT BEING ALLOWED
TO GROW HER HAIR
[HTTP://T.CO/HX110BRTYK](http://t.co/HX110BRTYK) [HTTP://T.CO/...](http://t.co/...)**

CHELSEA MANNING, OCT 8, 2015

**RT @EDPILKINGTON:
"MAYBE I SHOULD GIVE UP
ON EVERYTHING"
- CHELSEA MANNING ON
HER DESPAIR
AFTER US MIL FORBIDS
HER TO GROW
HER HAIR [HTTPS://...](https://t.co/...)**

CHELSEA MANNING, OCT 8, 2015

**RT @HUFFPOSTBLOG:
..@XYCHELSEA:
"I FELT SICK.
I FELT SAD.
I FELT GROSS."
[HTTP://T.CO/ILZKd8EOTB](http://t.co/ILZKd8EOTB) [HTTP://T.CO/1SXUDIK9GQ](http://t.co/1SXUDIK9GQ)**

CHELSEA MANNING, OCT 7, 2015

**MY FIRST PIECE UP
ON MEDIUM
—ABOUT MY
INTERNAL
BATTLES**

—HERE: [HTTPS://T.CO/STPBSCYVFF](https://t.co/STPBSCYVFF)

CHELSEA MANNING, DEC 28, 2015

**MY NEW MEDIUM
PIECE: HOPE AFTER A
DARK YEAR. THOUGHTS**

|

CHELSEA MANNING, SEP 21, 2015

**I'M FEELING HURT,
SICK, LONELY, DISAPPOINTED
OVER THE DOJ AND
PRISON'S DECISION
RE: MY HAIR.
I REALLY WANNA SLOW DOWN.**

I WON'T = |

CHELSEA MANNING, SEP 21, 2015

**NEVER
STOP
DREAMING**
#MONDAYMOTIVATION

CHELSEA MANNING, SEP 18, 2015

**BAD NEWS FOR ME:
MILITARY CONTINUES TO MAKE ME
CUT MY HAIR
TO MALE
STANDARDS**
> = | I'M GONNA FIGHT IN COURT

CHELSEA MANNING, APR 21, 2015

**WE ONLY HAVE
ONE SHOT
TO MAKE SEVERAL
POINTS IN OUR CASE
AT THE ARMY COURT
OF CRIMINAL APPEALS
IN THE NEXT YEAR.**

CHELSEA MANNING, APR 21, 2015

**I REALLY NEED YOUR
DONATIONS
TO KEEP MY
APPEAL GOING,
ESPECIALLY
RIGHT NOW.**

CHELSEA MANNING, DEC 21, 2015

**PLEASE DONATE.
TRANSPARENCY IS V
IMPORTANT.
[HTTPS://T.CO/IYBPLP7CMJC](https://t.co/IYBPLP7CMJC)**

CHELSEA MANNING, APR 21, 2015

@EVILMATTHEW AT THE VERY LEAST
**IT FEELS LIKE
SPRING,
AND YOU CAN
SEND BOOKS
DIRECTLY TO ME
AT MY ADDRESS =>|**

CHELSEA MANNING, APR 21, 2015

**RT @GGREENWALD:
HANDWRITTEN
NOTE FROM
CHELSEA MANNING
CONFIRMING THAT TWEETS
UNDER @XYCHELSEA
ARE HERS [HTTPS://T.CO/8UR2HMSFNJ](https://t.co/8UR2HMSFNJ)
- CONFIRMED...|**

CHELSEA MANNING, APR 20, 2015

@OFFALYGOODVIBE
**THEY'RE NOT
VERY RESTRICTED.
ANYTHING WITHIN
BOUNDS OF
SAFETY AND COMMON SENSE
IS FINE.**

CHELSEA MANNING, APR 17, 2015

**RT @EFF:
ALABAMA LAW MAKES
IT A CRIME
TO HELP STATE
INMATES POST TO
SOCIAL MEDIA.
[HTTPS://T.CO/GZF1QHNEZD](https://t.co/GZF1QHNEZD)**

CHELSEA MANNING, APR 16, 2015

@BIGALROSS
**I *HAD* A LIST
OF NAMES.
CHELSEA
WAS THE ONE
THAT FELT LIKE ME =>|**

CHELSEA MANNING, DEC 21, 2015

**...AND THE VILE HURT
AND HUMILIATION OF
ARBITRARY BEAUTY
STANDARDS FOR
WOMEN IS REVEALED...
LIVE!
#MISSUNIVERSE2015|**

CHELSEA MANNING, APR 13, 2015

@JAKEMAVRICK @LEANN02 @THEAMERICANSFX
**RAMEN
NOODLES ;) |**

CHELSEA MANNING, APR 13, 2015

@MICHAEL JANDA @AIRBOYNOISES
**I PLAYED HOUSE TRANCE,
BREAKBEAT,
DRUM AND BASS
(DUBSTEP),
AND POP REMIXES
(2006-2007 ERA).|**

CHELSEA MANNING, APR 13, 2015

**I TRY TO GO TO BED
AND SLEEP
BY 9:30 AT NIGHT.
BUT I OFTEN
STAY UP TILL
10:30 OR 11.
AND THAT'S MY DAY!**

CHELSEA MANNING, APR 13, 2015

**I READ A LOT
IN MY FREE TIME
(NON-FICTION,
HISTORY,
PHILOSOPHY, ETC.)
AND I TRY TO DO
COLLEGE CORRESPONDENCE COURSES.**

CHELSEA MANNING, APR 13, 2015

**I WATCH VERY
LITTLE TV.
MOSTLY JUST SHOWS
AT NIGHT ON
FX, LIKE @THEAMERICANSFX
(I <3 THAT SHOW).**

CHELSEA MANNING, DEC 18, 2015

**CONTROL OF THIS
ACCOUNT HAS
TEMPORARILY BEEN
TRANSFERRED TO A
VOLUNTEER
ASSOCIATED W/
[HTTPS://T.CO/PCQ5DWPZBK](https://t.co/PCQ5DWPZBK)**

CHELSEA MANNING, APR 13, 2015

**EVERY OTHER
DAY OR SO, I DO
CARDIO
SOMETIME
AFTER DINNER.**

CHELSEA MANNING, APR 8, 2015

**IT'S NOT EASY
TO WRITE ARTICLES
(OR TWEETS)
FROM HERE, BUT I DO
ENJOY IT! =P**

CHELSEA MANNING, APR 7, 2015

**JUST A REMINDER:
MY HAND-WRITTEN
LETTER WAS OFFICIALLY
MAILED.
IT WILL BE POSTED
AS SOON AS POSSIBLE!
LOOKING FORWARD TO YOUR THOUGHTS.**

CHELSEA MANNING, APR 6, 2015

**MY LIFE OPERATES ON A SCALE OF
WEEKS,
MONTHS,
AND YEARS,
NOT SECONDS, MINUTES, AND HOURS**

CHELSEA MANNING, AUG 10, 2015

**YESTERDAY MARKED
180 DAYS
SINCE MY
HORMONE
REPLACEMENT
THERAPY BEGAN! =)**
#MONDAYMOTIVATION #GIRLSLIKEUS

CHELSEA MANNING, DEC 17, 2015

TODAY IS MY 6TH BDAY

CHELSEA MANNING, JUL 26, 2015

**I'M STAYING BUSY
WITH SEVERAL
PROJECTS
OVER THE NEXT FEW WEEKS!
WORKING ON SOME Q&As,
A COUPLE ARTICLES,
& OTHER MISC. PIECES
#STAYTUNED =)**

CHELSEA MANNING, JUL 20, 2015

**AS OF LAST WEEK,
THE LEGAL DEFENSE FUND
IS NO LONGER
IN THE RED!
THIS IS A *HUGE*
RELIEF FOR ME! =O**
#MONDAYMOTIVATION

CHELSEA MANNING, JUN 1, 2015

**NO MATTER
WHAT ANYONE SAYS,
THINKS, DOES,
YOU ARE THE ONLY PERSON
WHO CAN DEFINE
WHO YOU ARE**
#MONDAYMOTIVATION

CHELSEA MANNING, MAY 12, 2015

**@ASSANGELOVE
I CAN'T THINK OF
WORDS
TO DESCRIBE HRT,
IT'S AN AWESOME
(IF SLOW) PROCESS.**

CHELSEA MANNING, SEP 26, 2015

**BE INSPIRED,
AND INSPIRE
OTHERS**
#MONDAYMOTIVATION

CHELSEA MANNING, APR 13, 2015

**I USUALLY DO
@SHAUNTFITNESS
EXERCISES FROM
INSANITY AND ASYLUM, ETC.
VERY FUN,
BUT EXHAUSTING AT TIMES =D**

EV
AN
RO
T

Recently commissioned by the international project Masters & Servers, Evan Roth's new work Internet Landscapes: Sweden is a series of web based artworks that will allow one to experience the internet's physical, digital and cultural infrastructure as a landscape depicted by an unusual set-up of infra-red photos, radio frequencies scan, and packet data. Visiting the internet physically is an attempt to repair a relationship that has changed dramatically as the internet has become more centralized and monetized, as well as a mechanism for global government spying.

Evan Roth
n57.680235e11.668160.se (*Internet Landscape: Sweden*), 2016
Networked video, 19:49
<http://n57.680235e11.668160.se/>
Photo: Miha Fras / Aksioma

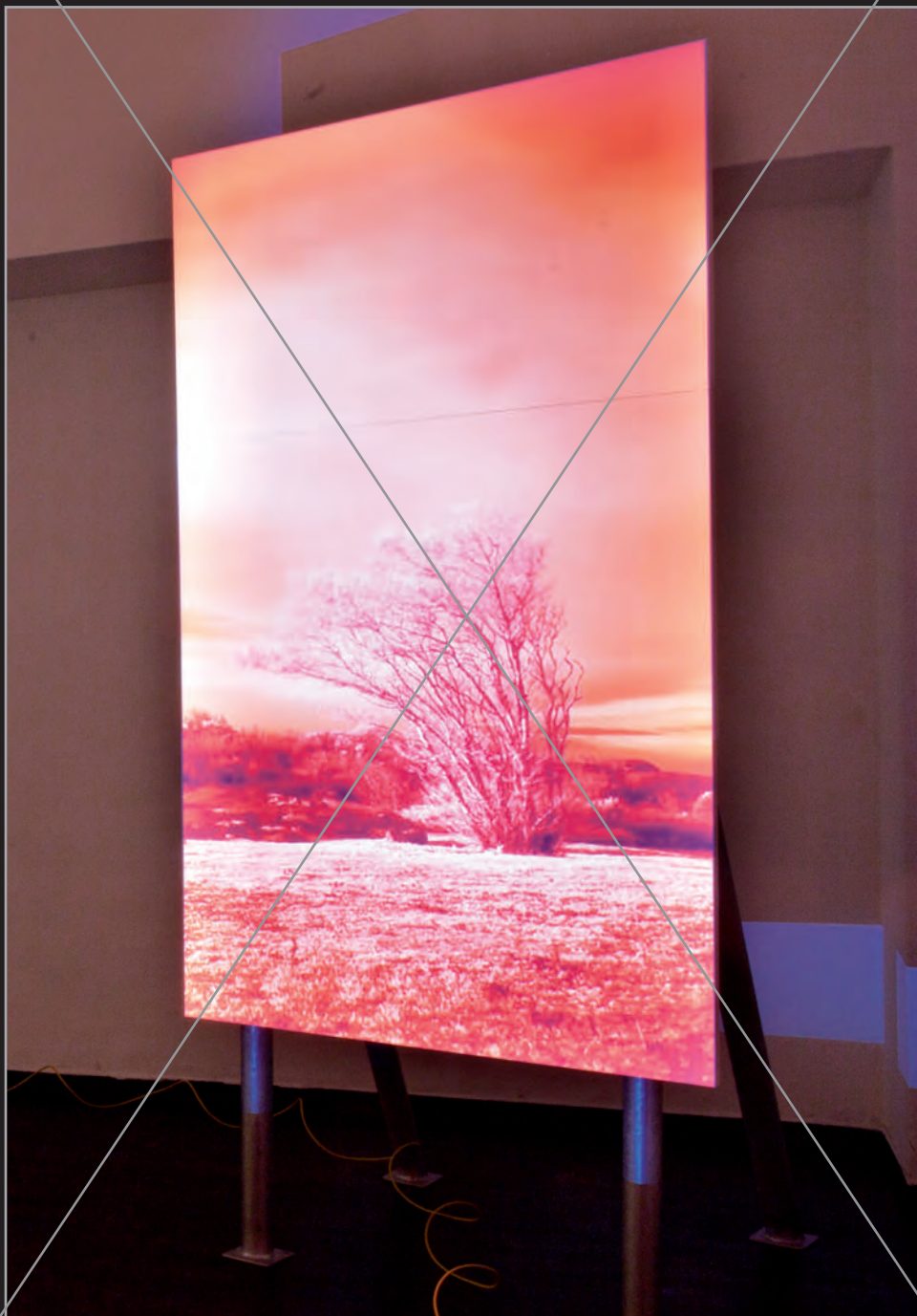








Evan Roth
Internet Landscape: Sweden, 2016
Installation
Photo: Miha Fras / Aksioma



“The more time I spend alone in nature, the more I forget about all of the politics surrounding the flow of data under my feet.” Interview with Evan Roth

By Bani Brusadin, Ruth McCullough, Domenico Quaranta

Domenico Quaranta: You said that visiting the Internet physically is an attempt to repair a relationship that has changed dramatically as the Internet becomes more centralized, monetized and a mechanism for global government spying. Why is it that picturing the Internet as a physical infrastructure can be seen as a critical, broadly political gesture?

While I've done projects in the past that I would characterize as ranging from direct to indirect political activism, this is not one of those projects. I'm at a crossroads in my own understanding of what the best path forward is as an artist and user given the current state of programmable systems and networked communications. This work was inspired by and involves political issues, but I feel it is more reflective of a personal search for answers rather than anything else.

Bani Brusadin: You are one of the founders of the Free Art & Technology Lab (F.A.T. Lab), an organization of artists and engineers that from 2007 and 2015 worked to enrich the public domain through the research and development of creative technologies and the media. For years, you and F.A.T. Lab have been cunningly playing as users among other users, provoking unexpected results in the encounter of users' intelligence and ingenuity with network technologies and social media.

With Internet Landscapes: Sweden has your interest in users' cultures now shifted towards a new area, namely the material side of machines and collective intelligence?

For me there is a connection between the closing of F.A.T. and this new series of work. I think that part of the reason F.A.T. needed to shut down was because the Internet had at some point fundamentally changed and yet our approach to making art and activism within that environment had not. Again, I'm not claiming to know what the new approach should be at this point, but in my work, there is a deliberate change in approach from the fast paced production and consumption of F.A.T. projects to something slower and more contemplative. In some ways this work is an experiment in making art in the exact opposite way that F.A.T. was functioning: alone, slow, not designed for easy sharing. Where F.A.T. was trying to match the speed of the web (or at times even outpace it), this work is trying to pull the Top Gun maneuver in which the brakes are applied very firmly and the web is allowed to speed by. (None of this is to take away from the work of F.A.T., which I am proud of and will stand behind. It was just time for a change for me).

Domenico Quaranta: The use of infrared video in the Internet Landscapes is both related to portraying the physical Internet (information travels through fiber optic cables as infrared laser light) and to the DIY technologies developed by paranormal researchers. This belief in technology as research, as the output of curiosity and free thinking, and as something that can always resist to its subsumption by the forces of power and greed, informs all your work. Are you still positive about it?

I don't have any core belief in the power of technology. My continued interest in it as a medium for creating art comes from two places: 1) the single greatest feeling of self empowerment I've experienced in my lifetime was uploading my first HTML file. It's a feeling I'm constantly trying to reconnect with in my work. And 2) because it's cheap. There is no other medium I know of that has such a division between the cost to produce and reach of communication. As much as I don't enjoy writing code, it is freeing to divorce creative decision making from the realities of physical production.

Bani Brusadin: In the pictures and videos of *Internet Landscapes*: Sweden there's apparently nothing to look at. We are witnessing things and places whose intended function has little or nothing to do with what they look like at first sight. Network infrastructures are literally buried under layers of sediment as much as they're buried under layers of 'user-friendly' interfaces...

Yes, I wrestled quite a bit with how much evidence of the Internet to show in the frame. In the end, it was important to me that in this first piece of the series, there not be any cables or direct clues. As I move forward with the series, I will include footage of cables where it makes sense, but from the beginning I always had this vision in my mind of the lonely tree in an uncomfortable landscape. I see the tree as this naturally occurring network diagram that can function as a monument when recontextualized. The branches bring the viewers' eyes away from the clouds and down into the ground where the data is flowing.

For me this project was never meant to be a journalistic endeavor. It's art that is more about my

own struggles and understanding of my surroundings than it is about seeing cables. I didn't want this to turn into a project where I was just running around planting flags and taking photos in an effort to become the mayor of the Internet on Foursquare. For that reason I also allow myself to think more painterly (for lack of a better word) when I'm on location. The research guides me to the location, but once I'm there, I try to allow myself a lot of freedom to make something that captures the essence of an internal dialog rather than just trying to document what is (or is not) there to see of the Internet.

I would also point out that there are things happening within the frame. On first glance it seems as if nothing is going on, but you should be able to notice subtle changes in light as clouds pass in front of the sun, animals, people, airplanes and boats moving in and out of frame, and changes in the wind and wave patterns. These aren't "actions" as we are used to actions in a typical Internet experience, but actions in nature. I also think there is a performance aspect in watching the piece from start to finish. All of the things that might happen during that period (email notifications, SMS messages, incoming tweets, your impulse to move the mouse so you can see how much time is left) are all a part of the viewing experience. These clips, which are typically shorter than the length of a TED talk, can seem like an eternity to watch in their entirety (especially when viewed in the privacy of your own browser).

Domenico Quaranta: The generation we both belong to shares the common feeling that the Internet is not what it used to be; that the utopian, open space that we used to inhabit is over. I'm starting to be quite ambivalent about this feeling: although I've

lived the Internet's recent history, and I can recognize the shift from the institutional Internet to the corporate web, from online communities to social networks, and from a space of freedom and sharing to a tool of mass surveillance, I can't resist to seeing in this narrative the usual way in which the old men speak to younger generations: it was much better when I was young - you will never experience this kind of freedom. How can we preserve the values on which the early Internet was built without being nostalgic?

I am still learning a lot about the contemporary network from ideas that Jodi, Olia Lialina and Piratbyran had over a decade ago. I see the work I'm doing now as being directly influenced by those voices, and even more than nostalgia, I think what you see is a struggle in this current environment for the work to embody many of these older ideas and values that I feel are still very relevant.

Despite how much has changed, there is still nothing stopping anyone from registering a URL, pointing it to a networked computer and making a website. That right hasn't been taken away from us, it's just less convenient than other options. And if we collectively begin to grow tired of counting our friends, followers and likes, I think there is something empowering in knowing that what was true 20 years ago is still true today. If I want to make a really boring website about a tree, I can still go do that.

The longer I work on this series, the less and less it is about the Internet. Nostalgia that happens to be embedded in the work is probably less about the "the Internet" and more about a younger and more naive period in my own development (personally and artistically).

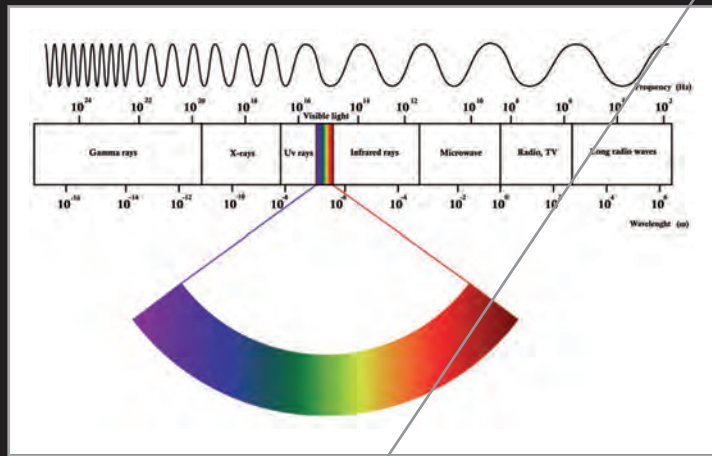
Similarly, I think any frustrations I have with the current state of the Internet is not directed at “the bad guys” but rather at myself for seeing what I wanted to see instead of what was inevitably to come.

Domenico Quaranta: Another thing that I feel is that, if the Internet has turned bad, it’s our fault. It’s the generation that grew up in the Nineties that made the current Internet, both actively (by making the tools and launching the start-ups) and passively (by not resisting it). And by describing it as an irreversible process, by being nostalgic, we are implicitly inviting younger generations to adapt to it. How can we be realistic without being perceived as a conservative force?

I think it is possible to be realistic and have something more than a conservative or purely pessimistic voice in the conversation, and my hope is that this is reflected in the work.

I am also working on a new series of related work where I am building kites with similar IR landscape imagery printed on them. To me, kites are generally reminiscent of simpler and more innocent times. With a hexagonal shape and the use of antenna wire in their construction, the kites I’m making also serve as a historical reference to Guglielmo Marconi’s early experiments in long distance communication. In 1901 in Poldhu, UK, Marconi successfully used a kite with antenna wire to receive the very first wireless signal across the Atlantic Ocean. Initially, Marconi was trying to use a twenty mast circular aerial to receive the signal but it was destroyed in a storm. When this heavier and more expensive infrastructure failed, he found a lightweight, locally sourced and more accessible solution in an unexpected form. For me, the

ruins of Poldhu
act as an
analogy for the
current network
of cables, and
Marconi's kite
is the elegant
hack that put
the power of
communication
infrastructure
back in the hands of hobbyists (i.e., kite makers). In
this sense, the work is meant to be both nostalgic yet
still suggestive of a path towards change.



I also view the use of the radio spectrum (both in the
kites and in the networked video series) more as a
sign of optimism than of nostalgia or defeat. Radio,
which, at the time, might have seemed even more
magical and powerful than the Internet did to our
generation, only had a 10 year heyday before the
introduction of television (which essentially replaced
it). With this in mind, it doesn't seem so far fetched
to me that some fundamental change to the Internet, or
new form of communication along the spectrum, could
happen within our lifetimes.

This is one reason I'm so obsessed with the
electromagnetic spectrum at the moment. I love the
idea that whether we are communicating with visual
light (painting), IR (fiber optic), microwaves
(wifi/cellular) or VHF/UHF (radio and TV), it is all
happening on a single spectrum differentiated only by
the distance between peaks of waves. When I look at
simple spectrum diagrams like this, I get excited
because I know the answer to many of the problems with
our current communication structures are there. This
is one reason why you see the spectrum range (from

visible light to near infrared to radio) showing up in the work in various ways. The kite itself is in part meant as a visualization of an invisible EM wave. The height of radio towers are often dictated not by line of site issues, but by the length of the EM wave they are interested in transmitting and receiving. The antennas you see spotting the landscape are typically $\frac{1}{4}$ or $\frac{1}{2}$ the length of the actual wave they are built to transmit. The former architect in me sees this as one of the most poetic relationships between form and function in the built environment. So the spool of antenna wire that sits below the kites in the exhibition is of a specific length (41.3m), which corresponds to a frequency (3.6MHz) useful in shortwave radio communication.

Ruth McCollough: It feels like the project is not just about Internet landscapes, but about how data interact with the landscape, not just through the internet file transfer, fibre optics and infrared, but the radio waves, wifi and mobile 3G. This is present through the audio recordings that scan the radio waves tuned by your heart beat. Can you explain more about this experience and what we are listening too? These field recordings seem to be a new dimension to your work, can you explain the significance?

Yes, the project started as a venture to find the Internet, but has slowly changed more broadly to the relationship between data and the landscape, and then again to the relationship between the self and nature.

The audio is composed of two channels: the first is from a microphone recording ambient audio and the second is scanning through various radio frequencies, with each change in frequency tied to my heart rate. Both were recorded on the same location as the video

was shot. The radio device is a custom piece of hardware and I plan on releasing the design diagrams for it online soon. The hardware is connected to my fingertip and takes a heart rate reading through IR light, which is reflected in part by blood cells. When a heartbeat is detected, a microcontroller increments to a new radio frequency. The result is a droning sound composed primarily (but not entirely) of static. When the two channels are blended together, various rhythms mix together: water on the shore, pulses from the heart and waves transmitted through air and fiber.

I originally came across the radio scanning technique when researching technologies developed for paranormal investigations. This community developed the Spirit Box, which is a custom built or hacked radio that constantly sweeps through radio frequencies. The belief is that communication could occur through the connected pieces of “inter-frequencies” heard in the radio spectrum. And while my interest and intent is not connected with the paranormal, they are an amazing community of tool builders and their DIY approach towards communication across the electromagnetic spectrum is inspiring.

Domenico Quaranta: The *Internet Landscapes* remove the Internet from the space of myth and religion and bring it to a more human scale: portraying the Internet as a physical body, made of undersea cables and human-built infrastructures, is also a way to resist the idea of the Internet as an immaterial soul, that was forged by Internet utopians and subsumed by corporations. Do you agree?

Yes, and this is why I think you see a growing interest in other artists, activists and writers

working in this space. When everything was kittens, unicorns and .mp3 files, there wasn't any real need to think of the Internet as anything but Willy Wonka's digital chocolate factory. Who wants to talk about how it all works when we could be watching Charlie Bit My Finger? At some point, however, I think many people started seeing that things were going awry. Some people saw this earlier than others, and some people point to different things as being more or less troubling, but whether it's for spying or targeted marketing or centralization, I think many people were left rethinking their relationship with the Internet. At this point I think there is natural tendency to say, "Ok wait, things got fucked up. How did this happen? What is this system? Where is it? How does it function? Who owns what aspects of it? How is that space regulated?" And at least for me personally (although I suspect this might be the case for others as well), after going through a disempowering experience with the Internet, there is something re-empowering and grounding about understanding more about the system physically. Yes, seeing the cables maybe does break the myth of an Internet forged by Internet utopians, but I think it also lessons the feeling of the network being something we have no influence or control over. And just from a personal standpoint, venturing away from the screen and visiting the landscape of the Internet has made me more excited about making art in that medium again.

Domenico Quaranta: You talk about your travels to fiber optic landing locations as "pilgrimages". Although you explain these pilgrimages as a way to "reconnect with the Internet", I have the feeling that they are more a way to reconnect to the world: by experiencing nature, by allowing you a different experience of time and space. Is this distinction any good?

Yes, in fact the longer I work on this new series, the more peripheral the Internet becomes in my thinking. I've been using the phrase "Internet landscapes" to informally describe the work, but lately I've been dropping the "Internet" and just calling them "landscapes" (which I think is more true to what they are). Even though the Internet is a strong character in the narrative, the work is really more about the questioning of my surroundings and search for solutions to issues that fundamentally challenge my art practice and worldview.

All of the research that goes into finding these specific places on the globe (which are usually remote beaches) is still a part of the work. But, the more time I spend alone in nature, the more I forget about all of the politics surrounding the flow of data under my feet. There is a meditative quality embedded in the work that stems directly from my experience in producing the work. When I'm in the field filming, I usually shoot still tripod shots between 10 and 15 minutes in duration. Because I'm recording audio (both from the ambient surroundings as well as from the radio spectrum), I need to remain stationary for the entire duration of the clip. In that sense the filming process is like a digital retreat with mandatory periods of 15 minutes of solitary meditation in nature. And what was most striking to me when I started this process was not "omg, this retreat into nature and being away from screens is amazing!", it was more, "holy shit, this is boring." In the beginning I found myself negotiating internally whether certain shots were worth the 15 minutes of stillness that was required. As I continued with the project, however, this perception of time became one of the most interesting aspects of the work. The resulting networked video pieces are intentionally on the

timeline of nature to try and recreate what I felt rather than the quick editing that's usually associated with online video. In past work, I have sometimes felt the influence of the Internet in the art making process more strongly and have made work that I know would play better online (in part because I wanted to reach a larger audience). But, if one of these newer videos were put on Reddit or Buzzfeed, my guess is that the comment thread might be less than appreciative in large part because the pacing of the work stands at complete odds with the pacing of the web. These videos may not be easy to consume, but my hope is that for some viewers, it will offer a solitary meditative moment in their day that mimics part of what I was thinking and feeling when I was on location doing the filming.

Bani Brusadin: Why choose Sweden and how is it related to your personal and political background?

A lot of my thinking about the data, and the yin and yang relationship between copying and pasting, stems from the now defunct Swedish think tank Piratbyrå. In the past I have visited more technically important network locations (for example Porthcurno in the UK), but when I envision my own personal Internet monuments, I see them in Sweden.

Even in the midst of the file sharing debate, Piratbyrå was always interested in the personal connections between individuals brought about by these massively connected systems (online and offline). A 2014 exhibition at Furtherfield, which was partly a Piratbyrå retrospective, was subtitled "Piracy as Friendship." The title and program highlighted the idea that bus rides and building fires are perhaps more interesting "social media" than what we can find online.

On the Gothenburg portion of the trip I stayed with Magnus Ericksson (former Piratbyrå/F.A.T. member) and artist Geraldine Juarez (former Telecomix/F.A.T. member, she also organized the Furtherfield show). They are friends whose thinking has influenced a lot of my understanding on the current state of the Internet. Sleeping on their couch and having conversations around their kitchen table (rather than IRC) was for me another reason Sweden was the right place to look for a personal connection with the Internet.

Domenico Quaranta: Is kopimi another utopia from the past or something we can still believe in?

In an online economy in which many of the largest companies don't make any content (Twitter, Facebook, Google, etc), the philosophy of kopimi has definitely become more complicated for me. My guess is that these companies would like nothing more than to be legally able to copy all of the world's data to their servers ("collect it all!") in an effort to sell more advertising space. That being said, for better or for worse, I still keep coming back to kopimi. It is probably an oversimplified way of looking at the digital landscape, but I still believe in the core notion that the natural state of data is to be freely copied. I've used this analogy before, but I liken it to an ill-equipped dam holding back water. There are barriers to stop data from being copied (legal and technical) but on a long enough time line, they will always fail because the water wants to go downstream. I still get excited everytime I see triangles and the number 23.

\\\\\\\\

This interview was conducted on a shared online document in March 2016.

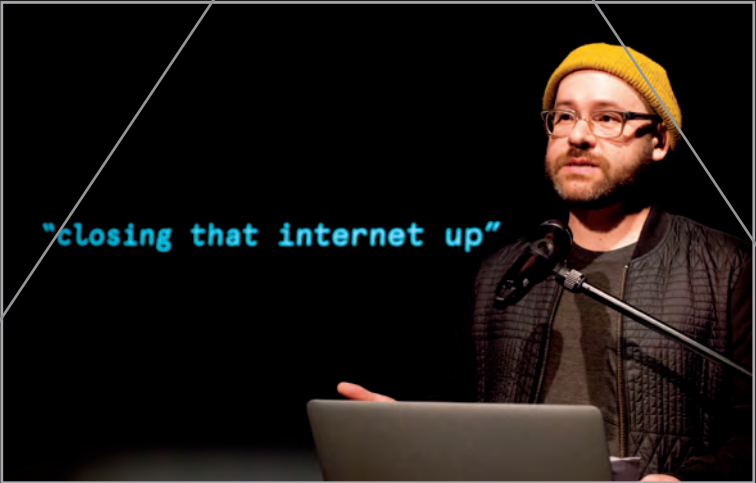
The Black Chamber

conference in Ljubljana on 9th and 10th March, 2016.

Photos: Miha Fras / Aksioma









Artists' Bios

Jacob Appelbaum is an independent computer security researcher and hacker, and core member of the Tor Project. He represented Wikileaks at the 2010 Hope conference, and, as a confidant of the former NSA contractor Edward Snowden, was among those who gained access to documents for public release during the 2013 global surveillance disclosure.

Zach Blas is an artist and writer whose work engages technology, queerness, and politics. Currently, he is a Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. Blas has exhibited and lectured internationally, most recently at Whitechapel Gallery, London; Institute of Contemporary Arts, London; e-flux, New York; the Institute of Modern Art, Brisbane; Museo Universitario Arte Contemporáneo, Mexico City; Transmediale, Berlin; and the 2014 Dakar Biennial. He has two forthcoming books: *Escaping the Face*, an artist monograph to be published by Rhizome and Sternberg Press in 2016, and *Informatic Opacity: The Art of Defacement in Biometric Times*, a theoretical study of biometric facial recognition and refusals of recognition. Blas' work has been written about and featured in *Artforum*, *frieze*, *Art Papers*, *Mousse Magazine*, *The Atlantic*, *Al Jazeera America*, *Wired*, and *Art Review*, in which Hito Steyerl selected him as a 2014 FutureGreat. His current art project Contra-Internet is supported by a 2016 Creative Capital grant in Emerging Fields. <http://zachblas.info/>

James Bridle is a British artist and writer based in Athens, Greece. His artworks have been commissioned by galleries and institutions and exhibited worldwide and on the internet. His writing on literature, culture, and networks has appeared in magazines and newspapers including *Wired*, *Domus*, *Cabinet*, *The Atlantic*, *The New Statesman*, *The Guardian*, *The Observer*, and many others, in print and online. He lectures regularly at

conferences, universities, and other events. His formulation of the New Aesthetic research project has spurred debate and creative work across multiple disciplines. <http://shorttermmemoryloss.com/> - <http://booktwo.org>

Since 2008 **Emilie Brout & Maxime Marion (FR)** have been developing an approach based on appropriation. Using collections of documents (vernacular photography, cinematographic excerpts, dynamic maps...) that they create or find online, they question the relation we have with images. Exploring the concept of common, they examine in a sensitive way the modalities of production, the means of dissemination, and the history of data inside networks. Their work has been exhibited internationally at the Seongnam Arts Center (South Korea), Art Brussels (Belgium), Loop Fair (Spain), Centre pour l'Image Contemporaine in Geneva and Solo Project in Basel (Switzerland), Telecom Italia Future Centre in Venezia (Italy), and Palais de Tokyo (France), among many others. They have also been awarded with the Arte Laguna Prize 2014 and the Contemporary Talent Prize 2011 of the François Schneider Foundation. <http://www.eb-mm.net/>

Simon Denny was born in Auckland in 1982 and is based in Berlin. His work has explored technological obsolescence, the rhetoric of Silicon Valley and tech start-ups, and technology's role in shaping global culture and constructions of national identity. Combining sculptures, graphics, and moving images, Denny's complex and layered installations translate often problematic governance technologies into visual form. As a result, his work challenges several themes which are rooted in modern society's globalized cultures of technology, consumerism, organization, and the dissemination of information. Denny's solo exhibitions include MoMA PS1, New York (2015); Portikus, Frankfurt (2014); MuMOK, Vienna (2013); Kunstverein Munich, Munich (2013); and Aspen Art Museum, Aspen (2012). Denny

gained critical acclaim with his double installation at the 56th Venice Biennale 2015 in representation of New Zealand.

Simona Levi is a theater director, multidisciplinary artist, and activist, involved in European social movements dealing with free circulation of knowledge, culture and information, internet defense, and the fight against corruption and has actively taken part in movements for the right to housing and the use of public spaces. In the last few years she has focused on the topics of free culture, digital democracy, and the strategic use of digital tools for organization, communication and collective action, and democratic renovation. Simona Levi organized platforms to uncover corruption and political responsibility in economic injustices in Spain and Europe. An active participant in the popular #15M movement in Barcelona, she is co-author or editor of several books, among them *Technopolitics*, *Internet and R-evolutions* (2012), devoted to the role of digital networks in the new Spanish political movements, and *Free digital culture. Basic notions to defend what belongs to everyone* (2012), both published in Spanish by Icaria.
<https://xnet-x.net/en/>

Jill Magid is a North American artist whose performance-based practices are meant to initiate intimate relationships with a number of organizations and structures of authority. She explores the emotional, philosophical, and legal tensions between the individual and “protective” institutions, such as intelligence agencies or the police. To work alongside or within large organizations, Magid makes use of institutional quirks, systemic loopholes that allow her to make contact with people “on the inside.” Her work tends to be characterized by the dynamics of seduction, the resulting narratives often taking the form of a love story. Magid’s work has been exhibited at several museums and galleries all over the world, including Tate Modern,

London; Whitney Museum of American Art, New York; Berkeley Museum of Art, California; Tate Liverpool; the Stedelijk Museum Bureau, Amsterdam; Yvon Lambert, Paris and New York; Gagosian Gallery, New York; and the Security and Intelligence Agency of the Netherlands. Some of her works have been included in the collections of the Whitney Museum of American Art, Fundación Jumex, and the Walker Art Center, among others.
<http://www.jillmagid.net/>

!Mediengruppe Bitnik (Carmen Weisskopf and Domagoj Smoljic) live and work in Zurich/London. They are contemporary artists working on and with the Internet. Their practice expands from the digital to affect physical spaces, often intentionally applying loss of control to challenge established structures and mechanisms. !Mediengruppe Bitnik’s works formulate fundamental questions concerning contemporary issues. Their works have been shown internationally, including the Shanghai Minsheng 21st Century Museum, Kunsthaus Zürich, NiMk Amsterdam, Space Gallery London, Cabaret Voltaire Zurich, Beton7 Athens, Museum Folkwang Essen, Contemporary Art Center Vilnius, Beijing “Get It Louder” Contemporary Art Biennial, La Gaité Lyrique Paris, Gallery EDEN 343 São Paulo and the Roaming Biennale Teheran. They have received the Swiss Art Award, Migros New Media Jubilee Award and an Honorary Mention Prix Ars Electronica.
<https://www.bitnik.org/>

Metahaven (NL) is a strategic design studio operating at the intersection of communication, aesthetics, and politics. Founded by Vinca Kruk and Daniel van der Velden, Metahaven ingeniously creates odd assemblages into a variety of art forms ranging from installation work to apparel. Their work, both commissioned and self-directed, approaches branding and identity in such a way as to depict contemporary forms of power, in an age where power is especially designed to exclude as many people as possible from its operating system, its code. Their riotous mixture of satirical,

conceptualist expressions and folk internet imagery is paired with their interest in collective political and design objects. The dissolution of the societal middle ground institutions and the welfare state has triggered the demise of the politically and socially meaningful role of the designer. "It is with the internet as an amplifier that this perspective can be suddenly liberating," says Metahaven. The traditional designer's demise seems now to have sparked a whole new type of research and creation that digs much deeper below the surface of images. <http://metahaven.net/>

After theatre and radio studies at the University of Ljubljana, **Marko Peljhan** founded Projekt Atol, an organization working with visual arts and communications technologies, in 1992. In 1995 he co-founded LJUDMILA (Ljubljana Digital Media Lab), now one of Europe's most significant cultural and tactical media labs. Peljhan's Makrolab, launched in 1997 at documenta X (Kassel, Germany), provoked artistic and scientific reflection on sustainable technologies and energies. Radio is key to Peljhan's research: he founded and coordinates the Insular Technologies Initiative, which proposed an autonomous high frequency radio network long before wireless internet. Radio underpins performative works such as Solar (1997), Signal-Sever (1999 - 2006) and SPEKTR (2007). Peljhan is Associate Professor of Interdisciplinary Studies, Media Arts and Technology Program, California Nanosystems Institute, University of California, Santa Barbara, USA; he is also a licensed radio operator and trained pilot. <http://www.projekt-atol.si/> - <http://www.ladomir.net/> - <http://arcticperspective.org/>

Laura Poitres (US/DE) is a filmmaker, journalist, and artist. *CITIZENFOUR*, the third installment of her post-9/11 Trilogy, won an Academy Award for Best Documentary, along with awards from the British Film Academy, Independent Spirit Awards, Director's Guild of America, Cinema Eye Honors, and others. Part one of the trilogy, *MY COUNTRY, MY*

COUNTRY, about the U.S. occupation of Iraq, was nominated for an Academy Award. Part two, *THE OATH*, focused on Guantanamo and the war on terror, and was nominated for two Emmy Awards. In 2006 the U.S. government placed her on a secret watch list, and, through 2012, she was detained and interrogated at the U.S. border each time she traveled internationally. To protect her footage from being seized at the U.S. border, she relocated to Berlin in 2012. In 2016 she will have her first solo museum exhibition at the Whitney Museum of American Art, where she will create a new work of immersive installations that build on the themes she has been exploring in her filmmaking. <http://www.praxisfilms.org/>

Evan Roth is an American artist based in Paris whose practice visualizes and archives culture through unintended uses of technologies. Creating prints, sculptures, videos, and websites, his work explores the relationship between misuse and empowerment and the effect that philosophies from hacker communities can have when applied to digital and non-digital systems. His work is in the public collections of the Museum of Modern Art, New York, and the Israel Museum, and has been exhibited at the Centre Pompidou, the Kunsthalle Wien and the Tate. He co-founded the arts organizations Graffiti Research Lab and the Free Art & Technology Lab (F.A.T.). Awards in recognition of his work include the Golden Nica from Prix Ars Electronica, Rhizome/The New Museum commissions and the Smithsonian's Cooper-Hewitt National Design Award. <http://www.evan-roth.com/>

Ai Weiwei is an artist and activist whose work encompasses sculpture, installation, photography, film, architecture, curation, and social criticism. His art has been featured in major solo exhibitions at venues including the Mori Art Museum, Tate Modern, and the New Museum. He was the recipient of the Václav Havel Prize for Creative Dissent from the Human Rights Foundation in 2012. <http://www.aiweiwei.com/>

Editors' Bios

Eva and Franco Mattes are an artist duo originally from Italy, working in New York.

Their medium is a combination of internet, video, and performance. Their work explores the ethical and moral issues arising when people interact remotely, especially through social media, creating situations where it is difficult to distinguish reality from a simulation.

Solo exhibition venues include Essex Flowers, New York; Postmasters gallery, New York; Carroll/Fletcher, London; Site, Sheffield; PNCA, Portland; Plugin, Basel.

Mattes' work has been exhibited at the Biennale of Sydney (2016); Whitechapel, London (2016); Royal Museums of Fine Arts of Belgium (2015); the Minneapolis Institute of Arts (2013); Site Santa Fe (2012); Sundance Film Festival (2012); PS1, New York (2009); Performa, New York (2009, 2007); National Art Museum of China, Beijing (2008); The New Museum, New York (2005); and Manifesta 4, Frankfurt (2002). In 2001 they were among the youngest artists ever included in the Venice Biennale.

They have given lectures at universities, museums and festivals, including Columbia University, New York; RISD, Providence; Carnegie Mellon, Pittsburgh; College Art Association, New York; Museo Reina Sofia, Madrid and Musee d'Art Moderne, Paris.

They are founders and co-directors of the international festival The Influencers, held annually at the CCCB, Barcelona, Spain (2004-ongoing).

The Mattes have received grants from the Walker Art Center, Minneapolis; The Museum of Contemporary Art, Roskilde and ICC, Tokyo. They have been awarded the New York Prize 2006 from the Italian Academy at Columbia University and are currently recipients of the Creative Capital Award.

They are faculty members at the School of Visual Arts, New York.

Links to many of Mattes' projects can be found at their web site:

<http://www.0100101110101101.org>

Bani Brusadin is an independent curator and a researcher sailing on the troubled waters where contemporary art, networked technologies, popular cultures, and politics meet, and often times clash. Since 2004, together with Eva & Franco Mattes, he co-directs The Influencers, a festival about unconventional forms of art and communication held at the Center of Contemporary Culture of Barcelona. In the past he has been involved in different art and activist projects, among them Las Agencias and Yomango (2002-2007). Bani currently teaches about digital cultures and social change at the University of Barcelona. He is also a faculty member at the Elisava Design School and a lecturer at the Institute for Advanced Architecture of Catalonia and at IED (European Institute of Design) in Barcelona. He holds a PhD in Advanced Studies in Art Production.

Domenico Quaranta is a contemporary art critic and curator interested in the way art reflects the current technological shift. He is a frequent collaborator with magazines and reviews, including *Flash Art*, *Artpulse*, and *Rhizome*. The author of *Beyond New Media Art* (2013) and *In My Computer* (2011), he contributed to, edited or co-edited a number of books and catalogues including *GameScenes. Art in the Age of Videogames* (2006) and *THE F.A.T. MANUAL* (2013).

Since 2005, he curated and co-curated many exhibitions, including: *Holy Fire. Art of the Digital Age* (2008); *RE:akt!* (2009 - 2010); *Playlist* (2009 - 2010); *Collect the WWWorld* (2011 - 2012); *Unoriginal Genius* (2014). He lectures internationally and teaches "Interactive Systems" at the Accademia di Carrara.

He is the Artistic Director of the Link Center for the Arts of the Information Age. <http://domenicoquaranta.com>

The Black Chamber
surveillance, paranoia, invisibility & the internet
aksioma.org/black.chamber

Curated by: Eva & Franco Mattes, Bani Brusadin

Exhibition
Škuc Gallery, Ljubljana, Slovenia
10 March–1 April 2016

Mali salon / MMSU – Museum of Modern and Contemporary Art, Rijeka, Croatia
7–30 April 2016

Conference
Kino Šiška Centre for Urban Culture, Ljubljana
9–10 March 2016

Filodrammatica, Rijeka
8–9 April 2016

Online Project
Internet Landscapes: Sweden by Evan Roth
<http://n57.680235e11.068160.se>
Launch: 2 March 2016

Action in public space
!Mediengruppe Bitnik, Chelsea's Wall
Ljubljana
10 March 2016

Colophon

Head of production
Marcela Okretič (Aksioma)

Associated producers
Joško Pajer (Škuc),
Petra Corva (Drugo more)

Executive producer
Sonja Grdina

Assistants
Boris Beja, Katra Petriček,
Dubravko Matanić, Luka Rodela

Technicians
Valter Udovičić, Atila Boštjančič

Public relations
Urša Purkart, Ivana Katić

Production

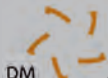
Aksioma – Institute for Contemporary Art,
Ljubljana, 2016
Artistic director: Janez Janša

Drugo more, Rijeka
Artistic director: Davor Mišković

Škuc Gallery
Artistic director: Vladimir Vidmar



AKSIOMA



In co-production with

d-i-n-a/The Influencers,
Kino Šiška Centre for Urban Culture,
Museum of Modern and Contemporary Art,
Rijeka

THE INFLUENCERS



Partner: Link Art Center



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Croatia and the City of Rijeka –
Department for Culture.

