The Glitch of Biometrics and the Error as Evasion: The Subversive Potential of Self-Effacement

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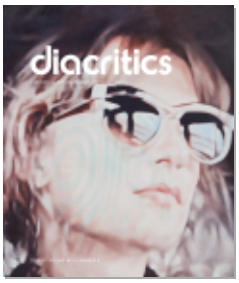

Diacritics, Volume 48, Number 4, 2020, pp. 28-51 (Article)

Published by Johns Hopkins University Press
DOI: *https://doi.org/10.1353/dia.2020.0028*

THE GLITCH OF BIOMETRICS AND THE ERROR AS EVASION: THE SUBVERSIVE POTENTIAL OF SELF-EFFACEMENT

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The face determines movement, reception; very often it is the face which ensures our passage or prevents us from passing. But what happens when a face can't accurately be rendered? In the non-encounter of illegibility or error, what deliverance is made possible, and for whom? And how can we reconsider the inability to pass as a means of movement? This essay is interested in exploring the power relations—and potential mobilities—presented by contemporary biometrics: automated face-matching technology that was first invented in the early nineties and has, in the years since, infiltrated everyday life in the form of security, enrollment, and entertainment.

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>> Delinking the Face, Rethinking the Individual: A Primer on Turning Away

"The meaning of the 'underclass identity,'" Zygmunt Bauman suggests, speaking about the class of people (the stateless, "the non-territorials") who are denied the right to *claim* an identity different from the one they have been ascribed, "is an *absence of identity*; the effacement or denial of individuality, of 'face.'"[1] The agency of visibility and the loss of individuality that Bauman, in 1999, conflates with a loss of subjectivity—just as the first facial recognition applications were being sold to government agencies in the United States and elsewhere—should be reevaluated against the backdrop of today's biometric apparatus and its optical correction, the impermissibility of interpretations within a formulating gaze. Staging failure—as a strategy of survival for marginalized persons and as an aesthetic act for artists—offers a new way to think about the conditions of contemporary communication and the exploitation of information and optic systems within our current migratory drift, wherein biometric practices are enforced at border control checkpoints, asylum application interviews, admittance protocols at refugee shelters, residence and naturalization processes, and evaluations of eligibility for basic human rights, like education and healthcare.[2] The recent EU-funded AI border security apparatus, iBorderCtrl, which integrates, according to its website, "biometric verification, automated deception detection, document authentication, and risk assessment" to help improve traveler satisfaction, business, and trade,[3] underscores how the continual digitization of the border obscures material legal and ethical configurations, including the algorithmic analysis of moving bodies based on physical features and emotional, micro-expressive affects.

Contrary to Bauman's metaphorical understanding, I believe we need to delink the "face" from identity and reconsider the agency of digital disfiguration and desubjectification, of being mistaken and misread amid rampant self-surveillance and state-sanctioned facial recognition. Not being seen, I want to make clear, can also mean an intentional *turning away from* the gaze that constitutes the modern formation of the subject, and from the terms of its arrested development. "If the face is a politics," Gilles Deleuze and Félix Guattari have argued, "dismantling the face is also a politics involving real becomings, an entire becoming-clandestine."[4] To be sure, a real becoming requires the act of self-surrender, but moreover, and in contrast to Deleuze and Guattari's theory

of the machine of faciality, "becoming clandestine" today also demands the *collaboration* between user and machine, and the transmission of knowledge that can only occur when the latter jams; when the former can't pass. This locus of resistance positions itself, not in the ability to speak, but in the ability to be unsayable; here we confront the legibility of the object but also the legibility of their interpreter intellectual subject (whether man or machine) who can only read—and moreover, be read—in contrast to an imagined or algorithmic "pure other." Surveillance, migration, labor extraction, and the intensification of racial categorizations have worked together to form both modern discourses of the individual and transnational ideals of neoliberal governmentality; the work of this essay is to show how the glitch circumvents the extant colonial relations of production and their supervision.

"I found wearing a white mask worked better than using my actual face," Joy Boulamwini told *The Guardian* in a 2017 interview.[5] Boulamwini, who works as a researcher at the MIT Media Lab, focuses on reversing coded discrimination. "When the person in the photo is a white man," the *New York Times* concurred months later, "the software is right 99 percent of the time. But the darker the skin, the more errors arise—up to nearly 35 percent for images of darker skinned women, according to a new study."[6] The article, citing research by Boulamwini, probes some of the real-world biases that have trickled into the digital world via facial recognition, without accounting for their possible circumvention. I wish to consider how the stain of racism can be rerouted through a racist artificial intelligence that literally cannot grasp—and so cannot seize—darker skin.[7] "Racism never detects the particles of the other," Deleuze and Guattari write. "It propagates waves of sameness until those who resist identification have been wiped out."[8] But Deleuze and Guattari do not account for the alternative, which is to say, they do not account for the realization that to resist identification means to remain undetectable. Modernity's reorientation of how we see forces us to confront not only the ways in which new visual technologies affect our construction of racial difference, but how racial difference itself is reinscribed within new technologies. Thus, any analysis of media ecology requires unpacking how such technologies are conceived, how they are practiced, how they problematize the performance of equality. This essay, moreover, is interested in investigating how such technologies perform the *problem*.

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The problem—the glitch, interference, or failure—has long been theorized as productive and even felicitous across various fields. Max Weber, in theorizing a new methodology for the social sciences in the early twentieth century, understood that not only "things" were interconnected, but so, too, were problems. "A new 'science,'" Weber

wrote, "emerges where new problems are pursued by new methods and truths are thereby discovered which open up significant new points of view."[9] Several decades later, Itamar Even-Zohar theorized a similar agency involving interferences within a system of literature.[10] Perhaps more pertinent to this discussion is Even-Zohar's attention to the stipulated condition of obscurity: the inconspicuousness of the interference to a given culture. Despite, or perhaps exactly because of its prominent role in shaping literature, an interference remains embedded in the periphery, making it difficult for readers to recognize its potential as a mode not merely for resistance, but also for creation.

And yet, in alighting on the "problematic event," David Gauthier and Erin La Cour have also acknowledged how failure might deflect a program's system of representation; in this scenario, the problem becomes a series of "deviation processes, . . . a control hiccup, a derailment off the tracks of order"[11] that compromises the production of subjectivities embedded within any system of collection. I wish to apply Gauthier and La Cour's observations on undermining the archive to the glitch of biometrics—the inability of facial recognition technologies to read certain faces—and to intentional attempts at self-disfiguration in a world that recollects and remembers through systems of cataloging and control. By drawing upon tactical countermeasures of evasion to frame my theory of accidental and authorial breakdown, I am interested in reorienting our perspective on the agency of invisibility. Whereas surveillance has streamlined—and silently remarked—the terms of community and belonging for citizens and non-citizens alike, evasion can be read as a move toward actualizing both individual autonomy and collaborative anonymity. The call for a critical evaluation of biometrics that bridges media studies with studies of migration is significant at a moment when normalized racism, right-wing immigration policies, and anti-globalism discourse in the Americas and throughout Europe have worked in tandem with increasing practices of securitization; at a moment when politicians across the European Union have begun to exploit a pandemic by directing blame at migrants, targeting specific nationalities on the pretext of containing disease; at a moment, ultimately, when we are being reminded of the internal exclusion and systemic inequalities brought about by our political and social structures, the unequal access that citizenship elides.

>> Staging Desubjectification: The Performance of Race as Counter-Surveillance

Any analysis of the technological discourses of detainment, policing, and surveillance necessitates a discussion of how these racialized structures operate within the order of the everyday, normalized and normalizing. Frantz Fanon understood race as a tattoo, a mark that can't be undone or erased. In this crisis of visuality, what is at stake is how we recognize the fact of Blackness, and how the Black body is valued or devalued; how the person turns into a thing; how things can reembody agency by redefining the terms of the subject-object dialectic. Or, as Fred Moten states in the very first sentence of his study on Black radical aesthetics: "The history of blackness is a testament to the

fact that objects can and do resist."[12] Still more pertinent to my own essay, however, is when Moten, in the preface to his later book, *Black and Blur*, retrospectively revises *In the Break*'s opening to address the specific ways in which objects enact fugitivity: "Performance," he clarifies, "is the resistance of the object."[13] Here, Moten is in effect *writing over* himself, not to cover up a past version of his self but to recover its problematic components, to write it into recovery in the present and presence of the reader. Likewise, performance in and as fugitivity, as a fugitive subjectivity, remarks the object, turns it not into someone who is "recognized as the unrecognizable, as the abject, as the absence of individual self-consciousness,"[14] in Moten's formulation, but, I argue, into a subjectless formation: an escape from subjection that is neither absent nor absolute but, on the contrary, fragmentary and conditional.

I want to linger on this absence, which is presence, and remind us that what is unrepresentable is not the same as an alternative to representation. It is my aim here to theorize such an alternative to representation, a counter-visuality predicated not on disappearance so much as on the appearance of multiplicity—the blur of machine rhythms, bodily tempos—rendered by technological breakdown. If citizenship can be thought of as both a "phenomenological problem" and "a set of performances,"[15] then the glitch as a *performance limit* admits a new metrics from which to understand and initiate a collective membership divested of state control or ownership. By converging media studies with studies of migration, I wish to skim—to brush up against without seizing—other movements and other moments, acts that are calculated and improvisational, characterized by an aesthetic of *want* that embodies, in diasporic desire, *wanting out*.

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Might we take the *herraguas* of Morocco and its neighboring countries at their literal word? Since the early nineties, countless of these "burners," unable to apply for an inordinately expensive visa produced through the Schengen Agreement and/or unwilling to submit to the biometric scan required for the application, have abandoned their signification—as citizens within a national polity and as migrants within a human rights regime[16] that attempts to sort them upon arrival—by setting their own identity documents ablaze. In critiquing a normative and exclusionary national citizenship as well as the supranational entities that manage the flow of capital and persons, the *herraguas* become neither subject nor object; stripped of the Western markers of the modern individual, they are no longer legible except as humans.

Through staging the racial fetish in performance and thus stating its lack of essence, those that have been subjugated to it have in the past endeavored to hold up the fiction propagated by categories of the modern individual, not to make race disappear but on the contrary to make it reappear across multiple valences. Anne Anlin Cheng, in her exploration of the theatrical interventions of Josephine Baker in the 1920s, writes that "the racial

fetish *defiles instead of clarifies* the distinction between master and object, between control and tumult."[17] Baker's global circulation coexisted with the mass statelessness that occurred during the interwar period; against this backdrop, her performance becomes not just self-assertive but instructive. It is through this radical traversal—and the ultimate evidence of its repeated error—that audiences can discern the built-in limitations of the processes of scopic recognition while carving out a space for openness: a desire for alterity not premised on nationality, race, gender, or ethnicity.

Against reductive generalization: infinite plenitude. Against radical transparency: unmeasured (and unmeasurable) opacity. Against the appearance of the subject, the anonymous murmur of dispersal. It was Édouard Glissant who made me rethink the subversive potential of misrecognition, before I ever had a name for it. It was Glissant who saw insecurity as a way to establish presence. And today I find it necessary to pursue a security rooted in alternative forms of presence, alternative forms of appearance; to be outside of security, to be unrecognizable from security's algorithms. To disappear. "Opaqueness," Glissant writes in "An Exploded Discourse," "is a positive value to be opposed to any pseudo-humanist attempt to reduce us to the scale of some universal model."[18] The face, as both curse and catalyst, is the raw material from which to begin incision; an interface from which the machine might turn. "In front of the face," Emmanuel Lévinas writes, "I always demand more of myself,"[19] suggesting the significance of interaction, the insistence to get outside the self. "The face speaks to me," Lévinas writes elsewhere, more explicitly, "and thereby invites me to a relation."[20] The relation can also be another act: another autoethnographic accounting, in which one tracks resemblances, similarities, but also the things that haven't been fully rendered, the things that don't translate, that don't correspond one-to-one. It is with one's self that we are offered the epiphany of morality: to kill or not to kill, to keep reproducing or to avert our gaze, to efface one's self. Efficaciously or unintentionally. Every time I catch myself, I almost forget that what I'm looking at in the mirror is not a double, but my reverse. And still. We need mirrors to learn our poses. Pose, from Latin *pausare*, to stop, rest, but also to mark (a pause, such as a comma), to intervene. Every pose becomes a weapon, or a shield. If the exposure is right. Dodge, burn.

Fanon, though, could never fully imagine the subversive value of self-erasure. "Nevertheless, with all my strength I refuse to accept that amputation,"[21] he writes at the close of his chapter on "The Fact of Blackness," perhaps because he had no methodology with which to alter the evidence of his existence. "My blackness was there," Fanon accedes earlier, "dark and unarguable. And it tormented me, pursued me, disturbed me, angered me."[22] Years later, how can we open up the possibilities for fugitive acts of resistance and the evasion of digital epidermalization when Blackness enters the frame? Cheng suggests in *Second Skin* that technology enables new techniques of seeing, but moreover, that racial difference itself influences how these technologies are conceived, practiced, and perceived. I wish to go further, linking racial difference not only to how technologies are perceived, but also and on the contrary: to what remains imperceptible, what dodges detection.

>> New Modes of Perception as New Models of Subjectivity: Glitch Art and Practices

Simone Browne's efforts of opening up the possibilities for fugitive acts of resistance, evasion, and what she calls "the productive disruptions that happen when blackness enters the frame"[23] in 2015 have gone largely unrealized so far. This call for a greater critical biometric consciousness informed by public awareness and accountability by state and private sectors was not fulfilled. Instead we witnessed the opposite development: biometric tech that targets transgender and differently-abled persons; biometric tech that can now make out Black and Brown faces, despite the lack of ethnic and racial diversity in datasets, exacerbating existing biases in security and policing that reached yet another tipping point during the onset of the COVID-19 pandemic in March of 2020, and in the wake of another series of murders of unarmed Black persons by the police.

The outsourcing of state security and policing to private companies profoundly impacts how a nation manages not only its citizens but all those who remain outside of its polis, a sleight of hand which also has the function of absolving the state of ethical accountability. Two years after China's Social Credit System went into effect, IBM's AI assumed the ability to detect terrorists posing as refugees, producing a score based on cross-referencing datasets, including those gleaned from border patrols and the dark web.[24]

Browne suggests in *Dark Matters* that within certain acts of cultural production we can find performances of freedom and suggestions of alternative ways of living under routinized surveillance. But can one effectively "drop out" of culture as an act of resistance, or does that negation constitute a further disenfranchisement? Fanon understood that the gaze that holds him captive—turns him into an object—is also the gaze that liberates him by providing not only his role, but in his role also his location settings and his social text which, in dehumanizing him, gives him life. Within this network of simultaneous significations, Fanon is pinned down to a si(gh)t(e) within a subsuming web that prefigures the omnipresent gaze of social media and algorithmic governance, to a moment when one's face has become both password and lock, when a government's insistence on vigilance requires the installation of more than three hundred million cameras in public places across the world's most populous country, when technology not only tracks faces but also a person's gait, their way of moving.

The upshot of biopolitical processes is our ritual submission of biometrics, the body turned into numbers, which the state reads and rewrites. And hardly anybody today remains unsigned-for, and it isn't just our bodies, but our minds. Biometric technologies "of intent" use cognitive sciences and neurobehavioral queues in screening processes, measuring emotional valences to help safeguard the nation from outside threats.[25] Subjects fade into citizenship; when they can't be processed as citizens or are unwilling to, they simply disappear.[26]

And yet it is important to pause here, to linger, to slow to a stillness as we remark upon the consent of passage; what it means to pass, and how. Just as noise allows the passage of information by the fact of its interruption, its "failure" to be assimilated into

the general flow, this essay heeds the ways in which persons on the periphery might pass biometric detection because of their failure to be apprehended by an optical correction that isn't trained to include them in its purview. At stake in both media theory and everyday life is this same politics of movement, of flow, necessitated by the recalibration of transmission and its own dependence upon the glitch from which to detour.

Not unlike the standardization of gender and sexuality that occurred in the Americas under the sign of colonization, today's biometric technology assumes that bodies are "stable" and thus measurable, capable of being codified, of being objectified as code.[27] When an anomaly is discovered—in the form of prosthetics, artificial genitals, internal medical devices—or individuals do not align with the given norms produced and reproduced by programmers, the body subjected to biometrics is marked as dangerous. Intersex, transgender, and non-binary persons are unrecognized, unrecognizable. In this sense, a *lack of transparency* is perceived as *threat*. The ensuing operative strategy includes calculation (machine) and color-coding (security official): male individuals are marked blue, female individuals pink. "Danger" arises through the drag of identity: following 9/11, a memo issued by the United States Department of Homeland Security warned that male terrorists "may dress as females in order to discourage scrutiny."[28] In contrast, safe passage requires upholding the exclusionary requirements of mobility by performing the identitarian model of the state and its representation of "equality" and "inclusivity."

Nevertheless, I return to the possibilities demonstrated by Adam Harvey's CV (computer vision) dazzle, designed to alter the face's appearance to the point of biometric indetermination. Harvey's wearable tech, adapted in 2013 by Jillian Mayer as makeup technique, suggests that fashion can be redeployed as cloaking mechanism: to stand out *is* to hide. I am reminded, too, that the terms by which we are hailed, even and especially the ones we do not choose, might be the occasion for subversion. And there remains so much to subvert. The history of dazzle's appropriation, from a prewar avantgarde art form to British military naval patterning during World War II, back to the glitch techniques that attempt to subvert a military and prison-industrial complex, should be read along these lines: technology's potential to permutate the borders of its own machinations, specifically through an attention to its moving parts and their arrangement.

What is the difference between a defect and a defection, a defection and a revolt?

Recall biometric technology's assumption of bodies as "stable"; recall, moreover, technology's inability to codify, and thus convert, anomalous bodies. What is the difference between a defect and a defection, a defection and a revolt? The body as flaw or omission should be read instead as a sensual disavowal, an abandonment of the totalizing metrics of the state's biotechnological archives. Such is the move from undesirable body parts to undesirable bodies within a digital democracy that exploits the uneven distribution of digital technology for occasions in which noise is indeed separated from signal–not to render successful transmission, but in fact to exclude specific receivers by

disposing of their political and social rights as a literal manner of form. Migrants and asylum applicants are forced to line up for interminable periods outside, in harsh, often perilous conditions, for the opportunity to have their data registered and thus be deemed eligible for aid. Meanwhile, new media artist Hito Steyerl speaks of "dirty data"[29] that, through misdirection and obfuscation, represents a reclaiming of autonomy: a surreptitious refusal to be counted, which presumes the privilege of a survival that does not depend on identification.

The issue is not a migrant's unwillingness to disappear, but the de facto appearance of such filtering techniques by states and NGOs, a procedural screening for the chance to receive resources and refuge, or, elsewhere, the right to enter the community for whom one works. Such exclusionary measures conducted under the auspices of transnational ideals have only intensified in recent months. In the waning days of 2020, when Singapore was preparing for its final phase of reopening after COVID-19-related restrictions, its low-wage migrant workers—who had accounted for 93 percent of the city state's official COVID-19 cases—remained confined to dormitories, barred from leaving their buildings under government lockdown. The majority of the workers come from India and Bangladesh, impoverished rural regions that the island has historically relied on for labor. They are responsible for their host republic's ability to persist in a constant state of construction (renovation, modernization) to build the infrastructures of Singapore's neoliberal economy. The Singaporean government, which separates its virus infection statistics into two categories—one for migrant workers and one for "the community"—has periodically allowed its migrant workers to apply for three-hour visits to designated "recreation centers," where they can contribute to the economy in other ways (by shopping, for example). Some workers, according to the Ministry of Health, will eventually be rewarded with month-by-month access to "the community," an eligibility contingent upon compulsory surveillance.[30]

Just as citizens can only be defined in contrast to foreign others without the rights to citizenship, Simone Browne argues that prototypical whiteness cannot be understood "without the dark matter . . . , without those same bodies and body parts that fail to enroll."[31] And yet, racializing surveillance has its own rich history; long before today's "digital epidermalization," Browne describes how the act of branding in the colonial Americas functioned as a taxonomic project while serving to track Blackness as property. Perhaps most important to my analysis, however, are the unintended consequences of such slave-shaming. Browne, recounting the work of Orlando Patterson in *Slavery and Social Death*, describes the backlash to branding in Brazil, where the letter *F* that labeled a recaptured runaway was resignified as "a mark of honor," while elsewhere "countless others . . . repurposed the brand mark for social networking . . . as a means to reestablish kinship or forge connections to shipmates with whom they shared the Middle Passage."[32] The brand, then, becomes more than just a stamp of a dehumanized present but a bodily archiving of the past as well as an emblem signaling a liberating future, the transition from individual trauma to collective recovery. What is a brand, after all, but an image or identity conceived in aspiration?

In my notes I have written: *Original sin as the original glitch. Being led astray assumes a disruption of vision that completely changes the world and our recognition of its processes*. In order to be led astray, one must first be led, propelled on a course or direction by someone or something else, or better, to serve as a channel for a further condition. I might procure a desired answer by asking leading questions; to lead the witness means putting words in the other's mouth. Noise, too, requires contact—the social context of anything unaccepted as sound—and thus we should recall that the act of unbecoming requires exactly this same kind of collaboration, even and especially if the other is misinterpreted, or mistaken. To diffract means to deflect by passing through. And in passing through one can reroute, hijack, reclaim—a redisposal as the means of self-expression.

Consider the case of Abounaddara, the anonymous film collective of refugees, whose aim to return "dignity" to the representation of the Syrian people necessitated moving beyond the predatory economy of Western humanism, beyond a subject-centered ontology. Since 2011, Abounaddara has produced testimonial videos, including a series fittingly called *The Witness*, in which each subject's face is blacked out. These testimonials, filmed in the style of reality TV "confessionals," bear witness to the exoticism, tokenism, and commodification of cultural difference in a postcolonial cultural industry[33] by asking viewers to remember the absence of the face and body as if it were their own. What is confessed here is an empathy and compassion that requires imagination—not recognition, or even recognizability—a movement that evades the stereotypical tropes of victimhood or resemblance. I am interested in marking presence through absence to attend to the image that speaks of its own unrepresentability: a metatextual vestige that testifies to the disappearing act. Absent a visual, the bodily experience of the subject must be conjured to be considered. Asked to speak within an economy of orality, we have the right to remain silent.

> The brand, then, becomes more than just a stamp of a dehumanized present but a bodily archiving of the past as well as an emblem signaling a liberating future, the transition from individual trauma to collective recovery.

I am interested, moreover, in the connections between new modes of perception and new models of subjectivity—an aesthetics as a source of activism—and more specifically, the ways in which artworks addressing error, failure, glitch, and the fraught politics of visuality have been informed by a history of migrants' fugitive maneuvers. Zach Blas's multimedia work, including his performance and installation *Facial Weaponization Suite* (2011–2014), critiques surveillance technologies in the context of an anticolonial queer undertaking. He works to undo enduring settler-colonial structures made possible by coding and biometrics through his crowd-sourced "collective masks," modeled from the aggregated facial data of his participants. *Face Cages* (2013–2016) concretizes the digitization of a face when subjected to biometrics by returning the material flesh from its abstraction through technology. The minimal diagrammatic representations read by

computers are here represented as the upshot of the carceral and dehumanizing practices obscured by a streaming, and streamlined, technology: metal cages that resemble handcuffs, prison bars, and torture devices that suggest a trajectory of racialized torment in the Americas and beyond. Each of these works remind us that sexuality and violence are intimately linked in ways that hide structural disenfranchisement, particularly when sexuality is mediated through the "objective" lens of biometrics.

Contrary to how they are branded and how they brand us, biometric information technologies, as I have already shown, are not neutral. Critical attention to NGOs has already revealed the extent to which such organizations have operated under a veil of neutrality while helping states manage the global flow of persons. It is necessary, however, to take a closer look at how technology certifies the right to pass through its own coded language, legitimizing claims to security, mobility, and community. It is necessary, above all, to unpack the link between Stanford scientists' claims in September of 2017 that predictive analytics can detect a person's sexual orientation,[34] and the August 2018 case of Austrian officials rejecting the asylum application of an Afghan teenager because he did not "walk, act, or dress" like a gay man, forcing him to return to Afghanistan, where homosexuality remains illegal.[35] The amorphous faces of Blas's artwork are unreadable to facial recognition algorithms; I want to suggest that they should be read, instead, as a response to the uniformly white sample—35,000 facial images—that comprised the Stanford study.

In a conversation with Simone Browne, Blas tells of his planned residency in the United Kingdom; prior to arriving in London, he had to apply for a "Biometrics Residence Permit," the UK's equivalent of a work visa. As part of the process, Blas was required to attend a "biometric enrollment" appointment where facial and fingerprint data was taken and collected, an experience that is increasingly common today, and which provoked him to complicate the state category of the "bio-exempt": a list which includes amputees but also diplomats, a sector of the population that has the legal right to be exempt from their embodied self; people who have the right to remain unmarked, non-indexed.[36]

And yet, the act of marking one's self, of smudging or scratching out one's resemblance, is exactly what might allow those on the move to pass without harm or limits. John Berger, in restaging the various passages of male migrant workers in the 1970s, describes a system that Portuguese migrants devised in order to protect themselves from the persons they had already paid to get them to France, since a common practice among traffickers was to leave the migrants in the mountains across the Spanish frontier, disoriented and starving. The intervention involved sitting for the camera, having their faces reproduced, their photos taken, but crucially, it also involved effacing the newly printed portrait. "They tore the photograph in half," Berger writes, "giving one half to their 'guide' and keeping the other themselves."[37] Each half became both less, and more, than the whole: the ticket that ordained and also affirmed safe passage, sent back to the family in Portugal not once, but twice. It was the guide who was required, upon returning to Lisbon, to take the other half of the photograph to the families of the migrants whom he had escorted. It was only upon delivery of both halves—mailed from France,

presented in Portugal—that payment for passage could be rendered. By tearing their own faces in two, Portuguese migrants were able to guarantee their own safety, empowering themselves through the act of distortion, which paradoxically became proof of life.

Today, Sabato Visconti's DACALOGUE series continues the lineage of migrant self-erasure and reappropriation by using the Brazilian-born multimedia artist's own DACA application as its source material, responding to the literal cost—and privilege of protection—for a program that requires an application fee of nearly four hundred dollars, plus a required biometric scan that costs another hundred. For DACALOGUE, Sabato physically manipulated his application materials as he scanned them, pushing and pulling his identity documents as they were recorded, rendering them discursively unreadable. The bureaucratic language of inhospitality ingrained in the fabric of U.S. Citizenship and Immigration Services applications—"Not valid for reentry to U.S.," "This card is not evidence of U.S. citizenship or permanent residence," and "This notice does not grant any immigration status or benefit"—must be literally held up to the mirror in order to be made out.

>> Disconnection as Resistance: A Reorientation of Media Studies

What effect might these individual acts of appropriation and resignification have for queering the normative system of values legible to and rendered by algorithmic technology? How might these self-reflexive acts—resistant, creative, survivalist—help reshape the discourse of a media studies situated in and focused on the Global North? Raka Shome, in bringing media studies into conversation with postcolonial contexts, troubles the universalized Western narrative of media archaeology while reorienting "disconnection" as a form of community-driven interaction. In her discussion of the *loadshedding* culture (chronic blackouts) in many parts of India in the 1970s through today, Shome recovers the innovative media and technology that have been ignored by media histories rooted in the normative (and privileged) landscape of ubiquitous electricity. One such technology is the inverter, an expensive battery pack that stores available electricity and thus has the capability to reverse the flow of power when *loadshedding* inevitably occurs. The inverter can only come about in a culture of electrical insecurity—it can only arrive when the binary of connection/disconnection is unsettled and problematized. Of course, any discussion of media infrastructure necessitates closer attention to media practices. As Shome explains, the example of the inverter requires us to attend to an even greater "innovation"—one that reverses the assumptions of flow while at the same time, launching private content into public discourse:

> If your neighborhood had *loadshedding* then people, tired of being cooped up inside, would often gather at some neighborhood spot and engage in *adda*. *Adda* is a Bengali cultural practice where people (friends, neighbors) get together at a communal spot to chat about various things in politics and global relations. These were often sophisticated political and intellectual discussions indicative of how *loadshedding* yielded a vibrant public sphere which would disappear the moment regular electricity flow resumed and people returned home.[38]

Shome's anecdote, and the connections it suggests between public practices and individual acts, offer further paths of inquiry into the specific ways performance as "the resistance of the object" might function in the context of migration. How are notions of the "individual" problematized through its elaboration outside of national frameworks? My fieldwork in Berlin at the largest LGBTI refugee center in the world, run by the Schwulenberatung (gay support services) Berlin, reminds me that closer attention to queer migration and the queer migrant might provide an entry point for a broader intervention in the maneuver of being simultaneously perceptible and imperceptible. One resident at the shelter, twice deported (from different countries) and, at the time of our conversation awaiting a temporary German work permit, describes not only their continuous shifts in name and birthplace (ethnicity, race), but also their gender, enacting a liminal mutability that has allowed them to remake the terms of identification in sites of catalog and collection.

Is not all possessed individuation susceptible to individuation that is possessive? The constitution of the subject is inextricable from the enactment of subjugation; the performance of individuation can't or won't come off without the process of normalization, the conformation or confirmation of one's own alleged "usual" or "expected" state or condition. Can such considerations instruct our call for an alternative politics of the glitch, in which we exploit the grounds by which our location settings tag and arrest us? Subversion, too, works by replaying rather than sidestepping. And so what else might an objectified body do but solicit the stereotypical expectations of its own existence, or what it has been subjected to when seen as a trespasser—*out of place* in which a culture of white supremacy oversees? If the fetish, as Anne Anlin Cheng argues, always embodies a residue of its own renunciation, then the objectified's remainder becomes a reading of their self-disappearance, their willingness to revel in the pleasures and the productivity of a fractured subjectivity. To be fractured also means to be doubled, and to be doubled also means to be folded *inward*, a self-evacuation in which agency is reclaimed via the right to disappear. And as shit could be the infant's privileged first gift, the objectified would try their best to recycle the gaze directed at them, to divest themselves by marking themselves, or: to mark such an articulation of absence, a paradoxical project of self-creation felt and known by anyone who has ever become an object.

To be fractured also means to be doubled, and to be doubled also means to be folded *inward*, a self-evacuation in which agency is reclaimed via the right to disappear.

Dissemination proposes the possibilities of reception, yet here we are encountering a counter-gaze—a counter that does not act in opposition to, does not offset, does not nullify, but asserts itself, accounts for itself (from the Anglo-Norman *counteour*, to count); something of value in bargaining; over the counter, used without prescription; under the counter, by surreptitious means; done with skillful avoidance of detection, even biometric detection. Underhanded, in violation of authority. To be individually authorless, to be anonymous. I want to continue to understand such strategies as a reflux or self-reflexive

component of the very hardware trained to turn bodies into objects. In the age of total exposure, the error, the glitch, the self-effacement-as-interruption has the potential to refocus our gaze, not on the flow of code but on the coded knowledge of its information: a language which is a system of rules to be reverse-engineered. In that breached encounter, in which the hidden inside leaks out toward the surface-skin, we are brought to a moment of crisis, the necessary condition for the presentation of both change and chance, constituted in the accident's originary demands, from Latin *accidere*: to be heard, to happen.

These acts of fugitivity—by migrants and asylum applicants, by guest workers of the past, by displaced persons of the present—testify to the shifting location of an identity in motion, a fungibility and fugitivity that moves beyond the self-evident acknowledgment that we may not be the same person in different spaces. This becoming—not, as Deleuze and Guattari had theorized, an extraordinary phenomenon but, in contradistinction, an everyday occurrence—has the potential to be both infinite and unassimilable. Read in the context of migration, we can understand the specific strategy of the queer migrant as a refusal to be recognized and reified within the normative values of citizenship through reworking the conditions of recognition.

Such are the fugitive maneuvers for persons who have been marked for captivity and thus made capable of changing form: from person to property, from man to woman, a condition of possibility that revises binary systems of gender and racial classification and is, as C. Riley Snorton has shown, inherently revisable within Blackness. I want to continue to insist that such alternative and indeterminate mobilities remain contingent upon an evasion that specifically escapes clarity, the replacement of the plans and promises of politics for immediate disclosure. The potential for such an alternative politics—one that does not direct itself toward a planning for the future but a tending to each other in the present, a solidarity premised on a care for life—can be read alongside Shome's retrieval of her daily experience of discontinuity as a child in Calcutta. If the outmoded and overlooked inverter's lesson is that infrastructural failure can become an occasion for advancing social intercourse in open-source formats, I want to suggest that we heed this essay's call to apply theory to a public—and communal—practice.

Iain Chambers, in seeking to reposition the museum as another space, "a *heterotopia*, an unsuspected site for the critical diagnoses of the modernity it seeks to exhibit and explain," also attends to an absence that becomes its own interrogation.[39] This instructional move turns the museum from an exhibition space into an event, whereby multiple and various movements and moments can overlap and coincide. A break from Eurocentric spatial passage likewise demands a rupture with the shared time of its narrative, and a glide toward recovering the time and persons outside history.

Is there any greater time than the current moment for the past to refuse to pass and instead to return, as Chambers writes, to "ghost the present"—this current moment, when everything and everyone is both haunted and reproduced by our data doubles; when social media operates as performative and porous surveillant assemblage, a composite and compositional surveillance that has become both ingrained in the body—as code, as unwitting exhibitionist—and divested of the body—as optical phenomenon, as

eyeless voyeur? Yet here—even here—exist things and people who cannot pass, or who, like the time outside of history, refuse to pass.

In archive lives *arc*, the curved path above and below the horizon, and also *arch*, as in principal or chief, something structural, imparting elasticity to the tissue connected to the bone; and also *ark*, something that affords protection and safety, from Latin *arcēre* (to hold off, defend), from Greek *arkein* (to have, hold). I like to think of the restructuring and resuturing of the body, so necessary to this operation. I like to think of the elasticity required to provide structure, to form connectivity, adaptability, or the adaptation of turning the reader into more than just a witness, into someone who also testifies, whose testimony becomes a part of the text. I like knowing that the principal path will be curved, detoured, and undeterred in its deviation. To return to *arkein*: to have, hold, and yet to resist our institutional structures to defend new subjectivities. Chambers's interrogations of property, ownership, and the curation of power are necessary in rethinking the power of curation, the restaging of the eye or I. We might take Chambers's call for "collecting errors as a counter-image of our will to power"[40] and the creative approaches of Abounaddara, Blas, and Visconti as a self-reflexive starting point for moving beyond the framework of self-security, facial recognition, and biometrical control.

>> Hidden Face of Technology: The Glitch's Revision of Communication Theory

In closing, I want to return to the moment of entry, which is to say, the moment of rupture. Can we read this essay's analysis of art, and its attention to desubjectification and drift, as a way of elaborating a theory of accidental and authorial breakdown?

Any interface is both a surface and a boundary. A border and a body. A program and the possibility for connection. Flow, too, cannot be understood without interruption, which is to say that even algorithmic code retains a form of participation. And yet what would it mean to deconstruct the machine before presenting it to the public? The object, the meaning, the expression can be realized in the display of the parts, the assembly of the product, not the product itself but its machinery, the internal organs cut up and broken down, so as to be seen again, and seen for what it really is. The hidden face of technology is not located in its technological precision but in its accidental breakdown.

A feeling of imminence on stage, except what is about to happen is *nothing*: the glitch that arrests the acceleration of science and the hypnosis of acceleration. And to exhibit the mistakes of machines is to develop an autopsy of a culture reliant on its medium and methods; all of us who ask nothing of the machine except that it *works*. The opacity of machine labor is only matched by the opacity of the laborers who operate the machines,[41] melting into a system of production which insists upon the fiction of transparency, together with systems designed to transport bodies or bar them from passage. And yet, at the same time, we insist on not wanting to witness the work; seeing a machine sweat, like a body, would mark instead the mistake, the error of the real instead of its vanishing point in an indissoluble software, through which to work and to not work resemble the same thing.

Is this aporia any different from the world's limited imagination of migrant labor and extraction of resources, in which to really recognize exploitation would mean a brief intervention, a hiccup in the streaming fantasy of Post-Internet capitalism?[42] For these bodies, it is not only a question of being bound within a category of suspect/subject, but also of being subject to unbroken immovability, or paradoxically and just as often, to immediate expulsion. The politics of the glitch, as I have shown, is inextricably linked to the politics of movement. It is here that the virtual and the physical converge or collide, in a crash that can so often only be imagined as an *auto-mobile accident*, forcing us—readers, spectators, moving bodies—to encounter the utility of the error as an inter-rupture in a system of information and optics: the rheology of ever-increasing capital, ever-increasing productivity, ever-increasing transfer of human labor. For those who can't be technologically apprehended, migrants become the hidden face of capitalism in every sense.

What does it mean to be not visible, to be not legible, to be not capable of being seen by another?

What does it mean to be not visible, to be not legible, to be not capable of being seen by another? Certainly, and perhaps from the start, it is an experience of dehumanization. But even and especially in the alienating scenario, the scene of oppression, to not be seen is an escape from the repetition of the brutality of the oppressors and the violence of their gaze, and perhaps also a turn away from the repetition of its trauma: the residue of the racialized carceral state that continues to proliferate as legal slave labor and, as I've argued elsewhere, as refugee generation within the prisons, asylums, and detention centers of today's world.[43]

To rearticulate then; to reticulate or to bear reticulation; to be in between or both, to be also. See once more Fanon's opening remarks to the "clinical study" of *Black Skin, White Masks*:

> There is a zone of nonbeing, an extraordinarily sterile and arid region, an utterly naked declivity where an authentic upheaval can be born. . . . Of those who heat the iron in order to shape it at once. I should prefer to warm man's body and leave him. We might reach this result: mankind retaining this fire through self-combustion. Mankind set free of the trampoline that is the resistance of others, and digging into its own flesh to find a meaning.[44]

All of Fanon's attempts to slip into corners, stay silent, and "strive for anonymity, for invisibility"[45] are born of this wish to remain unnoticed. Though each time I read these lines, I can't help but think about the power of subterfuge, of a nascent subterfugitivity; how the oppressed—Zygmunt Bauman's unprotected "underclass"—might be able to disrupt the systematic onslaught of oppression because, not in spite of, the fact of their invisibility. And moreover, how this disruption originates in the body; how the rupture acts as a literal rupture from one's self—the "digging into" as a violent and voluntary site of self-ethnographic inquiry.

In tracing an aesthetics of disappearance and rupture and reading these acts of resignification as performative glitches that arrest practices of surveillance, my hope is that we might uncover other histories, other narratives not legible in a media studies that takes Western modernity as its locus of enunciation. The work of theory, as I have articulated elsewhere, begins in the body.[46] Sensitive to its own makeup, and harnessed by its etymological krísis, critical thought carries the personal to the point at which properties undergo definite deviations. Recall Moten's resistance of the object, or the ways in which Josephine Baker exposed her own subjectification by repeating its failure to be assimilated. If the agency of performance as a fugitive subjectivity is located in the staging of its fictive processes—to hold them up, to relate error *as* accident—the work of theory, here, is also to imagine an alternative framework for authorship and participation that moves beyond the institutional and the individual.

A glitch is a cut or a curve, like a scratch on the record. Something breaks within the stream of technology and something else leaks out. The circularity of song and its continual march is redirected in favor of multiplicity: other sounds, other voices. This is unexpected only because everything is unexpected in a performance, an act characterized by being both singular and instantaneous. Static and linear notions of transmission can also be fed back to users via a machine's capacity to surrender. At times. Rosa Menkman calls this a "glitch's inherently critical *moment(um)*— . . . the potential any glitch has to modulate or productively damage the norms . . ., in the moment at which this potential is first grasped."[47] It is important to emphasize the relevance of immediacy—*in the moment at which this potential is first grasped*—for forming a connection between temporal and spatial concerns, the circumnavigation provoked by the accidental internal rupture as an attempt to dodge both time and the cycle of exchange.

As I have theorized elsewhere, the glitch actualizes an idea about authorship that necessitates collaboration between *unidentified* users.[48] Menkman's description of a user's first encounter with a glitch should also be read in terms of this process of self-effacement, in which the individual author-artist is blotted out by the anonymous murmur of the machine-made multi-user:

> When a supposedly transparent interface is damaged in this way, the viewer is momentarily relocated to a void of meaning. . . . Noise turns to glitch when it passes a momentary *tipping point*, at which it could tip away into a failure, or instead force new knowledge about the glitch's techné, and actual and presumed media flows, onto the viewer.[49]

What is explicit here is not only the inevitability of surrender—between author and audience and machine and user—but that of their actual mutability. Is it not, in the end, the machine that collaborates with the user? Essential knowledge transmits in the act of its breaking-down or breaking-through. Here, *noise* intervenes in Claude Shannon's five-step model of communication.[50] As recognized by Shannon, the "father" of information theory, every message is encoded with a second kind of noise called *entropy*, which has the potential to tell us about the nature of the machine in its unforeseeable inevitable trajectory toward disorder. Information is not only interrupted by noise but depends

on it for transmission.[51] Whether produced internally (as entropy) or externally (as disruption), noise contextualizes information; it turns information from a static bit into an event cultivated by the relationship between different spaces (source and destination) and bodies (transmitter and receiver). Recall Iain Chambers's museal *heterotopia*, the exhibit offering neither a historical repository nor a repository of history but a series of improvised and interactive events: a place where things happen.

Failure, Paul Virilio says again and again in *The Accident of Art*, is not a condemnation. He understands the agency of failure because he recognizes its preparatory nature; failure begets possibility because it poses a question to a system that only deals in answers. The accident becomes "absolutely necessary to knowledge" for what it reveals: "a miracle in reverse,"[52] which I want to read here as capable of revising our age of optics and the threat of optical correction, that is, of revising the wholesale digitization of sensations and the reconstruction of phenomenology, a self-awareness remade not in the image of machines but in their ability to produce images of us. To be looked at by machines, and to be seen through their eyes is not the harmony of nature and science, or subject and object, but rather its opposite. What can we do inside this structure of always-on, eyeless voyeurism but to open our eyes toward unrecognition?

"I have toiled all of life for this failure," Derek Walcott writes in "Another Life":

> Beyond this frame, deceptive, indifferent,
> nature returns to its work,
> behind the square of blue you have cut from that sky,
> another life, real, indifferent, resumes.
> Let the hole heal itself.[53]

What would failure look like as a theoretical approach? What would failure produce as a subversive response? Failure as a methodology that is not *only* queer but also Black—theorists such as C. Riley Snorton and Saidiya Hartman have contended that the history of Black counter-historical projects is one of detour and determent[54]—suggests a hole that heals itself, a double movement that accretes agency through its fundamental lack, like tears, which are a loss but also a giving, an action or manifestation of sorrow, pain, or anger, an elegy, not a nothingness but an opening. Walcott's working toward failure in his glitch art (albeit from a pre-digital age) reminds us of the transformative possibilities of a discourse premised on mimicry and self-reflexivity: the appropriation of a colonial technology and one's own makeup[55] in order to remake each.

When Virilio asks us to "imagine a prospective of the accident, and even directly invent the accident in order to determine the nature of the invention,"[56] we should also imagine an alternate means of co-production with our devices, wherein the glitch can be understood as a keycode capable of reverse-engineering the machine, and also as its kill switch. Failure, then, as ethics and aesthetics: the negative which, taken together with its exposed representation, might illuminate the subject and also its subjectification. Recall the opacity of our own machines; the fiction of transparency mobilized by speed. Deleuze and Guattari also understood the connection between movement and

the feint of imperception; in their theory of "becoming," they posit the imperceptible as its "immanent end" and the displacement of a moving body as its inherent form, so as to always be both below and above the threshold of perception:

> Of course, this requires all the resources of art, and art of the highest kind. It requires a whole line of writing, picturality, musicality . . . for it is through writing that you become animal, it is through color that you become imperceptible, it is through music that you become hard and memoryless, simultaneously animal and imperceptible.[57]

If the art of becoming imperceptible requires harnessing all the resources of art—textual, audio, visual—it also and especially requires the immersion between user and machine made possible by the error of surrender, the performance of accidental exchanges, and the shock of breakdown when the negative coincides with the positive. Walcott knew that the cynicism and despair of the New World is cyclical, historical, but like history could be reformulated through imagination and expression: the salvaging not of the subject but of a scorned and splintered presence, for which epiphany—glitch affect par excellence—became Walcott's favored mode. *Nothing comes from nothing*, but to understand that we would need to take seriously the unintended proposition of Edward Said, or to read, rather, his statement in "Reflections on Exile" at face value: "because *nothing* is secure."[58] We would need to take him at his word, whether or not he meant that security might be found in the insecurity of negation, disavowal, effacement, the incompletion of transition, of incohesive transit, an act of un-becoming implicitly linked to the negative charge of noise so essential to a successful transmission, to the glitch it allows, to the new knowledge made possible through the repetition of motion, passage, rupture. The scab, too, indicates a healing even as it marks the trauma that the body has endured, a progress which is a protest: to evade occidental logocentrism for something else, something pre-verbal and pre-facial—that plea for a becoming that can only happen when one becomes totally imperceptible; in that silent obscurity we become both less and more of ourselves.

Notes

An earlier multimedia version of this essay was presented at "Media in Transition 10: Democracy and Digital Media" at MIT, May 18, 2019. I would like to thank Sultan Sharrief, Chad Frisbie, and my anonymous readers at *Diacritics* for their helpful comments.

1 Bauman, *Identity*, 39.

2 The process of applying documentation with images to track and control individual citizens and migrants was devised, not coincidentally, by a French police officer, Alphonse Bertillon, who standardized the practice of applying anthropological techniques to law enforcement in Paris at the end of the nineteenth century.

3 "The Project," *iBorderCtrl*, January 15, 2020, https://www.iborderctrl.eu/The-project

4 Deleuze and Guattari, *A Thousand Plateaus*, 188.

5 Tucker, "A White Mask Worked Better."

6 Lohr, "Facial Recognition Is Accurate, If You're a White Guy."

7 It is worth recalling here the enduring relevance of obsolete technological phenomena, such as Kodak's production of Shirley cards, 4x6 photos named after the original white model (a Kodak employee) who was featured on them, used by photo labs to calibrate skin tones, shadows, and light during the printing process. As color film became a norm in the 1950s, whiteness as the standard for life's reproduction became increasingly normalized.

8 Deleuze and Guattari, *A Thousand Plateaus*, 178.

9 Weber, *The Methodology of the Social Sciences*, 68.

10 See Even-Zohar, "Laws of Literary Interference," 53–72.

11 Gauthier and La Cour, "Coding/Decoding the Archive," 236.

12 Moten, *In the Break*, 1.

13 Moten, *Black and Blur*, vii.

14 Moten, *In the Break*, 68.

15 Moten, *Black and Blur*, 36.

16 For more on the economy of humanitarianism, which includes Western defense industries and global health companies, see my examination of the "military and humanitarian government" in Campanioni, "The Right to a Dignified Image."

17 Cheng, *Second Skin*, 48 (emphasis is mine).

18 Glissant, "An Exploded Discourse," 162.

19 Lévinas, "Signature," 294.

20 Lévinas, *Totality and Infinity*, 198.

21 Fanon, *Black Skin, White Masks*, 108.

22 Fanon, 88.

23 Browne, *Dark Matters*, 164.

24 Tucker, "Refugee or Terrorist?"

25 Al-Rodhan, "Behavioral Profiling and the Biometrics of Intent."

26 Morten Goll, co-founder and executive director of Copenhagen's alternative community center Trampoline House told me in August 2019: "From the beginning when we started out as a think tank, we decided that we wanted to engage with asylum seekers in order to figure out what their lives were like because they were constantly being used as scapegoats by politicians. Everybody was talking about refugees but no one was talking to them. And actually, it was impossible to meet them, *because they were stored away in camps, in remote areas that you couldn't even access*" (personal interview, August 22, 2019, emphasis is mine).

27 See Magnet and Rodgers, "Stripping for the State," 101–18.

28 See Beauchamp, "Artful Concealment and Strategic Visibility," 359.

29 Steyerl, *Duty Free Art*, 51.

30 See Jett, "As Singapore Ventures Back Out, Migrant Workers Are Kept In."

31 Browne, *Dark Matters*, 114.

32 Browne, 102.

33 A useful term for this essay, coined by Sandra Ponzanesi in her book of the same name (see *The Postcolonial Cultural Industry*).

34 Levin, "New AI Can Guess Whether You're Gay or Straight From a Photograph."

35 Agence France-Presse, "Austria Rejects Afghan's Asylum Bid Because He 'Did Not Act Or Dress Gay,'" *The Guardian*, August 15, 2018, https://www.theguardian.com/world/2018/aug/15/austria-accuses-afghan-asylum-seeker-of-pretending-to-be-gay.

36 Browne and Blas, "Beyond the Internet and All Control Diagrams."

37 Berger and Mohr, *A Seventh Man*, 49.

38 Shome, "When Postcolonial Studies Interrupts Media Studies," 316.

39 See Chambers, "Afterword: After the Museum," 241–45.

40 Chambers, 244.

41 The internet's free and open ethos, its (spaceless) terrain allows labor exploitation to also remain unrecognizable as women and children—mining the coltan that made the machine on which I write this—literally disappear, in death as in life.

42 My use of the term—to signal the mode of self-publication and circulation, and moreover, the ways in which media is exchanged and capital is produced—is a marked departure from Marisa Olson's "founding" remarks in 2008, where "Post-Internet" is used to characterize art that simultaneously celebrates and critiques the internet, or conversely, Guthrie Lonergan's "internet-aware art," which decenters the technology through critical distance, and Gene McHugh's vision of Post-Internet as a phenomenon of banality. Elsewhere, I've described Post-Internet practices as emphasizing textual presentation while calling attention to a presence that is simultaneous and heterospatial—the work's ability or invitation to be in several places at once, which is to say, to be in view (and on view) of several different audiences and cultures. This version of Post-Internet signals not detachment, but activity and interaction and collaboration: an awareness and celebration of ensemble. For a contrasting and comprehensive survey, see Olson, "Postinternet."

43 For a more expansive exploration of the state processes and systems of capital that generate refugees—linking labor, resource extraction, militarization, and the continuous formation of celebrity—see Campanioni, "The Right to a Dignified Image."

44 Fanon, *Black Skin, White Masks*, 2–3.

45 Fanon, 88.

46 See Campanioni, "In Parallel With My Actual Diary."

47 Menkman, *The Glitch Moment(um)*, 8.

48 See Campanioni, "How Bizarre."

49 Menkman, *The Glitch Moment(um)*, 30–1.

50 Shannon, "A Mathematical Theory of Communication," 379–23.

51 Meanwhile, by adding noise independently to each pixel, technicians are today able to control stochastic variations—the exact placement of hairs, stubble, freckles, skin pores—to create more convincing AI-generated photos; photos of people that don't exist. In proposing an alternative generator architecture for generative adversarial networks in the final days of 2018, researchers at NVIDIA, a North American graphics card company based in Santa Clara, also presented an entirely new dataset of human faces while providing the public with their source code as a Google Docs link. See Tero Karras, Samuli Laine, and Timo Aila, "A Style-Based Generator Architecture for Generative Adversarial Networks," https://docs.google.com/document/d/1SDbnM1nxLZNuwD8fQkligUve_SlihgoC-mvjN3e388Us/edit.

52 Lotringer and Virilio, *The Accident of Art*, 63.

53 Walcott, "Another Life," 200.

54 See Snorton, *Black on Both Sides*, and Hartman, "Venus in Two Acts," 1–14.

55 Walcott's use of European poetic form to account for his European colonial experience; Walcott's inherent hybridity of English, Dutch, and African descent; the legacy of multiple and various colonizations of the Caribbean.

56 Lotringer and Virilio, *The Accident of Art*, 103.

57 Deleuze and Guattari, *A Thousand Plateaus*, 187–88.

58 Said, "Reflections on Exile," 141.

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