

Paolo Cirio

Overexposed, 2015

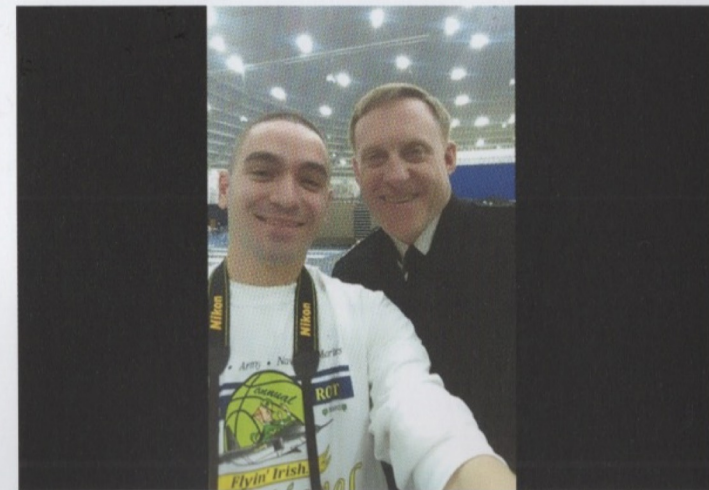
Images appropriated online, High Definition Stencils

In *Overexposed*, Paolo Cirio targets high-ranking US intelligence officials connected to the programmes of mass surveillance exposed by Edward Snowden. Cirio obtained portraits of these key figures by way of social media and online searches and subsequently reproduced and disseminated them as graffiti in a call for civil transparency. The unauthorized portraits were found in public spaces in Berlin, Paris, London and New York.

Fig. 01—03

Paolo Cirio, *Overexposed*, 2015

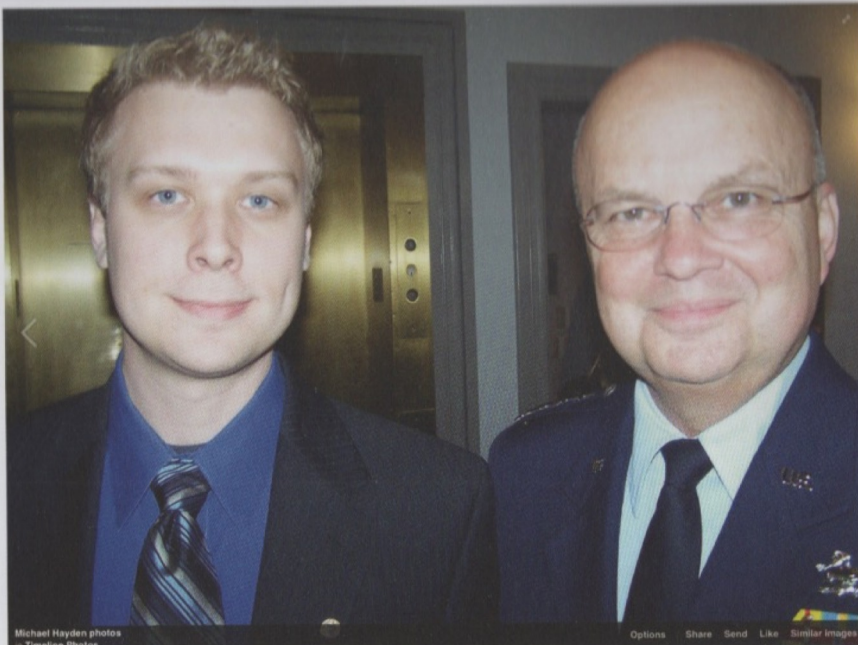
Images found on social media



John [redacted] · Mar 1

Admiral Michael Rogers, director of the NSA. He had an awesome message here at [@TheFlyinIrish](#) tournament. [@NSA_PAO](#)

← ↻ ⭐ 1 ...



Michael Hayden photos
Timeline Photos

Options Share Send Like Similar Images

Max [redacted]
September 2008 · 10 · 48

General Michael Hayden and I while he was still Director of the C.I.A. — with Max [redacted] and Michael Hayden.

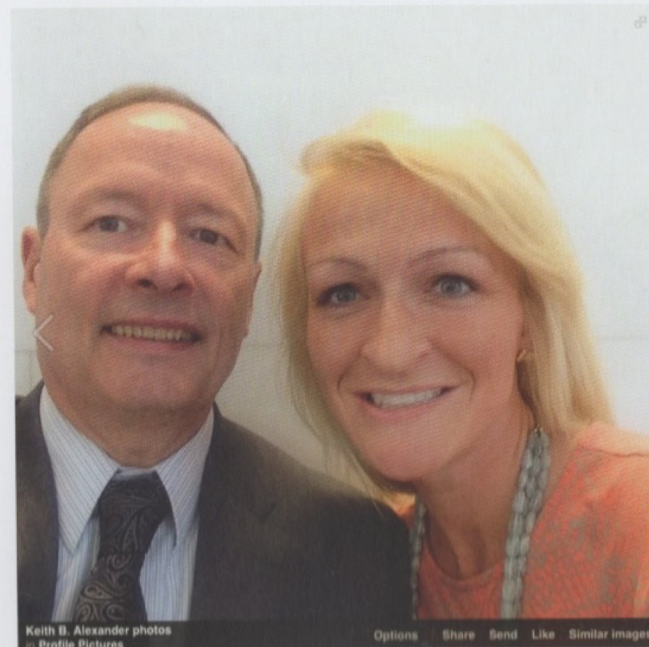
Like · Comment · Share · Similar Images

2 people like this.

2 shares

Max [redacted] Didn't think it was possible, but this picture proves the Central Intelligence Agency can literally get surveillance right up my nose.
January 31, 2012 at 10:54pm · Like · 1

Write a comment...
Press Enter to post.



Keith B. Alexander photos
Profile Pictures

Options Share Send Like Similar Images

Corrie [redacted]
Follow · May 27, 2014 · Edited · 48

Look who takes a great #Selfie - General Keith Alexander, the Cowboy of the NSA.

Like · Share · Similar Images

10 people like this.



Fig. 04-05

Paolo Cirio, *Overexposed*, 2015

Street photos from Berlin
of *Overexposed*, details



Foreword

Watched! Surveillance, Art and Photography

Surveillance is an expanding part of daily life. Since the start of the new millennium, we have seen major developments in security policies, data collection, software for private use, biometric science, social media, smartphones and technological innovations in other areas of 'smart surveillance'. Parallel to this change that has taken place in all parts of society, critical responses have increased across a wide range of disciplines, one of them being the arts. This publication offers a selection of artistic works and practices that addresses and reflects on issues of surveillance over the past fifteen years.

The photographic medium is at the core of the history of modern and contemporary surveillance. Whereas surveillance technologies today focus on biometrics and numerical data, photography remains embedded in surveillance practices, not least in its digital forms. This is reflected in the special attention paid to photography and lens-based art in this book, presented under the sections Screening, Controlling, Scanning, Tagging and Exposing.

Most of the contributors to *Watched!* are based in Europe, providing a counterweight to the general dominance of North American actors in the practice of surveillance art and in the critical debate around surveillance. This not only reflects the makeup of the institutions behind this publication, based in Sweden, Denmark and Germany, but also captures the increased interest in and involvement with surveillance issues specific to this region by local contemporary artists and researchers, which cannot be forgotten when addressing surveillance as a global phenomenon.

Watched! offers an unprecedented selection of artistic approaches to the current debate about surveillance. Theories of visibility and visual culture offer important insight into the potential and problematics of living under, with or in opposition to surveillance. The artworks presented in this publication are complemented by a selection of essays by authors from a wide range of fields, including surveillance studies, geography, feminist research, media theory, art history, and the history of photography. Taken together with the rich selection of artworks, the publication reflects the multiplicity of surveillance culture in north-western Europe today.

We would like to warmly thank the authors James Bridle, Alberto Frigo, Tom Holert, Hille Koskela, Liisa A. Mäkinen, Shoshana Magnet, and Peter Weibel as well as all the participating artists for their inspiring and engaging contributions.

On behalf of the contributing institutions:

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This publication and the accompanying exhibition are part of a research project initiated by Louise Wolthers, Research Manager at the Hasselblad Foundation.