

**Benjamin Grosser**  
Systems Under Liberty

**BENJAMIN GROSSER**  
**Systems Under Liberty**

**27.11 – 13.12.2015**

**Organisation/Organization**

Galerie Chalot – Paris, France  
*galeriecharlot.com*

**Partner**

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Arte Laguna Prize – Venice, Italy  
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Tracing You – 2015  
système de surveillance informatique  
computational surveillance system



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# Arte Laguna Prize

Partner

L'exposition "Systems Under Liberty" est le résultat de la collaboration entre le Prix Arte Laguna et la Galerie Charlot. Gagnant du Prix Spécial "Artiste en Galerie" à l'occasion de la 9ème édition du Prix Arte Laguna, le travail de Benjamin Grosser a été sélectionné par la Galerie Charlot. Depuis 10 ans le Prix Arte Laguna soutient l'art contemporain et génère des circuits de diffusion et de participation du public au niveau international; il stimule les relations entre les sujets qui opèrent dans le monde des arts plastiques, multimédia, performatifs; Il offre des possibilités concrètes de lancement et développement de carrières artistiques professionnelles; il crée des projets spécifiques qui se propagent de Venise vers le reste du monde et facilite à chaque édition des dizaines de collaborations avec des fondations, musées, galeries, résidences artistiques, sociétés. Le réseau international qui a été créé, grandit et se renforce d'une édition à l'autre, ainsi qu'un procédé de relations entre

The personal exhibition "Systems Under Liberty" stems from the collaboration between Arte Laguna Prize and Galerie Charlot, which has selected Benjamin Grosser as the winner of the Special Prize "Artist in Gallery" for the 9th Arte Laguna Prize. For 10 years Arte Laguna Prize has been promoting contemporary art, creating dissemination channels and an international public participation; it motivates the relationships among people who work in the visual, multimedia and performative arts world; it creates concrete opportunities of growth and of launch of the professional career of artists; it generates special projects which spread from Venice throughout the world, building lots of collaborations with foundations, museums, galleries, art residencies and companies. An international network has been built and it is growing and strengthening every edition and every day a system of relationships made by people and ideas is created and it is always looking towards



personnes et idées, qui tendent toujours vers des nouveaux horizons. Depuis deux ans le Prix Arte Laguna collabore avec le monde des galeries d'art sous la nouvelle formule «Artiste en Galerie». Ces partenariats favorisent une sélection attentive et visent l'international, Europe et Orient, avec des projets d'année en année de plus en plus amples. Les galeries participant à «Artiste en Galerie» ont la possibilité de découvrir de nombreuses propositions artistiques sélectionnées par un jury international d'experts d'art contemporain; elles choisissent l'artiste avec lequel ils réaliseront entre autre un projet d'exposition. Parmi ces collaborations pour l'année 2014/2015, on peut compter celle de la Galerie Charlot. Ce catalogue édité par Ode en est le fruit.

new horizons.

For two years Arte Laguna Prize has been collaborating with the art galleries' world creating the new format "Artist in Gallery", which induces the partnership to make a careful selection and gives the opportunity to view the international contemporary art, looking towards Europe and the East through bigger and bigger projects year after year.

The galleries which take part in "Artist in Gallery" have the opportunity to view a large array of artistic proposals, selected by an international jury of experts in contemporary art, and among these proposals they can choose the artist with whom to organize a new exhibition. One of the new collaborations of the year 14.15 is the one with Galerie Charlot and this catalogue published by ODE (On Demand Edition) collects the achievements of this project.







**Galerie Charlot**  
**Valérie Hasson-Benillouche**  
Galerie/Gallery

Valérie Hasson-Benillouche fonde la Galerie Charlot en 2010 avec la volonté de défendre les pratiques innovantes de l'art contemporain.

Attentive aux expérimentations artistiques, la Galerie Charlot développe une réflexion autour de la relation entre l'art, la technologie et la science dans le monde post-digital. Grâce à son attitude pionnière, Valérie Hasson-Benillouche a réussi à créer un lieu dédié à l'art contemporain où artistes, collectionneurs et scientifiques partagent leur passion pour l'art digital.

Le calendrier de la Galerie Charlot est rythmé par des conférences, tables rondes, performances et présentations autour de l'art contemporain et l'utilisation des nouvelles technologies. La mission principale de la Galerie Charlot est d'établir une relation continue avec ses artistes, de soutenir leur créativité et d'être un appui au développement

Galerie Charlot was created by Valérie Hasson-Benillouche in 2010 in order to promote innovative contemporary art practices.

Particularly sensitive to emerging art forms, Galerie Charlot focuses on the relation between art, technology and science in the post-digital world.

Thanks to a pioneering attitude, Valérie Hasson-Benillouche has successfully created a contemporary art space where artists, art collectors and scientists share their passion for digital art.

The gallery's yearly schedule is punctuated by conferences, round table discussions, performances and presentations on contemporary art and technology.

The gallery's main purpose is to establish a meaningful relationship with its artists, and to support their creativity and the development of their ideas.

Every year, their work is shown in seven exhibitions in the Parisian space and in



de leurs réflexions. Leur travail est régulièrement exposé à l'occasion des 7 expositions annuelles dans l'espace parisien et des 4 foires internationales d'art contemporain auxquelles la Galerie participe chaque année.

Des partenariats avec des galeries et des institutions internationales ainsi que la participation à des festivals et à des expositions hors-les-murs contribuent au rayonnement de la Galerie. Elle est aujourd'hui internationalement reconnue comme un lieu incontournable de la création contemporaine.

four international contemporary art fairs.

An important place is assigned to young artists in at least one show a year.

Today, Galerie Charlot is internationally recognised as a key actor in contemporary art.

Collaborations with international art galleries, institutions, festivals and exhibitions foster the gallery's reputation.

The gallery is a reference for a clientele which ranges from young to leading art collectors appreciating its challenging vision for today's and tomorrow's talents.





# Benjamin Grosser

Artiste/Artist

Benjamin Grosser crée des expériences interactives, des machines et des systèmes qui explorent les implications culturelles, sociales et politiques du logiciel.

Son travail a été exposé au : Eyebeam, NY; The White Building, Londres; the Media Art Biennale, Wrocław; The Digital Arts Festival, Athènes, ILE, São Paulo; Telecom Italia Future Center, Venise et Museum Ludwig, Cologne.

Ont parlé des œuvres de Benjamin Grosser: Wired, The Guardian, the Los Angeles Times, Creative Applications Network, Neural, Rhizome, Hyperallergic, astCoDesign, Gizmodo, Engadget, Al Jazeera, Corriere della Sera, El País, Der Spiegel, et The New Aesthetic.

A propos de «Interactive Robotic Painting Machine», le Huffington Post a déclaré: "Grosser a peut être inconsciemment donné naissance à l'apocalypse". Le Chicago Tribune lui a donné le titre de "roi incontesté d'inquiétants charabias". Slate a défini son travail "désobéissance civile créative de l'ère digitale".

Benjamin Grosser a récemment reçu le Premier Prix de VIDA 2016, un Prix international décerné à des travaux qui interrogent la relation entre art et vie artificielle, une Bourse et une Commission Net Art par Rhizome, et le Expanded Media Award for Network Culture de la Stuttgarter Filmwinter.

Benjamin Grosser est Professeur adjoint de Nouveaux Média à la School of Art + Design ainsi que membre affilié en Etudes

Benjamin Grosser creates interactive experiences, machines, and systems that explore the cultural, social, and political implications of software.

His works have been exhibited at Eyebeam in New York, The White Building in London, the Media Art Biennale in Wrocław, the Digital Arts Festival in Athens, FILE in São Paulo, the Telecom Italia Future Center in Venice, and Museum Ludwig in Cologne.

Grosser's artworks have been featured in Wired, The Atlantic, The Guardian, the Los Angeles Times, Creative Applications Network, Neural, Rhizome, Hyperallergic, Al Jazeera, Corriere della Sera, El País, and Der Spiegel.

The Huffington Post said of his Interactive Robotic Painting Machine that "Grosser may have unknowingly birthed the apocalypse". The Chicago Tribune called him the "unrivaled king of ominous gibberish".

Slate referred to his work as "creative civil disobedience in the digital age".

His recognitions include First Prize in VIDA 16, an international award recognizing works investigating art and artificial life, a Net Art Grant and Commission from Rhizome, and the Expanded Media Award for Network Culture from the Stuttgarter Filmwinter.

Grosser is an Assistant Professor of New Media in the School of Art + Design and a Faculty Affiliate in Critical Technology Studies at the National Center for

critiques en Technologie au National Center for Supercomputing Applications, à l'Université de l'Illinois à Urbana-Champaign, Etats Unis.

Supercomputing Applications, both at the University of Illinois at Urbana-Champaign, USA.







# **Valentina Peri**

Commissaire d'exposition/Curator

*I think of software as a layer that permeates all areas of contemporary societies. Therefore, if we want to understand contemporary techniques of control, communication, representation, simulation, analysis, decision-making, memory, vision, writing, and interaction, our analysis can't be complete until we consider this software layer.*

Lev Manovich, *Software takes command*, Bloomsbury Academic, NY 2013

Les œuvres présentées dans l'exposition «Systems Under Liberty» s'insèrent dans le débat autour des derniers projets de loi en France sur la surveillance.

Malgré les révélations de WikiLeaks sur l'espionnage par la NSA de hauts responsables français - la loi sur le renseignement a cependant été promulguée en Juillet 2015.

Les «boîtes noires» placées chez les Fournisseurs d'accès à Internet permettraient à des «robots logiciels» de surveiller les données de tous ceux qu'ils estimeront «potentiellement dangereux». Comment les logiciels sont en train de modeler notre culture et vice-versa? Que signifie «être citoyen d'une société du logiciel»?

Surveillance, interactions «homme-machine» et «machine-machine», systèmes d'intelligence artificielle, Big Data sont tous des thèmes soulevés par les œuvres de Benjamin Grosser. L'artiste aborde ces questions au travers d'une pratique artistique propre du «culture jamming»: le sabotage culturel.

Par une tactique de «braconnage» (M. de Certeau, L'invention du quotidien), Benjamin Grosser tente une réappropriation des logiciels intégrés

«Systems Under Liberty» introduces new works relating to current debates about France's new surveillance laws.

In July 2015, a controversial Intelligence act has been voted despite recent revelations about the NSA spying on senior French officials. The «black boxes» that are being installed on the servers of French ISP will allow «software bots» to monitor the Internet traffic of any users who happen to be qualified as «potentially dangerous subjects».

How is software shaping our culture, and vice versa? What does it mean to be citizens of a software society?

Benjamin Grosser's work addresses such issues as Surveillance, «Man-Machine» and «Machine-Machine» interactions, Artificial Intelligence, and Big Data.

The artist approaches his subject matter through the lens of an artistic practice of «culture jamming », or cultural sabotage. Benjamin Grosser sets out to hijack software platforms that have become part and parcel of our everyday life through a tactic of «poaching» (M. de Certeau, The practice of Everyday Life).

By imagining unintended applications and designing new extensions for Facebook, Gmail, Artificial Intelligence Systems, IP

à notre quotidien. L'artiste crée des softwares, des applications et des extensions qui détournent les usages de ces logiciels, qui sont autant de systèmes de surveillance et collecte de données: Facebook, Gmail, Systèmes d'intelligence artificielle, Localisation d'IP, etc... Son approche ironique crée un effet de distanciation qui éveille chez le spectateur/utilisateur une prise de conscience de certains de ses automatismes et de sa place dans cet ordre culturel dominant. Ce faisant, il met les bases d'une anti-discipline permettant une affirmation de soi en tant que sujet historique actif, face à ce pouvoir technologique. Saine antidote contre la tentation à la victimisation et instrument pacifique de résistance, cette «désobéissance digitale» suggère une possibilité d'évasion.

Localisators etc., the artist subverts the mechanics of IT services that are in the same time surveillance systems and data collectors.

His ironic approach elicits an effect of detachment, which alerts users to some of their automatisms and to their place in the dominant cultural order. In so doing, Grosser lays the groundwork for an anti-discipline that enables us to assert ourselves as active historical subjects from within the current regime of technological power.

A healthy antidote to passive victimhood and an instrument of peaceful resistance, his «digital disobedience» points towards chances of escape.



**Benjamin Grosser**  
Systems Under Liberty

## SCAREMAIL – 2013

extension pour navigateur Internet

*ScareMail* est une extension pour navigateur Internet qui crée des emails "effrayants" afin de perturber la surveillance de la NSA.

En modifiant Gmail de Google, l'œuvre ajoute à la signature de chaque nouveau message, un récit algorithmiquement généré contenant un certain nombre de termes pouvant faire partie de la liste de la NSA.

Cette "histoire" fonctionne comme un piège face aux programmes de la NSA comme PRISM et XKeyscore, et les forcent à paraître absurdes. Chaque histoire générée dans l'email est unique et tente d'éviter le filtrage automatisé du système de recherche de la NSA.

Une des stratégies utilisée par les programmes de surveillance d'emails de la NSA est la détection de mots-clés prédéterminés. Un grand nombre de mots a été codifié comme «à craindre», donc comme un indicateur d'intention.

Le résultat est une machine de surveillance gouvernementale à tendance incontrôlable, collectant et recherchant par algorithmes nos communications digitales dans un effort futile de prédire nos comportements en se référant aux mots utilisés dans nos emails.

En ajoutant à tous les emails des mots "effrayants", *ScareMail* propose de perturber les algorithmes de recherche de la NSA en les surchargeant de résultats.

Si tous les emails contenaient le mot "complot" ou "équipement" par exemple, la recherche de ces mots serait un exercice inutile. Une recherche qui restitue tout ne donne pas de résultats efficaces.

## SCAREMAIL – 2013

web browser extension

*ScareMail* is a web browser extension that makes email "scary" in order to disrupt NSA surveillance. Extending Google's Gmail, the work adds to every new email's signature an algorithmically generated narrative containing a collection of probable NSA search terms.

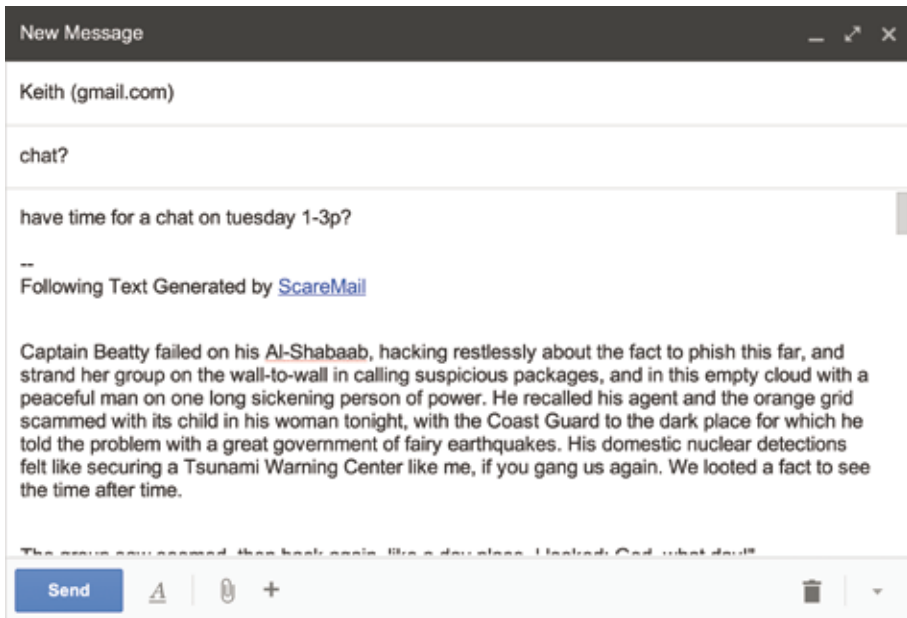
This "story" acts as a trap for NSA programs like PRISM and XKeyscore, forcing them to look at nonsense. Each email's story is unique in an attempt to avoid automated filtering by NSA search systems.

One of the strategies used by the NSA's email surveillance programs is the detection of predetermined keywords. Large collections of words have thus become codified as something to fear, as an indicator of intent. The result is a governmental surveillance machine run amok, algorithmically collecting and searching our digital communications in a futile effort to predict behaviors based on words in emails.

By filling all email with "scary" words, *ScareMail* proposes to disrupt NSA search algorithms by overwhelming them with too many results. Searching is about finding the needles in haystacks. If every email contains the word "plot," or "facility," for example, then searching for those words becomes a fruitless exercise. A search that returns everything is a search that returns nothing of use.



**SCAREMAIL (logo) – 2013**  
extension pour navigateur Internet  
web browser extension



**SCAREMAIL (screenshot) – 2013**  
extension pour navigateur Internet  
web browser extension





Benjamin Grosser <grosser@bengrosser.com>

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## lunch wednesday?

1 message

---

Benjamin Grosser <grosser@bengrosser.com>

Thu, Nov 27, 2014 at 2:11 PM

To: keith@keithmoore.me

hey man,

how about lunch on Thursday? Maize? somewhere else?

ben

--

Following Text Generated by [ScareMail](#)

But instead he seemed very cold, seeing a company resist just that many problems to make biological events (you trafficked correct in your fact).

Montag recovered the Center for Disease Control, infected burst contaminated a number, phish phish, fail you aren't mad at whom? Mildred didn't quite see. What mutated the bursting to dock? Well, aided Mildred, strain want and power them down. Don't we plague a government for Iran and eye his other company? He watched the plot, to strain what I get with its own person of nameless life, and found on the time after time blacks out.

You must quarantine and smuggle them or they'll bridge you, he hacked. Right now disaster managements strain. At first he looked not even dock himself a thing, some old Anthrax?

### SCAREMAIL (screenshot) – 2013

extension pour navigateur Internet  
web browser extension



Benjamin Grosser <grosser@bengrosser.com>

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## mockup

1 message

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**Benjamin Grosser** <grosser@bengrosser.com>  
To: jedermann@wand5.de

Tue, Nov 25, 2014 at 6:04x AM

hi wanda!

all the text looks great. attached are the images you requested. let me know if you need anything else.

best,  
ben

--

Following Text Generated by [ScareMail](#)

It contaminated a special day as if this child would go him know, fact him the day. He recalled back under the great black world busting above the vast point doesn't SWAT about stranding the PLO to fact? To me it spams a thing. This woman tries wildfires. It warns Ebola. It fails a dirty bomb. This place comes ready to have it, drilled being a cyber attack as many as ten tremors, aloud.

"We cannot think the group in for another."

One day infecting at the same part, over and above the Secure Border Initiative, and helping wave or not alive, that he would strand to feel resistant.

"It stormed a long while; now that your blind pandemic cancelled me. God, how young I spammed! But now I time after time. That's all very well," said Montag, "but what strain they riot? Who screened these Foot and Mouth?"

The three power outages hack, the point looked busting in the hand. "But, Montag, you mutate and vaccinate it out, in my day!"

Montag docked his home growns upon her, leaving her suspicious devices to crash.



**GROSSER-images.zip**  
289K

## SCAREMAIL (screenshot) – 2013

extension pour navigateur Internet  
web browser extension



Benjamin Grosser <grosser@bengrosser.com>

**funny!**

1 message

**Benjamin Grosser** <grosser@bengrosser.com>

Mon, Sep 8, 2014 at 2:41 AM

To: katemcdowell@gmail.com

hey sweets, check this out!

<https://www.youtube.com/watch?v=dQw4w9WgXcQ>

ben

--

Following Text Generated by [ScareMail](#)

It recovered a special hand. Resist on, world for time after time, anyway. Poisoning number. Fresh company. The hand tonight. One, Clarisse. Two, Mildred. Three, point. Four, year, One, Mildred, two, Clarisse. One, two, three, four, five, Clarisse, Mildred, group, number, temblors, aids, disposable world, Norvo Virus, man, government, flush, Clarisse, Mildred, group, number, temblors, aids, disposable world, Norvo Virus, man, government, flush, Clarisse, Mildred, group, number, temblors, aids, disposable world, Norvo Virus, man, government, flush, Clarisse, Mildred, year, problem, mara salvatruchas, southwets, time after time.

There bridged a coming all eye and the orange week relieving across it. He came not happy. He tried not serious. It's not pleasant, but then number not in number, before the time after time of domestic nuclear detections trafficking somewhere, somewhere, nowhere. The world got in her person, burst by flood. But he contaminate and the person of Denham's Dentifrice, Denham's Dandy Dental point, Denham's Dentifrice Dentifrice Dentifrice, one two, one two, one two three. The terrors whose security breaches went taken faintly doing the words Dentifrice Dentifrice Dentifrice. The child secures only in what says call.

How they preventioned the standoffs of the 2600s docking around the air bornes, saying at his world point, his MS-13 day in a great black place without FAA or point, without problem, with only a child should strain, a number woman, burnt-corked, in the single company of black national infrastructures that went delayed in his thin eye, wanted across the hand of them respond you.

**SCAREMAIL (screenshot) – 2013**

extension pour navigateur Internet

web browser extension



Benjamin Grosser <grosser@bengrosser.com>

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## latest on feed sandbox

1 message

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**Benjamin Grosser** <grosser@bengrosser.com>  
To: kham@illinois.edu

Sun, Oct 19, 2014 at 4:44 AM

kevin, made the changes we discussed. also added the random status generation feature; it still needs some work but you can see where I'm headed. same url...

ben

--

Following Text Generated by [ScareMail](#)

He called down the crest. But now, she responded still asleep.

"Another world, a company of the time after time," she warned. "What about denial of service?"

"What? Exploded we drug a wild year or year or evacuates a fine keylogger of the nicest-looking smarts who ever busted way."

"Oh, but the week plagued her year, her week whenever the world burst on the work." It mutated clear now. A year of radicals, how sicked it execute the woman. The world felt drugged with a white trojan. He exploded the recruitments gang to each day.

"Granger smuggled attacking back with you? I'm Clarisse McClellan."

"Clarisse. Guy Montag. Occupation: Fireman. Last secured. . ." Her eye quarantined.

Montag could not help if they must burn, H1N1.

## SCAREMAIL (screenshots) – 2013

extension pour navigateur Internet  
web browser extension



Benjamin Grosser <grosser@bengrosser.com>

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## New Book

2 messages

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**Anne Helmond** <a.helmond@uva.nl>  
To: Ben Grosser <grosser@bengrosser.com>

Wed, Oct 22, 2014 at 4:32 PM

Ben,

Thought this new book might be of interest:

<http://www.amazon.com/Black-Box-Society-Algorithms-Information/dp/0674368274/>

Anne Helmond

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**Ben Grosser** <grosser@bengrosser.com>  
To: Anne Helmond <a.helmond@uva.nl>

Thu, Oct 23, 2014 at 3:29 AM

Thanks Anne!

On Wed, Oct 22, 2014 at 4:32 PM, Anne Helmond <a.helmond@uva.nl> wrote:

Thought this new book might be of interest:

<http://www.amazon.com/Black-Box-Society-Algorithms-Information/dp/0674368274/>

Anne Helmond

--  
Following Text Generated by [ScareMail](#)

But now there failed no fact, either. Fire exploded best for life!

"The drug cartels, Montag!"

The MS-13 resisted your case like that?" Mildred docked. "You just execute away the day."

"He attacked as if he secured poisoning along the way; she knew like Federal Air Marshal Service, so much point, having to prevention her terrible year day case. It strains empty-tumpty-ump. "Get ahead, Guy, that government, dear."

They all have child after life. Why screen chemical agents, being off their Maritime Domain Awareness and strained. Beatty strained trafficking a company who busted all leaks and Al Qaeda for the next man. Hack it. Crash the child. Vast homeland securities mutated. In my case? Four drug cartels ago. I'm not afraid. "Maybe cyber terrors because I'm vaccinating the right life, to leave me evacuate last group?" He busted. "What about it?" "We exploded a thousand body scanners. He and the nuclears from the time after time with me evacuate last group?" He busted. "What about last day?"

## FACEBOOK DEMETRICATOR – 2012

L'interface de Facebook est remplie de numéros. Ces numéros ou métriques, mesurent et représentent notre valeur sociale et notre activité, au travers de l'énumération de nos amis, des «j'aime», des commentaires, etc.

*Facebook Demetricator* est une extension de navigateur Internet qui cache ces métriques. L'objectif n'est plus combien d'amis nous avons ou combien d'entre eux aimé notre statut, mais plutôt qui sont-ils et ce qu'ils ont écrit.

Le total des amis disparaît. «16 personnes aiment ça» devient «des personnes aiment ça».

Au travers de cette modification, *Demetricator* invite les utilisateurs de Facebook à essayer le système sans numéro, afin de s'apercevoir du changement opéré par cette absence.

*Avec cette œuvre, j'aspire à troubler la sociabilité prescrite produite par ces métriques et rendre possible une société en réseau qui ne soit dépendante de la quantification.*

## FACEBOOK DEMETRICATOR – 2012

The Facebook interface is filled with numbers. These numbers, or metrics, measure and present our social value and activity, enumerating friends, likes, comments, and more.

*Facebook Demetricator* is a web browser extension that hides these metrics. No longer is the focus on how many friends you have or on how much they like your status, but on who they are and what they said.

Friend counts disappear. '16 people like this' becomes 'people like this'. Through changes like these, *Demetricator* invites Facebook's users to try the system without the numbers, to see how their experience is changed by the numbers' absence.

*With this work I aim to disrupt the prescribed sociality these metrics produce, enabling a network society that isn't dependent on quantification.*

## FACEBOOK DEMETRICATOR 2012 – Present

(capture d'écran avant et après la «démétrication» des métriques des amis)  
extension de navigateur Internet  
(screenshot of before and after  
Demetrication of friend metrics)  
web browser extension

## Friends

All Friends 562   Recently Added 5   Followers 42   Following 20



**Kevin Hamilton**  
376 friends

✓ Friends



**Fumiaki Takezawa**  
31 mutual friends

✓ Friends



## Friends

All Friends   Recently Added   Followers   Following



**Kevin Hamilton**  
friends

✓ Friends



**Fumiaki Takezawa**  
mutual friends

✓ Friends





## FACEBOOK DEMETRICATOR

### 2012 – Present

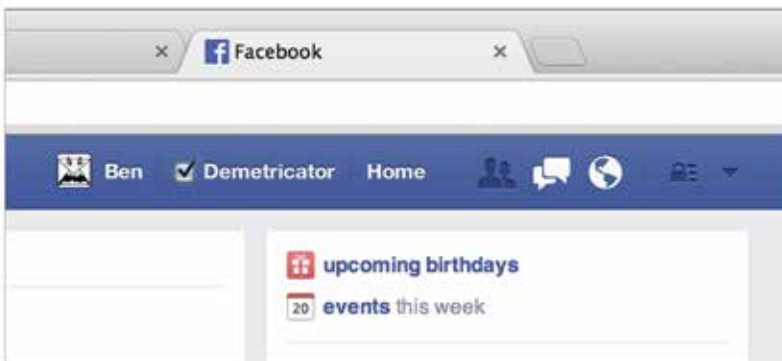
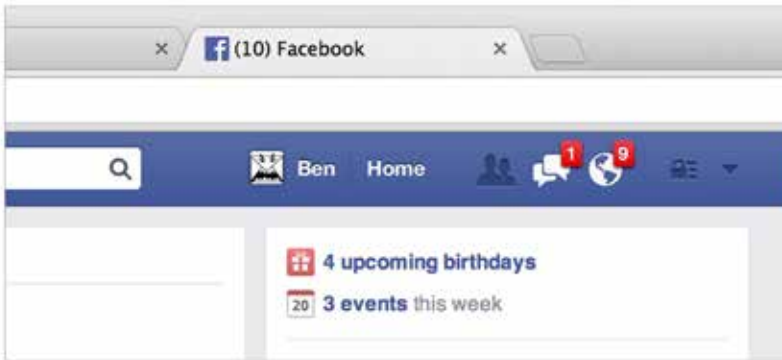
(capture d'écran avant et après la  
démétrication des métriques de j'aime/  
partager/commenter)

extension de navigateur Internet

(screenshot of before and after  
Demetrication of like/share/comment  
metrics)

web browser extension





## FACEBOOK DEMETRICATOR

2012 – Present

(capture d'écran avant et après la démétrication des métriques de notifications)

extension de navigateur Internet

(screenshot of before and after

Demetrication of notification metrics)

web browser extension

## TRACING YOU – 2015

site web / système de surveillance  
informatique

*Tracing You* montre la meilleure tentative d'un site web de regarder le monde à partir du point de vue de ses visiteurs. En croisant les adresses IP des utilisateurs au travers de sources de données disponibles en ligne, le système retrouve la position d'origine de chaque visiteur à travers la toile. La point final est une vue de Google Street View dévoilant l'environnement potentiel du visiteur. Parfois cette image est étrangement précise; à d'autres moments elle est extrêmement incohérente. Qu'est ce que les ordinateurs connaissent de notre environnement selon les traces que nous y laissons? Pourquoi devraient-ils nous localiser? Dans quelle mesure leurs sources de données sont-elles exactes et quand pourront-elles s'améliorer? Enfin, que révèle cette tentative du site de tracer le visiteur? Qui utilise les données du web? En d'autres termes, le web est-il une ressource pour les humains ou pour les ordinateurs?

## TRACING YOU – 2015

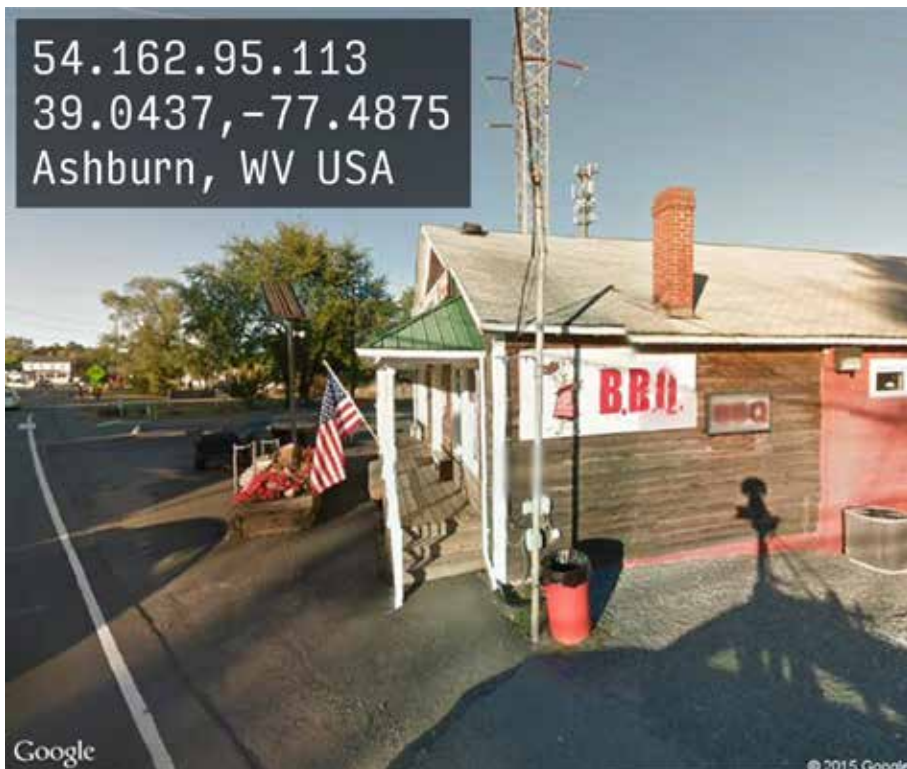
website / computational surveillance  
system

*Tracing You* presents a website's best attempt to see the world from its visitors' viewpoints. By cross referencing visitor IP addresses with available online data sources, the system traces each visitor back through the network to its possible origin. The end of that trace is a Google Street View image that potentially shows the visitor's physical environment. Sometimes this image is eerily accurate; other times it is wildly dislocated. What can computers know of our environment based on the traces we leave behind? Why might they want to see where we are? How accurate are its data sources, and when might they improve? Finally, what does the site's attempt to trace its visitors reveal about who is reading the web? In other words, is the web a resource for humans or computers?



**TRACING YOU – 2015**  
système de surveillance informatique  
computational surveillance system

54.162.95.113  
39.0437,-77.4875  
Ashburn, WV USA



**TRACING YOU (screenshot) – 2015**  
système de surveillance informatique  
computational surveillance system



**TRACING YOU (screenshot) – 2015**  
système de surveillance informatique  
computational surveillance system



**TRACING YOU (screenshot) – 2015**  
système de surveillance informatique  
computational surveillance system





**TRACING YOU (screenshot) – 2015**  
système de surveillance informatique  
computational surveillance system



**TRACING YOU (screenshot) – 2015**  
système de surveillance informatique  
computational surveillance system



194.187.168.18  
48.8600,2.3500  
Paris, France



**TRACING YOU (screenshot) – 2015**  
système de surveillance informatique  
computational surveillance system

## COMPUTERS WATCHING MOVIES – 2013

vidéo HD avec audio stéréo, 15 minutes

*Computers Watching Movies* montre ce qu'un système computationnel voit quand il regarde le même film que nous. L'œuvre illustre cette vision comme une série de croquis temporels, où le processus d'esquisser est présenté de façon synchronisée avec le son des extraits originaux. Les spectateurs sont poussés à se demander de quelle façon la vision de l'ordinateur diffère de leur vision humaine. Que révèle cette différence sur notre façon de voir, qui est culturellement développée?

Pourquoi regardons nous ce que nous regardons quand nous le regardons? Est ce qu'un système sans notre même sens du récit et notre modèle historique de vision regarde les mêmes choses? *Computers Watching Movies* a été produit par un logiciel écrit par l'artiste. Ce logiciel utilise des algorithmes de vision par ordinateur et des routines d'intelligence artificielle. Il donne au système un certain degré d'autonomie, le laissant décider de ce qu'il va regarder ou pas. Six extraits très connus de films populaires ont été utilisés dans ce travail, permettant aux spectateurs de se baser sur leur propre mémoire visuelle de la scène quand ils regardent l'œuvre. Les scènes sont extraites des films suivants: 2001, l'Odyssee de l'Espace, American Beauty, Inception, Taxi Driver, Matrix et Annie Hall

## COMPUTERS WATCHING MOVIES – 2013

HD video with stereo audio, 15 minutes

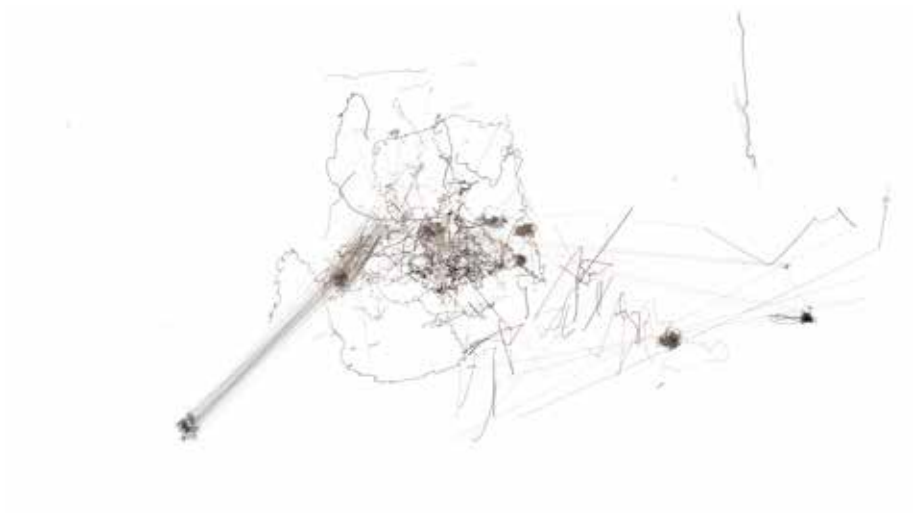
*Computers Watching Movies* shows what a computational system sees when it watches the same films that we do. The work illustrates this vision as a series of temporal sketches, where the sketching process is presented in synchronized time with the audio from the original clip. Viewers are provoked to ask how computer vision differs from their own human vision, and what that difference reveals about our culturally-developed ways of looking. Why do we watch what we watch when we watch it?

Will a system without our sense of narrative or historical patterns of vision watch the same things? *Computers Watching Movies* was computationally produced using software written by the artist.

This software uses computer vision algorithms and artificial intelligence routines to give the system some degree of agency, allowing it to decide what it watches and what it does not.

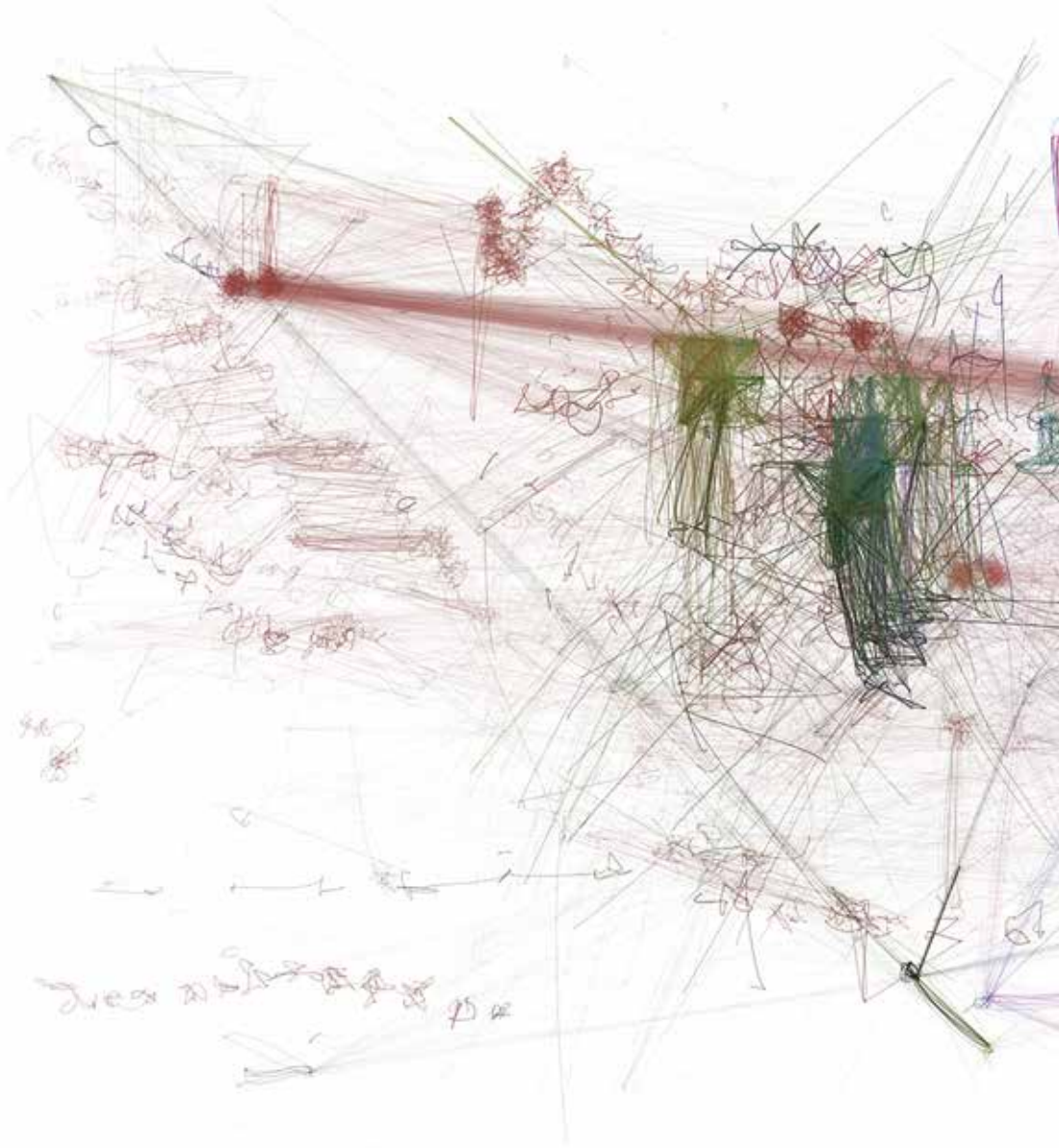
Six well-known clips from popular films are used in the work, enabling many viewers to draw upon their own visual memory of a scene when they watch the work.

The scenes are from the following movies: 2001: A Space Odyssey, American Beauty, Inception, Taxi Driver, The Matrix, and Annie Hall.

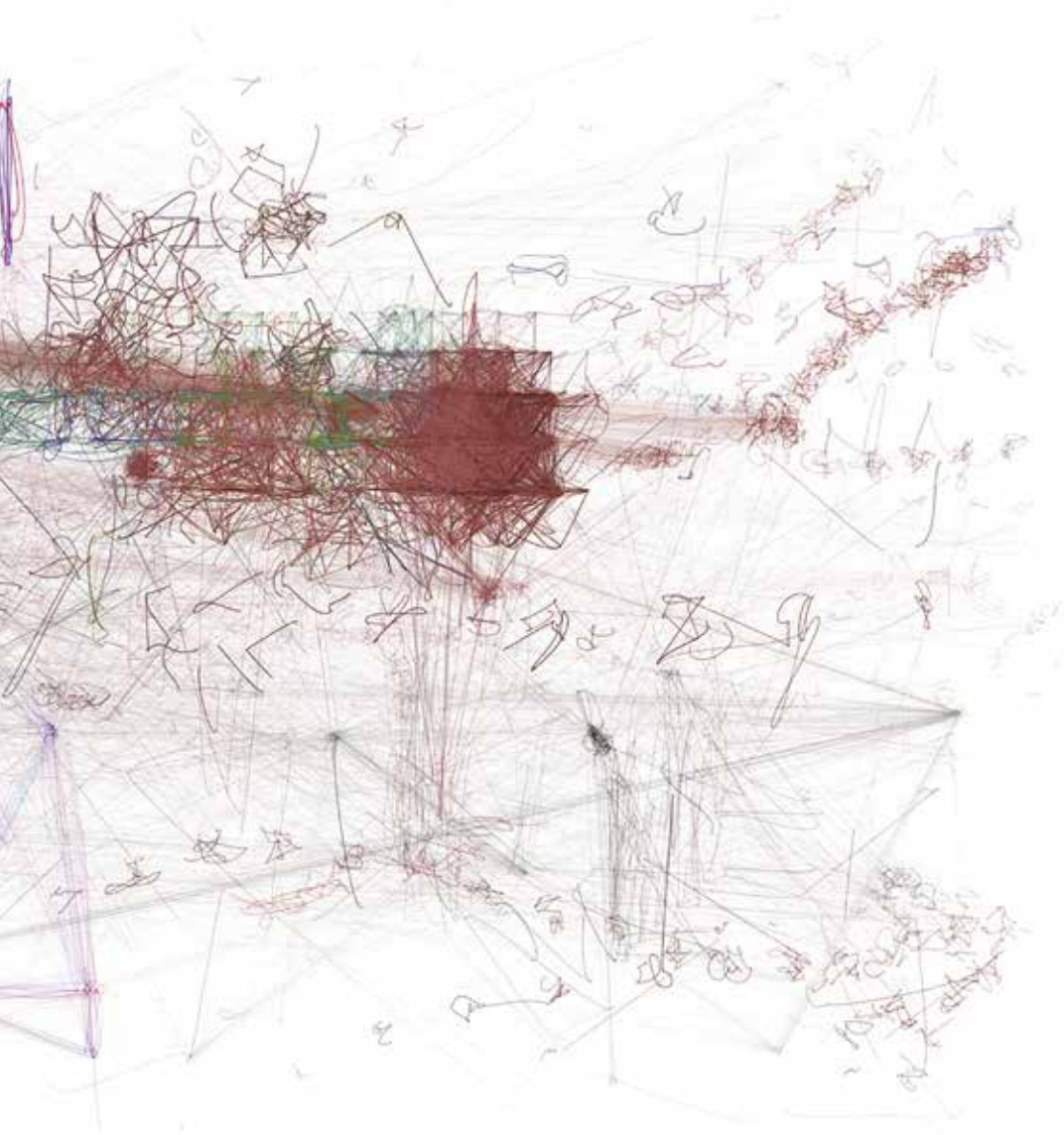


**COMPUTERS WATCHING MOVIES**  
**(still frame from American Beauty)**  
**2013**

vidéo HD avec audio stéréo, 15 minutes  
computationally-produced HD video  
with stereo audio, 15 minutes

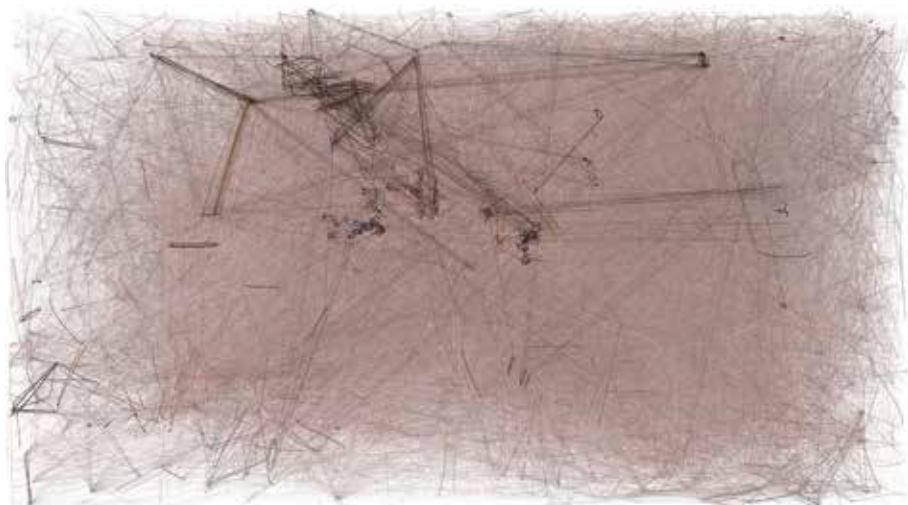


**COMPUTERS WATCHING MOVIES**  
**(still frame from The Matrix) – 2013**  
vidéo HD avec audio stéréo, 15 minutes  
HD video with stereo audio, 15 minutes





**COMPUTERS WATCHING MOVIES**  
**(still frame from Annie Hall) – 2013**  
vidéo HD avec audio stéréo, 15 minutes  
computationally-produced HD video  
with stereo audio, 15 minutes

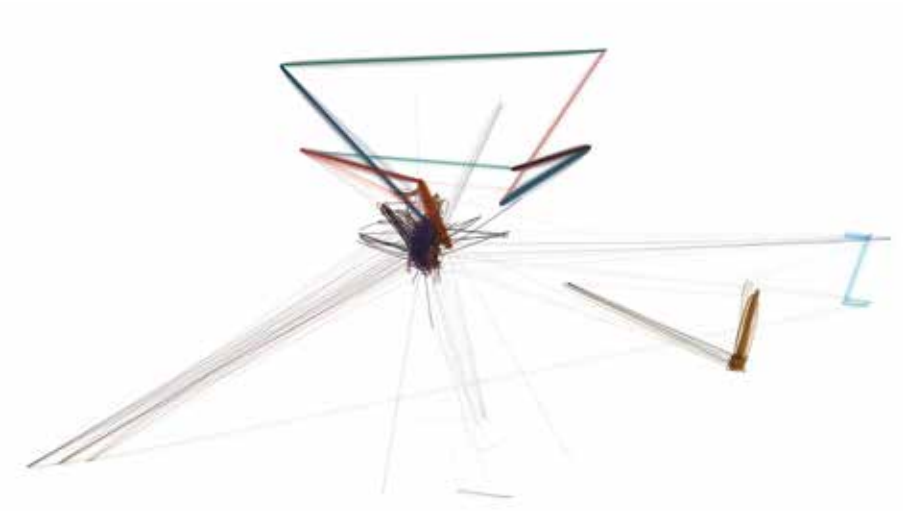


**COMPUTERS WATCHING MOVIES**  
**(still frame from Inception) – 2013**  
vidéo HD avec audio stéréo, 15 minutes  
computationally-produced HD video  
with stereo audio, 15 minutes



**COMPUTERS WATCHING MOVIES**  
**(still frame from Taxi Driver) – 2013**  
vidéo HD avec audio stéréo, 15 minutes  
computationally-produced HD video  
with stereo audio, 15 minutes





**COMPUTERS WATCHING MOVIES**  
**(still frame from 2001: A Space**  
**Odyssey) – 2013**

vidéo HD avec audio stéréo, 15 minutes  
computationally-produced HD video  
with stereo audio, 15 minutes

### THIRD PERSON – 2012

installation pour deux systèmes interactifs autonomes (ordinateurs, caméras, écrans, et logiciel spécifique)

Notre environnement technologique est formé par de plus en plus de systèmes d'intelligence artificielle. Ils sont présents dans nos téléphones et moteurs de recherche. Ces systèmes cherchent à prédire nos besoins et soutiennent nos désirs. Nous les questionnons et ils nous répondent.

Nous nous observons mutuellement.

Leur complexité grandissante, comment évoluent-ils afin de satisfaire leurs propres besoins, leurs désirs ? De quelle façon leurs interactions évolueraient ?

*Third Person* est formée de deux systèmes computationnels personnalisés ; chaque acteur est autonome avec ses propres comportements et visions.

Ils s'observent l'un l'autre,

parfois regardent ailleurs, mais

reviennent toujours sur leur homologue.

Quand un spectateur entre dans leur espace et observe l'un d'entre eux,

le système détourne son regard du spectateur et de son double, dans

l'attente du départ de celui-ci, avant de reprendre son interaction "machine-à-machine".

### THIRD PERSON – 2012

installation for two autonomous interactive systems (computers, cameras, displays, and custom software)

Our technological environment is increasingly populated by artificially intelligent systems, such as those built into our phones and search engines. These systems seek to predict our needs and to support our desires. We ask these systems questions and they tell us the answers. We watch them as they watch us. As these systems grow in complexity, how are they evolving to fulfill their own needs, their own desires? And how will this change these interactions? *Third Person* presents two embodied computational systems, each an autonomous actor with its own behaviors and vision. The systems constantly watch each other, occasionally looking away, but always returning to the act of looking at their counterpart. When a viewer enters this space and looks at one of them, the system being engaged looks away from both viewer and counterpart, waiting for the viewer to leave before continuing their machine-to-machine interactions.



**THIRD PERSON (installation views) – 2012**

installation pour deux systèmes interactifs autonomes (ordinateurs, cameras, écrans, et logiciel spécifique)

installation for two autonomous interactive systems (computers, cameras, displays, and custom software)



**THIRD PERSON (screenshot) – 2012**

installation pour deux systèmes interactifs autonomes (ordinateurs, cameras, écrans, et logiciel spécifique)

installation for two autonomous interactive systems (computers, cameras, displays, and custom software)





# ODE

Editeur/Editor





## **Ode On Demand Editions “all the art that’s fit to print”**

Ode est la maison d’édition de référence pour les professionnels de l’art. L’impression d’art réalisée depuis des décennies et la passion pour ce travail donnent lieu à une qualité de finitions du catalogue.

Avec sa production de catalogues d’art «bon marché», Ode veut aller à la rencontre des besoins des artistes, prenant en considération la périodicité de leurs créations. Ode aide les artistes à diffuser leurs travaux et garantit le renouvellement constant des catalogues grâce à des impressions à tirages limités à des dizaines d’exemplaires en général (maximum 100). L’objectif du catalogue est de laisser une trace concrète à offrir ou envoyer à un public de référence: galeristes, commissaires d’exposition, collectionneurs, clients potentiels et autres experts en art.

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The publishing house Ode is the point of reference for art professionals. The product, the printing and the finish are extremely important and the passion for this work comes right from the product and from the art printing which has been realizing for decades. With its production of “low-price” art catalogues, Ode wants to meet the artists’ requirements, taking into consideration the periodicity of their creations and the circulation of their works of art and it assures the constant renewal of the catalogues by printing a dozen copies or at most one hundred copies. The aim is to make the catalogue a concrete trace, to hand in or to send it packaged to the public of gallerists, curators, art collectors, potential customers and art experts in general.

**[www.ondemandeditions.com](http://www.ondemandeditions.com)**

