

their surface or volume. It's what you call pietas. Our ability to resist control, or our submission to it, has to be assessed at the level of our every move.⁵

In this chapter, I will assess some of the registers of our 'resistance or submission to control' in multiple screen culture by looking at expressions of surveillance affects in recent cinema and contemporary art. Given that surveillance is now developing into a whole apparatus, an entire system or visual regime that include the technologies implied as well as the disposition of the actors involved,⁶ will argue its affects extend beyond the panic of being followed. Surveillance potentially offers other forms of 'resistance' exceeding familiar critiques of control. As I will show, the audiovisual artworks of Jill Magid, Andrea Arnold and Paul Albuquerque investigate different attitudes toward the watchful camera eye. But focusing on female artists, I want to suggest that, though not necessarily restricted to women, these interventions demonstrate a sensibility toward the intricate dimensions of the surveillance apparatus that may offer alternatives to the more dominant masculine discourses of control and freedom.

CONTROL AND FREEDOM: CONSPIRACY CINEMA AND PARANOID AFFECTS

Since the early 1970s, and especially in the wake of the Watergate scandal themes of surveillance, conspiracy and paranoia have frequently surfaced in Hollywood cinema. Political thrillers, such as *The Parallax View* (Alan Pakula, 1974), *The Conversation* (Francis Ford Coppola, 1974) and *All the President's Men* (Alan J. Pakula, 1976) are particularly good examples. According to Deleuze, the theme of surveillance is characteristic for the new type of Hollywood cinema, which he announces at the end of *The Movement-Image*: this theme has been a part of the cinematic repertoire for some time.⁷ In contemporary Hollywood cinema, surveillance is often related to Foucault's analysis of Bentham's panopticon and its disciplinary and self-disciplinary effects. George Orwell's novel 1984, made into film by Michael Redford in 1984, is a clear example of the panoptic Big Brother discourse. *Fortress* (Stuart Gordon, 1993), for instance, presents quite literally a futuristic panoptic prison *Demolition Man* (Marco Brambilla, 1993) and *The Truman Show* (Peter Weir 1998) are other well-known Hollywood films that address the panoptic powers of surveillance cameras. In the 1990s, CCTV cameras as instruments of surveillance

Chapter 11

Art as Circuit Breaker: Surveillance Screens and Powers of Affect

Patricia Pisters

One of the most salient characteristics of media culture today is its multiplication of screens and cameras in a network of surveillance tools.¹ CCTV screens, satellite tracking grids, Sat Nav positioning on mobile displays, webcams and internet polling constitute a new kind of visual system, to the point where we can speak of a complete surveillance apparatus. Most of the literature on the topic considers surveillance in terms of its controlling power, and via questions of security and freedom. The most frequently invoked references are both Michel Foucault's panopticon and Gilles Deleuze's post-disciplinary update on Foucault's perspective in 'Postscript on Control Societies'. In this text, Deleuze argues that institutionally confined disciplinary regimes have been replaced by continuous control systems that have invaded every aspect of life.² Strikingly, the discourses surrounding surveillance are usually connected to oppositional affects: a desire for security on the one hand, and the (paranoid) feeling of being persecuted on the other hand. In general, surveillance is connected to feelings of panic related to issues of control.³

In a conversation with Antonio Negri on the topic of control and becoming, Deleuze points out that in a control-based system, it is cybernetic machines and computers that control societies. However, Deleuze argues, 'the machines don't explain everything, you have to analyse the collective arrangements of which the machines are just one component'.⁴ In the same conversation, when asked about the political dimensions of the control society, Deleuze refers to artworks that can operate as 'circuit breakers':

If you believe in the world you precipitate events, however inconspicuous, that elude control, you engender new space-times, however small

par excellence became increasingly coupled with networked computers, satellite tracking systems and all kinds of biometric identification technologies. Films such as *Gattaca* (Andrew Niccol, 1997), *Enemy of the State* (Tony Scott, 1998), and, more recently, *Minority Report* (Steven Spielberg, 2002), *Children of Men* (Alfonso Cuarón, 2006), as well as the television series 24 (FOX, since 2001) and *The Last Enemy* (BBC, 2008), all subscribe in various ways to the paranoid logic of terrorism and crime prevention and to conspiracy and totalitarian control.

Many of these films relate to Deleuze's elaboration on Foucault's concept of 'the disciplinary society' and his extension of this concept expounding the idea of 'the control society'. According to Deleuze, in the control society, individuals are no longer confined to particular spaces that discipline them, such as prisons, schools, hospitals, but they can move freely while nevertheless being constantly watched. All that an individual caught in the controlling powers of the panoptic or networked gaze can do, is move and think faster, run and outsmart the system – which (mostly male) protagonists in many surveillance films do, either more or less successfully. Such films employ highly adenalised affects; they generate in the spectator fear, paranoia and a desire to fight or take flight (or both at the same time). However, as the scope of surveillance increases and develops into a ubiquitous apparatus, its effects and affects must be investigated in a larger cultural context. One way of attending to the complicity and complexity of 'surveillance (and) cinema' is by looking at the many ways in which contemporary cinema and artworks engage affectively on different scales with the multiple screens of the surveillance apparatus. Before doing so, I will turn to some of the public discussions on the topic.

On the website of the BBC series *The Last Enemy*, a high tech conspiracy thriller set in the very near future, a section called 'The Truth behind *The Last Enemy*' presents current facts on surveillance: 'Britain has about five million CCTV cameras', 'ID cards link your basic personal information to something uniquely yours – like the pattern of your iris, your face shape or your fingerprint', 'millions of children as young as 11 are to have their fingerprints taken and stored in a Government database' and 'The report of the Royal Academy of Engineering said that travel passes, supermarket loyalty cards and mobile phones could be used to track individuals' every move'.⁸ In addition to series details and statistical reportage, the BBC site also includes videotaped discussions with Benedict Cumberbatch (the actor who plays mathematical genius Stephen Ezzard in the series, whose suspicions about a government surveillance conspiracy are

discovered to be true) discussing his character, and arguing that in the call for more security and control there is

laziness in the belief it's only the guilty who have something to lose; the innocent have nothing to hide. Too many of the perils of a surveillance society seem abstract, a load of 'what ifs' that will never have much bearing on most of our lives. Yet the innocent do have something to hide – their privacy, and it is linked with dignity.⁹

One of the site readers (Nick) comments:

That's it? I care more about stopping people being robbed and attacked on the streets than about whether some anonymous bureaucrat can check my driver's license record or my health records. In fact I feel no sense of a loss of dignity at all those kinds of checks, it's when I'm a victim of crime that I feel a loss of dignity. The dilution of habeas corpus/freedom of speech etc. is an entirely different matter of course.¹⁰

Where exactly this dilution begins, however, is difficult to establish, and *The Last Enemy* is precisely a visionary and cautionary tale about the dilemma of freedom and control and the price paid for security and protection.

In her extended discussion of these impasses of contemporary media, Wendy Chun addresses the possible relation between the two dominant positions of freedom and control. Giving special attention to the racial and sexual dimensions of webcam culture and other surveillance technologies, she concludes:

We still play a role in the creation of our machines and their languages, and through our technologies – through our always compromised using – we can imagine and move toward a different future. [...] To face this future and seize the democratic potential of fiber optic networks, we must reject current understandings of freedom that make it into a gated community writ large. We must explore the democratic potential of communication technologies – a potential that stems from our vulnerabilities rather than our control.¹¹

Chun calls for breaking away from the dominant implications of a surveillance culture that move only between protecting freedom by a controlling gaze and escaping the limitations that this controlling gaze imposes. Both positions can only lead to paranoid affects of distrust and fear. Chun proposes instead that we

take into account our vulnerabilities and encourages us to explore more fully the democratic potential which our surveillance technologies yield.

RELATIONALITY OF SURVEILLANCE

In a similar vein, Matthew Fuller calls for new approaches to surveillance culture. Influenced by the work of Guattari (and to a lesser extent, of Deleuze) he develops a media ecological approach towards the collective arrangements in which our surveillance screens are entangled. Fuller proposes to consider webcams and CCTV circuits not as single media apparatuses for study, but instead as 'elements' involved in 'dimensions of relationality'. In this conception, the combinatorial arrangement of relations 'provid[e] a means toward describing, actuating, or multiplying the powers of an element within a composition'. Furthermore, any media elements such as cameras, screens or software are a part of a 'potentially infinite set of axes, or more accurately, axiometric forces, that compose the element'.¹² Here, the notion of moveable scale, something akin to a temporary, selected view from an infinite camera zoom, offers for the purpose of analysis, 'a certain perspectival optic by which dimensions of relationality and other scales may be "read"'.¹³

Fuller's approach allows for literally *shifting* the focus to the different elements involved, which may be 'as diverse as practices, institutions, atomical structures, weather patterns, linguistic formations, protocols, transport infrastructures, a glance'.¹⁴ Fuller mentions three dimensions of relationality that correspond with different modes of surveillance: notorious abuse, generalised chilling and surveillance as production. In the first kind, abusive forms of surveillance, command, control, communication and intelligence are all considered different scales of totalitarianism. Generalised chilling relates to ongoing, networked modes of inhabiting surveillance, scaled to the level of the individual's conforming to 'norms, affordances, and expectations' in the awareness of constant surveillance.¹⁵ In his understanding of surveillance as production, Fuller differs from Foucault; subjects produced by surveillance are not only 'disciplined' or moulded. Surveillance technologies can be disobeyed or rebelled against, as it will become clear in the discussion of a number of artistic interventions, to which I turn in the remainder of this chapter. As Fuller argues, in such diverse scaled dimensions of relationalities, it is possible to describe the 'bit parts' of surveilled communities, as well as the primary compositional elements within surveillance systems, as 'flecks of identity':

This is what at its scalar levels control sees, an informational token of conformity or infraction. An element, cluster or concatenation of data, flecks of identity — a number, a sample, a document, a racial categorization — are features that identify the bearer as belonging to particular scalar positions and relations. Such flecks are processed in ways that make them resolvable contradictory, that make them bear — given certain forms of interpretation — certain values, deprecations or openings, and are made useable.¹⁶

Contrary to the all-seeing panoptic eye, the controlling eye depends less on see than on socio-algorithmic processes: 'date, time, location, status, speed, cho amount, accomplices' can all form a pattern that allows perspectival mobilisation of data as evidence.¹⁷

Chun and Fuller provide important insights for moving us beyond us discussions of conspiracy and paranoid fear to address surveillance discourse. Although these discourses and the films that express them in one way or another are important — communicating timely questions of power and control — it also clear that we need alternative circuits of perception in order to be able to locate other forms of complicity and resistance. Artistic interventions can be considered as particularly scaled dimensions of relationalities that address surveillance brain-screens on an affective level and change our perspectives of power and control. This is in line with the conceptual strength and nuance of more recent affect theory, which indicates 'power as a multilayered concept her book *Deleuze and the Cinemas of Performance*, Elena del Río differentiates two kinds of power: a controlling power (*pouvoir*, usually associated with paranoid affects of surveillance as indicated above) and a more molecular power (*puissance*, which allows a variety of forces and affects).¹⁸ With surveillance, these powers have to be taken into account as the relationship between the object and the subject of surveillance becomes more complex and engages in different dimensions of relationality. In the next sections, I will focus on dimensions that affect to investigate the powers of surveillance as *puissance*.

AFFECTIVE AESTHETICS OF SURVEILLANCE SCREENS IN RED ROAD

The film *Red Road* (Andrea Arnold, 2006) focuses on a surveillance officer working for Glasgow's City Eye control room. The film provides a different take on the surveilling gaze and on the affective dimensions of this aspect

contemporary screen culture. *Red Road* is the first film of a more recent Dogma project, initiated by Lars von Trier's Zentropa films, entitled *The Advance Party*. For the project, three filmmakers were invited to make their first feature based on the same set of characters, played by the same actors while employing three entirely different narratives, styles and universes. Arnold's film explicitly addresses contemporary surveillance culture. As she explains in an interview:

I've been looking at doing something about CCTV because in Britain we have 20 per cent of the world's cameras on our tiny island – that's a lot of cameras, and they've been increasing gradually over the years. I often looked at the cameras and wondered who's behind them, who's watching, what does it mean. [...] If you live in London or Glasgow or any big city in the UK, you're caught on camera 300 times a day.¹⁹

Explaining the background of the film, Arnold is questioning the scale of 'generalized chilling', the individual awareness of the surveillance apparatus. We often see the protagonist Jackie (Kate Dickie), a local police officer, behind her multiple screen video wall with images of the city of Glasgow. Although Arnold did use one real CCTV camera during production, most images that make up the wall are shot by handheld digital video cameras and are meticulously choreographed, distributed and edited across the multiple screens to give them their typical real-time aesthetics of continuity and simultaneity. Another important aesthetic aspect of the film is that the images are rather fuzzy and grainy. As indicated by Fuller, in contrast to the suggestions of panoptic discourse, the eye is not the most important or even most useful tool for distinguishing, deciphering and assessing the 'flecks of identities' caught up in surveillance media. These images, because of their diffused and blurry quality, are better described as affection-images. They have haptic or tactile qualities, in which the eye is less engaged with mastering the image and more often searching, questioning, 'touching' the surface of it, with less certainty than has been usually associated with the controlling gaze and the omnipotent Eye.²⁰

The first images of *Red Road* emphasise these tactile qualities. We see several blurred CCTV images on TV monitors in close-up (accompanied by an equally blurry soundtrack), followed by a medium shot that reveals the multiple screens from a distance. Then we see a close-up of a pair of rubbing hands and another close-up of eyes looking at the screens. Before we see Jackie and realise that these hands and eyes belong to her, we watch just those hands, rubbing, touching a display and wrestling a joystick to zoom in on particular images: a man taking his

old dog for a walk, a cleaning lady dancing to her iPod music. We also can see this as habitual recognition, the daily routine of a police officer observing the city to protect its people. Jackie's smile indicates that she feels somehow connected to these people on the screens, a friendly though aloof engagement that connects a different kind of affective dimension to the surveillance apparatus than we are used to imagining.

Soon, Jackie's routine is interrupted: a quite different scene appears on the video wall: a woman running away, chased by a man. Jackie makes a phone call performing her standard protocols for interpreting the 'flecks of identity' on the screens. However, just when she moves to report the incident, she realises that she was falsely alarmed: it was just a game; the man and woman make out again a wall. At this point Jackie's body language becomes pronounced. As she leans backwards in her chair, her left hand tensely stretches on her desk, while her right hand caresses the joystick that operates the cameras. When the man throws his head backwards at his climactic moment, she catches a glimpse of his face. Jackie's eyes dilate; her body freezes. She zooms in on his face. Overwhelmed she leaves her station, asks one of her colleagues for a smoke ('I thought you quit', he says in surprise) and runs outside to light up.

From this moment on, the film explores an extremely rich array of affect ranging from the most basic emotions to the most complex and ethical on Jackie's habitual work of tracking the screens and taking action when necessary: is shattered. The man's appearance onscreen overwhelms her with emotions that seem to be sexually charged, but which are clearly also mixed with other feelings and memories. Both the performance and body language of the actor in close-up and the haptic quality of the unsharp CCTV images evoke this intense level of affect. Only a few minutes later, a first cycle of resonances and feedbacks begins to unfold in the narrative. Jackie starts to look for the dimensions of relationality of the man's image, trying to connect him to other patterns and cues. First, she looks through her cameras and screens, selecting images that only relate to him (and, as a consequence, neglecting her role of attending to many others). She zooms in, follows the man, and discovers what he does, where he lives. In her own apartment, she looks for an old newspaper article that identifies the man as a murderer, Clyde Henderson, and by making calls in her capacity of a CCTV officer, she finds out he was released from prison. She then abandons her position in the control room to follow him in his neighbourhood and visit him in his flat on Red Road (see Fig. 11.1).

With respect to surveillance affects, it is important to note that *Red Road* offers a different perspective on the surveillance genre in cinema: by presenting

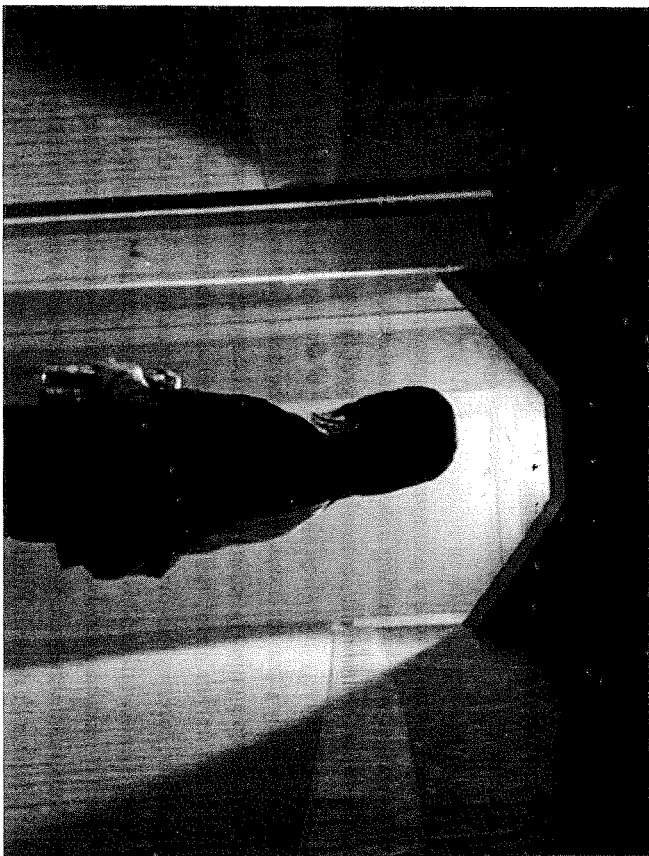


Figure 11.1 Andrea Arnold, *Red Road*, 2006.

the point of view of a surveillance officer and by dramatising a personal and emotional engagement with a 'fleck of identity' on her surveillance screen, the dominant fight or flight circuit is broken and new dimensions are added.

BRINGING THE SYSTEM CLOSER

A similar deliberate breakthrough recurs in the works of artists like Jill Magid and Paula Albuquerque.²¹ On her website, Jill Magid states, 'I bring things that are far away closer to my body'.²² Magid has investigated the surveillance apparatus in several art projects by fully entering the system. In 2004, she spent 31 days in Liverpool for the project *Evidence Locker*. During that time, she developed a close relationship with City Watch, the surveillance office of the Liverpool Police and City Council.²³ The idea behind the project was to use the 242 public surveillance cameras of the city as her film crew. Wearing a bright red trench coat (see Fig. 11.2), she called the officers on duty informing them about the details of her whereabouts and asked them to film her in particular poses and to guide her through the city with her eyes closed. The CCTV images were then selected,



Figure 11.2 Jill Magid, 'Control Room' (*Evidence Locker*), 2004.

manipulated and edited by Magid herself. In order to gain access to the footage, she had to submit 31 'Subject Access Request Forms', which she composed as though they were letters to a lover, where 'You' indicated both the camera and the officer on duty. As a 'third party witness', any visitor to the project's website can receive these letters one by one in their private e-mailbox, together with a daily clip of surveillance footage. One such letter, dating from the beginning of the project, reads:

Sunday, February 1, 2004

Day 4

Dear Observer,

I met you today. I came to your office. You had been informed of my arrival. [...]

You marked a path on my map. I followed it. I got tea at Café Nero and wrote a postcard. You watched me, from two angles, when I did this. You followed me through the centre of town, on the streets without cars. I walked circles around your feet and your neck got stuck. It was funny to see you following me. You constantly moved to meet me.²⁴



Figure 11.3 Paula Albuquerque, *GMT minus 5*, 2009.

The intimate, aesthetic and affective dimensions of the surveillance apparatus are addressed here. Magid's work does not break down the system, but rather bends it, subtly altering or adding affective dimensions to an otherwise impersonal mechanism.

Paula Albuquerque investigates surveillance screens in a different manner.²⁵ She frequently uses widely available webcam material, altering the images by zooming in, slowing down and adding ambient sounds (street noises, amplified sounds of recording devices). In *GMT Minus 5*, a five-minute short film, we see webcam images of two women behind the counter in a New York bar. They are in bikinis, killing time by doing each other's make-up (see Fig. 11.3), answering the phone and helping a customer (in a thick winter coat). The images are in fact just CCTV-images found on the web. These images make us wonder, why are the women wearing bikinis? How long are their working days? One immediately feels these images are 'coloured' by another look going beyond the eye of the webcam. Here again, the images are grainy and haptic, slowed down. The soundtrack is just as 'fuzzy' and tactile. Soft ambient street sounds are audible first; a bird can be heard. In the film's second part, the sound becomes more ominous,

threatening almost, while the girls are standing behind the counter, waiting. In the last part of *GMT Minus 5*, the images change into extreme close-ups and violins enter the sound mix – and the images acquire an affective sensual force. What this short film makes clear is that somebody, probably from a different time zone than New York City's GMT-5, has been watching these images, appropriating them as real-time images. The surveillance images are touched by Paula Albuquerque's eyes; she gives them back in a critical and poetic altered state.

BOTH SIDES OF THE CAMERA: FROM PEEPING TOMS TO SENSING ALICES

The possibility of resisting the power (*as pouvoir*) of the panoptic gaze through artistic practices which can change our perception has already been argued by Deleuze. Taking this line of argument further, Fuller mentions three concrete strategies of resistance: evasion, overload and noncompressibility. While evading or dropping out of the webcam spectrum might not be as easy as it seems (Fuller mentions projects like *Spot the Cam*, which maps surveillance cameras), overloading the system can be quite an effective tool of resistance that tests the thresholds of surveillance systems. Elaborating the last strategy of resistance, noncompressibility, Fuller draws on Deleuze and Guattari's rhizomatic structures that resist the reduction of complexity into simple characteristics and misplaced concreteness. I therefore see *GMT Minus 5*, *Red Road* and *Evidence Locker* as circuit breakers exploring the disruptive advantage of surveillance systems by showing their non-compressibility on an affective level. Arnold, Magid and Albuquerque point out the power (*as puissance*) of the tactile and affective qualities of surveillance images; which goes against the grain of the all-seeing omnipotent *pouvoir* ascribed to contemporary surveillance screens. The three artists address the manifold relations between individual feelings, protocol-governed behaviour and social demands; and the multiple screens that mediate directly but asymmetrically between those dimensions.

Presenting perspectives from both sides of the camera is another element common in *Red Road*, *Evidence Locker* and another project by Albuquerque, *Spirit Recognition* (2010). In *Red Road*, Jackie leaves her place behind the camera and enters the space in front of it; the affective qualities of Arnold's camera take over (making sure she is captured by the cameras when she leaves Clyde's apartment in distress, Jackie even uses the cameras to attain her later revenge). Jill Magid

in turn sometimes leaves the streets and visits the police officers on duty in their office, looks at the images from their perspective, and addresses them intimately in her letters. In one letter, she describes a small incident on her way back from a visit to the control room. Three young boys walk towards her and pull her bag. She calls the CCTV officer to ask if he saw it, not because she felt scared or threatened, but to see if they got it as a picture for her project. The officer did not notice it initially, but when reviewing the images, he does, and promises to find them. Magid's plea, 'Please don't worry about it, they were just being bratty', has no effect. She is asked to file a witness report. The boys are identified. Magid's heart sinks; she is reluctant to file the report. Then the CCTV officer proposes to show what happened to her. She writes:

I saw what you saw, and I could see what you meant. It did look obvious from your window. Like they had planned the whole thing. I could not recall anymore what happened, not even which arm the bag had been on; it all got muddled. I filled out your forms and you drove me home, in that yellow van you film the city with.²⁶

For her part, Paula Albuquerque usually searches for found webcam footage from behind her computer, perusing different time zones. In *Split Recognition* (2010), she uses the webcam to capture herself walking around Amsterdam; the footage is screened live on her mobile phone. Because of the time lag, she sometimes disappears between the transmission and reality: an experience of virtual vanishing. In Albuquerque's work, webcam aesthetics becomes an exploration of the power of the image and its temporal and ontological dimensions.

Red Road, Evidence Locker, GMT Minus 5 and *Split Recognition* show that art as circuit breaker is not an entirely clear, simple or ideal counterforce. Occupying both sides of the camera, changing positions between observing and being observed, they problematise the complex and confusing affects of surveillance, and arguably of contemporary visual culture at large. In one of her last letters, Jill Magid confesses her affective relation to City Watch to one of her observers:

Friday, February 27, 2004
Day 30
Dear Observer,

Then you – the most powerful you – surprised me: So about this artwork of yours [...] I thought you had not remembered. I realized then, that before

I had arrived, you simply had approved me. You let me come here blankly, with an ambiguous identity, and I got to make one myself.

And You, You with capital Y. You who walks for me. You who I trust completely [...]

Things come out to you slowly, not all at once, and still not everything.

About the red coat, about the letters, about the spaces I am in when you are not around.

You wanted to ask a million things.

You are nervous, scared for those above you. This city is unique and you want it protected.

[...] And I tell you, hurting the city's reputation is not my intention.

Neither is it to judge what you do. Let others do that. I tell you: I did not critique your system; I made love to it.

You blushed.²⁷

Making the surveillance camera blush by admiring an affective relationship to it is what Jackie, Jill and Paula pursue. They are no longer voyeuristic Peeping Toms, exploiting (or being exploited by) the panoptic power of the gaze.²⁸ Embodying and expressing the ambiguous affective powers of the surveillance apparatus, we might instead call them 'Sensing Alices', the ones who guide us through the surveillance adventures of contemporary multiple screen culture. Rather than taking on an impossible task of overturning the system, they provide the (micro-political) urge to confront a surveillance cameras, to (literally) re-view simplistic interpretations of flecks of identity, simply because they have offered us, with feminine sensibility, alternative experiences of the surveillance system, touching our brain screens imperceptibly, directly.

NOTES

- 1 This chapter is a shorter and slightly altered version of chapter four of Pisters, Patricia, *The Neuro-Image: A Deleuzian Filmphilosophy of Digital Screen Culture* (Stanford University Press, 2012).
- 2 Foucault, Michel, *Discipline and Punish: The Birth of the Prison*, Sheridan, Alan (trans.) (New York, 1979); Deleuze, Gilles, 'Postscript on control societies', Joughin, Martin (trans), in T. Levin, U. Frohne and P. Weibel (eds), *Cy1 Space: Rhetorics of*

- Surveillance from Bentham to Big Brother* (Cambridge, Mass., 2002), pp. 317–321. See also the online journal *Surveillance and Society*, available at <http://www.surveillance-and-society.org> [accessed 17 April 2012].
- 3 Chun, Wendy Hui Kyong, *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (Cambridge, Mass., 2006).
 - 4 Deleuze, Gilles, 'Control and becoming', in *Negotiations 1972–1990*, Joughin, Martin (trans), (New York, 1995), p. 175.
 - 5 Deleuze: 'Control', p. 176.
 - 6 I am making here an analogy with the cinematographic apparatus, which was developed in the 1970s to indicate the relation between the technological dispositive of cinema (camera, projector, screen, theatre), the spectator and the images on screen in relation to reality. See Jean-Louis Baudry, 'Ideological Effects of the Basic Cinematographic Apparatus' and 'The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema' in Philipp Rosen (ed.) *Narrative, Apparatus, Ideology* (New York: Columbia University Press, 1986), pp. 286–318.
 - 7 Deleuze, Gilles, *The Movement-Image* (London, 1989), p. 210.
 - 8 BBC website, available <http://www.bbc.co.uk/drama/lastenemy> [accessed 17 April 2012].
 - 9 Keeping Up with the Future' on *The Last Enemy*, available at <http://www.bbc.co.uk/drama/lastenemy/welcome.shtml> [accessed 10 May 2012].
 - 10 *Last Enemy*: 'Keeping'.
 - 11 Chun: *Control*, p. 297.
 - 12 Fuller, Matthew, *Media Ecologies: Materialist Energies in Art and Technoculture* (Cambridge, Mass., 2005), p. 131.
 - 13 Fuller: *Media*, p. 132.
 - 14 Fuller: *Media*, p. 132.
 - 15 Fuller: *Media*, p. 147.
 - 16 Fuller: *Media*, p. 148.
 - 17 Fuller: *Media*, p. 149.
 - 18 del Rio, Elena, *Deleuze and the Cinemas of Performance* (Edinburgh, 2008), p. 9. Del Rio refers here to the work of Deleuze on Spinoza as discussed in Brian Massumi, 'The Autonomy of Affect', in Paul Patton, ed. *Deleuze, a Critical Reader* (Oxford: Blackwell, 1996), pp. 217–239.
 - 19 Andrea Arnold in an interview by Michael Joshua Rowin, 'Reverse Shot 26', available at http://209.68.60.26/article/interview_andrea_arnold [accessed 10 May 2012].
 - 20 See Laura U. Marks's elaborate description of haptic visuality in *The Skin of the Film* (Durham: Duke University Press, 2000), pp. 170–193.
 - 21 The larger framework of Surveillance Art as 'circuit breakers' is important to take in to consideration here but falls out of the scope of this paper. See: 'Surveillance Art', available at http://en.wikipedia.org/wiki/Surveillance_art [accessed 17 April 2011].
 - 22 Magid, Jill, available at <http://www.jillmagid.net/> [accessed 17 April 2011].
 - 23 Magid, Jill, 'Evidence Locker', available at <http://jillmagid.net/EvidenceLocker.php> [accessed 17 April 2011].
 - 24 Magid: 'Evidence Locker', Letter 4, available at <http://jillmagid.net/EvidenceLocker.php>, received in personal mail 28 July 2008.
 - 25 Paula Albuquerque's available at <http://www.concrete-dok.net/index.html> [accessed 17 April 2011].
 - 26 Magid: 'Evidence Locker', Letter 15.
 - 27 Magid: 'Evidence Locker', Letter 30.
 - 28 This is not to say voyeurism is no longer an issue or that the voyeur is always in control. Michael Powell's *Peeping Tom* (1959), often seen as an allegory of the psychoanalytic conception of the cinematographic apparatus, is a case in point. At the end of the film, murderous voyeurism turns into masochistic identification with his victims, when the main character Mark Lewis (Karlheinz Böhm) throws himself onto the blade of the tripod of his own camera.