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Exploring the intersection of art, technology, and social issues on Paglen's work

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Abstract

Media Artivism refers to the use of digital and technological media to raise awareness and facilitate social and political transformation. Paglen's artistic endeavors represent a powerful activist dimension epitomized in particular in his work *Invisible Images (Your Pictures Are Looking at You)*. In this work, Paglen demonstrates how technology corporations exploit the images of viewers. Consequently, his work urges people to better understand how privacy works in the contemporary digital landscape, thus demanding more transparency and accountability from these corporations.

The work of Trevor Paglen serves as an excellent example of the interplay between art, science and technology, underscoring the significance of Media Artivism as a means of raising awareness and promoting social transformation. Paglen's work offers a model for artists to employ digital and technological tools to engage with pressing political and social concerns and also to interrogate the role of technology in contemporary society. His artistic practise underscores the potential of media activism as a conduit for critically examining the relationship between art, science and technology, and its potential to effect change in society.

Keywords

media activism; surveillance; technology; privacy; art

Explorando la intersección del arte, la tecnología y las cuestiones sociales en la obra de Paglen

Resumen

El activismo mediático se refiere al uso de medios digitales y tecnológicos para aumentar la concienciación y facilitar la transformación social y política. Los esfuerzos artísticos de Paglen representan una poderosa dimensión activista, particularmente, en su trabajo *Invisible Images (Your Pictures Are Looking You)*. En él, Paglen demuestra cómo las corporaciones tecnológicas explotan las imágenes de los espectadores. En consecuencia, insta a las personas a comprender mejor cómo funciona la privacidad en el panorama digital contemporáneo, de modo que exige más transparencia y responsabilidad a estas corporaciones.

El trabajo de Trevor Paglen sirve como un excelente ejemplo de la interacción entre el arte, la ciencia y la tecnología, destacando la importancia del activismo de los medios de comunicación como forma de concienciar y promover la transformación social. La obra de Paglen ofrece un modelo para que los artistas empleen herramientas digitales y tecnológicas para interactuar con acuciantes cuestiones políticas y sociales, y también para cuestionar el papel de la tecnología en la sociedad contemporánea. Su práctica artística subraya el potencial del activismo de los medios de comunicación como conducto para examinar críticamente la relación entre el arte, la ciencia y la tecnología, y su potencial para generar cambios en la sociedad.

Palabras clave

activismo mediático; vigilancia; tecnología; privacidad; arte

Introduction

Trevor Paglen's artistic practise delves into crucial issues related to privacy, surveillance and identity in the modern digital era. With his interdisciplinary approach, Paglen employs cutting-edge technologies such as drones, satellites and AI algorithms to examine these subjects and reflect on the impact of technology on our everyday lives and our perception of reality (Maxwell 2022, 476-493).

Paglen's artistic endeavors are centered on the interplay between art, science, and technology and have garnered widespread attention for their capacity to focus on crucial political and social topics in the digital age. This paper will begin by scrutinizing some of his most noteworthy works, including *The Other Night Sky*, in which Paglen contemplates the escalating militarization of space and the utilization of technology for surveillance purposes (Carew 2022, 51-55).

Subsequently, this paper will conduct a detailed examination of *Invisible Images (Your Pictures Are Looking at You)* as an exemplar of Paglen's contribution to the discourse surrounding privacy control. In this piece, Paglen employs artificial intelligence to scrutinize viewers' images and demonstrate how technology firms and governmental entities (Dernbach 2014, 383-403) use these images to accumulate data and shape society. The artwork prompts the viewer to contemplate issues concerning privacy and surveillance in the Digital Age, as well as the significance of transparency and accountability of technology corporations and governments. To achieve this objective, this paper will evaluate some critics of Paglen's work, probe the relationship of his art

with other activists, and propose specific alternatives to the solutions put forth by Paglen. Furthermore, this paper will propose initiatives to enhance his message and representation.

To fully comprehend Paglen's artistic output, it is imperative to explicate and interrelate the concepts of technology, society, and privacy and their connection to media activism. By doing so, this paper aims to raise awareness and engender social and political transformation, central tenets that animate Paglen's work and evidence his dedication to achieving social and political equity.

1. About media activism

Activism in the field of art is an area that has gained increasing relevance in recent years, as artists use digital strategies and platforms to address a wide range of social issues. By combining art and activism, artists seek to raise awareness, challenge assumptions and encourage critical thinking on important issues that affect our society and the world in general.

One of the main strengths of media activism is its ability to reach broad audiences and connect with people from different cultures and backgrounds. This is achieved through various digital platforms such as social media, websites and digital art installations (Nossel 2016, 103-105). Artists can create impactful messages that can generate conversations and promote social change.

Media activism typically addresses a range of issues, such as gender inequality, environmental degradation, racial discrimination, social

injustices, political and economic corruption, abuse of power (Maxwell 2022, 476-493), invasive technologies, surveillance abuse, the digital divide and sustainable development. Multimedia artists leverage digital strategies such as data visualization, interactive installations and virtual reality experiences (Nossel 2016, 103-105) to offer novel approaches for the public to comprehend and engage with these intricate issues.

In general, art activism is an expanding and significant field that is contributing to the evolution of a more socially and politically conscious society. Through their work, media activist artists challenge the status quo and promote constructive transformations in the world.

2. Trevor Paglen in the framework of art, science and technology

Trevor Paglen is an artist situated at the convergence of art, activism, science and technology (Obrist 2015, 87-97). His work is centred on investigating the political and social implications of technology and scrutinizing the surveillance and control mechanisms that have emerged in the Modern Era (Carew 2022, 51-55). To achieve this, he employs an extensive array of tools and techniques, ranging from photography and video to data analysis and electronic engineering.

Paglen manifests an interest in science and technology both as objects of inquiry and as instruments of artistic production. In his oeuvre, he frequently appropriates extant surveillance technologies and systems to generate innovative forms of visual representation and to question the perceived impartiality of these mechanisms. Additionally, he engages in partnerships with scientists and specialists across diverse domains to conceive and execute undertakings that merge art and science, exemplified by his *Orbital Reflector* endeavor. This work involved the cooperation of scientists and designers to launch a reflective satellite into space (Obrist 2015, 87-97).

His work, like the work done by Ai Wei Wei on *S.A.C.R.E.D.* (2012), is also an example of media activism, a form of activism that uses digital media and technology to create socially and politically engaged art. By incorporating new technologies and innovative techniques, media activists can bring attention to important social issues and inspire change (Nossel 2016, 103-105). In this way, both artists are part of a growing movement that seeks to use art as a tool for social and political transformation. Through their work, they challenge established power structures and advocate for more just and equitable societies.

That kind of work can be situated within an epistemological framework that focuses on the relationship between knowledge, technology and power in contemporary society (Maxwell 2022, 476-493). Paglen explores how surveillance and control systems, often invisible, impact our daily lives and how these technologies are being used to exercise power in our society.

Paglen's work can be seen as a critique of the opacity and lack of transparency in surveillance and control systems (Dernbach 2014, 383-403). By revealing the presence of these hidden structures, Paglen

invites us to reflect on the ethical and political implications of technology and power in our society.

The core of his work can be interpreted as a critical analysis of the utilization of technology for the purpose of surveillance and control within contemporary society. Specifically, through his various artistic projects (Maxwell 2022, 476-493), Paglen challenges the assumption that technology is a neutral and unbiased tool, and instead reveals how it is being employed as a means of exerting power and domination over individuals and populations. This highlights the need for a critical examination of the societal implications of technological advancements and raises questions about the potential consequences of such technologies if left unaccounted for.

Ultimately, Paglen's artwork is important because it invites us to reflect on the relationship between knowledge, technology and power in our society. By making visible the invisible and challenging the opacity of surveillance and control systems, Paglen invites us to question technology and power in our society and urges us to take action to protect our individual rights and freedoms. From a theoretical standpoint, Paglen draws on the ideas of critical thinkers such as Michel Foucault, Guy Debord and Jacques Derrida, whose theories on power, surveillance and control, as well as the position of the individual in modern society, have shaped his epistemological foundation.

3. Trevor Paglen and his artistic work

As previously described, Paglen's artistic focus centres on a very specific contemporary society. Utilizing a combination of photography, technology and documentary research, he reveals various surveillance and control systems operating within our society (Gustafsson 2013, 148-164). His work addresses critical issues that are highly relevant today, where technology and media pervade our daily lives (Carew 2022, 51-55). Oftentimes, the structures and systems of surveillance and control in our society are opaque and difficult to comprehend, thereby rendering them difficult for the public to understand their nature and purpose. Through his work, Paglen aims to challenge this opacity and expose these systems to a broader audience. Ultimately, his work shares similarities with Jillian Mayer's installation *TIMESHARE*, which presents a simulation of a post-apocalyptic future, utilizing technological elements to question how technology is reshaping our perceptions of the self and our relationships with others, while Paglen's work serves as a means of shedding light on these structures and challenging their opacity.

Paglen has been very effective in raising awareness about the surveillance systems that operate in our society. His photographs and multimedia projects are often used in educational and awareness-raising contexts (Gustafsson 2013, 148-164), which has helped to educate the public on the importance of these issues in a similar way to artists like Banksy in works such as *One Nation Under CCTV* (2007), a mural that criticizes the excessive use of CCTV surveillance in the streets (Heathcote 2020).

But it is not just about raising awareness, Paglen's work also encourages debate and critical reflection on these issues. His works not only inform us about the surveillance and control systems of our society but also invite us to reflect on their ethical and political implications (Dermbach 2014, 383-403).

An example of this is *The Other Night Sky*, a series of spy satellite photographs taken from Earth. These images, which were obtained using long-exposure techniques and digital processing, show the presence of military surveillance and espionage technology in space.

These ethical and political implications become evident when considering aspects such as uncontrolled information gathering, unauthorized and unsupervised surveillance by any organization, as well as the potential use of this information for undefined purposes. The revelation of data-collection practises without adequate safeguards raises ethical questions regarding privacy and individual autonomy. Furthermore, surveillance unregulated by relevant bodies may raise concerns about potential abuses of power and civil rights violations. The lack of transparency regarding the purpose of the collected information can lead to scenarios in which data is misused, compromising the integrity of society and its citizens.

This type of relationship can be observed in *Limit Telephotography*, a series of photographs of natural and urban landscapes taken from great distances using high-power telephoto lenses. These images, often showing objects and structures that are not visible to the naked eye, reveal the presence of hidden infrastructures of surveillance and control in our everyday environment.

In addition to his photographic artwork, Paglen is also known for a series of installations and multimedia projects that address surveillance and control issues. An example of this is his *Autonomy Cube* installation, in which Paglen used a secure and mostly autonomous WIFI network that allowed users to connect without being tracked by surveillance agencies.

As an example of this type of work by Paglen, we can cite his series of photographs titled *Circles of Confusion*, with which Paglen explores the theme of contemporary surveillance and governmental control. He uses the concept of circles of confusion, derived from photography and commonly associated with bokeh, a blurry circle formed by incorrectly focusing on a bright point in an image.

In this series of works, the artist represents objects and structures in a blurred and unfocused manner, conveying the confusing and opaque nature of surveillance and control (Heathcote 2020). The images show architectural elements, such as security cameras, streetlights and government buildings, distorted by the intentional blurring of the lens.

In this way, his photographs question the nature of surveillance today, suggesting that the information collected and the processes are often opaque and difficult to understand for the population. Moreover, the lack of clarity in the images suggests the possibility that these surveillance and registration processes could be used indiscriminately and arbitrarily (Carew 2022, 51-55).

Although the previous works showed indications of the lines of research of his work, from my point of view, his most significant work

in this regard is *Invisible Images (Your Pictures Are Looking at You)*. This work focuses on the use corporations make of facial recognition algorithms to manipulate the audience. In the author's own words (Paglen 2019, 22-27), this work is a critique of the surveillance and control technology that has become increasingly ubiquitous in our society.

The work developed by Paglen is relevant because it shows his ability to stimulate reflection on society and remind us that we live in a world where we are constantly subject to some type of manipulation by various public or private entities. By urging us to question the validity of the information we receive, it motivates us to be critical and seek to understand what remains hidden in our Society and challenges us to reflect on how this situation impacts our lives. Paglen invites us to question the validity of the information presented to us and worry about what we do not know about our society and be more aware of the power structures that interact with us without our knowledge (Maxwell 2022, 476-493) with the intention of empowering us as informed and aware citizens.

4. Lights and shadows from Paglen's work

Trevor Paglen's artistic endeavors have been widely acclaimed for their impact on critiquing technology and power within contemporary society. Nonetheless, Paglen has faced significant criticism for his focus on surveillance technology and his subjective interpretation of the data he collects. One of the most noteworthy aspects of Paglen's work has been his interdisciplinary approach, which has garnered praise from critics such as Wendy Hui Kyong Chun, a professor of information sciences at Simon Fraser University and Mark Tribe, an artist and founder of Rhizome. These critics have lauded Paglen's ability to combine critical theory, media criticism, politics and culture to effectively engage in cultural activism.

However, some critics have raised concerns that Paglen's interpretation of the images and data he collects may be subjective and, therefore, may not accurately reflect reality. These critics argue that his work may be open to interpretation and may not be a reliable source of information. Fred Turner, a communication professor at Stanford University and Ed Halter, a film and video critic, are among those who support this theory. Despite the criticism, his work continues to make an important contribution to the discourse surrounding surveillance and control in society, and it serves as an important catalyst for critical inquiry and reflection (Halter 2015, 231-242).

Turner argues that Paglen's work is important because it addresses fundamental political and social issues, such as surveillance and control in society, privacy and freedom of expression. He sees Paglen's work as a form of cultural activism that challenges existing power structures and creates new forms of political awareness. Halter (2015) has pointed out that Paglen's work is significant because it challenges the surveillance and control systems in society and questions the way technology is being used to manipulate and control the population. Ac-

cording to Halter, Paglen's work is a form of resistance to the increasing surveillance and control in our society.

A recurring criticism of Paglen's work is that it focuses primarily on exposing problems but does not provide concrete solutions to address them. Some have argued that his work is more of a critique than a proposal for action. This lack of concrete proposals is defended by critics such as Morozov (2016) and David Joselit (referend in MURPHY 2017, 16). In his essay "What to Do with Images", he claims that raw data has begun to resemble a natural resource, like coal, that needs to be extracted. Unlike coal and diamonds, data is not scarce, but constantly multiplying. They are so abundant that, without being organized, they accumulate into an overwhelming and meaningless mess. Joselit maintains that data only makes sense when it is organized; however, the same data can support opposing ideologies depending on their context and the images that contextualize them. Through this process, which Joselit calls "formatting", knowledge is found through the "discovery or construction of data into meaningful patterns". Images may remain inherently the same, but they are stretched, pulled, manipulated, reconstructed, managed and mismanaged, thus creating a multitude of new meanings from these patterns.

According to Morozov (2016), while Trevor Paglen's artistic contributions are essential in exposing society's problems of surveillance and control, they do not offer practical solutions to address these issues. In contrast, Stallabrass (2011, 8), has noted that Paglen's emphasis on the visual presentation of his projects can result in a lack of faith in the images and the depth of his analysis, as well as in a shortage of practical solutions to address the problems. These critics maintain that Paglen's work is primarily a critique rather than a proposal for action and that it is necessary to complement his work with practical strategies to address the problems of technology and power in our society.

Additionally, other critics, such as Steryerl (referend in Somani 2022), an artist and art theorist and Kate Crawford, an academic and technology critic, have also raised concerns that Paglen's focus on the visual presentation of his projects may limit the depth of his work (Stallabrass 2011, 3-14). While his work has made a significant contribution to the discourse surrounding surveillance and control, it is crucial to consider the limitations of his approach and to incorporate practical solutions into any critique of technology and power in our society.

Steryerl (referend in Somani 2022) has pointed out that Paglen's focus on the visual presentation of his projects can lead to an excessive simplification of the issues he addresses (Somani 2022), which can result in a lack of depth and complexity in his analysis of surveillance and control in society. Crawford, on the other hand, has argued that Paglen's work often focuses on the striking visual presentation of surveillance technology, rather than addressing the complex political and economic systems that underlie these systems.

In general, these critics argue that Paglen's work can lapse into a visual spectacle, which limits his ability to effectively address the problems of technology and power in society and can alienate the audience from a deeper and more meaningful engagement with these issues.

5. *Invisible Images (Your Pictures Are Looking at You)*

Trevor Paglen's *Invisible Images (Your Pictures Are Looking at You)* is a significant and representative work of his artistic approach. This work summarizes the work done as an artist by Paglen and questions the nature of images and how technologies can affect our daily lives without our knowledge (Paglen 2019, 22-27). The work contains a series of photographic images created with the help of autonomous artificial intelligence technologies that use computer vision algorithms used by companies and government forces to monitor and influence citizens.

This work aims to reveal how images can be used for hidden purposes. In Paglen's works, by experiencing and understanding that we are being watched, visitors can reflect on the nature of surveillance and its effects on our lives. The use he makes of real photographic images is significant as it highlights the role of technology in surveillance and the ways in which it can be used to monitor individuals without their knowledge or consent.

Companies and governments have various technologies at their disposal to carry out effective control and surveillance. In the online realm, tracking activities on the internet, from searches to interactions on social media networks, allows for the detailed collection of user information. The analysis of large sets of user data has also become common, used to understand behaviours, preferences and trends, facilitating the segmentation and targeting of specific audiences. The Internet of Things (IoT) as an example, contributes to control, through monitoring, home activities via connected devices such as security cameras and smart appliances. Furthermore, wearable devices, like smartwatches, provide data on individuals' health and location.

Physical surveillance is carried out through surveillance cameras in public and private spaces, and facial recognition is used for the identification and tracking of individuals. In the realm of national security, governments may collect biometric data such as fingerprints and DNA analysis for the unique identification of individuals. Monitoring of electronic communications, such as emails and text messages, is also practised by governments in the interest of national security. Additionally, artificial intelligence and predictive analysis enable the examination of behavioural patterns to foresee future actions.

While some of these practises may have legitimate purposes, the massive collection of data and constant monitoring raise significant concerns about privacy and ethics. The need to establish legal and regulatory frameworks to safeguard individual rights in the use of technology for control and surveillance is evident.

Paglen's works can be seen as a critical analysis of the pervasive image culture and its relationship with the ways in which technology can be used to manipulate and control people. The significance of *Invisible Images (Your Pictures Are Looking at You)* is evidenced by Paglen's numerous exhibitions around the world over the last decade of which this work is a synthesis, including those at prestigious institutions such as the Metro Pictures Gallery in New York, USA (2017), the Smithsonian American Art Museum in Washington D.C., USA (2018), and the San

Francisco Museum of Modern Art in San Francisco, USA (2018). The work has also been exhibited in Europe at Kunsthall Rotterdam, Netherlands (2018) and ZKM Center for Art and Media in Karlsruhe, Germany (2019). Two significant exhibitions in Spain, at the Joan Miró Foundation and the Center for Contemporary Culture of Barcelona (CCCB) Spain (2018 and 2019) highlight the work's relevance and impact. These exhibitions reflect the importance of his work and its ability to raise critical awareness and encourage discussions about the use of technology and its impact on society.

In short, the work *Invisible Images (Your Images Are Watching You)* is positioned as a fundamental work in Trevor Paglen's prolific career. Beyond simply questioning the essence of the images, this work establishes an intrinsic connection with the author's work, forming part of a broader artistic dialogue that addresses the profound transformation that the understanding of images is undergoing in the contemporary era.

Paglen, throughout his career, has shown a persistent interest in how the image, in its various forms and contexts, has become essential in shaping our reality and social experience. *Invisible Images* stands out by exploring not only the visual content itself, but also the way in which these images are collected, interpreted, and used at a time when technology is redefining the relationship between images and society.

The work does not limit itself to offering a critique of the nature of visual surveillance but also delves into a reflection on the constantly changing dynamics of how we perceive and understand images. This reflective approach not only constitutes artistic expression but also a critical look at the transformative role of technology in our visual perception of the world.

In a broader sense, *Invisible Images* highlights the urgent need to be alert and aware of the technology around us. Paglen, through his work, encourages us to recognize the ethical and political ramifications of this paradigmatic change in the relationship between image and society. Likewise, he encourages us to take an active role in monitoring and understanding how this technology influences our daily lives, thus promoting informed and conscious participation in shaping our visual and social environment. In short, the work is not only an artistic analysis, but also a call to action to understand and shape the role of technology in our shared perception of reality.

6. Shades on *Invisible Images (Your Pictures Are Looking At You)*

It is worth noting that these suggested improvements are not meant to detract from the significance and impact of *Invisible Images (Your Pictures Are Looking at You)*, but rather to enhance its potential as a means of engaging audiences in critical reflection on the pervasive influence of surveillance technology in our daily lives. To achieve this goal, we should focus on two approaches, the first would be to improve

Invisible Images (Your Pictures Are Looking at You) itself and the second would be to improve the author's artworks represented in the work.

In the first case, by offering effective commentary and providing additional information about his claims, those involved in this work could actively engage more with Paglen's work and develop a deeper understanding of the broader issues he raises. Furthermore, these potential improvements could also increase the accessibility and relevance of the work to a wider range of audiences, including those who may not have a strong background in art or technology. As for the second approach, by incorporating more interactive and educational elements into the represented artworks, we could encourage the active participation of viewers and promote meaningful learning. It is crucial to design the artworks so that visitors are not just observers, but active participants. An effective strategy is to allow viewers to touch, manipulate or physically interact with the elements that make up the installation. By providing this opportunity for tactile interaction, a deeper connection is established between the work and the viewer, generating a more immersive and personalized experience.

In addition, participation can be expanded by allowing viewers themselves to contribute to the work. Whether creating additional pieces, incorporating written messages or participating in specific activities, this active interaction engages visitors in creative ways. This two-way connection not only enriches the viewer's experience but also transforms the installation into a dynamic and collaborative space where everyone can leave their unique mark.

A possible improvement to increase the relevance and attractiveness of the work could be expanding the topic beyond the image. This could involve incorporating other common themes in Paglen's work more directly related to privacy and technology, such as data collection by companies or government regulation of technology. Doing so would broaden the scope of the work, making it more inclusive for a broader audience who may not be well versed in more specific aspects of representation in art. Another possible improvement could be incorporating testimonies from people directly affected, inspired by works such as *Trace* (2017) by Ai Weiwei. Including personal stories has the potential to humanize an installation, making it more accessible and understandable to visitors who may not be familiar with the conceptual complexities of art.

7. Aspects for improvement of Paglen's work

Paglen's work is widely recognized for its ability to bring attention to significant problems, such as surveillance (Carew 2022, 51-55). However, one area for improvement on his work is the lack of concrete solutions proposed to address the issues. Although this approach is not uncommon in contemporary art, some viewers may find it frustrating. Thus, offering potential solutions to the issues raised could enhance the works' impact and relevance.

Additionally, the presentation of the work may be challenging for some visitors to understand. This confusion usually stems from a lack of supporting information or the complexity of the underlying technology used in the work. Providing additional information or simplifying the presentation could help visitors better comprehend the works' message.

Furthermore, the works' lack of historical context about surveillance technology use may limit its impact. Incorporating a broader understanding of the evolution of surveillance technologies could aid visitors in comprehending the work's significance and broader implications.

As measures to improve *Invisible Images (Your Pictures Are Looking at You)*, the following actions could be taken:

- 1) **Enhance presentation:** provide contextual information and potentially offer guide services to facilitate visitor comprehension and critical thinking.
- 2) **Upgrade technology:** address technical limitations through the implementation of advanced surveillance systems such as improved facial recognition, tracking technologies or more precise RFID positioning systems.
- 3) **Historical context:** provide insight into the history of surveillance technology, including examples of government and corporate misuse to control populations and restrict freedom, to promote deeper understanding and appreciation of the work.
- 4) To mitigate the issue of surveillance, the proposed approach must encompass extant solutions and advance recommendations to restrict the misuse of surveillance technology

This can be accomplished via the following initiatives:

Promoting information and education is crucial in addressing the intersection of art, technology and surveillance in Paglen's work. Educational interventions aimed at disseminating knowledge about surveillance technology (Dernbach 2014, 392), its potential risks and techniques for safeguarding against it should be implemented. This could involve organizing workshops, talks and distributing informative materials, such as brochures, during the exhibition.

Equally important is the establishment and promotion of policies and regulations that safeguard privacy and deter misuse of surveillance technology. This may include promoting legislative regulations that regulate the use of surveillance cameras in public and private spaces, as well as policies that restrict the use of tracking and facial recognition technologies to address the privacy issues described by Levinson-Waldman (2016, 528).

The development of privacy technologies is imperative to empower users in regulating the use of their data and securing their privacy. This encompasses the creation of tools to limit online data collection and tracking, as well as technologies that enable users to control who has access to their personal data.

Furthermore, although other authors question Paglen's opinion (Fourmentraux 2022), I consider it essential to promote public awareness about the importance of privacy and the need to limit the use of surveillance technologies. This involves promoting organizations work-

ing in this field and conducting awareness and education campaigns through various media channels, including social media.

Therefore, to enhance the effectiveness of the work *Invisible Images (Your Pictures Are Looking at You)*, it is important to consider both the presentation and the technology used, as well as provide historical context and practical solutions to the problem of surveillance. Such solutions require a combination of efforts by governments, industry and civil society to promote education, appropriate policies and regulations, the development of privacy technologies and public awareness.

Conclusions

Clearly, Trevor Paglen's work is vast and diverse, so the conclusions that can be drawn from it are equally complex and varied. His research suggests that technology and surveillance are altering our comprehension of the world, as well as our social, political and cultural connections. His investigations have demonstrated that technology is being utilized to surveil, monitor and regulate individuals, frequently without their knowledge or authorization. He has also examined the potential ways in which surveillance practises may reinforce existing social and political inequalities while raising concerns about the ethical considerations of such practises. Therefore, it can be inferred that Paglen's work underscores the significant impact of technology and surveillance on contemporary society and urges critical reflection on their implications.

A prominent theme evident in Paglen's body of work pertains to the elusive nature of power and authority within contemporary societies. His work has critically examined the mechanisms through which power structures, including those of a political, commercial, or cultural nature, may remain opaque, thereby complicating attempts to grasp their inner workings. Of particular interest to Paglen is the opacity surrounding the intentions and vested interests of corporate entities, governmental bodies and other dominant actors. Thus, Paglen's investigations call attention to the challenges of navigating the complexity of power dynamics within contemporary society and the need for continued critical inquiry into this phenomenon.

Paglen has used art to question and challenge power structures and has shown how art can be an effective tool for raising awareness and promoting social change. He has produced a variety of artworks that question surveillance practises and the opacity of power, as well as social and political inequalities. Paglen has questioned the way art is produced and consumed and has proposed new ways of thinking about the role of art in society.

Through Paglen's work, a significant change can be observed in visual culture and in the way in which images are produced and consumed, becoming invisible to the human eye and creating relationships far from the classical representation only visible to the human eye. Automated systems.

Paglen suggests that this invisible world of images is an exercise of power, adapted to government and business interests and highlights that the relationship between images and power in this landscape is different from the human visual one, since machine-machine systems are instruments that they operate under an aesthetic of objectivity.

Trevor Paglen's work covers a wide variety of topics, and his approach is multidisciplinary, which is reflected in his diverse conclusions. From technology and surveillance to the environment and sustainability, he questions the practises and policies that influence our world and proposes new ways of thinking about the role of art and culture today. His work is relevant and current and invites us to reflect on our role as citizens in an increasingly complex and interconnected world.

In conclusion, the work of Trevor Paglen exemplifies the confluence of art, science and technology (Obrist 2015, 87-97) and highlights the significance of media activism as a tool for generating awareness and catalyzing social transformation. Paglen's artistic practise prompts contemplation of pertinent political and social concerns in the context of the contemporary digital landscape. Additionally, his unwavering dedication to social and political justice positions him as a model for how artists may leverage their creative output to effect constructive change in society.

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