

LISTEN TO THE REPORT ORDER A GLASS OF WINE GULP DOWN THE WINE ORDER A SECOND GLASS PONDER WHETHER A==A IS CORRECT
BE A DIFFERENT PERSON EVERY MORNING EMBRACE YOUR OWN LOGIC RESPOND TO THE STORY EXPERIENCE A SHOCK FAIL STAND LIKE
A JAILER WITHOUT PRISONERS ADMIT FAULT KNOW WHAT CANNOT BE UNDERSTOOD BE TROUBLED BY PROBLEMS INSTALL A TELESCOPE
POINT THE TELESCOPE AT A CLIFF BE OBSERVED RETREAT BE DESTABILIZED OBSERVE AND BE OBSERVED FEEL CAUGHT IN THE ACT
RETREAT RETURN THROW ROCKS OBSERVE AND FEEL OBSERVED TRY NOT TO BE OBSERVED ACT SUSPICIOUS BE SUSPICIOUS DISMANTLE



**ON THE OBSERVING
OF THE OBSERVER
OF THE OBSERVERS**

THE TELESCOPE OBSERVE NATURE INVENT INSTRUMENTS TO OBSERVE NATURE COAX NEW OBSERVATIONS FROM NATURE OBSERVE YOUR
SPOUSE BECOME AN OBJECT OF HATE BE OBSERVED BY THE OBSERVED FLEE THE VICIOUS CIRCLE OF MUTUAL OBSERVATION DIE BURST
INTO LAUGHTER FORCE PEOPLE TO WATCH YOU BE SERIOUS CHOOSE BE OBSERVED LESS AND LESS POINT THE TELESCOPE AT PEOPLE
PRESUME TO BE OBSERVED BE IGNORED BE TORMENTED BY THE NEED TO BE SEEN LOOK AT SOMEONE ELSE KNOW YOU WERE OBSERVED
PLAN TO DESTROY YEARN FOR ROCKS TO BE THROWN LISTEN TO THE REPORT ORDER A GLASS OF WINE **JAMES COUPE 2013** FEEL
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**ON THE OBSERVING
OF THE OBSERVER
OF THE OBSERVERS**

James Coupe

The Phillips Museum of Art
Rothman and Gibson Galleries
Franklin & Marshall College
Lancaster, PA
January 30 – April 7, 2013



DIRECTOR'S STATEMENT: ELIZA J. REILLY, PhD

The College Museum, New Media, and the Liberal Arts Experience

ONE OF OUR AMBITIONS for the renovated and technologically enhanced galleries of The Phillips Museum of Art is to incorporate digital art and new media into our exhibition program. We also aim to engage the public by showcasing art that addresses critical contemporary issues, such as the role that technological surveillance and monitoring plays in our civic and social lives. James Coupe's installation, *On the Observing of the Observer of the Observers* meets both of those goals, as well as a third: connecting the museum's activity to the liberal arts curriculum at Franklin & Marshall College.

Franklin & Marshall's relationship with the artist goes back to the mid 1990's, when Coupe was an exchange student from The University of Edinburgh, UK. Today he recalls his year at F&M, and his exposure to the diffuse and wide-ranging intellectual atmosphere of a liberal arts college, as a major turning point in his development as an artist. In contrast to the highly specialized curriculum he experienced at Edinburgh, his F&M studies were diverse and included Philosophy of

Mind, Postmodernism and Popular Culture, Film Theory, and Experimental Video. An independent study with Professor Linda Cunningham allowed him to further explore the borderland between art-making, aesthetics, and technology through experiments with conceptual art, kinetic sculpture and electronic media (including the creation of a life-sized talking robot built with help from Rus O'Connell and electronics engineer Steven Spadafore.)

After receiving a master's degree in fine art from Edinburgh, Coupe went on to earn a second master's in Creative Technology from the University of Salford, and a doctorate in Digital Art and Experimental Media from the University of Washington, where he is an associate professor in the DXARTS program. In 2009 Rus O'Connell brought Coupe's work, including his *Surveillance Suite*, to my attention. Since much of his artistic work uses surveillance technology and computer networks, including web-cams and facial recognition software, it seemed an exciting fit for the college's newly renovated museum, with its enhanced electrical capacity and network access, as well as for the city of Lancaster. That year the LA Times reported that Lancaster, PA, with its network of privately monitored cameras, is the "most surveilled city in the United States." This began a three-and-a-half year artistic and academic collaboration that has culminated in the current installation.

Thanks to a grant from the Mellon Foundation, Coupe returned to F&M as the museum's second post-



Invent instruments to observe nature.

doctoral fellow in fall 2011, and he developed *On the Observing of the Observer of the Observers* during his fellowship semester. While at F&M Coupe worked with students in his "Digital Art and Experimental Media" seminar to conceptualize and plan an early version of the work. In the seminar students were offered the opportunity to participate in a trans-disciplinary creative process that involved watching experimental films, reading and analyzing a work of fiction, scouting locations, shooting test "surveillance" footage, and experimenting with algorithmic script writing by associating video "metadata" (data that describes

data) with lines of text in Friedrich Dürrenmatt's *The Assignment*.

This installation of cutting-edge mechatronic art, which uses advanced technology as both medium and message, puts The Phillips Museum in the company of some of the most adventurous international museums and galleries exploring new media. At the same time it was forged within, and draws much of its content from, the distinctive culture of a 225 year-old liberal arts college in Lancaster, Pennsylvania. Its sections and rooms have symbolic and material ties to actual college spaces and functions (library, dorm room, chapel,

dining hall). The voices and images of actual faculty, staff, and students are heard and seen on the monitors doing things they actually do, like administering and participating in psychological tests, delivering a sermon, eating, reading, working, studying etc.

Like all important art, *On the Observing of the Observer of the Observers* both nourishes and embodies the central purposes of liberal learning by connecting our ordinary, individual, and immediate experience to a much larger polity—one which includes a young British artist, a Swiss novelist spinning a tale of International intrigue, the computer engineer from China



who wrote the intricate codes integrating texts and images, technicians and fabricators in Seattle, F&M faculty and staff, as well as the many visitors whose images are captured and displayed on dozens of monitors. We hope that this installation will surprise, engage, entertain, challenge and provoke a generative dialog on the enduring paradox of technological progress—its ability to expand and enrich our social connections, its power to shape and organize our relationships and identities, as well as its ultimate inability to fully represent, or guide us through, the ineffable mystery of the human condition. ■

OTHER INSTALLATIONS BY

JAMES COUPE OPENING IN 2013

Panoptic Panorama #2: Five People in a Room

Anna-Maria and Stephen Kellen Gallery
Parsons, The New School for Design, NYC
February 7 to April 17, 2013

Sanctum (a collaboration with Juan Pampin)

Henry Art Gallery, University of Washington
Seattle, WA
April 2013 to November 2015

Swarm

Museum of Contemporary Canadian Art
Toronto, CA
September 5 to December 29, 2013







ARTIST'S STATEMENT: JAMES COUPE

On the Observing of the Observer of the Observers, 2013

FRIEDRICH DÜRRENMATT'S NOVELLA, *The Assignment*, revolves around the disappearance of Tina Von Lambert, who leaves behind a diary with a final entry that simply states, "I am being observed." It is unclear if this refers to the meticulous studies her psychiatrist husband makes of her, or if it is a positive acknowledgement that, at last, someone is paying attention to her.

In Chapter Five, from which the audio and subtitles used in this installation are derived, a logician develops a theory of observation that connects war, science, terrorism, marriage and God. According to the logician, people have an inherent need to be seen, without which they would feel insignificant and depressed:

... [he] would have to conclude that other people suffered as much from not being observed as he did, and that they, too, felt meaningless unless they were being observed, and that this was the reason why they all observed and took snapshots and movies of each other...

Indeed, one could argue that we link being observed with being meaningful more than ever before; moreover, we now have the tools (themselves a form of surveillance) to verify that someone is watching. For what is a Facebook post without at least someone 'liking' it? Or a tweet with no followers? Or a YouTube video that no one sees? Our eager adoption of these self-surveillance technologies is at odds with traditional concerns about the erosion of privacy that surveillance brings.

The geography of public, shared spaces needs to be reconsidered, along with our expectations of privacy in them. These spaces blend commerce and community, voyeurism and exhibitionism, simultaneity and

non-linearity, freely merging virtual and physical realities. As such, our relationship with surveillance is highly paradoxical: it is no longer about cameras on the sides of buildings, watching us. Now we watch, and volunteer to be watched, offering up our innermost emotional states, and the minutiae of our everyday lives, as a matter of course.

On the Observing of the Observer of the Observers takes this paradox as a starting point, constructing an environment in which all visitors become participants, where everyone observes and is observed. The museum houses a labyrinthine sequence of rooms, each containing five cameras and at least five monitors. The cameras are positioned in a ring in the center of the room, capturing a 360-degree panorama that is then displayed on the screens. Each camera runs computer vision algorithms that determine what they display and what they ignore, enabling the monitor to display a panoramic view of the gallery space that is asynchronous, a composite that has been reconstituted from multiple different moments in time.

The algorithms are unique to each room—some require the displays to always show two people in the room, others five people, or one, or none. Some blend staged footage—the Asch conformity test, a religious sermon on God as voyeur—with footage of gallery visitors. The result is a series of modular narratives, an endless succession of the same event, but each one a new version rather than a looped repetition.

Each room's latest footage is autonomously distributed to the screening room, where it is spliced into a ten-minute narrative film, using a series of instructions adapted from the logician's theories as subtitles and voice-over. The instructions (for instance, "Try not to be observed" or "Pay attention to man and lend him meaning") sound like self-help-style directives, perhaps providing a source of comfort as people find themselves encountering a taxonomy of individuals in the installation, some live, some archived, some previously recorded versions of themselves.

Each room relies upon its institutional context for

WITHIN THIS COLLISION OF CONTEXTS, WE FIND OURSELVES WILLING OR UNWILLING ACTORS INSIDE A SURVEILLANCE NARRATIVE, A ROLE, NEITHER FICTIONAL NOR FACTUAL, GENERIC NOR SPECIFIC, THAT WE ARE INCREASINGLY ACCUSTOMED TO PERFORMING.

authentication. The waiting room door opens periodically, requiring visitors to actually wait before entering the rooms; real psychological tests were conducted in one room; cameras are embedded in an actual campus computer lab; the museum director's office and a classroom are integrated into the installation; a chapel was built, and a sermon was preformed there. Each of these spaces brings with it a different experience that entails a different surveillance narrative: psychological monitoring, contemplation of a God that watches us at all times, cinematic viewing, web-surfing, waiting to be seen, occupying a position of authority, imprisonment, reading patterns, navigating institutional architectures, dining etiquette.

Here, surveillance operates as a mode of encounter,

not simply as the act of being observed. The operation is bi-directional: at no point is the viewer positioned solely behind the camera, for in order to observe, one must submit to being observed. There is circularity involved as well, from the panoptic/panoramic perspective of the cameras and monitors in each room, to the viewers' movement from room to room, through the distribution of cameras and displays, and overall, through the situating of these spaces within an institution that itself features multiple instances of such rooms across its campus. Within this collision of contexts, we find ourselves willing or unwilling actors inside a surveillance narrative, a role, neither fictional nor factual, generic nor specific, that we are increasingly accustomed to performing.







Suffer from not being observed

ESSAY: JOHANNA GOSSE

Waiting To Be Seen

"...other people suffered as much from not being observed as he did, and that they, too, felt meaningless unless they were being observed, and that this was the reason why they all observed and took snapshots and movies of each other, for fear of experiencing the meaninglessness of their existence in the face of a dispersing universe with billions of Milky Ways like our own, settled with countless of life-bearing but hopelessly remote and therefore isolated planets like our own, a cosmos filled with incessant pulsations of exploding and collapsing suns, leaving no one, except man himself, to pay any attention to man and thereby lend him meaning..."

FRIEDRICH DÜRRENMATT, *THE ASSIGNMENT*

Sit, and wait. Stand, and walk. Proceed down a corridor, and enter a room. Listen, and react. Watch, and be watched. These, and other, more and less subtle cues and directives provide the logic behind James Coupe's *On the Observing of the Observer of the Observers* at The Phillips Museum of Art. Over the course of a six-week installation in winter 2012, the Rothman and Gibson Galleries were

transformed into an enclosed theatre of observation, where anyone may enter and subsequently "become" the exhibition.

On the Observing is comprised of a network of rooms, some physical, some virtual, and many, somewhere in between. Certain rooms are located within the museum's walls, while others are dispersed across the Franklin & Marshall campus, to

be viewed remotely via multi-screen video feeds. Most rooms seem generic and interchangeable, yet each is assigned a specific function: the installation layout includes a waiting room, psychology testing room, director's office, control room, screening room, chapel, classroom, and four corridors. Pre-recorded and live footage of locations from across the campus—a dining room, computer lab, holding cell, library reading area, and a dorm room—are also integrated into the ever-changing film that is shown at regular intervals in the screening room. This maze-like layering of real and virtual spaces creates a kind of visual echo chamber, where the events on-screen appear at once ordinary and routine, and yet uncanny, erratic, and modular: a seemingly infinite regress of people, places, and events.

Every room in the installation contains a curious feature: a ceiling-mounted steel pole hanging down to about shoulder-height, periscope-like. But, instead of offering a glimpse of what lies



above the surface, these poles are actually watching *you*: affixed to the bottom of each is a cylindrical ring of high definition cameras that have been configured to perpetually monitor a 360-degree view of their surroundings. The captured footage is then shown on the adjoining five-panel screens,

AT ITS CORE, THE MUSEUM IS A SPACE DESIGNED FOR LOOKING—NOT JUST AT ART, BUT ALSO AT OTHER PEOPLE. WITHIN COUPE'S INSTALLATION, THESE TWO ATTRACTIONS ARE MERGED.

which display a panoramic, yet spatially and temporally inconsistent, video feed of each room and its visitors. Inconsistent, because computers process the video footage in real time, using facial recognition software to detect each visitor's presence, and custom algorithms to determine the exact quantity of people and the duration for which their image will be visible on screen. Processed, recombined, displayed and then recycled, the video feeds exhibit

a rotating circuit of selves, others, and vacant spaces—the effect is a paradoxical sense of delayed immediacy, oscillating between past and present, near and distant, familiar and strange.

By extending the scope of the observing gaze to the entire F&M campus, Coupe systematically

blurs the distinction between the museum setting and the surrounding institutional spaces of the college, eroding the distinction between visitor and participant, viewer and viewed, voyeur and exhibitionist, ultimately rendering these categories ambiguous, if not totally obsolete. At first glance, the physical layout of the installation calls to mind Michel Foucault's famous description of the panoptic penitentiary conceived by Enlightenment-era

philosopher Jeremy Bentham, wherein the prisoner's cells resembled "so many small theatres." Yet, instead of erecting a centralized panoptic apparatus from which an all-seeing yet unseen eye can remotely survey a panoramic array of illuminated, stage-like compartments, the architectural and phenomenological experience of Coupe's installation is de-centralized, dispersed, labyrinthine—more *mise-en-abîme* than *mise-en-scène*. Here, no one can remain "unseen," including the artist himself, whose image often resurfaces in the video feeds: a reminder that despite his physical absence, in virtual space, the artist is always present.

This complex configuration of spaces, people, and screens is extended even further through its intensely self-reflexive and site-specific presentation. To begin, the museum setting is a space designed for looking—not strictly at art and artifacts, but often, at other people. Within Coupe's installation, these dual attractions are fused into a total exhibitionist spectacle, wherein the viewer



Flee the vicious circle of mutual observation.

constitutes the viewed. And yet, just as often, this voyeuristic pleasure is denied: algorithmic code, rather than actual human presence, is what ultimately determines when people are shown on screen. Thus, occupied rooms will frequently appear unoccupied on-screen, and vice versa; such discrepancies threaten to foreclose the possibility of full narcissistic satisfaction via self-observation.

Furthermore, as a college museum, The Phillips's institutional mission is part of the broader educational aims of the liberal arts college that it calls home. Coupe reflects on this educational context by incorporating footage from remotely-monitored spaces across the campus; brought together, these

videos comprise a panoramic portrait of everyday life on a campus that is itself monitored around-the-clock by an elaborate network of private, closed-circuit security cameras, just as most large institutions in the United States are today. Furthermore, he includes two rooms within the installation that directly invoke what he terms the "educational gaze": the classroom and the psychology testing room, which features a sound and video recording of a basic psychological experiment, the Asch conformity test, administered by F&M Psychology professor, John Campbell. Finally, beyond its exhibitionary and pedagogical functions, the museum also functions as a sanctuary, reserved for quiet

reflection and contemplation, a kind of temple to the wonders of human culture (rather than the mysterious workings of the divine). In a winking nod to the museum's semi-sacral connotations, Coupe temporarily de-secularizes the galleries by transforming one room into a full-fledged chapel, outfitted with lectern, pews, and a looped recording of the college's actual chaplain, Rev. Susan Minasian, delivering a non-denominational sermon to a gathering of seemingly rapt (and algorithmically variable) congregants.

In taking on not only the museum, but the entire F&M campus as an installation site, Coupe takes advantage of an enclosed set and captive



population of actors and viewers, observers and observed. The project assumes further site-specific dimensions due to the fact that Lancaster, Pennsylvania has recently garnered national attention as the "most surveilled city" in the United States. With a network of over 165 CCTV cameras and about 54,000 residents, Lancaster City has earned the dubious distinction of having more cameras per capita than any other city in the nation. Coupe's installation thus contains multiple, interlocking levels of site-specificity—engaging the museum, the college campus, and the urban environment—each of which are routinely surveilled by a network of closed circuit security cameras. By raising questions about the ubiquity of surveillance in our private and public lives, as well as the paradoxes of living and working in a "surveillance society," Coupe's installation uses its platform within the closed set of the college campus in order to launch a larger, more public, and essentially open system—incorporating not only museum visitors, but indirectly,

the entire campus population, and the surrounding urban environment.

The exhibition's title, *On the Observing of the Observer of the Observers*, is taken from the subtitle of *Der Auftrag* or *The Assignment*, a German-language novella written by the Swiss author Friedrich Dürrenmatt in 1986. Dürrenmatt's story is a "surveillance thriller" about a filmmaker who is hired to make a documentary about the mysterious circumstances surrounding a woman's gruesome murder in an unnamed North African country. Before long, the filmmaker realizes that she, too, is under constant surveillance, just like the murdered woman was before her death. Although it is ostensibly framed as a murder mystery, the subject of *The Assignment* is, in fact, the problem of constant observation, the hazards and pleasures of watching and being watched, or, to modify a phrase of Freud's, what we might call "the gaze and its vicissitudes."

To visit *On the Observing* is to assume the

role of a character in Dürrenmatt's story: the obsessive voyeur, psychiatrist Otto von Lambert, and the unintentional exhibitionist, his wife, Tina, who flees to North Africa to escape her husband's analytical gaze; the ambitious filmmaker, F., who yearns to make a film of the entire world "by combining random scenes into a whole," Polypheme, the deranged inhabitant of an abandoned underground surveillance bunker where all human personnel have long been replaced by computers; and finally, the philosopher, through whom Dürrenmatt proposes a series of logical hypotheses on the central role of surveillance in religion, war, modernity, and all human relationships. Coupe borrowed the philosopher's musings, and converted them into imperative directions, such as "Feel disrespected," or "Be tormented by the need to be seen"; he then used the text as subtitles in the algorithmic film shown in the screening room. On the soundtrack, a woman's voice recites the subtitles in the gentle yet authoritative tone of a self-help manual or





Feel disrespected.

an automated recording; her recurrent acoustic presence in the galleries is at once soothing and eerie, a warm bath of sound that threatens to overtake.

As the first in a four-part series of works called *Surveillance Suite*, which Coupe will exhibit throughout 2013, *On the Observing* questions the commonly held view that surveillance operates strictly as a mechanism of social control. Without minimizing the repressive and often pernicious effects of surveillance, Coupe challenges us to consider the ways that we actually invite and desire observation as a means to social recognition, validation, and basic human connection. Coupe

is thus less interested in the disciplinary effects of surveillance than in how these technologies of observation have become a kind of second nature, and how we, as both subjects and objects of surveillance, have become virtuosic practitioners of those same techniques and technologies that monitor and regulate our everyday lives.

Here, and in previous projects, Coupe reflects on the role of observation in the digital age by considering how new technologies might both respond to and produce certain social behaviors and desires. In Coupe's own words: "In order to make art that can reveal new aspects of ourselves, we cannot continue to paint pictures of reality, or

simply appropriate its existing signifiers. Rather, we must start authoring the real, working directly with our society's vast data-driven systems rather than simply representing them via inferior media." Preferring direct "authorship" of the real to a critical representation of it, Coupe distinguishes himself from other contemporary artists who regard surveillance as a remote, disembodied "eye-of-power" that monitors us from above, or, put simply, a disciplinary apparatus.

Situated at the intersection of the virtual, the fictional, and the real, Coupe's practice examines the ways that contemporary modes of surveillance mobilize both self-observation and



mutual observation, making voyeur-exhibitionists of us all, a breakdown of the classic scopophilic dialectic. But, rather than subjecting surveillance to a systematic ideological critique in the manner of tactical media activists, Coupe's interests lie in exploring how surveillance provides a metaphor for the conditions of everyday life in the digital age.

**IN AS MUCH AS SURVEILLANCE INSPIRES ANXIETY AND PARANOIA,
IT IS ALSO UTTERLY ROUTINE, AND AN INCREASINGLY POPULAR
STRATEGY FOR LENDING MEANING TO OUR DAILY LIVES.**

Coupe's work affirms the literary insights of Dürrenmatt, who regarded surveillance not just as a threat to privacy, but as constitutive of the modern human condition, writing that: "A very suitable definition of contemporary man might be that he is man under observation." In as much as surveillance

inspires anxiety and paranoia, it is also utterly routine, and an increasingly popular strategy for lending meaning to our daily lives—with each status update, selfie, check-in, "like", and tweet we cast out into the digital ether. Observation, Dürrenmatt argues, lends meaning and purpose to our activities; in turn, to be completely unobserved would make one

feel insignificant, alone, adrift, "staggering along in the mad hope of somehow finding someone to be observed by somewhere." Dürrenmatt went so far as to suggest that all the major geopolitical conflicts of his day—the nuclear arms race, clashes of religious fundamentalisms, terrorist violence—could

be traced back to the intrinsic human desire to be watched by a higher power—whether the nation-state, a rival global superpower, or an omnipotent God. Although *The Assignment* was written in 1986, at the dawn of the information age, Dürrenmatt's book anticipated many of the ethical, political, and philosophical challenges that accompany our own increasingly mediated and monitored lives, while also diagnosing the mix of paranoia and dependency that exemplifies contemporary attitudes to what we call "surveillance society." Coupe's surveillant art works recuperate Dürrenmatt's theories for the contemporary moment, one characterized by scandalous "leaks" and viral videos, perpetual monitoring and constant over-sharing, a time when the world is watching like never before.





Be tormented by the need to be seen.



Install a telescope.





Be ignored.



BIOGRAPHY

JAMES COUPE

James Coupe (b. 1975, UK) is an artist whose work is concerned with systems of observation and control. Previous works include *(re)collector* (2007), a city-wide surveillance camera network that attempted to reconstruct Michelangelo Antonioni's classic film, *Blow-Up*, from people's everyday activities; *The Lover* (2011), a museum installation that used demographic profiling software to pair up visitors and cast them as the title characters in a modified version of Harold Pinter's play of the same name; and *Today, too, I experienced something I hope to understand in a few days* (2010), a Facebook application that recombines status posts, video portraits and YouTube videos to generate short films based upon Jorgen Leth's 1967 experimental film, *The Perfect Human*. In addition to *On the Observing of the Observer of the Observers*, in 2013 Coupe will exhibit three new

works: *Panoptic Panorama #2: Five People in a Room; Sanctum*, a public artwork that merges video surveillance with social media; and *Swarm*, an installation based upon J.G. Ballard's *High Rise*.

Coupe received his MFA from the University of Edinburgh and a PhD from the University of Washington. He has received numerous grants, commissions and fellowships from organizations including Creative Capital, Toronto International Film Festival, and the Mellon Foundation. His work has been exhibited widely in the UK and North America, at venues such as Camden Arts Centre, Parsons, The New School for Design, and the Museum of Contemporary Canadian Art. He is an Associate Professor of Digital Art and Experimental Media at the University of Washington. Further information and documentation of his work can be found at www.jamescoupe.com.





JAMES COUPE cv

SELECTED SOLO EXHIBITIONS

- 2013 *Sanctum*, Henry Art Gallery, Seattle, interactive public video/sound artwork (with Juan Pampin)
- 2013 *On Observing the Observer of the Observers*, The Phillips Museum of Art, Franklin & Marshall College, Lancaster, PA, real-time video installation
- 2009 *Surveillance Suite (Part One)*, Lanternhouse, Ulverston, UK, algorithmic video installation
- 2007 *(re)collector*, The Junction, Cambridge, public video installation
- 2004 *9PIN++*, Aspex Gallery, Portsmouth, UK; Artsway, Sway, UK; Lighthouse, Poole, UK, telematic installation
- 2002 *I, Robot (Phase One)*, Artsadmin, London, UK, telerobotic installation

SELECTED GROUP EXHIBITIONS

- 2013 *The Public Private*, Kellen Gallery, Parsons/New School, New York City, *Panoptic Panorama #2: Five People in a Room*, real-time video/social media installation
- 2012 *The Neddy*, Cornish College of the Arts, Seattle, *Panoptic Panorama #1: I am standing in an empty room*, real-time video installation
- 2012 *Undercover*, Maryland Institute College of Art, Baltimore, *Panoptic Panorama #1: I am standing in an empty room*, real-time video installation
- 2011 *Current*, Harris Museum, Preston, UK, *The Lover*, surveillance video installation
- 2010 *Abandon Normal Devices*, Cornerhouse, Manchester, UK, *Today, too, I experienced something I hope to understand in a few days*, auto-generated video / Facebook application
- 2010 *Abandon Normal Devices*, Folly Gallery, Lancaster, UK, *Today, too, I experienced something I hope to understand in a few days*, auto-generated video/ Facebook application
- 2008 *Don't You F#%ING Look At Me!*, 911 Media Arts Center, Seattle, *(re)collector*, real-time AI video installation
- 2006 *Screen Shots*, Hedreen Gallery, Lee Center for the Arts, Seattle, *The Difference Engine*, real-time AI Internet installation
- 2005 *Low-Fi Commissions 04*, Stills Gallery, Edinburgh, UK, *The Difference Engine*, real-time AI Internet installation
- 2005 *Day-to-Day Data*, Aspex Gallery, Portsmouth, UK, *9PIN++*, blueprints and documentation
- 2004 *Virtual Storey Project*, Folly Gallery, Lancaster, UK, *call_centre*, autonomous telephone call centre
- 2003 *Metapod*, Custard Factory, Birmingham, UK, *I, Robot (Phase Two)*, telerobotic installation
- 2001 *New Contemporaries*, Camden Arts Centre, London, UK; Northern Gallery of Contemporary Art/ Sunderland Museum, Sunderland, UK, *Digital Warfare Network (Project Phase Two)*, networked parasitical cellular phone installation

PUBLICATIONS

- 2006 "Art, Representation and Responsibility: Towards a System Aesthetic," D.Sutton (ed.), *The State of the Real* (I. B. Tauris, 2006)
- 2005 "A Review of Open Systems: Rethinking Art c. 1970," *Drain #5* (October 2005). http://drainmag.com/index_nov.htm
- 2003 "Art, Computers, Systems and Parasites," E. Posey (ed.), *Remote* (Bloc Press, Cardiff, 2003)

PRESENTATIONS (SELECTED)

- 2013 "On the observing of the observer of the observers," The Phillips Museum, Franklin & Marshall College, Lancaster, PA, February 2013
- 2011 "Surveillance as Panacea," *Surveillant Spaces*, ISEA, Istanbul, Turkey, September 2011
- 2011 "James Coupe: Surveillance Cinema," lecture and screening, Henry Art Gallery, Seattle, August 2011
- 2010 "James Coupe: Recent Videos," lecture and

screening, Olympia Film Society, Olympia, WA, March 2010

- 2010 "Convergence, Divergence, Multiplicity," keynote lecture, *Re/Vision Emerging Scholars Symposium*, Franklin & Marshall College, Lancaster, PA, March 2010
- 2010 "Pioneering a PhD in Creative Research," College Art Association Conference, Chicago, February 2010
- 2010 "Surveillance Suite," *You're Being Watched: Surveillance Art*, panelist, University of Washington School of Law, Seattle, January 2010
- 2009 "Surveillance Suite," *Abandon Normal Devices*, Liverpool, UK, September 2009
- 2009 "Mechatronic Art: Beyond Craft Fetishism," ISEA, Belfast, UK, August 2009
- 2008 Artist Presentation, ISEA, Singapore, August 2008
- 2006 Artist Presentation, Hunter College, New York
- 2006 Artist Presentation, Rutgers University, New Jersey

2006 Artist Presentation, *Transcontinental*, 911 Media Arts Centre, Seattle

- 2006 "From Simulation to Emulation, New Frontiers of Telematic Art in the 21st Century," *New Media Futures: The Artist as Researcher and Research as Art in the 21st Century*, College Art Association Conference, Boston, February 2006 (with S. Brixey)
- 2006 Artist Lecture, Tufts University, Boston, February 2006 (with S. Brixey)
- 2005 "The Impact of New Technologies upon Performance," artist lecture, On the Boards Theatre, Seattle
- 2005 Panelist, *Art as Research Telematic Symposium*, University of Maine, Orono
- 2005 "System Aesthetics | Ubiquitous Absence," artist lecture, Intel Research, Seattle
- 2004 "Art from the Machine: Gleams of the Inhuman," keynote lecture, *Machinista*, Centre for Contemporary Art, Glasgow, UK

- 2004 "I, Project", lecture, Pixelraiders 2, Sheffield Hallam University, Sheffield, UK (with H. Roberts).
- 2004 "Sculptural Consciousness: Recontextualizing the System Aesthetic," College Art Association Conference, Seattle (with C. Jeffery)

SELECTED BIBLIOGRAPHY

- 2012 Maria Walsh, "Searching for the Real in Automated Self-Presentation: James Coupe's *Today, too, I experienced something I hope to understand in a few days*," Beyond Representation: Photography, Humans and Computers conference, London SouthBank University, London, UK, May 2012
- 2012 Johanna Gosse, "Virtual Panopticons: The Ethics of Observation in the Digital Age," College Art Association Conference, Los Angeles, February 2012
- 2012 Andrea Appleton, "Under Cover," Baltimore City Paper, February 1, 2012
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