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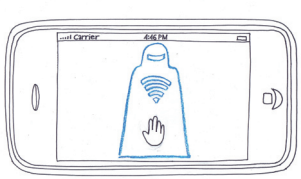

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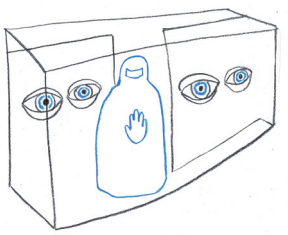

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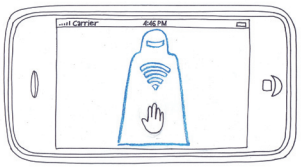
You are about to enter the Tele_Trust playground



How do we trust each other online?
Do you need to see my eyes? Or do we need to touch?
How do we trust each other as networking bodies?

Tele_Trust is a meeting place, an agora, to research and engage with new parameters for online trust. The audience is invited in a semi-compatible social system - for an innovative, embodied encounter. Tele_Trust faces us with a paradox: while we increasingly demand transparency in our changing social eco-system, we also cover our bodies with personal communication technology. Tele_Trust is a visual and poetic examination of emotional and social tension in contemporary hybrid cities, in the areas of visibility, presence, privacy and trust.

Tele_Trust artistic research
The transdisciplinary research carried out by Tele_Trust comprises a network of internationally shown artistic performances and installations; theoretical and social research; and technical innovation. Tele_Trust is developed in close relation to ARTI research group at the Amsterdam School of the Arts; the Delft University of Technology (TU Delft) as a practice-based PhD; and technically with V2_Lab for Unstable Media Rotterdam and Banff New Media Institute Canada.

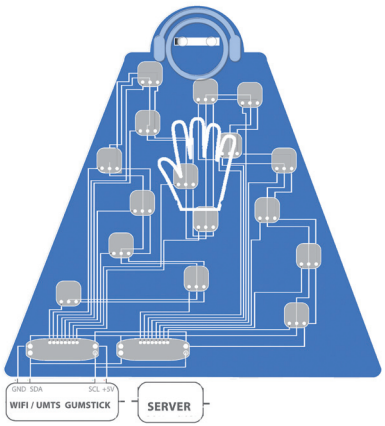
In this journal we show the Tele_Trust research - and invite you to explore a personal networking body.

Karen Lancel and Hermen Maat

About RTRSRCH journal
The research group ARTI, Artistic Research, Theory & Innovation, is pleased to co-produce the work of Karen Lancel and Herman Maat as the sixth publication in our journal series. This monographic volume distinguishes itself from previous RTRSRCH volumes in that it foregrounds a singular artistic vision emerging from a long-term research, inquiry and experiment. The documentative, reflective, aesthetic and theoretical practices that co-mingle in these pages provide the reader a means of experiencing an integrated multi-dimensional working process. RTRSRCH is committed to providing an elastic dissemination platform with which to invite and gather an expanding community of transdisciplinary practitioners in constructive conversation.

Editorial board RTRSRCH

The Tele_Trust DataVeil
A networking body in performance



The Tele_Trust research and performance takes place in dynamic public spaces.
Here the audience meet in an interactive Data Veil.
The DataVeil offers a tangible body interface for scanning online trust.

How does it work?
You are invited to wear and experience the DataVeil.
The DataVeil is a full body covering garment inspired by eastern and western traditions, like a monks' habit, a burqa, Darth Vader, and a 'trustworthy' chalk stripe business suit.
It is Gender neutral, and One size fits all.
This DataVeil functions a second skin, a membrane for scanning an intimate, networking body experience. Flexible, invisible touch sensors woven into the smart fabric of the veil, transform your body into an intuitive, tangible interface.

Dialogue between a Smartphone and a DataVeil.
By touching your body in the DataVeil, you meet strangers online through their smartphones. Inside the DataVeil you may be unidentifiable but before 'disappearing' your portrait is added to an online database. By caressing their screens, anonymous smartphone users worldwide can unveil your face online. Through body touching and real time audio, you share emotions and statements of trust, about the questions:
Am I here with you? Who is watching who? Who is controlling who?
In what identity and in whose body?

Database.
With the DataVeil the artists collect knowledge about 'privacy' and 'trust' in different social-geographical cultures. In an ongoing process, user generated content is continuously added to the Tele_Trust database.
Stories from different cities weave together into an exchanging narrative;

ANYONE CAN WEAR A DATAVEIL.

10 Steps to create your own networking body

The following pages provide a toolbox and a playground with pictograms, texts and performance experiments.

The pictograms in the middle section of this journal function as a visual guide for exploring '10 steps to create your own networking body'.
Each pictogram represents a design for networking a body: as a ritual, in a time zone, in a hybrid city, concerning privacy. The pictograms are signs for communicating in a networked public space.

They are transformations of the regulatory pictograms that lead us through functional spaces such as airports, factories and train stations.

These pictograms refer to Otto Neurath's 'isotype' pictograms, which he designed to be controlling symbols for a modern world. Rather than seeking to control purpose, the Tele_Trust pictograms invite you for an experience. They are about the social experience of a smart city and the role of the physical body in an augmented space.

1 What community ?
Everybody is a networked society specialist.

2 What dialogue ?
A Socratic Dialogue.

3 What interaction ?
A body interface for a networked identity.

4 What face ?
Privacy design: a full-body DataVeil.

5 What network ?
Dialogue for smartphones and a DataVeil.

6 What ritual ?
The art of hosting.

7 What privacy ?
Reactions of participants.

8 What hybrid city ?
Performances and installations in city public space.

9 What time zone ?
Networked performances. Networked DataVeils.

10 What presence ?
A ritual for an absent body.

1 What community Everybody is a networked society specialist.

We constantly use our mobile phones and internet to meet while on a distance. How does this affect the way we trust each other to be 'really' there?

The Tele_Trust research includes collecting experiential, academic and technological knowledge through international exchange and interviews with audience members, academics and artists. These dialogues inspire the design of the Tele_Trust networking body, and anchor its local experience. Tele_Trust meetings took place in among others Istanbul, Shanghai, Groningen, Banff Canada, Amersfoort, Amsterdam.

Here we discussed the notions of 'privacy' and 'trust' in the context of social media such as Facebook. In these social media trust is defined in absolutist terms such as 'Friend' or 'Foe'. How can we create more subtle gradations of privacy levels and trust levels?

The current policy on transparency in public space means it is not acceptable to be invisible, nor to be untraceable. Yet neither is it acceptable to be dressed in a burqa (or to be naked, for that matter) in physical public space.
Playing hide and seek we meet worldwide using integrated mobile technology, making contact with the other through a 'digital DataVeil'.

WHO IS TOUCHING YOU NOW?

2 What dialogue
A Socratic Dialogue.

How can I play with online trust?

Questions can be instruments to share, doubt, feel. Tele_Trust can be described as a 'question generator'. Looking for short, inviting questions, we organise meetings for designing new questions for online trust.
In April 2010, a Socratic Dialogue took place with the participants of ARTI research group of the Amsterdam School of the Arts (AHK).
Our host Karim Benammar: 'A Socratic Dialogue is a way to make optimal use of group intelligence and each participant's knowledge and experience.
The Socratic Dialogue is a way of thinking together.'
With: Igor Dobricic, Henk Borgdorff, Marijke Hoogenboom, Sher Doruff, Sanne Kersten, Evodie Koolstra, David Weber-Krebs, Karen Lancel, Marijn de Langen, Hermen Maat, Caroline Nevejan.

HOW CAN I USE TRUST BUTTONS?

3 What interaction The DataVeil is a body interface for a networked identity.

Tele_Trust is our response to the commercially driven aim to turn our social bodies and identities into functional and transparent 'products'.

'The most direct form of communication is undoubtedly touching. Make your body lie is difficult. However, while media extend the body in space and time, they prevent us from touching. Media create a world without touching, a body-less existence.'
(In: 'On media theorie' by Arjen Mulder)

Buttons or body?
The full body DataVeil is a sensitive body interface for public spaces.
It is a gender neutral, one size fits all, intimate interactive body space.
It functions as a 'second skin' covered with touch sensors. The sensors are soft and flexible conductive threads, woven invisibly into the DataVeil's smart fabric. They are woven so as to create a pattern of 'touch zones'.
The humidity of the skin of a hand touching two threads simultaneously completes a circuit and activates a wireless connection to a database.

The DataVeil is an intuitive interface. The touch zones are traceable, but not controllable. They invite you to navigate and explore your body as an interface. To move your hands slowly and feel not sensors, but body warmth.

When you touch your body in the DataVeil, you trigger the database.
You subsequently hear an anonymous voice making a statement. You can hear this voice in the private sphere of your DataVeil headset. Due to your intimate touching, the voice sounds as if it was performed by your own body.

DO YOU NEED TO TOUCH ME TO TRUST ME?

4 What face Privacy design: a full-body DataVeil to wear in city public spaces.

Visual design parameters:

One-size-fits-all, gender-neutral.
From inside-out you can scan everybody around.
From outside-in you seem unidentifiable.
Beautiful and comfortable fabric inviting you to touch.

There are six DataVeils. For each DataVeil, we combined visual elements of full-body garments from Eastern and Western traditions. The designs were inspired by the monks' habit, the burqa, and Darth Vader.

The fabric used is traditionally used for business suits: chalk stripe, 98% wool 2% elasthane. The design of the DataVeils was completed in collaboration with Amsterdam fashion designer AZIZ.

Inside-out, outside-in; In the DataVeil we invite to share diverse cultural and media-driven interpretations referring to the controlling gaze in the panopticon system:

'The panopticum functions as a machine which disconnects the couple of 'seeing and being seen'. In the outer ring one is always visible, without ever being able to see; in the central tower one sees all, without being seen'.
(In: 'Surveiller et punir. Naissance de la prison' by Michel Foucault).

DO YOU NEED TO SEE MY EYES TO TRUST ME?

5 What ritual A hosted ritual for an intimate online body experience.

Script for hosting a DataVeil wearer:

1 Put on the DataVeil.
Place the DataVeil carefully on a clean floor. Have the participant step into it.
Two people lift the DataVeil around the shoulders, fasten the buttons and place the veil over the participant's face.

2. How to enter the DataVeil community.
Host: 'When your face is covered with the veil, you will still see us but we will no longer be able to see you – your face will be invisible. So before we close the veil over your head, we will first make a picture and send it to our online database.
From that moment you will become unidentifiable in the physical space and your portrait will become available for viewing in the network.

When the audience around you caress their smartphone screens, they will make your face visible, 'unveiling' your face online. Once you have fully appeared on their screen, a question appears: 'Do I need to see your eyes to trust you?'.
The audience member then uses his or her smartphone to make a statement about trust. This statement is sent to the online database; and becomes audible in the DataVeil headset. As soon as you start searching your body, you hear these voices as if they come from your own intimate body.'

Hosting in space
3. DataVeil wearers are accompanied during their explorations in their new physical and virtual domains.

IT TAKES TRUST TO ENTER A DATAVEIL

6 What network A dialogue between smartphones and a DataVeil.

The performance is a ritual for a multi-actor-network.

'For these nodular subjects, disconnection means amputation. I am part of the networks and the networks are part of me...I link, therefore I am.'
(In: 'ME++: The Cyborg Self and the Networked City' by William J. Mitchell)

We developed the Tele_Trust network through analyzing social interaction in physical public space and via various communication technologies.
We deconstructed these forms of interaction and re-assembled them. This process resulted in a multi-sensory mediated communication system, best described as:

'a dialogue between a smartphone and a DataVeil'.

Together with the audience we research the awareness of presence in this social system in which people and communication technologies have agency.
Agency in this system is performed by both: people (spectators, smart phone users, Data-Veil wearers); as well as by technology (webcams, smartphones & free app, a led screen, headsets, interface 'DataVeil', gumsticks and database). All of these agents are wirelessly connected. The multi-sensory exchange between all agents and platforms is developed in a combination of joomla, unix, javascript, MySQL, flash, WIFI, UMTS, and c++.

Database on www.teletrustlab.net
In this system the online database has a central position.
The database is fed by user generated content. During the performance each participant adds his or her portrait or statement. The database connects participants in the DataVeils and participants using their smartphones real time, worldwide. The performance is established through the exchange between all participants - who are either virtual or physically present.

USER GENERATED CONTENT ON THE ONLINE DATABASE

7 What privacy Reactions of participants.

At the touching moment that their faces are unveiled into the light-and after re-adapting to being exposed to the gaze of others around - participants told us:

'I could hear your voice in my skin. I remembered you remembering.
My body is your body.' Jol in Banff, Canada.

'When I touch my body, I'm together with others, but when I hold off,
I am alone.' Marion in Amsterdam, The Netherlands.

‘I’m not sure where I am, here or there, inside or outside; or they flew where you are–in what I see or in what I touch.’ Jelani in Dunnedin, New Zealand.

‘I felt safe inside. I love this power. No one can see me watching. I can see it all. Like as if I were a walking surveillance monitor... As if I had a secret. Invulnerable.’ Zoya in Amersfoort, The Netherlands.

‘This veil reminds me that privacy is in the first psychological: privacy means you are allowed to think what you want to think.’ Lu in Shanghai, China.

‘At first I felt shy because this intimate touching is not accepted behaviour in the public space. But as soon as I got disconnected through the lack of face-to-face contact with the people around me, I just forgot about that. Touching the comfortable textile and my warm body I got concentrated on these voices’ Marcus in Banff, Canada.

‘I base my trust on seeing your eyes – because your eyes are the mirror to your soul.’ Germaine in Amsterdam, The Netherlands.

‘This touching is for real! It feels like when I want to express myself in the street and I put a cover over my body – it seems I close myself off from the world around me but then I start dancing.’ Benny in Dunedin, New Zealand.

MY PRIVACY IS YOUR COMMAND

8 What hybrid city Performances and installations in city public space.

Tele_Trust visually plays with various context based set-ups. See images inside cover.

Lumineus Amersfoort 2009
Inside the medieval architecture of the city wall one used to be safe. But nowadays, mobile control networks, such as RFID and smart phones, are attached to our bodies controlling us everywhere we go. By touching the body in the DataVeil, this audience member exposes his or her portrait between the medieval towers: and as a result the City Wall embodies a Virtual Guard.

Tschumi Pavillion 2009
The Tschumi Pavillion is a transparent space in the city centre of Groningen.
Here, the veiled body in the DataVeil contradicts the transparent architecture, but echoes the transparency of the network with its online, onscreen presence.
The veiled body in the middle is a protagonist, with at both sides having antoganists on the screens.
The screens unveil the protagonist’s body as a networked, potentially multiple identity.

GET PRIVACY TO MANAGE YOUR IDENTITY

9 What time zone Networked performances. Networked DataVeils.

How does my body feel in an online 24/7 economy, in which day and night, future and past, merge in a permanent NOW? How does my body feel in this 'timeless time' ? In Tele_Trust tangible bodies connect in networked 'timeless time'.

'In emerging network culture, subjectivity is nodular...I do not have a fixed identity, nor do I exist as a discrete individual. My spatial and temporal coordinates are diffuse and indefinite.' (William J. Mitchell in ME++: The Cyborg Self and the Networked City).

See images inside cover: During ElectroSmog 2010 audience members simultaneously wore DataVeils in three different time zones: in Amsterdam, the Netherlands; in Dunedin, New Zealand and in Banff, Canada. By touching their bodies in the DataVeil, participants connect real time with each other; in past and present various local time zones, both virtually and physically; merging various public spaces worldwide. Together, the DataVeils constitute a distributed community. Participants experience a very hybrid meeting; on the edge of being physically and virtually together.

During the performances the database is continuously fed with portraits of DataVeil wearers and with statements by smartphone users. As soon as one touches his or her DataVeiled body, the database combines these portraits and statements randomly. The various combinations of portraits and statements form 'temporal identities' which are never fixed, but which are in a state of ungoing transformation. By covering the participant's body in the DataVeil, his or her portrait appears as a networked identity worldwide on smartphone and urban public screens.

URBAN PUBLIC SPACE BECOMES MEDIATED PUBLIC

10 What presence A ritual for an absent body.

Our tangible bodies are increasingly absent in physical space while we meet worldwide online. This continuous absence changes our social consiousness based on physicality.

Tele_Trust offers a physical encounter with a non – tangible persona.
The DataVeil suggests absence, a negative presence manifesting itself in public space and staging the act of disappearing. Onlookers see a seeking entity absorbed by an interior world; this self – touching, veiled body evokes a sense of solitude. Seeing the person touching his or her body is both disturbing and beautiful. Once the person starts touching the DataVeil and appears online, the surrounding, gazing audience becomes engaged in this tangible body interface for scanning online trust.

WHO IS WATCHING YOU NOW?

Tele_Trust smartphone app
interaction flow to connect with Dataveil

Stories and conversations:
1 What community

ISTANBUL

Six women artists meeting at a dinner table.

Veil-wearing has a fascinating and dynamic history in Turkey that is intertwined with issues of gender and democracy. In collaboration with Dutch artist Teike Asselberghs (in her role as artistic ambassador to Turkey) we organised a dinner/discussion on the subject.

It became quickly clear that the veil remains a sensitive subject: 'Veils? They are only a problem for Western women. You all expose your bodies on the beach. You are the ones enslaved by the male gaze. Here, anything goes. We can act as we please.' And 'Burqa's...? They only exist in Afghanistan.'

AMSTERDAM

Central Station, confrontation with the police, and interview about their anti-terrorism 'privacy and terrorism training' in 2009.

'Tele_Trust artist Karen walks around Amsterdam's main train station in the DataVeil. After ten minutes she is arrested by police officers who have recently completed their anti-terrorist training and are convinced that the DataVeil fits the terrorist 'profile'. They ask Karen to take off the DataVeil.

They then remove electronic equipment from the DataVeil and arrange them in way that visually suggests a suicide bomb. The police take pictures of them – as evidence of terrorism – creating different compositions for each piece of electronic equipment. Again and again they repeat the question, 'Your camera is off, right?' 'Yes...but can we have the picture you just took of the DataVeil?' 'No, you can't.' Karen then is required to put on the veil again. One picture from the front and one from the side.

Like a criminal. 'I'll fine you for disturbing the peace. And don't forget, you're lucky. Our new terrorist law means I could have arrested you without trial for as long as I wanted.'

SHANGHAI

Dutch Cultural Centre at Shanghai Expo 2010: Hybrid Cities by Mobile City and Virtueel Platform.

In Shanghai we video-interviewed visitors on the subject of 'Privacy and Trust in China'. How does internet shape the awareness of social freedom and and social commitment today? On the one hand, online one can anonymously attack the other, stigmatize and ruin one's reputation.

This echoes historical situations in which people anonymously could blame the other, causing extreme consequences. But on the other hand, the next generation is developing social platforms such as Facebook as a social meeting tool for the future – they see it as an invitation to gather together online, and that enables to come together again in the physical environment.

ISTANBUL

‘Exchange on ‘public space’ with passengers in the Istiklal street.’

In 2009 one is not allowed to protest in the public space of Istanbul. Except on Istiklal street, which thus functions as a ‘platform for democracy’. It happens several times a day. Istiklal street is a huge shopping street, covered by display windows, and full of people wandering, talking and gazing around from the early morning until late at night. Here we have discussions about the fast changing experience of public space.
For days we talk about ‘covertness’ and what is (not) permitted.
We talk about the influence of both surveillance as well as the potential of social media. Inspired by individual and touching conversations we decide to develop a Communal DataVeil for Istanbul.

GRONINGEN

Interview with moslima women’s group Jasmijn on ‘The ideal veil’. Question:
‘What do you think are fundamental rules associated with the Islamic veil?‘

A) Clothing should not attract attention, be too tight or feature flamboyant colours or patterns.
B) The veil should not attract attention to the body in any way.
C) The veil must cover the head, neck, ears and breasts.
D) Veils worn outside the home must never be transparent.
E) The veil is always interpreted as religious by the wearer.
D) All men should wear a self-made box on their head as protection against their own gaze–then there would be no need for veils.

Stories and conversations:
2 What dialogue

Socratic Dialogue to design new questions for online trust:

1. Extended body.
I feel a big question mark in my physical feedback while online.
I use trust constructs based on eyes and ears while the other person is physically absent.
When we meet online, we extend our eyes and ears through technology.
But what is my intimate perception of my media-extended body?
And in what way do I use these media-extensions in order to trust?
How do these extensions change my trust in being present, my trust in being together, and my trust in the other being present?
How does the other perceive my presence; how do media extensions influence our social relationships?
“How does my body trust you online?”

2. I am here, trust it.
Do I need to feel that the other trusts me to feel online together?
We meet differently when using Skype, Facebook, chat programmes or email.
Being online together can have different parameters for different online experiences.
What kind of shared dedication or commitment do I need in order to trust?
‘In trust we deal with time, place, action and relationship with the other.
People continuously text each other to share place and time: ‘I am here, trust in that.’
Sharing action creates responsibility.
And in that relationship we share with the ‘other’ you.
But today digital data have more agency then human presence.’
“How do you feel together online?”

3. Online negotiation.
Sceptics need more confirmation on trust. This creates a loop.
The process of ‘negotiating alone in front of the screen’ depends on a process of projecting oneself socially on that screen.
What or who are you interacting with? How does ‘negotiating with your screen’ work?
Interaction through the screen is slower than interaction in physical space.
And can you negotiate trust all by yourself, with limited feedback? In this position there is no choice but to return to basic trust – as a happy sceptic.
“Can I trust the screen system?”

4. Identity as a commodity.
Could one divide online and offline systems such as Facebook, Hyves or Skype into public or private systems? Are the system and the device public or private tools?
They are blurred.
Private individuals play and brand themselves as a public product, a personal identity.
“How do we create gradations in online trust?”

5. Trust buttons.
Users of social media environments, such as Facebook, negotiate trust with 'trust-on/ trust-off' buttons.
It might seem crude, but although trust might appear to be a subtle and temporary construction, maybe there is indeed a 'button of trust'. Like with love: you either love or you don't love. You have faith or you don't have faith. The parameters are irrational. The parameters of qualities that trust are irrational too. Love is blind. Trust is blind.
"Can I use 'trust buttons'?"

6. Trust is a paradox.
Basic trust can only exist without asking – as soon as we start asking, basic trust is gone.
But can we disturb our trust in each other? How can you disturb my trust in you?
Instead of conditions for gaining trust I need conditions for distrust.
Being sceptical (things might go wrong) is part of the trusting process.
A paradox: we cannot be sceptical without trust.
"What do I need to do for you to distrust me online?"

7. Creative sceptic online.
I am more sceptical online; I am so aware of the lack of control.
Distrust can be used positively as a starting point for 'trusting in other possibilities'. Distrust can then generate a vital process. Being online can be a creative place for a sceptic, treating the online meeting as a game. In this way, a sceptic can learn online to live a life with distrust. Distrust makes critique possible and creates openness for social change.' "Can I play with online trust?"

8. Organic trust systems.
Trust is an a priori truth.
Is trust a homeostatic state? Or is it static, without change? Negative feedback produces stasis. Positive feedback is a component of a self-regulating system of trust.
How does trust work as a self-generating system?
Trust is sensational, irrational.
"Is trust an a priori truth when meeting online?"

9. Trust is about the moment you choose for trust is about the moment you choose for trust is...
You have to trust in order to survive. For example, when I drive a car I have to trust that it will not explode. The investment of trust includes trust in myself, in the car, my insurance company and my willingness to adapt to the system. As soon as I drive, I trust in the system. Is this a form of trusting oneself? Or trusting the other? Without trust one cannot act.
"Can I act without trust?"

Veiling, Inside-out & Outside-in
By Caroline Nevejan

As I am gently assisted into the DataVeil and the large piece of fabric is draped around me. I notice the references in its design to burqas, businessmen and sci-fi knights. Earlier, I had allowed my profile, my portrait and a statement to be stored in a database. Now, the weight of the cloth envelops my body, giving my breathing an acoustic space of its own. Outside sounds retreat; inner space resonates first. The DataVeil offers limited visual perspective, yet embedded technology promises to improve perception, to provide a new window on the world. Like an astronaut watching earth, I now watch my destiny.

Move your hand, touch your belly, turn your head, listen and see.... The rhythm of breath is broken when suddenly other voices enter my private, veiled space. They speak of the need to see my eyes to trust me. People around me cannot see my eyes. Can they see me touching my belly now?

My moving hand seems be triggering these soft alternating voices; connected to images of faces projected on a large screen. The voices inside and the faces outside clash in my perception. My own face passes by onscreen. Space is flowing and my moving hand appears to be causing this. Can I find people I know on screen? How can my hand influence what happens next? What makes my actions effective? Am I affecting other people as well?
Tele_Trust, an art installation by Karen Lancel and Hermen Maat, raises fundamental questions about how we relate to each other when mediated presence is part of our interaction. When interacting in physical space, humans attune subtle processes such as breathing, movement, gaze and tone of voice. A certain degree of performance is required in order to have presence. Body language, dress codes, gestures and speaking style help people to connect. This is how human beings recognise each other and negotiate potential trust.
When negotiating trust in the physical space, public and private spheres are distinct. But today's ubiquitous mediated presences challenge notions of public and private spheres. And just as clothing is a form of masquerade, while also revealing truth, a mediated meeting is both real and not real.

Tele_Trust's blurring of the distinction between the private and public spheres offers an insight into how we navigate the multi-actor systems that we are all now part of – they have become integrated in the natural human environment. Virtual databases and the Internet challenge existing distinctions of time, place, action and perceptions of human relationships. But how can we invest trust in a multi-actor system? One can only take responsibility for one's own well-being in a given system if that system allows the opportunity to take action. But one can only take action if one accepts and is aware of the dynamics of the system and is therefore able to anticipate the consequences of one's actions.
Tele_Trust addresses the specific process of the performance of presence and the negotiation of trust when private and public spheres merge and online and offline realities blur.

In Tele_Trust, the negotiation of trust is deconstructed and reconfigured. Here, the survival strategies we use in our daily lives to establish a level of trust in the many systems that surround us become obsolete.
Physical elements – such as the use of business suit fabric and the mediated presence of many people's voices and images held in the database – disrupt one's self-image and sense of self-presence.

Connection to the self emerges in many ways. One's presence in the DataVeil is a sensorial experience of the physical body and breathing in one's personal sphere.
One's actions trigger events: movement of the hand over one's own body triggers the database of voices and images to unfold the public space.
Mediated voices emanating from the database (including one's own voice and image) have a more profound presence in the personal sphere of the DataVeil than the physical presence of other people around, because of the wearer's partial retreat from environmental sound and body language of the surrounding people.
The mediated others being presented in the DataVeil seem more present than those in the surrounding physical space.
This brings the performance of presence into serious jeopardy and sharpens the confrontation between the public and private sphere.
At the same time, private mobile devices offer insights not provided by the other participants/actors. One has to surrender to a complex system in which multiple actors play out their roles.
One becomes aware of the friction between the trust required for survival and the choice one makes to trust in order to safeguard personal well-being.
This insight emerges not through analysis, but through the Tele_Trust experience, which deconstructs and recombines sensorial inputs and possible actions in unanticipated ways.

The result is a mirage of events:

The sound of others is so close, they have intruded so deeply into my space, yet the faces are so large and mine is one of them. How does my image relate to my presence in the DataVeil? Can I identify with this huge, exposed image?
And does my presence in the database mean I am simultaneously also present elsewhere?

I want to control the external and internal influences.
My hand keeps moving, receiving comfort from my belly and gradually my mind becomes calmer. I finally centre in my virtual, crowded DataVeil.
Inside and outside coalesce and I start to enjoy the soundscape that emeges.
My body rediscovers its balance in this public/virtual/veiled/inner/outer space.
I am back in control. Shall I trust?

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Comment vivre ensemble
By Marijke Hoogenboom

I was recently fortunate enough to be present at a performance of Tanzstück#4, by the French Director Laurent Chétouane. This dance piece is based partly on a series of lectures written by Roland Barthes entitled Comment vivre ensemble (How to live together).[1]
The five performers try time and time again to form a group. Their efforts fail and they remain individuals, ultimately separated from one another. Intrigued by the subject matter and the source of inspiration for the piece, the next morning I purchased this slim volume in German translation of Barthes' first lectures as a professor at the Collège de France, from January to May 1977.[2]

Barthes' approach is fascinating in that his quest for a way of life that 'reconciles solitude and sociability' takes the form of a journey to physical locations in a selection of historical novels: the room, the bourgeois apartment, the grand hotel, the cavern and the desert.[3] Barthes argues that the everyday life of a subject or a group is always bound to specific types of space. In this, he gained his inspiration from a form of society known as idiorrhythmic monasticism that he had 'discovered by chance'. It was practiced from the 15th century onwards by Orthodox monks on the holy Greek mountain Athos.
Monks adhering to this way of life are permitted to follow their own rhythm and live separately from one another. They only come together for religious services and prayer – but even this is completely voluntary. To Barthes, life on Athos represents what he calls the phantasma, a desired zone that he situates between two extremes: the solitude of the hermit and the inevitable communality of the monastery, or the family.
When Barthes gave these lectures in 1977, contemporary movements were emphasising – demanding – openness and individual freedom. But rather than speaking of collectivity and connectedness, he placed the ability to develop a sense of distance from the other at the very centre of humanness; being alone together.

I experienced Tele_Trust at three stages of development and at three different locations: Frascati WG, at a public presentation during the Crisis programme; at the Balie, during the ElectroSmog Festival; and finally, when I participated in a Socratic Dialogue in the artists' studio, together with the ARTI research group.
I see it is essential to the intention of the work that on all three occasions, the perception of Tele_Trust (the donning of the DataVeil or the observing of others while they did so, becoming part of the network) was never isolated, it was never solely about the physical, interactive situation. Each test installation was accompanied by an exchange with the audience and an invitation to them to contribute to the discussion about the subjects Tele_Trust makes tangible.
The work organises its own openness, not only through the opportunity for the audience to participate, but also – especially – through the desire to catalyse a stream of reflections and responses that can feed the developing story that is Tele_Trust.
I contend that Tele_Trust, just like the literary examples that Barthes draws on, examines the issue of how to live together, how to relate to one another and how, in our everyday online and offline lives, and in private and public spaces, we continually determine the

extent of our involvement in or distance from the group. For this reason, I am particularly interested in the low-tech and human-resource aspects of Tele_Trust: all those factors and circumstances that lie outside the refined system, but which are nonetheless essential to the realisation of the work.
And while it is true that Tele_Trust provides a practical interface and poses concrete questions – 'How do we trust each other?', 'Do we need to look each other in the eyes?' and 'Do we need to touch each other?' – the environment Tele_Trust creates transcends the perspective of the single individual and impacts on the space we occupy, whether in the public or the virtual world.

It is salient that in doing this, the artists place faith in the ancient logic of transformation and play. The audience is seduced into the theatricality of the situation: the artwork is a staged stetting that invites us to participate in a playful experiment, a living scenario that generates a willingness first to behave as if we have secluded ourselves from the environment in the burqa and then to personally express ourselves on the nature of trust. The test installations at various locations bore witness to the extraordinary care and intimacy invested in the design of this human interaction: the proffering of the veil, the explanation of the system, the assistance when donning the garment/equipment. Everything possible is done to ensure that the user is at ease and has all the information and instruments required to operate.
In this sense, Tele_Trust organises an inevitable sense of tension between the actual situation on the ground (inside/outside public space) and the suggested online connection (the network); between the personal guidance of users and the voluntary contact with a virtual community on the screen.

Each installation of Tele_Trust starts out from the desire to create a situation in which people can approach one another with a sense of respect and engagement.
Only in the second stage is the individual left to his or her own devices and required to act according to his or her own intentions (or 'rhythms', as Barthes would say) and encouraged to determine whether or to what extent there is a connection with others.
I see the way the artists place 0Tele_Trust in the world and offer it to an audience as a crucial artistic statement about the potential for living together – or, more urgently, the necessity of surviving together.

Of course, Roland Barthes would not have been the man he was if he concluded a series of lectures such as Comment vivre ensemble with too positive a message or too comforting a depiction of idiorrhythmic life.
Though the final lecture in the series is devoted to the concept of Utopia, Barthes draws the conclusion early on that his social phantasma can only exist in art, between the seclusion of the artist/artwork and the community of the audience. And so we arrive back with Tele_Trust.

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[1] Tanzstück#4: leben wollen (zusammen) by Laurent Chétouane was also performed in Amsterdam in October 2010 at Frascati theatre.

[2] Barthes, Roland, Wie zusammen leben: Simulation einiger alltäglicher Räume, Edition Suhrkamp, Frankfurt am Main, 2007.
[3] Barthes discusses the following novels: André Gide, La séquestrée de Poitiers; Daniel Defoe, Robinson Crusoe; Palladios, Historia lausiaca; Thomas Mann, Der Zauberberg; and Emile Zola, Pot-Bouille.

Eva Illouz, Facebook and the Crisis of the Multiple Self By Geert Lovink

In Jeff Kinney's Diary of a Wimpy Kid (2007) we find the following entry:
'In school today they had a general assembly and showed the movie It's Great to Be Me, which they show us every year. This movie is all about how you should be happy with who you are and not change anything about yourself. To be honest with you, I think that's really a dumb message to be telling kids, especially the ones at my school.'

The massive uptake of social networking sites such as Facebook has spurred an identity crisis of as-yet unknown proportions. Not again...! We've got enough crises already! This time, the uncertainty concerns the issue of who we are and how we should present ourselves online. If it is true that the distinction between real and virtual is blurring and 'offline' and 'online' are blending, does that also mean we can no longer venture onto the Internet pretending we are someone else?
What is 'the Self' anyway in a society where millions aim to be unique yet are steered by identical desires? The pressure to 'be yourself' while conforming to social norms is growing and proving contradictory.

A culture of self-disclosure originating in the blogosphere established itself in 2003 and 2004. Social networking sites, which emerged shortly after, unleashed a collective obsession with 'identity management'. What started off as an address book to find lost friends has turned into a massive self-branding exercise: 'it's great to be me.'

Confusion is on the rise about who we are, what we can say and how much we are supposed to reveal about our private lives.
Gossiping may be healthy but it can be lethal in an environment where everyone is tracking everyone else.
Original Internet ideology claimed the online domain as a safe domain for freedom of speech, and this notion remains mainstream. However, post-9/11 reality is proving the opposite to be true.
Extreme opinions are either deleted or can only be expressed anonymously. Police and other security agencies use sophisticated tracing technologies to identify users' unique IP addresses, effectively eradicating online anonymity. What is left is a culture of pseudonimity, which is nothing more than a social contract between users that, at best, allows us to pretend to be someone else.
We know better, but we pretend not to. Even though it has become easy to trace the location and identity of users, the vast majority of the Internet population still view their domain as a free-for-all playground where one can say anything one likes.

Let us first look at how this cultural shift in Internet use plays out in the political sphere before we move to the social and emotional implications. A planned public debate in Berlin entitled ‘I am the Other’ examined whether politically engaged citizens should be required to use their real names.
Does data protection apply in the public sphere? How does the private realm relate to political statements? At what point do citizens become politicians? Where begins the state of which demand transparency? Can one shape policy while remaining anonymous?
In his thesis ’Foundations of a Common Net Policy for the Future‘ German Interior Minister Thomas de Maiziere writes: ‘The free citizen shows his face, tells his name and has an address.’ This is a perfect summary of the culture of self-enclosure we find on Facebook.
The German website Carta asked its readers if there was such a thing as the right to anonymity, sparking a lively debate. Journalists can make headlines by revealing the identity of a source, while in other cases they have to protect one.
There are laws and codes of conduct to regulate such cases, but what about the rights of citizens who use the Internet?

American e-democracy activist Steven Clift is concerned with ’the fundamental poisoning of local democracy and communities by online newspapers with anonymous commenting.’ For Clift, the use of real names in local exchanges is crucial. Yet it is not clear how Internet culture ought to deal with those who question the consensus of our politically correct culture.
What would become of the democratised self if the default was to make public who we voted for? Wouldn’t that be the moment when the Self split to create a double?
In a system that aims to prevent the outbreak of nonconformism, open personalities and fluid identities will only beget problems with the law. Most users are not comfortable with parallel existences anyway: we want to remain ourselves and hide among the silent majority and participate in the empty dialogues. ‘I am not another person’: this is what Facebook knows perfectly well and exploits so well.

Many people associate the Internet with lively exchanges of views and files.
We talk through Skype, send pictures, check the weather and download software.
It is only with the rise of social networking sites and blogs that the Internet has become inundated with self-promotion.
It all started so harmlessly at the tail-end of the Cold War. Members of the first Internet generation, well-protected by the walls of academia, chose a random user name and the outcome was a wild hippie culture played out on Usenet and bulletin board systems. Early cyberculture was driven by a shared desire to become someone else. In Life on the Screen (1995) Sherry Turkle describes how taking on a different persona online had possible therapeutic effects. At the time, computer networks were used as vehicles to escape ‘official reality’ with the aim of designing alternative futures, enhanced bodies and extended minds. Burning Man, smart drinks, George Gilder, Ray Kurzweil and Mondo 2000 were the cultural landmarks that represented the values of Internet’s first inhabitants. This culture was not at all opposed to capitalism – it was techno-libertarian at the very least, if not hyper-individualistic. The enemy was the sluggishly bureaucratic Organization Man who waited for top-down orders from his management bosses.
Back in the roaring nineties, the opponent was no longer the Soviet Union but the

slow-moving Corporation. Internet stood for a distributed, empowered approach: a flexible, ever-changing openness towards the world, married with a wariness of control-obsessed Orwellian institutions. For almost a decade, the outside world's perception of the Internet was dominated by this remake of the flower power Self, an image disseminated through the established print and broadcast media. Techno-libertarian utopia was a strong meme that would insert into generations to come the idea of Internet as a tool for personal freedom; a concept that, sooner rather than later, would collide with the bureaucratic security regime of the Web 2.0 age.

White male geek culture, as typified by sites such as Slashdot, blends obsessive gaming and code hacking with ironic media consumption. Use of aliases in online gaming communities is widespread. In these subcultures we find that techno-medieval role-playing is as important as cryptographic software that helps to protect its members from state intrusion. The 'whatever' attitude here is one of supreme distance: just chill and don't get upset. The multiple Self is not seen as an act of liberation but is simply played out as a technological given.
What brings these subcultures together is their distance from both the old 'high' culture and the politically correct projects that deal with class, gender, race, ecology and imperial wars. Within these techno-cultures, the Self is seen as a fundamental lie ('I am not me'), as an antagonism that one should have gotten rid of a long time ago. If you live a thousand lives, you can easily switch to another identity. There is no single true Self, only an endless series of interchangeable masks. A remainder of this pioneer belief system is the often heard sentiment in tech circles that there is no such thing as privacy.
Left without a core, the personality is doomed to remain inside a neverending play.

Rather than resisting corporate power and calling for government regulation, techno-libertarians call on the users to let go and build up their own self-confidence: 'We're on the right side of history,' they claim. Your private data will not be used against you. There will be no Last Judgement Day or second January 30, 1933 (the day Hitler came to power).
Either we have already been living under Big Brother for decades (without noticing the handover) or the regime change that we all fear will never occur.

The ruthless drive to self-realisation of the Web 2.0 age is marginal in content but deeply embedded in society. There are no hippie dropouts; there is only a pathological commitment to the Real Self. There are no punks and no criminalized migrant street culture either. The techno-libertarian worldview is nothing short of a competing hegemonic lifestyle that feeds off pop culture.

The hedonistic dotcom excesses at the turn of the millennium were over by the time of the 2001 financial crisis and the 9/11 attacks.
The War on Terror aborted the desires for a 'second self' as it gave rise to an industry of global surveillance and control. Web 2.0 responded tactically to this assault on freedom with coherent, unique identities, in sync with the data owned by police, security and financial institutions. Facebook CEO Mark Zuckerberg puts it like this: 'Having two identities for yourself is an example of a lack of integrity.' Venture capitalist Peter Thiel says, 'The Facebook rival MySpace is about being someone fake on the Internet; everyone

could be a movie star,' adding that he sees it as 'very healthy that the real people have won out over the fake people.' (Wall Street Journal, 11 Oct 2010)
Cheap, centralised cloud computing made it possible to have, as Flipboard puts it, 'the stuff you care about all in one place.' Nonetheless, a decade on there are still strongholds that cultivate anonymity, from Wikipedia, I2P, Tor and Chat Roulette to the image bulletin board 4chan. But we may as easily interpret these online cultures as expressions of 'pseudonimity'. Chat Roulette, for instance, recently changed its rules. This leaves us with the question of the 'state of the self' with less and less room to manoeuvre. We can sign up for Second Life and draw up the avatar of our fantasies, designing a virtual world of our liking, but such parallel identities cannot be taken into other contexts. This explains the success of Facebook, with half a billion users by mid-2010. Signing up has become all but irresistible, in part because of the ruthless way Facebook contacts potential new users by email, listing all your contacts who want to become your friend.

According to Israeli sociologist Eva Illouz, the modern self is enmeshed in institutions and is incapable of valorizing itself. In this light, Facebook is just the latest incarnation of the urge to constantly transform the face of society's institutions. In her book Cold Intimacies (2007), Illouz illustrates how capitalism has become an 'emotional culture'. Against the commonly held view that commodification, wage labour and profit-driven activities create 'cold' and calculated relationships, she describes the rise of 'emotional capitalism'.
The public sphere has become saturated with the exposure of private life (and vice versa, the 'hot distance'). Affect is becoming an essential aspect of economic behaviour – and a fashionable object of contemporary theory.
Illouz says that, 'It is virtually impossible to distinguish the rationalization and commodification of selfhood from the capacity of the self to shape and help itself and to engage in deliberation and communication with others.'
She suggests that there is a narrative in the making that combines the aspiration of self-realization with the claim to emotional suffering.
'The prevalence and persistence of this narrative, which we may call as shorthand a narrative of recognition, is related to the interests of social groups operating within the market, in civil society, and within the institutional boundaries of the state.'

Illouz emphasizes that it is becoming harder to distinguish between our professional and private self. In the competitive networking context of work, we are trained to present ourselves as the best, fastest and smartest.
At the same time, we are aware that this is an artificial, concocted image of ourselves and that our 'real' self diverges from this construct. This distinction becomes critical if we are looking online for intimate relationships or partners for life. On dating sites, people look for authentic experiences, but the technology they use all but destroys the intimacy they desperately seek.
When I interviewed Eva Illouz on Skype, she stressed the long-term nature of the decoupling of private life from the private sphere. 'We should not blame technology for the loss of private life. The pornofication of culture and the political-economic push for increased transparency of private life have been on the rise for decades, and the Internet has only institutionalized these trends.'

‘Networking through websites like Facebook displays two forms of social capital: showing that one is loved and showing who we are connected to. Showing off one’s position in the hierarchy is not modern, obviously. We could read the current anxiety about social networking as a replay of the late-19th century motive of the liberal-bourgeois subject being overwhelmed by the masses on the streets of the industrial world. Modernity was, and still is, as much about creating as about polluting the boundaries between high and low, public and private. Calling for more regulation and control is often associated with cultural fears about the breakdown of boundaries. This response is normal. We should remember that it is the patrolling of the boundaries itself that keeps a culture alive.’

There is little freedom anymore when it comes to presenting yourself online.
Social networking sites such as Facebook and Studi-VZ have already thought of this and offer their users a limited range of private and professional data that they can publish to the world.
The self as a creative and knowledgeable agent is trapped for the simple reason that there is no one, true self that we just have to unveil.
As Zygmunt Bauman said, beyond the binaries of self and other, the fractionalized self is also highly fictionalized, self-defeating and illusionary. Even in Facebook, we play theatre. We act as if we are playing ourselves. This is not an act of ‘self-mastery’ but rather a technical translation of data to drown out the everyday.
The sheer volume of paradoxical experiences is sensed as evidence that there is not one being, but still we need to perform the synthesis. A variety platforms and functionalities allow different facets of the self to thrive as long as they remain within the social norms and do not openly contradict.
Luckily, we all know there is no true self.
Social networking is not about affirming something as truth but making truth through endless clicking. It is fine to admit ‘I am not who I am’. It is a step in right direction for modern man, the man who is trying to invent himself.

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4 The Bride Veiled by her Bachelors, Even. Networks and the design of private space in the public arena. By Eric Kluitenberg

I try to speak to them,
ask them what they are doing,
why they are disturbing me?
but their words are muffled, absolutely unintelligible,
and they pay no attention to me.

(from a dream of Peter Blegvad)

Bloody mobile phones! These days I even own one myself. They have become inescapable. People move through public spaces, oblivious to it all, talking, emailing and texting on the move. We witness it every day or, worse still, participate in it ourselves. In complete transparency, we have become unwilling onlookers to greater or lesser dramas fought out with that eternally absent third party – or are dragged into the dreary reality of someone else's everyday life. We have long become accustomed to the quotidian acoustics of the portable conversation.
Public space is the space of encounter with the 'unknown other', the space where human plurality manifests itself. Despite the complete transparency of the mobile communication process and despite the uncloaked presence in the same physical environment, increasingly people no longer convene subjectively in the same spaces. Instead they sink into a singular preoccupation with their communications device. Private space takes precedence here. Mobile networked communication constitutes the conquest, the ubiquitousness of privacy – at the expense of the public space.

Cultural theorist Paul Virilio observed that with the advent of military aviation the old fortified city walls lost their purpose. Under the new conditions of aerial onslaught, these material boundaries were replaced with media technologies pre-mediating the impending assault. Invisible defence lines were drawn up to pre-empt the adversary's imminent strike; the radar replaced the fortifications. Contested territories were now characterised by a misleading transparency: everything was right there to see, but shielded by a fence of waves aimed at preventing the future from ever taking place.

Tele-connected behaviour in public space follows the same operational logic as that of the radar defence line, with the invisible boundary activated as soon as there is a threat that it will be crossed. In turn, this invisible defence line calls into action all those counteractions aimed at neutralising or reversing the (perceived) threat. The wave fence exists to provide agency and cover at the same time. The subjective disconnection from the space of physical presence provides protection from unwarranted contact. Ubiquitous connectivity provides an omnipresent alarm system to call for help when an imminent threat is perceived. Under low-threat conditions, the increasingly seamless tele-connection transports the comfort of private space (control) to any place within reach of the signal carrier wave.

And so we wander through wondrous rural landscapes, busy city streets, back alleys, office parks, train compartments and parks, passing forests, meadows, squares, tourist sights, monuments, temples, town halls and parliaments, completely immersed in our private supply of music, games, portable video, phone conversations, texts, email, websites and virtual worlds, totally oblivious to all the unknown others in the immediate physical vicinity.
As electronic bachelors we prefer to unveil our telematic brides from a distance.

The transparency of the agora today is neatly fenced off, and parcelled out into private tele-territories. In the era of tele-connection it is transparency that has become strangely elusive in public space.

The electromagnetic defence line serves a higher purpose: security. For this defence to be effective, first and foremost it needs to counteract uncertainty. The radar observation posts that have largely replaced physical fortification derive their performativity primarily from their predictive capabilities. Because radar range is limited, stationary radar systems had to be complemented by mobile ones. The electromagnetic fence has become flexible, movable and transportable, fixed to the very aeroplanes that prompted its emergence and then transported into space, removing itself ever further from the territory it seeks to protect. With ever greater physical distance, its temporal predictive power increases and with threats are perceived ever earlier, continually pushing back the horizon of the future.

This extended visibility and perception (of potential threats) led Virilio to famously identify the image as a weapon: location + picture + interpretation = recognition of a possible threat and the ability to direct the counter-strike to the attack, which is yet to take place, and will never take place if the pre-emptive counter-strike is successful.

Invisibility and deceptive imagery are the greatest threat to this system of predictive security. They introduce the fundamental uncertainty that does not permit the conclusive identification of a possible (future) threat. Stealth technology, which uses various means to ‘cloak’ assault vehicles such as aircraft and ships, making them undetectable to radar waves, undermines the electromagnetic defence line and renders it permeable and porous. The discrepancy between what is observable with the human eye (the stealth plane or boat) and what cannot be electromagnetically identified, reintroduces the necessity of (fallible) human agency into the system of deferred defence. The drive behind this strategy is the will to replace this insecurity with a new form of traceability that reintroduces the perceptive transparency that was lost in these cloaking techniques.

The network of waves we move through and with in public space is equally enriched with new forms of traceability. Wireless satellite-enabled positioning systems not only tell us where we are in the smartphone’s map application, but also reveal our presence to the technological observatory in continually increasing detail. Alongside this intensified traceability there is a drive to weed out any form of private invisibility in public space. Isolation in physical transparency and electromagnetic visibility is generously encouraged, while the physical cloak and the deceptive image of the veil are prohibited or proscribed. This holds equally true for the forage-capped squatter, the cloaked monk

and other wearers of religious or symbolic clothing. Public invisibility is the greatest liability for the contemporary electromagnetic security order.

We can therefore interpret France's recent legislation on the wearing of the veil, as well as intense debates about veiled presences in public throughout Europe and elsewhere (mostly in economically prosperous zones) as signifying that the veil has become a sign of terror in the public imagination, rather than a zone of seclusion and privacy.

The construction of transparent and entirely traceable private zones in public serves an important double function, and its connection to the discourse of threat, security, and terror is by no means incidental: it makes the private presence in public identifiable as a potential (future) threat. Simultaneously, the individual citizen is deliberately locked in private, depoliticised concerns. This form of control through private desire inherently denies the political potential of publicness: the encounter and exchange with the unknown other, and the communion with unknowns in common interest.

The privatisation of public space by electronic means can therefore be understood to serve the same aims of the security regime that prohibits veiled presence in public.

Lancel and Maat's Tele_Trust project reveals these contemporary politics of fear and control in an intriguing way. Tele_Trust creates an inversion of veiled presence and electromagnetic transparency and traceability in public. The invisible cloak of tele-connected withdrawal from public space is externalised and made visible. Simultaneously, private space is internalised and removed from sight inside the physical DataVeil. The network of connections, created through the testimonies of the many people who wore the veil in that past and in other places, is made accessible and traceable exclusively through the touch of the wearer of the DataVeil. As audience members we remain detached observers of the reflections of the testimonies, displayed on the screen and the web interface.

Touching the thoughts of others in public reintroduces a distinctively corporeal sensation to the encounter with the 'unknown other' and his or her deliberation on trust and veiled presence in public space. But curiously, this object of intense public desire, the personal testimony, is removed from us and remains veiled. It is, in the image of Duchamp's famous bride-machine, as if we need to enter the bride's skin and caress its stripped off remains to retrace an ephemeral sign of the others' passing presence.

It is no surprise, in retrospect, that when the prototype DataVeil was first tested outside the confines of the artists' studio, the agencies of security and control reacted so nervously to this stealth-mode presence moving through public space. The cloaking of presence coupled with a strictly internalised and untraceable system of electronics was perceived as an incontrovertible and imminent threat to the panoptic security system, triggering an immediate pre-emptive action to prevent the strike that was never going to occur.

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Tele_Trust
Credits

Research partners:
•V2_lab for unstable Media Rotterdam (NL)
•Banff New Media Institute Canada
•ARTI research group, AHK Amsterdam
•PhD research Technical University of Delft (Participatory Systems Initiative)
•University of Amsterdam Interface Studies Group

Project organisation:
•Artists Karen Lancel and Hermen Maat
•Production supervision Mart van Bree
•Production manager Jan Misker, V2_lab
•Hardware developer Simon De Bakker V2_Lab
•Feedback on Interaction design:
Bob Corporaal
•Fashion designer AZIZ Bekkaoui,
http://www.azizbekkaoui.com

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Production DataVeils: Design in collaboration with Amsterdam fashion designer AZIZ
Production in collaboration with AZIZ and Simon de Bakker at V2-Lab Rotterdam (research and implementation of sensoric field)

Tele_Trust is inspired by works of:
•Donna Haraway: 'A cyborg manifesto', Socialist Review, 1985
•Arjen Mulder: Over mediatheorie. Taal, beeld, geluid, gedrag, 2004
•Paul Virilio: Art as Far as the Eye Can See, 2007
•Michel Fouceault: Surveiller et punir. Naissance de la prison, 1975
•Caroline Nevejan: Presence and the design of trust, PhD dissertation, University of Amsterdam, 2007
•William J. Mitchell: ME++ The Cyborg Self and the Networked City, 2003
•Mark B.N. Hansen: Bodies in Code: Interfaces with Digital Media, 2006
•Lygia Clark, artist
•Dan Graham, artist
•Sophie Calle, artist
•Vito Acconci, artist

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Tele_Trust
Shows

Exhibitions and performances:
•ISEA 2011, Istanbul
•V2_Lab for Unstable Media, Rotterdam:
Testlab Intimacy
•Shanghai Expo 2010 at
Dutch Cultural Center, China: 'Hybrid City' by Mobile City and Virtueel Platform
•Stedelijk Museum, Amsterdam
•Banff New Media Institute Canada &
ADA network, New Zealand &
De Balie Amsterdam: E-Smog
•Banff New Media Institute, Canada: Liminal Screens
•De Waag Society for old and new media, Amsterdam.
•Vrije Universiteit, Amsterdam, Exposorium: Crossing Borders
•Lumineus Amersfoort: Muren Slechten
•Frascati/Gasthuis, Amsterdam
•Tschumi Paviljon, Groningen
•Socratic Dialogue hosted by Karim Benammar.
•http://www.being-here.net
•Gogbot Enschede: The Singularity is Near
•Festival aan de Werf Utrecht
•Technical University of Delft

Lectures:
•ARS Electronica 2010:
Leonardo @ University of Art and Industrial Design & ARS, Linz
•PSI Utrecht
•Sonic Acts 2010, Amsterdam:
On the Poetics of Hybrid Space
•Netherlands Institute for Media Art (NIMK) and University of Amsterdam/ Interface Studies group: The Bodily Turn
•Banff New Media Institute, Canada
•Sensuous Knowledge Conference,
Bergen, Norway
•MFA Film & Television Academy Amsterdam
•University of Utrecht: Conference Vrede van Utrecht / Utrecht Interactive.
Virtueel Platform (NL): 'Tele-Trust in 100 best practices of e-culture 2011'.

Tele_Trust
About the artists

KAREN LANCEL and HERMEN MAAT
create hybrid 'meeting places' in public spaces. These 'meeting places' are performances and installations, designed as seductive, visual environments. Here the artists invite their audience to experiment and play with social technologies – and to reflect on their own perception of body, identity, community.
Through their 'meeting places' Lancel and Maat show social portraits of urban mediated life.
Lancel and Maat research contemporary social systems in a mediated society. Through a process of deconstruction and montage they design new rituals for physical and virtual interaction in augmented and immersive spaces.

www.lancelmaat.nl

Karen Lancel is practice-based PhD candidate at Technical University of Delft, in collaboration with the Interface Studies Group at the University of Amsterdam. During 2004-2008 she was core lecturer Interactive Media Environments at Master of Arts Frank Mohr Institute, Groningen. Hermen Maat is lecturer media art at Minerva Academy Groningen.

The work of Lancel and Maat is shown internationally: Ars Electronica, Linz, Austria // ZKM, Karlsruhe, Germany // ISEA 04, Helsinki // Banff New Media Institute, Canada // Transmediale, Berlin, Germany // Eyebeam, New York, USA // NIMK, Amsterdam, NL // De Appel, Amsterdam, NL // Stedelijk Museum, Amsterdam, NL // Urban Screens 08, Melbourne, Australia // Biennale Villette Numerique, Paris, France // Art Center Nabi, Seoul, South Korea // Smart Project Space, Amsterdam, NL // V2_Institute for Unstable Media, Rotterdam, NL // Shanghai International Science and Art Expo, China // ISEA 2011 Istanbul // Second New Media Art Exhibition at Millennium Art Museum, Beijing, China //

RTRSRCH
Colophon

RTRSRCH is a publication of the ARTI (Artistic Research, Theory and Innovation) research group at the Amsterdam School of the Arts. The journal aims to provide a complementary/parasitic dissemination forum for themes linked to international external event structures, contributing alternative, interdisciplinary perspectives.

RTRSRCH reflects the interests and problematising strategies of the ARTI research group concerning current discourse in practice-based research in the arts, exploring and facilitating processes for creating, sharing and distributing emerging knowledge(s). The presentation of content will vary from issue to issue, dependent on the topic and stylistic concerns of the guest editor.

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