

Under Surveillance

Focusing on the timely issue of surveillance this group exhibition offers a broad range of work, from historical documentation of the Berlin Wall to works that actively monitor the viewer. Some pieces refer to global security and social control while others examine the notion of privacy in contemporary society. Artists in the exhibition are: Donna Szoke & Ricarda MacDonald, Cat Schick, Gary Robertson, Karli Jessup, and The Gluey Group (Ned Bartlett & John Campbell).

Donna Szoke and Ricarda MacDonald's piece entitled *& all watched over by machines of loving grace* reminds us that surveillance labyrinths increasingly inhabit our public sphere. These machines promise safety and security, but they also increase intrusive social control.

Cat Schick's photographic series *Remote Viewing* picture surveillance cameras and closed circuit televisions located in public spaces. By documenting the surveillance cameras Schick asks what the ever-increasing surveillance means to our privacy, identity and control, and who is watching the watchers?

Gary Robertson's work brings an historical perspective to the issue of surveillance with photographs taken in 1964 during a visit to the Berlin Wall, Check Point Charlie, and East Berlin. The work reflects on the extent to which surveillance and control can be imposed.

Karli Jessup's prints reflect on the large quantity of information available on any one of us on the Internet and the potentially problematic and unsettling social situations that can arise from "creeping" and social network gossiping.

Ned Bartlett & John Campbell of the Gluey Group investigate the difference between passive and active surveillance by turning the often foreboding concept of being surveilled into a creative and collaborative experience. Viewers interact with the work to become collaborators and play an active role in the creation of the surveillance data rather than be simply a subject of surveillance.