

THE ART OF SURVEILLANCE

How do recent artworks activate and antagonize the systems of law facilitating surveillance? And how might twenty-first-century creative practice simultaneously expose and operationalize permissive constraint? This paper argues for a consideration of extralegal portraiture. Extralegal portraiture pushes legal plausibility to an extreme level, exploiting areas that corporate actors, lawmakers, and legal enforcers might prefer to remain in the shadows and beyond the realm of consideration and regulation. Experiments in extralegal portraiture operate at the intersection of creative practice and legal constraint. Rather than mapping a history of art and surveillance or art's intersections with law, this paper explores a mode of creative practice that pursues the construction of a kind of conceptual portrait, one that images both the personal and the legal. What connections might be mapped between experiments in extralegal portraiture and broader corporate and regulatory practices? And what (if any) reactions have creative interventions triggered within various publics?

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