

You'll be watched, and in some way controlled.  
You might want to resist this, but no matter how, you'll find yourself reacting.  
You'll respond to visual and sonic elements which hold a material form, and you will reciprocate the activity of those technological devices awaiting you.

*Being surrounded by techno-souls.*

There were times when some of the discourse around technology was linked to the almost-professed faith in a posthuman condition, to the possibility for human bodies to be enhanced through technological intervention; that is, a belief in the augmented human being.

But you will not enter these times, rather you will experience the anthropomorphic nature of the technological tool, of devices which mirror their own *raison d'être*: their inner workings in correlation with the outer world.

*Hearing the voices of data streams.*

This is a 21<sup>st</sup> century fable of transition in which the old and the new are just one thing. You'll be told a story about the newness of that which is discarded, and about the physicality of that which is disembodied.

You'll enter a place where the obsolete is enhanced and the symbolic meaning becomes animate.

19-Sep-82 11:44 Scott E Fahlman :-)  
From: Scott E Fahlman <Fahlman at Cmu-20c>

I propose that the following character sequence for joke markers:

:-)

Read it sideways. Actually, it is probably more economical to mark things that are NOT jokes, given current trends. For this, use

:-(

This will be a journey of discovery during which you'll find out about the language of the technological thing; a language that encompasses signs, symbols and signals, and, most of all, embraces the realm of the senses. Deciphering this language means to access the inner world of the device, and perhaps its reasons, in connection to your own world, the outer world.

You'll be interacting with techno-souls, and although you might feel controlled, you might also want to believe in the possibility of a reversal if you succeed in grasping their linguistic codes.

*A self-aware system of connected minds and bodies.*

The *dispositif* of cinema\*, not just a specific combination of images and sound shown to you on a screen support, but also the interaction between you, the screen, the projector, the speakers, the trail - essentially the interaction between your reality and the many devices generating that which is cinematic.

Your world, the *dispositif* itself and the resulting feedback loop between all the elements within this organising system is the kind of conjunction you'll experience.

*This is not about an interactive-media installation.*

Once inside, everything might seem to be pre-determined but your role in this system of connections could become that of self-determination. Although you'll be hearing and seeing things that might have taken up that material form which originates from within the limits of the device itself, you might be able to go beyond that and glimpse the relationship between the apparatus and the outside reality.

And at this point you'll be removed from the 'How cinema is supposed to be in order to show something to you'; you'll finally be put at a distance from the concealment and the disguise.

*Things consist of tensions, forces, hidden powers, all being constantly exchanged. \*\**

This fable might not be a fiction after all, but a story of the 21<sup>st</sup> century. It might be a story about a journey through the acting technological object and another way to look at its reality: the material form, the being a means to an end which affects but also has many underlying causes. It might not be about enchanted techno-souls, but souls in the sense of manifestations, a display of a series of tensions that are very often disembodied because of our failure to notice.

Notes:

\* *Dispositif* is a concept extensively discussed by post-structuralist philosophers, such as Michel Foucault, Gilles Deleuze and Jean-François Lyotard.. It can only be partially translated in English as 'apparatus' and it has been often understood as a word that limits the discourses about cinema because the English version puts an emphasis on its technological dimension.

\*\* Steyerl, Hito, 2008. *The languages of documentary*. In *Die Farbe der Wahrheit*. Vienna: Turia und Kant.

Text by Marialaura Ghidini  
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