Political Spectatorship and Citizenship 11.4

* General
	+ Lex will come back in 2 Weeks to Show How to do Projects in Tome
	+ Marco Saavedra in our discussion with Cristina Beltran on Nov 21
		- Self-Deported to Mexico after getting DACA
		- Arrested and put in a deportation center
	+ Week of Nov. 18th
		- Readings will be changed to more digital focus
	+ The readings were hard this week…
	+ Send articles on digital technology to Diana!
	+ We need editorial guidelines
		- Footnotes, bibliography…
		- We need a copywriter
* Tome with Lex
	+ Create a Post by clicking + next to the “Posts” Section on the Dashboard
		- Now, it auto-categorizes from the start
	+ PUT YOUR NAME ON YOUR POSTS
		- It will auto-create it by the user, but **put your name in the “By-Line**”
	+ Collaborative introduction
		- Perhaps it is semi-interactive
		- Kristen will work with Lex to figure out
		- There will likely be small writing sections
* Rancière
	+ Overview
		- Feeling Guilty/Implicatious is Not Enough
			* He goes through different methods of intervening of intelligibility before getting there
		- What is wrong with our protesting is that you already have to share the idea if it is going to be efficacious for you
			* Ex: Corpse on a battlefield
				+ What does it make you feel? Politically, it depends on who’s corpse.
				+ For outrage, you have to have people who already care about it.

If you’re engaging people who agree with you, then the image will just reaffirm the status quo

* + - * Example: New Museum exhibit
				+ German political activist/artist that works in the 1930s

As long as art “abides by the rules of legitimization,” where could there possibly be intervention?

How are you actually intervening?

* + - * + One room is all the board of directors/trustees names and their holdings

Where they get their money and reasons (pro-business) as to why they invest in the arts

* + - * + He doesn’t make it “art” and aestheticize it, but he is “doing politics”
		- The art that does something actually *intervenes* in our systems, otherwise you’re just playing the same game as before and reifying it.
			* Same regime of visbility
	+ Reactions to “intolerable” images
		- What do you do with that?
			* Look away
		- They must already be convinced when looking at it
			* It is not efficacious
	+ Complicity
		- Different from responsibility
			* Makes us feel guilty, which is a useless emotion (it is self-absorbed)
			* Responsibility will make us *do* something
	+ Society of the Spectacle – Everything we see is spectacle, which makes it difficult know what is “real”
		- What Rancière says: We need images of action, of true reality to end this guilty
		- Refutation of the images of the photographs of the Holocaust
			* 4 photographs that were smuggled out of the Nazi Extermination Camp
				+ Wajcman says that the real way to show this is through the movie *Shoah*

This is the way you communicate terror or intolerable

* + - * Rancière says that the testimony offers proof while the photo doesn’t…
				+ What he is trying to understand is the actual process of figuration and how the image elucidates this
	+ Jaar Examples
		- Back to the idea of redistribution of the senses
			* Allows for the redistribution of the tolerable
		- Dispositif of the Possible
			* Element in a system that creates a kind of reality of “common sense”
				+ What is common sense? Visibility that should be shared by all
		- Common Sense
			* Can be complicated within cultures
				+ Aztecs who did human sacrifice for cosmic means
				+ Prisons with their particular realities
			* Not as much about ideology but about a worldview
	+ How do we get away from thinking that the talking heads should speak rather than the folks who should be silenced?
		- The problem is not speech vs. visual, it counter-turning the systems that privileges the speech of the rulers over the visual of the horror
			* New distribution of the sensible is needed
* Azoulay
	+ General
		- New kind of looking that needs to happen
	+ There is an egalitarian nature to photography: anyone can interact in the space of action of the photograph
	+ Énoncé
		- The reiterability of the photography, the instability of the image itself in the ripple effect
		- Reminds of the Boal exercise of the “most powerful position in the room”
			* The person who is photographing is a recurrant image
		- Action becomes unpredictable, you just have to keep moving to respond
	+ World as a picture: Conquest
		- Reduce to a static version of what *is* but she says that you have to be able to change it (make it
	+ Citizenship
		- Very loaded word
		- Uses as it to allude to those who are denied citizenship
			* Gives citizenship to those who are unable to have it otherwise
			* Puts citizenship in the realm of the social, network and social responsibility instead of the political
	+ Convention
		- Generally agreed upon rule based systems
			* Common Sense is sharable beliefs (not based in rules, but may become rules)
				+ Common sense can also get complicated, as it is more a “shared sense of reality” that doesn’t necessarily have to be logical (operational logic)
		- As gathering, instead of thinking of it as contractual
		- Takes as a collective agreement instead of strictly legal
	+ As we are thinking about constructing the image, don’t forget that the image is also constructing the spectator
		- The spectator needs to be “seen” and “understandable” in relation to the image
	+ Away from the punctum and stadium of Barthes
		- Does it really have to move you? Focus more on what is *in* the picture.
	+ In response to Rancière stating that images aren’t efficacious unless you agree
		- If you are a citizen of photography, then you as the spectator is responsible
		- The Aesthetic couching may not be efficacious, but it doesn’t have to move you for you to have that obligation as a member of the citizenry of photography
			* Rancière would then argue back that without that efficacy, we don’t know what the content of the image is and thus what our obligation to it is
* Beltrán
	+ Marco Saavedra Connection
		- Got himself arrested while a DACA recipient and then did activist work after that
		- The US doesn’t have enough cheap work so workers in Mexico go to factories and have machines in their body that are actually produced in the US
		- Connection to Hemi
		- Wednesday at New School – Video
		- Hemi Discussion – the 21st
		- Deportation Hearing – Friday
	+ Opens the span from photography to the proliferation of digital images
	+ This is less about representational democracy to participatory democracy
		- Whole new model of politics
		- No one represents the undocumented population, so the representative democracy doesn’t work
			* They are active participants, so participatory democracy includes them in a new way
		- This is also a dangerous move as you are now visible as a “criminal”
	+ Cyber Testamonias – Reclaimation
		- Testimonials are usually used in the legal system as quantifiable for whether someone has it bad enough
		- Come from a long tradition in Latin America
			* Truth-telling in the face of power
				+ Always someone with less power telling their story to the world
	+ Connection to “Coming Out”
	+ Youth Movement
		- Hope in the youth movements, the possibilities
	+ Immigration Language
		- “Good migrants and bad migrants”
		- Suffering Language in legal testimony
	+ Credibility of information
		- Turn to social media as opposed to the Academic