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