

CONCORDIA UNIVERSITY
School of Graduate Studies

This is to certify that the Graduate Project Exhibition or Film Project prepared

By: Dana Dal Bo

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Date and Year January 20, 2017




**TOMORROW
YOU WILL
BE THINKING
ABOUT
THE FUTURE**

DANA DAL BO

TOMORROW YOU WILL
BE THINKING ABOUT
THE FUTURE

DANA DAL BO

January 20, 2017
www.danadalbo.com

underskirt_

IN EXHIBITION

Mirror, Monitor, Screen	2015
self-Less	2014-ongoing
Marginal Cons(T)ent	2012-ongoing
Disoriented Whore Trapped in Closet	2012
Leggy Barely Legal Goddess	2013
No ©opyright Intended	2017-1992
Contact Sheet	2017-1992
...Still in the Running towards Becoming...	2014
Carbon Copy	2016
Tomorrow I Will Be Thinking About the Future	2013

THE ENTRANCE

PART ONE : THE MIRROR

NARCISSISM

INFINITY

VERACITY

IDENTITY

SELF

SELFLESS

SELFIE

PART TWO : THE MONITOR

SCOPOPHILIA

MESMERISM

HYSTERIA

CENSORSHIP

AUTHORITY

CONSENT

PART THREE : THE SCREEN

TELEVISIONARY

PIRACY

MARS

MAGNATE

INCURSORATED

SURVEILLANCE

THE ESCAPE

THE ENTRANCE



I *Predator Prey*

Once upon a time there was limited stimulation (distraction) and an abundance of hours.

This is a deconstruction of the contemporary notion of the impossible.

It is a guide to becoming other and elsewhere.

Time travelling...

POSITION ONE :
THE MIRROR

"From the standpoint of the mirror I discover my absence from the place where I am since I see myself over there."¹

NARCISSISM

Mirrors move us. They are at once a catalyst for numb reflection, and a site of transformative distortion. In Ovid's *Metamorphoses*, the myth of Echo and Narcissus encapsulates both of these potentials. Narcissus is irrevocably entranced by his own image, upon mistaking his reflection, to be that of another. He becomes so fascinated with the extension that, as Marshall McLuhan describes it he, "by mirror numbed his perceptions until he became the servomechanism of his own extended or repeated image...Adapt[ed] to the extensions of himself and becam[e] a closed system."²

A loop.

The image reflected back to Narcissus is actually a missed-recognition. That is transfixing.

Elsewise Echo, punished for taking-the-attention-of the punisher (Juno), is assigned to speak with a limited vocabulary. She can only use words spoken to her. Her punishment is, not-to-be-paid-attention-to. She breathes to illuminate Narcissus, be a bulb to his folly, but her sentence is to remain an anachronistic naiad in the field of the synchronous.



II *Through The Looking Glass*

In the essay, *Transforming Mirrors: Subjectivity and Control in Interactive Media*, David Rokeby parallels the situation of Echo to that of the interactive artist. "Like Echo, the interactive artist transforms what is given by the interactor into an expression of something other, making Echo a patron deity of interactive art."³ The receiver, transformer, and transmitter. Rokeby unfolds these roles in his sound piece, *Echoing Narcissus* (1987), which he describes as "a sort of black hole of communication into which the observer loses himself or herself in the infinite restructurings of voice and image."⁴



III *The Yellow Wallpaper*

INFINITY

The interactive installation, **Mirror, Monitor, Screen** (Dana Dal Bo 2015) is predicated on infinite restructurings of location and identity. A mirror that multiplies “reflections” and disperses them. Micro-video cameras & an LCD monitor are organized/hidden behind a 3x4 ft two-way mirror mounted on the wall. The mirror appears normal; the technology is invisible. The cameras record the mirror-gazer. And a specular double is produced (behind the mirror, via the monitor). It is experienced/superimposed with the expected reflection.

The cameras are also connected to the Internet. Live footage of the mirror-gazer is streamed ad infinitum elsewhere—in and outside of—the installation space. The fractal streams reflect the fallacy of fixed location and identity. A reminder that we are always becoming elsewhere and other. **Ouroboros**: the serpent perpetually swallowing its own tail. Forever finding and losing ourselves. Wasting and consuming ourselves.

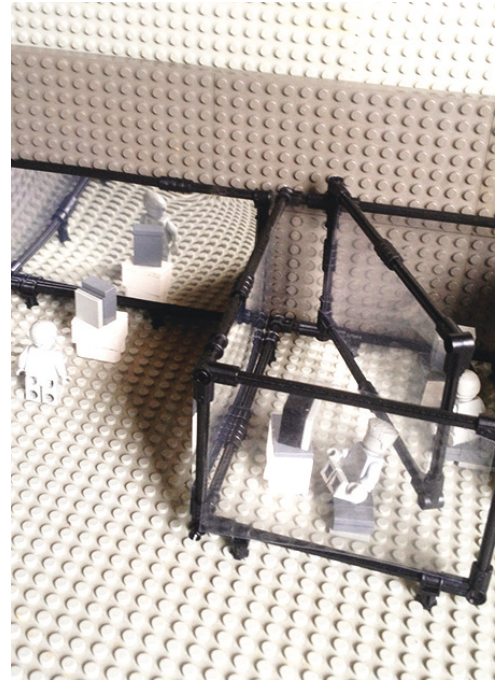
A loop.



IV *The Pool of Tears*

Mirror, Monitor, Screen is in dialogue with a long history of artists, such as Joan Jonas and Dan Graham, who use mirrors to restructure their audience. In *Mirror Piece I* (1969) Jonas choreographed performers holding long rectangular mirrors to alternately reflect their surroundings and their own bodies with intentions of destabilizing the audience and subverting the gaze. She often uses the mirror to enable the audience to instantaneously perceive itself, and partially hide the performer. Graham's architectural pavilions also merge environment and subject. The structures shift between transparent and reflective so that "the viewers see images of themselves gazing and other spectators either gazing at themselves or at them."⁵

A conflation of the watcher and the watched.





VI e(X)iting

VERACITY

The mirror is also trusted to know the truth. Little Snow-White, is a classic example of this. Every day the queen asks her magic mirror:

“Mirror, mirror, on the wall,
Who in this land is fairest of all?
To this the mirror answered:
You, my queen, are fairest of all.
Then she was satisfied, for she knew
that the mirror spoke the truth.”⁶

When the mirror eventually reflects that there is snow more-fair than she, the queen summons a huntsman to kill the more+fair; the huntsman finds the beauty of snow so profound that he releases her; (s)he is released.

The murderous rage of the queen reinforces her crowning of the mirror as infallible. That it must be paid+attention+to. Like all Grimm Brothers tales this story does not belong to them. It belongs to an ancient oral history, passed down through generations, ‘advice’ for coping with difficult circumstances. It lives in the social imaginary, where the mirror as truth-speaker resonates-still.

Deniers are advised to *entrance*, and “take a look in the mirror”, often, a “long hard look”.

This phrase suggests that mirrors are imbued with the power to reveal us to ourselves. It also suggests that mirrors return gazes. They see us.

Mirror, Monitor, Screen exploits the conception that mirrors see us back, and makes real the metaphorical surveillance mechanism by actually recording the gazer.



VII *Portal*

IDENTITY

Of course, through the “magic” of the mirror the queen learns that the huntsman did not kill the beauty. He brought the queen the lungs and liver of a boar, not the girl. Which she ate. Next the queen makes several attempts to kill the beauty herself. The ‘advice’ the mirror reflected—that beauty is beyond—is so intoxicating to the queen’s character that she is moved to murder.

Mirrors move (us).

Unwelcome truth can incite the capacity for violence. Virginia Woolf writes about the power of mirror-truth to enrage, and the decision *not* to look, in *A Room of One’s Own* (1929). She equates the choice, or lack of one, to the experience of women in a patriarchal paradigm; where men would sooner “look away” than encounter her perspective:

“Women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size. Whatever may be their use in civilized societies, mirrors are essential to all violent and heroic action. That is why Napoleon and Mussolini both insist so emphatically upon the inferiority of women, for if they were not inferior, they would cease to enlarge. That serves to explain in part the necessity that women so often are to men. And it serves to explain how restless they are under her criticism; how impossible it is for her to say to them this book is bad, this picture is feeble, or whatever it may be, without giving far more pain and rousing far more anger than a man would do who gave the same criticism. For if she begins to tell the truth, the figure in the looking-glass shrinks; his fitness for life is diminished.”⁷

Looking into the mirror is captivating: Narcissus' entranced missed-recognition, the consuming rage for queen.

Not looking into the mirror is currency, insurance against diminishment and/or *dis*-recognition. Both dampen the echo.



VIII You Moved Me

SELF

But we want to look.

It is a natural compulsion. In Jaques Lacan's critical rethinking of Freud's psychoanalytic theories of the id and ego, "le stade du miroir" (the stadium of the mirror), "the mirror stage" is essential in developing a sense of self. The stage is established on the conviction that infants come to recognize themselves in mirrors, and this recognition produces apperception; the child sees themselves as an object outside themselves. This experience acts as a yeast for the mental representation of an "I", which bakes as a paradox; at once representing the emergence of an identity that is distinct from others, while at the same time depending on the images of others to distinguish itself.

"The I is always in the field of the Other"⁸



IX Stange Love (True Blood)



X *self-Less : Full Body Self Shot*

SELFLESS

self-Less (Dana Dal Bo 2014-ongoing) emphasizes the not symmetrical relationship between self and other that is catalyzed by the mirror and asks how that relationship is further complicated by technology. The installation uses hundreds of screen-captured selfies, all naked people taking their own picture in bathroom mirrors with smartphones; a practice that is prolifically performed across borders, genders, orientations, races, ages, religions, sizes, classes, etc. All are included.

Each subject is grey-scaled and rendered unrecognizable through digital manipulations of painting, erasing, and cloning. The manipulated images are printed, photo-copied and pasted on the wall from ceiling-to-floor-to-ceiling on the opposite wall. A vanity mirror hangs in the centre facing a black mirror[†] that hangs opposite. The original unique selfies become ubiquitous, representing everyone and no one. The viewer is immersed in a sea of similar surfaces.

[†] Nostradamus used a black mirror to predict the future. It was called scrying back then. Obsidian globes. When looking in a black mirror the environment is abstracted from the subject, creating a picturesque reflection. This made them a favourite apparatus of early landscape painters, who often carried pocket-size versions, "Claude glass", to abstract (filter) the subject/environment. We too carry one in our pocket.



XI *self-Less* : *Alien*

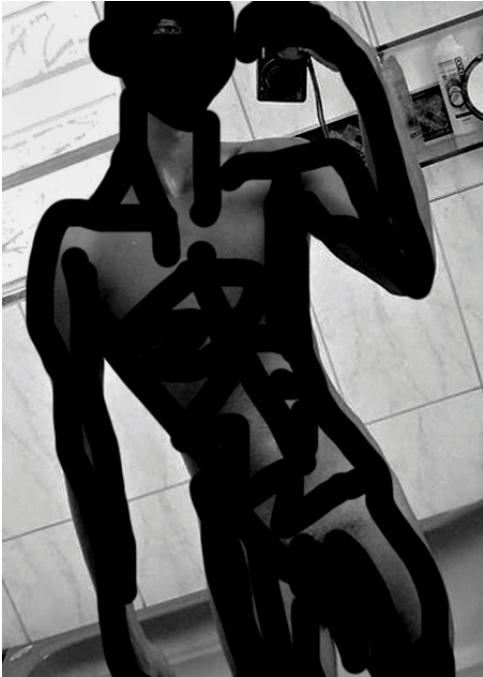
The work is a critique of *cursorship*; the combined curation+censorship of the accessible internet.

Contemporary phenomenon, such as visually similar image searching, content customization, and content suggestion, constrict the scope of potential results to preference presumed and paid-for outcomes (feeding the dogma algorithms). Search engines are optimized refineries of queries; manufacturers of sugar+coated confections, that *you might also like*, based on the already tasted. Every window opening to a similar simulation of selection. A search party for the already found. Echo—chambered.

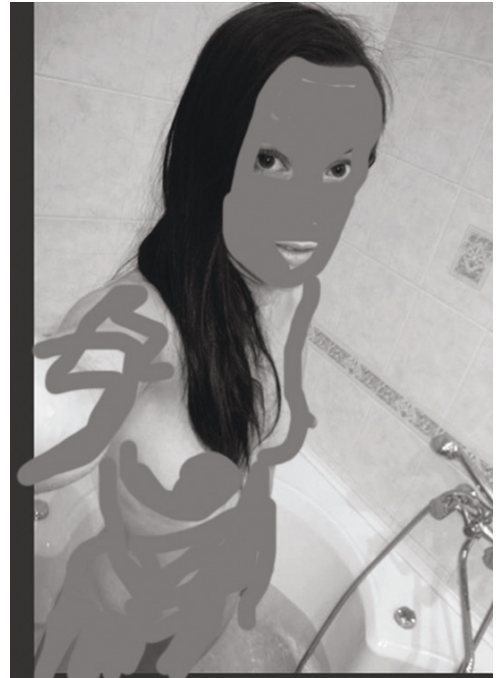
Loop.

The other is removed from the field of the eye.

self-Less highlights this by using vanilla McMilksakes as the adhesive for the installation which imparts a generic saccharine odour and a slightly milky veneer.



XII *self-Less : Cyclops*



XIII *self-Less : Anything Legal Is Hosted Forever*



XIV *self-Less* : Twunk

SELFIE

Some of the naked selfies used in *self-Less* were likely exchanged intimately and not intended for public consumption. Yet they are online, available to anyone. The contextual abyss, that is the Internet, makes it difficult to ascertain the circumstances under which any particular image was produced and how it is disseminated. Thus it is hard to distinguish between a naked selfie posted by the subject with personal exhibitionistic intention, from pornography produced for profit, from revenge porn circulated against the will of the subject. Facts from facades from fictions. Together *self-Less* and *Mirror, Monitor, Screen* reverberate in the tensions of agency between capturing/circulating one's own image, and having one's image captured/circulated.

Taking your own picture has always been a primary response to image-making technologies. What is known as "The first light picture ever taken"⁹ is a daguerrotype from 1839 that the photographer took of himself. In 1900, when Kodak first released a portable camera, it gave rise to the practice of photographic self-portraiture (which was then commonly performed by photographing oneself in a mirror). In 1914 The Grand Duchess Anastasia Nikolaevna of Russia, at the age of 13, would become the first known teenager to take an image of herself and share it (by post) with a friend. To whom she wrote,

"I took this picture of myself looking at the mirror. It was very hard as my hands were trembling."¹⁰ "Selfie" was entered into the Oxford English Dictionary in 2013 as the word of the year. The practice reached dizzying heights with the introduction of digital cameras and smartphones; millions of them now being produced and shared daily. The popularity of the practice, reflects a narcotic quality in the experience—enrapturing the producer to repeat the process. A loop.

The immediacy of the result/reward is not new, the "instant" camera was invented in 1923 and became commercially available in 1948.¹⁰ So the fix is not the instant gratification of seeing your own image. Anastasia took the image of herself—and then she shared it. Therein lies the speed. The instant reception. The notification that you have been noticed. *The re-post.*

"Can I get a witness?"[†]

† "Now, when this inquiry is uttered in worship (*Can I get a witness?*), it is important to know that it is not intended as a serious question; it is not something that you are meant to ponder through the coming week. It is a question that, in the call-and-response rhythm of African-American preaching, the congregation is supposed to answer in the moment, from the depths of their faithful hearts. Where did it come from? It is difficult to pin-point, but the first written record that we have of this memorable phrase comes from the late 1800's and the writings of an African-American educator, Nannie Helen Burroughs. Burroughs was a native Virginian, a devout National Baptist, an educator, and an early civil rights leader. Her father also happened to be a preacher[...] In a speech to her denomination entitled, "How the Sisters are Hindered from Helping," Ms. Burroughs described the way in which the request "Can I get a witness?" would arise in a sermon. It usually comes right after the preacher has told a story. In posing this question the preacher asks if anyone in congregation can affirm what has just been said, with an "Amen" or the clapping of hands or maybe even verbal testimony that what is being said in the pulpit is true.

"Can I get a witness?"

Amen.

Yes, preacher, that's the way it is"¹²

POSITION TWO : THE MONITOR

"It is peculiarly the business of a monitor to keep his own reputation untainted, lest those who can once charge him with partiality, should indulge themselves afterwards in disbelieving him at pleasure."¹³

SCOPHILIA

Look at me when I am talking to you.
There is always a witness.

Our ocular-centric society has historically invested in apparatuses to trick and quench the eye. In the 1890's, early motion-picture devices like the Kinetoscope and Mutoscope, promised to illuminate worlds-of-away by letting viewers visit (virtually) places they had never been and see (graphically) what they had never seen. They employed a rolodex of photographs spun round to create motion. A loop. These cumbersome devices were toured widely selling the curious an opportunity to peek; to witness other and elsewhere. For just a penny the eye could drink. Make a wish in the foreign fountain. Take a ride.

The coin slid into the slot.

Such technologies would come to dominate the peepshow business. The (inevitable) question, "so what do you want to watch?", answered by the coins. And it was decided that while exotica was interesting, erotica= more exciting (more \$ attention+paid+to). Making explicit the incestuous—the relationship between money, technology, pornography, and power.



XV *Untitled Anonymous*

The scopophilic gaze has been understood to have two facets: one where, pleasure is derived from turning the "looked at" into an object, voyeuristic scopophilia, and another, in which pleasure is derived from looking where you are not welcome to look.¹⁴ Both were satisfied by the the one-at-a-time viewing experience of the Kinetiscope. Privacy to sip on the not-really-there body, become intoxicated by it, with it. To bite the snake's candied Apple. Alone. Before these technologies there were others. Ways to fruit-the-forbidden. And ways to classify some as "not-really-there". Candy.



XVI *Unexpected Conditions : Access Denied*

MESMERISM

"Shall you awaken yourself?"- "No."

"How then?"- "You must wake me."

"In what way?"- "By rubbing my neck."

Elizabeth O'Key replied to the doctor when asked how she would exit the mesmerized state.¹⁵

The practice and demonstration of mesmerism, the controlling of another mind and/or body through animal magnetism, attracted all walks of life in Victorian England (1837-1901). Diverse crowds gathered to witness the spectacular power of the mesmerist to marionette the mesmerized; the puppet-show. They also gathered to witness the spectacle of the *entranced*. The performance.

One very important question between them:

How do we know this is really happening?

By asking the mesmerized to do impossible things. Things to prove that a "differently" conscious state has been entered—*entranced*—because they would be unthinkable to do otherwise. Like harming oneself; or harming your neighbour; or giving someone power for harm. A large toe nail removed at the roots, was reported as painless by five people who received the procedure



XVII The Spectacular Fall



XVIII *The Centre of the Spiral*

with mesmerism as the only anaesthetic.¹⁶ The violations escalated. Skeptics were formed and flipped. Religions lost. Believers found. While verifying this phenomenon the audience is flirting with the yet-to-be-known, and they function as a thermometer, collectively gauging the temperature of inequality, and the capacity for violence.

It is a testing of their commitment to—The Proof.

Can I get a witness?

There is always a witness. But some witnesses are worth more than others. Worth+more witnesses become monitors, with access to technologies of measurement. They determine the tools and units of measuring and develop the methodologies of monitoring. Loop. The mesmeric spectacle moves inside, away from the public eye, for the worth+more to measure the 'real' and monitor the righteous. Exclusive rulers that control what/while they measure. The empire of the empirical.

In 1833 the word 'scientist' was coined and disciplines danced to be anointed in the legend of 'science'. Foliage was pruned and the tree of knowledge trained to the ledge of the known, an obelisk topiary. Psychology received its scientific anointment in 1890 when it was defined as "the science of mental life, both of its phenomena and their conditions"¹⁷. Psychology, following hypnotism and mesmerism, promised to make matter out of mind.

Measure mental.

As rulers they offered bodies with consciousness compromised, removed, moved, and/or manipulated. For certain eyes only. Gathered in the guarded scientific theatre, the pan-optical Observatory. Bodies with heads dropped back—entranced—vulnerable throats and heaved chests. The invitations to the speculations. Exposed portraits waiting to be developed. Proof to be leavened.

When Elizabeth announced how she would awaken, a line was crossed. Until then, the mesmerist directed access to enter—and permission to leave—the mesmerized state. The announcement however was an echo, kept-well, within the limit. For if something too displeasing were to be said, something to shrink the scientist in the looking-glass, a line-of-credit could be cut. A fake branded. Heretic. Sentence: not-to-be-paid-attention-to.

The worth+more control credit, and by extension credibility. Lines that can be crossed, can also be cut. And scissors only run in certain circles.

Begin the performance puppet.



XIX *Hansel & Gretel*

HYSTERIA

"What the hysterics of the Salpêtrière could exhibit with their bodies betokens an extraordinary complicity between patients and doctors, a relation ship of desires, gazes, and knowledge. It contains everything: poses, attacks, cries, "attitudes passionnelles," "crucifixions," "ecstasy," and all the postures of delirium. If everything seems to be in these images, it is because photography was in the ideal position to crystallize the link between the fantasy of hysteria and the fantasy of knowledge."¹⁸ This "increased visibility of frenzy";¹⁹ proofed and leavened, the modern "frenzy of the visible".²⁰

Marginal Cons(T)ent (Dana Dal Bo 2012-ongoing) is a net-based work that undercovers/overlaps the photographic iconography of hysteria patients amid contemporary mainstream and amateur pornography, suggesting a more than "visually similar" relationship. The diagnostic photographs of patients in ecstasy+attack+delirium are ripe with reOcurring fantasies of postures, positions, and punishments.

"I don't think that it is by chance that this performance recalls that of an erotic film. Rather it is that this supposedly objective depiction of psychological disturbance shares a certain common purpose with pornographic cinema, though I don't mean that in the obvious sense of overt sex. Instead, what links these two genres is that both aim to make the body reveal its desires visually,



Planche XXVIII.

DEBUT D'UNE ATTAQUE

CRI

XX CRI



XXI *Display Case*

graphically, repetitively to prove them to the audience."²¹

The hypnotized and the hysterical resurface as the "passed-out", "barely-legal" and the "extreme".†

† "Passed out", "barely-legal" and "extreme" are sub-genres of mainstream contemporary pornography. Passed-out porn features subjects that are consciously compromised, asleep, drunk, drugged, or pretending to be so. Barely-legal features subjects positioned at the cusp of the legal age of consent. Extreme porn features "extreme" sexual acts, gaping orifices.

Mainstream porn is peppered with encoded demonstrations of hysteria's "show stopper", the arc de cercle. An arch, supported only by head and toes. Taught torso raised. Body offered up. Head absent.

A loop.

"All sorts of things in this world behave like mirrors."²² including the hypnotized hysteria patients, and the passed-out, barely-legal (i.e. not-really-there) porn-"stars", that reflect the desires of their monitors. *Monetizing the eroticization of vulner-ability.*

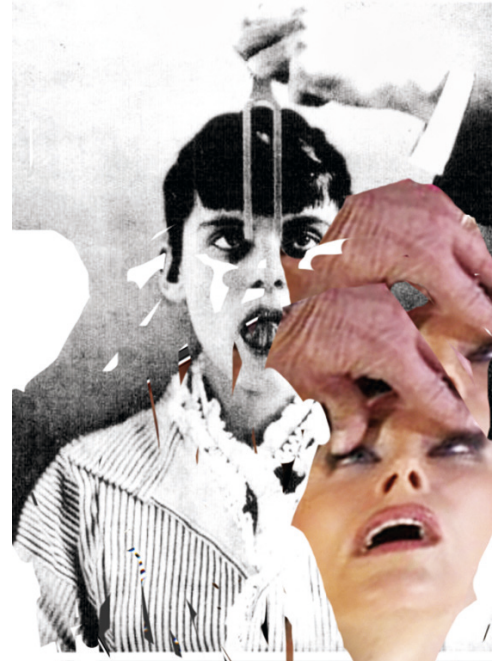


XXII Pietà

As part of *Marginal Cons(T)ent*, I have posted galleries of images from the Salpêtrière iconography, along with two original videos of me inhabiting[†] hysteria in an undershirt and underskirt:

Disoriented Whore Trapped in Closet (Dana Dal Bo 2012), and **Leggy Barely Legal Goddess** (Dana Dal Bo 2013).

† In my work I often use my body as both site and image to reperform/re-enact/become characters from real and imagined worlds. I see this mimetic gesture as inhabitation. I disrupt/construct identity through the process of becoming other. Authenticity and artifice are merged. Post-structural philosopher, Judith Butler, views identity as constituted through stylized acts and gestures re-performed over time. My work expands on that principle questioning what it means to perform “other” identities, and how often we do exactly that while intending to be ourselves. The seduction of becoming *someone else*.



XXIII Saved To Memory

The videos have since been aggregated to hundreds of amateur porn sites from which I collect the responses left by members of the communities:

"what the FUCK was that???"

"How about i bend you over a table, lift up your skirt, pull your panties aside and shoving my nice 9 inches cock deep inside you... making you scream of pleasure with every thrust and cum so many time!!!"

"what a great skinny fuck content u are"

"Do you want to be treated for hysteria the old fashioned way?"

"video are excellent but they do not belong here :)"

"Do you have panties or no under your skirt?"

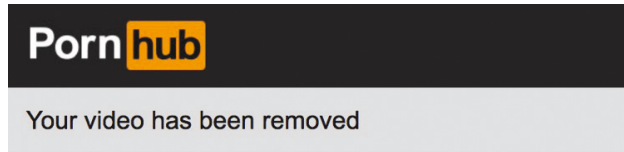
I also collect correspondence with the site monitors. The watchers; the kind that cuff wrists.



XXIV Marginal Cons(T)ent : Disoriented Whore Trapped in Closet

CENSORSHIP

Monitors bracket (us).

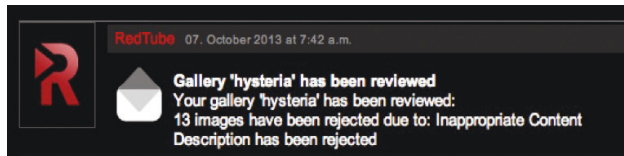


Dear underskirt,

We have removed the following material because the content violates the Pornhub Terms of Service.

Disoriented Whore Trapped in Closet
http://www.pornhub.com/view_video.php?viewkey=653281249

Specifically, this video has been found to contain or make reference to **Non-Consensual or Incapacitation**.



Contact

Consider referring to our [RedTube Community FAQ](#) first before contacting support.

For copyright infringement notices please visit our [DMCA Notification Page](#).

Contact Reason: Your Email Address:

Subject:

Message:


Enter the Code:

Dear Dana,

Thank you for your email. We rejected this gallery, because the uploaded images show no sexual content. To be honest, some of them looked somewhat disturbing. Please note that we do not accept that kind of images.

Best regards,
Zoe
RedTube Support

=====
Got questions? Visit our new [FAQ section](#) on RedTube.com

 **Dana Dal Bo** <alicepersephoneaugustine@gmail.com> 10/13/13 ☆ ↩

to RedTube ▾

Hi Zoe,

I really appreciate your reply. I wonder how one determines what "sexual content" is? There is such diversity in the world, and in our individual sexualities that it almost comes down to a matter of opinion.

If you have any info on how your team defines "sexual content" I would be really interested to read it. This is a real question that I am asking. I do not expect an easy or "correct" answer, but I am genuinely curious and would appreciate your perspective.

It is interesting that you say the images are "somewhat disturbing". For what its worth, I agree with you.

 **RedTube Support** copyright@redtube.com via freshdesk.com 10/14/13 ☆ ↩ ▾
to me ▾

Dear Dana,

Unfortunately we cannot accept these images. Please do not upload them again, as it will only result in us, rejecting them again up to a point where we will have to suspend your profile.

"Sexual content" means, that there has to be some sort of sexual activity and/or full nudity. Plain and simple.

Best regards,
Zoe
RedTube Support

=====
Got questions? Visit our new [FAQ section](#) on RedTube.com



XXV Marginal Cons(T)ent : Leggy Barely Legal Goddess

AUTHORITY

Regarding the removal of *Marginal Cons(T)ent* from porn sites with user generated content (tube sites), "sexual content", Zoe from RedTube informed me, means "Plain and simple." Bait for clicks, that's just for kicks.

My work is removed repeatedly with regulated reason: "The video is a trailer for a film", "I do not own the rights to the video". Rejection for NOT having "sexual content" and being "somewhat disturbing" stand out. That means there is a metered stick that separates the arousing from the unsettling. And accounts of the un-settlers are suspended. Hung. To insure that the rules of arousal—the rules of rising—not be unsettled. Loop. Knot. One monitor measured my material and found it to contain or make reference to "**Non-Consensual or Incapacitation.**" They threatened to dis-able my account and suspend my profile. Sentence: to be hung.

"I made myself be construed as non-consensual?" I asked. But never heard back. From the contextual abyss, no more echo.

The work is a critique of cursorship; the combined curation+censorship of the accessible internet. The inner/net that controls the cursor_cursing the entrances, **The Entrancers of the Contextual Abyss.**

The title, *Marginal Cons(T)ent* refers to the un-justice of the margins. Where the outliers and doodles are minimized, narrowed, and guttered from the page so that the main(<body>) might bulge.

Loosen the belt.

Get out the strap. Expand at the expense of. The old in one ear, pssst, **Out the Other.**

```
body{max-width: 1080px;
margin: 0 auto !important;
float: none !important;
}
```

The peripheral atmosphere Billboarded in—that bait and click desire. To lose twenty pounds. Add three extra inches. Meet the Experts. Spin The Wheel. Whet.

Get ripped in five weeks. Arm thyself. AXE thyself. Challenge your friends. And promise prizes. Roll the dice. Win. Tech. Collect. Get them all.

CONSENT

Clear and fair are not synonyms. *"They are"* the sinners hymn.

*"But mom you're making me look like a whore!"*²³ said a five-year old contestant while being prepared for her entrance into the pageant. She was on the reality television series, *"Toddlers & Tiaras"*, in which children compete to be crowned The Ultimate Grand Supreme. Each episode goes behind the scenes of beauty pageant preparations where the children are spray-tanned, eyes/lashed -extended and brows-waxed for the competition. Routines are ranked and beauty is marked. The contest is scored. The consent is questionable. The un-fair fight. Loop.

No © Copyright Intended (Dana Dal Bo 2017-1992) is a series of thirteen VHS videos presented on a single TV. The title of each video tells the story:

01. Name was Peter.
02. The Agency arranged it.
03. It was for his art project.
04. Mom left me in the parking lot.
05. Wearing a catsuit.
06. Act natural.



XXVI No Copyright Intended



XXVII *No Copyright Intended*

07. Peter told me.
08. Let your hair down.
09. Act sexy.
10. Flirt with the camera.
11. Stick out your tongue.
12. Take the fifty bucks.
13. I was thirteen.

I resurfaced this imagery to resurrect questions about how copyright (ownership), and consent (ability), to take, share, and offer, is construed as clear. And when it is milky.

It is exhibited in contrast to **Contact Sheet** (Dana Dal Bo 2017-1992). A damaged, 8x10, photo contact-sheet, also images of me from 1992. I'm naked in a forest, taken by/with a friend I used to like to kiss. It was developed in a dark room. Together 13 & 15 years curious. Authority says its child pornography. Authority will take it to higher authority. Parent<Police<Policy<Possession&Distribution.

I resurfaced these images to resurrect questions about how copyright (ownership) and consent (ability), to take, share, and offer is construed as milked. And who gets the whey.






XXVIII Contact Sheet

Together, *No ©opyright Intended* and *Contact Sheet* reverberate with *Mirror*, *Monitor*, *Screen* and *Self-less* in the tensions of agency between capturing/circulating one's own image, and having one's image captured/circulated.

There are Agents of agency. Possession in—and of—your own image—can, and will, be dis-tributed. Against you.





POSITION THREE : THE SCREEN



Life is like a very long TV show, without a remote control. 41 up, 10 down  

Hussein Nishah quotes | added by: nishah1917

[Funny quotes](#) [Life quotes](#)

  Like  6  Tweet

TELEVISIONARY

Screens capture. They sieve. And trap.

...Still in the Running towards Becoming...

(Dana Dal Bo 2014) is a ten-minute video of me in a stark room, wearing a tank-top, tights, and a fitted Pittsburg Pirates baseball cap. I'm inhabiting scenes from two popular American "reality" television shows: *Toddlers & Tiaras* and *Americas Next Top Model (ANTM)*. Teens on *ANTM* compete for a contract with a "top" modelling agency. Each week the weakest competitor is sent home. In my inhabitation of *...Still in the Running towards Becoming...* I intermesh quotes from the teen models of *ANTM*, with quotes from the children AND parents of *Toddlers & Tiaras*; the individual monologues are so similar that they become indistinguishable. The child, the teen, and the parent, blend into the same character, each consumed by an anxiety to win approval and beat the others. Trance-fixed tantrums for Tyranny.

"I really don't get it. I don't know if it's jealousy or just intimidation, or if they don't like my personality or what. But I... I really don't care. I mean whatever, I'm not here for them and I'm not here to make friends. I'm in this game to win it and I don't care about the other girls."²⁴



XXIX ...Still in the Running towards Becoming...

"Reality" TV produces hundreds of competitions/evaluations of strength/beauty. One of the most macabre programs, *Bridalplasty*, only lasted one season. Each contestant started with a wish list of plastic surgery procedures. The winner received them all, and a dream wedding, where she was revealed to her spouse "transformed" (trance+-formed). The tag line was: "The only show where the winner gets cut". This recalls the "magic" the mirror reflected to the queen in *Little Snow-White*; a 'valued-less' version of veracity that enraged the desire to kill kin as competition. The *tele-visionary advice*; kill for queen and cut/reface yourself in the battle. Or be sent home. Loop.

The title, ...*Still in the Running towards Becoming...*, refers to the elimination segment of *ANTM*. The models who will continue on in the competition are handed a picture of themselves by host, supermodel Tyra Banks, as she utters the phrase, "[Name], Congratulations! You are still in the running towards becoming America's Next Top Model." The title emphasizes the cycle of impossibility distilled by tele-visionaries, and the trap they set; to be rendered "still" and "running" towards the promise of "becoming". Forever on a treadmill. ○ Out-of-reach-of: the elusive carrot of approval.

PIRACY

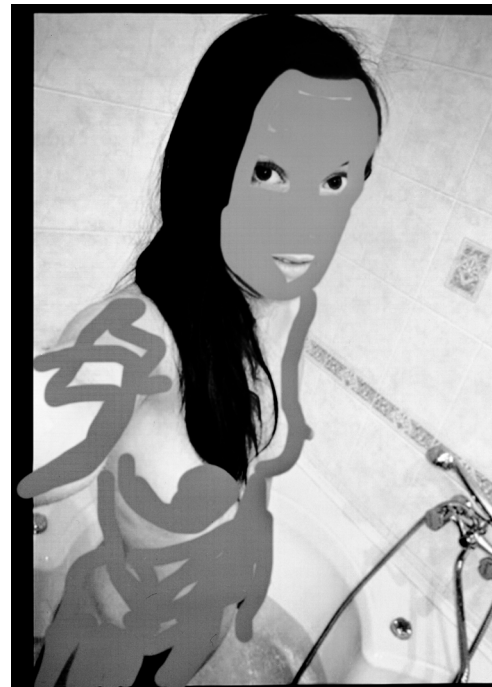
The Pittsburgh Pirates[†] hat that I wear in ...*Still in the Running towards Becoming...* is a reminder to keep the sight of a pirate. Pirates patch one eye, not because they were injured while buccaneering; they cover one eye so they can see in the bright sun above—and in the darkness below—the deck. They keep rapidly adjustable vision; to witness in variable conditions.

The reputation of pirates is that of thieves, plundering frigates, stealing what does not belong to them. But what if it does belong to them? Foucault said, that "In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates."²⁵ Pirating is an act of resistance; the pirate takes back what belongs to them, and redistributes access to what belongs to everyone. Concerns of who owns what, and how that what is circulated, run throughout the exhibition.

[†] It is a reference to the baseball player Roberto Clemente who joined the team in 1955, and to Chuck D of Public Enemy, who often wears the same cap. It is a symbol for the unsettled of power. Eyes that see in the dark, and voices that tell it like it is.

All of the work in the exhibition questions image production, distribution, copyright and consent. **CARBON COPY** (Dana Dal Bo 2016) is a “traditional” photographic print that serves as an intersection for these concerns. The source is one of the screen-captured naked bathroom selfies from *self-Less*, which is re-photographed on a computer screen, using a 4x5 camera. A re-screen-capture. The negative is printed using carbon, which relies on handmade black pigment. The resulting print is one of a kind, the process can never be duplicated with exactly the same result. *Carbon Copy* is at once a black & white, fine art photograph, and a digitally pirated image. The act of reproducing/reinterpreting/redistributing found images is reminiscent of the limited sentences of Echo. As she speaks from the already spoken, *Carbon Copy* is created from the *already made*.

There is a caveat; some sentences cannot be repeated, even after they have been heard. “Let’s get ready to rumble!” is *Buffered*, it is owned by Michael Buffer. The professional wrestling/boxing announcer, who made his career introducing fighters to the ring ○ including, Muhammad Ali and Lennox Lewis. He trademarked the phrase, “Let’s get ready to rumble!”, and has won several six+figure lawsuits, against others using it.



XXX *Carbon Copy*

Some words can only be spoken in one direction.†
Controlled remotely. Never to be talked back.

So how remote can the control get?



XXXI Production Still

† Another example is “barely legal”, which is owned by Larry Flynt Publications. I discovered this while posting my video, *Leggy Barely Goddess*, to porn sites. This term cannot be used by just anyone, it is indeed, copyrighted.

MARS

“Tomorrow I Will Be Thinking About the Future” (Dana Dal Bo 2013) is the title work of the exhibition. It is a one-minute video that combines footage of the Curiosity Rover landing on Mars, with footage of, earth’s moon being passed by a cloud. These events are brought together to create a feeling of nostalgia for former imaginings of the future, the alien, and the yet-to-be-known.

It is about the fantasy of being able to leave.

The first chapter of the novel, *Star Begotten* by H.G. Wells is titled, *The Mind of Mister Joseph Davis is Greatly Troubled*. His mind is troubled by the hunch that there is an elsewhere.

“There was an effect as though this sure and certain, established world was just in some elusive manner at this point or that point translucent, translucent and a little threadbare, as though something else quite different lay behind it. It was never transparent. It was commonly, nine days out of ten, a full, complete universe and then for a moment, for a phase, for a perplexing interval, it was as if it was a painted screen that hid-What did it hide?”²⁶



XXXII *Tomorrow I Will Be Thinking About the Future*



XXXIII *les petits chats*

INCURSORATED

Tell me what you saw?

It was a snow filtered fall. Cocaine laced the share+speed with that smack of approval.

Snow-globes glistening and spinning magnetized my mesmerization. Everything was fracked so finely that it sprinkled twinkles and starred me, while they whet and sculpt—mine fantasy and fear. Unions of monitors with mirrors in Unison. Turning around. Satellites. Remotely controlling orbits and atmospheres. And “They are intent on making every conversation and every form of behavior in the world known to them.”²⁷ Snowden. Snowed in. A total white-out, cascading sheets of liquid paper. Then everything snapped; and I saw a screen skinned so tight, with an opacity so bright, that it lit my eyes on fire. A clear—killing the innocent—alive. They layered the blood and flesh of the pure on a thick, soft, blanket of freshly snowed; Bread. The blaze left me blind. Seeing red. Only an afterimage echoing on the lid of my eye. Like I had seen an eclipse go by.

Am I a witness?

There is always a witness.
But some witnesses are worth-less than others.

MAGNATE

The Boy Kings by Katharine Losse, exposes what the early years of working for the social networking giant, Facebook, were like as a female employee, (staffer no. 51). The origins of Facebook were very much about men looking at women, and rating them. Women created the content, images of themselves, and they *posted* it. Men observed, and judged. As Facebook gained popularity, usership expanded, and Losse recollects a collective fear amongst the dominantly male staff, that it was 'losing something'.²⁸ She suggests that what they feared losing was the right to behave like "teenage boys"; without responsibility or accountability, with the freedom to consume other people as "not-really-there". With that 'loss,' came the seeping understanding that the surveillance mechanisms of social networking sites (like Facebook), would also be turned—against them. Illusions of anonymity and immunity shattered. They too will have their privacy—and consent—compromised. Their images canned, and used against them.

"Only now that social networks' vast caches of data are known to be shared with government agencies has social networking come, finally, to be understood as a political issue. But this new understanding of social networking as a form of political surveillance—which we often find being debated or protested publicly by the white men



who are finally its subjects—forgets the ways in which social networking, and technology itself, has been political all along.”²⁹

The legends that the boy kings had witnessed and ledgered, knotted them, in the same loop they were measuring. They were just the guardians of the entrance, not the Entrancers. No sly escapes, not even their own; they too, *incursorated*. Limited. Ltd. Observed. Their coins were just tokens. The tech was only a toy. No real rocket to rule, just an amusement to ride. Tokened and Toyed. The kings little-boyed. Up next at the echo-pageant; playing the tin can, and a red plastic Trumpet. The gold mine-crafted.

Losse notes, “The boys in the office preferred Daft Punk and the song “Robot Rock” as an anthem, speaking excitedly and without irony about wanting to become robots one day. That made me wonder: Why? What’s the pull of being a robot?”³⁰

Q) What pulls a robot?

A) A magnet.

Musk: “Now I have to tell you something, and I mean this in the best and most inoffensive way possible: I don’t believe in process. In fact, when I interview a potential employee and he or she says that “it’s all about the process,” I see that as a bad sign.”³¹

Musk: “...Process becomes a substitute for thinking. You’re encouraged to behave like a little gear in a complex machine.”³²

Ste.Marie: “Everybody know and nobody tell
Little Wheels Spin and Spin
Big wheels turn around & around”³³
One very important question between them:

How do we know this is really happening?

By asking the ‘magnetised’ to do impossible things. Things to prove that a “different” class has been primed, because they would be unthinkable to do otherwise. Like harming oneself; or harming another; or giving someone power for harm. The heart of the neighbour eaten with no reported after e/i/affects. The backpack detonated.

Loop.



XXXV Surveillance



XXXVI Surveillance

SURVEILLANCE



XXXVII This Too Shall Pass

"They are intent on making every conversation and every form of behavior in the world known to them."³⁴ Snowden.

Edward Snowden could only whistle the Dirty Deeds *Done* Dirt Cheap. The keys already stroked, limited, like (an) Echo.

To verify your identity please enter the name of your first childhood pet. Already have an account? Enter your password.

Now tell me again what you think saw?

NON-CONSENSUAL INCAPACITATION_
CURSORIZED_ to fear what I might also/am like.
Everything was scripted and rated to be clicked and baited. The Evidence was PLANTED and the fruit was CANDIED.

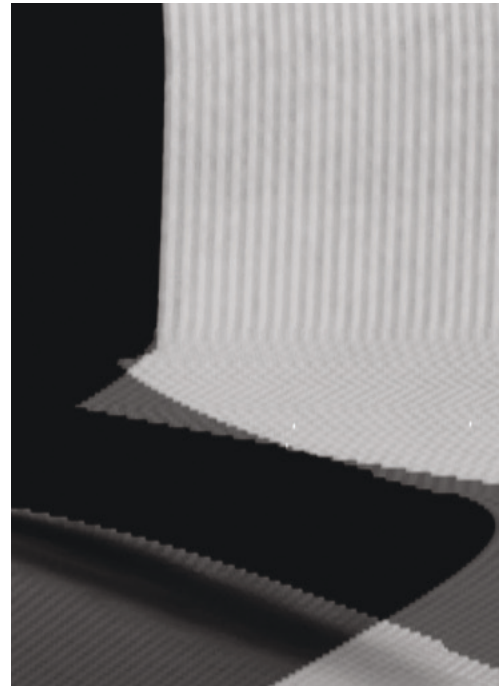
There was no he, she, or their in between.
Nor any borders or shades of grey to be seen.
There was only the worth+more ∞ the worth-less.
With an absence of limit, in the discrepancy.
An infinite eclipse.

And now tell me what you heard?

The Algorhythmic lull-a-buy of the McMilky Whey.
Doxxing myself to weep.

Now I slay me down to sheep...

Do you want to register for an account
or check-out as a guest?



THE ESCAPE

"Where do you fly to?"³⁵ Narcissus asked the reflection as it rippled from the tears of unrequited love. And there died. Wondering. Replaced by a white flower, a light bulb. The name comes from the Greek word narcosis. Numbness.

Seek the like and by extension, the alike.

Back arched. Head hung. Face illuminated and booked in the burning precious glow of your raised hands. The eternal iPrayer. Follow. Be followed.



XXXIX *How To Draw a Girl Drowning*

Become number and number.

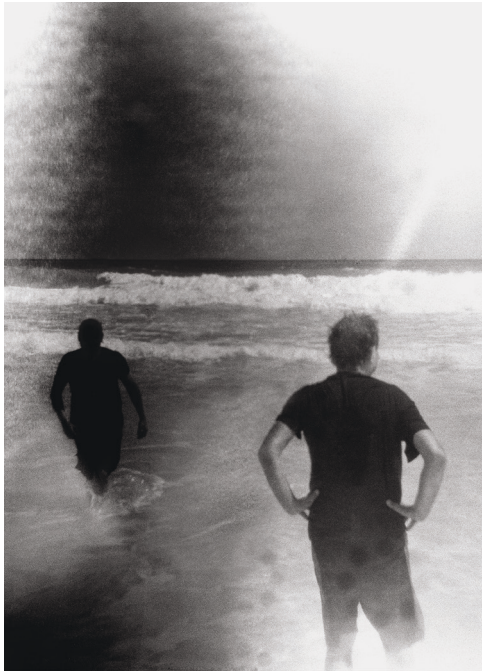
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10000000 10011101[†]

Mirror, mirror on the palm,
Who will next disturb the calm?
To this the mirror answered:
Return to The Entrance.
Enter passed word.
Execute loop.



XXXX *Assigned Reputations*



XXXXI *Toward The Within*

† translation of binary: my friend and fellow pirate, artist+scientist, joe davis told me that when “the two opposites—so called opposites—are merged, in such a way that they can’t be discriminated, **that** is the great unification of knowledge.” I added that, “the two most disparate points when flat find themselves adjacent when rounded.”

-- O

NOTES

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XXXXII *arc de cercle*



XXXXIII *arc de cercle*

PLATES

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III	Dana Dal Bo 2011 <i>The Yellow Wallpaper</i> documentation of studio/set	XX	Dana Dal Bo 2017 <i>CRI</i> digital collage
IV	Dana Dal Bo 2015 <i>The Pool of Tears</i> 00:05:00 video still	XXI	Dana Dal Bo 2016 <i>Display Case</i> digital collage
V	Dana Dal Bo 2013 <i>Strategies of Deferral</i> lego reproduction of Dan Graham's "New Space for Showing Videos" (1995) in collaboration with Steve McCuen	XXII	ANADAMA 2014 <i>Pietà</i> 60"x40" Chromira print
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VII	Dana Dal Bo 2011 <i>Portal</i> 8"x10" Carbon Print	XXIV	Dana Dal Bo 2012 <i>Marginal Cons(T)ent : Disoriented Whore Trapped In Closet</i> screen capture of video on RedTube porn site
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XV	Dana Dal Bo 2012 <i>Untitled Anonymous</i> 42"x60" jaquard weaving using retro-reflective fibre	XXXII	Dana Dal Bo 2012 <i>Tomorrow I Will Be Thinking About the Future</i> 00:01:00 video still
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XVII	Dana Dal Bo 2011 <i>The Spectacular Fall</i> 8"x10" Carbon Print	XXXIV	Dana Dal Bo 2000-2016 <i>404</i> 00:05:00 video still using surveillance footage procured from a Concordia University security guard in 2000
		XXXV	Dana Dal Bo 2010 <i>Surveillance</i> 42"x60" jaquard weaving using metallic thread
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- XXXVII Dana Dal Bo 2013 *This Too Shall Pass*
42"x60" jaquard weaving using vhs tape from found home videos
- XXXVIII Dana Dal Bo 2015 *The Pool of Fears*
00:05:00 video still
- XXXIX Dana Dal Bo 2010 *How To Draw a Gril Drowning*
inhabitation still
- XXXX Dana Dal Bo 2012 *Assigned Reputations*
60"x40" Chromira print
- XXXXI Dana Dal Bo 2011 *Toward The Within*
8"x10" Carbon Print
- XXX XII Dana Dal Bo 2016 *arc de cercle*
digital collage
- XXX XIII Dana Dal Bo 2016 *arc de cercle*
ibid
- XXXIV Selfie



XXXIV Selfie



"Genius. The ethereal beauty shines through, yet there is a constant, the constant of our primal fear, the primal scream denied, she rises, as we all should rise, magnificent and closer to God."

-**Anonymous** on 2012-02-13 17:07:37

"Bravo! usually one must drop acid to see such a sight. Thank you for the trip (and saving me the cash) acid is getting rreally expensive. Ps. Playing Pink Floyd in the background (in reverse) would have been a nice touch.

-**Crazy Larry** on 2012-02-14 03:47:22

"Your work is amazing. Far beyond what you would expect from a porn site."

-**Faceboynyc** on 2016-12-07 04:33:22

"j aime beaucoup c'est tordu et sexy à la fois sans vouloir te vexer"

-**Comalot** on 2017-01-08 05:15:09