

The WATCHED - Murray Art Museum Albury (MAMA), Albury, NSW

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Untitled (Screen), 2018

When we think of contemporary surveillance, we often think of its dematerialised digital forms, the constant surveillance of our online browsing habits, even the daily but generally unregistered intrusion of common CCTV surveillance. Contemporary surveillance takes other forms as well. Indeed, the self-regulating spaces of work, and the architecture that enables such everyday self-surveillance, represents one of the foremost manifestations of contemporary surveillance. Workplace architecture, *particularly* in its more contemporary 'open-plan' varieties, encourages perpetual surveillance, of the self and of co-workers. Everyone must be equally productive. At all times. Even if someone is not working they must at least appear to be.

The partitioning of work spaces that allows people to be seen, or partially seen from multiple vantage points throughout the day, reflects other architectures. Indeed, this philosophy of the demand for the constant visibility of urban subjects, stems in many respects from the example of Baron Von Haussmann the (in)famous urban renovator of Modern Paris. Haussmann's revered boulevards are essentially military architecture: long wide streets impossible to barricade by anti-government insurgents. The enemy always in sight. '*Untitled (Screen)*' is an articulated partition with eyeholes (absurdly) drilled at random heights. It speaks to a current scenario and economic regime that demands constant productivity. No wasted time. Those on either side of the partition, which is equally symbolic, are equally exposed to perpetual scrutiny. Are we doing enough? How much is 'enough'? Does it matter?