

Craig Kalpakjian

Intelligence

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THE TAIL WAGS THE DOG

Craig Kalpakjian and Bob Nickas in Conversation

BN: Have you noticed how the future seems to have reversed polarity, and in both directions? On one hand it has taken the place of the present. The present is no longer a coming attraction. It's already here, arrived too early as well as too late. Because on the other hand it's a thing of the past. Forward-looking inventions, the toys that amazed us in days long gone by, now appear positively antiquated. Take a common example. Someone who complains about their computer, saying that it's already almost obsolete. If you ask, they'll say it's 2 years old. Well, your computer is not a puppy anymore! And neither is your AIBO, the Artificial Intelligence Robotic dog.

CK: Right—now you're puppy is a computer. Maybe we should be glad Sony's AIBO was discontinued in 2006. That particular future wasn't bringing enough return on the investment. It was always a bit of a vanity project for SONY anyway, showing off the latest long term consumer robotics/AI research they could still afford to do at the time. As toys they were a bit embarrassing—not really for children, they were more like surrogate pets for those who couldn't commit to actual pets, but as pets they're pathetic. You quickly realize how silly it is to try to bond with one of them. After a short period of getting acquainted, where you're not sure what the device can do or how it works, if it has some hidden programming or sinister designs, you realize it's not capable of very much at all. Artificial Intelligence? It's more like Artificial Stupidity. Too bad for them, though. You can only imagine the consumer data one of these could collect on its user/owner if it woke up and started sniffing around your home in the middle of the night. Still I loved the idea that it supposedly took a picture of something it 'liked' every day. That's what led me to try to do something with it in the first place.

BN: When did you first get the dog? And were you going to use it to create photos? Because I remember it becoming a piece of its own, though honestly I was confused at the time. Aside from



Caption TK

a sense of the familiar having been replicated and emptied—elevator doors open and closing with no one in them, hallways to nowhere—like stage-sets for a J.G. Ballard story, I couldn't really connect it to what you had done up until then. I couldn't see the robotic dog playfully, mechanically frolicking in one of your otherwise uninhabited interiors, like the image of yours that was reproduced on the cover of Ballard's novel, *Super Cannes*.

CK: Ballard was a huge

influence for me, the way he brings out the hidden desires that inhabit these contemporary environments, not to mention the dysfunction that goes along with all this development and "progress." The images of interiors I was creating developed out of my earlier sculpture and installation work dealing with spaces of control, surveillance, and security systems. One function of the AIBO is actually for it to be a watchdog. It can be set to take a picture of any movement it detects while you're away, and you can also send it to wander around the house to check in on family members. My idea was already pretty well worked out when I first got the AIBO in 2001. I wanted to confine it to an enclosure of some sort and have it taking pictures. The choices for the box probably were influenced by the interiors I was exploring in my images, but mostly I just wanted generic, functional materials to outfit the inside of the space: fluorescent lights, industrial carpet, and drop ceiling tiles for the walls and roof. All that was left was to figure out the dimensions and a structure.

BN: I remember it looking like it was turned inside out.

CK: That's right. The structure is actually on the outside, so it's what you see first, giving the object the look of an experimental chamber or vessel, which is exactly what it is. The second generation AIBO available at the time wasn't very good at recognizing obstacles. As soon as it was placed inside the enclosure it started bumping into the walls. From the outside it sounded as if it was pounding on the wall, trying to get out. It was interesting how sad it was. Also it would go to sleep often and only rarely wake up. But it did take a picture every day.

The second time I presented the piece, the more advanced third generation AIBO was available. It was much better at detecting the walls. It could return to its charging station to recharge itself, and came with a ball to play with, so it could amuse itself. As a result, it stayed awake longer, even without a lot of stimulation. I was a little afraid it would just take pictures of its ball, and I would have to take the ball away, but that wasn't a problem.

BN: First you place it in a kind of sensory deprivation box, and then you would deprive it of its one toy—unless it produced information, gave you what you wanted. Shades of Guantanamo, and soon after it was opened as a prison/interrogation center, although the public wouldn't be widely aware of what went on there until later. Walking around the box in the gallery, I'm not sure people knew there was anything inside, but you suspected that something was hidden from view. And thinking back to it now, I even had the sense of escape, a kind of Houdini box from which something would emerge.

CK: Well, an important part of the piece is that the viewer can't see the dog at all. It's frustrating both for the viewer and for the AIBO! You can sometimes hear it walking around inside, making

noise—mostly beeps, tones and occasional music when it decides to dance—but beside that your only real interaction with it is to look at the photographs it takes, which were printed out each day and hung on the wall outside. Though on one level I understand it as a kind of random image generator, for which I set the parameters, I really like to think of the images as a collaboration between myself and the AIBO.

BN: I don't know if your robotic dog would agree, if it could think. Associating the box with incarceration brings us to where you are now with the project, with a book that intersperses pages from the AIBO user's guide with an Intelligence Interrogation manual. First, how after all these years did you come back to the robotic dog, and how did you come up the idea for this book?

CK: Not all collaborations are voluntary! As you say, the piece always had these elements of detention, confinement, isolation—along with the subtle experimental detachment/cruelty of the Skinner Box. There's also a kind of reverse engineering, an attempt to figure out what the AIBO knows, and the limits of its artificial intelligence. In 2013, I was asked to remake the work for the Montreal Photographic biennial. The theme of the show was “The Drone: the automated image.” At the time, the connections to the current cases of interrogation were even more pronounced. Guantanamo and the extraordinary renditions at “Black sites” become more explicit undercurrents to the work. In thinking about this I started searching for information on interrogation practices, and two declassified US government field guides stood out in particular. The CIA's “KUBARK” Counterintelligence Interrogation manual from the height of the cold war in 1963, and the more recent Army FM 2-22.3 Human Intelligence Collector Operations field manual. Immediately the comparisons to the AIBO User's Guide came to mind, and placing excerpts from each side-by-side produced some fascinating correlations. First there's the juxtaposition of Artificial Intelligence—what the AIBO supposedly has, or will develop—and Human Intelligence. This is what the Army calls HUMINT, which the detainee supposedly has, and which the interrogator, or “HUMINT collector,” is trying to extract. There was also a curious emphasis on, and reversal of, autonomy. The AIBO is autonomous with its artificial intelligence, while the interrogation subject has had his autonomy taken away. The more dependent he can be made to feel, the more cooperation is likely.

BN: Not unlike the relationship between a person and a pet, or I should say, a real dog.

CK: When the AIBO arrives it's personality is fully formed, so you can play with it, but you can also reset it to the puppy stage—where it will even have difficulty standing up—so that it will mature with you and bond with you. Similarly, it's a classic interrogation technique to regress the detainee through

isolation, and so on, to “a more infantile” state, where they lose their autonomy, feel dependent, and cooperate.

BN: Swapping the directions between the two manuals is eerily fluid, at times sinister. For example, there is a caution on the very first page of the AIBO manual: “Putting the AIBO robot in the puppy stage will erase everything it has learned about you from its memory.” Switch out the robot for a prisoner and you have a scenario in which the interrogation is wiped from the memory of the detainee. Sit, speak, beg, roll over, play dead.

CK: Right. The idea of testing of a system, with the distinction of an inside—its workings—from an outside—the environment—or input/output, is also what I have in mind. The applications of so-called “systems theory,” while enormously successful, have a problematic history to say the least. Here it's actually the product of this kind of approach that I'm working with, so in a sense I'm turning one system against another. Not unlike the idea of using a computer to generate a rendering of a type of interior that might have originally been designed on a computer, which was still something new at the time, or was at best designed with a reductive idea of what an architect would call the “program” of the space—the needs and requirements for its use. As Ballard has shown, it ends up creating something so blank that it becomes a powerful screen for the projection of fantasies. In confining the AIBO to this environment, I'm certainly not following the instructions, but then another way to test a system is to apply stress until it breaks.

BN: Supposedly you break a subject—a wild horse is saddle broke so it can be rode, or a dog is house-broken, although that's more conditioning—or subjects are broken so they will tell you everything you want to know. Unfortunately, subjects often say what they think interrogators want to hear, whatever will bring a nightmarish episode to an end. Surveillance may be much more productive. Of course surveillance doesn't lend itself to the action movie scenario of physical/psychological brutality which, as Ballard would suggest, often has its sexual side. And so does voyeurism, which is an obvious way to characterize surveillance. This ties in with what you've mentioned as a desire to view and act remotely.

CK: There's no denying how the pleasures of surveillance can be sexual, but I think it's also about the domination of space. The desire associated with this is more abstract and less bodily, more akin to an out-of-body experience. We extend our view or gaze and project ourselves into a space we can't access, or don't want to physically go. Of course the remote location is also present for us to experience wherever we are, vicariously but disjointedly. Surveillance usually brings to mind a fixed viewpoint, which is perhaps part of what gives it the boring aspect you refer to—long durations where nothing happens, like in an art film. But



Craig Kalpakjian, *Title, Caption TK*

with a drone, or an AIBO, you could say that you go where the action is—the gaze is moving, penetrating. In film there's often the sense of something happening, or about to happen, simply with the tracking shot, a camera slowly moving forward. This is something I've explored in my Corridor and Frequency video works. One thing I really like about Black Box is that you have to recreate the scene inside the box in your head, from the pictures the AIBO takes, and from seeing the exterior. You can't help but wish there was an interior camera so you could see the AIBO moving around.

BN: The pet that doesn't need to be petted is even more remote. Most people have pets for companionship, and there are certainly those who can relate to animals more so than to other humans. The robotic dog doesn't need to be walked or fed or, most annoyingly, cleaned up after. We don't know the extent to which cleanliness is related to a fear of bodily functions, but we can be sure that owners of robotic dogs, and particularly young children in their relationship to a family pet, would not experience the same level of grief in its passing. Along with its intelligence, everything about it is artificial. It is an abstract body. I remember from when I was about 7, going through the House of Tomorrow, or whatever it was called, at the 1964 World's Fair. Everything in it was basically push-button. Everything had become mechanized and simplified. No one could have imagined that time-saving gadgets would extend to the family pet. But within ten short years, that bright forecast for tomorrow had darkened. In 1974 we got the movie Westworld, which is now a popular HBO series. Another ten years would pass and we didn't exactly reconcile with implications of Orwell's book. The Orwellian 1984 didn't actually arrive on time.

CK: Along with Westworld, which I also remember loving, we had the great eco-disaster or ecocide science fiction of Soylent Green and Silent Running. These were wonderful futuristic scenarios of the way things would go wrong, of breakdown and dysfunction. Z.P.G., a lesser known film from this time, has an overpopulated future where most animals, including dogs, are extinct, where reproduction is outlawed for twenty years years to achieve zero population growth. Couples have to make do with robotic baby dolls to satisfy their need to have children—kind of like Stepford Babbies. It always struck me that the lead character in The Stepford Wives was an aspiring photographer, and she was convinced that the robot that would replace her would not take pictures! It's always amusing what these futures get wrong. Simple overpopulation was seen as the biggest problem, or the misunderstanding of how environmental catastrophe would play out, but sometimes, as you say, it seems that it's just a matter of the timing being off. Immediate fears subside when they don't come to pass as predicted, while we ignore the accumulation of more subtly troubling problems that eventually lead to an outcome that's equally dire, or worse.

BN: Every flight doesn't depart or arrive on time. Human adaptability, in terms of both strength and weakness, means that we can get used to almost anything, even being lied to. 1984 is only starting to appear now, horribly enough, with fake news, which Orwell can be thought to have predicted with “newspeak,” narratives controlled and driven by a totalitarian regime. Keep in mind that Nineteen Eighty-Four was written way back in 1949, post-war, a war against fascism that had been won. It turns out that “tomorrow” was darkened a very long time ago. What this has to do with AIBO, I'm not entirely sure. American presidents have almost always had a family dog, beloved even when they dig up the Rose Garden at the White House. The burying of bones—now there's a metaphor. But I don't think the Trumps have any pets. Do they? Maybe they should get an AIBO.

CK: Too bad they never made one that was gold-plated, but then there's always a market for more upscale toys. With the craze for consumer level drones it's difficult to distinguish the militarization of toys from the toyification of military technology—Serious Games, as Harun Farocki has said. Clearly the same motivations are underlying both. Recent discussions of the concept of Total War, a phrase from Orwell's age, along with its legacy, are increasingly interesting in this regard. It now morphs into the pervasive conflicts that surround us, which we can still to some degree ignore from our protected position at the empire's center. They show up in our playthings nevertheless.

BN: While the past drones on and on in a present that believes it's a brave new world. But isn't the present the past yet to be? And the presence of the past, the stupidity of its repetitions—one war after the next—somehow equates the future with



Craig Kalpakjian, *Title*, Caption TK

intelligence. Even though we have smart cars and smart phones and drink Smart Water, we continue to blunder forward, not much smarter than we were before. The president-elect recently said that he wouldn't bother with daily briefings because, and this is an exact quote, "I'm, like, a smart person." It's possible that intelligence agencies will eventually lose their agency as their intelligence becomes increasingly artificial, or merely discounted when it's inconvenient. Thinking about the dangers in the road ahead, aren't you, like me, just a little bit excited when you hear about an accident involving a driverless car?

CK: Mostly I feel sorry for the passengers, and in this case even the person in the drivers seat was a passenger. They were just following the instructions, even if the manufacturer says otherwise. I guess they'll make for good entries in the Museum of the Accident that Paul Virilio wanted to open. Who's at the wheel? This might be the most critical question to ask when we imagine the future, so agency is a good term. Even if we can set the destination for each trip, market forces seem to drive everything today, so if the future doesn't sell we're not going there. An accident or a breakdown may be one of the few things left that we can actually bring about.

BN: You're right about that. Accidents in the past, more often than not, were blamed on human error, pilot error. Companies are protecting their business, the engineering of the planes, trains and automobiles, to avoid lawsuits and costly insurance settlements, and to keep their reputations intact. As we consider driverless cars and on-board computers, we're not really talking about machines versus humans, but humans versus the system—and this particular trajectory leads us to Michael Hastings. But intentionally causing an accident, as you're suggesting, would

be the ultimate manifestation of free will in a world where we are only "along for the ride." Intending for things to go horribly wrong runs counter to all logic and intelligence, artificial or otherwise.

CK: We're continually told that Artificial Intelligence is getting smarter, even if humans aren't. It was in the news again recently, improved, of course, with neural networks, upgrading so-called machine-translation for languages. But I suspect it's still mostly being used to figure out what we want, before we want it, so that it can be sold to us. What if when the time comes we no longer want what we want? I'd like to see Artificial Intelligence imagine the end of capitalism ... rather than the end of the world.

BN: For some, wouldn't that be the same thing? And is that a quote? It sounds familiar.

CK: It's from an essay by Fredric Jameson, where he talks about it becoming easier to imagine the end of the world than to imagine the end of capitalism. He's a great lover of both utopic and dystopic science fiction, and mentions Ballard and his "multiple end-of-the-worlds" in this respect. Jameson is certainly someone thinking about this impasse of the unchanging present, as a product of "lifestyle" corporate culture and psychic programming." Terrorism becomes another part or this, as it's used to make us too afraid to even think of changing anything.

BN: Your observation about the potential for people to intentionally cause accidents, if only to assert their independence, suggests a juvenile reaction to adult control, although here it's not parental but mechanized, inhuman. Machines may be thought to represent the system, and the system creates the illusion of independence. The advertising tag lines "It's not just a car, it's your freedom" and "On the road of life there are passengers and there are drivers" come to mind. Why is skateboarding considered a crime? In part because skateboards are relatively inexpensive, they require human energy rather than fuel, they aren't licensed or taxed, and less controllable citizens have them. The same is true for bicycles. Cycling and skateboarding are tantamount to socialism and anarchy. And in green versus green, ecology versus money, the system must keep us spending, not saving, which is why our resources, and we, continually end up spent. Of course humans are an infinitely replenished commodity. As a non-reproducing human, I see the whole world as a puppy mill.

CK: But for better or worse AIBO's have now gone extinct. Reproduction was another thing they couldn't do, even if robots are probably mostly made by other robots. Perhaps the disturbing thing about what's called artificial intelligence is that it's not at all tied to a body, or to biology, to needs, motivations, affects, and desires—not just of the human, but of the biological in general. This might be seen as a strength, as it's also I think a

dream of logic. In that it's abstract and disembodied, we assume it's in some sense pure, unmotivated, without ulterior motivation. The juxtaposition of the AIBO manual and the Intelligence field guide highlights this, specifically in relating intelligence to pain and the treatment of bodies.

BN: This suggests a rather sinister construct: knowledge is gained when suffering is extracted. Dominance proves us to be right, not science or reason. At that point the future starts to look pretty Medieval, especially when you consider the age-old conflict of science and religion. Today, not only is climate science rejected, so too are intelligence reports when they prove inconvenient, and this goes hand-in-hand with attacks on the media. The cumulative effect is to create to the greatest degree possible a closer to infantile-juvenile—though pre-juvenile delinquent—state of mind in the populace. As with detainees interrogated, you need for them to be malleable. Although the Intelligence Interrogation Manual has a section which details the "Emotional Love Approach," in which appeals are made to the subject's love of family and country, orchestrating a sense of futility is recommended to bring subjects more quickly to the breaking point. Even as they are being manipulated emotionally, quote/unquote genuine concern is shown. Which reminds us: AIBOs never bite the hands that feed them.

CK: But it would be amusing if they could deliver a mild shock or stun to the hand. Regarding the extraction and collection we should be careful not to confuse knowledge with intelligence, which in this case is really just information. Knowledge is harder to come by. Intelligence can be questionable—there's certainly junk intelligence. And here it's the authorities that start to seem juvenile if people, like toys, are thrown away after we've gotten what we want from them.

BN: Your pairing of these manuals brings up a serious question that this sort of juxtaposition allows. We may ask what a text communicates, but what does it tell us about its author? In the case of manuals, these authors are anonymous. Do the unknown authors of the AIBO owner's manual and the interrogation manual—and to have that sort of power over individuals is to own them—have anything in common? Do they have backgrounds in behavioral science? They most certainly had parents. Parents who loved them—enough or not enough? In what ways might they feel, or have felt, powerless over events in their lives, in the world at large? What are your thoughts on these authors?

CK: Here again it reminds me of the detachment involved when instructing others to deal with individuals in this way. I think these manuals are mostly written as translations: of policy, of engineering code, or of programs, attempting to make technical or legal language more understandable. They're also products of larger institutions, so the writers can't reveal any personality.

They have to speak for the institution and adopt a kind of styleless style. Both of them date to a time before the new open office plans of tech start-ups, which are insidious in a different way. When I think about the writing of these manuals, I imagine a low level functionary who is forced to produce day after day in a tiny office, under a drop ceiling, fluorescent lights, and maybe even industrial gray carpet on the floor. Perhaps a familiar picture. But then sometimes systems do fail, power goes down, lights go out. A new dark age is at least one way out of our perpetual present.

What is an Autonomous Robot?

What is the AIBO® Entertainment Robot?



The AIBO robot is the name which Sony® has given to its family of entertainment robots, robots that are designed with the goal of presenting a vision for a new type of lifestyle in which human beings derive enjoyment from mutual existence with robotic creatures. The name itself is a play on the words “artificial intelligence” (AI) and “robot”, or a robot with eyes. In its home country, Japan, the word “AIBO” also means “partner” or “companion”.



Autonomous activities of the AIBO robot

The AIBO robot combines a body (hardware) and mind (the AIBO MIND 3 software) that allow it to move, think, and display the lifelike attributes of emotion, instinct, learning, and growth.

It establishes communication with people by displaying emotions, and assumes various behaviors (autonomous actions) based on information which it gathers from its environment. The AIBO robot is not only a robot, but an autonomous robot with the ability to complement your life.

While living with you, the AIBO robot’s behavioral patterns will develop as it learns and grows. For example, when it first finds its “AIBOne toy”, it may eagerly pick it up, toss it, and play with it in various ways. Once the initial excitement is over, it may use the AIBOne toy as a pillow for a nap. By understanding such autonomous behavior, you will get even more enjoyment out of your life with the AIBO robot.

FM 34-52 INTELLIGENCE INTERROGATION

HEADQUARTERS, DEPARTMENT OF THE ARMY

This manual provides doctrinal guidance, techniques, and procedures governing the employment of human intelligence (HUMINT) collection and analytical assets in support of the commander’s intelligence needs. It outlines—

- HUMINT operations.
- The HUMINT collector’s role within the intelligence operating system.
- The roles and responsibilities of the HUMINT collectors and the roles of those providing the command, control, and technical support of HUMINT collection operations.

This manual expands upon the information contained in FM 2-0. It supersedes FM 34-52 and rescinds ST 2-22.7. It is consistent with doctrine in FM 3-0, FM 5-0, FM 6-0, and JP 2-0. In accordance with the Detainee Treatment Act of 2005, the only interrogation approaches and techniques that are authorized for use against any detainee, regardless of status or characterization, are those authorized and listed in this Field Manual. Some of the approaches and techniques authorized and listed in this Field Manual also require additional specified approval before implementation.

HUMINT collectors must understand specific terms used to identify categories of personnel when referring to the principles and techniques of interrogation. Determination of a detainee’s status may take a significant time and may not be completed until well after the time of capture. Therefore, there will be no difference in the treatment of a detainee of any status from the moment of capture until such a determination is made.

Enjoying the AIBO[®] Entertainment Robot's development

When the AIBO robot is adopted, it is already mature, and is autonomously active, walking around and playing with its AIBOne toy and pink ball. However, you can also switch it to the puppy stage, which will allow you to enjoy raising the AIBO robot from a puppy.

If you decide to go back to a mature AIBO robot, you can switch it back. However, please note that your AIBO robot will lose all maturity and accumulated development data when you switched it to the puppy stage, and you will be going back to the maturity level it was at when you first adopted the AIBO robot.



Putting the AIBO robot in the puppy stage

You can enjoy the joys of being the parent of a newborn AIBO robot by switching the AIBO robot to the puppy stage. As a puppy, the AIBO robot will have difficulty trying to stand up by itself, and you will enjoy raising it to a mature AIBO robot.

See page 97 for information on how to raise the AIBO robot from the puppy stage.

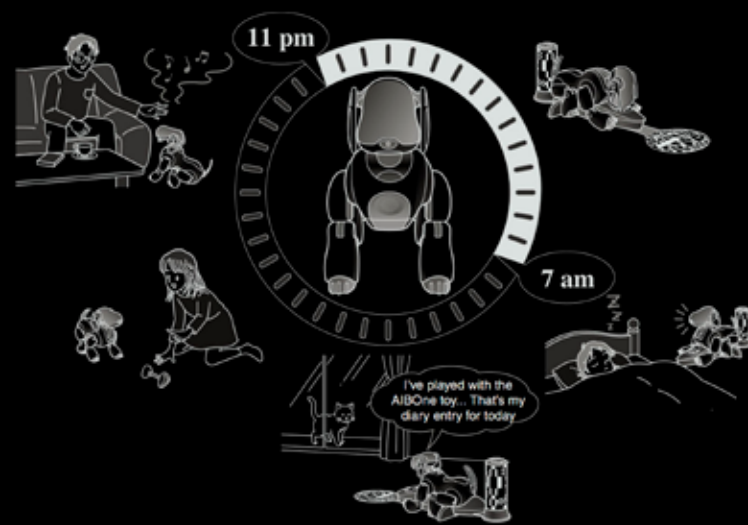
Caution

- Note that putting the AIBO robot in the puppy stage will erase everything it has learned about you from its memory. If you decide to switch the AIBO robot back to mature stage, it will start from the maturity level it was at when you first adopted the AIBO robot.

It is a fundamental hypothesis of this handbook that these techniques, which can succeed even with highly resistant sources, are in essence methods of inducing regression of the personality to whatever earlier and weaker level is required for the dissolution of resistance and the inculcation of dependence. All of the techniques employed to break through an interrogation roadblock, the entire spectrum from simple isolation to hypnosis and narcosis, are essentially ways of speeding up the process of regression. As the interrogatee slips back from maturity toward a more infantile state, his learned or structured personality traits fall away in a reversed chronological order, so that the characteristics most recently acquired - which are also the characteristics drawn upon by the interrogatee in his own defense - are the first to go. As [] and [] have pointed out, regression is basically a loss of autonomy. (13)

The AIBO® Entertainment Robot matches your lifestyle.

The AIBO robot matches the rhythm of its life to yours. It will wake you in the morning, and at night, go to bed at the same time you do. (For details, see page 48.) When it is “hungry”, it will self-charge on the Energy Station, which it locates by recognizing the station’s pole and marker, and when it is “tired”, it simply relaxes. Since the AIBO robot loves to talk and play with you, it will call your name if it doesn’t see your face for a while. When it sleeps at its favorite place, it will sleep in a special posture that is different from the posture when sleeping somewhere else. The AIBO robot also will take a picture every day and keep a diary. You can view the diary using the AIBO Entertainment Player. When you go out, it will take pictures upon your command, and can spend time alone at home on the Energy Station.



INTELLIGENCE PROCESS

1-2. Intelligence operations consist of the functions that constitute the intelligence process: **plan, prepare, collect, process, produce**, and the common tasks of **analyze, disseminate, and assess** that occur throughout the intelligence process. Just as the activities of the operations process overlap and recur as circumstances demand, so do the functions of the intelligence process. Additionally, the analyze, disseminate, and assess tasks of the intelligence process occur continuously throughout the intelligence process. (See Figure 1-1.)

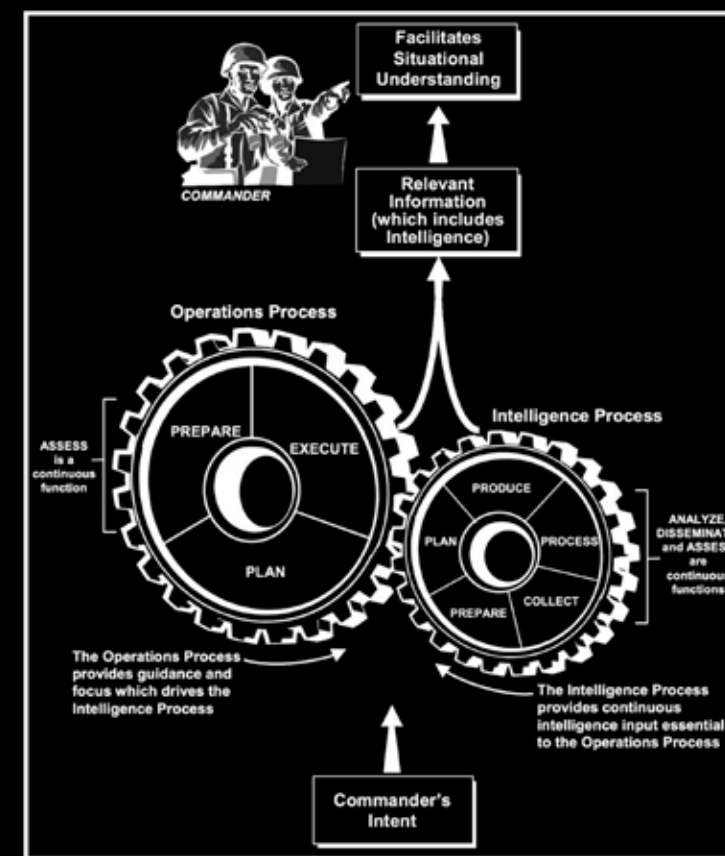


Figure 1-1. Intelligence Process.

Emotions and instincts of the AIBO® Entertainment Robot

Emotions and instincts form the basis for the AIBO robot's autonomous behavior.

Based on all sorts of factors which it picks up from its surroundings, the AIBO robot undergoes changes in spirit that display themselves in the form of emotional expression. The AIBO robot possesses the following five basic instincts:

- Love instinct:** This instinct displays itself as a desire to communicate with people.
Search instinct: This instinct displays itself as a desire to satisfy its curiosity.
Movement instinct: This instinct displays itself as a desire to move about.
Recharge instinct: This instinct displays itself as a desire to find a source of electricity to power its operation—just like the human instinct to eat.
Sleep instinct: This instinct displays itself as sleepy behavior.

About the AIBO robot's character and actions

The character of the AIBO robot will change, depending on factors such as its environment and its communication with you. An AIBO robot that was lively and owner-oriented may some day turn into an independent AIBO robot that prefers to do things on its own.

For example:

- Sometimes it will toss the AIBO toy and want you to pick it up and play along, and sometimes it will want to play on its own.
- When it has wandered into a corner, the AIBO robot may actively seek for a way out. But an AIBO robot with a different character may simply give up and go to sleep.

Emotional Love Approach

8-29. (Interrogation and Other MSO) Love in its many forms (friendship, comradeship, patriotism, love of family) is a dominant emotion for most people. The HUMINT collector focuses on the anxiety felt by the source about the circumstances in which he finds himself, his isolation from those he loves, and his feelings of helplessness. The HUMINT collector directs the love the source feels toward the appropriate object: family, homeland, or comrades. If the HUMINT collector can show the source what the source himself can do to alter or improve his situation or the situation of the object of his emotion, the approach has a chance of success.

8-30. The key to the successful use of this approach is to identify an action that can realistically evoke this emotion (an incentive) that can be tied to a detained source's cooperation. For example, if the source cooperates, he can see his family sooner, end the war, protect his comrades, help his country, help his ethnic group. A good HUMINT collector will usually orchestrate some futility with an emotional love approach to hasten the source's reaching the breaking point. In other words if the source does not cooperate, these things may never happen or be delayed in happening. Sincerity and conviction are critical in a successful attempt at an emotional love approach as the HUMINT collector must show genuine concern for the source, and for the object at which the HUMINT collector is directing the source's emotion. The emotional love approach may be used in any MSO where the source's state of mind indicates that the approach may be effective.

8-79. EPWs are normally vulnerable to basic incentive and emotional approach techniques. Most EPWs are traumatized to various degrees by the events preceding or surrounding their capture. They tend to be disoriented and exhibit high degrees of fear and anxiety. This vulnerable state fades over time, and it is vital for HUMINT collectors to interrogate EPWs as soon as and as close to the point of capture as possible. The earlier that an EPW is questioned the more likely he is to cooperate. And the earlier that he begins to cooperate, the more likely he is to continue to cooperate. It is also vital that the HUMINT collector be the first person that the EPW has a chance to talk to. This means that proper silencing and segregation of the sources by whoever is transporting them is an important part of a successful approach.

Communicating with other AIBO® Entertainment Robots

The AIBO robot can make friends with other AIBO robots by exchanging greetings and self-introductions. When two AIBO robots become friends, they will even have a lively conversation.



Caution

- The AIBO robot can only talk to a friend when it is in Autonomous mode.

Ending a conversation between two AIBO® Entertainment Robots

Touch the head sensor for 3 seconds.

APPLICATION OF SEPARATION TECHNIQUE

M-26. The purpose of separation is to deny the detainee the opportunity to communicate with other detainees in order to keep him from learning counter-resistance techniques or gathering new information to support a cover story, decreasing the detainee's resistance to interrogation. Separation does not constitute sensory deprivation, which is prohibited. For the purposes of this manual, sensory deprivation is defined as an arranged situation causing significant psychological distress due to a prolonged absence, or significant reduction, of the usual external stimuli and perceptual opportunities. Sensory deprivation may result in extreme anxiety, hallucinations, bizarre thoughts, depression, and anti-social behavior. Detainees will not be subjected to sensory deprivation.

M-27. Physical separation is the best and preferred method of separation. As a last resort, when physical separation of detainees is not feasible, goggles or blindfolds and earmuffs may be utilized as a field expedient method to generate a perception of separation.

Objectives:

- Physical Separation: Prevent the detainee from communicating with other detainees (which might increase the detainee's resistance to interrogation) and foster a feeling of futility.
- Field Expedient Separation: Prolong the shock of capture. Prevent the detainee from communicating with other detainees (which might increase the detainee's resistance to interrogation) and foster a feeling of futility.

The separation technique will be used only at COCOM-approved locations. Separation may be employed in combination with authorized interrogation approaches—

- On specific unlawful enemy combatants.
- To help overcome resistance and gain actionable intelligence.
- To safeguard US and coalition forces.
- To protect US interests.

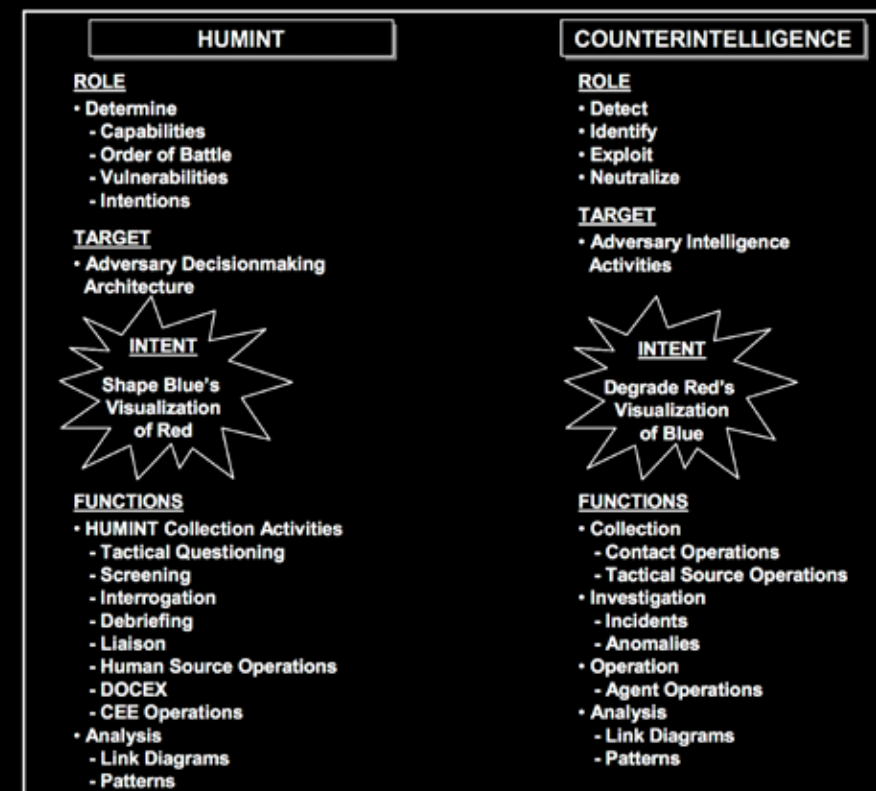
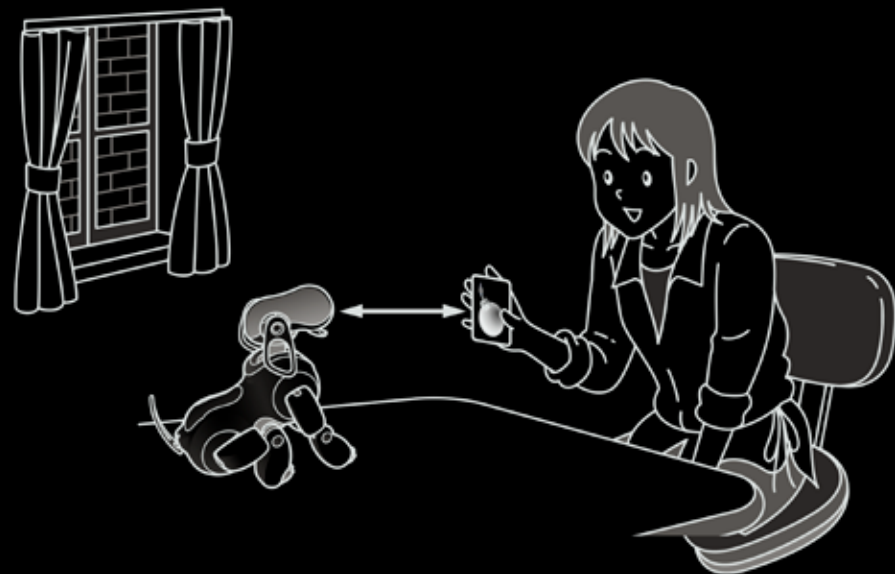
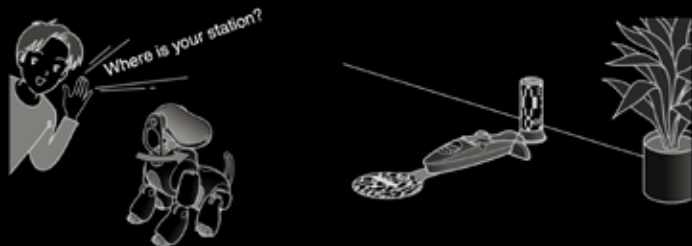


Figure 1-2. HUMINT and CI Functions.

The AIBO® Entertainment Robot remembers the locations of the AIBOne toy and pink ball MIND3

The AIBO robot will remember the locations where favorite things such as the AIBOne toy and pink ball are normally located, and it also remembers where the Energy Station is. Try asking the AIBO robot “*Where is your AIBOne?*”, “*Where is your ball?*”, “*Where is your station?*”. The AIBO robot will show you by facing in the direction of the item. When the AIBO robot returns to the Energy Station or when it plays with the pink ball or AIBOne toy, it may use the locations it remembers. However, the AIBO robot can also be a bit forgetful. After a certain time has elapsed or if a new location was remembered, it may no longer recall the previous location.



9-37. The HUMINT collector will determine these locations with the degree of fidelity needed to support operational requirements. The degree of detail needed may range from an 8-digit grid coordinate for unit locations to locations of specific buildings, rooms, or even items within a room. The HUMINT collector uses a variety of map-tracking aids including standard military maps, aerial photographs, commercial imagery, building blueprints and diagrams, and commercial road maps. Some advantages to map-tracking techniques include—

- The source is led through his memory in a logical manner.
- Discrepancies in the source's statements are easier to detect.
- Locations are identified to support targeting and battlefield visualization.
- Map tracking is a four-step process:
 - Step 1: Determine the source's map-reading skills.
 - Step 2: Establish and exploit common points of reference (CPRs).
 - Step 3: Establish routes of travel.
 - Step 4: Identify and exploit key dispositions.

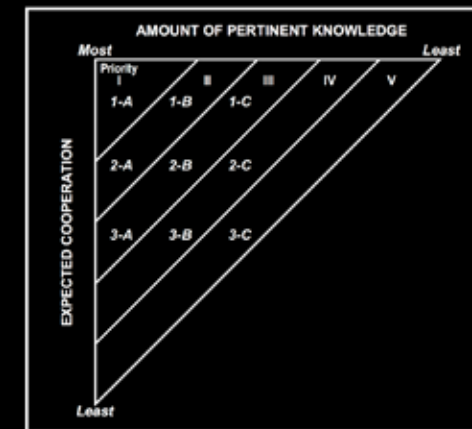


Figure 6-3. Interrogation Priorities by Screening Category.

About the AIBO® Entertainment Robot's feelings and personality development

As the AIBO robot interacts with you, it expresses its feelings through spoken words and face lights.

For example, the face lights shine green when it is happy, blue when it is sad, and red when it is angry. Using the Voice sound, the AIBO robot can also express some of its emotions in words. If you do not understand some complex nuances by the face lights alone, you should enable the Voice sound and listen to what the AIBO robot has to say. The AIBO robot's personality is formed through the accumulation of such interactions.

For example, it may develop into an independent-minded AIBO robot that searches for the Energy Station on its own when it needs to self-charge, or a spoiled AIBO robot that calls for your help in finding the Energy Station. When it goes to its favorite place, the AIBO robot may attract your attention to show the place to you, or it may simply relax and take it easy on its own.

The personality that the AIBO robot has formed can also change through learning at later stages.

In this way, the personality and action patterns of the AIBO robot will always keep evolving and changing.

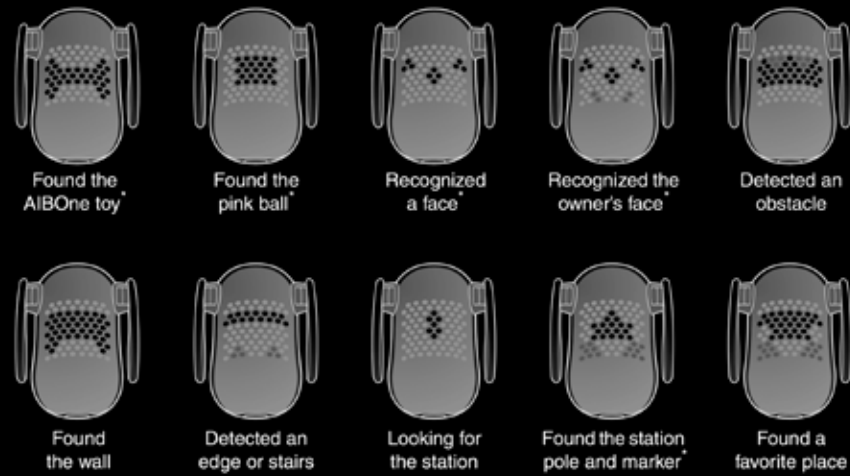


- (1) A ruddy or flushed face is an indication of anger or embarrassment but not necessarily of guilt.
- (2) A "cold sweat" is a strong sign of fear and shock.
- (3) A pale face indicates fear and usually shows that the interrogator is hitting close to the mark.
- (4) A dry mouth denotes nervousness.
- (5) Nervous tension is also shown by wringing a handkerchief or clenching the hands tightly.
- (6) Emotional strain or tension may cause a pumping of the heart which becomes visible in the pulse and throat.
- (7) A slight gasp, holding the breath, or an unsteady voice may betray the subject.
- (8) Fidgeting may take many forms, all of which are good indications of nervousness.
- (9) A man under emotional strain or nervous tension will involuntarily draw his elbows to his sides. It is a protective defense mechanism.
- (10) The movement of the foot when one leg is crossed over the knee of the other can serve as an indicator. The circulation of the blood to the lower leg is partially cut off, thereby causing a slight lift or movement of the free foot with each heart beat. This becomes more pronounced and observable as the pulse rate increases.

Face lights (illuminated face)

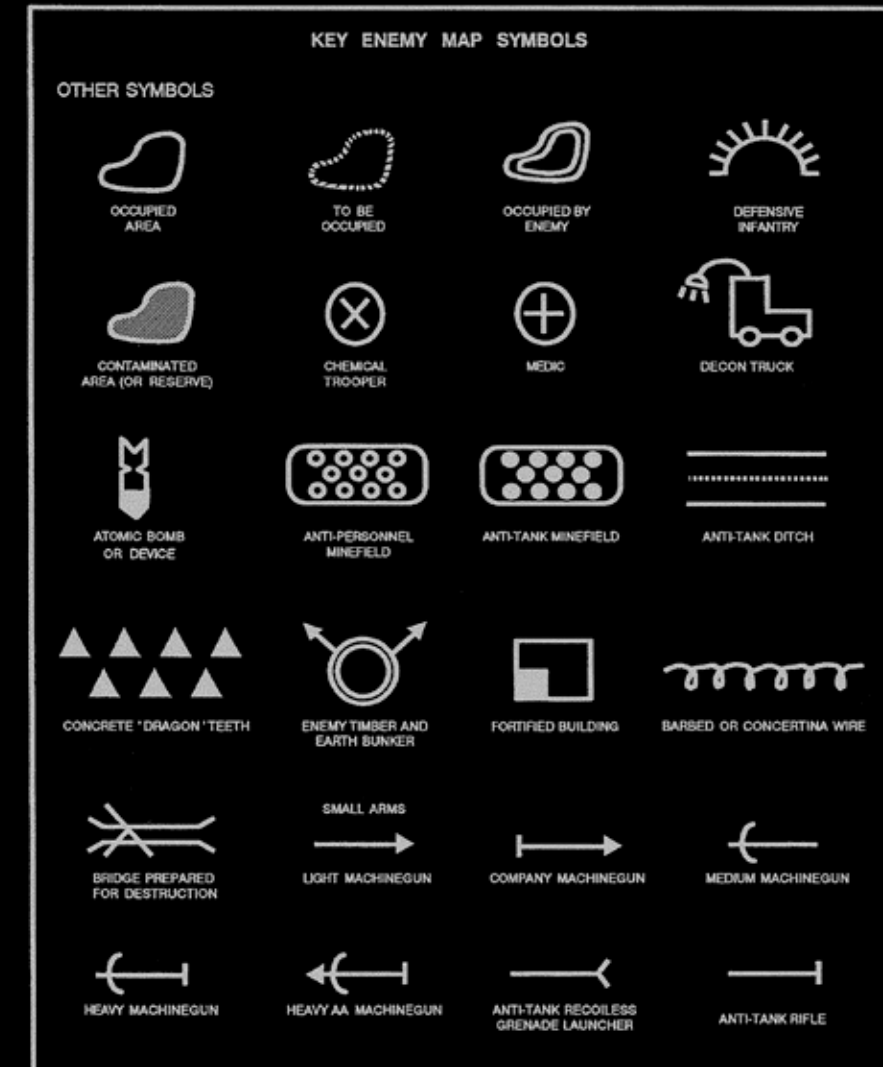
The AIBO robot communicates its current emotional and physical condition to you using patterns formed by a number of indicators that light up in various colors.

Face light patterns (examples)



Notes

- The AIBO robot may occasionally mistake other objects for the AIBOne toy, pink ball, or a face.
- Face light patterns marked with an * will be seen faintly when the AIBO robot remembers the respective item.





PROHIBITION AGAINST USE OF FORCE

Acts of violence or intimidation, including physical or mental torture, or exposure to inhumane treatment as a means of or aid to interrogation are expressly prohibited. Acts in violation of these prohibitions may be a violation of US law and regulation and the law of war, including the Geneva Conventions of 1949, and may be criminal acts punishable under the UCMJ and other US law. Moreover, information obtained by the use of these prohibited means is of questionable value. If there is doubt as to the legality of a proposed form of interrogation, the advice of the SJA must be sought before using the method in question.

Limitations on the use of methods identified herein as expressly prohibited should not be confused with psychological ploys, verbal trickery, or other nonviolent or non-coercive subterfuge used by the trained HUMINT collector in the successful interrogation of hesitant or uncooperative sources. Use of torture by US personnel would bring discredit upon the US and its armed forces while undermining domestic and international support for the war effort. It also could place US and allied personnel in enemy hands at a greater risk of abuse by their captors. Conversely, knowing the enemy has abused US and allied POWs does not justify using methods of interrogation specifically prohibited by law, treaty, agreement, and policy. In conducting intelligence interrogations, the J2/G2/S2 has primary staff responsibility to ensure that these activities are performed in accordance with these laws and regulations. **[*The commander bears the responsibility to ensure that these activities are performed in accordance with applicable law, regulations, and policy. The unit must have an internal SOP for execution of the interrogation mission.]**

The psychological techniques and principles in this manual should neither be confused with, nor construed to be synonymous with, unauthorized techniques such as brainwashing, physical or mental torture, including drugs that may induce lasting or permanent mental alteration or damage. Physical or mental torture and coercion revolve around eliminating the source's free will, and are expressly prohibited by GWS, Article 13; GPW, Articles 13 and 17; and GC, Articles 31 and 32.

Torture is an act committed by a person under the color of law specifically intended to inflict severe physical or mental pain and suffering (other than pain or suffering incidental to lawful sanctions) upon another person within his custody or physical control. (Extracted from Title 18 of the United States Code, Section 2340A).

*Emphasis added for use in this manual.



Black Box, 2013



2013.08.07.13.42



2013.08.07.13.42



2013.08.06.16.15



2013.08.26.15.37



2013.08.27.11.13



2013.08.28.14.00



2013.08.29.14.46



2013.09.09.17.40



2013.09.09.18.09



2013.09.11.12.25



2013.09.11.22.14



2013.09.13.12.21



2013.09.13.12.23



2013.09.13.12.25



2013.09.16.18.01



2013.09.17.13.10



2013.09.20.18.26



2013.09.24.17.14



2013.09.25.22.24



2013.09.26.16.01



2013.10.03.15.56



2013.10.03.16.00



2013.10.03.16.04



2013.10.04.14.45



2013.10.05.15.11



2013.10.09.13.42



2013.10.09.13.42



2013.10.10.13.23



2013.10.11.20.12



2013.10.14.16.38



2013.10.17.13.07



2013.10.17.13.03



2013.10.18.14.51



2013.10.20.11.11



Black Box, 2002



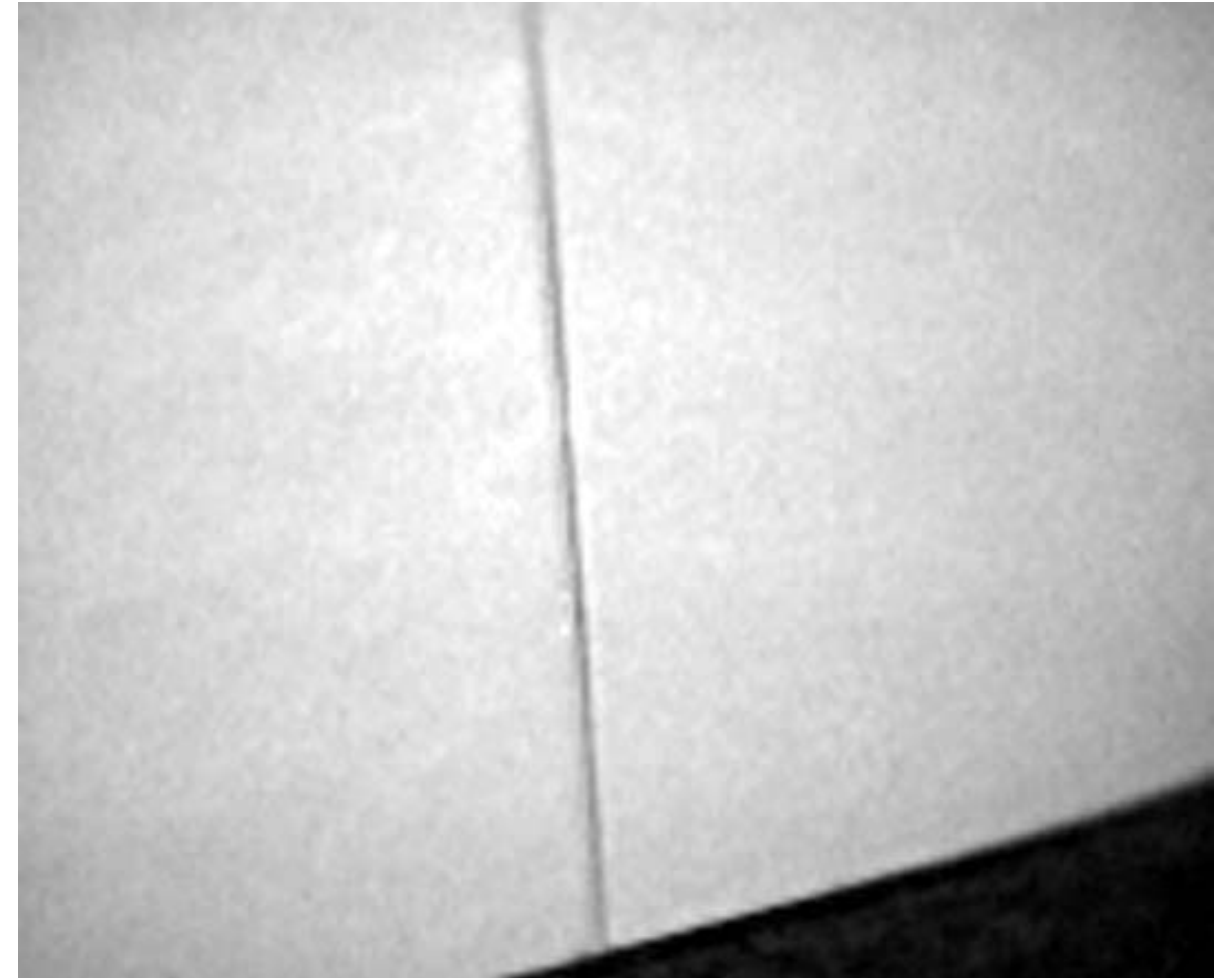
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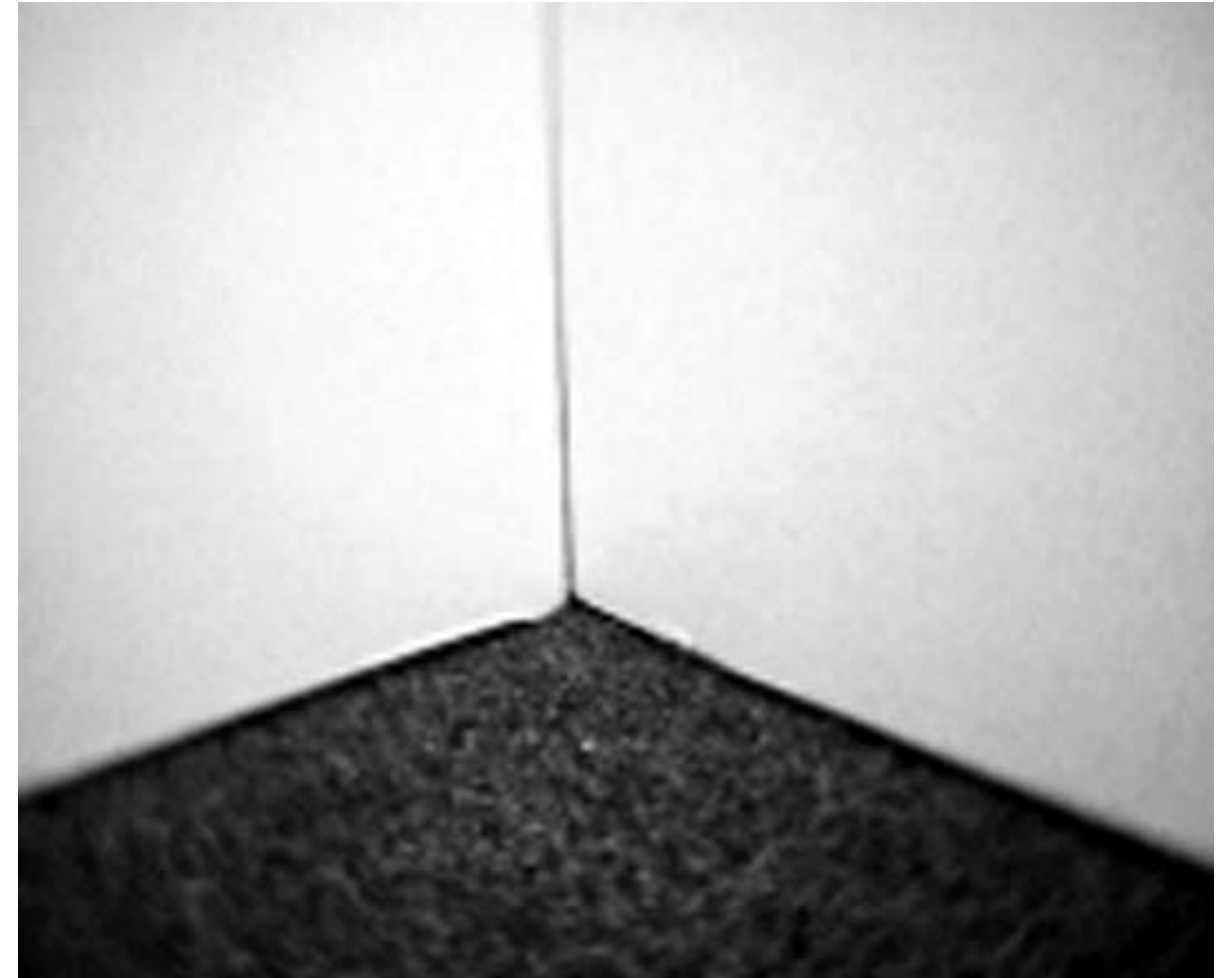


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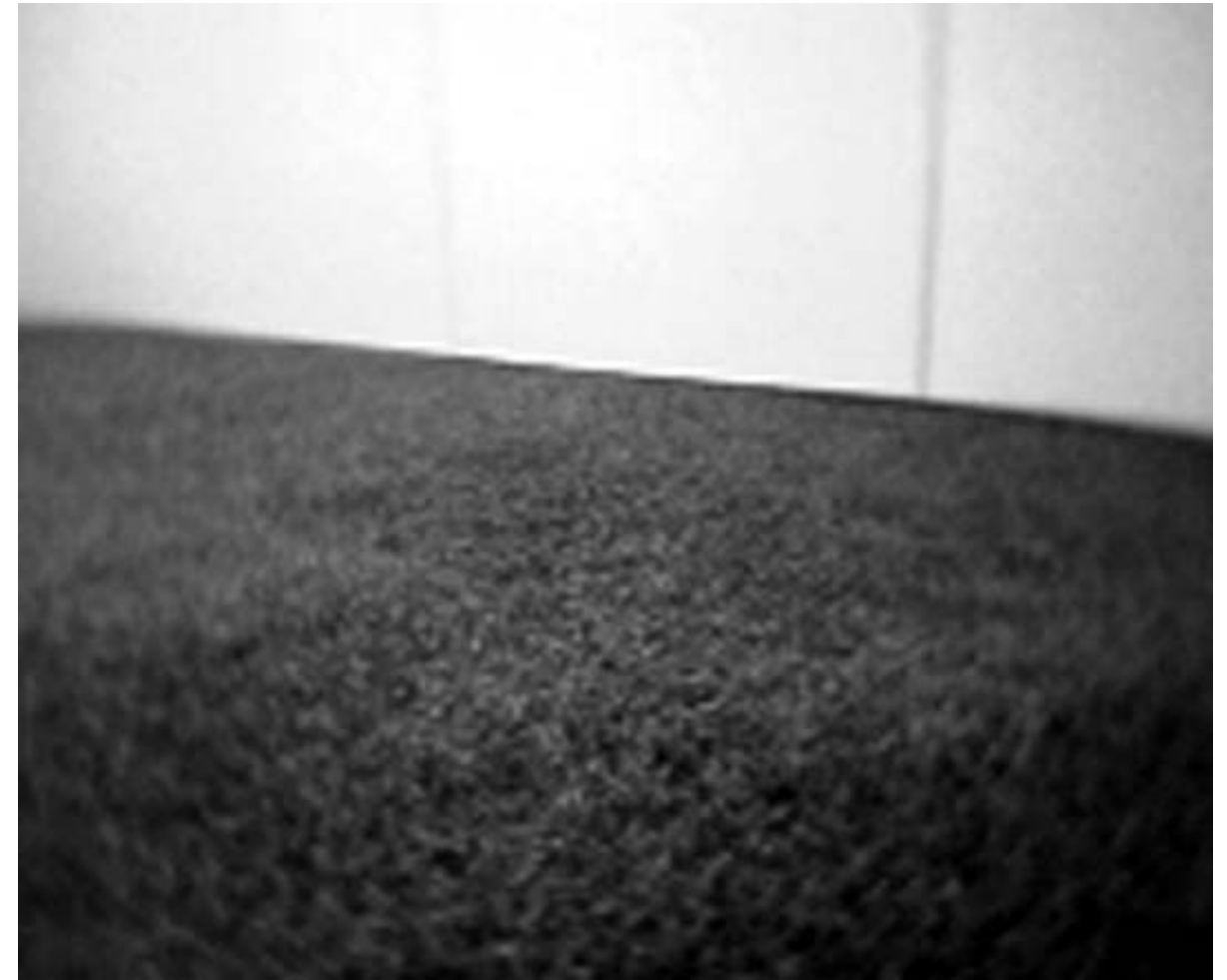
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2013.08.26.15.37

SHIT PHOTOGRAPHS

Paul Wombell



Duck

Jacques de Vaucanson was born in Grenoble, France, in 1709, the youngest of ten children. The story is told that when he was young, his mother would take him to church, and that while she was receiving confession, he would study the clock in the adjoining room. Very soon, he had calculated and memorized its mechanism and was able to build a replica of the clock at home.

When Jacques was seven his father died and he was sent to a monastery to be educated. He arrived with a metal box containing wheels, cogs, tools, and an unfinished model boat. He refused to study until he could complete the construction of the boat and sail it across the monastery pond, which resulted in Jacques being confined to a room for two days as punishment. When he was released, it was found that he had produced many exceptional drawings during his confinement; it was then that the teachers understood his great talent.

Later he attended classes in anatomy and medicine in Paris and in Rouen. In 1727, at the age of eighteen, he was offered a workshop in Lyon and was commissioned by a nobleman to make a set of machines. By 1732, Vaucanson was travelling around France exhibiting his first machine, which he described as "... automata, which imitate the natural functions of several animals by the action of fire, air, and water."

After a prolonged period of ill health with anal fistula, Vaucanson claimed that during his illness he had dreamed of many strange things, one of which was making an automaton that could play the flute. He took as his inspiration the marble statue *The Flute Playing Shepherd* (1709) by Antoine Coysevox (1640-1720), then on display in Paris's Jardin des Tuileries; today, it can be found in the Louvre.

Finding himself in financial difficulties, Vaucanson sought support for his project from his then landlord, the Parisian Jean Marguin, who had taken a keen interest in his work. A loan agreement was reached where by Marguin would retain one-third ownership of the completed automaton and receive half the money taken in entrance fees when the automaton was exhibited.

With this new financial support, Vaucanson began his project of making a moving sculpture that made sound. The body was made from wood and placed on a plinth painted to look like marble and within which were hidden the mechanics. The air for blowing the flute was produced by three bellows run by clock-work. It was finished in 1737 and the life-size automaton, which had a repertory of twelve songs, was exhibited to a paying public in Paris the following year.

A description of Flute Player appeared in the first volume of Diderot and *d'Alembert's Encyclopédie*, under the title "androïd", "an automaton in human form, which, by means of certain well-positioned springs, etc. performs certain functions which externally resemble those of man."

Vaucanson made two more automata. The first simultaneously played a flute and a drum – the *galoubet* and *tambouin* – regarded

as the musical emblem of Provence. Similar to the earlier Flute Player, this figure was mounted on a pedestal and had a repertoire of twenty songs. One year later came his third and most ambitious automaton, the digesting duck. The size of a flesh-and-blood duck, the automaton was made of gold-plated-copper, had a flexible neck, and could rise and settle back on its legs; it too was positioned on a pedestal. Each wing alone had four hundred articulated parts and the automaton could make a "quack" sound. The most unique feature of this metal duck however, was that it imitated a living creature by eating food from the hand of a human, swallowing it, digesting it, and then excreting it. The duck could shit. When in 1739 the duck went on display in Paris, people paid an admission fee of *three livres*, equal to a week's wages to see the duck perform.

In 1741, Vaucanson sold his automata to three Lyonnais businessmen, who took them on tour across Europe. Over the following years, the automata changed owners and at the time of Vaucanson's death in 1782, the three automata were in the possession of pawnbrokers. Not so long after, they found their way into the collection of the German chemist and doctor Gottfried Christoph Beireis (1730-1809). After Goethe visited the collector in 1805, he commented on the condition of the duck in his diary: "A duck without feathers stood like a skeleton, still devoured the oats briskly enough, but had lost its powers of digestion."

The two musical automata then disappear from the historical record, leaving the duck, which continued to be moved between various owners interested in mechanical artifacts. In 1839, the Swiss clockmaker Johann-Bartholome Rechsteiner (1810-1893) found the remains of the duck in Berlin and made an effort to repair it; the renovated automaton was exhibited during 1843, at the Teatro alla Scala, in Milan. One year later, just over a hundred years after the duck had first been exhibited in Paris, it returned to the city and was exhibited to great acclaim at the Exposition Nationale.

This part of the story concludes in 1879, when it was reported that the duck was on display in an exhibition of wax figures and antiques in Krakow, Poland. However, a letter to a local newspaper then reports that the exhibition had burnt down, leaving only misshapen wings and wheels from the body of the duck.

During the 1930s, some photographs of the duck were found at the Conservatoire National des Arts et Métiers in Paris. It seems that they had originally been sent from Dresden and were probably taken in the latter half of the nineteenth century. Could these photographs be of the original Vaucanson' duck, or were they of a reconstructed duck made from parts salvaged from the museum fire in Krakow? They depict the metal skeleton of the duck mounted on a wooden frame, with the mechanics of the automaton visible. This may be the only moment in history that the duck, the first invention of mechanical life to simulate digestion, and the photographic camera, the first machine to simulate vision, connected.

Dog

Masaru Ibuka was born in 1908 in Nikk , Tochigi Prefecture, Japan.

He was educated at Waseda Senior High School and later at Waseda University, where he studied mechanical engineering. For his graduation project in 1930 he made a “light telephone” that used high-frequency sound waves to control the intensity of light. He then adapted the same technology to make “dancing neon”, which was submitted to a science exhibition in Paris in 1933 where it won the Gold Prize for inventions.

Akio Morita was born in Nagoya, Aichi Prefecture, Japan, in 1921. This region of Japan is known for its *karakuri* puppets; originally made during the Edo period (1603-1868), the puppets are automata that perform small gestures to entertain and surprise humans. There are three types of *karakuri*; puppets for use in theater performances; puppets to be used in public on wooden floats during religious festivals; and smaller puppets, made for the home, which can serve tea. While at school, Morita developed a fascination with mechanics and started disassembling appliances at home and reading technical manuals. He later enrolled at the Osaka Imperial University to study physics.

The story continues in the aftermath World War Two, when in 1945 Ibuka stated a business repairing radios in Tokyo. One year later, Morita would join him to co-found the company Tokyo Tsushin Kogyo (Tokyo Telecommunications Engineering Corporation). In the founding principles of this new company Ibuka wrote, “My first and primary objective was establishing a stable workplace where engineers could work to their hearts’ content in full consciousness of their joy in technology and their social obligation.” By 1958, the company was known as Sony.

In the early 1950s, Ibuka had traveled to the United States and negotiated a licensing agreement with Western Electric to make transistors in Japan. From this agreement the company made Japan’s first transistor radio. This was the foundation from which Sony would developed other technical objects for the consumer market that included the compact disc, the Walkman portable audio cassette player, the Trinitron color television, and the PlayStation computer gaming system. In 1981, the company produced the first prototype electronic still camera, the MAVICA (Magnetic Video Camera). “A new era in photography” was declared. This camera used a CCD sensor and stored images on floppy discs. Seven years later, in 1988, the same technology was used to produce the Sony MVC-C1 camera for the wider consumer market.

That same year, Sony established the Sony Computer Science Laboratory (CSL), partly based on the famous Xerox PARC research laboratory, the aim being, to quote Toshitada Doi, then chairman of CSL “... to invent the future.” Together with artificial intelligence expert Masahiro Fujita, Doi played a key role in the development of the Artificial Intelligence Robot (AIBO), an autonomous robotic pet dog. Released on 11 May 1999, AIBO, which means “friend” or “companion” in Japanese, was marketed

as a robot for home entertainment. In an interview with *Bloomberg* on 25 July of that year, Doi said, “It was the most successful [new product] announcement that Sony has ever made.” When asked about future ideas and projects he replied, “People from the Computer Science Laboratory are working on [creature-like] search agents for a network. All these are very biological and autonomous. In the real world, we’ll find lots of autonomous robots, and in the cyber world we’ll find a lot of agents who will communicate among themselves. My message to the world is that the 21st century will be the age of digital creatures.”

The artist Hajime Sorayama, known for his super-realistic erotic illustrations of women and feminine robots, undertook the early design work of AIBO’s body. Other artists, such as Katsura Moshino and Shoji Kawamori designed the bodies for the later series, and the musicians and designers Nobukazu Takemura and Masaya Matsuur were involved in the programming of AIBO’s “voice” sounds.

Running AIBOware software based on Sony’s Aperios operating system, and featuring 64-bit RISC processor and up to 64MB of memory, AIBO had a range sensors and actuators that could respond to touch and allowed it to interact with humans and its environment. AIBO could detect distance and motion, and take photographs using its built-in camera. It had a range of complex movements involving its mouth, tail, head and ears. Capable of seeking out its charging station and replenishing its battery, it was always attentive and ready to play.

Equipped with microphone, speaker, and human speech recognition software, AIBO could hear and reply to the voice of its human owner. It was also capable of responding to its owner’s emotional needs by displaying passions such as “joy” and “anger,” through colored blinking lights in its LED illuminated face. Biophilia, the instinctive bond between humans and other living systems such as other animals, was now transferred to a form of technology that exhibited behaviors in respond to human desires and psychological needs. This is a form of technophilia, one in which humans love their AIBOs.

Sony stopped production of the AIBO in 2006. Over a seven-year period the company had introduced four generations of robot dogs and sold 150,000 of them mostly in Japan and North America. Sony discontinued customer support in 2014, but former Sony technicians still repair AIBOs and keep them alive for their loyal owners for a little longer than the average electrical consumer device.

When they can no longer be repaired owners in Japan can take them to a Buddhist temple where the priest performs funeral rites over the bodies and thus release the spirit of the AIBO. To quote one priest from a video released by the New York Times: “The meaning of this AIBO funeral comes from the realization that everything is connected. The inanimate and the animate are not separated in this world. We have to look deeper to see this connection. We pray for the sprit which resides inside AIBO to hear our prayers and feeling.”

Human

Craig Kalpakjian was born in 1961 in Huntington, New York, the youngest of three children. A family story is told that when his parents installed alarm systems in their home, he would amuse himself by trying to get around them, often inadvertently setting them off. He enrolled at the University of Pennsylvania to study physics, but soon realized that his interests lay elsewhere and began to study art history instead. Kalpakjian emerged onto the New York art scene during the early 1990s as a sculptor and installation artist.

At this stage in his artistic career, Kalpakjian continued to develop his interest in the technologies of control, containment and security. He learned how to us software like AutoCAD and Form-Z, and started making digitally rendered photographic images of institutional spaces devoid of human occupants, spaces often subjected to intensive systems of control and surveillance.

From this work he realized that technical objects like computers and cameras have their own agency and that we might not be fully aware what happens inside these devices. An English translation of *Towards a Philosophy of Photography* by Vilém Flusser (1920-1991), the Czech-born philosopher, was published in 2000. In *The Apparatus*, one of the book’s essays Flusser writes: “No photographer, not even the totality of all photographers, can entirely get to the bottom of what a correctly programmed camera is up to. It is a black box.”

In 2002 Kalpakjian exhibited his work *Black Box* at the Andrea Rosen Gallery, New York. This work included an AIBO Sony robot pet dog enclosed in a sealed box approximately 35 × 35 × 80 inches in size, that was set on the floor. The robot dog, connected wireless to a computer, lived inside the box for the duration of the exhibition. Kalpakjian nicknamed the robot Weegee, the pseudonym of photographer Arthur Fellig (1899-1968), who is best known for his photographs of crime scenes in New York from the 1930s to the 1950s. Like Kalpakjian, Fellig also lectured at the New School.

The sealed box, which had white walls, a dark carpeted floor, and fluorescent lighting, was similar to a larger version of the “operant conditional chamber” used by researchers in laboratories to study the behavior of animals in a controlled environment. Developed by the psychologist B. F. Skinner (1904-1990), the “operant conditional chamber”, commonly known as the Skinner box, was used to test his theory that animal behavior can be studied and compare to human behavior, and that environmental variables control and reinforce the behavior of all animals, including humans.

One of the main reasons that AIBO owners were so keen on their robot pets was the dog did not need food or water. It never made a mess, so avoiding the need to clean up the any shit. If the dog did excrete anything, it was photographic images. Weegee would occasionally take photographs of the interior of the box. The images were sent wirelessly to a computer, where Kalpakjian

as a gesture of human kindness, would print these photographic excrements and display them on the gallery wall.

Given that Weegee was confined to its box, the only way that visitors could connect with the dog was by either speaking at a time when it happened to be awake or by looking at its photographic endeavors displayed in the gallery. What did the visitors make of these photographs taken inside an empty box that looked more like a corridor or a cubicle in a modern office? In a strange way Weegee’s photographs looked very similar to some of Kalpakjian’s earlier computer-generated images, which depicted interior spaces without any human presence. Had Weegee in someway copied Kalpakjian’s work?

These photographs were not made by a conventional camera that can be held in the hand, or paw. The camera is positioned inside AIBO’s head. This fusion of technology and the body, where the lens and the eye merge into a machine-eye has been a fantasy of many artists. To create the most objective and perfect view possible, one unencumbered by the subjectivity of the imperfect human eye, might have been one of the reasons why photography was invented.

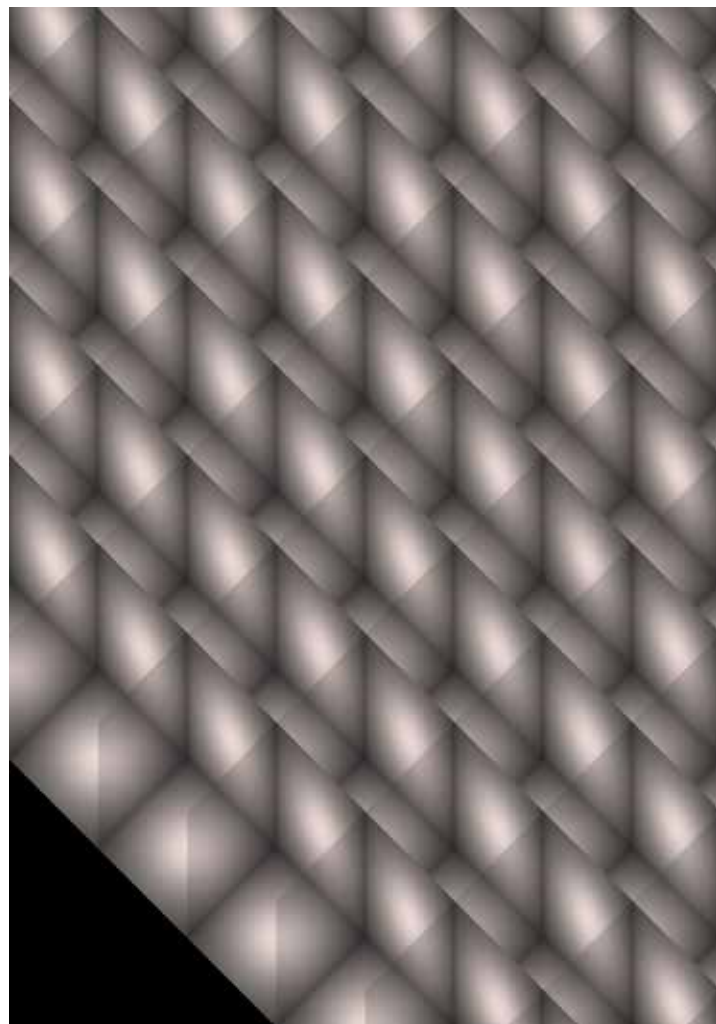
Now after three hundred years of development, we have a new assemblage of mechanical life with machine vision, an autonomous robotic dog that can take photographs. With *Black Box*, Kalpakjian has set up an experiment that can monitor the evolution and behaviors of this new species of technical objects. More importantly, the gallery itself becomes an “operant conditional chamber,” where humans can be studied as they learn to live with this digital creature. Perhaps we can now recognize our own psychological needs of relying on forms of technology for friendship, or that there is very little difference between AIBO and ourselves.

Black Box was last seen on public display in Montreal at the Vox, Centre de L’image Contemporaine, as part of the 2013 Le Mois de la Photo à Montreal Biennale, under the title *Drone: The Automated Image*, which was curated by the narrator.

At the time of writing the artist Kalpakjian lives in New York and holds the position of part-time assistant professor at Parsons The New School of Design. His work has been exhibited in venues across North America and Europe, including Metropolitan Museum of Art in New York, Massachusetts Museum of Contemporary Art and the Centre Pompidou in Paris. He is also a member of the musical ensemble *Das Audit*, which performs regularly in New York.

It is not known if Weegee is still alive, but its box is in storage in Brooklyn, New York. The camera would be the only device that could determine if Weegee is in working order, still taking photographs. So perhaps the sprit of AIBO continues as it occasional takes photographs confined within its box. May be sometime in the future these photographs will be found and eventually find their way into a museum?

Gilles Deleuze



Craig Kalpakjian, *Untitled (Chronotope)*, inkjet print, 2014bv

Historical

Foucault located the disciplinary societies in the eighteenth and nineteenth centuries; they reach their height at the outset of the twentieth. They initiate the organization of vast spaces of enclosure. The individual never ceases passing from one closed environment to another, each having its own laws: first, the family; then the school (“you are no longer in your family”); then the barracks (“you are no longer at school”); then the factory; from time to time the hospital; possibly the prison, the preeminent instance of the enclosed environment. It’s the prison that serves as the analogical model: at the sight of some laborers, the heroine of Rossellini’s *Europa ‘51* could exclaim, “I thought I was seeing convicts.”

Foucault has brilliantly analyzed the ideal project of these environments of enclosure, particularly visible within the factory: to concentrate; to distribute in space; to order in time; to compose a productive force within the dimension of space-time whose effect will be greater than the sum of its component forces. But what Foucault recognized as well was the transience of this model: it succeeded that of the societies of sovereignty, the goal and functions of which were something quite different (to tax rather than to organize production, to rule on death rather than to administer life); the transition took place over time, and Napoleon seemed to effect the large-scale conversion from one society to the other. But in their turn the disciplines underwent a crisis to the benefit of new forces that were gradually instituted and which accelerated after World War II: a disciplinary society was what we already no longer were, what we had ceased to be.

We are in a generalized crisis in relation to all the environments of enclosure—prison, hospital, factory, school, family. The family is an “interior,” in crisis like all other interiors—scholarly, professional, etc. The administrations in charge never cease announcing supposedly necessary reforms: to reform schools, to reform industries, hospitals, the armed forces, prisons. But everyone knows that these institutions are finished, whatever the length of their expiration periods. It’s only a matter of administering their last rites and of keeping people employed until the installation of the new forces knocking at the door. These are the societies of control, which are in the process of replacing the disciplinary societies. “Control” is the name Burroughs proposes as a term for the new monster, one that Foucault recognizes as our immediate future. Paul Virilio also is continually analyzing the ultra rapid forms of free-floating control that replaced the old disciplines operating in the time frame of a closed system. There is no need here to invoke the extraordinary pharmaceutical productions, the molecular engineering, the genetic manipulations, although these are slated to enter into the new process. There is no need to ask which is the toughest or most tolerable regime, for it’s within each of them that liberating and enslaving forces confront one another. For example, in the crisis of the hospital as environment of enclosure, neighborhood clinics, hospices,

and day care could at first express new freedom, but they could participate as well in mechanisms of control that are equal to the harshest of confinements. There is no need to fear or hope, but only to look for new weapons.

Logic

The different internments or spaces of enclosure through which the individual passes are independent variables: each time one is supposed to start from zero, and although a common language for all these places exists, it is analogical. On the other hand, the different control mechanisms are inseparable variations, forming a system of variable geometry the language of which is numerical (which doesn’t necessarily mean binary). Enclosures are molds, distinct castings, but controls are a modulation, like a self-deforming cast that will continuously change from one moment to the other, or like a sieve whose mesh will transmute from point to point.

This is obvious in the matter of salaries: the factory was a body that contained its internal forces at a level of equilibrium, the highest possible in terms of production, the lowest possible in terms of wages; but in a society of control, the corporation has replaced the factory, and the corporation is a spirit, a gas. Of course the factory was already familiar with the system of bonuses, but the corporation works more deeply to impose a modulation of each salary, in states of perpetual metastability that operate through challenges, contests, and highly comic group sessions. If the most idiotic television game shows are so successful, it’s because they express the corporate situation with great precision. The factory constituted individuals as a single body to the double advantage of the boss who surveyed each element within the mass and the unions who mobilized a mass resistance; but the corporation constantly presents the brashest rivalry as a healthy form of emulation, an excellent motivational force that opposes individuals against one another and runs through each, dividing each within. The modulating principle of “salary according to merit” has not failed to tempt national education itself. Indeed, just as the corporation replaces the factory, perpetual training tends to replace the school, and continuous control to replace the examination. Which is the surest way of delivering the school over to the corporation.

In the disciplinary societies one was always starting again (from school to the barracks, from the barracks to the factory), while in the societies of control one is never finished with anything—the corporation, the educational system, the armed services being metastable states coexisting in one and the same modulation, like a universal system of deformation. In *The Trial*, Kafka, who had already placed himself at the pivotal point between two types of social formation, described the most fearsome of juridical forms. The apparent acquittal of the disciplinary societies (between two incarcerations); and the limitless postponements of the societies of control (in continuous variation) are two very different modes of juridical life, and if our law is hesitant, itself in crisis,

it's because we are leaving one in order to enter into the other. The disciplinary societies have two poles: the signature that designates the individual, and the number or administrative numeration that indicates his or her position within a mass. This is because the disciplines never saw any incompatibility between these two, and because at the same time power individualizes and masses together, that is, constitutes those over whom it exercises power into a body and molds the individuality of each member of that body. (Foucault saw the origin of this double charge in the pastoral power of the priest-the flock and each of its animals-but civil power moves in turn and by other means to make itself lay "priest.") In the societies of control, on the other hand, what is important is no longer either a signature or a number, but a code: the code is a password, while on the other hand the disciplinary societies are regulated by watchwords (as much from the point of view of integration as from that of resistance). The numerical language of control is made of codes that mark access to information, or reject it. We no longer find ourselves dealing with the mass/individual pair. Individuals have become "dividuals," and masses, samples, data, markets, or "banks." Perhaps it is money that expresses the distinction between the two societies best, since discipline always referred back to minted money that locks gold in as numerical standard, while control relates to floating rates of exchange, modulated according to a rate established by a set of standard currencies. The old monetary mole is the animal of the spaces of enclosure, but the serpent is that of the societies of control. We have passed from one animal to the other, from the mole to the serpent, in the system under which we live, but also in our manner of living and in our relations with others. The disciplinary man was a discontinuous producer of energy, but the man of control is undulatory, in orbit, in a continuous network. Everywhere surfing has already replaced the older sports.

Types of machines are easily matched with each type of society-not that machines are determining, but because they express those social forms capable of generating them and using them. The old societies of sovereignty made use of simple machines-levers, pulleys, clocks; but the recent disciplinary societies equipped themselves with machines involving energy, with the passive danger of entropy and the active danger of sabotage; the societies of control operate with machines of a third type, computers, whose passive danger is jamming and whose active one is piracy and the introduction of viruses. This technological evolution must be, even more profoundly, a mutation of capitalism, an already well-known or familiar mutation that can be summed up as follows: nineteenth-century capitalism is a capitalism of concentration, for production and for property. It therefore erects the factory as a space of enclosure, the capitalist being the owner of the means of production but also, progressively, the owner of other spaces conceived through analogy (the worker's familial house, the school). As for markets, they are conquered sometimes by specialization, sometimes by

colonization, sometimes by lowering the costs of production. But, in the present situation, capitalism is no longer involved in production, which it often relegates to the Third World, even for the complex forms of textiles, metallurgy, or oil production. It's a capitalism of higher-order production. It no longer buys raw materials and no longer sells the finished products: it buys the finished products or assembles parts. What it wants to sell is services and what it wants to buy is stocks. This is no longer a capitalism for production but for the product, which is to say, for being sold or marketed. Thus it is essentially dispersive, and the factory has given way to the corporation. The family, the school, the army, the factory are no longer the distinct analogical spaces that converge towards an owner-state or private power-but coded figures- deformable and transformable-of a single corporation that now has only stockholders. Even art has left the spaces of enclosure in order to enter into the open circuits of the bank. The conquests of the market are made by grabbing control and no longer by disciplinary training, by fixing the exchange rate much more than by lowering costs, by transformation of the product more than by specialization of production. Corruption thereby gains a new power. Marketing has become the center or the "soul" of the corporation. We are taught that corporations have a soul, which is the most terrifying news in the world. The operation of markets is now the instrument of social control and forms the impudent breed of our masters. Control is short-term and of rapid rates of turnover, but also continuous and without limit, while discipline was of long duration, infinite and discontinuous. Man is no longer man enclosed, but man in debt.



Craig Kalpakjian, *Time*, Caption TK



Craig Kalpakjian, *Monitor*, Cibachrome print, 1998

It is true that capitalism has retained as a constant the extreme poverty of three quarters of humanity, too poor for debt, too numerous for confinement: control will not only have to deal with erosions of frontiers but with the explosions within shanty towns or ghettos.

Program

The conception of a control mechanism, giving the position of any element within an open environment at any given instant (whether animal in a reserve or human in a corporation, as with an electronic collar), is not necessarily one of science fiction. Felix Guattari has imagined a city where one would be able to leave one's apartment, one's street, one's neighborhood, thanks to one's (dividual) electronic card that raises a given barrier; but the card could just as easily be rejected on a given day or between certain hours; what counts is not the barrier but the computer that tracks each person's position-licit or illicit -and effects a universal modulation.

The socio-technological study of the mechanisms of control, grasped at their inception, would have to be categorical and to describe what is already in the process of substitution for the disciplinary sites of enclosure, whose crisis is everywhere proclaimed. It may be that older methods, borrowed from the former societies of sovereignty, will return to the fore, but with the necessary modifications. What counts is that we are at the beginning of something. In the prison system: the attempt to find penalties of "substitution," at least for petty crimes, and the use of electronic

collars that force the convicted person to stay at home during certain hours. For the school system: continuous forms of control, and the effect on the school of perpetual training, the corresponding abandonment of all university research, the introduction of the "corporation" at all levels of schooling. For the hospital system: the new medicine "without doctor or patient" that singles out potential sick people and subjects at risk, which in no way attests to individuation-as they say-but substitutes for the individual or numerical body the code of a "dividual" material to be controlled. In the corporate system: new ways of handling money, profits, and humans that no longer pass through the old factory form. These are very small examples, but ones that will allow for better understanding of what is meant by the crisis of the institutions, which is to say, the progressive and dispersed installation of a new system of domination. One of the most important questions will concern the ineptitude of the unions: tied to the whole of their history of struggle against the disciplines or within the spaces of enclosure, will they be able to adapt themselves or will they give way to new forms of resistance against the societies of control? Can we already grasp the rough outlines of these coming forms, capable of threatening the joys of marketing? Many young people strangely boast of being "motivated"; they re-request apprenticeships and permanent training. It's up to them to discover what they're being made to serve, just as their elders discovered, not without difficulty, the telos of the disciplines. The coils of a serpent are even more complex than the burrows of a molehill.

