



Hyperreality and the New Aesthetic of Surveillance

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Abstract

Contemporary surveillance no longer resembles traditional covert observation; it is increasingly participatory, embedded in everyday platforms where people exchange privacy for connection, convenience and validation through digital devices and services. This essay offers a personal account of *Hyperreality* (2024), a site-specific art installation in the Wende Museum's "Counter/Surveillance: Control, Privacy, Agency" exhibition, as an artistic observation on the emerging aesthetic and economy of surveillance. *Hyperreality* overlays museum windows with dozens of near-abstract paintings produced by a custom-built painting machine from an intimate digital archive. Drawing on Baudrillard's hyperreality alongside accounts of algorithmic culture and surveillance capitalism, it argues that identity formation and the fulfilment of basic social needs are increasingly shaped by data-driven representations that can overshadow lived experience. The work offers a critical lens on how contemporary infrastructures convert personal and intimate experiences into monitored, monetizable signals, while shaping what we take to be "real."

Keywords

Liat Segal – art and science – technological art – digital art – media art – contemporary art – Baudrillard – hyperreality – surveillance – Wende Museum – site-specific – installation art – privacy – data art – big data – surveillance capitalism – simulacra – simulation – algorithmic culture – echo chamber – algorithms – artificial intelligence – self-surveillance – Facebook – Instagram – Tik Tok – social media – generative art – data art – painting machine – drawing machine

1 Introduction

The iconic image of a spy sneaking into a dark alley, secretly following their target, is long gone. These days, we are our own spies. Data is constantly produced and collected by us and about us, capturing our lives and world-views. An email provider may know more about a user's day-to-day life than their closest real-life friends. A mobile phone manufacturer is exposed to a user's desires, kinks, and dark secrets. We are knowingly monitored, agreeing freely to share our private images, geographical locations, connections, and opinions on social media apps, instant messaging freeware, and other digital services. More than ever, we are under constant surveillance – if not by governments, then by commercial companies trying to monetize us, digital followers and friends, or, occasionally, a past lover.

Between 2013 and 2018, a technology-driven consultancy firm, known to few at the time, published a personality quiz app titled *This Is Your Digital Life*. Though only around 270,000 users engaged with the app directly, the company harvested data from millions of Facebook users. Facebook's permissive data-sharing policies at the time allowed developers to access data from users' entire friend networks, ballooning the reach of the breach to an estimated 87 million profiles. Most had no idea their profiles had been accessed, much less that their data would later be weaponized for political influence campaigns, including the 2016 U.S. presidential election and the Brexit referendum. The firm, Cambridge Analytica, collected information that was algorithmically processed to construct psychographic profiles, which were then used to target individuals with tailored political messaging (Cadwalladr and Graham-Harrison 2018).

In the era of what cultural theorists call *algorithmic culture* – a condition in which computational processes actively organize human experience (Striphas 2015) – and the rise of *surveillance capitalism*, wherein private human experience is mined as “free raw material for translation into behavioral data”, we find ourselves meticulously curating digital versions of our lives, while consenting to be watched by unseen eyes in exchange for digital connectivity and convenience (Laidler 2019; Zuboff 2019).

It is against this backdrop that my immersive site-specific installation, *Hyperreality*, made its debut at the Wende Museum in Los Angeles, as part of the exhibition “*Counter/Surveillance: Control, Privacy, Agency*” (Segal 2024).

My growing interest, insights, and perspectives on the matter emerged and evolved out of my practice as a contemporary artist working at the intersection of art, science, and technology. My artistic path is embedded within a dialogue between human experience and technological systems, exploring

how identity, memory, and communication are shaped and manipulated through digital means. Trained as a researcher in computer science and biology, I dealt with Complex Systems and Machine Learning, in the early days of AI. Today, as a contemporary artist, I use technology as my artistic medium. My work engages with technologies independently of their original utilitarian contexts, employing them as expressive tools. The resulting artworks manifest across multiple dimensionalities – physical structures, kinetic and mechanical components, electronics, software, and data. The process of constructing and activating machines is central to my practice, with each technical decision contributing materially and conceptually to the outcome, much like a painter's brushstroke. *Hyperreality* follows this path.

The site-specific artwork covered the museum's windows with coded, machine-made paintings, confronting visitors with a vibrant mosaic of fragmented images (Figure 1 and 2). At first glance, the drawings appear as colorful abstractions (Figure 3 and 4). Yet, the images originated from an intimate digital archive selected to represent the identity and worldview of a single observer: myself. Subjected to a series of digital manipulations and encodings, the digital images were brought to a point of unrecognizability (Figure 5). By building a custom-made painting machine, I created a meticulous process of reducing each image to a collection of colorful dots, then mechanically rendering them in ink on a transparent medium (Figure 6). The result was near-abstract images drawn from data, simultaneously mechanical and human, figurative yet far-removed from the source – a hyperreality. The work, hence named *Hyperreality*, manifests fundamental human needs of self-representation, communication, and belonging, as they are enmeshed with the deep fear of being secretly watched, monitored, and controlled. In today's digital existence, surveillance is a price we willingly pay to satisfy our thirst for human contact. While surveillance manifests over many dimensions, *Hyperreality* focuses on our rooted compliance with it.

As in Jean Baudrillard's notion of hyperreality, my processed images eclipse the immediacy of both their referents and of the observers' lived experience. Baudrillard observes that our contemporary world is a simulacrum, where reality has been replaced by images to such an extent that one cannot distinguish between real and unreal. Baudrillard's hyperreality describes a trick on perception, when viewing a representation as real, detaching the perceived reality from the original, and making it increasingly abstract (Baudrillard 1981). In *Hyperreality*, Baudrillard's cultural logic is made tangible through the work as well as through the process underlying it: my own fundamental human need for self-expression and connection is met through technological extensions, even as such an apparatus demands surveillance and surrender of

control; then shared via an art installation that contextualizes my intimate, personal experience as anything but my own.

Hyperreality is situated within contemporary anxieties about digital surveillance, algorithmic mediation, and human self-representation in a data-saturated society. My practice of fusing personal data with algorithmic techniques is aimed at exemplifying the entanglement of technology and the self that defines our age. It is my artistic exploration of a world where data and code have become constitutive of reality. The very aesthetic of surveillance is at play – *Hyperreality's* pixelated, anonymized visuals echo the grain of CCTV feeds or data mosaics, reminding us that our self-images today pass through the cold gaze of machines. The work emphasizes our complicity in this dynamic: much like the users of Cambridge Analytica's *This Is Your Digital Life app*, we actively participate in crafting our mediated identities under watchful eyes.

2 Theoretical Framework

Jean Baudrillard's concept of hyperreality, articulated in his seminal work *Simulacra and Simulation* (1981), characterizes contemporary society as increasingly mediated by representations that are removed from any original, tangible referent. Baudrillard argued that in a postmodern world saturated by signs and symbols, images cease to merely depict reality; rather, they become reality itself, creating a world in which simulations are indistinguishable from – and often preferred to – the authentic (Baudrillard 1981). He famously illustrated this phenomenon through his metaphor of Disneyland, describing the theme park as a constructed simulation designed to hide the artificiality of surrounding society, thus presenting a “real” world that is itself fundamentally unreal. Baudrillard's insight into the relationship between reality and representation underscores the epistemological shift from representation as reflection to representation as creation (Baudrillard 1983).

Digital culture has significantly amplified the conditions of hyperreality, especially given the proliferation and dominance of social media platforms, streaming services, virtual environments, and algorithmically curated content. ‘Users’, a commercial term meaning you and me, continuously interact with interfaces designed to create compelling illusions of personal agency, choice, and identity, yet these interactions are altogether shaped by underlying algorithmic systems. Today, the boundary between the authentic and the simulated dissolves.

This phenomenon aligns closely with Eli Pariser's concept of 'filter bubbles', algorithmically generated spaces in which users predominantly encounter information and representations that reinforce pre-existing beliefs and preferences, thus shaping their perceptions of reality in a highly personalized yet insular manner (Pariser 2011). In this sense, digital hyperreality has emerged as a structural principle of contemporary identity formation and social interaction, transforming the individual into both consumer and producer of mediated representations.

The art installation *Hyperreality* engages critically with these concepts by visually embodying the condition described by Baudrillard and Pariser. The work employs algorithmically generated paintings that abstract my personal visual archives into symbolic patterns, materializing digital representations into tangible aesthetic forms. By doing so, the installation highlights the process through which personal memories and identities are transformed into data-driven representations. This transformation echoes Shoshana Zuboff's argument in her influential text, *The Age of Surveillance Capitalism* (2019), which states that contemporary digital infrastructures are designed to extract, process, and monetize personal information, reshaping human experience itself into raw material for predictive analytics and commercial exploitation. Zuboff identifies this pervasive monitoring as a profound transformation of social and economic life, whereby humans themselves become sources of behavioral data for algorithmic interpretation and profit (Zuboff 2019).

The concept of hyperreality further intersects with Guy Debord's earlier notion of 'The Society of the Spectacle', articulated in his critical theory from 1967. Debord described a society dominated by spectacle – representations that not only mediate social relations but also fundamentally alter their nature, reducing lived experiences to passive consumption of images (Debord 1967). Contemporary digital platforms arguably intensify the spectacle Debord warned of, reinforcing passive yet continuous engagement with digital representations that substitute for direct social interactions.

In Hito Steyerl's essay 'A Sea of Data: Pattern Recognition and Corporate Animism', a more complex layer is added to Baudrillard's early concept of simulacra: images collected from billions of digital users form an aggregated perception of reality for authorities and commercial companies, in turn establishing the landscape users perceive as reality itself (Steyerl 2018). *Hyperreality* inherently incorporates this process by the very means in which it was conceived and produced.

Hyperreality artistically situates itself at the convergence of these theoretical critiques, demonstrating through visual and artistic form how

contemporary digital culture redefines identity, personal boundaries, and social reality.

3 Artistic Process: Encoding Identity Through Data

The artistic process behind *Hyperreality* began with the selection of visual material from my extensive personal archive of digital images, spanning several decades and comprising thousands of visuals. This collection includes highly personal moments, mundane scenes of daily life, documentation of artworks, and political occurrences. Some capture timely issues, such as the atrocities of the October 7th attack and the devastating war that followed in Gaza and Israel. Others depict my newborn son. The selection process – choosing a single image from thousands – is a subjective and laborious attempt to represent the essence of my worldview and personal narratives. The resulting collection offers an intimate portrayal of my environment, relationships, and views.

Once selected, each image underwent an extensive process of digital transformation and encoding. The high-resolution images were algorithmically reduced into abstract patterns made of thousands of dots, stripping away much of their explicit, identifiable features while retaining core structural elements. The images were subjected to color analysis algorithms, simplifying their palettes into limited color schemes inspired by color simplifications in traditional stained-glass windows. This intentional referencing of stained glass highlights the role of visual narratives historically embedded in religious architectural structures, where color and light mediate storytelling and ideological symbolism. In religious contexts, stained glass windows tell biblical stories in brilliant colors, casting light and doctrines upon a congregation. It could be argued that in such contexts, representations of stories and ideas become stronger than material reality, becoming actual reality, or, in this context too, hyperreality. Religious symbols are so dominant that a believer may even forget they are symbols. Wars have begun, and lives have been sacrificed over such symbols. This suggests that these symbols have meaningful functions, serving primal human needs and tendencies.

The encoded digital patterns generated through this computational manipulation were subsequently translated into machine-readable instructions for a custom-built robotic painting apparatus I created. The painting machine, which I developed and constructed for this purpose, pumps ink into a paintbrush that is maneuvered across a transparent surface via a two-axis motion system. The resulting paintings physically materialize digital

information, transferring immaterial data into a tangible form. This mechanical process embraces deliberate imperfection; brush fibers, irregular ink distribution, and spontaneous ink drops introduce unpredictability and randomness into the otherwise precise mechanical production. Such imperfections are crucial to my work, as these mechanical glitches give the machine's output something of a human touch.

4 Surveillance and Voluntary Exposure

Police cameras installed at street corners and governmental biometric monitoring systems notoriously connote the watchful eye of Big Brother, the totalitarian authority in George Orwell's 1949 dystopian novel *Nineteen Eighty-Four*. Yet, paradoxically, people are most exposed under the assumed privacy of their mobile devices. While anecdotal, the Cambridge Analytica incident resonates with our present reality: personal identity is increasingly constructed and evaluated through digital platforms, and everyday experiences are mediated by algorithmic systems that both cater to and monitor our desires. The new normal is that commercial entities provide us with convenient services, often at no charge. However, as the famous saying goes, "If you're not paying for the product, then you are the product". The data we provide while using these services is collected and used for learning our preferences and predicting our behavior. The Cambridge Analytica incident laid bare the hidden mechanics of digital surveillance in everyday life: a casual scroll through one's feed, a 'like', a 'share' – these seemingly benign gestures became the digital fingerprints of psychological profiling. Users had willingly uploaded fragments of their identities, cultivating curated personas and feeding the algorithms that would later target them with personalized messages and emotional manipulation. The scandal did not just expose a breach of trust; it exemplified a fundamental shift in how identity, agency, and visibility operate in the digital age.

Regardless of who the monitoring entity is, the general mechanism is similar. As we live our lives, many of us carry and use "smart" devices. In tech jargon, the smartness of a device typically refers to its autonomous computational power, ability to sense its environment, and connectivity to a network of other devices streaming information back and forth. Apart from its basic functionality, a smart device serves as a platform for third-party software that extends its personalized capabilities, and as such, its appeal to the user. The superpowers we may gain through smart devices come at the price of privacy. Every now and then, users actively agree to forfeit their privacy at the click of

a button. Data is collected and uploaded to the “cloud,” accumulating in the mega data centers sometimes referred to as “information parks”. Algorithmic analysis of this data yields insights into users’ specific tendencies, with the aim of predicting and manipulating their behavior. Discussing some nice shoes on a messaging app will likely result in advertisements for fashionable apparel on one’s social media feed. The logic is simple: an engaging user experience generates more data, leading to more accurate digital targeting, resulting in higher revenues and an even more engaging user experience. And the cycle continues.

Contemporary digital culture has profoundly reshaped the concept of surveillance, shifting it from a covert practice conducted by dark governmental entities to a ubiquitous and openly acknowledged aspect of everyday life. Central to this shift is the notion of “voluntary exposure”, whereby individuals willingly share personal information online, often driven by human needs for validation, connection, and belonging. Shoshana Zuboff characterizes this phenomenon in her work *The Age of Surveillance Capitalism* (2019) as a new economic order where personal experiences are commodified, predicting and modifying human behavior to generate profits for technology corporations.

A core example for such voluntary exposure is the pervasive use of social media platforms such as Facebook, Instagram, and TikTok, where individuals routinely share their opinions as well as intimate details of their lives. These platforms encourage users to constantly document and share moments ranging from significant life events to the minutiae of daily routines, thus converting private experiences into public spectacles. As Marwick and Boyd argue, this performative self-disclosure creates a carefully curated digital persona, catering to imagined audiences and algorithmically generated feedback loops (Marwick and Boyd 2011). Users trade personal privacy for social validation, often unaware or indifferent to the potential consequences of their digital exposure, as illustrated by the Cambridge Analytica scandal.

Similarly, the integration of geolocation services and self-tracking applications into daily life exemplifies the normalization of self-surveillance. Fitness tracking devices, health monitoring apps, and location-based social media check-ins collectively construct a comprehensive digital footprint of an individual’s routines, health conditions, and preferences. In 2021, the Federal Trade Commission (FTC) reached a settlement with Flo Health, the developer of a widely used menstrual tracking app, after it was discovered that the company had shared sensitive reproductive health data with third parties such as Facebook and Google, despite promising users it would remain private (Federal Trade Commission 2021). In theory, such companies could, for

example, use the data to predict when users are most likely to purchase specific products. The implications became more urgent following the 2022 U.S. Supreme Court decision in *Dobbs v. Jackson Women's Health Organization*, which overturned the constitutional right to abortion. In the aftermath, privacy experts expressed concern over the potential use of menstrual tracking apps and search histories by law enforcement in states where abortion became criminalized. Previously innocuous health data, voluntarily shared for personal management, could suddenly be subpoenaed and employed as evidence in legal proceedings, underscoring the fragile boundary between voluntary disclosure and enforced surveillance (Cao 2024).

David Lyon refers to this condition as the “culture of surveillance”, wherein personal agency and autonomy coexist uncomfortably with persistent monitoring by commercial and governmental entities (Lyon 2018). Users willingly participate in these activities, exchanging privacy for perceived benefits such as convenience, health insights, or social engagement, often underestimating the extensive, granular profiling enabled by these tools.

Hyperreality confronts the complexities of voluntary exposure. By abstracting personal visual archives into encoded representations, the work emphasizes the dissonance between the intent behind voluntary sharing and the unforeseen, often involuntary consequences of digital surveillance. In this sense, the artwork serves as a critical reminder of the invisible structures of power embedded within everyday digital interactions, prompting reflection on the ethical and psychological implications of living under perpetual observation.

5 The Echo Chamber and the Algorithmic Self

It may not come as a surprise that we love seeing reflections of our best selves. Of the enormous number of photos we take on our mobile devices, we select only a few to filter, beautify, and share across various media. Such images have become an inherent part of our communication and self-representation. In this sense, too, crafted representation becomes our reality. Another effective engagement tactic is related to the phenomenon of echo chambers. The echo chamber, a term popularized by media theorist Cass Sunstein, describes the mechanism through which digital platforms algorithmically curate content to align closely with users' pre-existing beliefs, interests, and preferences, creating insulated environments that reinforce rather than challenge their existing worldviews (Sunstein 2001). Within these algorithmically sustained environments, individuals experience a heightened sense of psychological

comfort and social validation, driving increased engagement with digital content. This engagement, in turn, enhances users' dependence on hyper-realities – digitally mediated spaces detached from tangible reality yet profoundly influential in shaping identity, perception, and behavior. As algorithms learn a user's political orientation, for example, the user will likely be exposed primarily to posts shared by people with similar views. This, in turn, can shape and amplify specific voices in society, affecting one's view of reality. Within an echo chamber, we may feel that our views are correct and moral without being exposed to opposing perspectives. Psychologically, the echo chamber provides a reassuring space that affirms one's perspectives and beliefs. Research by Bakshy, Messing, and Adamic demonstrated how Facebook's algorithms selectively expose users to information consistent with their political orientations, reinforcing their biases and reducing cognitive dissonance (Bakshy et al. 2015). From a psychological perspective, the selective exposure offered by echo chambers meets fundamental human needs for cognitive coherence, affirmation, and identity validation (Festinger 1957). Users thus find themselves increasingly drawn into hyperreal environments that present a version of reality that aligns seamlessly with their internal narratives and self-conceptions.

Participation in algorithmically curated echo chambers enhances a user's sense of community and belonging, satisfying core human desires for social connection and approval. Turkle (2015) highlights that the structured, digitally mediated interactions within these echo chambers provide constant affirmation, enabling users to achieve a sense of intimacy and connectedness without the emotional vulnerability that often accompanies face-to-face interactions. Hyperreality, therefore, offers users social benefits by providing controlled environments that maximize positive feedback and minimize conflict, thereby amplifying social dependency on algorithmically shaped communities. However, such socially comforting spaces also diminish opportunities for genuine discourse, potentially contributing to societal polarization (Pariser 2011).

The hyperreality of the echo chamber serves the interests of platform companies and advertisers by providing highly targeted consumer profiles and maximizing user engagement. Zuboff argues in her analysis of surveillance capitalism that platforms intentionally engineer addictive digital environments to capture prolonged attention and extract valuable behavioral data (Zuboff 2019). This practice directly fuels digital economies where user attention is monetized through targeted advertising. Companies like Google, Facebook, and Amazon leverage data-driven predictive models to accurately anticipate consumer behavior, leading to substantial commercial profits.

Users, in turn, may benefit by receiving personalized recommendations that closely align with their desires, potentially facilitating their consumption experiences and affecting their decision-making processes.

The intersection of psychological comfort and social validation within hyperreal echo chambers reveals a complex relationship of dependency and addiction. As Han points out, the digital realm increasingly colonizes users' minds, structuring their behavior according to platform incentives (Han 2017). The echo chamber thus acts as a self-reinforcing cycle: algorithmic personalization ensures continuous user satisfaction, prompting deeper immersion into hyperreality, further amplifying platforms' economic gains and users' psychological and social reliance.

6 Materiality, Light, and Perception

My site-specific immersive installation transforms the Wende Museum's indoor ambiance and architectural façade. Altered natural light passing through its windows consciously references the historic practice of stained-glass windows, traditionally employed in religious and public architecture as storytelling apparatuses and carriers of ideological symbolism. Historically, stained glass served dual roles: aesthetically, it shaped interior spaces through the vibrant, fragmented interplay of colored illumination; symbolically, it narrated spiritual or moral stories, effectively merging the material and immaterial realms into one unified perceptual experience (Lee et al. 1976). *Hyperreality* references this visual language, focusing on how the digital realm mediates modern experiences of memory, identity, and perception. By overlaying the museum's windows with mechanically painted images, *Hyperreality* affects the visitor's visual experience within the space as the filtered and fragmented quality of incoming daylight enhances the sense of mediated perception (Figures 1 and 2).

Each painting, composed of countless scattered dots, evokes fundamental elements of computational representation and digital data visualization. The fragmented dot-images resemble data points that, individually, hold limited meaning, yet collectively form cohesive visual narratives.

The painting machine is not an 'off-the-shelf' product (Figure 6). In designing and constructing it, I did not aim to optimize precision and efficiency to match industrial standards. Instead, I deliberately introduced elements of chance, both through the digital abstraction process and through the machine's mechanical and operational design. The resulting imperfections, stray ink drops, and unpredictable variations are not errors but integral to the work.

In this sense, randomness is a desired feature of the machine. Interestingly, mechanical glitches with the right balance between control and randomness give a drawing something of a human quality. While the final abstract drawings of *Hyperreality* originate in data, they induce an uncanny feeling of being both mechanical and human (Figure 4). As they represent data, the abstract-looking drawings may be considered figurative, portraying something 'real' (Figure 5). A materialized representation of representations, far from the original. A hyperreality.

The multiplicity and simultaneity of images within the immersive installation enveloping the viewer intentionally limit the attention each painting individually commands (Figure 2). Consequently, visitors must selectively attend to some images while inevitably overlooking others. This phenomenon mirrors digital culture's information overload, wherein users constantly navigate excessive stimuli, fragmenting attention and diluting sustained engagement (Carr 2010; Steyerl 2018).

The installation imposes a distinct perceptual constraint: visitors cannot simultaneously see clearly both the painted images and the physical reality behind the windows. At any given moment, one must choose between focusing on the digitally derived abstraction or looking beyond it toward the external environment. This enforced choice, whether conscious or not, dramatizes the tension between digital representation and direct sensory experience, underscoring the fundamental condition of contemporary hyperreality, where digital images increasingly dominate direct reality in everyday perception (Baudrillard 1981).

7 Conclusion

Contemporary Big Tech transmutes some of the most ancient pillars of humanity: identity, community, and influence. While governance, religion, and Big Tech seem to belong to entirely different cultures, it may be suggested that their underlying mechanisms and roles in human lives are not so far apart. Each operates through systems that encourage hyperreality to foster engagement. These structures may attempt to create an illusion of autonomy while relying on surveillance and manipulation. In religiously driven hyperrealities, individuals live under the gaze of a divine presence and confess their transgressions in pursuit of redemption. In the Big Tech version, people willingly share personal data in exchange for validation, connection, and a sense of belonging.



FIGURE 1 Drawings cover the Wende Museum's south windows – installation view (photo: Angel Xotlanihua).

Hyperreality serves as an artistic critical lens through which cultural and technological dynamics are examined, observing invisible forces that affect the contemporary human experience. The installation highlights the importance of critical awareness and engagement with the mediated realities increasingly defining our social world.

Orwell's *Nineteen Eighty-Four* ends with a heartbreaking acceptance by its protagonist: "But it was all right, everything was all right, the struggle was finished. He had won the victory over himself. He loved Big Brother." In today's global political climate, as concerns about encroaching authoritarianism are growing, Orwell's novel is more relevant than ever. If we freely choose to hand our privacy over to the Big Brother in our pockets, privacy may be less important to us than we would like to acknowledge. If humans repeatedly prefer hyperrealities to the immediate physical world, perhaps the former have intrinsic values that make them worthwhile. Rather than opposing them, observing these human tendencies may teach us something about the fundamental human needs they serve.

Author Bio

Liat Segal

is a contemporary media artist who fuses art, science, and technology. Segal observes human existence in an age of Big Data by materializing the digital through software, electronics, mechanics and information as her artistic mediums. Segal's artworks have been exhibited in museums and galleries worldwide, on Earth and in Outer Space, including Bundeskunsthalle Bonn, Israel Museum, Wende Museum, and onboard the International Space Station. Segal holds an M.Sc. in Bioinformatics and Machine Learning from Tel



FIGURE 2 Drawings cover the Wende Museum's west gallery windows – installation view (photo: Angel Xotlanihua).



FIGURE 3 Individual drawings cover the Wende Museum's windows (photo: Angel Xotlanihua).

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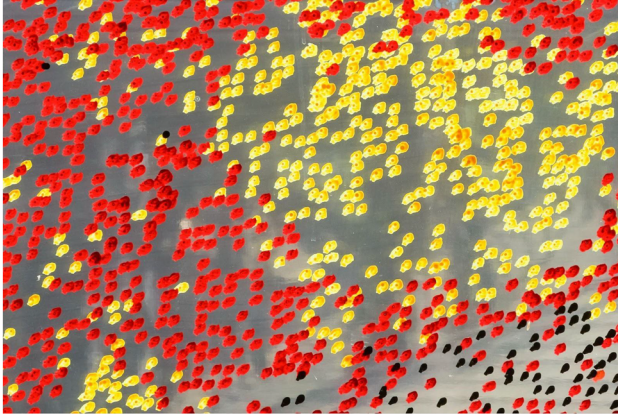


FIGURE 4 Detail from a drawing (photo: Liat Segal).

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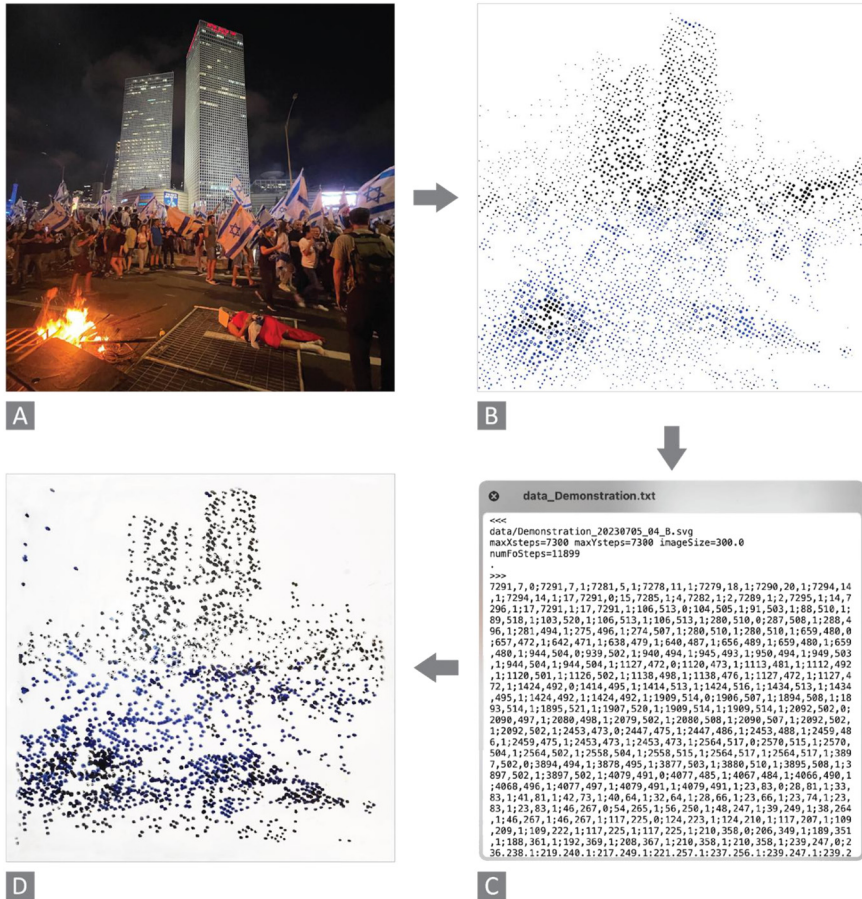


FIGURE 5 A photo taken by the artist goes through a series of digital manipulations. The original high-resolution image [A] is reduced into a collection of digital dots that encapsulate some of the essence of the image, flattened to a palette of a few basic colors. [B] The processed result is then encoded into a set of machine-readable instructions [C] and fed into a large painting machine. The machine, built by the artist, draws using a paintbrush on a semi-transparent medium that is later attached to the museum windows [D].

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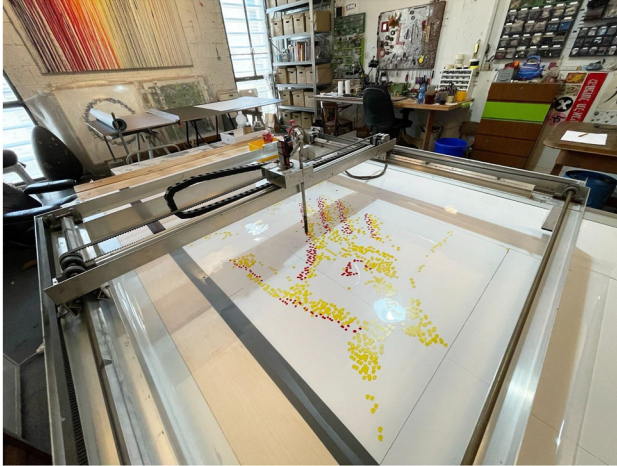


FIGURE 6 A painting machine built by Liat Segal. Segal creates with technologies, out of their original contexts. The final artwork consists of several dimensions: a physical structure, motion and mechanics, electronics, software, and data. As the machine draws, a pump flows ink into the paintbrush, while electric motors set its trajectory following the painting instructions (photo: Liat Segal).

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