**PANOPTICON** meaning to observe (-opticon) all (pan-), is a metaphor encapsulating the numerous forms of surveillance used to watch and normalize social behavior.

This exhibition investigates systems of observation utilized to record our daily lives through the deployment of both physical and invisible panoptic structures. Panopticon explores how artists construe notions of the gaze in our technological era of image and data collection.

Originally conceived as a system of supervision for laborers by Samuel Bentham and later re-envisioned as a structure for confinement by his better-known brother, Jeremy Bentham, the Panopticon is imbued with ideas of control and obedience. French philosopher Michel Foucault further traces the implications of this disciplinary mechanism not only as a penitentiary but also as an effective structure for schools, hospitals, factories, malls, etc., providing a diagram of power relationships that influence how societies establish law and order through concepts of vision.

Looking to the plurality of the Panopticon – as structure, theory, and icon – the works in this exhibition reveal the shifting relationships between discipline and governance, security and exposure. Contemporary panoptic structures expand the limitations of private versus public space as populations freely share in the development and consumption of electronic devices that operate as a means for the few to observe the many, just as the many may observe the few.

Such reciprocal systems of data collecting and analysis outline the current form of participatory supervision resulting from the culture of the monitoring gaze. Panopticon draws on new media observational methods to critically reinterpret how Bentham’s eighteenth-century design translates to concepts and representations of surveillance in the twenty-first century.
Leopold Kessler. Flying Police Capsule (2011), courtesy of the artist. Leopold Kessler floatig a surveillance drone in a vitrine. The drone is coupled to a digital image of a security camera, which is projected onto the drone's body. The drone is accompanied by a digital screen displaying real-time footage from the drone's camera. The installation is part of an exhibition on surveillance and privacy. The artist uses the drone as a metaphor for the omnipresent surveillance that is present in modern society. The drone is a symbol of the constant monitoring and surveillance that is exerted on individuals and communities. The exhibition explores the implications of surveillance and the impact it has on privacy and security. The artist's work highlights the ways in which surveillance technology is used to monitor and control individuals and communities, and the ways in which it is used to maintain power and control. The exhibition invites viewers to consider the ways in which surveillance is used and the implications it has for privacy and security.