

# phoney™ (Informational Society)

**phoney™** is a cd-rom for macintosh computer, neuralgic center in many site specific installation. You can run it from any PowerPC (better: imac,G3 or G4). Copy the entire cd-rom in your computer hard disk for better performance. You can find more information in the Technologies To The People Annual Report 2000 Book.



View from the installation *Informational Society*, 2000

The phenomenon of globalisation has run parallel to the development of techno-science and nowadays nobody is oblivious to the fact that the important revolution produced in information technologies has resulted in a radical metamorphosis of the concepts of time and space, motivated by the great *multiplying factor* of these technologies with enormous consequences affecting forms of relation and communication. Daniel G. Andújar put forth a critical glance at the technological medium itself and the society in which this medium acts.

Daniel G. Andújar's project entitled *Technologies To The People* poses a global criticism of the fallacy implied by the belief that technology will be the base of a fairer and more democratic world. Although certain prophets of technological goodness have declared that the main inequality will be a generation issue, it is obvious that the countries with a higher number of *connections* are located in the super-developed areas of the world. Even if in recent years there has been a strong increase in the utilisation of technology in peripheral zones, remote from traditional centres of power, the gap is still enormous and there is the further difficulty that in such peripheral societies technology can create greater inequalities between the ruling élite and the large masses of population lacking economic resources.

To work in these free zones we referred to at the beginning of this text, propounded by these and other artists, does not imply either a direct confrontation with *globalisation* or a melancholy resort towards an allegedly lost - and fragmentary - Arcadia; rather it intends to create a space for reflection in the search for other networks and circuits that extend in all the spheres of human activity in a large majority of society, the origin of which lie in experience (present time) and memory (past time) of a place or community, as opposed to the essentially future and de-territorial dimension proposed by the world's *new order*. "The experience of art continues to be valid inasmuch as a drift, in other words, a critical and random method of the pre-existing conditions of a certain practice or sentience. The drift is the step towards the system's exterior, a step necessarily uncertain yet precisely for this reason reveals itself to be subversive."\*

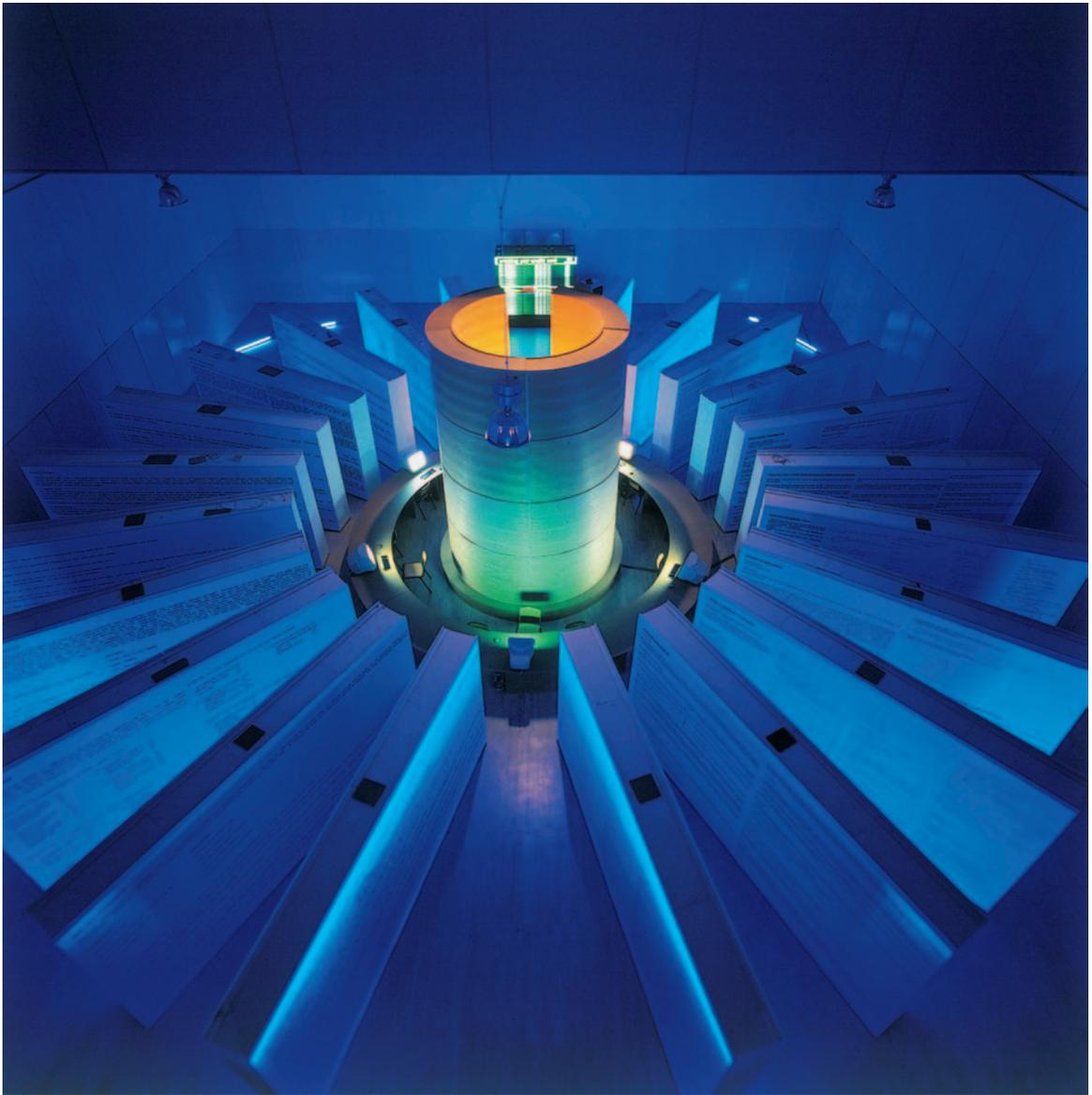
Nuria Enguita

\* Moura, Leonel: "Arte y comunidad", *Globalización y fragmentación del mundo contemporáneo*, Francisco Jarauta (ed.), Arteleku, San Sebastián, 1997, p. 75.

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The point is clear. Don't believe the hype. Choice is just another word for control. Learn how to read the signs. In the end, Technologies to the People is a bit like the Mel Gibson character in the movie Conspiracy. In its own madcap way, it points up not that there is some ultimate truth out there but that we may be just as crazy for believing in our "securisms," especially about technology and the Net, as Technologies To The People® is for trying to convince us.

Steve Dietz



View from the installation *Informational Society*, 2000

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A system of power confronting different levels of appreciation and comparison.

Power, knowledge, the sense of control, legality, the interaction created between what is private and what is public, what is local or supranational and universal (global).

The public (what is public) is able to operate from what is private, and what is private by means of what is public. A closed space, the isolated nature of which has been reduced by the effects of globalisation and new technologies. From a protected space that simulates privacy, a computer, a desk and an armchair are an invitation to operate a computer terminal, a connecting point on the network, the door opening on to the arena. An act that for many is routine, one that they carry out regularly in an intimate anonymous way.

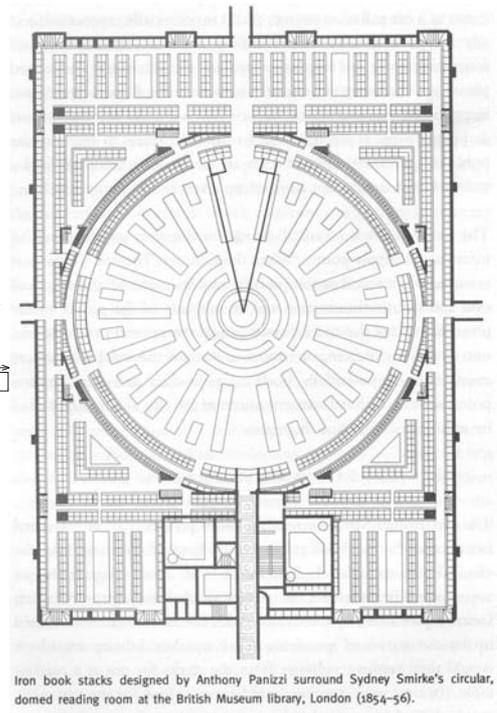
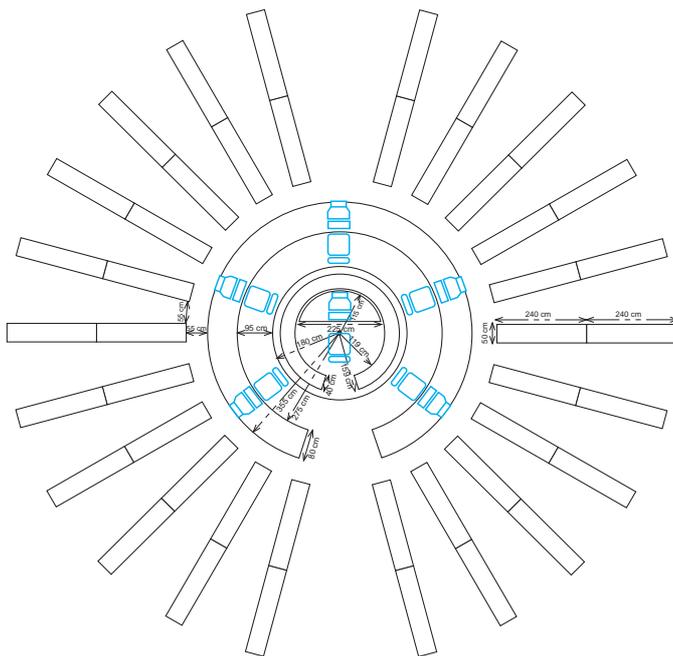
As soon as one gains access as a visitor to the space one perceives a strong sense of dominion.

Surveillance. Various mechanisms of electronic control adapt to the different situations arising in the space, cameras I am unable to find register my presence. A sense of control is inferred.

An interface on the computer screen enables the user to carry out attacks on sensitive telecommunication infrastructures and on flows of information; the victim: *a telephon company*.

In effect, it is programmed to destabilise, manipulate, spy, defraud or destroy from the operative position he holds. In its hands the public has the necessary information and tools to hack *Infovia Plus*, to make free calls to a friend in Australia, to violate electronic mail, damage systems, intervene communications, obtain privileged information... The threat depends on both capacity and intention. The ability to use technology is oblivious to frontiers and jurisdictions, it can be used at any time, in any place, by any one who has the capacity, the instruments and the intention.

Technologies To The People



Iron book stacks designed by Anthony Panizzi surround Sydney Smirke's circular, domed reading room at the British Museum library, London (1854-56).

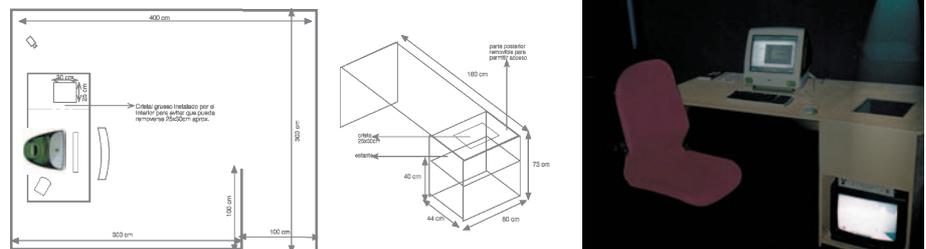
Material from the installation *Informational Society*, 2000

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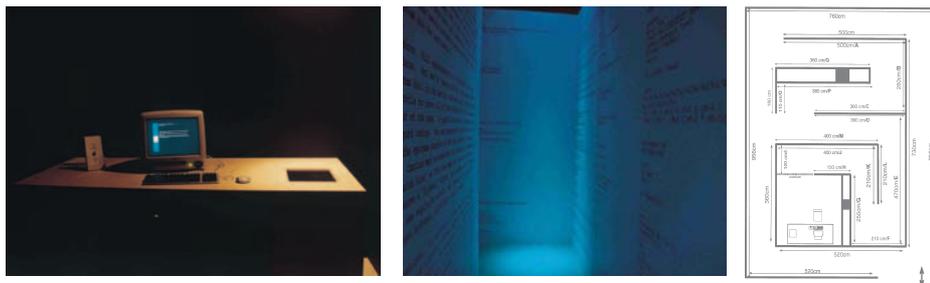
The work of Daniel G. Andújar frequently unfolds between the intersecting spheres implied by the use of technology and its practice as a sophisticated instrument of control and dominance. A computer poses an illusion (due to its genuine incapacity): the possibility of hacking a telephone company, in the reach of anyone with a minimum knowledge of computer language. Sociologist and artist alike propose a reflection on contemporary war, in which the classical notion of hand-to-hand fighting disappears, giving way to a series of variable factors related to diverse realities, almost always far removed from the social and political reality of the true areas of conflict.

Nuria Enguita

*phoney* / Telefónica, 1999. Fundación Telefónica, Madrid



*phoney* / Kpn, 2000. De Appel Foundation, Amsterdam



In *Plan B*, Daniel presented *phoney*, a project sponsored by Technologies To The People offering visitors the possibility of becoming genuine hackers, gaining access to other people's electronic mail, obtaining secret information, making free calls to far away countries or destabilising large

companies. As Daniel himself says, *phoney* is only an instrument, it's like a knife which enables you to do a number of different things, from cutting bread to killing.

Although I felt intimidated by the presence of the security camera observing each of my movements, I entered *phoney* several times, despite always having the feeling of being transported to the world of *Blade Runner*, with its programmes of iris identification and other sophisticated devices, forever expecting someone to suddenly be recognised as an intelligent robot. I navigated and navigated and discovered that violating Hotmail is not so difficult, and that instructions on how to make bombs are within everyone's reach. However, no matter how hard I tried, I still haven't found out how to release my Dutch mobile phone in order to be able to use it with other companies...

Montse Badia