

How does Panopticism manifest in the modern day and appear in photography.

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Declarations

I declare that all the material contained in this thesis is my own work.

I acknowledge the use of Primo Research Assistant

(https://librarysearch.uwtsd.ac.uk/discovery/researchAssistant?vid=44WHELF_UWTSD:44WHELF_UWTSD_VU1) on 8th October 2025 to suggest resources of research for me to analyse using the prompts:

1. How does modern day surveillance imitate the panopticon
2. How is the concept of the panopticon applied in contemporary digital surveillance?
3. How is the theory of the panopticon used to analyse data privacy issues in online environments

I confirm that I have not presented any AI generated text as my own work. I confirm I have copies of my drafts, notes, and other resources I used before, and after the use of AI tools which I may be asked to provide in evidence.

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Abstract

Within this thesis the work of artists will be analysed to decipher how panopticism is present in the current infrastructure of our security systems. It will be looking at how the medium of photography and videography seek to make commentary on the surveillance state, and in what ways do the mechanisms that Bentham's panopticon required in its function of enforcing discipline can be applied in how technology is advancing.

Introduction

Over the years it has become a more pressing concern that the state of modern-day surveillance technology is leading governments to adopt mechanisms not unlike that of a surveillance state, pushed forwards with reasoning of security and safety for the everyday people in their countries. The similarities between the role of CCTV, posted on every corner of a city and every angle of a shop, parallel to me the same widespread and unceasing observation that Michael Foucault speaks of in his theories of panopticism. The theory of panopticism discusses the exertion of power through constant and consistent monitoring and how with time then those subjected to it will internalise that same state of monitoring to themselves, encouraging a style of functioning where the subjects will self-discipline their behaviours into complying with what they believe the expectations of them are. "He is seen, but he does not see; he is the object of information, never a subject in communication" (1977, pg. 200) aptly describes the key mechanisms that the philosophy revolves around, present also in Jeremy Bentham's panopticon that Foucault uses as his prime example in how this theory can manifest as a form of discipline. The panopticon itself was a prison structure put forward by Bentham in the 18th century, wherein it contained a singular guards tower in the centre of a circular room shining a light constantly into the cells of prisoners that were exposed to the view of whoever was watching in the tower. The trick then that came with this structure lay in the ceaseless visibility put upon the prisoners in the cells surrounding the panopticon, and their inability to look back at the observers in the tower. This way, they never had the certainty on when their movements were monitored or who by and, as a result, the uncertainty leads to the effect as though they are under a constant scrutiny. It incites a habit of self-monitoring; to not risk the chance of the single time

they step out of line being when the attention is on them even if the reality is that no one is watching at that moment. He becomes the principle of his own subjection (pg. 203) and therefore his own enforcement of compliance without any need for traditional punishment methods.

This concept, and Foucault's philosophy inspired by it that suggests these systems can inspire internalised surveillance, is what this thesis aims to explore when looked at in a contemporary society, as well as how photographers have used their art to make a commentary on the matter. In chapter one it will be explored how exactly the implementation of CCTV and similar methods of surveillance can potentially parallel the powers of control present in Bentham's panopticon. To do so, *Triangle* by Sanja Iveković and *Vigilo. Audio. Opperior* by myself will be analysed for the purpose of their different approaches to the topic of surveillance, one in its defiance of expectations and the other in its embracing of exerting it onto others. The second chapter will then go into the question of how photography can be used to criticise the current well-known methods of surveillance, Stanza's series of *Parallel Reality* and video artwork *You Are My Subjects* will be the focus for the discussion in how they collect and present surveillance data to the audience. Finally, chapter three will look to the ever-evolving state of surveillance methods with the increasing sophistication of technology, where the performance video works *Homefront* and *Heatseeking* by Jordan Crandall will demonstrate the application of night vision cameras and motion tracking technology in art and its use for commenting on the dynamics between the observed and observer, as well as how the effects of internalising the passive discipline can interfere with our ability to self-identify our wants and desires.

Chapter 1: How does CCTV/surveillance emulate the same control as the panopticon?

What made the panopticon prison structure such a notable construction of its time was in the ways that it differed to the punishment systems and disciplinary methods used in the era. Its focus of enforcement of obedience laid in the notion that your privacy was under constant scrutiny while those watching sacrificed none of their own and therefore created an imbalance in roles that could be felt by all prisoners under its watch. These concepts have followed us into our current lives and are no longer restricted purely to the confines of a building designed for convicted criminals. It's used to prevent crime before it even begins, a ready and eager deterrent to any behaviour that should dare fall under its definition of abnormal or in opposition to the expectations that it holds.

Sanja Iveković's work *Triangle* consists of her documenting her observable surroundings on the day that President Tito's car was planned to pass on the road beneath her apartment in Croatia during the period that Yugoslavia existed.



Fig. 1: Triangle

Figure 1 depicts the view from her balcony, where she realised a person was set up on the roof opposite her apartment, able to see down into her place of privacy.

Ordinarily, when someone is to become aware of their state of being monitored it can lead to what is referred to as the 'chilling-effect', the kind of internalised self-monitoring and corrective behaviour that Foucault speaks of in panopticism. Ivan Manokha describes it as "... changes in behaviour made by individuals, aware of being under surveillance, to be in conformity with the perceived norms or expectations of the surveyors" (2018, pg. 228) in his paper discussing the modern manifestations of panopticon-like methods of exercising power and the resulting change in behaviour when we become aware of said surveyors. However, Iveković's approach to knowing that she was under an observer's watch was the opposite to the usually anticipated compliance, where she poured herself a drink and opened a book to read on her balcony before eventually making gestures as though she was trying to masturbate, the moments prior being documented in Figure 2 below. In doing this, it took little time for a policeman that had been on the streets below to come to her door and instruct that all persons and objects be removed from the balcony.



Fig. 2: Triangle

The methods in which this speaks to the control that was present within the panopticon's structure comes from similarities drawn to Foucault when he describes to us a set of measures that was taken when a village was struck with plague. In quarantining the whole village, checking on residents near constantly with the same repetitive demand for their appearance at their windows, and having the authority to inquire as to the reason behind a person not coming to the window. "Everyone locked up in his cage, everyone at his window, answering to his name and showing himself when asked — it is the great review of the living and the dead" (Foucault, 1977, pg.196) makes for an easy comparison to the panopticon that the theory of panopticism is named after, and presents that while even outside of a prison structure the demand for information from those under the functioning authority has long been an effective method for controlling a situation and the people in it. Where this strikes similarities in the subject of Iveković's art is in how the law enforcements overseeing the safety of the president were ensuring control and order over places that were private and unseen to the people below. They imposed their expectations of visual order even in circumstances that would be of no consequence, only able to know there was behaviour to be corrected by pre-empting the scenario that there could possibly be a need to observe from the only building that could oversee the balconies above the road. The abnormal behaviour in need of correction is similarly approached as the plague was where Foucault explains it as "at once real and imaginary" (1977, pg. 198), where the entire need for constant ceaseless surveillance is due to not only looking for actions that need discipline but the concept of the actions taking place at all. This is then how the mechanisms of exerting power

through police surveillance of private property aims to stop broken rules before it ever happens.

Another piece of work that creates insight into the perspectives and intentions of the roles of the observed and the observer is *Vigilo. Audio. Opperior* (2025), a video piece created by myself as a method-acted practice of adopting the perspective of the ceaselessly watching presence through a camera. For the duration of the work, I approached my method with the mentality of screenshotting any and all “persons of interest” that came into the frame of the live stream I accessed. The resulting art is a fast-paced loop of over 300 images collected in my periods of observation, which plays over again at an increasingly fast rate for the total 7-minute run time. Both photographs depicted below show the range of quality the images I captured had, as well as the range of activities done in front of the cameras view. I found that most people who passed by were none the wiser to the broadcast that they stood in shot of, however on a rare occasion I would catch someone pointing in my direction usually to whoever was next to them, drawing attention to what they were previously oblivious to. I would see their behaviour change, from moving so they might hope they would be less visible to others waving without knowing if it would even be seen.

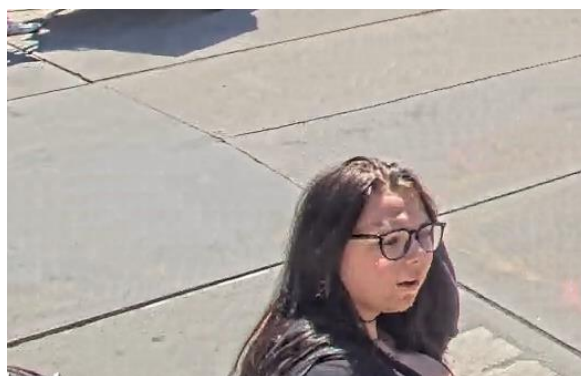


Fig. 3: Vigilo. Audio. Opperior.



Fig. 4: Vigilo. Audio. Opperior.

In taking up the position and perspective akin to that of the guards that would have worked within the panopticon, the sense of invasion was vivid every time I sat with a live stream and searched for subjectively decided “abnormal behaviour”. Foucault argues that the panopticon could enable the authorities of its structure to potentially perfect the way that the power is exercised, in how “it can reduce the number of those who exercise it, while increasing the number of those on whom it is exercised” (1977, pg. 206). In this the similarities of operation to that of surveillance systems and CCTV are apparent, and he continues on in his argument for the structure’s flexibilities lying in the pressure it applies from simply existing, exerting that pressure onto those subjected to it. There is a level of truth here in that, when the individual observed knows of themselves being perceived, the pressure of a faceless gaze being fixed on them exerts a level of power over them that changes how they otherwise act. Like previously stated, my own observations of this ranged from both clear discomfort to a need for acknowledging and making it clear to whoever could be watching that they had seen them too. The latter of the two is the most fascinating when approaching the topic of how CCTV could emulate the panopticon, because it breaks a level of the anonymity needed on the end of the watcher for the pressure of

the exchange to yield the desired self-discipline in the person under watch. While conducting my work and gathering images of people in the frame of the live stream it was palpable that, once acknowledged and greeted in a way that is commonly expected to garner a reply, it effectively humanises the dynamic. From the fact that humanising the camera in a simple acknowledgement (such as a wave hello) can so easily change the feeling of authority in the roles it is compelling to then agree that the functional purpose of surveillance cameras is akin to that which was present in the structure of the panopticon. Visibility is a trap (Foucault, 1977, pg. 200) and a weakness in the structure that panopticism relies upon, so in being treated in an exchange in a similar way to that of another person (the wave of greeting) it becomes clear that your presence, or lack thereof when looking through a camera, is in no way oppressive to the person. As for an explanation as to why a person may wave to surveillance, the answer likely lays in the fact that the control of the panopticon cannot be emulated to the exact same degree when in the form of a camera. The biggest argument provided as to why CCTV is so important to have in our cities is that it's intended to keep you safe, security needs to be maintained on a large scale with growing population and ground to cover to ensure people follow laws. Hans Vermeersch and Evelien De Pauw conducted research surrounding how the acceptance of CCTV cameras could be prone to being influenced with language, and how framing the needs for it in a certain way can appeal to the people who would be subject to it. Amongst their findings was as follows:

We analysed whether exposure to one of the four frames affected responses with respect to trust in public authorities, privacy concerns, risk perception and technology optimism. No significant differences, however, were found,

indicating that the experimental design did not 'contaminate' respondents' answering patterns with respect to pre-existing attitudes. This is an important finding as it means that these pre-existing attitudes themselves are not 'reflections' of framing (and by consequence variable and unstable).
(Vermeersch and De Pauw, pg.60)

As such, it's not inherently the fault of the surveillance system in place for not inciting the desired effect of internal observation and controlled obedience, the cause for it is more simply that certain types of people will view the use of security cameras as either more positive or more negative. Unlike the prisoners under the scrutiny of the panopticon's structure and held for crimes committed, in a public setting the invoked response to knowing that you're observed is variable and entirely dependent on the person's pre-existing opinion of the state of monitoring. This is therefore notably a weakness to applying the exact same mechanisms of power originating for the panopticon onto modern day CCTV and surveillance.

Chapter 2: In what ways do photographers bring attention to the ethical concerns of modern surveillance

When discussing the topic of surveillance and the rising use of CCTV, it is important to put attention onto the ethical issues that come with its use in what many governments will claim is a modern democracy, regardless of whether they are or are not. A frequently questioned aspect of surveillance technology is whether it infringes on the rights of the citizens in the space that they're set up to watch over. While it's obviously important in the role of evidence when a crime does occur, for the rest of the time that nothing abnormal happens they still store the recorded existence of those that come and go through the frame. Often times the issue lies in what exactly are the limits to how extensive a surveillance system should be in order to fulfil its role, and who is it that decides this? "... Security agencies argue that collecting vast amounts of data is essential to identify and mitigate potential threats, whether they be terrorism, cyberattacks, or other forms of harm." (Nandy, 2023, pg. 15), however it would be naive not to consider the companies and governments that are wanting to put these security measures in place may hold ulterior motives that, while not contradictory to the intention of maintaining a secure space, do involve things that the general public would be more hesitant in accepting as the required status quo if they were better informed.

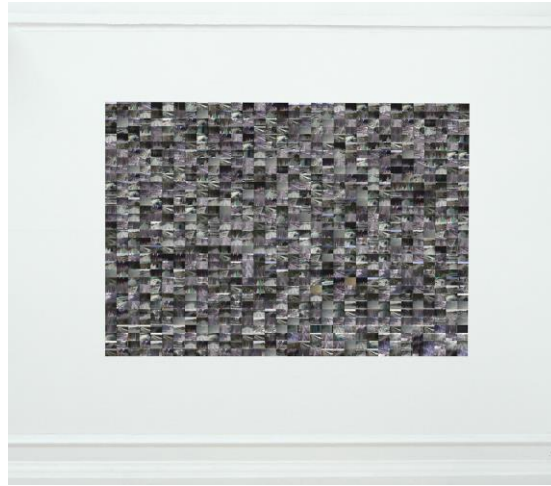


Fig. 5: New York Stories

An artist by the name of Stanza explores the ethics behind our surveillance systems by using real time camera feeds and utilising them in how he collects and presents his art. Figure 5, *New York Stories*, is one example from a his series of work, where he collected screenshots from feeds across the world and ran them through his personally designed software to format them into one complete image. These images can contain thousands of images of civilians, presented into a hypnotic pattern that, when including enough images, becomes its own composition of shadows and depth entirely made up of the intrusion into other people's lives. The questions of ethics underpin the series *Parallel Reality* that this work belongs to, inviting the audience to reflect on the sheer scale that Stanza has collected and combined the data of people across the world without their explicit consent. Yet, it's perfectly legal of him to do so, as all feeds are in public areas where it's commonly accepted by us as a modern society that somewhere, whether it be by another person walking down the street or by the CCTV around us, we are being observed. Debasish Nandy's paper puts forth the opinion that "Preserving this critical freedom

necessitates a careful examination of surveillance practices to ensure that they do not hinder the vibrant exchange of ideas” (2023, pg. 14). He expresses the concern discussed about the effects of surveillance on freedom of expression, as well as the need for governments to be able to hold themselves to account of the appropriate levels of intrusion needed for sacrifice in the balance of privacy and safety. Stanza’s *Parallel Reality* is the constructed example of the data that gets processed in the spans of hours, days, even weeks. He communicates similar sentiments of Nandy to his audience by using his photography to allow others to visualise the extent of the observations they come under without even necessarily being aware of it, and by doing so makes the discussions around the topic of invasive surveillance more accessible to them.

His other work that makes a strong visual of this topic is *You Are My Subjects*, a digital networked art piece that runs for just under 2 minutes and shifts between captured images of pedestrians in a hazy transition. The resulting effect it has is putting the viewer in the perspective of the camera, almost in a voyeuristic capacity of watching the evidence of people going to and from their destinations without knowing they’ve been found doing so.

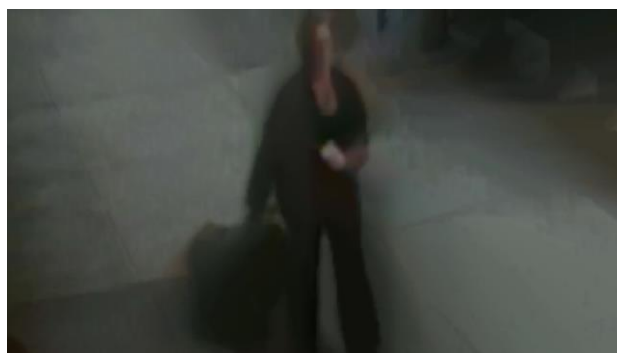


Fig. 6: You Are My Subjects

It results in causing the audience to have pause at seeing the view from the other side (once the watched, now given an insight into being the watcher), and the ability to be able to question their stance on the questions in regards to breaches of consent that is innate to the artwork being made. The methods that Stanza elects to present and practice his work revolving around the matter of ethical problems brings some of the points Vermeersch and De Pauw explored in their research surrounding the acceptance of new security technologies depending on how they were 'framed' to the public. Their research concluded that the acceptance and encouragement of new technologies entirely depended on the individual and whether or not the values they held would be appealed to, as well as their overall optimism for technology and their trust in their local authorities. Those concerned with the safety and risk of their environment responded more positively to technology being framed with the intent of security, as can be predictably guessed, as well as the result of individuals who were concerned about their privacy reacting adversely when surveillance systems were framed with the knowledge that their privacy would then be in the control of public authorities (2017, pg. 66). The relevancy lies here with the fact that you would likely have to share Stanza's values at least to some degree when viewing his artwork in order to be able to have the intended engagement of thought surrounding the topic. Furthermore, by using this video method to give a perspective-like presentation of the ethical worries, it can also require a level of empathy from the audience for them to be able to entirely see the problem shown. If they neither have concerns over their privacy that would outweigh their priority of safety, nor do they see why this should be a concern to anyone else, then Stanza's approach is going to fall short of the ability to help them engage in the discussion to his desired level. A work closer to his *Parallel Reality* series could better communicate to this type of audience by the

fact that it shows the data collected in its full volume and therefore no need to appeal to the idea of putting the viewer in the shoes of the watcher. They can remain a third party in viewing the exchange between the relevant dynamics of those visible under observation and those invisible observing the former, while also having the visualised quantity of the observation to emphasise the scale on which CCTV collects and stores what it oversees. This is where the strength lies in Stanza's work for his way of using photography as his medium of communication, the presentation of the sentiment is shown to be flexible and covers all potential priorities that a viewer may hold when consuming his work. As Nandy rightfully expresses "At its core, this discussion revolves around the fundamental tension between security and privacy" (pg. 15) and the capacity for this to be engaged with within a photographic context is entirely dependent on the artist finding the correct method of expressing this. This would be done in the hopes it can be understood and criticisms discussed by those who consume the work, as is important to do in the contemporary day and age of sophisticated surveillance.

To finalise, the presentation of the message and the goals of an artist are clearly of great importance when engaging with the broader unease that comes with CCTV and surveillance. To the audience the lines of where an artistic practice begins and where contributing to the structures we would be trying to criticise ends risks becoming unclear if not done with the correct level of thought. However, Stanza's approaches when commentating on the topic within these project examples - that being the invasion of privacy with the use of CCTV and the collection and use of the data once the moment has passed – offer varied enough formatting that the pieces

can be consumed by people who hold more than one type of priority when it comes to the precarious balancing of privacy and safety.

Chapter 3: Advancing technology: how does art use evolving tech to commentate on surveillance

Amongst the CCTV cameras that are commonplace to see in our cities and buildings, the field of surveillance technology is finding new ways to evolve into more efficient and sophisticated tools that governments can wield as a method of observation. Primarily, the ever-improving state of motion tracking and night vision, two examples that I will be focusing on for this chapter. These recent developments in surveillance systems oftentimes originate its trials and refinement in the military before becoming software available for public authorities and later implemented into CCTV, and as a result will be unable to escape the associations they possess to the risk of a militarised state rather than of a democracy that countries sell themselves as. It should be noted that the roots in testing that surveillance software has in the military is not a death sentence to the public's freedom of expression when under its necessitated use, however the questions and concerns that it does raise on the future developments of CCTV is what prompts artists to use the technology as their own tool for addressing the criticism from their perspective as a creative.

Jordan Crandall is one such creative whose art takes the form of performance videos, making use of the same evolving technology that is in discussion and using it to build scenarios and draw new connections to other decontextualised footage clips under the light of combining them in the same format. *Homefront* sets the scene for a confrontation, acted out between the performers while they're filmed in a constructed

circumstance of getting caught on CCTV. It flips between the actors looking at themselves in the mirror, and to the footage captured on video with the presence of motion tracking like is seen in Figure 7.



Fig. 7: Homefront

Crandall seeks to use the software to express his thoughts relating the state of surveillance to the impacts of a person's self-awareness and self-identity. It's reminiscent of Foucault's observations regarding the state of self-managed discipline that power structures such as the panopticon aims to imbed in those subjected to it. In the video the actors' faces swap and blur all while they attempt to perceive themselves in the mirror and themselves in the context of the staged scenes of aggression and confrontation to each other. When exposed to the constant monitoring that can occur in circumstance that a public authority overreaches the ethically acceptable level of surveillance systems, it can be argued that the pressure to comply and internalise the discipline can interfere with a person's perception of the self. A phenomenon of the like is made mention of within Manokha's paper when he discusses the observation made by researchers of an 'extended chilling effect', reported as "social media users imposing constraints on their offline behaviour due to the fear that pictures or accounts of their offline actions might be posted online and be made viewable to their online audiences" (2018, pg. 230). It is not unreasonable then to consider the impact of excessively monitored spaces on those who are aware of the fact they're heavily monitored interfering with their behaviour

and sense of self even when outside of the view of surveillance. This is what Crandall's work achieves in bringing forwards as a question, the message of it strengthened with his intentional use of the advancing technology of the time. He further criticises the effects of hindered identity by playing with the narrative role the footage takes on throughout the work. By using both the perspective of the mimicked CCTV angles as well as the intimate and tense shots of the subjects nude and staring towards their reflections, it blurs the lines in where the watcher and the watched start and end. Even the action depicted, looking at themselves and their reflections in the mirror, is an effective metaphor for the persistence of observation even when not directly in the eye of oppressive surveillance. This, then, is an appropriate connection to draw to the manifestations of panopticism in the modern world and how it's able to be explored through photographic mediums.

His commentary on the relationship between ourselves and the militarisation of technology in an effort to observe and maintain control is further explored in another video work *Heatseeking*. It formats in grids of six, playing videos that range from the inner workings of a ship, a surgery, men playing golf, footage of borders and traffic, to erotic scenes with women. In Crandall's own words he describes the work as "an observing network at work", alike to that of the panopticon in its presentation of multiple simultaneously observed events. The imagery speaks well to the intention of the art, wherein he's once again exploring the relationship between ourselves in amongst the context of being under scrutiny and intimately known. It demands we contemplate our internal mechanisms under the perspective of where we fit amongst the evolving climate of surveillance technologies.



Fig. 8: Heatseeking

The powers of panopticism operate on the assurance that the individual being subjected to the authority's scrutiny is aware of their position, the pressures that come with being held to an expectation as explored in chapter one is what compels us to self-correct our behaviour before it ever happens. *Heatseeking* and its vivid imagery evoke this level of undeniable invasion of privacy, whether in a literal or metaphorical sense. Footage of a naked woman laying alone in her bed is the most literal example of this. However, when paired besides the visuals of surgical implements an audience is inclined to view them as connected. It speaks therefore to the invasion of our connection to ourselves and our ability to distinguish what is our own expectation and free will, and what is a matter of the control exerted over us by the structures this advancing technology supports. After the release of the Snowden files in 2013 it is a worthwhile consideration to reflect how much the knowledge of the degree of surveillance has impacted how we hold ourselves in our day to day lives. In his article Manokha makes good on reminding us that the principles that allow the mechanisms of the panopticon to flourish are "the omnipresence of the inspector ensured by his total invisibility; the universal visibility of objects; and the

assumption of constant observation by the watched” (2018, pg. 231). To further this, as a result of Crandall’s implementation of military technology that’s used to monitor the border to the USA and Mexico (e.g. infrared thermal imaging), it provides the work a direct connection to the action of maintaining and enforcing order and expectations. Using this technology as a means to then video the previously mentioned invasive moments, as well as to even capture shots of traffic and pointed toward the horizon, is an effective way to build the topic and criticisms about the progressively more aggressive surveillance systems into the foundations of work. It becomes a need to be able to acknowledge and analyse if you are to fully engage with the piece.

Overall, Crandall’s application and consideration for the methods that he’s filmed his performance work with are integral to the art being able to successfully commentate on the subject of surveillance. It provides a multitude of points to be able to consider for how the technology should or could be used, as well as how exactly it frames the footage collected with these methods. In addition, his work is unique in its angle of wanting to explore the relationship between our sense of self when seen through the eyes of surveillance cameras. Despite ourselves being the ones who make work on and critiquing the rapidly evolving limits of acceptable observation, there is too little exploration of the self-disciplinary behaviours that can manifest in ourselves when under prolonged and intense attention. Therefore, Crandall’s methods of bringing awareness to the warping of our self-identification by capturing it within the root for the potential problems is an effective use for the tool of the oppression.

Conclusion

While often argued over whether the relevancy of panopticism and the panopticon can still be appropriately applied to the increasingly sophisticated methods of surveillance that governments employ, it's clear to me that the comparison works well in gaining an understanding of the effects and ways in which it can manifest. Panopticism doesn't necessarily refer to just the single unmoving structure that was the central point of observation within Bentham's prison structure, it is the mechanisms that enable an authority to enact scrutiny on the masses simultaneously as well as ceaselessly. This is present in our desensitisation to the CCTV posted in our cities, in the endeavours of governments to develop more efficient and effective software to track the movements of who it wants and needs to, and in how we as photographers choose to communicate our perspective on the ethical issues that grow as the technology evolves.

In answer to the inquiry of the thesis "How does Panopticism manifest in the modern day and appear in photography", it's found that the tools at our disposal in the art medium make for powerful forms of critiquing the surveillance state by adopting the same presentation as the problem itself. By employing similar techniques, using similar technologies, and taking up the perspectives from both observed and observer, it strongly facilitates the ability to give visual or physical representation of the concerns raised. Using live streams as your source of material for your art creates an awareness for how the view looks when not under scrutiny, taking up the chair as the unseen ceaseless watcher. It gives an audience the opportunity to put themselves in the picture to better comprehend and raise questions around the art that the photographer intended. Furthermore, the software is capable of framing the topic of surveillance into a way that allows artists to critique the issues associated, in

particular the issues of freedom of expression under an escalating frequency of monitored environments. Panopticism manifests most notably and expectedly in the CCTV cameras wildly introduced into our cities' infrastructure, so it feels only natural that an effective way to disrupt the dynamic of being either the watched or the watcher should be done through the same lenses that are often the things enforcing the control on us in our daily lives. By doing so, it strips it of one of the most important aspects that need to be met for the desired effects of panopticism: total invisibility. Photographers inserting ourselves into the role of the ceaseless watcher allows us to become familiar with how exactly the mechanism of the panopticon achieves its control, and so therefore removes a degree of the imbalance when we familiarise ourselves with it from both perspectives. This is likely why photography is a successful medium for analysing the effects of panopticism and being able to recognise its presence in modern day.

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