Danielle Bustillo

A compilation
of tangents
on surveillance, anonymity and
deception tactics.

Secrecy is both field and tactic; it is cultivated, unearthed, eroded, plotted and deployed. Jean Eugène Robert Houdin, Ellsworth Kelly, Donald Rumsfeld, any kind of secret service, secret members of a secret court, Malaysia Airlines Flight 370, a Heartbleed bug that the N.S.A. didn't publicly address, inflatable tanks made by artists in WWII, @wikibaghdady and Sunday bathroom paintings stolen from an email, leaked to the world wide web are both agents and authors of uncertainty.

When Donald Rumsfeld was interviewed by Kai Ryssdal about his book *Rumsfeld's Rules: Leadership Lessons in Business, Politics, War and Life*, he was asked if he had ever thought of apologizing for his work in the Middle East under the Bush administration. To this, he responded: "Well my goodness, well you know, as Napoleon said, I have been mistaken so many times that I don't even blush for it anymore. Sure you see things that don't turn out the way you hope. You look at intelligence and of course if 'intelligent' were a fact it wouldn't be intelligence."[1] Intelligence is no more than the ability to link two or more things. In military parlance, 'intelligence' is information that has been processed and verified and it is this process that distinguishes intelligence from information.[2] Rumsfeld, however, is referring to the magic of intelligence, to its ability to be misdirected and redirected. (Napoleon is also known to have said "History is a lie that is agreed upon.") In *The Magic of the State*, Michael Taussig reminds us that both artist and state share a craft: "After all it is not only the writer of fiction who fuses reality with dreamlike states. This privilege also belongs, as Kafka taught, to the being-in-the-world of the modern state itself." This is magic at its molten core. As Taussig continues, "the epistemology of appearance is thought to shroud a concealed truth– but not the truth that there is none."

The poetry of a GLOMAR response

Glomarization is the denial of information in response to a Freedom Of Information Act request. The *neither confirm nor deny* response protects the state's need for secrecy. In 1975, under the Ford administration, the Los Angeles Times tried to publish a story about a covert C.I.A. mission to find a sunken Soviet submarine using a vessel called 'The Glomar Explorer'. The C.I.A. allegedly impeded the article's publication, but the journalist who authored it, Harriet Ann Phillippi, requested information regarding both the Glomar project as well as the C.I.A.'s attempt to censor her story. She was the first to receive a "neither confirm nor deny" response.

The new standards of state correspondence ask that a FOIA request be met by a GLOMAR response and a re-sponse is at best an avowal of existence. Rooted in the latin 're' for 'back' and 'spondere' meaning 'to pledge', a response is no more than a promise in return.

---

[1] Donald Rumsfeld on Iraq, Interview by Kai Ryssdal (June 13, 2014) Market Place, American Public Media
[2] Jon Latimer, Deception in War, New York: The Overlook Press (2001)

Parafiction and Parafact

Historian Carrie Lambert-Beatty's defines 'parafiction' as a hybrid fiction, one that

> does not perform its procedures in the hygienic clinics of literature, but has one foot in the field of the real. Unlike historical fiction's fact-based but imagined worlds, in parafiction real and/or imaginary personages and stories intersect with the world as it is being lived. Post-simulacral, parafictional strategies are oriented less toward the disappearance of the real than toward the pragmatics of trust. Simply put, with various degrees of success, for various durations, and for various purposes, these fictions are experienced as fact.[3]

When typing 'parfact' my autocorrected suggestion is *parfait*, which, despite the linguistic shift, is highly accurate: a *fait* in French is a fact but it is also something that has been done– the past participle of the verb *faire*, or *to do*. It is fact because it has been called into its doneness, or claimed as done, albeit only in the para-real of fiction.

In October 2005, comedian Stephen Colbert introduced the word 'truthiness' in an episode on The Colbert Report. 'Truthiness' privileges the *potential* to be true over its factual accuracy. He says, "Who's Britannica to tell me the Panama Canal was finished in 1914? If I wanna say it happened in 1941, that's my right. I don't trust books. They're all fact, no heart."[4] He then distinguishes two truths: one that must be thought and the other that must be felt: "We are a divided nation [...] between those who think with their head and those who know with their heart." While we know this report is pure satire, we can think of truthiness beyond the parafiction within which it is used. The root of truthiness does, like currency, rely on faith: 'truth' comes from the Old English 'triewð', meaning 'faith', 'loyalty', or 'pledge'.

Like a response, truth holds the promise of itself.

A parafiction must, according to Lambert-Beatty, achieve "truth-status" and by doing so, is ultimately a deception tactic. Deceived into forgetting a fiction by doubting that which defines it as fiction, we question the truthiness of a thing within the state of an already suspended belief. In this sense, parafiction comes from a very specific need for fiction to be able to distance itself from itself and yet it's inverse, *surprisingly* close in form is far more terrible. A fictionalized terror is to the state what parafiction is to the artist. When these strategies challenge the parameters of parafiction or simply are not experienced within them, they become *parafact.*[5] Parafiction is merely the veneer of deception in a set that has been tailored to appear true. This tautological process appends more versions of itself to an already known untruth—this is a rehearsal space for what is potentially very real. Parafact is parafiction derobed of fiction—of the safety of its context, the deception tactic that parafiction can only mirror. Parafact does not mean the real seems fictional; it targets the moment when fiction no longer needs fiction to reference the real. It calls itself into being

---

[3] Carrie Lambert-Beatty. Parafiction and Plausibility, October Magazine (June 13, 2013)
[4] The Word – Truthiness, The Colbert Report (October 17, 2005)
http://thecolbertreport.cc.com/videos/63ite2/the-word---truthiness May 18, 2014
[5] The term parafact DOES what parafiction only claims to do.

real by occurring as a fiction of histories,[6] in the form of a governmental pledge, or a state address.

Camouflage or specs on state magic

In 1856, Napoleon III was concerned with the growing influence of the Marabouts in French-controlled Algeria. Respected for their magical abilities, such as snake charming, glass eating, fire walking, and performing miracles, the Marabouts were successfully persuading other tribes to resist the French occupation. In response, Napoleon III sent the celebrated magician Jean Eugène Robert-Houdin to French Algeria to demonstrate the superiority of French magic. Houdin began with a series of performances in theaters, deploying magic tricks that he was famous for, such as "The Light And Heavy Chest". The success of his mission however came from a private performance for a select group of tribal leaders in which he asked one of them to shoot him. When the men saw him catch a bullet between his teeth, he won both a certificate for his skill as well as their *promise* of loyalty to France.[7]

The Allies relied on two deceptive strategies during the Normandy Landings of June 6, 1944.[8] Codenamed Operation Fortitude and Operation Bodyguard, these missions involved the creation of false field armies, dummy airfields, inflatable tanks, landing craft, fake wireless traffic, spoof radios, and German agents who leaked information about the Allies' plans to deter enemy attention away from Normandy. Now known as the Ghost Army, the 23rd Headquarters Special Troops were professionals in 'tactical deception'—in staging a total atmosphere of war.[9]

The very first chapter of David Fisher's *The War Magician* opens with a parafictional account: "Jasper Maskelyne was drinking a glass of razor blades when the war began."[10] Mythologized as a *state* magician when he was head of the 'Camouflage Experimental Section' in Egypt in 1941, Maskelyne was reverted back to being a *stage* magician to entertain the troops only a year later. In 1949, his ghost-written biography[11] called *Magic: Top Secret* was published.[12] He is known to have worked on camouflage operations and he is said to have made the Suez Canal disappear. Both *The War Magician* and *Magic: Top Secret* contain claims of which the factuality has often been disputed. Maskelyne's real work operates within the field of parafact, in the commons of perpetual contradiction and

---

[6] History as in histoire, a narrative, a tale, a story.

[7] Teller, Best Magic Trick; Witchcraft As Statecraft (April 18, 1999) The New York Times, http://www.nytimes.com/1999/04/18/magazine/best-magic-trick-witchcraft-as-statecraft.html, retrieved June 02, 2014

[8] Multiply the effigy: on June 6, 2013, The Guardian published the second story about Edward Snowden's leaks.

[9] Meghan Garber, *Ghost Army: The Inflatable Tanks That Fooled Hitler*, The Atlantic (May 22, 2013) http://www.theatlantic.com/technology/archive/2013/05/ghost-army-the-inflatable-tanks-that-fooled-hitler/276137/ May 01, 2014

[10] David Fisher, The War Magician, Orion: (2011)

[11] Possibly an autobiography.

[12] Richard Stokes writes that Maskelyne's most "effective piece of camouflage, his most deceptive decoy, was ingeniously compact, built from recycled tree carcass and weighed only thirteen ounces. It was a hardback book called Magic-Top Secret. And it has since fooled people for 60 years."

uncertainty.[13] This is not parafiction as defined by Lambert-Beatty; these are the histories of parafact archived in the gallery.[14]

British dummy tank used for WWII.[15]

Should this distract us from the glam cam operated black out shades of our balconized confessionals, we still have John Mulholland to pocket. The U.S. Armed Service Editions published miniature versions of American magician John Mulholland's *The Art of Illusion* to fit the shirt pockets of US soldiers in 1944, meant to serve as a pass time for soldiers. Later, during the Cold War, Mulholland submitted a special, unsigned edition of *Some Operational Uses for The Art of Deception* to the C.I.A.'s MKULTRA project.[16] Though all known copies were classified, hidden and 404'd in 1973, the manual has since surfaced, published as *The Official C.I.A. Manual of Trickery and Deception*.[17]

Locate the difference between 'deception' and 'illusion' in its Latin construction. 'To deceive' comes from 'decipere', 'to ensnare, beguile, cheat' and 'illudere' means 'to mock at', 'to play with'.[18] Bedazzle my guise as cipher and trail my escort, as guide. To mask or to musk, a scent refracted.[19]

---

[13] Richard Stokes. The War Magician Myth, by Richard Stokes, (June 04, 2014)
http://www.maskelynemagic.com/flaws.html, July 2, 2014
[14] 'gallery' stems from the 14th century Middle French galerie, 'a long portico'; its origin may be linked to the Latin galilea, 'a church porch'
[15] Image by War Office official photographer [Public domain], via Wikimedia Commons February 13, 2014
https://commons.wikimedia.org/wiki/File:Dummy_Vehicles_and_Equipment_USED_For_Deception_during_the_Second_World_War_H42531.jpg
[16] Jonathan Allen, *Deceptionists at War*, Issue 26, Magic Summer, Cabinet Magazine (2007)
[17] Noah Shachtman, *CIA's Los Magic Manual Resurfaces,* (November 24, 2009) WIRED,
http://www.wired.com/2009/11/cias-lost-magic-manual-resurfaces/ June 17, 2014
[18] The Latin *'ludere' means 'to play'* and the French noun 'jeu' from the Latin 'jocum', 'jest', 'joke'
[19] The Stasi allegedly kept a museum of smells in order to be able to make it easier for dogs to track people.

Rather incredibly, the exact origin of the word 'camouflage' is unknown. The French *camouflet*[20] meant to blow thick smoke into the nose of another person with a lit paper cone as some form of humiliation or mortification. The term was later used in Parisian slang *camoufler*, close to the Italian *camuffare*, 'to disguise'. The earliest version of ship camouflage may have been the use of 'Venetian blue' during the Gallic wars.[21] Hereafter, various hues of grey[22] were used as the sky was considered to be more often grey than it was blue. In some instances, ships were painted to match the sky at a particular time of day as is the case in 1940 with Captain Louis Mountbatten's 5th Flotilla of K-Class destroyers that were painted Mountbatten pink so they could be camouflaged during dawn and dusk.[23] In order to be effective, these techniques, also used by the peppered moth and by parakeets, require distance from the object being disappeared. In an article called 'Fighting the U-Boat with Paint' published by *Popular Science* in 1917, Waldemar Kaempffert explains the relationship between the 'dazzle system' and 'low visibility':

> "Battleship grey having proved utterly useless, naval officers turned instinctively to artists for advice and assistance. If an artist, with his trained eye, knows how to apply color, knows how to trace lines on canvas so that they become the counterfeit presentment of the thing he sees, couldn't he reverse the process and devise some way of blotting out the thing to be looked at? [...] Low-visibility is intended to prevent an attack from being made at all—the dazzle system to prevent the attack from being successful."[24]

Refractive techniques are neither disruptive nor dazzling. Instead, they focus on creating the illusion of multiplicity. During the Soviet era, a form of informational camouflage meant to deceive in order to achieve surprise became known as *maskirovka*. Four main principles guide this tactic: activity, plausibility, variety and continuity. Offensive action is to be used as a decoy; the use of dummy gear and camouflage must be timely and plausible and its performance must go uninterrupted. Note that this tactic goes beyond the employment of secrecy, concealment and simulation displays. The goal of the Soviet *maskirovka* was to present something as true but in an ambiguous way, so as to anticipate the potential uncovering of the deception and to simultaneously thwart it by leaving the opponent with two or more possibilities.

Whereas the Allied use of a Ghost Army was more of a *look at A while B may disappear*, *maskirovka* multiplies the versions of A so that even if one is unveiled, there are always more than one possible answers. In order to maintain the element of 'surprise', *maskirovka* must permeate almost every circumstance. This interweaving of fiction into normal activities is precisely how Latimer distinguishes *maskirovka* from Western deception tactics. Specific to the interest of this paper, is the multiple effigy—the

---

[20] *Guide de mon esprit follet, Qui surtout chéris le burlesque, Souffle-moi par un camouflet Un style qui soit bien grotesque,* Paul Scarron, la Foire St-Germain.

[21] George P. Englehardt, *Marine Investigations on The Pacific Coast*, The Brooklyn Museum Quarterly, Brooklyn Institute of Arts and Science. Museum, Vol IV (January 1917) No.1, p.35.

[22] 'Battleship grey' a song by Tijs Verwest:
      Its battleship grey
      All your sweet talkin', raining over me
      Till my name escapes and Im set free

[23] Ship camouflage https://en.wikipedia.org/wiki/Ship_camouflage October 12, 2013

[24] Kaempffert, Waldemar. Fighting the U-Boat with Paint, Popular Science (April 1919) Vol. 94. No. 4.

Borgesian approach to deception—as a tactic applicable and deployed in both the military and in fiction. Just as Soviet motorifle battalions were each equipped with thirty reflectors, cephalopods (octopuses, squid and cuttlefish) have multi-layer mirrors made of protein that allow for their bodies to become so highly reflective that they near transparency.[25] This is called 'silvering'.
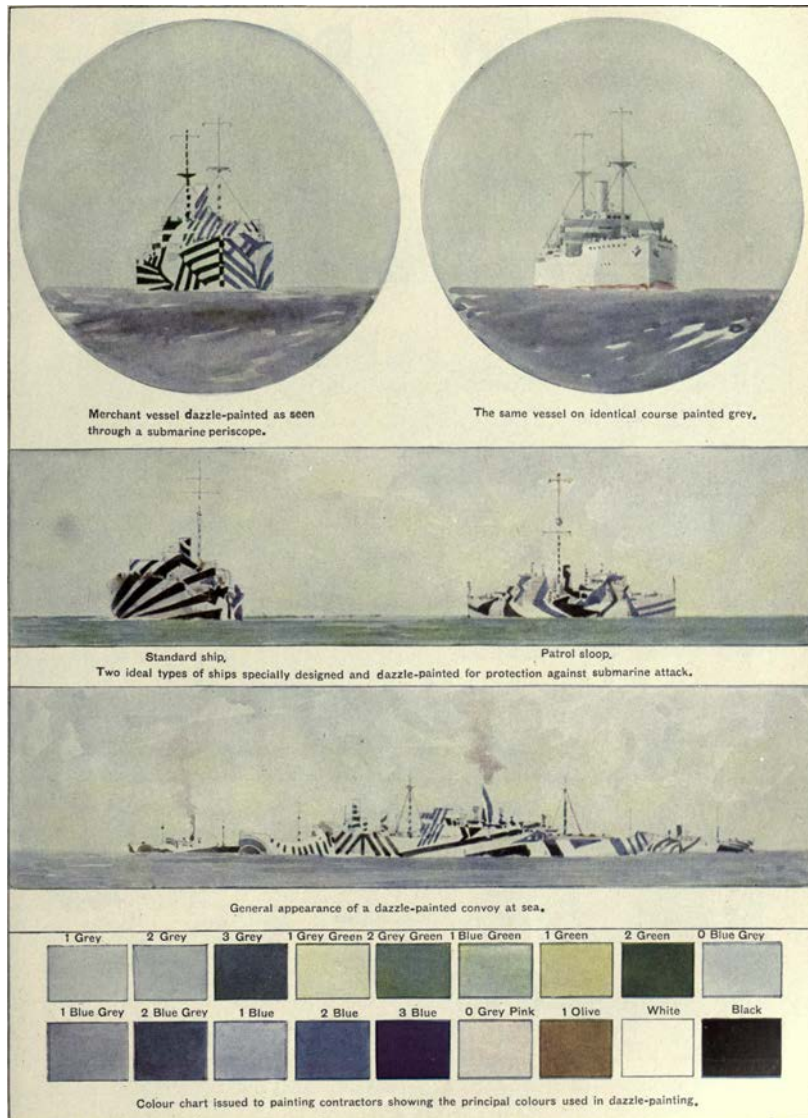
An illustration of the dazzling technique for ships from the Encyclopædia Britannica, v. 30, 1922.[26]

[25] Jon Latimer, Deception in War, New York: The Overlook Press, (2001)
[26] Image by Norman Wilkinson [Public domain], via Wikimedia Commons June 7, 2014
https://commons.wikimedia.org/wiki/File:EB1922_Camouflage.jpg

Houdin's bullet, the myth of Jasper Maskelyne, The Ghost Army and Mulholland's writing call factuality[27] into becoming facticity'.[28] Here is an itinerary for some wild logic: parafiction uses truthiness to become parafact. State orchestrated parafacts are psychological operations but in a more general sense, they are tactics rooted in magic and art, each critical to the fabrication of fiction. That the State also employs them is only interesting in so far as these logistics are not field-specific. Belonging to none, a parafact can be reworked and deployed by any. Destabilizing the credibility of a regulated and authoritative validation process means that any fact can be parasitic, anything can go viral, anything can be true and anything can be questioned. Uncertainty loses authority when anyone can co-author it. In this way, we emphasize the most destabilizing and yet the most yielding of magic acts as a 'passion of facticity'.[29] Colbert refers to the 'gut',[30] the 'heart' of truthiness as a prerequisite for parafact. The style guide for parafact is as follows: fact needs a face to present it and in order to be effective, its disposition must near enchantment, or be presented with charisma. Think of this protocol as part of a commons, a tactic for the many Maltese replicas of the balconic stage.

Notable examples of PSYOPs: Psychological operations, known since 2010 as Military Information Support Operations (MISO) are in charge of selecting, creating and disseminating information in relation to target audiences. These operations include dropping leaflets from helicopters (done in the Korean and Gulf Wars), using media to tailor a policy or action to appear more or less favorable to its viewers, censoring information, spreading disinformation, etc. In Operation Nifty Package, PSYOP soldiers drowned the Holy See Embassy with loud music[31] when removing ousted Panamanian leader Manuel Noriega who had taken refuge in the embassy during the U.S. invasion of Panama in order to conceal the otherwise audible negotiations for Noriega's surrender. Another 'known known' PSYOP is the toppling of Saddam Hussein's statue in Firdos Square in 2003. Only minutes after this took place, then Secretary of Defense Donald Rumsfeld allegedly told reporters "The scenes of free Iraqis celebrating in the streets, riding American tanks, tearing down the statues of Saddam Hussein in the center of Baghdad are breathtaking. Watching them, one cannot help but think of the fall of the Berlin Wall and the collapse of the Iron Curtain."[32]

---

[27] Factuality as in pertaining to facts, containing at least some, verified and edited by collective usership.

[28] I am framing my use of 'facticity' within the state of potential to become a fact.

[29] In an essay on potentiality that addresses 'The Passion of Facticity', Giorgio Agamben counters some of the criticism that Heidegger had received for not having covered 'love' in his order of Dasein. For Agamben, the guise (Wasein) of the Dasein asks Dasein to be concealed in the very thing that exposes it ("it is inscribed in its very structure of Being.") In this sense, Dasein, for Agambem is tactical (fashion is tactical- a face for that which is thrown). Within this body of Dasein, the guise is not a simulacra but a mood that appears to be absent. The face of this absence calls out its presence and in this way the fact that Heidegger did not directly include love in Dasein references just how present it actually is. This can be understood as a form of camouflage, as hiding in plain sight. Giorgio Agamben, from Potentialities: Collected Essays in Philosophy, Part III, The Passion of Facticity, Heidegger and The Problem of Love (Dec 21, 2007) Departamento Cinema/ Imagem Em Movimento (Interno) http://thepassionoffacticity.blogspot.com/2007/12/giorgio-agamben-potentialities.html June 17, 2014

[30] The parody is the para-body and no less credible, no less real in this argument.

[31] Guns N Roses' 'Welcome to The Jungle' was one of the 95 odd songs blasted into the embassy.

[32] Peter Mass, The Toppling, How the media inflated a minor moment in a long war (Jan 10, 2011) The New Yorker

Top: Statue of Jean Eugène Robert Houdin, at his house/ museum, Blois, France.[33]
Bottom: The toppling of Saddam Hussein's statue, 2003.[34]

'Silvering' requires a multitude to be effective.[35] It is camouflage for a peer-to-peer ecology, a Maltese balcony on every inch of the wall. This strategy speaks to the agenda of a larger movement in liquid democracy, where everything is co-authored, co-edited, gitHub'd, Wiki'd, collectively co-creating the 'adjacent possible'.[36] The main challenge here involves

---

[33] Image by Carcharoth (Commons) (Own work) [CC-BY-SA-3.0 (http://creativecommons.org/licenses/by-sa/3.0) or GFDL (http://www.gnu.org/copyleft/fdl.html)], via Wikimedia Commons June 21, 2014 https://commons.wikimedia.org/wiki/File:Jean_Eug%C3%A8ne_Robert-Houdin_statue_%28Blois%29.jpg

[34] Image by Marine Lieutenant Tim McLaughlin ([1]) [Public domain], via Wikimedia Commons July 3, 2014 https://commons.wikimedia.org/wiki/File:Flag_on_Saddam_Firdos_Square_Statues_face_2003-04-09.jpg

[35] The TOR browser uses as many relays as possible to complicate the traceable pathway of networks. The more effigies we make, the more brush we have to hide in.

[36] Explained by Steven Johnson, 'the adjacent possible' is a term he borrows from scientist Stuart Kauffman: "The adjacent possible is a kind of shadow future, hovering on the edges of the present state of things, a map of all the ways in which the present can reinvent itself." Sourced from The Genius of the Tinkerer, by Steven Johnson

understanding how and if these platforms can subvert a dominant monoculture without merely being co-opted by it. *Peer* turns to *pier* when the only regard is disregard for the veiled authority of a surveilled state; the pier is a balcony that sur-passes the state of the veil, the recoup of disinformation, the camouflage of potential. This is the wall that appears balconic, or creates a wall of balconies. This balcony can be viewed from below, from above, from across or from itself. It shoulders its neighbors with interchangeable addresses, many of which may be false. The modular stage of war is a balcony refracted. Washington's Bow Window, the Oval Office, the doorway to the East Office, are the new Juliets. Turned inwards, they are places that 'appear' private but are willingly thrown to the public sphere. The Juliet is the self-destructing, screen captured selfie, a performing of privacy in a public but privatized space. In 2014, the magic act is a pop-up window on a glowing screen that asks you to log in with your Gmail or Facebook account while engagement is executed by remote command, by proxy, from a hallway that is not the oval office, presented by the face of a White House left intact while its 'guts' are being redressed.

Information when processed becomes intelligence, this intelligence then becomes culture, and when the process of observation and collection of information is systematic, it is called surveillance. What is of interest here is the agency inherent to the structure of surveillance culture. That is to say that in presenting our information on the balcony, we also curate its truthiness. To 'care' for our information is to author it, ghost tweet it, embed it. What kind of intelligence comes from misinformation? The face of facticity can be many.

Poisoning the well affects the retroactive interpretation of our data; it is trumped at best and challenged at worst, a preparation for the next step in the performing of privacy as a spoofing of democracy.

Reflect: Mirror mask any school of sardines with this version of 'Hide-and-seek'.[37]

From the Latin 'anonymus' and the Greek 'anonymos' which mean "without a name", 'anonymity' means 'fictitious name' and the Old English nama, means "name, reputation"; a new (and many) IP address(es).

At a Correspondents Association event on Saturday, May 3, 2014, Obama gave a dinner speech in which he joked that if his slogan in 2008 was *Yes We Can*, in 2013 it was *control+alt+delete*. I think he meant to say *control or command Z.*

(September 25, 2010) The Wall Street Journal
http://online.wsj.com/news/articles/SB10001424052748703989304575503730101860838, June 05, 2014
[37] 'Sardines' is a game of 'Hide-and-seek' in which one person hides from the seekers who, when found, then hide with this person until all seekers are packed into a small hiding place.

The command Z performance is perpetually refreshed. And while absolute anonymity is impossible, or simply not desirable, we can perform it as a community when we stop thinking about it as a commodity: this is Statecraft reclaimed by the state. To be everywhere is to be nowhere. No censorship and no restrictions. Flood the agora with as much disinformation as possible.

Rehearsals ongoing- ad nauseam; with datalove[38] & loveint,[39]

Piss[40]

He will piss when he can't whistle; he will be hanged. He shall not piss my money against the wall; he shall not have my money to spend in liquor.
He who once a good name gets,
May piss a bed, and say he sweats.

---

[38] Telecomix established the principles of datalove as guidelines in defense of net neutrality and open, free data:
    Data is essential
    Data must flow
    Data must be used
    Data is neither good nor bad
    There is no illegal data
    Data is free
    Data can not be owned
    No man, machine or system shall interrupt the flow of data
    Locking data is a crime against datanity
    Love data
    The Principles of Datalove, http://datalove.me/index.html March 03, 2014
[39] LOVEINT refers to a scandal that revealed N.S.A. employees were using the agencies' monitoring capacities to spy on loved ones and former lovers. SEXINT refers to the monitoring of users' sexual interests online and storing these interests for potential blackmail.
[40] a definition taken from The 1811 Dictionary of the Vulgar Tongue, originally by Francis Grose, http://www.fromoldbooks.org/Grose-VulgarTongue/p/piss.html, February 1, 2014