Only when they are experienced as such by another conviction that they are alive, may feel that they are real live persons within themselves the sense of their own identity or [...] have no insecurity in adults by stating in the dark; he then returns to an analysis of the same ontological disappearance through not being seen, are frightened of sleeping this idea with an observation about young children who, fearing her sense of identity drains away from her cannot succeed in evoking this person in the actual presence of another person who knows her, or if she autonomy in the case of one patient suffering from this. As part of a comprehensive illustration of this thesis, Laing focused on the ways individual subjects can loose a fixed grasp on or ceasing to exist if they are not perceived by others. He explains of schizophrenia, if not the condition itself, could be considered iatrogenic. Laing later reinforces this idea with an observation about young children who, fearing disappearance through not being seen, are frightened of sleeping in the dark; he then returns to an analysis of the same ontological insecurity in adults by stating 'those people who cannot sustain from within themselves the sense of their own identity or [...] have no conviction that they are alive, may feel that they are real live persons only when they are experienced as such by another'®. Laing's view that the schizophrenic can feel as if they become someone through being seen by others, or having the sensation of being seen by virtue of a seeing technology (the light bulb for the child) offers another way of thinking about our information age and telepresence – the condition of being in several different places and temporalities at once, enabled by broadcast technologies. By taking Laing’s route we can see how the multiple video portraits Lotte Rose Kjær Skau assemblies in United We/I Stand etc. (2014) are perhaps not a commentary on a decentred and fragmented postmodern self, but an investigation of self actualisation and existence in the modern information age through the aggregation of gazes collected in a camera’s lens.

As part of a comprehensive illustration of this thesis, Laing focused in on the ways individual subjects can loose a fixed grasp on who they feel they are, by swinging too much in one direction between a real and a false self or by feeling they are diminishing or ceasing to exist if they are not perceived by others. He explains in the case of one patient suffering from this ‘lack of ontological autonomy’ that she is ‘like Tinkerbell!’ and further that ‘if she is not in the actual presence of another person who knows her, or if she cannot succeed in evoking this person’s presence in his absence, her sense of identity drains away from her’®. Laing later reinforces this idea with an observation about young children who, fearing disappearance through not being seen, are frightened of sleeping in the dark; he then returns to an analysis of the same ontological insecurity in adults by stating ‘those people who cannot sustain from within themselves the sense of their own identity or [...] have no conviction that they are alive, may feel that they are real live persons only when they are experienced as such by another’®. Laing's
status of female representation online, about that tension between empowerment and exploitation.

Speaking on the subject of female emancipation and self-empowerment, Virginia Woolf famously wrote that ‘a woman must have money and a room of her own if she is to write fiction’\textsuperscript{vi}. It was a consideration framed to explain the necessary conditions for literary pursuits, but it is clear that the practice of writing fiction is also symbolic of general independence. Again, Camgirls seem to problematise that maxim. Here is a subculture enabled by money and a room of one’s own, but rather than emancipation through literature or some other intellectual activity, the Camgirl is frequently reduced to the status of an erotic object, among many others, existing to satisfy the scopophilic gaze of a predominantly male viewership. Kjær Skau is no Camgirl, but what is translatable from that realm into the gallery-based situation, is that tension between what the subject projects and what the viewer perceives. Laing wrote ‘within the context of mutual sanity there is, however, quite a wide margin for conflict, error, misconception, in short, for disjunction of one kind or another between the person one is in one’s own eyes (one’s being-for-onesself) and the person one is in the eyes of the other (one’s being-for-the-other).’ This symbiotic relationship between socialism and egoism, where the one produces and cultivates the other, functions almost like an algorithm on the web, designed to galvanise the production of subjects online. The great chasm of misunderstanding, for good or ill, comes in the disparity between what is projected out to the world and what everyone else in turn reads. ‘Here I Am’ is what Kjær Skau’s work is saying, but what is it that you see?

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\begin{itemize}
\item \textsuperscript{i}Laing, R. (2010) \textit{The Divided Self}, London: Penguin
\item \textsuperscript{ii}ibid.
\item \textsuperscript{iii}ibid.
\item \textsuperscript{v} M. Senft, T. (2008) \textit{Camgirls: Celebrity and Community in the Age of Social Networks}, New York: Peter Lang publishing
\item \textsuperscript{vi} Woolf, V. (2000) \textit{A Room of One’s Own}, London: Penguin Classics
\end{itemize}