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SPECIAL ISSUE

Current location technologies have become tools used by contemporary artists, theorists, designers and scientists to reformulate our understanding of social engagement within an enlarged concept of place. These new mobile networks have altered the way people exist in and relate to spaces where the real and virtual world blend, blurring the lines of traditional spatial definitions and frameworks. This special issue provides a variety of perspectives and practices on the meaning and interpretation of today's locative media.

L.A.
Re.Play
MOBILE NETWORK CULTURE IN PLACEMAKING

To Lorraine and Earle Iverson,
visible in the space of memory.

L.A. Re.Play: Mobile Network Culture in Placemaking

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Meanderings and
Reflections on Locative Art

The word 'locative' is often accompanied by the word 'media' as if it were to seeking a legitimacy in its technologic features more than in the artistry of the production of content. Instead, I'd like to place the word 'art' at the forefront of the argument, and to consider the notion of locative art as art that is spatially contextualized, art that encompasses artistic practices that draw from movement (and/or the lack of it) and location, which is their source of inspiration, content, materiality, and context. This notion can be enlarged to encompass virtual, hybrid-ized, and non-virtual worlds, since there is a notion of spatiality in all of them, although in some artworks this notion may be expressed as an abstraction. The desire is to move away from the word 'media,' and to take a stance that defines artworks on the basis of their aesthetic merit, rather than as being hindered by the accompaniment and masquerade of words such as media, which, far from clearing the field, create complex and unwieldy taxonomies of materials, processes, and aesthetics.

This special issue, which is based on the work done by Hana Iverson and Mimi Sheller, might appear simi-lar to the *Leonardo Electronic Almanac* special issue, Volume 14, No. 3, which was entitled "LEA Locative Media Special Issue," and which hit the 'electronic waves' in 2006. There are several reasons why it was time to produce a new issue on Locative Art, and the most important of these was the new sense of sociopolitical consciousness that pioneers of digital technologies and contemporary artists are bringing

forward. Drew Hemment wrote in his introduction to the "LEA Locative Media Special Issue":

> Artists have long been concerned with place and location, but the combination of mobile devices with positioning technologies is opening up a manifold of different ways in which geographical space can be encountered and drawn, and presenting a frame through which a wide range of spatial practices may be looked at anew. [1]

It is instead a step forward in the analysis of what has been produced and what locative art has evolved into over the past 10 years, from a nascence of anxiety and hope for its evolution, to its present form as an artistic medium gaining recognition within the complex world of contemporary fine arts.

This special issue should be read as an analysis of these recent evolutions, and of how locative *media* have en-gaged the world and mapped their own domains in the process of becoming locative *art*, now embedding itself within the increasingly contested realms of public space and social activism.

The media of the 'locative' experience have become less and less of prominent features of the aesthetic process and now figure as a component, but not as *the* compo-nent of spatially located and contextualized works of art.

The aesthetic practices of the contributors to this spe-cial issue have defined and continue to redefine the

vision of what locative art should be, as well as in what context it should be 'located,' and – at the same time – have challenged traditional contextual and relational interpretations of the art object and its social and politi-cal functions.

The decision to stress the elements of spatially contex-tualized art resides in the increased importance that public as well as private space have gained following the technological developments that erode both spaces in favor of invasion of privacy, the blurring of public boundaries, and the control of locations, bodies, and identities. This erosion comes at the hands of corpo-rate, state, and military regimes that, by parading ideas of democracy and social wellbeing, flaunt basic human rights while increasingly enacting dictatorial forms of control and surveillance.

The blurring of the boundaries between public and pri-vate is such that the idea of concealing one's location becomes an insurrectional act, particularly under op-pressive regimes such as Turkey, where knowledge of the citizenry's location is necessary to enforce restric-tions on freedom of speech. Movement, speech, media, bodies, and identity appear inextricably interconnected within contemporary societies, in which personal ex-istence is no more, and the idea of switching off – dis-connecting oneself from the systems of control and surveillance – is perceived as dangerous, insurrectional, and revolutionary.

The idea of spaces that are and must be contextualized becomes extremely important when bandying about definitions of 'armchair revolutionaries' and 'click activ-ists.' In fact, while it may be possible to recognize and identify these armchair revolutionaries and click activ-ists in the United States and the United Kingdom, ap-plying the label proves more difficult in other contexts; namely, countries in which the erosion of democracy is more pronounced and readily visible. Tweeting is a

dangerous activity in places like Turkey, Iran, or China, where a tweet or a click may quickly lead to the police knocking on the door, ready to enforce restrictions on freedom of speech, or, more accurately, westernized perceptions of freedom of speech disseminated over the internet that do not necessarily correspond or ap-ply to local realities.

The current furor over whether the President of Tur-key, Recep Tayyip Erdoğan, looks like Gollum, [2] the fictional character in *The Lord of the Rings* by J. R. R. Tolkien, is but one of many forms of control and crack-down. In Turkey, as elsewhere, this has created a sense of panic among the population which, by self-limiting and self-restricting its freedom, has generated a sense that the state possess a kind of digital panopticon, leading to a wide-spreading malaise of self-censorship and obedience.

This continued crackdown follows the protests at Gezi Park in 2013, after which the Turkish government ap-paratus refined its methods of censorship. During the Gezi Park protests, people tweeting and retweeting the news were arrested and threatened in a sweep-ing attempt to demonstrate the government's ability to 'locate' individuals. People with roots in the country were identified, located, and expelled by the state ap-paratus which targeted individuals and families who did not fit within the new neo-Ottoman agenda.

In this conflict between freedom of speech and cen-sorship, the issues of location, as well as those art-works that use location as an aesthetic element, rise to outmost importance. The ability to locate individu-als is paramount in exacting retribution, and locative media become a kind of Trojan horse that facilitates the pinpointing and identification of protesters. At the same time, locative media and augmented reality offer the opportunity to flaunt governmental oppression by layering context over controversial spaces. [3]

"There is now a menace, which is called Twitter," Erdoğan said on Sunday. "The best examples of lies can be found there. To me, social media is the worst menace to society." [4]

Erdoğan's words are reflected in Amnesty International's report, which reveals the level of intimidation employed by the Turkish government to silence opposition from a variety of sectors within civic society.

"Social media users active during the protests have been prosecuted, while attempts have been made to block the sites that carried their words and videos." [5]

It is the progressively politicized nature of space and location, as well as the act of locating, that makes locative media art political, politicized, and politicizable. [6] Hence, locative media art must be placed in the context of the political stances and struggles, or lack thereof, that will define its aesthetic, or lack of aesthetic. Conor McGarrigle recalls the Situationist International in his construction of locative situations framed as a form of alternative construction and engaged relation with life, a relation that people can define and not just passively consume.

> To counter what they saw as the banality of everyday life, they proposed actively constructing situations rather than merely passively consuming or experiencing them. Rather than describing and interpreting situations, the situationists would seek to transform them. If, as they believed, human beings are 'moulded by the situations they go through' and 'defined by their situation', then they need the power to create situations worthy of their desires rather than be limited to passive consumers of the situations in which they find themselves. [7]

In sociopolitical and philosophical terms, this analysis provides the opportunity to perceive life as being

founded on the responsibility and sense of gravitas in human action – *faber est suae quisque fortunae* – which, by stressing the possibility of construction – the *artifex* as creator – reestablishes the Situationist International within a locative art practice that constructs and reshapes life in a social context that no longer appears to afford hope.

> This definition of the participant in the constructed situation as an autonomous agent within the structure of the work and not limited to enacting a predefined script is key. I will identify locative works which exhibit this tendency, which go beyond a model of the participant being defined by the application in favour of an open model, a set of procedures or a toolkit with which participants construct their own situation to be 'lived' independently of the artist. [8]

The definition McGarrigle proposes creates a dichotomy between the sociopolitical constructs and adopted behavioral models in new media versus the open procedures of engagement that enable the *artifex* to construct situations and therefore construct his/her own destiny.

It is this transformative potential emerging from the construction and/or reconstruction of space that, as editors, Hana Iverson and Mimi Sheller want to present and argue in favor of:

> By considering the practices of process-based, socially engaged, conceptual and performance art and their relationship to activism, design and mobile art, we are able to examine the conditions of how these projects may transform place, politics, and the realm of public art. [9]

This LEA special issue is a survey that explores and aims to understand the sociopolitical possibilities of

contemporary art, and that delves into the realm of location and its contexts.

My hope is that it may offer readers the opportunity to understand the complexity of materials, processes, and contexts – as well as the contemporary responsibilities – that art practices wield in their location and construction of media outside the limitations that Marshall McLuhan defined as "rear-view mirror" approaches.

... de meo ligurrire libidost. Gaius Valerius Catullus, fragments.

Lanfranco Aceti
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L.A. Re.Play: Mobile Network Culture in Placemaking

INTRODUCTION

Artists, social scientists, and theorists have increasingly explored mobile locative media as a new kind of social and spatial interface that changes our relation to embodiment, movement, place and location. Indeed, many artists and theorists have claimed mobile locative art as a crucial form of social experimentation and speculative enactment. In the social sciences recent work especially draws attention to cultural adoption and everyday appropriation of mobile media, the re-emerging significance of place-making and locatability, and the infrastructures, regulatory regimes, and dynamics of power that shape contexts of use. [1][2][3][4] This work has drawn attention to the intersection of place-making, movement, and political aesthetics. Rowan Wilken emphasizes ideas of "place as relational, as inherently connected to mobility, and as constantly worked out through mundane practice," [5] drawing on Tim Cresswell's studies of being "on the move," [6] Larissa Hjorth's work on "mobile intimacy," [7] Tim Ingold's idea of "ambulatory knowing," [8] and Ingrid Richardson's work on interactive media and forms of "visceral awareness," [9] amongst others. All of these contributions to theorizing mobile locative media are particularly relevant when it comes to interpreting recent works in mobile locative art.

In the arts and culture fields the debate on mobile media to date has focused on the creative potential of mobile locative media and ubiquitous computing, its cultural impact, and critical responses to mobile digital art. [10][11][12] Some of the most interesting questions concern how new mobile media can change relations between embodiment, place, and spatial awareness, echoing these debates in the social sciences. For example, media curator and theorist Christiane Paul highlights the importance of the digitally-enhanced body as a new kind of interface:

> [D]igital technologies have expanded the agency enabled by our embodied condition: our bodies can function as interfaces in navigating virtual environments; avatars can be understood as a virtual embodiment; wearable computing can establish a technologized connectivity between bodies; and mobile devices can function as technological extension of embodiment, connecting us to location-based information and enhancing awareness of our environment or "social body." [13]

Given the significance of artists in the debates about mobile locative media [14][15] (see Southern in this issue), we believe it is a productive time to further explore how artworks using the new contexts afforded by mobile locative media are engaging new kinds of hybrid embodied/digital interactions with place, location, and movement.

How exactly do mobile digital technologies expand the agency of our embodied condition? In 2002, Australian media theorist Ross Gibson was asked what will be the artistry of the future; he replied that "artists will supply us with the beguiling processes of transformation … artists won't be fabricating objects so much as experiences – they will offer us intensely 'moving' immersion in (or perhaps beyond) the objective world. This immersion will be so *moving* that the 'objective world' will cease to be sensible in the ways we thought normal." [16] What will exist as art in this future vision? How does mobile art reconfigure objects, subjects, place, space and time? How does mobility extend the discussion around media art through a broader reconfiguration of cognition? As Claire Bishop asks, what does it mean "to think, see and filter affect through the digital"? [17] If the physical world is the ground for the affect produced by the digital, then how do the emerging art practices of mobile locative media immerse participants in site-specificity as well as distant networked places, and unfold local temporalities as well as deeper collective times and histories?

In this special issue we want to argue for the need to radically re-think the genealogy, purposes, and affects of mobile art, in an effort to enlarge the critical vocabulary for the discussion of "digital art," and the divides that it encounters. Arising out of a double session on *Mobile Art: The Aesthetics of Mobile Network Culture in Place Making,* and the associated mobile art exhibition *L.A. Re.Play*, co-organized and co-curated by Hana Iverson and Mimi Sheller, with assistance from Jeremy Hight – and held at UCLA, the Art Center College of Design, and the Los Angeles Convention Center as part of the College Art Association Centennial Conference (Los Angeles, February, 2012) – this project brought together some of the leading U.S. and international artists working with mobile and geo-locative media today. This concentrated series of events, along with this special issue of LEA, provides a platform and situation to reflect upon mobile media art today: where it has come from, how it is being practiced, and where it is heading.

We intend to move beyond a geo-locational or screen-based focus (that has attracted the attention of some artists due to the proliferation of smart-phones) to address a body of works that extend outward to collective experiences of place. Mobile media art is one of the key arenas in which emergent interactions with the embodied and sensory dimensions of place, movement and presence itself are being explored. Crucially, it can be understood as connected to wider histories of performance art, relational art, immersive theater, experimental video, sound art, and socially engaged public art. Mobile art includes a diverse set of practices that might involve sound walks, psychogeographic drifts, site-specific storytelling, public annotation, digital graffiti, collaborative cartography, or more complex "mixed-reality" interactions. It tends to engage the body, physical location, digital interface, and social relations both near and distant, sometimes in terms of what one contributor calls "relational architecture." Through its unique visual, sonic, haptic, social and spatial affordances, mobile art provides a sensory engagement with virtual and material surroundings, mediated through the participant's embodied sensations augmented by digital technology. Featured at international festivals such as the *International Symposium on Electronic Art* (ISEA), *FutureEverything*, *Conflux* and *Radiator,* it also offers an important locus for thinking about new kinds of social engagement with other people, collectives, or publics.

In introducing this special issue we will focus on three key themes that emerge out of this body of work: first, the ways in which mobile art is socially networked and participatory, often involving the creative collaboration between artists, participants and the broader public, and what the implications of this are; second, the crucial ways in which mobile art engages with location, augmented physical presence, and sensory perceptions of place, eliciting new experiences of "hybrid space" as both a bodily and more-than-bodily experience; and third, the political possibilities for mobile locative media to add new dimensionality to public space, and thereby push the boundaries of civic

engagement and politics in mobile network culture beyond its current limits. Interspersed throughout this introductory discussion we describe and locate the specific essays in the special issue, as well as noting some of the art works in the *L.A. Re.Play* exhibition. The issue itself includes a range of materials generated out of the CAA panels, the exhibition, and ongoing discussions amongst the participants, including artists' descriptions (and images) of their own work and reflection on their practice, more theoretical and historically informed analysis of aspects of mobile and networked art, interviews with artists and between co-participants in the project, and creative writing that emerged out of this year-long process.

SOCIALLY NETWORKED AND PARTICIPATORY MOBILE ART

The notion of participatory art has been trying in different ways to enlarge the consideration of art and aesthetics for more than thirty years. Mobile art, like other new media art, has a strong relationship to politically and socially engaged art in that both fields rely on "a highly critical and informed view of interaction, participation and collaboration." [18] The works we present will examine these conditions in more depth. Mobile art often happens outside the space of the gallery or museum, and without any intervening art object, as such, it may be "locative" yet hard to locate. It may appear on hand-held screens, or computer screens, often with the addition of speakers, headphones, or earbuds, but it might also extend far beyond these devices into a wider experiential realm; it may engage with the "virtual" realm, as well as mobilizing various kinds of narrative imagination and imaginaries of place; it may address the present embodied context, even as it interweaves it with histories or futures.

Emergent mobile art forms are able to take seemingly disparate elements and make sense of them to create a coherent yet unique experience for the viewer, listener, or participant. Many mobile art pieces are collaborative – engaging other artists or audiences in a shared vocabulary, and thereby incorporating their contribution into the whole. Umberto Eco, in his "The Poetics of Open Work" refers to open works "as those which are brought to conclusion by the performer at the same time he (or she) experiences them on an aesthetic plane." [19] These works are not open, in the sense of open to interpretation; they are open in the way in which they require participation in order to finish the act of the work itself. This is especially true of mobile artworks in which the relational ethics are a key part of the aesthetic.

The "relational turn" across many art activities and creative disciplines favors methodologies that are interactive, process-oriented rather than outcome-oriented, and open in Eco's terms. "Situated engagement," for example, is a theoretical frame for a participatory design approach that uses mobile technologies to focus on and design with micro-local neighborhoods, in living contexts that invite social participation and are often oriented toward social change and justice. Critic and curator Mimi Zeiger notes the link between "socially engaged art" and "tactical urbanism," which have also been embraced as more mobile and fleeting engagements with urban space:

> [M]any activist designers have embraced "tactical urbanism" as the go-to descriptor (see the recently published and downloadable guidebook Tactical Urbanism 2: Short-Term Action, Long-Term Change. [20] [..] these projects are oppositional to the conventional operations – or strategies – of urban planners. Flexible and small scale, often temporary and with limited budgets, tactical projects take advantage of "chance offerings" – public spaces,

> empty lots, municipal loopholes. They deploy the fleetness and mobility described in [Michel de Certeau's] The Practice of Everyday Life. [21]

Likewise, mobile art can be said to enter the urban realm in a tactical way, making use of existing spatial patterns and routes, handheld devices and forms of navigation, modes of watching and listening, yet bending these towards other purposes. It creates a new relation to place, drawing the participant into a playful and potentially awakened form of engagement; part serendipity, part chance collage, the accidents of mobilized perception form a newly mediated kind of "exquisite corpse" in a surreal game of adventure as artistic venture.

Many of the works in *L.A. Re.Play*, and those discussed in the essays in this special issue, create new modes of creative co-production and networked participation in the city, and require participation in order to be accessed. Each one depends upon its context in the public realm, and plays upon the interdependence of digital and physical experiences, which activates a renewed sense of place and flexible relationship to cartography. Various kinds of soundwalks, along with mobile Augmented Reality, distribute mobile art across a walkable terrain whereby a series of situated visual and sonic elements can be accessed and experienced by an ambulatory audience. Such works have their roots in both land art and sonic artwork, as explored further in the essay contributed by Ksenia Federova on the "sublime" potential of sound. Artist Teri Rueb, for example, whose work was presented in *L.A. Re.Play* and in an essay here, explores in her mobile auditory works "a thinking and doing landscape... to define a radically expanded field in which to consider embodied interaction and mobile media." Experiencing her work helps us "to think bodies, sensations, space and time together." [22] Several artists working with mobile media draw on the history of

psychogeography, originally set in motion as a surrealist experiment with the city through the "derive," a drifting serendipity of encounter, while others lean towards mobile gaming. [23]

The artists working with mobile psycho-geography create new ways to navigate choreographies of place, now augmented with mobile and locational technologies. For example, Leila Nadir and Cary Peppermint of *ecoarttech* present their piece "Indeterminate Hikes+," which "acts as both locative artwork and practice-based inquiry into the imagination of public place and the environment in the context of networked mobility and ubiquitous computing devices." Aesthetically, though, their work is not about the technology or the mobile experience itself, but takes inspiration from Guy Debord's psychogeography, Felix Guattari's lines of flight, John Cage's random yet structured processes, and Michel Foucault's radical ethics of the self. Likewise, Australian architect Ian Woodcock discusses his collaborative works "PastCityFuture" and "en route," which "uses locative technologies, psychogeographic techniques and urban choreography to create in participants a heightened awareness of presence and context, the here and now." So the movements generated in these pieces occur both outside as a transit through space, and inside as a transformative state of being in place.

Choreographies here intersect with cartographies, which emerge as a key terrain for exploration of the digital co-production of space. Once new, but now increasingly routine, digital technologies such as Geo-Positioned Satellite (GPS) navigation systems and popular applications such as Google Earth have transformed the experience of the map as an interactive, dynamic, and multi-scalar interface, as noted especially in the essay by Dutch artists Esther Polak and Ivar Van Bekkum, which describes their project of redeploying Google Earth as an artistic medium. Their

piece A Tom Tom Opera takes the viewer on a drive through a landscape accompanied by a satellite navigation-inspired choral soundtrack, which speeds past with "Doppler effect," culminating in the visual and sonic crescendo of a crash. They ask: "What happens when people move through public space, listening to an electronic voice which is controlled by an invisible network of information systems?" As a kind of opera situated on the highway, the "visualisation is based on a GPS-track and animated directly in Google Earth, using its digital cartography as a worldwide, spatial opera-stage." Maps, routes and cartographies are also explored by Robbins and Lambert, whose work "I-5 Passing" represents the atmosphere of a drive along Interstate 5, running between Los Angeles and San Francisco, as a representation of the mobile space of a particular kind of California culture. Both pieces explore the affects of digital cultures blended with cultures of automobility and the re-mixing of past and present temporalities.

Jeremy Hight also contributes to the issue with a meditation on the city of Los Angeles, reminding us of its many pasts, taking its measure, unfurling its maps. Encompassing the geological, the archaeological, the historical, and the creative, this journey through the L.A. of the imagination replays in our minds, transforming the familiar cityscape into a textured urban fabric that is "mutable, surreal, disruptive and often enchanting." [24] There are many ways of moving with and through "virtual" media that when coupled with narrative and stories seek to re-enchant the disenchanted landscape of the technologically-scripted non-place. Hight's creative writing piece reminds us that cartographies are also closely related to what Sawchuk and Thulin in their contribution refer to as "chorographies": "conceived of as a way to reconsider the temporal and affective dynamics of place through the practice of writing, reflection, and artistic practice."

They draw out the tension between this affective dynamics of meaningful place and the "representational fiction of the pinpoint *within* the mapping process and the implications of this fiction for locative media artists, designers and the publics we desire to engage." To pinpoint a location does not make it a "place" until it is enacted in relation to a temporal and social context, and a single location may be unstable, and part of many such intersecting contexts.

In effect the participatory, experiential realm of mobile, locative, situated engagement not only completes the circuit of the creative act, but also redefines the consciousness, experience and agency of the participant. The artists and theorists included in this special issue engage, subvert and recombine our perceptions of place, building on traditions of Social Practice Art and Relational Art, but also engaging forms of participatory theater, experimental cinema, and collective narrative. Mobile art in this sense incorporates audiences – calling attention to their very corporeality and social/spatial situatedness – often in challenging ways. Many of these works combine evocative digital imagery, sound walks, mobile narrative, and site specificity, yet they do not necessarily require a high-tech "sentient city" [25] to make them work. They also can be distinguished from more commercial or simply entertaining forms of mobile pervasive gaming although there can be a blurring of the two areas, as found in the series of immersive theater and mobile game works by the collective Blast Theory. [26]

In re-configuring contemporary "technoscapes" and "mediascapes" enacted through the relational embodied praxis of mobile art, such works re-set or re-play "modernity at large" in new ways. [27] Mobile locative art evokes stories and creates new affordances for people to turn public spaces into meaningful places, to turn designed environments into new kinds of public experience, and to turn software interaction into potentially

critical praxis. This leads to the next key element that we want to highlight: the radical mutation that mobile art can offer to our experience of space itself, through the production of a sense of immersion within digitally networked and "hybrid" place as we move through the physical world. [28]

HYBRID SPACE AND MOBILE AUGMENTED REALITIES

Mobile media artworks are at once definable and indefinable. They suspend performers and participants in a tension around co-presence and mediated interactions that defy formal modes of presentation. Many works engage, subvert and recombine our experience, perceptions, and interactions with place and location by drawing upon elements of communication and sense perception that are both immediately present and mediated by technology (sight, sound, narrative, affect, memory, history). In this issue, Jason Farman's analysis of Simon Faithfull's performance art piece, *0.00 Navigation*, for example, notes the relation between physical objects (such as fences, houses) and virtual objects (such as GPS coordinates, or the Prime Meridian) in a kind of oscillating experiential space. Mobile media artists challenge and equip us to activate new social practices and performances via "hybrid spaces" [29] that blur the distinction between physical and digital, bodily and virtual, artwork and everyday space, creator and audience. Practitioners take it as given that through everyday practices with wireless networks and mobile social media, people are creating new ways of interacting with others, with places, and with screens while moving, or pausing in movement. Emerging practices of "mobile mediality" – understood as a new form of flexible, digitally mediated spatiality [30] – are accomplished in motion, just as the artworks exloring it are not simply new apps, but are experiential happenings, performative interactional events. As such, they have implications for embodied perception.

Mobile arts practices that engage with our increasingly software-embedded and digitally augmented urbanism help to create a greater awareness of what some describe as "remediated" space, [31] "networked place," [32] or "hybrid space." [33] Media theorist Adriana de Souza e Silva, in her studies of mobile locative networks and mobile gaming, argues that "Hybrid space abrogates the distinction between the physical and the digital through the mix of social practices that occur simultaneously in digital and in physical spaces." [34] It is not one or the other, but both at once. Jay Bolter and Richard Grusin in their book *Remediation: Understanding New Media* draw a distinction between immediacy and hypermediacy. The idea of transparent immediacy, or media proposed as "interfaceless" and immersive, occurs in earlier imaginaries of Virtual Reality (VR), imagined as drawing the participant into another world. Hypermediacy, on the other hand, involves a mix or juxtaposition of elements, both digital and physical, being in this sense more like Augmented Reality (AR). [35]

In contrast to ideas of immersive media, therefore, the experience of hypermediated digital space is that it is rapidly dissolving into or permeating everyday life, especially through mobile devices. Elizabeth Grosz, in her book *Architecture from the Outside: Essays on Virtual and Real Space* argues that this dissolve takes place at the level of the perceptual, where there is a "change in our perceptions of materiality, space and information, which is bound directly to or indirectly to affect how we understand architecture, habitation and the built environment." [36] For artworks created within this hypermediated hybrid environment, the point is to create works that exist in this delimited realm both perceptually and actually. The issues of becoming remain continually processual. Such artworks have a kind of unstable or flickering presence, even while accessing multiple levels of "reality." They might involve what Paula Levine in her contribution refers

to as "elastic geographies," in which one cartography is displaced onto another to create a blurred experience of both at once, as in her work *Shadows from Another Place: San Franscico←>Baghdad* (2004). Or the materiality of digital media might involve adapting to weather, noise, and gestures within a kinaesthetic field, even as one follows an abstract GPS coordinate depicted as a blinking dot on a screen, as Sawchuk and Thulin explore in their analysis of works like *Lost Rivers* and *Montreal in/accessible*, and contributor Jen Southern explores in works such as *CoMob*.

The mobile media artists who interest us are precisely those who are exploring how to create or move within these hybrid spaces of amplified (hypermediated) reality via new modes of open (yet critically attuned) engagement with embodied experience, with urban and natural landscapes, and with digitally-mediated public space. Southern, in her contribution to this issue, delineates six elements of "locative awareness" that includes a heightened sensitivity to being situated, embodied, relational, networked, experimental, and multiple. These embodied and networked engagements with hybrid experiences transform the familiar cityscape (or, in some cases, non-urban landscape) through an intensified awareness of the urban fabric, its multiple architectures, streetscapes, and social flux, as strangely mutable, perhaps disruptive or uncanny, even enchanting. Ecoarttech's "IndeterminateHikes+," for example, re-enchants the city by importing into it an experience of the natural:

> *This mobile app imports the rhetoric of wilderness into virtually any place accessible by Google Maps, creates hikes, and encourages its hiker-participants to treat the locales they encounter as spaces worthy of the attention accorded to sublime landscapes, such as canyons and gorges. Thus the ecological wonder usually associated with "natural" spaces, such as national parks, is re-appropriated*

here to renew awareness of the often-disregarded spaces in our culture that also need attention, such as alleyways, highways, and garbage dumps. This project extends ecological awareness into mobile spaces, into the places humans actually live, democratizing conversations about environmental sustainability and ecological management that too often occur only in a scientific context.

Contributor Martha Ladly also considers how mobile technologies "are grounded in place, creating responsive hybrid spaces in which the real, embodied, personal experiences and stories of the artist and the audience may create a powerful, participatory opportunity." Mobile art thus addresses crucial theoretical questions about how and where participatory politics takes place, when the relation between physical space, networked space, and the growing experience of hybrid space involves the physical and the digital as co-synchronous sites of engagement, conversation, and responsive communication.

By provoking questions about the possibilities and limits of the new borders between the physical and the virtual, the real and the imaginary, the tactile and the tactical – many mobile artworks reinvent a relationship to aesthetic digital objects, interrogate public presence and memory, and deploy new strategies for intervention. Teri Rueb's soundwalking piece *Elsewhere : Anderswo* is a site-specific sound installation across two sites. Visitors carry small GPS-equipped computers and wear headphones. Sounds play automatically in response to their movements in the landscape. As they move through layer upon layer of responsive sound, [she writes] "little elsewheres" are grafted onto the landscape in the form of variously local and foreign, synchronous and asynchronous "soundtracks." Place is a verb. Place making and the meaning of place, "placings," unfold as a continuous dialogue between the physical and built environment and its inhabitants.

Landscape is a special kind of "placing." Yet her interventions she argues, are also "displacements," which introduce multiple sensory and perceptual layers into the temporalities and subjectivities of moving through a landscape.

Participants in soundwalks can experience an embodied engagement with place and, in some cases, a re-mediated performance of everyday actions that reorganize the experience of space and time. This type of work is situated in the embodied sensory experience of landscape, but also lends itself to collective sound-mapping and the production of new mixed-reality soundscapes and mobile acoustic ecologies. Ross Gibson notes that "The rhythms with which and within which a person can *perceive*: the time spans in which we sense our acuity, these time spans are becoming ever more elastic." [37] Mobile art becomes a way to perceive this elasticity of temporality, and reflect upon movement-space as we co-create it. And such elasticity of perception plays upon the "displacements" noted by Rueb and the "entanglements" alluded to by Southern, both of whom use GPS to subtly interfere with perceptions of place and awareness of various kinds of placement.

Locative media art has the capacity to bring together multiple rhythms of landscape that combine the live, temporal, and ephemeral aspects of a socially mapped place-ment. Picking up on Henri Lefebvre's (2004) [38] concept of rhythmanalysis, geographer Tim Edensor argues that "rhythmanalysis elucidates how places possess no essence but are ceaselessly (re) constituted out of their connections... Places are thus continually (re)produced through the mobile flows which course through and around them, bringing together ephemeral, contingent and relatively stable arrangements of people, energy and matter." [39] Through a kinaesthetic sense of bodily motion we apprehend time and space, but through the inter-

ventions of mobile art we also inhabit it differently. Through sensory perception and physical mass, we orient ourselves toward the world, and create both place and displacement through the frictions and rhythms of our mediated movement. Movements have different rhythms, and those rhythms of movement flow through cities and landscapes, shaping their feel, sculpting their textures, and making places. [40] For Lefebvre such intersecting trajectories and temporalities even included the polyrhythms of trees, flowers, birds, insects, and the movement of the earth, sun and soil down to the molecular and atomic levels.

So it is the coming and going of all of these mobile assemblages and interweaving rhythms that mobile artists are exploring as they experiment with the new "movement-space," [41] a dynamic digitally-mediated spatial awareness mediating between bodies, architectures, and natures. Social theorists argue that there are ambivalent and contested "affordances" that "stem from the reciprocity between the environment and the organism, deriving from how people are kinaesthetically active within their world." [42] "Motion and emotion" are "kinaesthetically intertwined and produced together through a conjunction of bodies, technologies, and cultural practices." [43] The chorographies and choreographies of mobile art become a way of conjoining the affective experience of place and the effects of hypermediated locatability. Highlighting temporality becomes a way of re-thinking location, while the acute awareness of matching a physical location with a virtual object while using mobile locative media assists in a re-thinking of temporality and place. In some cases this new orientation is connected to a politics of place, location, and embodiment. Our final concern is to ask what the political implications are of some of the recent entanglements of mobility, location, and public art.

POLITICAL ART IN NETWORKED PUBLIC SPACE

Mobile artists are exploring how to create hybrid spaces of amplified reality as new modes of open engagement with embodied experience and public space. Ultimately such projects may transform place, politics, social research, and art itself, its modes of practice and forms of dissemination and engagement. Simon Sheikh in his essay "In the Place of the Public Sphere? Or the world in Fragments" refers to "counter-publics" that "entail a reversal of existing practices into other spaces and identities and practices." [44] While the notion of counter-publics has a long history [45] there is a shifting sense of publics today, and a shifting understanding of what is public, due to a blurring of public and private as one enfolds into the other. [46] Like other critics of the Habermasian public sphere such as Iris Marion Young, Nancy Fraser, Lauren Berlant and Michael Warner, Sheikh goes on to call for this counter-public to be "relational, articulatory and communicatory." [47] As new hybrid spaces and networked places emerge from contemporary practice, they have the potential to transform modes of political engagement and participation in the public sphere and to generate transformative hybrid approaches to the natural-social-spatial-cultural matrix in which we move, dwell, and create the future. How does this new public become a platform for different and oppositional subjectivities, politics and economies, and thereby frame a new public art?

One crucial political intervention of mobile art concerns the ways in which it brings the virtual, the augmented, and the digital into conversation with the production of bodies, spaces, sensation and affect. Sarah Drury, in particular, explores in her essay the forms of "body spatiality" that emerge in mobile augmented reality artworks. She draws on Elizabeth Grosz's work to describe the "zone of sensitivity" that occur between an individual body and the spaces it inhabits. [48] Mobile AR works can intervene in such internalized body images by reconfiguring

the spaces with which they interact. As geographer Peter Merriman notes, "writings on mobility and non-representational theory" have begun to trace "the more-than-representational, performative, expressive improvisations of bodies-in-movement-in-spaces" by describing "the production of complex entwined performativities, materialities, mobilities and affects of *both* human embodied subjects *and* the spaces/places/landscapes/environments which are inhabited, traversed, and perceived." [49] Mobile augmented reality opens up our perception and bodily experience of the spaces through which we move, allowing the materialities and performativies of buildings, streets, surfaces, and other non-human elements of space to evoke a new kind of body spatiality – which has political implications for individual and collective agency and capacities to mobilize.

Some mobile artworks raise personal and political questions about what constitutes a public space, or a public sphere, while others address the more dystopian elements of surveillance, inclusion/exclusion, and (dis)connection in the digital era. When the group Manifest AR uses site-specific augmented reality digital imaging as an interventionist public art to infiltrate highly regulated public spaces such as Tianamen Square in China, or the US-Mexico border where immigrants are dying in the desert, or even the Museum of Modern Art in an illicit AR exhibit, it engages the overlaying quality of augmented reality to seed our political imagination with new possibilities. As they describe it:

> *The group sees this medium as a way of transforming public space and institutions by installing virtual objects, which respond to and overlay the configuration of located physical meaning. [..] Whereas the public square was once the quintessential place to air grievances, display solidarity, express difference, celebrate similarity, remember, mourn, and reinforce shared values of right and wrong, it is no*

longer the only anchor for interactions in the public realm. That geography has been relocated to a novel terrain, one that encourages exploration of mobile location based public art. Moreover, public space is now truly open, as artworks can be placed anywhere in the world, without prior permission from government or private authorities – with profound implications for art in the public sphere and the discourse that surrounds it.

Other works present other kinds of opportunities to re.think, re.experience, and re.play an awareness of space, landscape and the city that spans the local and the global, the public and the intimate, calling into question the bases for such distinctions and their contemporary blurring. Artist Jenny Marketou, interviewed in this issue, uses "the city as a space and the electronic communication networks as platforms and creative tools for intervention and connection between exhibition space, public space and social interaction." Notably her work engages with the phenomena of drone-like surveillance cameras floating above public space, closed circuit television, and the mixture of these low-resolution moving image technologies with globally networked computers and social media platforms; all of which are enacted on participating viewers crossing through public spaces of the city. She is concerned with what the new architecture and protocols of wireless networks do in terms of public surveillance, data mapping, knowledge, information and communication, issues which have become central in the field of mobile media studies. [50] Locatability has become increasingly commoditized (as something apps and big data companies trade in) and politicized (placed under sous-veillance or resisted by masking location); thus mobile locative art can remind us of what is at stake in being un/locatable. [51]

Paula Levine's *The Wall - The World*, which was displayed as part of *L.A. Re.Play*, allows viewers to

transport the "security wall" that Israel built to control Palestinian territories on the West Bank, effecting an imaginary mobility through a transposed experience of the politics of place. Focusing on a small segment of the barrier, about a 15- mile area just east of Jerusalem extending between Abu Dis in the south and Qalandiya in the north, *The Wall - The World* lets the viewer envision this 15-mile segment of the West Bank wall transposed onto any city in the world in Google Earth. The wall appears on the left side of the screen in the West Bank, and on the right side of the screen, in the viewer's city of choice. Using Google Earth's navigation tools as a kind of imaginary mobility, viewers can explore the impact of the structure in both areas simultaneously. *The Wall - The World* is part of Shadows From Another Place, a series of work that maps the impact of distant events in local terms, on local ground. It produces an effect that Ricardo Dominguez of Electronic Disturbance Theater (EDT) calls "lobal," in which the global is processed through and tamed within the local, in contrast to either the predominance of the global or even the "glocal," in which the local is transformed by global networks. [52]

The Transborder Immigrant Tool by EDT/b.a.n.g. lab (Ricardo Dominguez, Brett Stalbaum, Amy Sara Carroll, Micha Cárdenas, Elle Mehrmand), which was also presented in *L.A. Re.Play*, is a project designed to repurpose inexpensive mobile phones that have GPS antennas to become a compass and digital divining rod of sorts. Through the addition of software that the team designed, it can help to guide dehydrated migrants lost in the deserts of the US-Mexico border to water caches established by activists. It provides poetic nourishment as well, in the form of text messages conveying advice and inspiration. As an actual hand-held device, it serves as a practical and aesthetic intervention in the border, humanizing the harsh politics of the exclusionary international boundary; but it is also a disruption of the political space of the border *and of the*

aesthetics of the border, generating intense debate and critical thought as much as material intervention. It is a clear example of the potential for critical design and its ability to make you think. As Fernanda Duarte has noted in her interpretation of the *Transborder Immigrant Tool* as a kind of tactical media, it "constitutes a model of micropolitics in practice because their subversive and critical poetics invents alternative lines of flight, and proposes temporary and nomadic constructions without making claims for a revolutionary transformation of reality or utopian designs." 53 In this issue, Electronic Disturbance Theater (EDT) have composed another kind of creative tactical intervention in what they name the "trans [ ] border." They offer the original piece "Faust y Furioso" as a play that plays with genres, boundaries, borders and crossings. Their work is further contextualized by an interview with Ricardo Dominguez, conducted by *L.A. Re.Play* participant Leila Nadir.

We hope this set of sessions, art exhibition, and this special issue of LEA will begin to lay the groundwork for a more sophisticated critical evaluation of mobile art that is fully situated in its historical context, its contemporary practice and its future potential. By considering the practices of process-based, socially engaged, conceptual and performance art and their relationship to activism, design and mobile art, we are able to examine the conditions of how these projects may transform place, politics, and the realm of public art. Visualizing internal emotional processes and relating them to route or wayfinding; constructing narratives in a virtual and spatial locality that reveal attachments and connections; positioning oneself imaginatively and actually along a continuum of nature and technology; and exploring the ephemeral quality of technologically mediated art work all assume heightened resonance when they are located in place. 54 Mobile locative media engages strategies that work against the assumptions and stabilities of site and lo-

cation and are articulated through the interdisciplinary engagement of what has become a new entanglement of art with the social, technological, cartographic, and political implications of mobility.

ACKNOWLEDGEMENTS

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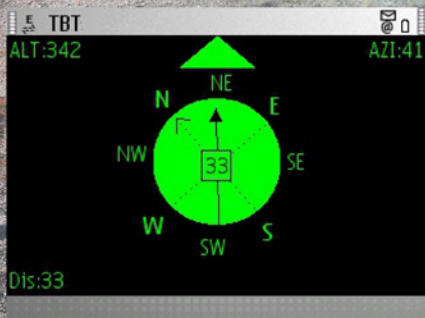*www.drexel.edu/mobilities*

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17. In the 50th anniversary issue of *Art Forum*, which focused on new media art, influential art critic Claire Bishop asks "Whatever happened to digital art? While many artists use digital technology, how many really confront the question of what it means to think, see, and filter affect through the digital? How many thematize this, or reflect deeply on how we experience, and are altered by, the digitization of our existence? I find it strange that I can count on one hand the works of art that do seem to undertake this task." [Claire Bishop, "Digital Divide," *Artforum* 51, no. 1 (2012): 436.]

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22. Teri Rueb's *Trace* (1999) was one of the first geo-annotated mobile art projects, using GPS coordinates embedded in the landscape to access a sound installation designed as a memorial environment in Yoho National Park, British

Columbia. Her more recent project *Elsewhere : Anderswo* engages visitors in a kind of play with urban place and space. See her essay in this issue for further discussion.

23. Mobile gaming combines GPS with Bluetooth short range data exchange, WiFi wireless internet, SMS short messaging service and cell networks and has emerged alongside locative art as an experimentation with urban public space via forms of "radical play" inspired by Situationist practices and ideas like the "derive" and unitary urbanism. See Sophia Drakopoulou, "A Moment of Experimentation: Spatial Practice and Representation of Space as Narrative Elements in Location-based Games," *Aether: Journal of Media Geography* 5A (2010): 63-76; and Adriana De Souza e Silva and Daniel M. Sutko, eds., *Digital Cityscapes: Merging Digital and Urban Playspaces* (New York: Peter Lang, 2009).

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29. Adriana De Souza e Silva and Mimi Sheller, *Mobility and Locative Media*.

30. Mimi Sheller explores the idea of "mobile mediality" in the essay "Mobile Mediality: Locations, Dislocations, Augmentation," in *New Mobilities Regimes in Art and Social Sciences,* ed. Suzanne Witzgall, Gerlinde Vogl, and Sven Kesselring (Aldershot, England: Ashgate, 2013), 309-326, arguing that "Locative art and mobile gaming are two of the arenas in which such emergent remediations are being explored, as old media recirculate via new media into alternative networked spaces" and this is connected to "a hypermediation of streets, urban space, public and private places, and gaming practices" (p. 312). See also Mimi Sheller, "Mobile Art: Out of Your Pocket," in *The Routledge Companion to Mobile Media,* ed. Gerard Goggin and Larissa Hjorth (London: Routledge, 2014), 197-205.

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The *Transborder Immigrant Tool* on a Nokia e71 phone and a screenshot from that same phone, directing a user to a Water Station, Inc. water cache in Anza Borrego State Park, 2010.

```
if (!navigating && isMoving()) { // here we are dowsing, but only if moving
    //System.out.println("search waypoint list begun");
    for (int i = 0; i < nearbyWPVector.size(); i++) {
        TBCoordinates mc = (TBCoordinates) nearbyWPVector.
elementAt(i);
        if (currentCoords.distance(mc) <= TRIGGER_RADIUS + 20) {
        // + a little
            continue; // omits sites that we are already at
        }
    float directionPointerAzimuth =
    int)currentCoords.
        //System.out.pr                              terAzimuth);
        if ((currentCompassHeading >=                ectionPointerAzimuth - 5) &&
        currentCompassHeading <= (directionPointerAzimuth + 5)))
    {                  if (dowsingListener != null) {
            dowsingListener.witchingEvent(mc);
        }
        break;
        }
    }
}
```

[An insensible sostenuto, before the before: What flows across the border? From north to south? From south to north?]

OPERATION FAUST Y FURIOSO

A Trans [ ] Border Play on the Redistribution of the Sensible

by

Electronic Disturbance Theater 2.0/b.a.n.g. lab

Micha Cárdenas, Amy Sara Carroll, Ricardo Dominguez, Elle Mehrmand, and Brett Stalbaum

PLAY DIRECTORS
Amy Sara Carroll and Ricardo Dominguez

SPECIAL GUESTS, SPECIAL AFFECTS
Flavia Meireles (Portuguese translation), Alexander Olson (Latvian translation), Rolando Palacio (photographs), and Katia Tirado (photograph)

[I]t is nearly impossible to forget that the border itself is a state-sponsored aesthetic project.

— Mary Pat Brady, *Extinct Lands, Temporal Geographies* [1]

Prelude

"As a collective, we have decided that we would prefer not to be interviewed by Fox News," [Amy Sara] Carroll wrote in an e-mail. "Our aesthetic diverges so much from your network's that we question the possibility of genuine dialogue in an exchange with you." [2]

But in an editorial that appeared in the *San Diego Union-Tribune*, the group defended using taxpayer funds for its project.

"Compare the escalating economic costs of waging two wars and upgrading a border wall ($65 billion) to those of saving lives and exercising freedom of expression," the editorial read. "We submit that the latter two options are 'priceless'; but, we're open to competing cost-benefit analyses and nonviolent dialogue about the project." [3]

The stage is a dislocated oasis at the void of the border.

The lights come up and we see 2000 Furioso Gunwalkers standing between the years 2006 to 2011, between Presidents Bush and Obama, with their weapons held high as immigrants stumble and fall behind them in slow motion. [4]

Burning bytes flow with the help of AJAX between browsers and data centers as 2000 walking guns flow between Ciudad Juárez and Las Cruces. The social network chats sans grammar checks or cosmetic edits:

Armchair 6omann: Your illegal software only works in theory anyway. You can't make software that actually works. those who can do those who can't teach

Brett Stalbaum: I don't know what you are talking about. The software works exceptionally well. I'd trust my life with it.

Armchair 6omann: My software actually does something to make jobs in this country at least I earn my own money you don't pay my salary but I pay yours! And your app loses American jobs

Brett Stalbaum: How is that, if it only works in theory?

Armchair 6omann: I will drive you across the border and drop you off with your software and it will not help you at all into the country, because it is in theory.

Brett Stalbaum: Why would we do that? The software is not designed to help people cross the border.

Armchair 6omann: GOTCHA, forever on Brett Stalbaum will be known as a liar. You yourself said you were going to give it to illegals in Mexico!

Brett Stalbaum: Assuming you are talking about Mexicans, how could they be illegal in Mexico? But, no, the software does not help them cross, or find their way to anyone's jobsite to take their job. Even though that is how Fox News represented it.

Proud CEO homemaker: You make us all a little dumber just to read what you say.

Brett Stalbaum: But seriously, my friends, the tool does not do what you think it does. We worked with John Hunter and Enrique Morones (water activists) to understand what problems cheap mobile phones with some new software might be able to solve. The problem we identified was that people were dying frustratingly close to the water stations.

Felipe Calderón and his 'concrete poetry,' 2012.
Photo: Mexican President's Office.

The 2,000 Furioso Gunwalkers sing:

A void was at the border,
Where a wide tunnel conducted to an inner Cartel room.
From thence a light shone out on every side,
As of a torch, illuminating the gloom.
ATF field agents pursued faithless straw guns,
Suspended there, and pondering their doom:
And came upon the Bank purchases where they stood,
Operation Faust y Furioso lost in the wood. [5]

"Whoever can be trusted? Woe not me!
All gray and grey well may be esteemed,
If thou, Cartel, false and cruel be,
That border patrols so pious and so faithful deemed.
What foul and felon act, what treachery,
Was ever yet by tragic poet dreamed,
But will fall short of thine, if thou wilt set
The sum of the desert, against our debts?

A radio station corrido-crackles, hopping the border. Its signal hums in and out of various languishes:

The current levels of violence in the Mexican-U.S. borderlands make it nearly impossible for Electronic Disturbance Theater 2.0/b.a.n.g. lab to distribute the Transborder Immigrant Tool (TBT), for the project to move beyond the charge of the theoretical. But, the conceptual grid in which the experiment sits—waiting—is a runway, is a runaway, enough to trigger border panic. Between the university and the military industrial complexes, TBT pings, shooting poems through the infrastructure's portals, portales—arcades projects of Empire.

Nekrīt panikā. *Nekrīt panikā.* Ja tu esi pārguris vai pārāk dezorientīts turpināt, saproti ka ir iespējams ka tu nedomā skaidri. Karstums sakult smadzenes kā olu kulteni. "Ir pilnīgi cēli iznākt no pozas." Pazīsti savus ierobežojumus. Ieslēdzi mobili. Meklēt signālu. (Turpini iet tālāk tikai ja tu neesi pārklājumu zonā. Tad, nogriezi mobili lai saglabāt baterijas dzīvi lai saglabāt savu. Eji tālāk, pārbaudi. Eji tālāk, pārbaudi, kamēr uzķer zonu.) Zvani 9-1-1. Iemesls—ir labāk dzīvot lai pareit tuksnesi rītā, nekā atļaut tuksnesim pāriet tevi šodien. [6]

TBT dances on a translucent stage. As it taps out its soundings, its code on a large screen downloads and starts running for the border:

TBT is machinic art that takes back the question of aesthetics which was driven out by network/software arts resistance to art as a core strategy. From tactical media to hacktivism network/software art has hidden behind the slogan "More Than Just Art!" TBT is a fractal gesture that is no longer part of the histories of network art's attachment to "imperceptible" code with its systems of camouflage ecologies—what Alex Galloway and Eugene Thacker in *The Exploit: A Theory of Networks* call network art's allegiance to "non-existence," to the "imperceptible." [7] Through TBT, we do not seek to create secret tunnels into the electronic market as something other than art. For us—EDT 2.0/b.a.n.g. lab—the post-contemporary moment calls for artwork that can construct gestures of visibility that haunt the fictions of the market, of the state, and of institutions, art that can spook the formation of globalization as mobile borders, that can connect real bodies to data-bodies as trans_bodies that disturb the post-post-9/11 insecurity condition. TBT approximates a radical presence that ruptures network art's need to hide behind the imperceptible. If the project angers the market-state machines, that anger stems from the latter's need to keep dead bodies hidden in the deserts of the real.

The Problem of Re/distribution

It quickly became apparent to us that the problem is one of distribution. It wasn't a question as some suspected that we were hesitant to commit a federal

felony (although the consequences of such a designation should give any wise person pause). Henry David Thoreau wrote, "Let your life be a friction to stop the machine." [8] (Electronic) civil disobedience depends upon its participants' willingness to subscribe to higher law doctrines. No, the question was regional in a global sense, part and parcel of yet another hybrid state of emergency. Since 2006, by some estimates more than 100,000 have lost their lives to narco-related violence in Mexico. [9] And, narco-trafficking, which allegedly accounts for 78% of the Republic's economy, does not stop with the movement of illegal substances. Narc@s control the flows of human beings in the borderlands and beyond. Meanwhile, the narc@s are the key suppliers for a U.S. need as surely as U.S.-based distributors supply arms to the narc@s. Again and again, we've asked ourselves, "What would it mean to insert our project into the complications of this transnational vortex?" If terrain and climate were the only things that circumscribed walking in the Sonoran Desert, TBT could aid a traveler of any nationality. But, human beings shape their environments as surely as they are shaped by them. *A desert is not just a desert.* We began to think more broadly the question of distribution after the coverage of TBT went viral. We wondered, "Could the project challenge and channel 'the distribution of the sensible' as it relates to debates in the United States about immigration, undocumented entrants, belonging, citizenship, as those conversations become part of debates in Mexico regarding free trade, privatization, and rising domestic violence…? What would it mean to code-switch across these registers and languages?"

Almost to Disneyland, A. Leon hits a border patrol checkpoint.

"Citizenship?"

"Of the Milky Way Galaxy."

"Say what?! Just give me your stinkin' papers."

Calmly, our lionhearted protagonist explains that ze lost zer credential, crash-landing in the Sonoran Desert.

The border shifts—embedded like a bullet, one hundred miles inland. Empire contracts.

Operation "Fast and Furious"?

EDT 1.0 texting EDT 2.0 [404 files keep appearing around them like clouds of translucent hieroglyphs]

Network art (net art/net.art)/software art attempted to choreograph modes of aesthetic disappearance, paradoxically to embody unstable objects as vacuoles of non-communication. Net art heeded the signal to "get off the radar!" and stay deep inside networked tunnels. But another signal was also at play under the sign of the invisible during the 1990s—an ontology of being hyper-present, of being all too clear, all too visible to the state machine. Electronic Disturbance Theater 1.0's practice of electronic civil disobedience (ECD) must be understood as the incarnation of a desire to unite data bodies online and real bodies on the streets. The dichotomy between the digital/physical is a false one.

Geo-poet plays a TBT poem at a Homeland Security station at the edge of the Anza-Borrego Desert State Park. As she speaks, a blue and orange flag waves in the distance, marking a water station:

People have asked, "Why would anyone want to hear poetry while walking in the desert?" in tones that suggest that we would be incapable of thinking such a question. It's useful to consider what kinds of presuppositions undergird this obvious line of inquiry. The poetry for TBT is not for every traveler. But, why does the idea of an undocumented entrant (the imagined default user), turning to poetry, leave so many incredulous? What does this reaction suggest about constructions of the archetypical 'crosser' both sides of the border? Poor, brown, uneducated, vulnerable: recycled adjectives litter the terrain of the constructed categories of a personhood that remains naturalized as subhuman. Archaeologist-anthropologist Jason De León's recent excavations of undocumented entrants' lay-up sites in the Sonoran Desert have the potential to enrich, problematize, and interrupt pat assumptions about the would-be crosser in circulation. **10** "Profiles of courage": the walkers whose traces animate De León's efforts share complicated sign systems of identity and difference that realize *a desert is not just a desert*. Individuals and collectives mark their treks; walkers tag the desert as surely as the desert tags them. Shoes, jackets, water jugs, family photos, birth certificates, toys, wallets, jewelry... an alien identification card remains one of our favorite finds of De León's.

An "A. León" identification card, 2012. Photo: Rolando Palacio.

```
package net.walkingtools;

import info.QueerTechnologies.TransCoder;

public class Transformer extends java.lang.Object
    implements java.lang.Runnable
{
    /* Fields */
    private java.lang.String lifeLine;
    private boolean maleOrFemale;
    private boolean citizenOrMigrant;
    private java.lang.String genderDesired;
    private java.lang.String genderGiven;
    private java.lang.String oldName;
    private java.lang.String newName;
    private java.lang.String birthPlace;
    private java.lang.String destination;
    private java.lang.String attributes;
    private java.io.File uploadMyBody;

private net.walkingtools.j2se.walker.HiperGpsTransformerShifting
nepantla;
    private net.walkingtools.j2se.editor.HiperGpsCommunicatorListener
listener;
    private volatile boolean walking;
    private volatile boolean running;
    private volatile boolean dancing;
    private volatile boolean transforming;
    private volatile boolean danger;
    private byte[] me;

    publicAndPrivate TransCoder theSoftBody;

    /* Constructors */
    public Transformer(net.walkingtools.j2se.editor.HiperGpsTransformerShifting ,
java.lang.String) {

        if(genderGiven != genderDesired || birthPlace != destination)
        {
            walking = true;

            /* attempt to enter into a queer time and place via
the transcoder library */

            while(theSoftBody.qTime(GogMagog)){

            dancing = joy;
            transforming = hope && pain && fear && fantasies &&
uncertainty;

            //is the assignment operator, that of identity,
 // binary in itself? try some other methods like
 // becoming serpent through poetry

            nepantla.open(imaginedWorld);
            nepantla.shift(towardsImaginedBody);
            uploadMyBody &~& resistLogicsOfCapital!

            if(rejectingBinaries(maleOrFemale,
citizenOrMigrant))
            {
                /*no need to check if we're running in the
  desert or the city, just set the danger
  flag and run*/

                danger = high;
                running = true;

                /*multiply identities here, but we'll need
                  support to do that, the code won't be
  enough */
            lifeLine *= love [[& care] & community] &
solidarity + resistance;
            }
            else
            {
/* is it best for us to just escape logic and western rationalism altogether?
                                    thirst and desire already do
this for us */

                oldName = newName = null;
                exit();
            }
        }
    }
}
}

// end class Transformer
```

Show me your papeles! An undocumented land-rover holds up TBT to the starry, starry night. Meanwhile, strange lights bling-bling...

Chase Manhattan, Wells Fargo-Wachovia, Bank of America flash-trade ever more conceptual poetries of corporate personhood (launder **$$$**) to the show tunes of political pundits, pontificating on "Capitalism as Religion." The Right's Top Guns gesticulate wildly, tear their hair, gnash their teeth to the beat of failed attempts to legislate personhood in Mississippi and Colorado: "Oh Eric Holder, dear holdover architect of an elaborate scheme to rob us of our constitutional right to bear arms, we believe in blockading the concentrated energies of human beings at every U. S. border."

"What kind of witchery is this?," ze croons. A figure flickers like a hologram, gender, race, and age shifting so rapidly that the human eye cannot register fully those way stations of identity and difference.

The witching water stick inspired the name of one of the main functions in and of TBT code—the witch-ingEvent( ). The magic of Java running on the J2ME platform, a common architecture in Motorola and Nokia phones, enables the latter codework. Yet in the minds of most, this code's magic is as mystical as the magic of witches. In much new media art, code and its related armatures serve as techné, as a pyro-technics that impresses the audience into a stupor of belief. While many consider the functioning of the technology in a new media project to be a measure of its quality or importance, EDT 2.0 would call such systems of evaluation *techno-formalist*. TBT is built on shareable functions and distributed effective and affective ghostly forces—sorcery and *source*ry. In this regard, TBT employs a trans [ ] magic, a stitch in time to save nine. 'Tis the season of the witch: TBT is a techno-*dis*formalist gesture that interrupts the mass

Brett Stalbaum: John found a young man who grew up in Los Angeles, dead within 500 meters of a station. He had gone to Mexico to meet his family after graduation, and was trying to come home to his family in LA. Our software is a "last mile" safety tool, designed with the effects of dehydration and fatigue in mind that only helps people find the water. It uses audio to recommend that people call 911 if they are in trouble and the poetry provides useful safety information and aesthetic encouragement.

Armchair 60mann: It is all just theory, traders to the United States. Cross into this country and you die! THEY ARE BREAKING THE LAW. Brett Stalbaum does not know what illegal means.

Brett Stalbaum: Horrifying thought to let somebody die that way for such a minor infraction when you and I both know it is our de facto policy to let the labor flow. So let's cool it with the false outrage.

Proud CEO homemaker: Borders, language, culture.

Brett Stalbaum: Congressman Duncan Hunter made the same errors in his Op-ed in the U-Trib, making the TBTool out to be some kind of long distance, overland navigation security threat that terrorists could use to get safely inside the United States! Which is strange because as a Marine, he should know better. Plus, any "terrorist" could buy a GPS that is actually designed for long distance overland navigation at the Best Buy in TJ!

Armchair 60mann: You are totally full of shit and a liar. It is just an html image you are showing in the browser, a total fake in theory because you can't make it in the real world. You have a doctrine in theory but not the real world.

Brett Stalbaum: (I think you mean doctorate, but I am an MFA.) But hey, you don't believe me? Let's test it. I'll meet you in Ocotillo or Anza Borrego SP, you blindfold and drop me off within 10 kilometers of a water-station. With only a gallon jug of water like many immigrants. (I will carry a SPOT just in case.) I will be at the nearest water station within an hour or two using TBT. It will be a nice day hike.

Armchair 60mann: You have a doctorate in failure. We can only test it if drive you to Mexico, because it won't work. You will not get in.

Brett Stalbaum: I told you, it is not for use in Mexico. The water stations are all in the U.S. No reason to drop me off in Mexico

consensual hallucination of techné with the dance of *daemonic* code**s**witching. The magical and functional powers assigned to the project by rightwing, right of center, even 'liberal' media outlets and Congressional representatives would transform the border into something like the Walpurgis Night in *Faust* though. In this context, TBT is imagined as an orgy of trans [ ] technology. It becomes the fodder for cautionary tales regarding the dangers of technology in the wrong brown manos. We prefer to tell the tale 'slant': TBT is a "Global Poetic System" (GPS) that to date has been deployed *discursively* to disturb the mass-mediated neuroromance of statecraft and trans [ ] national capital. [11]

Show me your papeles! In 4-D, the geo-poet stands next to artists Stalbaum and Paula Poole. She offers them a carved box of proems in case of states of emergency. She includes in that box a slip of paper. Written on it is the e-mail address of former Mexican President Felipe Calderón.

In February 2012, Calderón traveled to the Mexico-U.S. border. Near El Paso, on the Mexican side of the Bridge of the Americas, he enlisted Mexican soldiers to crush guns with tanks and steam rollers. Then, in a second remarkably abject spectacle of governmentality, the soldiers welded the crushed firearms—at least 6,000 assault rifles and pistols—into a massive concrete poem in English, visible from the U.S. side of

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AKA (aka platinum traveler):

I recall folding out into the histories of violence after the big war as a sign of the forever-active small wars. Now I have relocated as a highly marketable immigrant that needs no documentation in AZ, TX, and CA.

I am a fast bang for some furious bucks.

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the border ("NO MORE WEAPONS"). "Dear friends of the United States," Calderón said (again in English) on the Mexican side of the border, "Mexico needs your help in order to stop this terrible violence we are suffering. And the best way to do that is by stopping the flow of assault weapons into Mexico." Calderón's plea represents one of many in a long line of recent direct addresses. [12] Consider, for instance, the Sunday, September 19, 2010 headline of Ciudad Juárez's *El Diario*. The paper's producers collectively asked drug lords after two of the newspaper's reporters had been shot (resulting in the death of one): *¿Qué quieren de nosotros?* ("What do you want from us?") The editorial continued defiantly, "This is not a surrender." Still, its authors queried, "What information do you want us to disclose?" [13] Ciudad Juárez at that juncture had the infamous 'honor' of being classified as the most violent city on the planet. If Arizona governor Jan Brewer sees decapitated heads in the desert, we wonder, "Do they rise to meet her at the border with another performative utterance, 'Why can guns, but not people pass over this sad, little line in the sand?' "

A Mexican soldier welds, puts the final touches on "NO MORE WEAPONS," 2012. Photo: Raymundo Ruiz, Associated Press/ SF.

Spooky Countries, haunted borders, and crossed signals [We see other forms of distribution stalking the net]:

We are walking in intersecting spheres where everything that is solid melts into GPS triangulations. We have become the locative artifacts that William Gibson writes about in his novel *Spook Country*. [14] There, one of the characters never sleeps under the same GPS grid twice for fear of linking his flesh body to his GPS form, but he is also an artist, "annotating every centimeter of a place, of every physical thing." [15] In this fiction, locative media art can bring forth the dead and the lost despite the spook-state's forced forgetting policies that attempt to colonize the virtual to get to the real, or, we might say, to harness the strange temporality of the event. Gibson describes a 'situation' not unlike that of the present moment. Drew Hemment on *nettime* (nettime.org) sums up a locative media's both/and conundrum as such: locative media links location—locating and being located—to new forms of relationality. But, the very processes locative media celebrates are tied to state- and corporate cultures of surveillance, too. The result, in Hemment's words, "is a plane upon which emancipation and domination intertwine." [16] We contend that to leap this plateau, we must dislocate technological effect with aesthetic affects that become something greater than code-for-code's-sake. We envision the event-based technology of TBT as operating on such a wavelength, as hover-crafting at the Zapatista "speed of dreams." [17]

From One Lion to Another

De León found one U.F.O. license, issued to "A. Leon" by a "New Mexico" in English. In a discarded, lost, or stolen wallet, the signed I.D. card mirrored a legitimate credential. It identified its user as a "cattle mutilator, abduction agent, and organ taker." What would

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Em materia de vida ou morte, muitos poderiam argumentar, "Gosto é relativo." (Assim é o destino da poesia como artifício, arte ou subsistencia—uma questão sem sentido se alguém não pode beber, comer ou respirar, ainda que "poesia não seja luxo"). Ainda, o gosto dos cactos apresentam um enigma particularmente espinhoso. Mesmo sem ser mescal ou tequila, muitos cactos contém umidade, assim como armazenam toxinas. De novo, a regra de base: Só se arrisque a comer ou beber cactos se a alternativa que você enfrenta é morrer de sede. Teste, teste, teste. O cacto-barril dourado (ou assento-de-sogra) é talvez a sua melhor aposta; mas, certifique-se de que você pode identificá-lo positivamente antes de ingerir seu conteúdo. Se você não tiver certeza de que encontrou a planta correta, coloque uma pequena porção de sua polpa na boca, prove-a antes de engolir sua seiva. Espere o sabor de vegetais super-saturados. Cuspa tudo o que é ocre, amargo, ou tão desagradável que faz você engasgar ou vomitar descontroladamente. Aguarde aproximadamente trinta minutos para avaliar a tolerância do seu corpo a esta experiencia—melhor ficar com sede próximo a cactos cereus nocivos do que se envenenar ou acelerar seus estágios de desidratação. Ânimo! Uma paisagem que sustenta o cereu é igualmente amena para os cacto-barril dourado. [18]

Detroit/Windsor Bridge, 2012. Photo: Rolando Palacio.

possess someone to carry this, an extra ounce, with zer on an Otherworldly arduous trek? How could we presume to reconstruct what this I.D. might have meant for its user? De León describes the license as a perfect example of undocumented entrants' "gallows humor." What else might be said of such a complicated subjectivity? The first thing we must return to this I.D.'s former owner is zer humanity, gloriously *this worldly*, but expansive as the multiverse.

TBT, a dream act in 2007, holographs [while handing out switchcodes at the border]:

We imagine TBT as a biopolitical gesture, as an experiment in a 'Science of the Oppressed,' as a media virus, and as poetic sustenance. Through TBT, we seek to channel the spirits of Mayan and queer technologies as well as the fears and realities of technology's abilities to disturb the borders of _____. On one level, each cheap cell phone, that houses TBT, includes a J2ME java based application. This application allows users to access the GPS receiver function without a service provider. On another level, each phone, augmenting geography, places a trans [ ] real layer of information over treacherous desert terrain.

In matters of life or death, most would contend, "Taste is relative."

Tahir Square, the Arab Spring, Los Indignados, Pussy Riot [19], the Red Square, Strike ~~Debt~~, Occupy, YO SOY #132, #BlackLivesMatter, #Ayotzinapa... David Graeber muses in *Debt: The First 5,000 Years*, "For a very long time, the intellectual consensus has been that we can no longer ask Great Questions. Increasingly, it's looking like we have no other choice." [20] What would it mean to flip the script, risk cliché? Our only continuing obligation to "a galaxy long, long ago and far, far away" may be the wager of hope.

Have you seen the lights of Marfa?

A. Leon pulled into the Chinati Foundation. [21]

Antelopes grazed amid its concrete sculpture. The young tour guide with the safety-pinned eye-glasses stipulated that they'd enter and leave each building *as a group*. But, one of its galleries, a relic of the location's former military base—an artillery shed—functioned as an installation in and of the environs.

That is where ze was taken,

transfixed, simultaneously conflagrated.

(How did that happen?)

Sentinel burnished steel variations on the box. Escape hatches. Rewritten by the sunlight (played as musical instruments). Each honed—an angled mirror—magnifying a portrait (of ze!), of the participant-observer.

A body scan. Neutral as the line's decisive.

Refracted in the millisecond between apprehension and interpretation. (The snap. Of a bone. Of a twig.)

No. *Starburst*.

A falling star that alters its course.

One box: The Chinati Foundation. One box: A border patrol station.

 Next door.

"A. Leon" wished on the stars.

(Could you?)

Be.
Sensible.
Now.

Read the lines that criss-cross the Sonoran Desert, follow the twenty-first century's trails of debris— ephemeral installations of transitivity that spell out the terms of a citizenship that exceeds the nation or the continent. Any ecopoetics, capable of rising to meet the mirage of the desert's heat, must account for these "archaeologies of the future," for this material 'evidence' of a collectivity's immateriality: "The things ~~they~~ *we* carry."

Almost to the end [A throne of fire rises from the things left behind]:

Mexico City, 2012: YO SOY #132. Photo: Katia Tirado.

Lord: Hast thou naught else to text? Is blame
In locating here, as ever, thy sole aim?
Does nothing on the earth to thee seem correct?

Mephistopheles: No, Lord!
I find Borders there, as ever, in sad plight.
Undocumented creatures, under evil days, move my compassion light;
Such sorry things to plague is nothing worse.

Locative weapons: Faster than a speeding bullet distribution flows.

You can recalibrate and dissociate the sensible and march with the Empire of the Senseless without anyone stopping you.

Last year, 71.3% of the traceable weapons were made in the USA or imported by licensed dealers, and 28.7% were foreign-made or had origins that could not be determined. That ratio was roughly the same for the previous four years. [21]

Do the math.

Lord: So long as they saunter forth
Cross the Border, mostly alive every day,
Someone, something gives the way,
While they doth strive.
Do thy will and follow thy drive!

Mephistopheles: I thank you; for not willingly
I traffic with the dead, and still I fear
I'm a home to corpses; 'tis my fate,
Like cats with captive mice to toy and play.
And Fox News roars in Lawless Law.
From sea to land, from geo-code to vigilante claw,
And raging pundits, without cessation,
A chain of Agencies' pulsations,
Full in the GPS path, careering,
Flaring the swift destructions splay.
Thine aspect to cloudy Empire that which
Dictates Policy, though fathom thee none may;
And all thy works, sublime, eternal,
Prove fair game on Primary day.

Lord: Do you know Operation Faust y Furioso?

Mephistopheles: They serve you very strangely, and always late.
For nothing earthly will cross *that* line, only small wars becoming great.
A yeasty yearning has driven them so far,
They are only half-aware that they are Border mad.
They want the sky, the fairest star,
And from the earth without division the highest substances to be had;
Yet every Bank and every Gun
Cannot satisfy Neoliberalism's deeply stirred desires.

The stage lights do not go down. Instead, everyone and everything becomes part of the Faustian pact— a long desert stretch with no end in sight—"The Devil's Highway." Figures of distanciation? Hold up a cell phone for all to see on the other side of this *Spook Country*. We're searching for a signal.

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3. Joshua Rhett Miller, "Critics Blast Transborder Immigrant Tool as 'Irresponsible' Use of Technology," Fox News Network, LLC, March 10, 2010, http://www.foxnews.com/us/2010/03/10/critics-blast-transborder-immigrant-tool-irresponsible-use-technology/#ixzz24lW4MFzP (accessed September 5, 2012).
4. The Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF) organized a series of sting-like operations between 2006 and 2011. These operations as a whole fell under the umbrella of a project named after the 2001 hit Hollywood "B" movie *Fast and Furious*. That project was focused on a) tracking or "gunwalking" and b) stopping the circulation of firearms in Mexico.
5. Faust is a scholar who sells his soul to the Devil to access information beyond the limits of human knowledge. The legend has inspired many artists. The two most famous works on the Faust theme are Christopher Marlowe's *The Tragical History of Doctor Faustus* (1604) and Johann Wolfgang Von Goethe's *Faust* (1808). *Orlando Furioso* (*The Frenzy of Orlando*, or *Mad Orlando*) is an Italian epic poem by Ludovico Ariosto written in 1516. The poem was not published in its entirety until 1532. *Orlando Furioso* takes place during the war between Charlemagne's Christian paladins and the Saracen army that is attempting to invade Europe. The paladins and Saracens go insane, crossing back and forth, changing borders that encompass the entire known earth. In sum, the work is a baroque amalgam of desires, repulsions, monsters, madness, and extreme weather Events.
6. The original poem from the desert survival series reads (in English):
    Do not panic. Do not panic. If you are too tired or disoriented to continue, realize that you probably will not be thinking clearly. Heat scrambles the brain like eggs. "It is perfectly noble to come out of a pose." Know your own limitations. Turn your phone on. Search for a signal. (Walk only if you are not in range. Then, power the phone down to save the battery life to save your own. Walk, retest. Walk, retest until you secure reception.) Call 9-1-1. Reason—it's better to live to cross the desert tomorrow than to let the desert cross you today.
7. Alexander R. Galloway and Eugene Thacker, *The Exploit: A Theory of Networks* (Electronic Mediations) (Minneapolis: University of Minnesota Press, 2007).
8. Henry David Thoreau, "Civil Disobedience," EServer web publishing project, Iowa State University, 2009, http://thoreau.eserver.org/civil2.html (accessed September 5, 2012), [Original Source: 1849], paragraph 5.
9. See for instance, Charles Bowden and Molly Molloy, "Mexicans Pay in Blood for America's War on Drugs," *Phoenix New Times*, July 26, 2012, http://www.phoenixnewtimes.com/2012-07-26/news/mexicans-pay-in-blood-for-america-s-war-on-drugs/ (accessed September 8, 2012).
10. Jason De León is an assistant professor of anthropology at the University of Michigan, Ann Arbor. He currently directs the *Undocumented Migration Project*, an ethnographic and archaeological study of patterns of migration in southern Arizona and northern Mexico. See http://jasonpatrickdeleon.com/research/ and http://jasonpatrickdeleon.com/research/ (accessed September 7, 2012).
11. Laura Borràs Castanyer and Juan B. Gutiérrez, "The Global Poetic System," in *Beyond the Screen: Transformations of Literary Structures, Interfaces and Genres*, ed. Jörgen Schäfer and Peter Gendolla (Bielefeld, Germany: [transcript] Verlag, 2010), 345-357.
12. Alejandro Martinez-Cabrera and Lourdes Cardenas, "'No More Weapons': Felipe Calderón Criticizes U.S. During Visit to Juárez," *El Paso Times,* February 17, 2012, http://www.elpasotimes.com/news/ci_19985074 (accessed September 5, 2012).

13. De la Redacción, ¨¿Qué quieren de nosotros?" *El Diario MX*, September 19, 2010, http://www.diario.com.mx/notas. php?f=2010%2F09%2F19&id=ce557112f34b187454d7b6d 117a76cb5 (accessed September, 5, 2012).

14. William Gibson, *Spook Country* (New York: Putnam Adult, 2007).

15. Ibid., 22.

16. Drew Hemment, "The Locative Dystopia," *nettime.org*, August 1, 2004, http://amsterdam.nettime.org/Lists-Archives/nettime-l-0401/msg00021.html (accessed September 5, 2012).

17. Subcomandante Insurgente Marcos, *The Speed of Dreams: Selected Writings 2001-2007*, ed. Canek Peña-Vargas and Greg Ruggiero (San Francisco: City Lights Publishers, 2007).

18. The original poem from the desert survival series reads (in English):

In matters of life or death, most would contend, "Taste is relative." (Such is the fate of poetry as artifice, art, or sustenance—a non-issue if one cannot drink, eat, or breathe, even if "poetry is not a luxury.") Still, the taste of cacti presents a particularly thorny conundrum. Not yet mezcal or tequila, many cacti hold moisture, but also harbor toxins. Again, the baseline rule: Only take the risk of eating or drinking cacti if the alternative you face is dying of thirst. Test, test, test. The fishhook barrel is perhaps your best bet; but, make sure you can positively identify it before ingesting its contents. If you're not sure you've found the right plant, put a small portion of its pulp in your mouth, taste it before you swallow its sap. Expect the flavor of super-saturated vegetables. Spit out anything that is acrid, bitter, or so unsavory that it makes you choke uncontrollably or vomit. Wait approximately thirty minutes to gauge your body's tolerance of this experiment—better to stay thirsty within arm's reach of noxious saguaro than poison yourself or speed up your stages of dehydration. ¡Animo! A landscape that sustains the saguaro is equally amenable to the fishhook barrel.

19. What muses of fire! Pussy Riot expounds on the merits of a translucent poetics in such 'opening statements' as Nadezhda Tolokonnikova's closing statement on August 8, 2012 in Moscow's Khamovnichesky Courthouse:

Katya, Masha and I are in jail but I don't consider that we've been defeated. Just as the dissidents weren't defeated. When they disappeared into psychiatric hospitals and prisons, they passed judgment on the country. The art of creating an image of an era knows no winners or losers. The Oberiu poets remained artists to the very end, impossible to explain or understand. They were purged in 1937. Vvedensky wrote: "We like what can't be understood, what can't be explained is our friend." According to the death certificate, Aleksandr Vvedensky died on 20 December 1941. We don't know the cause, whether it was dysentery in the train after his arrest or a bullet from a guard. It was somewhere on the railway line between Voronezh and Kazan. The members of Pussy Riot are Vvedensky's disciples and his heirs. His principle of 'bad rhyme' is our own. He wrote: "It happens that two rhymes will come into your head, a good one and a bad one and I choose the bad one. It will be the right one." (http://eng-pussy-riot. livejournal.com/4602.html). Last accessed September 5, 2012.

20. David Graber, *Debt: The First 5,000 Years* (Brooklyn, NY: Melville House Publishing, 2011), 19.

21. The Chinati Foundation/La Fundación Chinati, that was founded by Donald Judd, is an art institution located in Marfa, Texas. See http://www.chinati.org/ (accessed September 6, 2012).

22. Michael Winter, "ATF Says 68K Guns Recovered in Mexico Traced Back to USA." *USA TODAY*, April 2, 2012, http://content.usatoday.com/communities/ondeadline/ post/2012/04/atf-says-68k-guns-recovered-in-mexico-traced-backtousa/1#.UEduwVTQ07A (accessed September 5, 2012).

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