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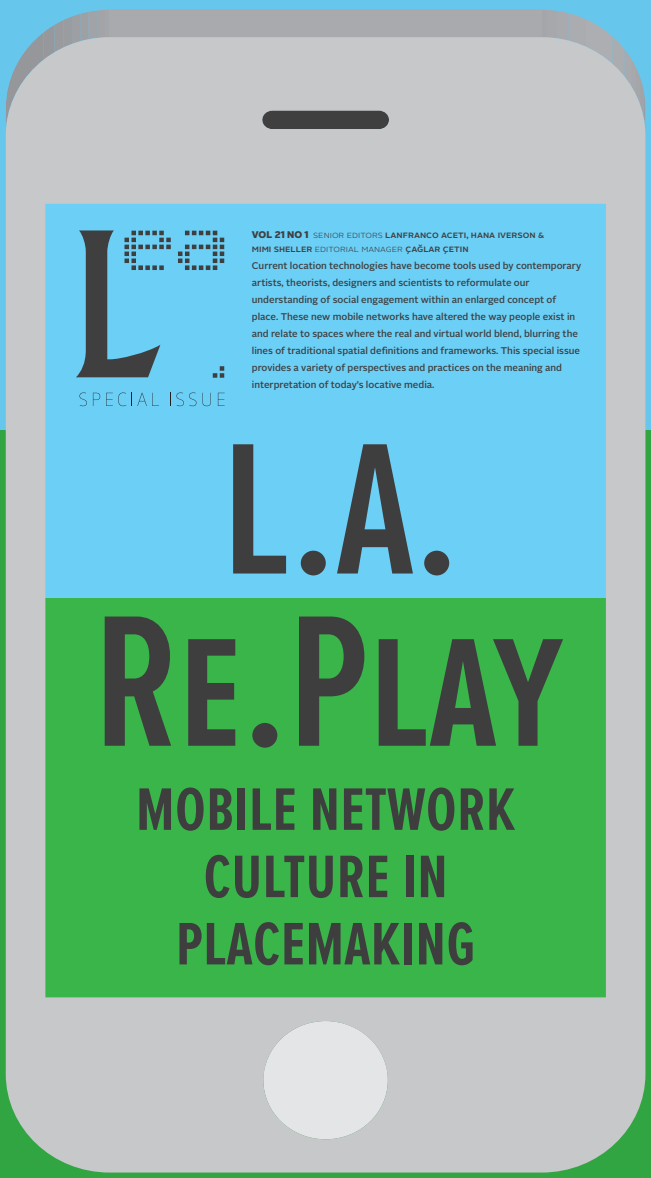
LEA

SPECIAL ISSUE

VOL 21 NO 1 SENIOR EDITORS **LANFRANCO ACETI, HANA IVERSON & MIMI SHELLER** EDITORIAL MANAGER **ÇAĞLAR ÇETIN**

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.



LEA is a publication of Leonardo/ISAST.

Leonardo Electronic Almanac
Volume 21 Issue 1
January 15, 2016
ISSN 1071-4391
ISBN 978-1-906897-36-9
The ISBN is provided by Goldsmiths, University of London.

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Leonardo Electronic Almanac is published by:
Leonardo/ISAST
211 Sutter Street, suite 501
San Francisco, CA 94108
USA
Leonardo Electronic Almanac (LEA) is a project of Leonardo/The International Society for the Arts, Sciences and Technology. For more information about Leonardo/ISAST's publications and programs, see http://www.leonardo.info or contact isast@leonardo.info.

Leonardo Electronic Almanac is produced by Passero Productions.

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

LEONARDO ELECTRONIC ALMANAC, VOLUME 21 ISSUE 1

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

The Leonardo Electronic Almanac
acknowledges the kind support
for this issue of

ISSN 1071-4391 ISBN 978-1-906897-36-9

Leonardo Electronic Almanac

Volume 21 Issue 1

 ISSN 1071-4391 ISBN 978-1-906897-36-9

ISSN 1071-4391 ISBN 978-1-906897-36-9

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, hybridized, 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 similar 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 engaged 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* component of spatially located and contextualized works of art.

The aesthetic practices of the contributors to this special 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 political functions.

The decision to stress the elements of spatially contextualized 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 corporate, 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 private is such that the idea of concealing one's location becomes an insurrectional act, particularly under oppressive regimes such as Turkey, where knowledge of the citizenry's location is necessary to enforce restrictions on freedom of speech. Movement, speech, media, bodies, and identity appear inextricably interconnected within contemporary societies, in which personal existence is no more, and the idea of switching off – disconnecting 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 activists.' In fact, while it may be possible to recognize and identify these armchair revolutionaries and click activists in the United States and the United Kingdom, applying 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 apply to local realities.

The current furor over whether the President of Turkey, 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 crackdown. 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 apparatus refined its methods of censorship. During the Gezi Park protests, people tweeting and retweeting the news were arrested and threatened in a sweeping attempt to demonstrate the government's ability to 'locate' individuals. People with roots in the country were identified, located, and expelled by the state apparatus which targeted individuals and families who did not fit within the new neo-Ottoman agenda.

In this conflict between freedom of speech and censorship, the issues of location, as well as those artworks that use location as an aesthetic element, rise to outmost importance. The ability to locate individuals 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]

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

"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
Editor in Chief, Leonardo Electronic Almanac
Director, Kasa Gallery

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ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

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 smartphones) 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

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

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

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

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

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

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.

ISSN 1071-4391 ISBN 978-1-906897-36-9

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 remediated 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 interventions 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.

ISSN 1071-4391 ISBN 978-1-906897-36-9

EDITORIAL

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*

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

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 location 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

We would like to thank all of the contributors to this issue, participants in the CAA panels, and the artists in the *L.A. Re.Play* show for their effort and patience in bringing this special issue to publication. Thanks to Jeremy Hight for inspiring the initial idea of translating the *L.A. Re.Play* creative and scholarly works into a LEA journal, and to Lanfranco Aceti for seeing it through. Thanks also to Teri Rueb for connecting us to sources for the L.A. activities and to Ferris Olin, for initiating the collaboration with the College Art Association. Thank you to the Center for Mobilities Research and Policy at Drexel University, for its sponsorship of the exhibition and contributed support to the journal.

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 ISSN 1071-4391 ISBN 978-1-906897-36-9

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ISSN 1071-4391 ISBN 978-1-906897-36-9

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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ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

OBJECTS AS AUDIENCE

Phenomenologies of Vibrant Materiality in Locative Art

by

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We need to complicate the relation between the lines that divide space, such as the equator and the prime meridian, and the "line" of the body.

– Sara Ahmed, *Queer Phenomenology* [1]

INTRODUCTION

Simon Faithfull's performance art piece, *0.00 Navigation*, begins with footage of him – dressed in black – swimming in the English Channel off the southern town of Peacehaven. He swims to shore, takes out his GPS device, and begins his long walk along the Prime Meridian. His journey – which starts at this southern-most point where the meridian intersects England and ends in the northern seaside town of Cleethorpes – will last 4 weeks. Once he reaches the water's edge in Cleethorpes, he reenters the sea, swimming further north along the meridian into the North Sea. [2] We see his performance through black and white footage, all shot by the cinematographer Rebecca Rowles, who follows behind Faithfull throughout his entire journey. Faithfull will stay faithful to the Prime Meridian regardless of what gets in his way. His first obstacles are the large white cliffs of Peacehaven. He walks up to cliffs, puts away his GPS device, and begins his ascent up a ladder attached to the cliff face. Once he reaches the top, he again pulls out his GPS receiver and continues along 0.00 longitude. Throughout the performance, Faithfull walks through people's front doors and out their kitchen windows, wades through chest-deep canals, walks through large industrial buildings, climbs tall fences (see Figure 1): anything that stands in the way of his journey along the meridian is traversed.

For Faithfull's performance, there were (and are) many audiences. In his mind, the "primary" audience for the piece was the people who would be watching the film, especially those seeing it when it premiered in Berlin in 2009 at the Haus am Waldsee exhibit space in a double show with Carla Guagliardi. A related audience is the one watching the film on YouTube, which was posted by Faithfull a year after the premier. Another audience for the performance is Rowles, who captures the journey while following behind Faithfull (sometimes inches away from him and other times standing

ABSTRACT

In his performance art piece, 0.00 Navigation*, Simon Faithfull uses a GPS receiver to walk the entirety of the Prime Meridian, staying 'faithful' to this longitude regardless of what gets in his way. Faithfull is filmed from behind as he navigates across waist-deep canals, over fences, and through strangers' houses. In my analysis of 0.00 Navigation and similar locative media artworks such as* CoMob *and* Telepresent*, I argue that these projects importantly highlight the relationship between the human body and objects (both tangible and virtual). Drawing on a phenomenological approach, this article focuses on the role that objects play in the embodied practices of locative media artists. This analysis is also concerned with how objects themselves are embodied agents, serving as audience for one another. These objects – including the GPS receiver, video camera that tapes his journey, YouTube, and even the Prime Meridian itself – serve as ethical others, as vibrant materialities. As such, this article offers an analysis of objects in locative art that affords them a space of transcendence in the ways that they are able to exceed the embodied frame of reference of the artist and human audience members.*

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

Figure 1. *0.00 Navigation*, Simon Faithfull, 2009. Here, Faithfull is seen scaling a fence that is blocking his walk along the Prime Meridian in Lincolnshire, England. Courtesy of the Artist and Galerie Polaris, Paris. Used with permission.

many yards behind him–especially when capturing footage of him swimming through a pond or scaling some ominous obstacle). The bystanders at the meridian watching Faithfull along his journey also serve as an audience for the piece. Thus, some of the audience members for this piece experienced it in real time, while the majority of those experiencing the piece do so asynchronously. Therefore, when considering the various phenomenologies that could be studied in *0.00 Navigation*, there are many embodied perspectives that could be considered and many mediated experiences of the piece that offer important insights on the role of time (both synchronous and asynchronous) for performance studies.

However, what these approaches overlook is the role that objects play in the study of phenomenology. Faithfull's performance is one that exemplifies the production of embodied space, a production process entirely dependent on the body's interaction with spatial objects. Of key importance to this study is that some of the objects of the performance are physical (e.g., his GPS device, fences he jumps over, Rowles' camera) and some are virtual (e.g., the Greenwich Meridian, YouTube, the representations on the GPS screen). *0.00 Navigation* demonstrates the integral link between the physical and the virtual when considering the various phenomenologies of performance and how objects function as the hinge between these spaces and, ultimately, how objects are vital for the production of embodied space. Objects produce embodiment and are simultaneously embodied by our encounters with them.

This performance offers an important look at two modes of phenomenology in locative art by answering the following two questions: 1) How does our encounter with virtual objects inform emerging phenomenologies of performance spaces? 2) What role do objects (especially virtual objects) play in phenomenologies of locative media? This chapter thus focuses on virtual objects in locative art and the role these objects play in producing a phenomenological encounter with space. How do objects like a GPS receiver, a fence, a house, a canal, or even the Prime Meridian itself inform our phenomenological sense of self and produce our embodied spaces? As will be developed throughout this article, these approaches to phenomenology demonstrate that there is a political imperative to the inclusion of objects as fundamental components of our experience of embodiment, the production of space, and our relationships with others.

PROPRIOCEPTION AND THE SPACE OF THE MERIDIAN

Faithfull's *0.00 Navigation* was inspired by a trip he took to the British Antarctic from late-2004 to early-2005. His journey to the Antarctic took him via military plane from a Royal Air Force station in Oxfordshire to Ascension Island, from Ascension to the Falkland Islands. Here, he joined an ice beaker to various islands such as South Georgia and the South Shetland Islands before finally arriving at the British Antarctic. Traveling such an expansive scope of the Earth's surface, Faithfull found it remarkable that throughout his journey, he "never left British territory: all of those little rocks were last little bits of Empire." He goes on to note,

> *You become very aware of the scale of the planet when you're two months in the middle of the ocean. As you get closer toward to the South Pole, you start crossing time zones quicker and quicker and quicker, so eventually you give up changing the clock because you're changing time zones every 20 minutes or so. […] Particularly because of crossing the time zones, you start to get a real sense of these lines drawn on the planet.* [3]

Much of his subsequent work is about exploring the imaginaries of planetary space, about "the maps that we create in our heads. These maps are a combination of our immediate locale (the humdrum everyday world we move in) and the other psychological world that we hear of from afar." [4] Projects like *0.00 Navigation* are about performing an embodied practice of "measuring this sculptural object that we find ourselves on, this sphere." [5]

This study of Faithfull's performance, in conjunction with similar GPS art projects akin to his work, thus begins with an understanding of the production of embodied space as a phenomenological process. His journey along the Prime Meridian is not just a walk along a preconceived pathway; instead, his walk is the production of a particular relationship with the space signified by the meridian. This fits well with Henri Lefebvre's theories of spatial production in which space is not a container waiting to be filled by bodies; instead, space is co-produced alongside the bodies and objects typically labeled as "inhabiting" space. Lefebvre argues:

> *A comparable approach is called for today, an approach which would analyse not things in space but space itself, with a view to uncovering the social relationships embedded in it. The ideologically dominant tendency divides space up into parts and parcels in accordance with the social division of labour. It bases its image of the forces occupying space on the idea that space is a passive receptacle. Thus, instead of uncovering the social relationships (including class relationships) that are latent in spaces […] we fall into the trap of treating space as space 'in itself,' as space as such.* [6]

Instead of space being a pre-existing receptacle filled by bodies and objects, space is *produced* simultaneously with actors' bodies (both human and non-human actors) and the social conditions that contextualize the relationships between these categories. Maurice

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

Merleau-Ponty makes similar arguments in his book, *Phenomenology of Perception*, when he writes:

> *We notice for the first time, with regard to our own body, what is true of all perceived things: that the perception of space and the perception of the thing, the spatiality of the thing and its being as a thing are not two distinct problems. [..] To be a body, is to be tied to a certain world, as we have seen; our body is not primarily* in *space: it is of it.* [7]

Such an emphasis on these bodies as vital elements for the production of space thus lends itself to a phenomenological approach to understanding these spaces. Of particular relevance is analyzing the production of space in *0.00 Navigation* through the lenses of proprioception and orientation. Faithfull's walk is a performance of situatedness, of the experience of proprioception (i.e., the understanding of the bounds of the body as located in a particular space and in a particular way). The proprioceptive body is always in relationship to the location of others and objects, thus producing the body's "nonvisual, tactile experience of itself, a form directed toward the bodily project of affection (affectivity)," as Mark B.N. Hansen notes. [8] Merleau-Ponty's famous examples of proprioception are a person walking through a doorway while wearing a tall feather hat and someone attempting to navigate an automobile through a narrow passage such as a parking spot:

> *A woman may, without any calculation, keep a safe distance between the feather in her hat and the things which might break it off. She feels where the feather is just as we feel where our hand is. If I am in the habit of driving a car, I enter a narrow opening and see that I can "get through" without comparing the width of the opening with that of the wings, just as I go through a doorway without checking the width of the doorway against that of my body.* [9]

Merleau-Ponty's examples are highly applicable to Faithfull's experience of *0.00 Navigation* and to locative art more broadly. As in the two examples of the hat and the car, Faithfull's sense of embodied proprioception always relates to his position with another spatial object (the Prime Meridian) as encountered with a device or technology (here, the visualization on his GPS receiver). The limits of his body are extended by the technology of the GPS to give him a global sense of positionality. His steps are contextualized and made meaningful through the proprioceptive process of connecting the limits of his body to the GPS device and the ways that the device locates him by connecting to the satellites.

Artist Jen Southern, in collaboration with Chris Speed, explore similar proprioceptive engagement with sensory-inscribed bodies in space through their project, *CoMob*. Started in 2008, the same year as Faithfull's *0.00 Navigation* walk, *CoMob* is a GPS app that visualizes spatial connections of distant people in motion (see Figure 2). Southern notes, "The basic idea was that in the app, small groups of people could see each other's locations, overlaid onto a Google map or satellite image. Their individual positions would link with a line, and their usernames could be displayed beside their location." [10] She goes on to argue that such projects are able to understand mapping as a collaborative process in which movement through mapped space is experienced as a "complex event, and that it could be thought of as a series of intricate movements woven together in an intertwined set of social relationships." [11] Similar to Faithfull's journey along the Prime Meridian, Southern used *CoMob* to collaboratively walk 78 miles from Huddersfield UK to her job in Lancaster. The walk, which took five days, was visualized on the *CoMob* interface. As people joined her onscreen, their positions were linked with Southern's (wherever in the world they might be), creating a visual web of real-time connectivity.

ISSN 1071-4391 ISBN 978-1-906897-36-9

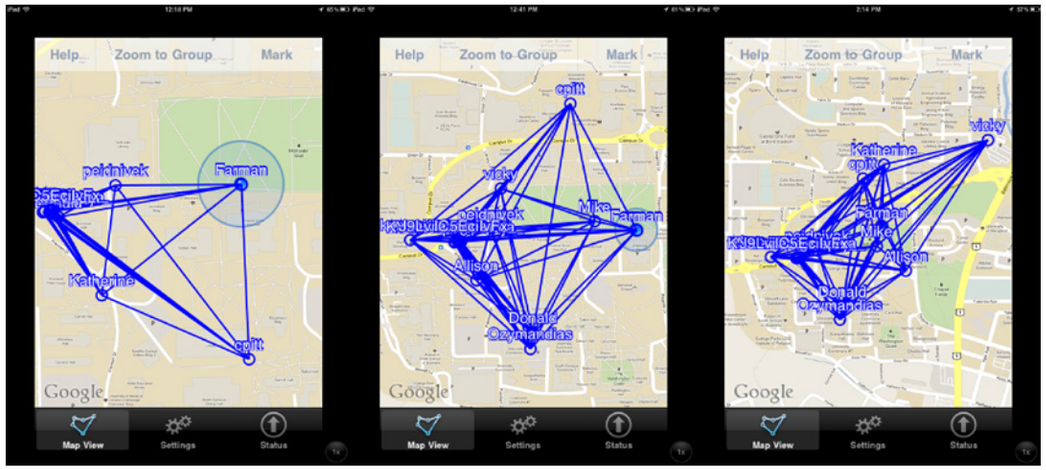

Figure 2. *CoMob*, Jen Southern and Chris Speed, 2008. Screencaptures of students and faculty at the University of Maryland, College Park, experimenting with *CoMob* in early-2011. © Jason Farman, 2011. Used with permission.

This practice of "comobility," as Southern terms it, is a visual practice of social proprioception. Having a sense of her spatial relationship to others across a vastly expanded geography produces the artist's sense of her own body. This social sense of the body, as something that is deeply linked to the perception of social connectivity across geographic distances, is an integral part of the ways we inhabit our bodies. Social proprioception, for Southern, is something that produces a shared sense of embodied space in three ways: first, by creating an interface that highlights people being "locationally present" by showing the geographic location of all participants and artists represented on the same map as blue dots associated with a username; second, users are "temporally present" since the dots move in real time as people navigate their spaces (producing "a sense of a shared 'now'"); and third, participants are "virtually co-present" by visualizing these locations on a single map. [12]

While *CoMob*'s proprioceptive engagement with spatial bodies is produced through their unity and alignment on the interface, Faithfull's proprioception in *0.00 Navigation* is most often produced when his body comes into misalignment with the structure of the physical space by being in direct contrast to the objects, people, and places he must confront. Instead of being harmoniously in movement with other bodies, Faithfull's body is challenged by the position of objects and others in space. These contrasts to his proprioceptive relationship to the Prime Meridian happened throughout most of his performance since "[t]here wasn't one bit [of the journey] that actually had something line up with [the Greenwich Meridian]. [...] There were a few roads where you could walk for about 100 meters but then again you'd end up in someone's front garden." [13] Thus, Faithfull's walk became a performance of this imaginary line that defines global time and the grid of the planet and how this line does not fit with any of the existing pathways journeyed by those living along the Prime Meridian. Early on in the performance, Faithfull had a memorable experience of this disjunction between his own proprioception defined in relationship to the Prime Meridian (via GPS) and the lived space he moved through:

> *It was a very strange experience making [the performance], not least because of the wrongness of always going totally at odds with every other route that was laid down (and how perverse that was). When you're walking at 10 degrees to a very obvious path, it becomes a very perverse thing to do. There is a nice moment just leaving the first town, Peacehaven, where there is a path and a very stereotypical hiker with knee-length socks and boots and backpack who strides purposefully past me and I'm about 10 degrees off and just go straight into this hedge, over this fence, and into a field. All of that is so wrong for hiking and the landscape and the paths. I end up somehow looking like a projection from a different time or dimension.* [14]

ISSN 1071-4391 ISBN 978-1-906897-36-9

Such performances of space fit into what I term the "sensory-inscribed body," a practice of embodiment that is simultaneously a phenomenological experience with the space and the ways that the body is both inscribed and an inscribing agent. [15] For both Southern and Faithfull, the practices of embodiment in the space are indeed about a sensory engagement with the space, with the screen of the GPS or mobile phone aligning the body with spatial markers like the Prime Meridian; however, this is an incomplete view of how embodiment is produced in these projects. We must *simultaneously* consider the body to be inscribed by the cultures within which it is situated. In the above example, as Faithfull deviates from the prescribed hiking path in order to stay true to the Prime Meridian, his actions are "read" by those around him. He is read as deviant to the predefined structure of the space and he is aware that he is being read as such. Thus, his phenomenological experience of the space is informed by the act of reading the space as a textual encounter of inscription and interpretation. His body also serves as an inscribing agent in the space, here functioning as the marker of the imaginary line that comes to give a particular meaning to global time and space but is not lived through the pathways carved out in the space. His act of inscription thus fits somewhere between Michel de Certeau's categories of strategies and tactics: his pathway reinscribes the Prime Meridian which is one of the most strategic place-making objects created by the British Empire; however, his journey is also a tactic that reimagines the spaces since he is traveling deviant pathways that don't fit with the ways the space was prescribed. [16]

Faithfull's actions as an inscribing agent in the space owes much to the work of artist Richard Long. Faithfull notes that *0.00 Navigation*, in part, was inspired by Long's *A Line Made By Walking*. Faithfull's piece, however, was a "walk made by a line." [17] Long's piece, in which he walked repeatedly along the same pathway until his trace was seen on the landscape, notes how space can be impacted by the body's movements through it, how the body can be an inscribing agent into the characteristics of a place and how that place is, ultimately, practiced. Long and Faithfull use their body's as a spatial, tactical tools to inscribe the landscape.

ORIENTATIONS OF THE BODY-AS-OBJECT

The performance also comments on the practice of orientation as a phenomenological production of space. Faithfull's orientation is directed north and is guided by the technology of his GPS receiver. His forward facing, purposefully journey north is a "twofold directedness" (to use Edmund Husserl's term) that addresses the Prime Meridian while allowing his body to offer a very directed interpretation of this spatial boundary line. As Sara Ahmed writes, elaborating on Husserl's twofold directedness, "First, I am directed toward an object (I face it), and then I take a direction toward it (for instance, I might or might not admire it)." [18] For Ahmed, such orientations depend on modes of perception that simultaneously allow us to see an object and, in so seeing it, take a particular orientation toward that object. For *0.00 Navigation*, the orientation that Faithfull makes is one that, in embracing the rigidity of the Prime Meridian as the global starting point for all other meridians, performs the absurdity of putting this arbitrary line into lived practice. His north orientation along 0.00 longitude exposes his directed critique of this legacy of the British Empire.

0.00 Navigation accomplishes a kind of theatre of the absurd by orienting the audience to see incongruous practices of the same space. By bringing together several elements that do not fit well together, the performance offers the various audiences an experience of stark juxtapositions. As mentioned above, the act of walking the line established by British astronomers (and later made the global "prime" meridian by the International Meridian Conference in 1884) simultaneously reaffirms the existence of this line while going against any sense of spatial standards of everyday navigation through these regions of England. Faithfull notes,

> *One of the legacies of the British Empire is this Greenwich Meridian, which has no reason to be there geographically (it's just through naval power that it ends up going through London). I got fascinated by the authority and sort of pomp and circumstance of that line being totally at odds with the fact that it a) doesn't exist and b) if you do try and follow it, it goes through Mrs. Cruddak's kitchen sink [See Figure 3]. It's totally at odds with the idea that it's this grand line of Empire.* [19]

Another compelling disjunction in *0.00 Navigation* is the role of Faithfull's body in the performance: his embodied walk along the Prime Meridian emphasizes an emphatic subjectivity, highlighting the *embodied experience* of the meridian as it is explored from a specific performer's point of view. At the same time, Faithfull is always filmed from behind and his face is never seen. As he notes, "In a way, [I'm] using myself as a measuring device. I become this object in a way. It's not really very personal. I'm this faceless ghost that is always seen from behind, seemingly totally at odds with the landscape." [20] He describes himself as "a cursor moving through space." [21] The performance again offers a vital sense of juxtaposition here by forcing the audience to see the piece as a celebration of the particularities of embodied perspective/subjectivity alongside the body of the performer becoming another object within the space.

The body in *0.00 Navigation* – since it is both the extension/essence of the self and can also be read as an object among other objects – presents an important site for us to consider the relationship between the body-as-subject and the body-as-object. This has been a concern for the advancements in phenomenology and, indeed, serves as a crucial point of contention between the key figures in phenomenol-

Figure 3. *0.00 Navigation*, Simon Faithfull, 2009. Faithfull crawls out of a stranger's kitchen window in East Grinstead in his walk along the Prime Meridian. Image courtesy of the Artist and Galerie Polaris, Paris. Used with permission.

ISSN 1071-4391 ISBN 978-1-906897-36-9
ISSN 1071-4391 ISBN 978-1-906897-36-9

ogy (Husserl, Heidegger, and Merleau-Ponty) since they each understand the body-as-object in notably distinct ways. While phenomenologists tend to agree that the other's body can be an object for me (situated among other perceptive objects in the world), my own body presents a different challenge. For Husserl, a person's own body is not presented as an distinct object among other objects in the world; instead, as Taylor Carman notes, "[t]he moment of perception excludes the perceiving organ itself from the domain of objects perceived. [...] his point is simply that the body cannot see or touch itself as it can other objects, since it cannot step back and, as it were, hold itself at arms length." [22] Merleau-Ponty, while distancing himself from the foundational categories that lead to such arguments in Husserl, still notes that the body is not simply an object through which we are allowed to be agents in the world (thus gesturing toward the dualism that presents itself in Husserl's writings). Carman notes that Merleau-Ponty's arguments showed that "we understand ourselves not as *having* but as *being* bodies." [23]

Merleau-Ponty's writings complicate this easy divide between body-as-subject and body-as-object by citing many perceptive moments in which the body exceeds the bounds of agency and even does not align with our being-in-the-world. He writes,

> *I henceforth treat it as an object and deduce it from a relationship between objects. I regard my body, which is my point of view upon the world, as one of the objects of that world. My recent awareness of my gaze as a means of knowledge I now repress, and treat my eyes as bits of matter. They then take their place in the same objective space in which I am trying to situate the external object and I believe that I am producing the perceived perspective by the projection of the objects on my retina.* [24]

While another person's body can be an object in the world I am able to touch and understand as something that transcends my own frame of experience (thus leading to an "ethical other," as I will discuss at the end of this article), my own body at times functions in similar ways. Sometimes I can be the audience to my own body-as-object when it refuses to align to my will (as many with physical disabilities or debilitating muscular diseases will note) or at times when I am audience to my body through a medical lens (via MRIs, x-rays, or CT scans).

Similarly, moments of body-as-object happen in locative media as the self is experienced externally and we are audience to the body among other spatial objects. The perceptive layering of my body's sensory engagement with the world and the various virtualities that make up this world (from the Prime Meridian as a virtual line to the moving blue dot that represents me on a GPS or phone screen) often place me in the position of audience to my own body. The result of my body being perceived as an object among other objects in the world is that I am able to situate my body among a large network of objects. The production of space that depends on these bodies/objects contains many audience members, many bodies, many perspectives, and many agents. Among these agents, my body is one.

Locative art has privileged the situatedness of individuals (i.e., human agents); however, approaches to the study and practice of locative art have not neglected the role that non-human agents play in the production of these spaces. Objects (including spatial objects like the built environment or the Prime Meridian) are not only the topics of locative media art, but are indeed the agents alongside embodied human actors. As Marc Tuters and Kazys Varnelis famously argued in their article, "Beyond Locative Media," we must move from a focus on locative art as being about *subjects* to

ISSN 1071-4391 ISBN 978-1-906897-36-9

instead being about *things.* Developing Bruno Latour's conceptions of actor-network theory, Tuters and Varnelis note that locative media are not simply about a person's movements through space; for such projects would overlook the vital networked relationships between that person and the various objects in space. Citing Eshter Polak and Ieva Auzina's work *MILK* (and later in *NomadicMILK* among a wide range of projects with similar concerns), locative media can be about locating and mapping data, mapping relationships between things, and instead be about a much more expansive and inclusive understanding of the production of space. [25]

THE VIBRANCY OF OBJECTS IN LOCATIVE ART

As objects become key actors in the production of locative media space, the very definition of the "audience" for such projects must be significantly expanded. The things that are audience-actors in the networks of locative media art are necessarily tangible and/or virtual. For example, the Prime Meridian is a virtual object (and actor) within Faithfull's performance. It is a *virtual* object because, while it doesn't exist physically as such, it is layered onto physical space and becomes an object that defines the space. It is a meaningful object but its meaning is only enacted through the process of layering, of understanding it as a potential. [26] The Prime Meridian is itself an object of multiplicity: it is a location but it is also an imaginary, it defines global standards of time but is itself geographically arbitrary. While the Prime Meridian does not possess a material ontology often applied to the category of "objects," when seeking to understand the body's relationship to the many objects that make embodiment possible and meaningful, the category of "object" needs to be categorized very broadly. As Ian Bogost argues, drawing from Levi Bryant's implementation of the term "flat ontology": "For Bryant (as for Latour), the term *object* enjoys a wide berth: corporeal and incorporeal entities count, whether they be material objects, abstractions, objects of intention, or anything else whatsoever . . . not one is 'more real' than any other." [27] Thus, as phenomenology employs an object-oriented approach to understanding embodiment and objects in locative art, we see that whether encounters with objects via physical touch (as when Faithfull opens the door to a stranger's house) or through mediated interaction (such as his relationship to the meridian through the GPS visualization or our encounter with the performance on YouTube), the "reality" of our phenomenological encounter with these objects does not create a "hierarchy of being." [28] In fact, Faithfull's relationship to the Prime Meridian as a virtual object can serve as a foil to all encounters with objects: embodied space becomes meaningful through interactions with spatial objects (both physical and nonphysical), the imaginaries and representations of these objects (which accounts for their status and potentiality), and the ways such objects can interact with human bodies and other object bodies as "ready-to-hand" or "present-at-hand." [29]

Thus, objects and bodies-as-objects within locative art serve as vital nodes in the networks that produce embodied space. The "tool-being," to use Graham Harman's term, of objects in these networks either present themselves to the artist or the viewer as ready-to-hand or recede from view. [30] Regardless of the level of visible engagement between objects (i.e., whether the link between actors in a network can be visibly traced or not), the phenomenologies of embodied space must account for that which takes place at the foreground, background, or within – what Nigel Thrift terms – non-representational space. [31] For example, Stephen Wilson's locative art project, *Telepresent*, consisted of a box with a GPSr, a small computer, and a digital camera "that automatically sent images from where it was to a Web site, chronicling its travels as it goes." [32] Once *Telepresent* was launched in 1997, the networks became evident, especially in the way that the devices in the box announced their disconnection from the infrastructure of the internet. As Karen O'Rourke chronicles in her book *Walking and Mapping: Artists as Cartographers*:

> *When Wilson built the* Telepresent *in 1997, he imagined it "traveling the world through networks of friendship and gift-giving." The artist wrote custom software that allowed it to upload images and download comments from the Web. Online viewers would see whatever the* Telepresent *saw and respond with comments that would be spoken by a speech synthesizer. But the reality did not scale: "wireless Internet was available only in a few cities*

ISSN 1071-4391 ISBN 978-1-906897-36-9

in the world. There was no good method for keeping the batteries charged. [...] Airlines were not about to allow GPS devices in their baggage." [33]

The prototype of *Telepresent* only ran a few days in San Francisco. For the project, when the network infrastructure would not support the network of objects (or when the network of airline safety regulations and government policies would not support the network of interactors trying to share the locative devices beyond the geographic region of Northern California), human agents became aware of the "present-to-hand" nature of elements within the broad network of embodied space. However, sometimes, the human agent is not an audience member for these present-to-hand moments of breakdown of tool-being. Sometimes, the audience members of locative art are objects talking to objects, machines talking to machines, or network nodes disconnecting from other network nodes.

In other words, when objects (both physical and virtual) become foundational for phenomenology, it can be argued that this approach to embodiment can no longer be applied strictly to human bodies, but must also be understood broadly through theorizing the "phenomenology of objects." Objects themselves have a phenomenology: they have meaningful interactions with each other that produce space while often doing so without the intervention of human actors. Arguing this point further, and extending Bruno Latour's actor-network theory, Bogost notes that "object-oriented ontology" allows for objects to be related to all other things within a network of meaningful relationships while simultaneously being "independent from their constituent parts." [34] Here, we see that one of the aspects that *o.oo Navigation* attempts to redefine is the very definition of "audience." When theorizing a phenomenological engagement with a performance event, the body addresses a very broad audience that necessarily includes the objects in the performance space. Thus, while Faithfull performed for many "audiences" such as the passersby on the street, the person who let him walk through his or her doorway and out the kitchen window, or Rebecca Rowles following closely with the camera, we must also include the camera itself as a member of the audience. If there is no hierarchy of being in an object-oriented approach to phenomenology, then the ontology of the audience must include objects like the GPS device and satellite, the fence, the school playground, and even the Prime Meridian itself.

In this case, taken further, we see that objects can serve as audience for one another. The Prime Meridian becomes meaningful for this performance when it intersects and (via the performance) addresses other objects in the space such as a house, a major street that does not follow the grid of the meridians, or a canal (see Figure 4). Of particular note, the GPS receiver's very function is to serve as an audience for the signals broadcast from the various GPS satellites orbiting the Earth. The satellites address the receivers, who in turn transform that address into something meaningful. And while human agents initiated these objects (and the ways in which they can address each other), they do so continuously regardless of human attention or intention. Thus, broadening our understanding of what constitutes an audience extends Alice Rayner's ideas about how to understand audiences when she writes that the term audience is "a model for intersubjective relations as opposed to a model for a unified community; to view the audience, that is, as a 'boundary condition' in the act of understanding another and, as a result, of understanding the constitution and contradictions of its own differences." [35]

If an audience is positioned as that which simultaneously listens and addresses through its interactions, then this fits well with ideas of orientation and two-fold directedness discussed above. An audience orients itself in diverse ways toward a performance and takes a directed attitude toward the piece. It engages (or disengages) and, in turn, responds. Objects within *o.oo Navigation* thus serve as one audience of the piece, listening/receiving (to GPS signals or light and movement captured on Super 8 film stock), responding, and giving feedback (either through data gathering of movement across space or view-counts on YouTube, or through moments when the GPS has lost connection to the signal from the GPS satellites and does not correctly display Faithfull's location). The objects here respond to the feedback from other objects and do so in a way that avoids the idealization of audience unity and wholeness Rayner discusses (as that which is "idealized precisely because it assumes stability and turns a complex relation into a simple one"). [36]

ISSN 1071-4391 ISBN 978-1-906897-36-9

Figure 4. *o.oo Navigation*, Simon Faithfull, 2009. Faithfull wades through a chest-deep canal in Lincolnshire in his walk along the Prime Meridian. Cinematographer Rebecca Rowles films from a distance. Image courtesy of the Artist and Galerie Polaris, Paris. Used with permission.

This approach also allows for an understanding of objects and their diversity/alterity: they are understood relationally within their network but are also able to be seen through their emphatic alterity in relation to the other objects and people they interact with.

THE ETHICS OF OBJECT ORIENTATION

Locative art projects like *o.oo Navigation*, *CoMob*, and *Telepresent* invoke the integral role that objects play in the creation of embodied space, a process that includes the objects as vital bodies alongside human bodies. Ultimately, by approaching phenomenology through object orientation, we see that there is an ethical imperative to understanding objects as agents and audiences in and of themselves in the performance. Drawing again from Rayner's exploration of what actually constitutes an audience, she writes:

> *In this context, what is heard is not the "person" or "subject" as much as the memory, desire and hope that emerge through the person. Perhaps the function of the audience is to hear both history and desire in the silence. The idea of audience suggests specific capacities to hear meaning in both the spoken and the unspoken: to hear the* vouloir dire *as much as the utterance. Those capacities, furthermore, may derive from the resources of desire, community, the relation of differences, and even the impersonal "it" of objectification and orthodoxy, all of which may be put into play through intention.* [37]

When an object, including virtual objects like the Prime Meridian or the visualization on the GPS device's screen, is understood to have the capacity to listen, to have intention, there is at once an insistence on the ability for phenomenology to be founded on the idea of alterity and true transcendence.

Such an approach offers an important intervention to the critiques lobbed at phenomenology. Phenomenology, historically, has often been critiqued as placing an over-emphasis on the individual and on the immanence of the subjective. Thus, if all understanding of the world must come back to the individual's perception, how can there be a place for true difference and the transcendence of others? Such a critique was made of Merleau-Ponty's work in 1946 when he presented in front of the *Société francaise de philosophie*. At that meeting, Emile Bréhier argued that there was no room in Merleau-Ponty's phenomenology for otherness: "When you speak of the perception of the other, this other does not even exist, according to you, except in relation to us and in his relations with us. This is not the other as I perceive him immediately; it certainly is not an ethical other; it is not this person who suffices to himself. It is someone I posit outside myself at the same time I posit objects." [38] Such a

ISSN 1071-4391 ISBN 978-1-906897-36-9

complaint is summarized nicely by Jack Reynolds when he describes Emmanuel Levinas' concern with this approach to being-in-the-world, "phenomenology hence ensures that the other can be considered only on the condition of surrendering his or her difference." [39]

The objects in a phenomenological reading of *0.00 Navigation* are extreme others, often transcending human perception in profound ways (from the true invisibility of the Prime Meridian to the interactions between GPS satellite and receiver that are beyond the sensory capacities of human interactors). To address the concerns of critics like Bréhier and Levinas, phenomenology must announce otherness as central for the practice of embodied space, for the ability for people and objects (including the body-as-object) to truly transcend our own capacity for understanding. For phenomenology to embrace difference and the ability for others to transcend our own immanence as embodied subjects, then objects must be included as such others. Objects are others who meaningfully produce embodied space and serve to position the self among a larger audience that has the capacity to surprise us and offer a different perspective on the world. Human performers like Faithfull, as well as human audience members like people seeing him walk across their golf course or see him on the screen online, thus can no longer be considered the "monarchs of being, but are instead *among* beings, *entangled* in beings, and *implicated* in other beings," as Bryant argues. [40]

The political stakes of inserting objects as fundamental agents within a phenomenological framework are profound. For writers like Jane Bennett, such an approach is a political response to human hubris and the elimination of difference that positions the self among a very broad ecology. She argues, "Why advocate the vitality of matter? Because my hunch is that the image of dead or thoroughly instrumentalized matter feeds human hubris and our earth-destroying fantasies of conquest and consumption. It does so by preventing us from detecting (seeing, hearing, smelling, tasting, feeling) a fuller range of the nonhuman powers circulating around and within human bodies." [41] Phenomenology, if it is to include both those aspects of the performance space that are "sensible" as well as those things which we encounter through the cognitive unconscious, needs to insert vibrant matter if difference is to ever be considered possible. [42] The result, as Reynolds notes, is the capacity for an ethics that embraces alterity and ultimately leads to human interactions that transcend our immediate frame of reference. He writes, "Not only can interactions with the other involve us in a renewed appreciation of their alterity (i.e., the ways in which they elude us), but the other is equally importantly that which allows us to surprise ourselves, and move beyond the various horizons and expectations that govern our daily lives." [43] ■

REFERENCES AND NOTES

1. Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, NC: Duke University Press, 2006), 13.
2. The opening and closing sequences, in which Faithfull enters from the water and reenters it at the end, are an homage to Buster Keaton's short 1965 film, Railrodder. In the film, Keaton jumps into the Thames in London and emerges on the eastern coast of Canada. He then journeys the length of Canada to the Pacific Ocean. See *The Railrodder*, directed by Gerald Potterton (Montreal: National Film Board Canada, 1965).
3. Simon Faithfull, Skype interview with author, January 10, 2013.
4. Annet Dekker, "Interview with Simon Faithfull," *Visual Correspondents Berlin*, November 2, 2009, www.visualcorrespondents.com/faithfull.html (accessed February 1, 2013).
5. Simon Faithfull, Skype interview.
6. Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell Publishing, 1991), 89-90.
7. Maurice Merleau-Ponty, *Phenomenology of Perception*, trans. Colin Smith (New York: Routledge Press, 1962), 171.
8. Mark Hansen, *New Philosophy for New Media* (Cambridge, MA: MIT Press, 2004), 230.
9. Maurice Merleau-Ponty, *Phenomenology of Perception*, 143.
10. Jen Southern, "Comobility: How Proximity and Distance Travel Together in Locative Media," *Canadian Journal of Communication* 37, no. 1 (2012): 78.
11. Ibid., 77.
12. Ibid., 81-82.
13. Simon Faithfull, Skype interview.
14. Ibid.
15. See Jason Farman, *Mobile Interface Theory: Embodied Space and Locative Media* (New York: Routledge Press, 2012).
16. See Michel de Certeau, *The Practice of Everyday Life* (Los Angeles, CA: University of California Press, 1984).
17. Simon Faithfull, Skype interview.
18. Sara Ahmed, *Queer Phenomenology*, 28.
19. Simon Faithfull, Skype interview.
20. Ibid.
21. Ibid.
22. Taylor Carman, "The Body in Husserl and Merleau-Ponty," *Philosophical Topics* 27, no. 2 (1999): 207.
23. Ibid., 208.
24. Maurice Merleau-Ponty, *Phenomenology of Perception*, 81.
25. Marc Tuters and Kazys Varnelis, "Beyond Locative Media: Giving Shape to the Internet of Things," *Leonardo* 39, no. 4 (2006): 357-363.
26. Here I draw on the word virtual in a very deliberate way, connecting this particular employment of the term with the long history of the word (and thus hope to deviate from the narrow uses of the word in contemporary scholarship and trouble the idea that the virtual is constituted by digital technologies). The term's current usage in both academic and everyday spheres, which is extremely narrow in scope, fits best with the approach first employed in 1959 in the *Proceedings of the Eastern Joint Computer Conference*, which coined the phrase "virtual memory" to describe a simulated environment for computing memory. The idea of simulation carried over into the usage of "virtual reality" and similar technological advances in simulated worlds. While this may be the most common understanding of the virtual (often placed in contrast to "the real"), it is far from an exhaustive sense of what virtuality has meant throughout history. Exploring these historical uses in depth, John Rajchman argues that the virtual "lies in those forces or potentials whose origins and outcomes cannot be specified independently of the open and necessarily incomplete series of their actualizations. Such is their multiplicity (or complexity) that it can never be reduced to a set of discrete elements or to the different parts of a closed or organic whole." This understanding of the virtual cannot be contained within notions of simulation or a real/virtual divide; instead, virtuality signifies the experience of layering between the physical and the imaginary, a layering that always announces actualization as always becoming. See John Rajchman, "The Virtual House," in *Constructions* (Cambridge, MA: MIT Press, 1998), 116.
27. Ian Bogost, *Alien Phenomenology, or What it's Like to Be a Thing* (Minneapolis, MN: University of Minnesota Press, 2012), 12.
28. Ibid., 22.
29. For a thoughtful engagement with Heidegger's concepts of "ready-to-hand" and "present-at-hand," see Graham Harman, *Tool-Being: Heidegger and the Metaphysics of Objects* (Chicago, IL: Open Court, 2002).
30. See Graham Harman, *Tool-Being: Heidegger and the Metaphysics of Objects* (Chicago, IL: Open Court, 2002).
31. See Nigel Thrift, *Non-Representational Theory: Space, Politics, Affect* (New York: Routledge Press, 2008).
32. Karen O'Rourke, *Walking and Mapping: Artists as Cartographers* (Cambridge, MA: The MIT Press, 2013): 128.
33. Ibid., 129.
34. Ian Bogost, *Alien Phenomenology*, 23.
35. Alice Rayner, "The Audience: Subjectivity, Community and the Ethics of Listening," *Journal of Dramatic Theory and Criticism* 7, no. 2 (1993): 6.
36. Ibid., 12.
37. Ibid., 16-17.
38. In Maurice Merleau-Ponty, *The Primacy of Perception* (Evanston, IL: Northwestern University Press, 1964), 28.
39. Jack Reynolds, *Merleau-Ponty and Derrida: Intertwining Embodiment and Alterity* (Athens, OH: Ohio University Press, 2004), 125.
40. Levi Bryant, quoted in Ian Bogost, *Alien Phenomenology*, 17.
41. Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke University Press, 2010), ix.
42. For a more in-depth discussion of the relationship between cognitive awareness and the cognitive unconscious, see my discussion of how these categories relate to embodiment and phenomenology in Jason Farman, *Mobile Interface Theory*, 27-29.
43. Jack Reynolds, *Merleau-Ponty and Derrida*, 128.

ISSN 1071-4391 ISBN 978-1-906897-36-9
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