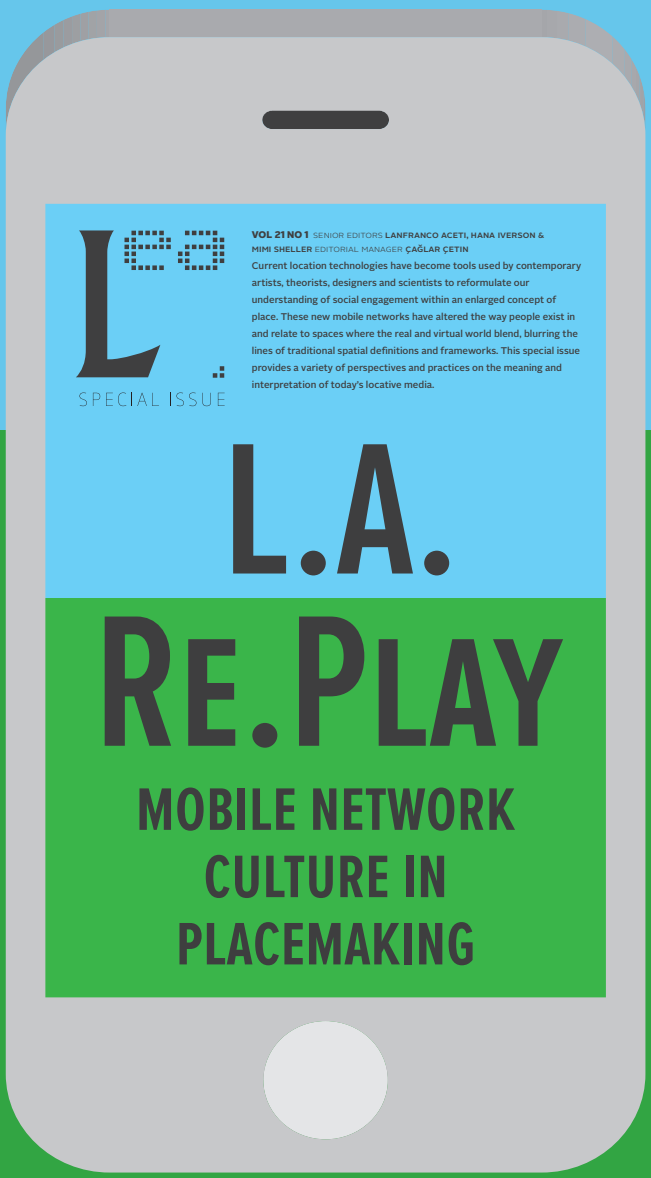
NYU STEINHARDT | Operational & Curatorial Research | LEONARDO® THE INTERNATIONAL SOCIETY FOR THE ARTS, SCIENCES AND TECHNOLOGY | BOSTON UNIVERSITY | Goldsmiths UNIVERSITY OF LONDON

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.

Editorial Address
Leonardo Electronic Almanac
Boston University, Arts Administration
808 Commonwealth Avenue, Room 269E, Boston, MA 02215
www.bu.edu/artsadmin
P 617-353-4064 **F** 617-358-1230 **E** aceti@bu.edu

Email
info@leoalmanac.org

Web
» www.leoalmanac.org
» www.twitter.com/LEA_twitts
» www.flickr.com/photos/lea_gallery
» www.facebook.com/pages/Leonardo-Electronic-Almanac/209156896252

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

REFERENCES AND NOTES

1. Drew Hemment, "Locative Media," *Leonardo Electronic Almanac*, *Locative Media Special Issue* 14, no. 3 (July, 2006), http://leoalmanac.org/journal/vol_14/lea_v14_n03-04/guested.asp (accessed May 20, 2015).
2. Kareem Shaheen "Erdoğan's 'Gollum Insult' a Mistake, Says Lord of the Rings Director," *The Guardian*, December 3, 2015, http://www.theguardian.com/world/2015/dec/03/lord-of-rings-director-insult-to-erdogan-mistaken-as-gollum-as-charcter-is (accessed December 4, 2015).
3. I would like to thank Mark Skwarek, John Craig Freeman, Will Pappenheimer and Tamiko Thiel for exhibiting with the Museum of Contemporary Cuts in Istanbul and with Kasa Gallery, http://www.lanfrancoaceti.com/2013/10/i-occupy/. In particular Will Pappenheimer placed a large cloud writing with the text 'Why I Occupy' over Gezi Park in Taksim Square, Istanbul. The artwork is still visible and was part of a series of events linked to the panels discussion held at Kasa Gallery titled Making Visible the Invisible: Media, Art, Democracy and Protest.
4. Constanze Letsch, "Social Media and Opposition to Blame for Protests, Says Turkish PM," *The Guardian*, June 3, 2013, http://www.theguardian.com/world/2013/jun/02/turkish-protesters-control-istanbul-square (acccessed May 20, 2015).
5. "Adding Injustice to Injury: One Year on from the Gezi Park Protests in Turkey," *Amnesty International*, June 2014, https://www.amnesty.nl/sites/default/files/public/final_en_30_may_2014.pdf (accessed May 20, 2015). Also: Amnesty International, "Turkey: Move to block YouTube ahead of elections points to growing censorship," *Amnesty International*, March 27, 2014, http://www.amnesty.org/en/for-media/press-releases/turkey-move-block- youtube-ahead-elections-points-growing-censorship-2014-03 (accessed May 20, 2015) and "Turkey: Pre- election Twitter shutdown brings internet freedom to a new low," *Amnesty International*, 21 March 21, 2014, http://www.amnesty.org/en/news/turkey-pre-election-twitter-shutdown-brings-internet-freedom-new-low- 2014-03-21 (accessed May 20, 2015).
6. Hans Sluga, *Politics and the Search for the Common Good* (Cambridge: Cambridge University Press, 2014), 191.
7. Conor McGarrigle, "The Construction of Locative Situations: Locative Media and the Situationist International, Recuperation or Redux?," *Digital Creativity* 21, no. 1 (2010): 56.
8. Ibid., 57-58.
9. Hana Iverson and Mimi Sheller, "L.A. Re.Play: Mobile Network Culture in Placemaking," *Leonardo Electronic Almanac* 21, no. 1 (2016).

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.

Mimi Sheller
Professor, Sociology, Drexel University
mimi.sheller@drexel.edu
www.drexel.edu/mobilities

Hana Iverson
Independent Media Artist
hanaiver@gmail.com
www.hanaiverson.com

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

REFERENCES AND NOTES

1. Rowan Wilken and Gerard Goggin, eds., *Mobile Technology and Place* (London: Routledge, 2012); and Rowan Wilken and Gerard Goggin, eds., *Locative Media* (London: Routledge, 2014).
2. Adriana De Souza e Silva and Jordan Frith, *Mobile Interfaces in Public Spaces: Locational Privacy, Control and Urban Sociability* (London and New York: Routledge, 2012); and Adriana De Souza e Silva and Mimi Sheller, eds., *Mobility and Locative Media: Mobile Communication in Hybrid Spaces* (London and New York: Routledge, 2015).
3. Gerard Goggin and Larissa Hjorth, eds., *The Routledge Companion to Mobile Media* (New York: Routledge, 2014).
4. Rowan Wilken, "Mobile Media, Place and Location," in *The Routledge Companion to Mobile Media*, ed. Gerard Goggin and Larissa Hjorth (New York: Routledge, 2014), 514-527.
5. Rowan Wilken, "Mobile Media, Place and Location," in The Routledge Companion to Mobile Media, ed. Gerard Goggin and Larissa Hjorth, 516 (New York: Routledge, 2014).
6. Tim Cresswell, *On the Move: Mobility in the Western World* (London: Routledge, 2006).
7. Larissa Hjorth, "Still Mobile: A Case Study on Mobility, Home, and Being Away in Shanghai," in *Mobile Technology and Place*, ed. Rowan Wilken and Gerard Goggin (New York: Routledge, 2012).
8. Tim Ingold, *The Perception of the Environment: Essays in Livelihood, Dwelling and Skill* (London: Routledge, 2000).
9. Ingrid Richardson, "Pocket Technospaces: The Bodily Incorporation of Mobile Media" in *Mobile Technology and Place*, ed. Rowan Wilken and Gerard Goggin (New York: Routledge, 2008), 66-76.
10. Christiane Paul, *Digital Art*, Revised & Expanded (London: Thames & Hudson, 2008); and Christiane Paul, ed., *New Media in the White Cube and Beyond: Curatorial Models for Digital Art* (Berkeley, CA: University of California Press, 2008).
11. Ulrik Ekmann, ed., *Throughout: Art and Culture Emerging with Ubiquitous Computing* (Cambridge, MA: MIT Press, 2012).
12. Claire Bishop, "Digital Divide," *Artforum* 51, no. 1 (2012): 435-441.
13. Christiane Paul, "Contexts as Moving Targets: Locative Media Art and the Shifting Ground of Context Awareness," in *Throughout: Art and Culture Emerging with Ubiquitous Computing,* ed. Ulrik Ekmann (Cambridge, MA: MIT Press, 2012), 14.
14. Eric Gordon and Adriana de Souza e Silva, *Net Locality: Why Location Matters in a Networked World* (Chichester, England: Wiley-Blackwell, 2011).
15. Adriana De Souza e Silva and Mimi Sheller, *Mobility and Locative Media.*
16. Ross Gibson, "The Time Will Come When...," in *Future Cinema: The Cinematic Imaginary after Film*, ed. Jeffrey Shaw and Peter Weibel (Cambridge, MA: MIT Press, 2002), 570.
17. In the 50th anniversary issue of *Art Forum*, which focused on new media art, influential art critic Claire Bishop asks "Whatever happened to digital art? While many artists use digital technology, how many really confront the question of what it means to think, see, and filter affect through the digital? How many thematize this, or reflect deeply on how we experience, and are altered by, the digitization of our existence? I find it strange that I can count on one hand the works of art that do seem to undertake this task." [Claire Bishop, "Digital Divide," *Artforum* 51, no. 1 (2012): 436.]
18. Beryl Graham and Sarah Cook, *ReThinking Curating: Art after New Media* (Cambridge, MA: Leonardo Books / MIT Press, 2010).
19. Umberto Eco, *The Open Work* [*Opera aperta*], trans. Anna Cancogni (Cambridge, MA: Harvard University Press, 1989).
20. Nato Thompson, "Tactical Urbanism 2," Streets Plan Collaborative, http://issuu.com/streetplanscollaborative/docs/tactical_urbanism_vol_2_final?e=4528751/2585800 (accessed October 10, 2014).
21. Mimi Zeiger, "The Interventionist's Toolkit: 4," *Places Journal*, March 2012, https://placesjournal.org/article/the-interventionists-toolkit-project-map-occupy/ (accessed October 10, 2014)
22. Teri Rueb's *Trace* (1999) was one of the first geo-annotated mobile art projects, using GPS coordinates embedded in the landscape to access a sound installation designed as a memorial environment in Yoho National Park, British

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).
24. Siobhan O'Flynn, "Nuit Blanche and Transformational Publics," in "Civic Spectacle," ed. Jim Drobnick and Jennifer Fisher, special issue, *Public* 23, no. 45 (2012), 28-45.
25. Mark Shepard, ed., *Sentient City* (Cambridge, MA: MIT Press, 2011).
26. "Rider Spoke" (2007) is a mobile game for urban cyclists, designed by the British collective, Blast Theory. The idea is to combine theater with cycling and mobile game play in a public urban environment. Cycling through the streets at night, equipped with a mobile attached to the handlebars, participants find a hiding place to record a short message in response to a question posed, and then search for the hiding places of other participants' messages. "Rider Spoke" was created in October 2007 in London, and has been shown and played in Brighton, Athens, Budapest, Sydney, and Adelaide. Their ideas of immersive theater and interactive art were developed further in another hybrid mobile gaming project, "You Get Me" (2008), and later "I'd Hide You" (2012) launched at the FutureEverything Festival 2012 in Manchester. Participants logged in online to join a team of runners live from the streets of Manchester and saw the world through their eyes as they stream video, while playing a game of team tag.
27. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis, MN: University of Minnesota Press, 1996).
28. Eric Gordon and Adriana de Souza e Silva, *Net Locality*; and Adriana De Souza e Silva and Mimi Sheller, *Mobility and Locative Media*.
29. Adriana De Souza e Silva and Mimi Sheller, *Mobility and Locative Media*.
30. Mimi Sheller explores the idea of "mobile mediality" in the essay "Mobile Mediality: Locations, Dislocations, Augmentation," in *New Mobilities Regimes in Art and Social Sciences,* ed. Suzanne Witzgall, Gerlinde Vogl, and Sven Kesselring (Aldershot, England: Ashgate, 2013), 309-326, arguing that "Locative art and mobile gaming are two of the arenas in which such emergent remediations are being explored, as old media recirculate via new media into alternative networked spaces" and this is connected to "a hypermediation of streets, urban space, public and private places, and gaming practices" (p. 312). See also Mimi Sheller, "Mobile Art: Out of Your Pocket," in *The Routledge Companion to Mobile Media,* ed. Gerard Goggin and Larissa Hjorth (London: Routledge, 2014), 197-205.
31. Jay Bolter and Robert Grusin, *Remediation: Understanding the New Media* (Cambridge, MA: MIT Press, 1999).
32. Kazys Varnelis and Anne Friedberg, "Place: Networked Place," introduction to *Networked Publics*, ed. Kazys Varnelis (Cambridge, MA: MIT Press, 2006), http://networkedpublics.org/book/place.html (accessed October 10, 2014).
33. Adriana De Souza e Silva and Daniel M. Sutko, *Digital Cityscapes*.
34. Adriana De Souza e Silva, "From Cyber to Hybrid: Mobile Technologies as Interfaces of Hybrid Spaces," *Space and Culture* 9, no. 3 (2006): 261-278.
35. Jay Bolter and Richard Grusin, *Remediation*.
36. Elizabeth Grosz, quoted in Jason Farman, *Mobile Interface Theory: Embodied Space and Locative Media* (London and New York: Routledge, 2012), 36.
37. Ross Gibson, "The Time Will Come When...," 571.
38. Henri Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life* (London: Verso, 2004).
39. Tim Edensor, "Commuter: Mobility, Rhythm, Commuting," in *Geographies of Mobilities: Practices, Spaces, Subjects*, ed. Tim Cresswell and Peter Merriman, (Farnham and Burlington, VT: Ashgate, 2011), 189-204.
40. Tim Edensor, ed., "Introduction: Thinking about Rhythm and Space," in *Geographies of Rhythm* (Aldershot, England: Ashgate, 2010).
41. Nigel Thrift, "Movement-space: The Changing Domain of Thinking Resulting from the Development of New Kinds of Spatial Awareness," *Economy & Society* 33, no. 4 (2004): 582-604.
42. Phil Macnaghten and John Urry, "Bodies in the Woods," *Body and Society* 6, nos. 3-4 (2000): 169.
43. Mimi Sheller, "Mobile Publics: Beyond the Network Perspective," *Environment and Planning D: Society and Space* 22, no. 1 (2004): 39-52.
44. Simon Sheikh, "In the Place of the Public Sphere? Or the World in Fragments," *republicart*, June 2004, www.republicart.net/disc/publicum/sheikh03_en.htm (accessed October 9, 2014).
45. Mustafa Emirbayer and Mimi Sheller, "Publics in History," *Theory and Society* 28, no. 1 (1999): 145-197.
46. Mimi Sheller and John Urry, "Mobile Transformations of 'Public' and 'Private' Life," *Theory, Culture and Society* 20, no. 3 (2003): 107-125.
47. Simon Sheikh, "In the Place of the Public Sphere? Or the World in Fragments."
48. Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge, MA: MIT Press, 2001).
49. Peter Merriman, "Roads: Lawrence Halprin, Modern Dance and the American Freeway Landscape," in *Geographies of Mobilities: Practices, Spaces, Subjects*, ed. Tim Cresswell and Peter Merriman (Farnham and Burlington, VT: Ashgate, 2011), 99.
50. Adriana De Souza e Silva and Jordan Frith, *Mobile Interfaces*.
51. Adriana De Souza e Silva and Mimi Sheller, *Mobility and Locative Media*.
52. As described by Ricardo Dominguez in an oral presentation during the *L.A. Re.Play* event at the Art Center College of Design, January 2012.
53. Fernanda Duarte, "Rerouting Borders: Politics of Mobility and the Transborder Immigrant Tool," in *Mobility and Locative Media: Mobile Communication in Hybrid Spaces,* ed. Adriana de Souza e Silva and Mimi Sheller (London and New York: Routledge, 2014), 79.
54. Hana Iverson and Ricki Sanders, "The Neighborhood Narratives Project: New Dialogues with/in the Mediated City," in *Media City: Situations, Practices and Encounters*, ed. Frank Eckardt et al. (Berlin: Frank & Timme, 2008), 153.

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

Elastic Geographies: Living in the Proximity of Elsewhere

by

Paula Levine

Artist/Professor
Digital Media Arts & Emerging Technologies
San Francisco State University, CA
paula-levine@sbcglobal.net
paulalevine.net

ABSTRACT

In this paper I describe and discuss two projects that use locative media, new cartographic tools and the web. These works are part of a series called, Shadows from Another Place*, which uses new mapping technologies to translate the impact of distant events locally. Both are web-based projects. The essay begins by considering the work as an intersection of empathy and mapping. It ends with a call to chart the changing landscape of our daily lives within the complex hybrid territories of physical and virtual spaces in which we live.*

PREFACE

Can the impact of political events that take place in one location be translated elsewhere in local terms/ on local ground? *Can this transposition evoke geo-political intimacy, with a root in empathy, on a global scale?*

"Our sympathy proclaims our innocence as well as our impotence..." wrote Susan Sontag addressing sympathy as a reaction to viewing images of the travails of others.

> *To set aside the sympathy we extend to others beset by war and murderous politics for a reflection on how our privileges are located on the same map as their suffering, and may – in ways we might prefer not to imagine – be linked to their suffering, ... is a task for which the painful, stirring images supply only an initial spark.* [1]

The two projects discussed here, *Shadows from Another Place: San Francisco-Baghdad* [2] and *TheWall-TheWorld* [3] intersect mapping and empathy. They place disparate locations in proximity to one another by transposing distant events that take place in one location upon another. What is distant appears on local ground, where the impact and disorder is then translated in local terms.

These two projects arise out of a sensation of geographic spatial elasticity and the feeling that daily life is lived, more and more, within the proximity of elsewhere. Witnessing events through proliferating global networks, mobile and wireless systems creates a sense that the space between locations diminishes as global events begin to feel more and more within arm's reach. The work arises out of need to model the shifting geo-political and spatial fluidity that arises from the daily mix of physical and virtual spaces, and find forms to convey new and unique geographic configurations and contours of our daily lives.

Both projects share concerns with earlier locative media works I've done, as well as experimental documentary videos and photography, where place, lives and circumstances intersect, and empathy – the ability to imagine the experience of another's life and circumstance as one's own – forms the connecting bridge that shapes a common ground.

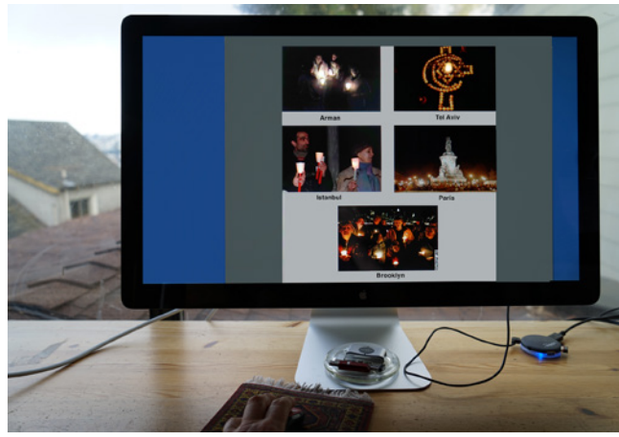


Figure 1. Collected vigils from the night of the U.S. invasion of Baghdad, March, 2003. Image by Paula Levine. © Paula Levine, 2014. Used with permission.

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

Figure 2. Screenshot from *Shadows from Another Place [shadowsfromanotherplace.net]: San Francisco-Baghdad*, Paula Levine, 2004. A bomb that fell near the Presidential Palace in Baghdad is shadowed by a mirrored site in San Francisco's Noe Valley. © Paula Levine, 2014. Used with permission.

SHADOWS FROM ANOTHER PLACE: SF–BAGHDAD

In March 2003, the U.S. invaded Baghdad, and began what would become an 11-year war in Iraq. I spent hours on my computer before, during and after the invasion, viewing and searching sites targeted by the invasion, tracking events as they unfolded, all from the safety of my studio in San Francisco, California. While online, connecting to many others around the world, I also followed news on the radio and simultaneously scanned satellite images to find areas referenced in reports and commentaries. By the time the bombing took place at about 5:30 am in Baghdad, I half expected to see some evidence of the invasion outside my studio window, over 7000 miles away.

That long night transformed what it meant to be a witness on a global scale. It redefined my relationships to geography, borders and boundaries; it collapsed distinctions between local and global, and gave rise to a template that has since shaped my ideas and work.

Shadows from Another Place emerged as a series using cartography, Global Positioning System (GPS) coordinates and other tools to imagine the collapse of distance as the usual buffer of safety by translating the impact of distant events in local terms, on local ground. *San Francisco-Baghdad* was the first in the series, transposing the first night of the U.S. invasion of Baghdad on San Francisco.

San Francisco-Baghdad [shadowsfromanotherplace.net] is an interactive web based project that transposes coordinates of the bombs and missiles dropped on Baghdad during the first night of the US invasion onto San Francisco. Each mirrored San Francisco bomb and missile site is documented using GPS, photos and maps. In addition, geo-caches are embedded in each site containing a container with the project website and a list of the names of all U.S. military personnel who died in the war between May 1, 2003 (the date when President Bush declared military victory) and March, 2004. Ward Harkavy compiled this list for publication in *The Village Voice*, which he titled, "Day by Day: Death by Death." [4]

"Day by Day: Death by Death" contains the names, ages, locations of each man and woman's deaths, as well as details describing how they died. Harkavy's archive brings to mind writing by Elaine Scarry in *The Body in Pain*, where she draws our attention to the consequences of individual deaths in war as a tragic 'unmaking.' She writes, "...the Vietnam War is not 57,000 names but names, bodies, and embodied culture. [...] [All] are deconstructed along with the tissue itself, the sentient source and the site of all learning." [5]

Scarry, in turn, cites Homer's record of the Trojan War. In this record, Homer names each dead soldier, describes actions that caused their demise and details these deaths in terms of ties each had to other people and circumstances, narrating the threads that compose a collective past and future of community, family and culture. Their death, along with "one attribute of civilization as it is embodied in that person, or in that person's parent or comrade" [6] are all unmade.

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

IRAQ WAR: ROLL CALL OF THE U.S. DEAD

A Chronology of U.S. Military Fatalities Since 'Mission Accomplished,'
Part I & Part II: May, 2003-March 2004

Day by Day, Death by Death by Ward Harkavy

Published in The Village Voice (http://www.villagevoice.com/issues/0412/harkavy.php)

PART I: May, 2003-August, 2003
PART II: September, 2003-March, 2004
Total U.S. deaths: 600

* Sources: Pentagon press releases, the Associated Press, militarycity.com, CBS News, lunaville.org, The Washington Post, The San Diego Union-Tribune, Chicago Tribune, and other newspapers and websites, including those of military units. Ranks do not necessarily take account of posthumous promotions. Many of the deaths are still being investigated or their circumstances are in dispute. The list is current as of March 22, based on information available to the Voice.

May 2003
1

* President George W. Bush, aboard the U.S.S. Abraham Lincoln, declares, "Major combat operations in Iraq have ended. In the battle of Iraq, the United States and our allies have prevailed."
* A private first class is killed when a riverbank collapses and his parked tank falls into the Euphrates River.
[Jesse A. Givens, 34, Springfield MO]

3

* A sergeant is killed when he falls off a ladder and his M-4 rifle accidentally discharges.
[Sean C. Reynolds, 25, East Lansing MI]

4

* A private first class is killed by a non-combat weapons discharge in Kuwait.
[Jason L. Diebler, 20, Coeburn VA]

8

* A private first class is killed by a sniper while directing traffic on a Baghdad bridge.
[Marlin T. Rockhold, 23, Hamilton OH]

9

* Two chief warrant officers and a corporal are killed when their Black Hawk air medical helicopter snags a power line and crashes into the Tigris River while on a rescue mission.
[Brian K. Van Dusen, 39, Columbus OH; Hans N. Gukeisen, 31, Lead SD; Richard P. Carl, 26, King Hill ID]
* A lance corporal is killed in Kuwait when a heavy LVS transport vehicle slams into his pickup.
[Cedric E. Bruns, 22, Vancouver WA]

Figure 3. *Day by Day: Death by Death*, Ward Harkavy, 2004. The Village Voice, March 16, 2004. © The Village Voice, 2004. Used with permission.

Distances and cultural differences often buffer the impact of catastrophic events such as war, on lives lived in safety. *San Francisco-Baghdad* eliminates (hypothetically) the distance between foreign and domestic territories to ground the impact of the invasion in the rhythm of daily lives and more familiar spaces. It becomes more of an embodied experience, known viscerally and corporeally, as well as more empathically understood.

SHADOWS FROM ANOTHER PLACE: THEWALL–THEWORLD [7]

Israel and the Palestinian Territories are "elastic territories": [8] two parallel adjacent universes with geog-

Figure 4. *The Wall Near Dahiyat al Barid, West Bank*, Paula Levine, 2006. © Paula Levine, 2006. Used with permission.

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

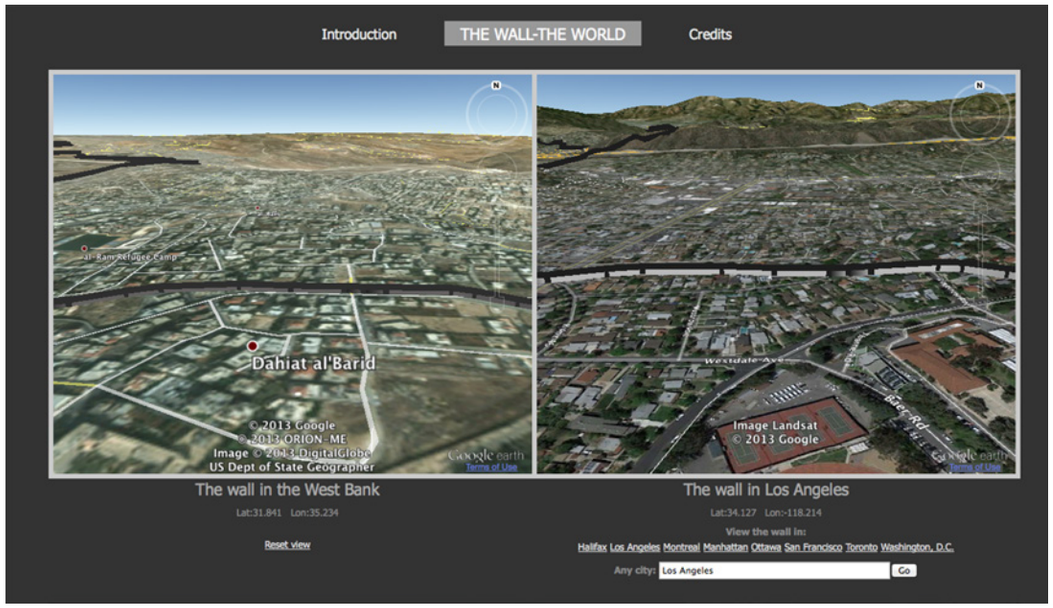


Figure 5. Screenshot from *Thewalltheworld.net – The Wall Near Dahiyat al Barid and Los Angeles*, Paula Levine, 2011. © Paula Levine, 2011. Used with permission

raphies that slide between fixed and fluid borders. My family lives in Israel, scattered from the Golan Heights to a kibbutz near Nahariya. I travel there to see them, and in 2004, for the first time, I also travelled to the West Bank wall. In 2006 and 2008, I returned again.

Crisscrossing between Abu Dis in the south and Qalandiya in the north, I spoke with people who lived and worked along the route of the wall; residents whose lives were being reshaped by the wall's presence as it altered familiar trajectories of access and egress from city to city and town to town, as well as flows of people, goods and services throughout the country. At a time when physical geographies are dissolving because of fluid geographies of information flows, this massive concrete structure seems particularly surreal. With a height ranging between 18 to 22 feet, plans are to circuitously extend the wall throughout the region,

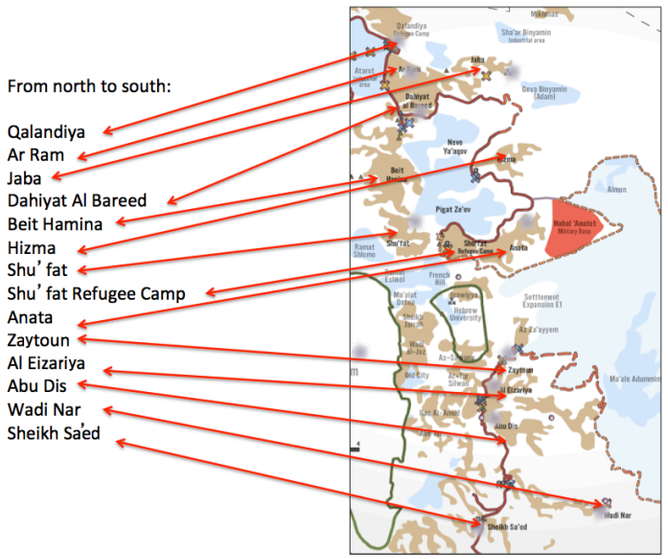


Figure 6. *My Travel Routes in the West Bank*, Paul Levine, 2004-2006. © Paula Levine, 2008. Used with permission.

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

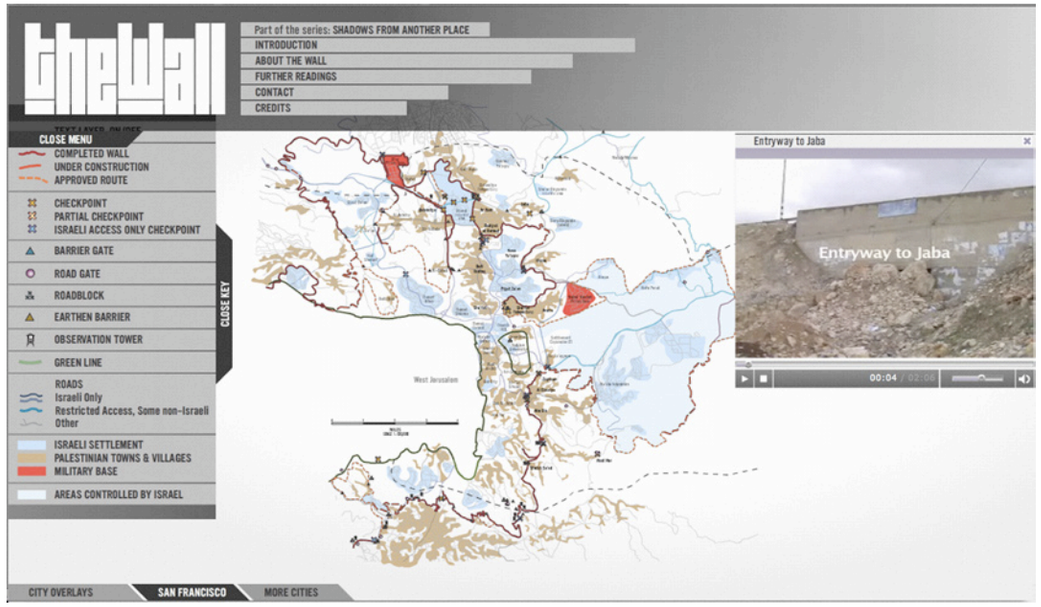


Figure 7. *TheWall.name*, screenshot, 2008. Photograph by Paula Levine. © Paula Levine, 2008. Used with permission.

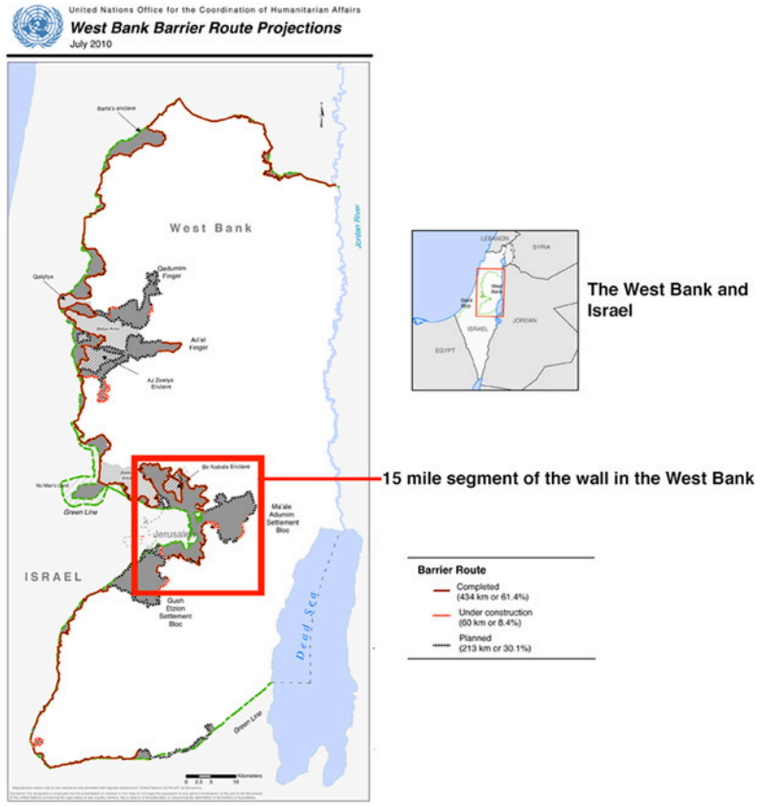


Figure 8. West Bank Barrier Route Projections, July 2010. Source: United Nations OCHA oPt, http://www.jmcc.org/documents/ocha_opt_route_projection_july_2010.pdf. Used with permission.

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

Figure 9. *Building the Wall in Qalandiya*, Paula Levine, 2006. © Paula Levine, 2006. Used with permission.

resulting in a structure that will run about 450 miles in a country that is about 270 miles from top to bottom.

TheWall-TheWorld took shape from my travels and experiences along 15 miles of its route between 2004 and 2008. But how to convey the scale and impact of this structure as it undulated through the country, dividing towns and cities in half, blocking residents who lived on one side of a street from crossing streets to reach the other side. "There are no straight lines in Israel," said one Israeli woman describing the trajectory of the wall.

TheWall-TheWorld became the second project in the series *Shadows from Another Place*. Designed to work within Google Earth's platform, *TheWall-TheWorld* transposes the 15-mile segment of the wall in the West Bank between Qalandiya and Abu Dis onto any city a user choses. On the left side appears the wall always in the West Bank. On the right side, the wall appears in any chosen city in the world. Users navigate the two locations simultaneously using the Google Earth navigation tools to locate, explore and position their view.

The wall is in the West Bank and, at the same time, overlaid anywhere--St. Louis, Los Angeles, Paris, Toronto, Brazil or Washington. The distance between Jerusalem and the wall in the West Bank is the same measure of distance between the wall and the viewer's selected parallel city. In both cases, routes to and from familiar or well-known locations are altered by the structure's virtual presence thwarting and impeding access and egress – hypothetically, in one frame, and as a reminder of it's fact on the ground, in the other.

Figure 10 & 11. Screenshots from *TheWallTheWorld.net*, Paula Levine, 2011. © Paula Levine, 2011. Used with permission.

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

Figure 12. *Renaming Palestine*, screenshot, 2013. On May 1, Google changed the Palestine Google homepage from "Palestinian Territories" to "Palestine."

CARTOGRAPHIC IMAGINING

In his book, *Culture and Imperialism,* Edward Said wrote:

> *Just as none of us is outside or beyond geography, none of us is completely free from the struggle over geography. That struggle is complex and interesting because it is not only about soldiers and cannons but also about ideas, about forms, about images and imaginings.* [9]

Although Said wrote this in 1993, today many recent events remind us that this struggle is ongoing:

- Google's renaming of the tagline on its Palestinian edition homepage from Palestinian Territories to Palestine, and the outcry of protest that arose as the result of that action. [10]

- Crimea still appearing within the borders of the Ukraine on international English language versions of Google Maps weeks after the Russian take over of the area [11] while in the Russian version, Crimea appears as part of Russia. [12]

- Earlier, in 2010, an "accidental invasion of Costa Rica" by troops from Nicaragua who crossed the border into Costa Rich and removed the Costa Rican flag, replacing it with their own. [13]

During my trip to Israel in 2008, I learned about the 60% house. Depending on which map one viewed, the house slid from being within the borders of what was then called the Palestinian Territories, or being located within the borders of Israel, or located somewhere in between. [14]

The examples above from Israel and Palestine, Crimea and Costa Rica evidence the pragmatics of mapping: the struggle to name, rename and anchor place within clearly conscripted borders. But geographies are not so easily anchored when subject to changing "imaginings" of place.

I began this essay thinking about mapping as a way to create equivalences between lives, places and events by collapsing geo-political borders and boundaries as well as geographical space, and transposing events in one location on the same map as another. I end thinking more about questions relating to ways of representing our daily experiences as they are shaped by, and experienced through the filters of proliferating global networks and wireless systems.

Like early navigators who set sail to find and map new territories, there is excitement, fear and anticipation of seeing, perhaps for the first time, the shapes and contours of the mix of physical and virtual spaces that compose our daily lives. So, a call and a challenge – to use these new tools to map and visualize these new cartographies and mutable grounds through our changing relationships to place. ■

ACKNOWLEDGEMENTS

Many organizations and people made ideas and work discussed here possible. In particular, thanks to the Banff Centre for the Arts, The Israeli Committee Against Housing Demolitions, The Office for the Coordination of Humanitarian Affairs (OCHA) and Machsom Watch. Thanks also to Christopher Zimmerman, Tal Haran and J. David Frankel. For more information on, and documentation from *Shadows from another place: TheWall, TheWall-TheWorld and San Francisco-Baghdad*, see *paulalevine.net*.

REFERENCES AND NOTES

1. Susan Sontag, *Regarding the Pain of Others* (New York: Picador, 2004), 102.
2. Paula Levine, "Shadows from Another Place: San Francisco-Baghdad," http://shadowsfromanotherplace.net (accessed February 1, 2014).
3. Paula Levine, "Shadows from Another Place: TheWall-TheWorld," http://thewalltheworld.net (accessed February 29, 2014).
4. Ward Harkavy, "Day by Day, Death by Death: A Chronology of U.S. Military Fatalities Since 'Mission Accomplished,'" *The Village Voice*, March 16, 2004, http://www.villagevoice.com/issues/0412/harkavy.php (accessed March 30, 2004).
5. Elaine Scarry, *The Body in Pain*: *The Making and Unmaking of the World* (New York: Oxford University Press, 1985), 123.
6. Ibid.
7. Paula Levine, "Shadows from Another Place: TheWall-TheWorld."
8. The term comes from Eyal Weizman description of "frontiers" of the Occupied Territories – the West Bank, Gaza Strip and the Golan Heights – as shifting, fluid spaces composed of makeshift boundaries. Eyal Weizman, *Hollow Land* (London: Verso, 2012), 4.
9. Edward W. Said, *The Culture and Imperialism* (New York: Vintage Books, 1994), 7.
10. BBC News Middle East, "Google edition adopts 'Palestine,'" *BBC*, May 3, 2013, http://www.bbc.com/news/world-middle-east-22395494 (accessed May 2, 2014).
11. Thomas Halleck, "Google Maps and Crimea: App Doesn't Recognize Russian Takeover," *International Business Times*, April 9, 2014, http://www.ibtimes.com/google-maps-crimea-app-doesnt-recognize-russian-takeover-1569195 (accessed May 2, 2014).
12. Dennis Lynch, "Crimea is Marked Differently In English and Russian Google Maps," *International Business Times*, April 12, 2014, http://www.ibtimes.com/crimea-marked-differently-english-russian-google-maps-1570951 (accessed May 2, 2014).
13. "...the troops' commander, Eden Pastora, told a Costa Rican newspaper, *La Nacion*, that his invasion was not his fault, because Google Maps mistakenly said the territory belonged to Nicaragua. Government officials in Nicaragua have also blamed a 'bug in Google' for the error." Mark Brown, "Google Maps Error Blamed for Nicaraguan Invasion," Wired.co.uk, November 8, 2010, http://www.wired.co.uk/news/archive/2010-11/08/google-maps-error-causes-invasion (accessed March 2, 2014).
14. A Palestinian widow and her children rented the home on the basis that it was located within the border of Israel. The landlord confirmed this to be true based on a map of his property and the fact he had been paying taxes to the Israeli government. The woman had to live within Israel in order for her to receive her deceased husband's pension who was a Palestinian Israeli citizen. Israeli officials, however, claimed that the home, according to their map, lay within the borders of the Palestinian Territories, making her ineligible for the pension. Author's interview with Meir Margalit, cartographer and founding member of The Israeli Committee Against Housing Demolitions, August, 2008.

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

THE SOCIAL

4TH INTERNATIONAL ASSOCIATION FOR VISUAL CULTURE BIENNIAL CONFERENCE

29/09 – 01/10/2016
BOSTON UNIVERSITY

WWW.OCRADST.ORG/VISUALCULTURE2016/

BOSTON UNIVERSITY

Operational & Curatorial Research

IAVC The International Association for Visual Culture

MoCC Museum of Contemporary Cuts