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

SENIOR EDITORS
LANFRANCO ACETI, HANA IVERSON AND MIMI SHELLER

EDITORIAL MANAGER
ÇAĞLAR ÇETİN
The Leonardo Electronic Almanac acknowledges the kind support for this issue of

Music Technology
B.M., M.M., Ph.D.
Including a new 3-Summer M.M.
Immersive Audio, Computer Music, Informatics, Cognition, Recording and Production

• Study with a premier faculty who are active in the local and international music field, including Juan Pablo Bello, Morwaread Farbood, Phil E. Galdston, Paul Geluso, Tae Hong Park, Kenneth Peacock, Agnieszka Roginska, Robert Rowe, S. Alex Ruthmann, Ronald Sadoff, David Schroeder, Mark Suozzo, and Julia Wolfe

• Work within a large and enriching university environment in the heart of New York City

• Have access to state-of-the-art facilities including the James L. Dolan Music Recording Studio, one of the most technologically advanced audio teaching facilities in the United States

• Collaborate with an outstanding variety of department performance groups, along with choreographers, visual artists, writers, filmmakers, and scholars in other fields

• Take advantage of special courses offered abroad and during the summer

Visit www.steinhardt.nyu.edu/music or call 212 998 5424 to learn more.
OPERATION FAUST Y FURIOSO: A TRANS BORDER PLAY ON THE REDISTRIBUTION OF THE SENSIBLE
Electronic Disturbance Theater 2.0/b.a.n.g. lab

SOUND CARTOGRAPHIES AND NAVIGATION ART: IN SEARCH OF THE SUBLIME
Ksenia Fedorova

EMERGENT TECHNOLOGY AS ART PRACTICE AND PUBLIC ART AS INTERVENTION
John Craig Freeman

CITY... CREATIVITY... AND MEASURE...
Jeremy Hight

NARRATIVE IN HYBRID MOBILE ENVIRONMENTS
Martha Ladly

AN INTERVIEW WITH JENNY MARKOEU
Mimi Sheller & Hana Iverson

INDETERMINATE HIKES +: ECOLOGICAL AWARENESS AND THE MOBILE LANDSCAPE
Leila Christine Nadir & Cary Peppermint

VISITING GOOGLE EARTH: GPS ART AND SUBJECTIVE CARTOGRAPHY
Esther Polak & Ivar van Bekkum

I-5 PASSING ... 2002–2007
Christiane Robbins & Katherine Lambert

THE BODY IMAGE: BODY SPATIALITY IN MOBILE AUGMENTED REALITY PROJECTS
Sarah Drury

‘EN ROUTE’ AND ‘PASTCITYFUTURE’: MAKING PLACES, HERE AND THERE, NOW AND WHEN
Ian Woodcock

MORE THAN JUST A PINPOINT: LOCATIVE MEDIA AND THE CHOROGRAPHIC IMPULSE
Kim Sawchuk & Samuel Thulin

LOCATIVE AWARENESS: A MOBILITIES APPROACH TO LOCATIVE ART
Jen Southern

OBJECTS AS AUDIENCE: PHENOMENOLOGIES OF VIBRANT MATERIALITY IN LOCATIVE ART
Jason Farman

ELASTIC GEOGRAPHIES: LIVING IN THE PROXIMITY OF ELSEWHERE
Paula Levine

RESTLESS: LOCATIVE MEDIA AS GENERATIVE DISPLACEMENT
Teri Rueb

HYPERALLERGIC INTERVIEW: RICARDO DOMINGUEZ TALKS ABOUT THE TRANSBORDER IMMIGRANT TOOL WITH LEILA NADIR
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 technological 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."

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 nascent 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 insurmountable 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, 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-spread 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 artistic works 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 flout governmental oppression by layering context over controversial spaces.
“There is now a menace, which is called Twitter,” Erdoğan said on Sunday. “The best examples of lies are found there. To me, social media is the worst menace to society.”

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.”

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. 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.

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 – *fabel 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.

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.

This LEA special issue is a survey that explores and examines 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 yield in their location and construction of media outside the limitations that Marshall McLuhan defined as “rear-view mirror” approaches.

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/2013/03/1-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.


7. Ibid., 57-58.

8. Ibid.

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. 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,”

One critical problem with mobile media arises from its inherently “digital” nature, which is often seen as somehow separate from the “analog” world that we inhabit. This separation 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:

[Digital] 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.”

Given the significance of artists in the debates about mobile locative media (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.”

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 mobile art through a broader reconfiguration of cognition? As Claire Bishop asks, what does it mean “to think, see and filter affect through the digital”? 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 Iserson and Mimi Sheller, with assistance from Jeremy Hight – and held at UCLA, the Art Center College of Design, and the Los Angeles Convention Center – this project brought together some of the leading U.S. and international artists working with mobile and geo-locative media today. This concentrated series of events, along with this special issue of LEA, provides a platform and situation to reflect upon mobile media art today; where it has come from, how it is being practiced, and where it is heading.

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

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

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 space, 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 Fedorova 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.” 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.

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 ecocoretech 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-scale interface, as noted especially in the essay by Dutch artists Esther Polak and Ivar Van Bekkum, which describes their project of reprogramming Google Earth as an artistic medium. Their
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" 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.

In re-configuring contemporary "technoscapes" and "medascapes" enacted through the relational embodied praxis of mobile art, such works re-set or re-play "modernity at large" in new ways. 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.

**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" that blur the distinction between physical and 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 — are accomplished in motion, just as the artworks exploring 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, "networked space," or "hybrid space." 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." 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).

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." For artworks created within this hypermediated hybrid environment, the point is to create works that exist in this delimited realm both perceptually and actually. The issues of becoming remain continually processual. Such artworks have a kind of unstable or flickering presence, even while accessing multiple levels of "reality." They might involve what Paula Levine in her contribution refers to as...
Another Place: San Francisco—Baghdad

Engagements with hybrid experiences transform the engagement with embodied experience, with urban depicted as a blinking dot on a screen, as Sawchuk enunciates both at once, as in her work *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 (hypermimediated) 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 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 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 and multiple.

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: Anderson* 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, Rueb 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.” 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) 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.”

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 mediated performance of everyday actions that reorganize the experience of space and time. This type of work is situated in the embodied sensory experience of landscape, but also lends itself to collective sound-mapping and the production of new mixed-reality soundscapes and mobile acoustic ecologies. Ross Gibson notes that “The rhythms with which and within which a person can perceive: the time spans in which we sense our acuity, these time spans are becoming ever more elastic.” 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.

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 mediated performance of everyday actions that reorganize the experience of space and time. This type of work is situated in the embodied sensory experience of landscape, but also lends itself to collective sound-mapping and the production of new mixed-reality soundscapes and mobile acoustic ecologies. Ross Gibson notes that “The rhythms with which and within which a person can perceive: the time spans in which we sense our acuity, these time spans are becoming ever more elastic.” 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) 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.”

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. 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,” 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.” “Motion and emotion” are “kinaesthetically intertwined and produced together through a conjunction of bodies, technologies, and cultural practices.” The choreographies and choreographies of mobile art become a way of conjuring the affective experience of place and the effects of hypermediated locatability. Highlighting temporality becomes a way of re-thinking location, while the acute awareness of matching a physical location with a virtual object while using mobile locative media assists in a re-thinking of temporality and place. In some cases this new orientation is connected to a politics of place, location, and embodiment. Our final concern is to ask what the political implications are of some of the recent entanglements of mobility, location, and public art.
POLITICAL ART IN NETWORKED PUBLIC SPACE

Mobile artists are exploring how to create hybrid spaces of amplified reality as new modes of open engagement with embodied experience and public space. Ultimately such projects may transform place, politics, social research, and art itself, its modes of practice and forms of dissemination and engagement. Simon Sheikh in his essay “In the Place of the Public Sphere? Or the world in Fragments” refers to “counter-publics” that “entail a reversal of existing practices into other spaces and identities and practices.” While the notion of counter-publics has a long history, 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. 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.” 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 ways 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 spaces through which we move, allowing the materialities and performatives 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 Tiananmen 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 overlapping 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. 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/localizable.

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 “glocal” 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.

The Transborder Immigrant Tool by EDT/b.a.n.g. lab (Ricardo Dominguez, Brett Stalbaum, Amy Sara Carroll, Mica 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
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. 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.drexeldu.edu/mobilities

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

REFERENCES AND NOTES

15. Adriana De Souza e Silva and Mimi Sheller, Mobility and Locative Media.
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 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,” Artnet 51, no. 1 (2012): 436.]
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
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 mediacy” in the essay “Mobile Mediacy: Locations, Dislocations, Augmentation,” in New Mobilities Regimes in Art and Social Sciences, ed. Suzanne Witzgall, Gerlinde Vogl, and Sven Kesseling (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 Lars-Eric Hjorth (London: Routledge, 2014), 197-205.
36. “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.
47. Simon Sheikh, “In the Place of the Public Sphere? Or the World in Fragments?”
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.Phy event at the Art Center College of Design, January 2012.
INTRODUCTION

My work begins with an invitation. Take a walk or a ride. Get out and explore the everyday environment in a new way, using the movement of the body as a means of releasing the mind, allowing it to wander – and to wonder, critically and aesthetically.

In these works participants explore a site while carrying a portable computer or cell phone equipped with a global positioning satellite (GPS) receiver. The GPS tracks the participant’s movement and the resulting data is used to activate sound playback in response to their changing position in the landscape. Each work is a composition of geolocated sound regions specified in software that runs locally on the device, coupling virtual and physical space at the scale of landscape.

Participants literally bring the work into being through the physical action of walking, bicycling, driving, etc. Through kinesthetic engagement, body and environment come into contact as if in a dance composed of everyday movements. The sound overlay in each work brings attention to the physical and social contours of the natural and built environment even as it challenges participants to unconventional habitations – a kind of reading against the grain of the physical text and context of the environment.

Through the sound overlay I seek to tease out, highlight, and choreograph a sampling of physical and social elements, itineraries and events that are inherent to a site. However, the primary structure of the work emerges from the unpredictable actions of the participant herself who performs in dialogue with variable social and environmental conditions. This interaction of site and subject, where each emerges through the confluence of physical, social, cultural, and technological forces acting upon each other in situ, is a defining aspect of "locative media."

The term "locative media," coined by Karlis Kalnins, emerged around 2002 as a way of distinguishing cultural uses of mobile media which critiqued the notion of “space” as an a priori or absolute abstraction and reinscribed “place” as a culturally specific and historically grounded concept. In this chapter I use the term ‘mobile experience’ to refer to the broad domain of everyday experience that is mediated by location-sensing technologies, including commercial and industrial productions. ‘Mobile experience’ encompasses the full spectrum of technologies that wed physical and virtual spaces to each other geospatially via software, regardless of their claim to the more specific designations of ‘locative media.’

Mobile experience involves the use of mobile media which engender a shifting of the sensorium that emerges as a result of our habitual use of these technologies in everyday life. Marshall McLuhan is credited with first observing that our interactions with media, as extensions of the body, have the effect of altering the perceptions and sensitivities of the human sensorium. For example, one effect of this shifting sensorium in response to the proliferation of mobile


A B S T R A C T

This chapter presents a practice-based conceptual framework for imagining locative media as a form of generative displacement. Weaving concepts drawn from process philosophy and affect theory through an account of my own locative media practice as it has evolved over the past fifteen years, I aim to reveal locative media as a form of generative displacement where the body is reconfigured in its relation to itself, to the environment, and to others, including human and non-human agencies and subjectivities.
media is a heightened awareness of the reception quality of GPS, WiFi, and cellular networks (and their combination) as they relate to our perception of the built environment and our movement within it. Hence, mobile experience, not exclusive to the domain of locative media, is composed of a constant flux of physical, cultural, and psychological displacements where the hybrid physical and virtual contexts in which we increasingly interact create a third space, or what Sabine Breitrams (2002) has called a hybrid space. This hybrid space can be disorienting, destabilizing, and decentering of the body as well as our sense of place and cultural identity.

Rather than seeing these frictions as a negative effect of mobile media – something to be ‘designed away’ or mitigated, I argue that acknowledging and embracing such instabilities actually forces us to productively negotiate what are always-already shifting dimensions of a hybrid spatial condition vis-à-vis our perception and experience of place, and thus cultural identity. This constant process of negotiation underscores the inherently unstable condition of subjectivity which, while a given in all cultural contexts, may be exercised in a critical design agenda in highly technologized, mobile, and multicultural societies.

Just as an increasingly technologized and global society entails increasingly complex collisions of cultures and identities, mobile experience compunds these effects not just at the level of the physical sensorium, but also at the level of cultural identity and subjectivity. Technologies, bodies, and subjectivities are inseparably intertwined in everyday experience, and mobile technologies further intensify these entanglements. Mobile interfaces couple bodies in motion with places in motion – as process – blurring local with global, public with private, physical with virtual, and the proverbial ‘here-and-now’ with ‘there-and-then’. In this way they contribute to and intensify the constant displacement of bodies, sites, and subjectivities in highly mobile technologized society.

Inherent to the condition of mobile subjectivity, such displacements frustrate constructions of place, subjectivity, or the body as stable or fixed entities. This instability extends to authorship, too, which becomes a shared act in locative media works, not just at the level of interpretation, but in the very physical process of bringing the work into being. Authorship, like meaning, becomes emergent, contextual, and kinesiotically inflected. Especially in locative media works that tend to exploit the indeterminate conditions of moving bodies in hybrid spaces. In all mobile experience, whether acknowledged or not, displacements of bodies and meanings unfold like constantly shifting horizons of context, meaning, and interpretation. In locative media such displacements are embraced and indeed emerge as unique qualities of this new form, medium, and genre. Through elaborating these effects as they generate and complicate meaning in artworks taken from my own practice, I present a position from which locative media may be understood as holding the potential for a kind of generative displacement.

This article presents a practice-based conceptual framework for imagining locative media as a form of generative displacement. Weaving concepts drawn from process philosophy and affect theory through a narrative of my own locative media practice as it has evolved over the past fifteen years, I will aim to reveal locative media as a form of generative displacement where the body is reconfigured in its relation to itself (the sensorium), to the environment (through both physical and cultural perception of place), and to others, including human and non-human realms. Through Elizabeth Grosz’s reading of Gilles Deleuze and Felix Guattari I will trace the ways in which emergence, embodiment, and the affective come together in the experience of the ‘sensory-sensual body’ as it moves through and produces variously political and culturally charged landscapes. Four projects that engage collisions of bodies and landscapes will be addressed: the shifting sensorium itself as a kind of landscape (Drift, 2004), the affective experience of post-industrial waste landscapes (Core Sample, 2007); perception and representation of landscape and cultural identity in globalized media culture (Elsewhere : Anderswan, 2009); and the contested meanings of place and identity in post-colonial discourses about ‘wilderness’ as it relates to landscapes of the Southwestern United States (No Places With Names, 2012).

A LANDSCAPE APPROACH TO LOCATIVE MEDIA

Having made interactive public art installations in outdoor settings since 1990, I draw upon landscape as a first framework for understanding mobile experience. Landscape and the body are mutually constituted in mobile experience. A continuing point of reference for this is found in the history of sculpture, performance, and installation, all of which engage the body in spatial interactions writ large at the scale of landscape. The performative role of the participant is essential to the production of meaning in mobile experience. Minimalism recognized this, especially in the context of large-scale outdoor sculpture and land art, drawing attention to the phenomenological experience of the viewer as performer/participant. In particular, Robert Smithson articulates this aspect of his work as the critical unfolding of view upon view through the actions of a walking participant-observer who pe ambulates around the space of the sculpture, which itself functions as a kind of landscape. Smithson was among the first artists to create earthworks such as Spiral Jetty (1970), an enormous raised earth form shaped like a spiral that extends into the Great Salt Lake in Utah. He argues that the kinesthetic mode of consumption required in experiencing this work from the ground is essential to comprehending, understanding, and appreciating it. The scale of the work in relation to the body distinguishes it from traditional sculpture which was conventionally presented on a pedestal in a gallery or as a bounded and contained object in outdoor settings, viewable within the scope of a singular static sweep of the gaze. Earthworks such as Smithson’s can be seen as providing an historical precedent and theoretical lineage to locative media especially as the performative/participant is framed as a kinesiotetic agent in the construction of the work and its meaning.

Yves Alain Bois presents this argument succinctly, comparing Robert Smithson’s (1970) and Richard Serra’s (1982) writings about their early land art and earthworks in his essay “A Picturesque Stroll Around Clara-Clar.” Richard Serra, best known for his enormous steel sculptures, is quoted. Speaking of his work, Rotary Arc (1980), Serra writes: “The site is defined, not represented […] the placement of all structural elements in the open field draws the viewer’s attention to the toponography of the landscape as the landscape is walked.”

Echoing this emphasis on the walking viewer, Smithson relates Serra’s work to the notion of the picturesque, which he defines in relation to Heidegger’s notion of a ‘thing-for-us’:

“The picturesque, far from being an inner movement of the mind, is based on real land; it precedes the mind in its material external existence. We cannot take a one-sided view of the landscape within this dialectic. A park can no longer be seen as a ‘thing-in-itself,’ but rather as a process of ongoing relationships existing in a physical region – the park becomes a ‘thing-for-us.’”

In each case the emphasis is on the actual land and the experience and perceptions of the walker/viewer as she traverses it. In mobile experience site functions in
a similar manner as a “thing-for-us,” yet perhaps even more so as the site of mobile experience is a flux of physical and virtual spaces and times that are experienced both individually and collectively as unique itineraries through matter and media.

Through my work I critically reconfigure relationships of place and subjectivity through drawing attention to entanglements of context, movement, and perception as processes through which places, subjectivities, and identities emerge. My practice participates in these entanglements, seeking to expose or bring to critical consciousness their various permutations and cultural effects, including the ways in which space, place, and cultural identity are ineluctably bound to each other in mobile experience.

The word itself

The concept of landscape complicates distinctions between the proximal and distal, urban and rural, developed and undeveloped, local and global, the human and non-human, nature and culture, thing and process. This it provides an especially useful conceptual pivot for understanding what it ultimately suggests a process approach to the design space of mobility. Indeed, the very notion of what this ‘space’ implies is of concern here as this paper seeks to assert a critical design agenda. The normative design space of mobile media is often limited to the screen of the mobile device itself, as information overlays are registered against maps or other interfaces reflecting feedback from real-time location tracking. In suggesting a ‘process’ approach to the design of mobile media, I aim to shift the extent of this design space to explicitly include the whole space of body-site–movement interaction, not just on-screen interaction, with location-sensitive information or responses.

Across languages, cultures, and disciplines, landscape has strikingly different meanings, or may resist translation entirely. For example, landscape has a long history in the West of being associated primarily with the specular or objetifying gaze and the picturesque, in the sense of the pictorial. It has been objectified as resource for exploitation, object of the patriarchal or colonial gaze, and framed as feminized ‘nature’ when treated as the passive ‘background’ for human activity, rather than as active social, cultural, or material process. Throughout these varying contexts, however, the concept of landscape both explicitly and implicitly serves to frame and ground our understandings of place, culture, and identity. In this it performs as an active and contextualizing function that, like the physical form of landscape itself, is fundamentally temporal and constantly in flux. For example, in the American West, landscape is less operable as a cultural idea associated with a picturesque thing ‘out there’ to behold. Instead, it is more commonly understood as ‘land,’ as in the materiality of the land as resource, as territory, as property, as physical obstacle or threat, and indeed, more holistically as climate, weather, and environmental condition. In such environments scale relationships alone, immediately evident to the casual observer, register and precisely locate the proper proportion and place of human and natural processes.

As a means of suggesting that landscape might be understood more as process than artifact we might look to the medieval Germanic term Landschaft. In contrast to the pictorial or visual emphasis of the sixteenth-century Dutch term landskap, Landschaft suggests an active tense in its connotation of social process. John B. Jackson, the historian of vernacular landscape, suggests that the component “land” once signified “a defined space, one with boundaries, but not necessarily one with fences or walls.” “Schaft” or “scape,” he writes, is essentially the same as shape, except that it once meant a composition of similar objects, as when we speak of a fellowship or membership . . . the word scape could also indicate something like an organization or system: As landscape itself is inherently temporal, unfolding with and over time, it can be seen as constituting a social process, rather than as social product. The Germanic echoes held within this concept of ‘landscape’ offer a model for thinking landscape as more verb than noun.

Yet the image of landscape as an organization or system evokes a structuralist notion of landscape as artifact that can be understood through rational analysis of its various knowable parts. Thus, ultimately a more temporal image is necessary to account for a landscape approach to mobile media – something more fluid and process-oriented that suggests a becoming or unfolding, rather than a visual image (including the conventional notion of the picturesque, or the Dutch landskap or landskap) or fixed ontological entity expressed as a relatively stable social-spatial system (the positivist school of landscape that trace their foundations to the Germanic Landschaft). In contrast to architecture, for example, or the association of landscape with cartographic imagery, landscape is first and foremost the expression of biological and geologic process. Thus, landscape must be understood as fundamentally defined by its biological form as physical processes unfolding in time. Complexity theory provides the basic reference for this emergent view of landscape. If we understand landscape as the complex interaction of subjects, technologies, and spaces produced through biological, social, neural, physical, and anthropological processes, then we suddenly find ourselves moving beyond the ocularcentrism of an art historical view or the historically positivist or structuralist reductions of social science. Mobile media, too, as I have argued above, are inherently more temporal and fluid than media environments tied to fixed or moving images on ubiquitous screens – media contexts that are explicitly designed to be used everywhere and nowhere in particular.

A process approach to landscape and mobile media can accommodate the heterogeneous scalar, temporal, material, biological, social, and cultural qualities that are suggested by the mobilities and subjectivities produced through and with mobile media. In this model, landscape as process can be seen as the ground from which mobile experience emerges as ‘becomings’ of heterogeneous sites, subjectivities, and materialities. Landscape and mobile experience are thus ultimately performative in the sense of action and participation of the subject, as well as biological and social processes.

Yet for all its rich potential, a landscape approach to mobile media must take an even more radical leap in order to embrace the fullness of a temporal and process-based model. The cultural term locative media or industry labels “location-aware” or “location-based” designs and services still suggest a location or position-bound model of space haunted by a latent Cartesiansim. Other models of spatiality that acknowledge the shifting relations of bodies, sites, and subjectivities must be called upon in order to affect this conceptual
The writings of Deleuze and Guattari, with their emphasis on a temporally and materially articulated continuous variation and continuous development of a model implies a constant motion where there is animal” or “becoming-woman” as developed in according to a temporal model. As just one example, a further image for thinking mobile media and space as described by Mark Bonta and John Protevi: 

In [A Thousand Plateaus], a body taken as a haecceity is defined in its cartography by its longitude (the “speeds and slowness” of its material flows) and by its latitude (its set of affects) (260–261). An environmental assemblage, a “set of relations” defined as a haecceity (382), treats spatio-temporal relations not as predicates of a thing (Aristotle’s categories include “where” and “when”) but as dimensions of multiplicities, components of the assemblage (262).

In addition to the notion of haecceity, the by now familiar concepts of “smooth” and “stratified” space developed by Deleuze and Guattari (1988) offer a further image for thinking mobile media and space according to a temporal model. As just one example, the notion of smooth space as it pertains to the musical model implies a constant motion where there is continuous variation and continuous development of form, as opposed to stratified space, which develops linearly and produces order and a succession of distinct forms.

Additionally, drawing upon the concept of “becoming-animal” or “becoming-woman” as developed in A Thousand Plateaus, we might imagine a “becoming-landscape” where landscape ceases to be “other” in a binary opposition and is instead seen as an entangle-ment of various forces, human and non-human, that are constantly in process of becoming one another, rather than existing as ontologically stable categories. Mobile media, and the mobilities they engender, make legible such spatialities and temporalities. Far from the romantic notion of landscape as a sweeping view, or the positivist or structuralist reduction of landscape to terrain or system, the image of landscape as spatial-temporal process reveals mobile experience and post-human mobilities as complex entanglements of bodies, materialities, temporalities, and subjectivities. Viewed from this perspective, locative media may be seen to challenge the totalizing view of GPS or surveillance technologies as the solely instrumental apparatus of control societies that would employ them as tools of oppression in the regulation of power and knowledge via language, code, and prosthetic agency.

DISPLACEMENTS

Places have agency; they work upon us as we work upon them. Discovering this agency and engaging it through shaping lively interactions between bodies and environments is fundamental to my practice. The feedback loops created in these exchanges effect displacements of various kinds. In thinking about how these displacements function at the level of mobility and perception, Maurice Merleau-Ponty’s phenomenology emerges as a useful theoretical framework.

In this model the subject is seen as inextricably linked to environment as affect, climate, attitude, or mood. Emphasis on the kinesthetic foregrounds movement as fundamental to perception, from the smallest and most subtle movements of the body, to the tiniest shifting of the gaze, the rise and fall of the breath, and the subtle response to vibrations felt as touch, sound, and other sensations. In locative media body, mind, and environment are entangled in the circumbinary sphere of embodied kinesthetic perception, as well as the physic-sensory realm. Here we might look to the work of Elizabeth Grosz whose discussion of landscape places it squarely at the confluence of phenomenology and process philosophy, especially as articulated in the work of Strass as compared to Deleuze and Guattari (1988) – who by the time they published A Thousand Plateaus had departed significantly from the lineage of phenomenology and its emphasis on the subject of lived experience versus the neuro-physiological subject.

Straus illustrates the distinction between perception and sensation in terms of the opposition between geography and landscape. Geography is the space of the map, that which is regulated by measurable coordinates, what Deleuze and Guattari refer to as striated or sedimentary space, a space whose location or region is abstracted from its lived qualities. Landscape, by contrast is that space revealed by sensation, which has no fixed coordinates but transforms and moves as a body passes through it.

In each of my works extensive interaction with sites unfolds through inviting participants to engage the simple act of walking. Both in making my work and experiencing it, walking is the ground from which each piece emerges. Through walking, responsive sounds, both ambient and composed, are coupled to the proprioceptive sensation of the participant’s body in motion, giving rise to emergent invisible acoustic architectures that bind body and environment in a fluid feedback. Since the beginning I have used sound as the primary media overlay in my works, eschewing the screen in the interest of drawing the eye to the surrounding environment, as well as allowing the body to freely explore this novel spatiality.

I am intrigued by the aesthetic and kinesthetic qualities of GPS as a spatial medium and its capacity to enhance and intensify the coupling of movement and meaning in site-specific works. Through sculpting sound to site, as if it were a garment made to fit the landscape, these works unfold as a series of shifting thresholds that blur physical and virtual, organism and environment, body and technology, sound, sight, and touch. Through slowing down and becoming sensitive to thresholds of site and signal as structured through spatialized sound, I hope that participants may begin to feel a reconfigured relationship of the body in space as mediated by mobile technologies. Ultimately my work is an inquiry into the transformation of perception, cognition, and consciousness as technologies reshape our sense of place, identity, and embodied interaction. Cultural identity then, becomes a central question as these couplings and entanglements become evident at the level of representation and mobile experience. Toward elaborating these colliding forces, I use examples from my own works created over the past decade.

The work itself

Forms and modes of displacement engaged in my practice express differently in each work, but all of them bring the body into tightly coupled dialogue with the physical contours of a site, as well as the social, cultural, and historic continuities and contradictions inherent to sites as processes in time.

Drift (2004) is a site-specific responsive sound environment set along the tidal flats of the Wadden Sea in Northern Germany. Visitors are provided with headphones connected to small computers equipped with GPS and custom movement tracking software. As they explore the environment of the tidal flats, sounds play in response to their movement through regions of sound that drift with the tides. Absolute position and relative movement are explored as visitors discover they may experience this work by simply standing still, allowing the drifting sound regions to “wash” over them in time.
With Drift, displacement occurs in multiple domains. Sound regions are displaced with the tides, the body becomes displaced in an isomorphic landscape of shifting sand, water, wind, and signal, and awareness of nineteenth-century navigation techniques (line of sight as in landmarks, sonic beacons, etc.) blend with the direct engagement and encounter with contemporary technologies including radar, GPS, and GIS. Despite the presence and ubiquity of these artifacts of orientation and navigation, however, displacements of spatial awareness and general orientation in an interactive system occur as participants wander through a seascape unaided by the grounding visual and textual cues of locational technologies such as maps and GPS coordinate output. This short-circuiting of participants’ expectations when using locative media frustrates goal-oriented or efficiency-driven modes of navigation and interaction.

As location-aware technologies and conventional modes of geospatial representation (e.g., Google Earth, GIS, etc.) became more commonly available in the early 2000s, they began to reshape everyday methods and modes of navigation and related spatial perceptions. Drift was an attempt to call our attention to these cultural transformations through direct physical engagement with the media in a mode of interaction that ran “against the grain” of these same popular media forms and navigation technologies.

With Core Sample (2007), I sought to evoke another kind of displacement. On one level, the work was intended to evoke an imaginary displacement of the body through the layers of a metaphoric core sample corresponding to the material history of the site. On another level, the site itself—an island long used as a dump by the city of Boston, Massachusetts—became the symbol of a displacement in the form of the abject or suppressed. As a marginal space, or waste landscape, Spectacle Island was long reviled as an eyesore known for its putrid smell, and toxic emissions of methane and leachate.

**Figure 2.** Core Sample, Teri Rueb, 2007. Visitors in the gallery (left), walkers on the island (right). Sculpture created with Michelle Fornabaï. © Teri Rueb, 2007. Used with permission.

The project was born of the question, “How can we come to terms with our own role and place within processes of consumption, waste, and eventually reclamation, not through endless elaboration of the problem, but instead through an experiential encounter in which we feel both physically and symbolically implicated in and empathic to the very ground beneath our feet?” Formally, I wondered, “What kinds of relationships to landscape might emerge if one could sink through the earth and become the layers of sediment that make up this reclaimed landfill?”

I attempted to create this effect through presenting participants with a layered sound composition that changed as they moved across the shifting elevations of the island, suggesting a metaphoric core sample. Spectacle Island is in large part made up of garbage—over thirty-meter cliffs of garbage in some places—as well as excavation from the Big Dig tunnel project that in some places reaches thicknesses of up to eighteen meters. The island used to be an open landfill where spontaneous methane fires burned out of control, lighting up the night sky.

The island now stands as a showcase for promising and progressive techniques of waste management and landscape remediation, cloaked in the image of a pastoral plan. A completely engineered landscape, Spectacle Island was capped with excavation and completely landscaped with a scientifically formulated loam designed to support over 28,000 imported plants, trees, and shrubs that make up its current park-like facade.

Core Sample sought to reveal these radical physical, cultural, and psychological displacements, as well as evoke more subtle displacements as participants wandered the island and were immersed in sounds that evoked these materialities as well as the island’s cultural history and possible futures. Sounds of garbage, leachate and escaping gases, and radio astronomy transmissions mix with the voices of past residents of the island who describe their experiences growing up on this island or working in its many industries. Over 250 sounds were combined with the voices of landfill technology experts and botanists who study the vibrant and remedial potentials of the botany of disturbed landscapes. Each sound was carefully composed and located in space such that specific elevations and transitions between elevations expressed a sonic stratigraphy of cultural, social, and material history as registered against a metaphoric core sample.

In this way the project sought not only to displace participants’ sensory and perceptual experience of the island as a material site, but also to displace them in the multiple temporalities and subjectivities suggested by this incredibly lively and resilient landscape.

Elsewhere: Anderswo (2009) brings the theme of displacement to the fore through embracing the cultural disorientations and disjunctions that are often felt when traveling to foreign places that confront us with the uncanny experience of being “outsider” to local custom and context. Set across two sites, the project engaged local displacements, as well, as viewers might hear similar sounds—both ambient and recorded—repeated across the two locations. Separated by approximately 100 kilometers, the corresponding installations set in Oldenburg and Neuenkirchen function diagnostically as sites punctuated with a patchwork of appropriated audio from popular films, radio, and television that evoke familiar landscape references to both German and American audiences.

The last work I will discuss is perhaps the most complex in terms of addressing themes of displacement. No Places with Names: A Critical Acoustic Archaeology (2012) brings the question of displacement in mobile media to the fore as it explores the concept of “wilderness” as its meaning shifts across cultural...
The work was created in collaboration with local artists Larry Phan (first generation Vietnamese-American) and Carmelita Topaha (Navajo) and included interviews with over thirty-five local residents of the Santa Fe area in New Mexico including artists, farmers, and scientists, acequia major domos, arts writers, and activists. Nearly a third of the interviewees were members of over a dozen different Native American tribes from all over North America. The project itself was sited on the campus of the Institute of American Indian Arts, just south of Santa Fe, New Mexico.

The piece was developed over an eighteen-month period of residency in New Mexico and while it deeply engaged local sites and communities, the primary audience is often a tourist or short-term visitor to this highly trafficked travel destination, bringing another dimension of displacement and mobility to the work.

The question of wilderness in the cultural context of the Southwestern United States is first and foremost one of displacement. The Southwest is home to one of the densest populations of contemporary Native Americans living on and off reservations and in this context they live alongside significant populations of descendants of Spanish colonial settlers dating back nearly 400 years. This mix is complemented by modern and contemporary waves of immigration to the area including members of the scientific elite in the 1940s and 1950s at Los Alamos Labs and counter-culture radicals of the 1960s and 1970s. This cultural milieu makes the Southwest an especially charged environment in which to raise questions regarding the notion of wilderness, an idea that has historically been invoked to promote religious, environmental, and colonial agendas since the earliest colonial period in the Americas. The idea of wilderness as the place of no people, a pristine refuge, or a natural resource that must be preserved are all reflections of contested ideologies that often had the impact of displacing people and natural habitats in the name of ‘progress.’

Thus, to ask the question, “What does wilderness mean to you?” in these interviews and to present the fragmented narratives that emerged in response to this question in locations that have historically typified the cultural imaginary of ‘wilderness’ effects an odd kind of double operation of displacement. In most cases interviewees responded that the word held little meaning as it was seen to create false binaries of nature and culture, or was seen to have deliberate connotations of erasing the 15,000 year history of indigenous habitation of the area prior to colonization. Some interviewees saw environmental groups and government agencies misuse the word in the interest of reappropriating ranch and farm land to ‘preserve’ it as designated ‘wilderness’ areas. These are only a few of many different responses that became the sonic fabric of the final work which was presented in situ as a site-specific sound walk on the campus of the Institute of American Indian Arts, itself a parcel with a long history of having been used for grazing, short-term habitation, and, more recently, suburban development, including the campus itself. Each of these historical moments was marked by displacements of native peoples, plants, and watersheds and ultimately the reclaiming of the site from cattle grazing uses to the reconsecration of it as the site of an institute dedicated to the advancement of native arts. Onto this palimpsest of spatial and social displacements the piece No Places With Names introduces yet another layer...
In closing, it should be said that while I certainly remain an outsider to indigenous and Nuevo Mexican cultures, it was clear to me that among the important differences in their world views regarding landscape was the sense that landscape is produced through cultural action and use in both cultures. For indigenous peoples this is intrinsically tied to their oral history, origin stories, and moral code. Like Australian aboriginal songlines, Native Americans have elaborate stories that are tied to landforms and itineraries connecting landforms. It is believed that actually visiting those sites reveals those stories and renews their power as catalysts in organizing human society and its balance with nature. Bruce Chatwin (1988), Keith Basso (1996) and Steven Feld (Feld and Basso 1997) have written articles that have illuminated these various cultures and their conceptions of space, place, and landscape from the perspective of situated ethnography. While their works have profoundly influenced my practice since 1996, I had an even more powerful encounter recently as I lived in New Mexico for a year and had the privilege of collaborating on a project with ceramicists Carmelita Topaha (Dine) and Larry Phan, a first generation Vietnamese-American, both of whom lived in Farmington, New Mexico. This experience has left me both grateful for the deeper perspectives gained, and humbled at the thought of speaking with any authority about these cultures which I now appreciate as even more complex and elusive to my understanding than I ever imagined. Nevertheless, I will try to evoke something of their significance to my argument.

Distinctions of nature and culture are much more blurry in the cosmology of Native American cultures, perhaps suggesting a model of ‘becoming-animal’ or ‘becoming-landscape.’ For Nuevo Mexicanos landscape seems to be understood in relation to cultivation and sustenance. Rather than thinking of distinct categories of ‘wilderness’ and ‘civilization,’ their world view sees the land as a resource that must be managed collectively as a framework for governance. In fact the acequia, or irrigation ditch systems, they brought to the new world from Spain define a unique social contract organized around a shared resource. To this day, the acequia ‘majordomo’ holds an important role in overseeing the relationship between people, resources, and the law. The majordomo is much more than a symbolic leader. He or she is tied to the land and to the watershed as a manifestation of another order, that of nature and the precious resources provided by nature to sustain a people. In the harsh desert climate of the Southwest, water is everything. It defines the relationship between people and the environment at the most profound level. Take for example the fact that Hopi way of life is so intrinsically defined by the need to supplicate the spirits or ‘kachinas’ in the interest of calling forth rain to sustain crops. The even artesian water on Hopi land (discovered in modern times) is still not drawn upon as a resource to water crops. These narratives are certainly limited in their understanding of Native American and Nuevo Mexican ways, but still I find in them the promise of a fruitful way to think landscape newly as a ‘becoming-land’ – even a ‘becoming-environment.’ Perhaps this constant becoming – a constant displacement – holds a way forward and an opportunity to deeply rethink our responsibility in relation to environmental crisis.

**CONCLUSION**

Much more might be said about the various displacements effected by this final work, but in conclusion I would like to invoke the overlapping displacements that have become apparent to me over the past fifteen years of creating works in locative media. There is a reductionist function of GPS and location-sensing technologies and interfaces that would represent us as tiny dots moving about the flattened plane of an abstract projection of three-dimensional space. In our entanglements with these technologies we are simultaneously in a first and third person subject position – registering our presence ‘here,’ but from a position outside our corporeal being.

Similarly, yet in a different historical moment, seeing the image of the Earth from outer space represented a kind of mirror stage in human consciousness akin to the emergence and proliferation of Google Earth and Google Maps as commonplace modes of representation and enactment of our daily ‘here-ness’ and mobility. I often wonder what the equivalent auditory moment is to the visual mirror stage described by Lacer. What would a sonic ‘mirror stage’ be that precedes the visual as we hear acutely even when we are still in the womb, our eyes sealed? How does this sonic sense of proprioreception relate to our proprioceptive awareness of here-ness as thrown back on us in a double first person/third person coordinate reference translated as dot on a Cartesian map, the cognitive awareness that haunts nearly every moment of our interface with location-sensing technologies? Perhaps more disturbing, especially as it lingers even deeper in our subconscious awareness, is the fact that this image holds within it the sense of a self moving in relation to the planet(s) – a movement that is sensed by satellites that are themselves moving in relation to the planet(s). The scale and significance seems nothing short of the intimate immensity that Blake speaks of when he describes seeing the world in a grain of sand, and holding infinity in the palm of your hand. A strange new ‘unhomeliness’ seems to characterize the current moment of i- and my- everything, intensified by mobile technologies that suggest that anything we desire is magically at our finger tips. The virtual overlay of the mobile sound walk itself – an abstract projection of three-dimensional space. In our constant (dis)orientation, how can we find a reference point against which to define ourselves and the places that define us? I would argue that the very desire for such fixity is an unnecessary source of frustration. If we could find our current in the current, the flow, the constant change, we might be released from the fiction of fixity which leads us to think of subjectivity as objective, unchanging, constant, and consistent – indeed this false image underlies the hegemonic logics that fuel racism, sexism, species-ism, and countless other instances of exploitation and a mistaken sense of superiority. Designing for a constantly shifting point of view that challenges the centrality of any singular subject position may lead us to embrace our mobile subjectivity as a form of productive displacement. A decentering that engenders landscapes of becoming in which radical subjectivities may be realized within and across human and non-human domains.

**ACKNOWLEDGEMENTS**

The author wishes to thank Adriana de Souza e Silva, as well as Mimi Sheller and Hana Iverson, for enduring support and generous editorial contributions.

**REFERENCES AND NOTES**

ewayard.asp (accessed February 1, 2014).


5. In The Production of Space, Henri Lefebvre describes the resistance of the ‘sensory-sensual’ body to the abstraction that characterizes representational spaces, which include architectural drawings, monuments, mathematical descriptions, or systems of spatial representation, etc. In resistance to such spatial reductions, the sensory-sensual body exists itself in the space of festivals, political demonstrations, and leisure. Henri Lefebvre, The Production of Space (London: Blackwell, 1991).


11. This distinction between “landscape” and “land” as marking perceptions of East Coast versus Western cultures in the United States emerged in conversation with Lucy Lippard during an interview I conducted with her on May 25, 2012.


13. Ibid.


17. Ibid., 41; see their useful glossary of Deleuze and Guattari’s terminology.


19. I have drawn heavily upon Elizabeth Grosz’s reading of Deleuze and Guattari in her 2008 work Chaos, Art, Territory: Deleuze and the Framing of the Earth because in it she interprets their ideas in architectural terms and with respect to art in a much more spatially oriented analysis than even Deleuze and Guattari, whose references to art tend toward music and painting. Furthermore, the reference to Straus is a unique linkage of phenomenology and process philosophy – a contribution that Grosz is making in drawing the two together around an analysis of “geography” versus “landscape.” The integrity of her contribution is, I believe, maintained in quoting her, rather than reconstructing the analysis through a re-reading and recontextualizing of the original texts only to produce a juxtaposition that was initially made by Grosz herself. Elizabeth Grosz, Chaos, Art, Territory: Deleuze and the Framing of the Earth (New York: Columbia University Press, 2008).

20. Ibid., 72.


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.