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SPECIAL ISSUE

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

L.A. Re.Play

MOBILE NETWORK CULTURE IN PLACEMAKING
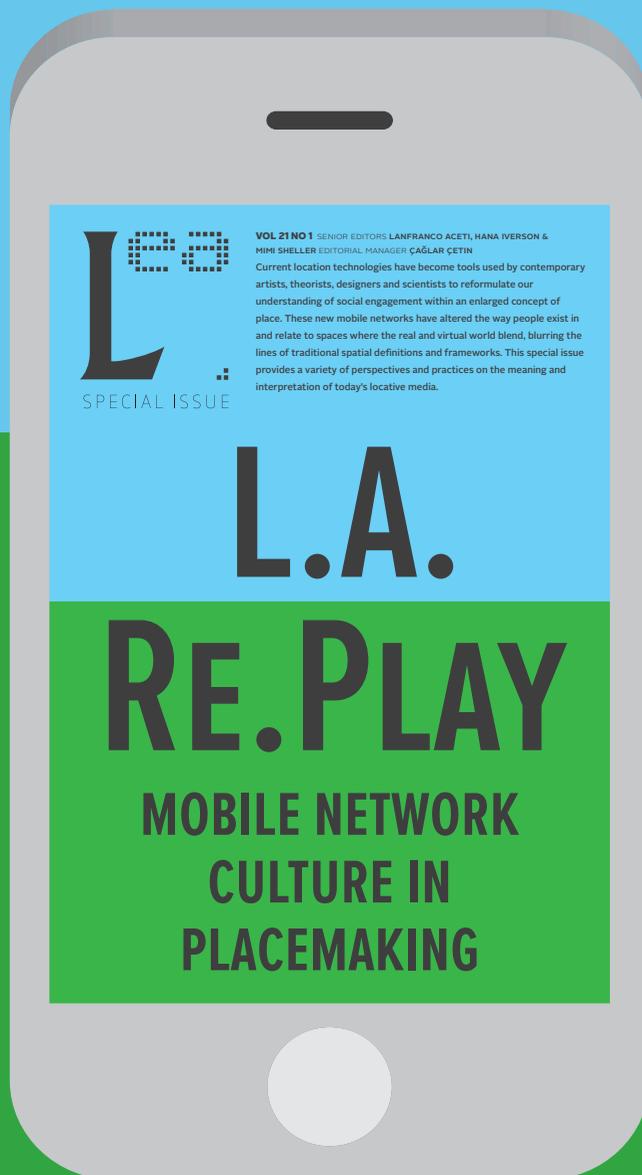
L.A. Re.Play: Mobile Network Culture in Placemaking

INTRODUCTION

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

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

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

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

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

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

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

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

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

SOCIALLY NETWORKED AND PARTICIPATORY MOBILE ART

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

HYBRID SPACE AND MOBILE AUGMENTED REALITIES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

POLITICAL ART IN NETWORKED PUBLIC SPACE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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