

TRAMPOLINE PRESENTS

TRACING  
MOBILITY:  
CARTOGRAPHY  
AND  
MIGRATION  
IN NETWORKED  
SPACE





# Tracing Mobility: Cartography and Migration in Networked Space

A project by:  
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Front cover:  
Janet Cardiff / George Bures Miller,  
Road Trip, 2004; Photo: Anton Bures, 1958

Back cover:  
Simon Faithfull, Going Nowhere 2, 2011;  
produced by Trampoline

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# Tracing Mobility: Cartography and Migration in Networked Space

When the first images of the Earth as a striking turbid blue ball suspended in an infinite regress hit the pages and screens of our media, it could be said that the era of global consciousness had truly begun, and we, for the first time in our planet's history, had looked back at our mutual home and saw that it was good.

Today, if we should have the patience, an ordinary individual can traverse every kilometre of that ball, in real time, from the comfort of our own living room. There exists a near to 1:1 globe that we are freely able to spin with idle fingertips dreaming of where we would like to go today, to dance, to date, to die.

The map has always guided us, just as it reminds us of where we have been and how far there is still to go. It is at its most potent here, under our spinning digital fingers. Yet this virtual earth is just a fraction of the space that we can explore in this new world, a world full of promise and generosity yet one littered with the discarded bodies and deflated dreams of half remembered projects. The virtual earth makes sense, if it's a compass you're using. Other network

spaces we can only navigate because of the teleporters that link together those vessels that float in an inky blackness of 'No-ware'. Here the normal Euclidian rules end and local knowledge takes over. Where do I end up if I turn right at Facebook? Where can I find the emergency exit in Twitter and can somebody please tell me where to take a leak in Youtube?

This incorporeal space has different rules. The conventional map is useless. Yet, perversely, the geographic map is increasingly important to it. Like duration flight cosmonauts dreaming of walking across dewy grass in bare feet, the new spaces cry out for their piece of this muddy patch, written in figures of 8 decimal accuracy. They want to go home and stand on firm ground and know that left takes you to the stream and right takes you to your log cabin at the end of the road. They want to put their facts on the ground.

So it is with Tracing Mobility. We want solid earth. We want a strong pulse, a stout leg and a firm resolve. We want a world populated with real people. But we have to work with what we get.

Miles Chalcraft

# Introduction to the Exhibition

The exhibition, *Tracing Mobility: Cartography and Migration in Networked Space*, is the final event that completes the *Tracing Mobility* project; a project which spanned two years and four European countries. The overall project included residencies, workshops, exhibitions, symposiums, and other satellite events that took place along the Croatian coast (north of Split); in Nottingham, UK; Warsaw, Poland; and Berlin, Germany. This final exhibition in Berlin showcases works that were either commissioned specifically for the show or produced in distinct relation to the *Tracing Mobility* programme. Overall, the exhibition is a continuation and a further exploration of an ongoing dialogue that seeks to describe the cultural aspects of our mobility, the future of our mobility and the new spaces thus created or altered as a consequence.

Through the positions of sixteen international artists from various backgrounds, such as visual art, new media art and performance, the show is a provocative staging of the role electronic networks play in transforming our conceptions of time, space and distance. In a variety of formats or

platforms, such as installation, video, performance, painting, 'Apps', maps and open-source collaboration, these artists' projects visualise a current of developing strategies lobbying for a position of awareness, observation and engagement within the sovereign as well as restrictive field of our 'new' spatial condition(s) and conditioning. Within that (or outside of that), unravel many questions and provocations: How shall we understand, or rather, how can we even enunciate, the new space that arises in the convergence of online and offline; what does this do to one's perception of time and space; when every corner of the earth is mapped and within one's digital grasp, how is one's physical and conceptual sense of distance and space affected; how does the omnipotent presence of our virtual mobility effect the movement of a body in a landscape and what does it indicate; how does the ubiquity of mobile technology and its media alter our own mobility?

Clearly concerned with experiencing, questioning, understanding, probing, mining, and redefining what space, and its relational antecedents, means today and how we navigate, negotiate and mobilise within it, the exhibition presents a diverse and dynamic topography of such encounters. Each work on display executes its own variation of cartography, some in a more traditional way in referencing geographical maps, while for others the point of entry is their own movement — 'real' or virtual — logged, mapped and transposed as the artist's medium, which as the exhibition enumerates, is employed to exponential variety.

As in Landon Mackenzie's pieces, *Vancouver As the Centre of the World* (2009) and *Houbart's Hope (Green), Hope Advanced, Hope Dasht* (2001–2004), both paintings are based on geographical maps, a map of North America and a world map only to be manipulated and reconfigured blurring the boundaries, as they truly are, between the factual and

fictitious layers of history, cartography, and national identity. In Simon Faithfull's I-phone App, *Limbo, An expanding Atlas of Subjectivity* (2011), the artist generates his own personal atlas by overlaying a world map with the locatable archive of his (now over 700) digital line drawings, still accumulating.

A very different global map is layered in the architectonic sculpture installation, *IFA*, produced by Folke Köbberling and Martin Kaltwasser. Built from the remains of an electronics trade fair the artists reconstitute the various construction materials, with their embedded geographies, into an alternate structure with an alternate purpose, enframing the temporal mobility the trade fair industry capitalises on. Another sort of framing mobility is determined in Heath Bunting's piece, *Status Project* (2011). Stretching across the entire exhibition floor, the work is a status map that displays data, and data connections, that make up administrative networks, which in turn determine one's "mobility" status.

The status of one's existence, or one's virtual existence, is very much at play in the work of Aram Bartholl and Michelle Teran. Each of the artists address issues of life within the virtual world, as in the case with Bartholl, and online, as is the case with Teran. In the former's work, the artist examines the spatial effects of long-term existence, or play, within the immersive 3D worlds of video games. In the latter's project, Teran investigates the lives and worlds of an urban population that is always performing for their geo-tagged YouTube screen presence — a 'true' performative mapping.

While virtual spaces lie at the centre (in part) of their work, Bartholl and Teran have chosen rather to manifest their virtual engagements as 'real' objects, whether it be the physical model of a game space, as in the materialisation of 'de\_dust' in Bartholl's *Dust* (2011) or the amalgam of material findings as in Teran's montage installation of texts, images,

and found objects in *Folgen* (2011). On the surface, one could say that the absence of any kind of 'virtuality' seems to be intentional as the materialisation of these spaces makes their virtuality all the more prominent.

The otherwise invisible structures that make accessible virtual and online worlds are rendered sensorially visible by a number of artists in the exhibition: Gordan Savicic makes physical, to an extreme, the wifi network; Esther Polak and Ivar van Bekkum visualise the spheres behind the scenes of Google Earth; Yolande Harris makes audible our orientation in space as well as our navigational means; Frank Abbott performs the gesture of mobile communication; while Mark Selby performs the act of seeing, or rather documenting our locational sighting.

In some of the works, as in the performance, *The re-drawing of everywhere we've been in Berlin since 2007* (2011), by plan b and the installation *Road Trip* (2004), by Janet Cardiff and Georges Bures Miller, it is one's itinerary that is traced or retraced producing the possibility for a mappable narrative. In both cases, one has taken a journey, a road trip in the latter and a daily tracking in the former, and it is the culling of such a storyline, from the line of a (or many) trajectory, that envisages their linear connectivity.

A variation of this gesture can be found in the works of Neal Beggs, Miles Chalcraft and Simon Faithfull, all three of whom employ the physical act of walking or journeying, in which the spontaneity of such a gesture testifies to one's desire to explore, record, locate and report.

In this way, one could trace a longing for the physical experience of spatial distances, but one that is not nostalgic but rather in advance of a 'territorial sensuality' between the virtual and the analogue.

The group *Open\_Sailing* has opened up to extreme territory with an ideal premise of constructing a sea station

to counteract the pollutant dangers that affect 70% of the world — our oceans. *Protei* is the first of this open platform's projects aimed at mapping and cleaning migrating pollution disasters, namely oil spills, at sea. Not just a utopian promise, *Protei* is an ideal solution of navigational autonomy.

The twenty-two interpretations on the theme in *Tracing Mobility* can be described as appropriations, and approximations, of an always transforming concept of space and spatiality, and in turn one's navigational routing within it. While in recent years the term "mobility" has become ubiquitous in 'networked' circles from art to philosophy and sociology to technology, it clearly speaks to what is at issue, and what is at stake, within the human condition. As such, it concerns nothing less than our being in the world, of our place and displacedness, and our perception of such "place"; of our spatial awareness both real and virtual, and the impact of one on the other; and of our innate (conceptual and material) sense of physicality, which these works seek to map as they migrate to and fro.

Anette Schäfer  
Jennifer Davy

Artists

# Frank Abbott with Duncan Higgins

*Muscle*, 2011

Projected mobile phone video messages,  
robotic arm video projector

Without a consecrated agenda, the filmmaker Frank Abbott and the painter Duncan Higgins began sending each other ten second video messages via their mobile phones beginning in 2005, when it first became possible to do so. The only desire in mind — to see what might emerge — Abbott and Higgins have continued their correspondence on a regular basis up to the present day. After sequentially viewing message after message (there are now more than 2000 video messages), a ‘motion picture’ of the mobility of their gestures began to emerge. More than an archive of the memory of a place in time and space of the correspondent, the series revealed to these correspondents a pattern to their ‘authored’ gestural movement and momentum while shooting their ten-second intervals.

*Muscle* (2011) is a video and sculptural installation derived from these sequences of archived mobile phone ‘correspondence’ between the two artists. Collaboratively they have isolated video segments that share their common gestural movement of the arm holding the camera phone. In the movement is the suggestion of a shared reactive response to observing things in their path(s). Perhaps the emergence of this visual trope draws from the camera’s causal functionality — a casual conversational device — as an extension of the body rather than the lens of fictive or documentary images further complicating notions of the “disembodied eye.”

The piece is comprised of a servo arm that was programmed to reproduce these common gestures, projecting all their video messages on a continuous random shuffle. The electronic servo crudely reproduces the path each mobile camera phone traced through the air as the shots were originally taken, thus remembering and re-acting

movements of the muscles in the original shot. This changing set of relations expresses the interplay of imagery and gesture emerging from living with personal mobile technology and the events the two encounter. These wandering projections that move across the wall of the gallery return us, and/or return to us, a shared physicality — the gesture of standing before the world, communication in hand, tracing mobility.

“In his book “Descartes Error”, Antonio Damasio argues for the engagement of the body not just in supporting the brain’s mechanism of seeing and remembering, but in actually doing the seeing and remembering. I started to think of this as Muscle Memory and it is where the title “Muscle” came from. He writes about how this process is related to our fundamental needs: ‘... if it (the body ) is to succeed in avoiding danger and be efficient in finding food, sex, and shelter, it must sense the environment (smell, taste, touch, hear, see) so that appropriate actions can be taken in response to what is sensed. ...Perceiving is as much about acting on the environment as it is about receiving signals from it.’”



16 December 2010 12.41



6 January 2009 20.15



17 July 2009 17.59 2



4 October 2010 16.36



28 October 2008 21.39



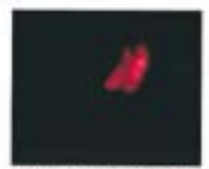
25 July 2011 21.41



18 July 2008 17.56



19 November 2010 23.30



20 February 2008

19.38.03



30 April 2009 22.30



16 December 2009 15.31



22 November 2010 19.37

*Muscle*, 2011

# Aram Bartholl

*Dust*, 2011  
1:333, rapid prototype 3D print, alumide,  
36×33×4 cm  
1:50, 1mm chipboard, 70×150×20 cm

Conceptually, *Dust* is a 1:1 scale replica of one of the most played computer game maps in the world found in *Counter Strike*, a tactical first person shooter online game. The idea is to materialise the 3D model of the *Counter Strike* map, 'de\_dust', as a permanent structure made from concrete. This architectural map would become accessible as a large-scale public sculpture (dimensions ca. 115×110×15 meter).

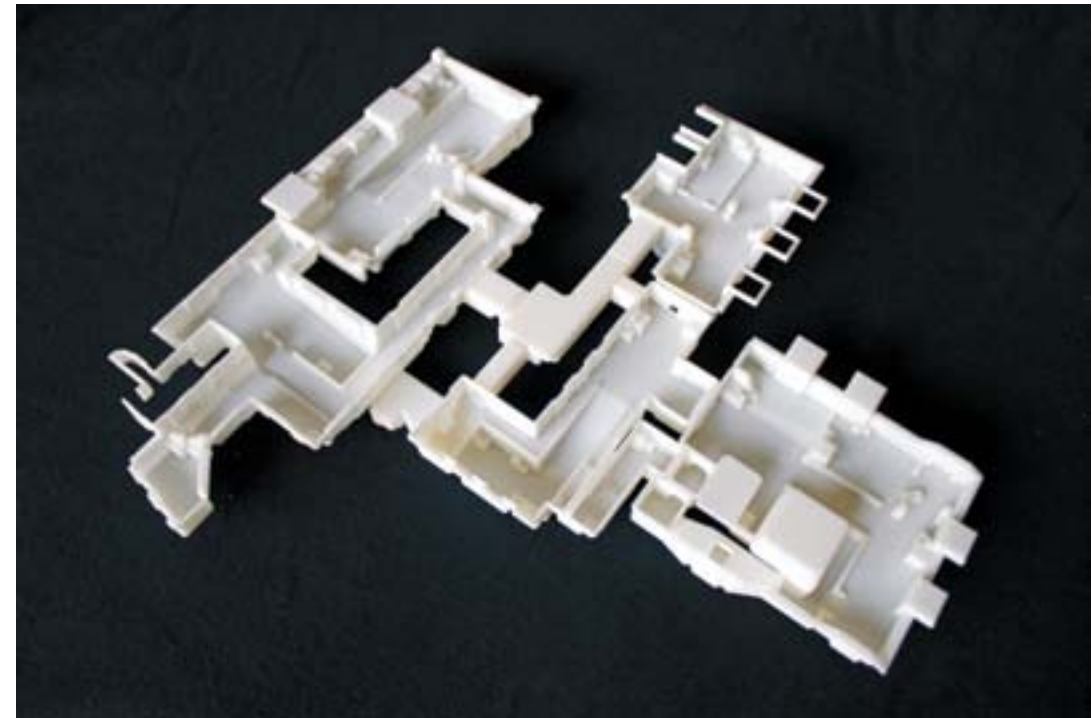
One of the most crucial aspects in computer gaming is spatial recognition and spatial cognition. To play (advanced) computer games well and to win them, a player must possess an overall understanding and keen awareness not just of the game map, but the three dimensionality of the game space — spatial mapping. An integral aspect of the human mind and body is our capability for spatial recognition and our ability to cognise such spatiality. Such an important developmental process is most evident when we think of an everyday particular place, such as "home" for instance. A place, like home, the house or space it encompasses, essentially inscribes itself onto our spatial memory and is thus always 'there'.

It is in this way that we can talk about such mnemonic qualities in the gaming world, in terms of computer game architecture and computer game mapping. Everyday, millions of computer gamers experience a familiar world in computer games — and the same game means the exact same world. They all possess this same remembrance of this very particular space that they spend such a great deal of time in. What does such a virtual, yet spatially real phenomena mean or provoke?

For Bartholl, computer game architecture and computer game maps have become a

new and yet undiscovered form of cultural heritage. Essentially, avid gamers literally inhabit these spaces; these shared spaces of three dimensionally rendered environments that have their landmarks and signposts known to each and every inhabitant. Given the mass popularity of *Counter Strike*, one could ponder whether or not there are as many visitors to these virtual 'landmarks' as there are to such emblematic landmarks from Times Square to Tiananmen Square, and for how many have, with their own eyes and body, actually negotiated these real shared spaces of familiarity? The manufactured space of the built environment and its concomitant constructed sites, as shopping centres or parks or airports or Dubai, could be said to be as artificial as any virtually constructed environment as in the computer game world (a notion already understood by the Situationists and later Jean Baudrillard). A computer game map like "de\_dust" has the appearance of a reality of place as much as any other constructed place. And it is particular to its convention, unlike more contemporary computer games with their endless terrains and worlds, the game spaces of the 1990's maintained a certain sense of particularity. They were limited in size due to the constraints of their graphics cards and their power processors, yet the, comparatively, small and simple map "de\_dust" offered a high density of team play possibilities with endless repetitive variation. Thus, while Times Square may be ever changing, it only takes up so much space on the map.

Made from concrete in 1:1 scale, the map — *de dust* — would become an artwork and a museum for game space where visitors are invited to walk in materialised virtuality, experiencing the physical reality of the loaded game space. For now, for *Tracing Mobility*, for tracing the spatial *Dust* map, Bartholl presents its material model — 1:250 scale.



*Dust*, 2011



"Today *Dust* is - according to the statistics - one of the most played maps in the world, and certainly racks up a remarkable amount of multi player time. Some say the reason for *Dust*'s success was its simplicity. Others say it's due to how balanced it is. In reality, the two are closely linked - the simpler a map is, the easier it is to balance. In essence, it's hard to make a simple map play badly."

# Neal Beggs

*From Our House to the Summit of Europe: Side B*, 2010  
HD video, 4h 22 min

In 2009, over the course of six months, the artist Neal Beggs embarked on a walk from his home near Nantes to the summit of Mont Blanc. Clearly, the endeavor was a bit more than a stroll at a distance of 764km and an elevation of 4810m traversing paved road and mountain path. In an effort to not duplicate what has by now become a familiar form of contemporary art — walking — the artist decided that he would search for another work, so-to-speak, while he walked. Thus, Beggs made a parallel piece that adds to the discourse rather than simply replicates the long established medium of walking in the name of art as in the work of Richard Long or Hamish Fulton. The film, *From Our House to the Summit of Europe* (2010), is the result of this endeavor and exists as a 'two-sided' piece: *Side A* and *Side B*.

*Side A* is the more difficult path. In terms of visual information, it gives nothing away and never deviates from the artistic formal constraints as set forth in the first few minutes of recording. The first image we see is of the artist's feet, the camera then slowly moves up towards the forward horizon, it then pans left or right, returns to the horizon, then, descends back to the feet. This remains the constant pattern of view giving the viewer no visual rest, as each frame appears on screen in perpetual movement. The pattern never falters even upon reaching its goal — the summit of Mont Blanc. No pause to take in "the summit of Europe," for once the camera has returned to the walker's feet the film stops and without ceremony eclipses to credits.

*Side A* follows a logic known only to itself, and a rhythm integral to itself and the walker. It becomes addictive, meditative and exhausting. This rhythmic recorder is never seen or heard from, nor understood until one

arrives at *Side B*. For all that is known behind these continuous, monotonous scenes is simply the text given in the title "from our house to the summit of Europe" ...

*Side B* replicates *Side A*; it as well employs an economy of means yet now includes the introduction of the walker/artist. In *Side B* the film is interspersed with the artist talking to the camera and providing commentary about the journey. These features contextualise the project, providing a frame for its mobility, as well as providing some answers to the questions that arise from *Side A*'s perpetuity. Of the two, one could say that *Side B* is the 'softer' side; it is more generous and giving to the viewer. As well, it is *Side B* that gives voice to its *Side A*; it documents its mobility.

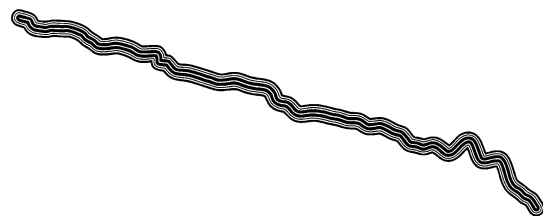
"just east of Chateauroux on the D925..

my walk was divided up into nine separate walks, each around three days with nights spent under canvas.

At the conclusion of each walk I took a train home, and then later returned by train to the same point to begin the next stage.

This path, without fail, claims several lives each year and I do not recommend it! However, it is possible, with appropriate planning and a little luck, for any able bodied person, barring accident, to walk with the occasional use of the hands to the summit.

theoretical fact underwrote the artistic logic of my walk, in that the 'summit' however we interpret this word, is and should be, in theory at least if not in reality, accessible to ALL. This in a nutshell is the idea behind the walk."



*From Our House to the Summit of Europe: Side B*, 2010

# Heath Bunting

*Status Project: located at Tesco, 2011*  
Vinyl on floor, 200 x 400 cm

For Heath Bunting, not only is our identity constructed it is regulated by a system of relations and negotiations. The pioneer net artist has been researching and tracking how one's 'official identity' as a collection of data is constructed and how such data constructions determine, influence and negotiate one's mobility. Essentially, the British artist's project reveals how such constructions affect our motility within databases whether public or private, online space or offline social space.

In 2005 Bunting started logging the data he had now realised was becoming increasingly required in order to use a particular service, whether it be a formal institution or a commercial shop. Through this process, the artist was able to underscore the level of identity for an individual through various forms such as a postal address, bank account, library card, medical record, employment status or pensioner status, even a shopping market affiliation. Behind all this data is not only an "identifiable being" but the connection (or perhaps lack of) between this existence of a 'virtual' identity in the form of data, stored by an individual and others, and the resulting consequences such data has for one's actual life in terms of accessibility and mobility.

The project shows, as in one such visualised data collection, *A Woman*, the traceability enabled as well as disabled. In this example the data identifies national identity details, credit status and eligibility for state benefits, which are positioned in relation to and are dependent upon the woman's marital status, title and child status. With this connectivity and determinism in mind, Bunting has been able to construct identities by producing and obtaining such data, making available both 'virtual' and 'natural' personas. In this way, Bunting really does literalise "the

construction of identity" and make it more 'constructive' in his succession of the law and utility-based visualisation of such data.

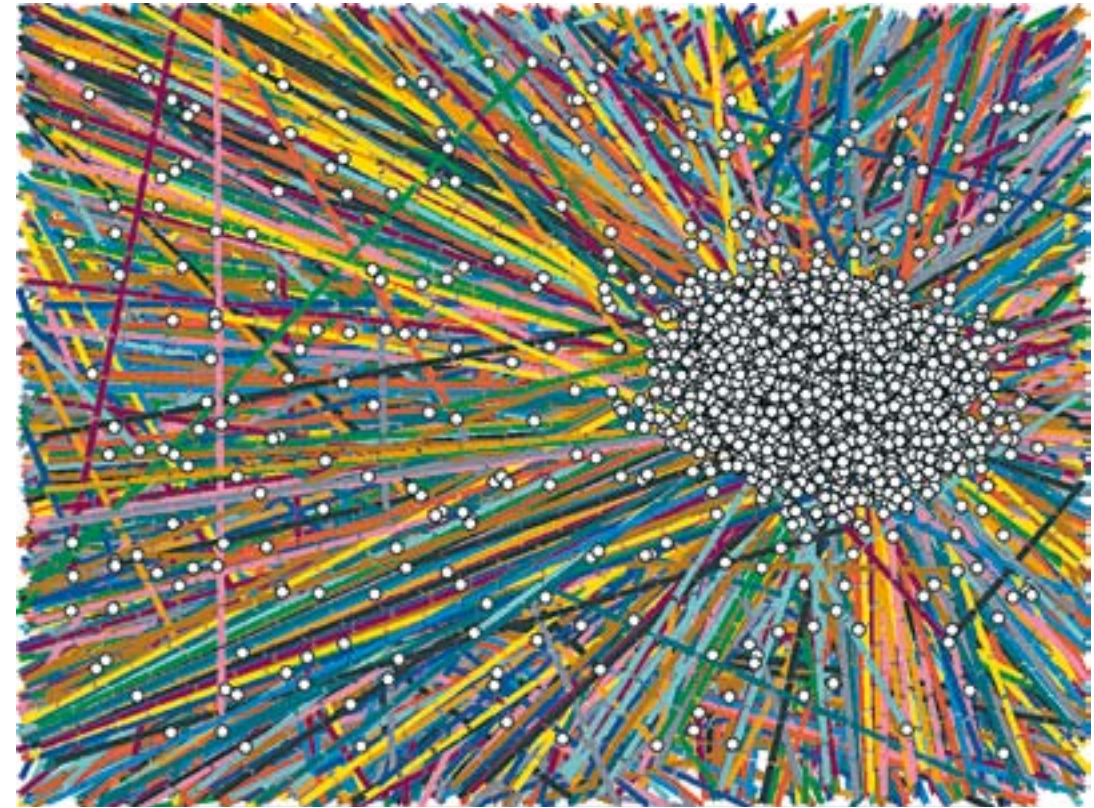
The artist has manifested his data collection (and collecting) in a myriad of ways: as a set of maps and keys notating the British system of identity construction and bureaucracy, location based maps, and psychogeographic walks that tour various sites in the city notating what is required in order to participate and the set of relations incurred from site to site. Essentially, the *Status Project* is "an expert system for identity mutation" available as an online database now documenting more than five thousand entries.

Our identity is constructed as human beings, that can possess one or more natural persons (straw men) and control one or more artificial persons (corporations)

The status project is surveying these class systems of human being management and is producing maps of influence and personal portraits for both comprehension and mobility.



Photo: Karen Fraser



*Status Project: located at Tesco, 2011*

# Janet Cardiff / Georges Bures Miller

*Road Trip*, 2004

Mixed media / audio installation, computer controlled slide projector, 15 min loop

Photos: Anton Bures

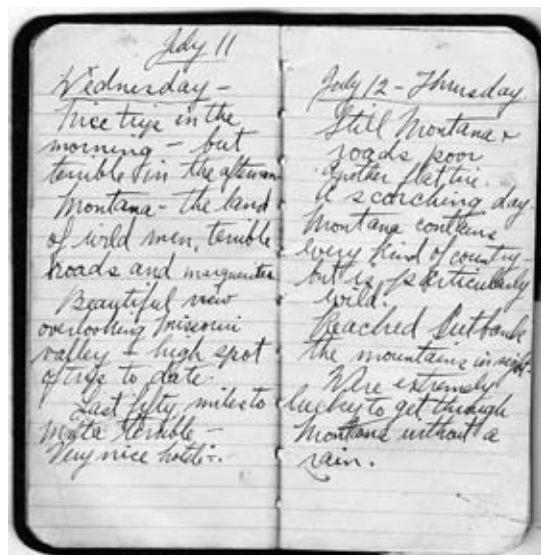
The artist duo, Janet Cardiff and Georges Bures Miller, discovered a carousel of slides that had belonged to Bures Miller's grandfather, who died before the artist was born. The slides documented his grandfather's cross-country trip from Calgary to New York, via Vancouver to see his son. The eventual purpose of the road trip was to meet with a doctor in New York in regards to the cancer that Bures Miller's grandfather was dying from. *Road Trip* (2004) replays this journey and restages its story through timing and telling.

The installation is comprised of a computer controlled projector, which projects the slides on screen, and two audio speakers that deliver a conversation between Cardiff and Bures Miller about the order and reason for the slides, attempting to discover the mystery behind the images. The sense that this is an authentic conversation of discovery is implicit, yet to an extent, as content, momentum and duration interplay, one realises there is a tracing and retracing of a quiet, though mysterious, journey within a journey.

While both a road trip and a slide presentation typically move in a linear fashion, the artists in their 'journey' play with that movement, as the arrangement of the slides trajectory becomes essential. As well, Cardiff and Bures Miller upset this linearity when they stop to pause the slide carousel and physically rearrange the images, and hence the journey, essentially remapping and retelling the story and how such mobility composes the story. This play is further complicated in the installation when the slide carousel moves backwards and forwards, by itself and the impossibility that the voices are controlling the story and its apparatus.

This restaging, or retracing, becomes very much a part of the journey.

On the one hand, *Road Trip* is a nostalgic imaging of a road trip with its patina images having faded blue or red. It has a mysterious quality in the emptiness of the images coupled with the fullness of the narrative. One could call it an analogue documentary that perhaps encompasses more vacuity than the data rich road trip that GPS documents every step of the way. The artists are very aware of their material, and its history, and through retracing one man's steps through images they trace, and retrace, their own steps through the piece, pausing and reshuffling to ever question whether we really know where we are.



George Bures Miller's grandfather's notebook documenting a trip through Montana and Alberta in 1928



*Road Trip*, 2004

# Miles Chalcraft

*At End of Road*, 2008

Dual screen single channel video with audio. 90 min. extruded aluminium, closed cell foam, GPS receiver, video and audio recording, mixing equipment, heart rate monitor

Text based adventure games were synonymous with the rise of the personal computer and provided Miles Chalcraft with his first experience of home video games. At the time, these video games with their inherent limitations merely hinted at what the format and its ever-advancing technologies produce today — immersive, mission critical films in which you, the player, are the leading role, the hero exploring a vast and virtual world.

The first officially recorded role-playing text-based video game was *Adventure*, produced by Will Crowther. The opening sequence of the game presented the player with an initial setting of the scene, in words:

YOU ARE STANDING AT THE END OF A ROAD  
BEFORE A SMALL BRICK BUILDING. AROUND  
YOU IS A FOREST. A SMALL STREAM FLOWS OUT  
OF THE BUILDING AND DOWN A GULLY.

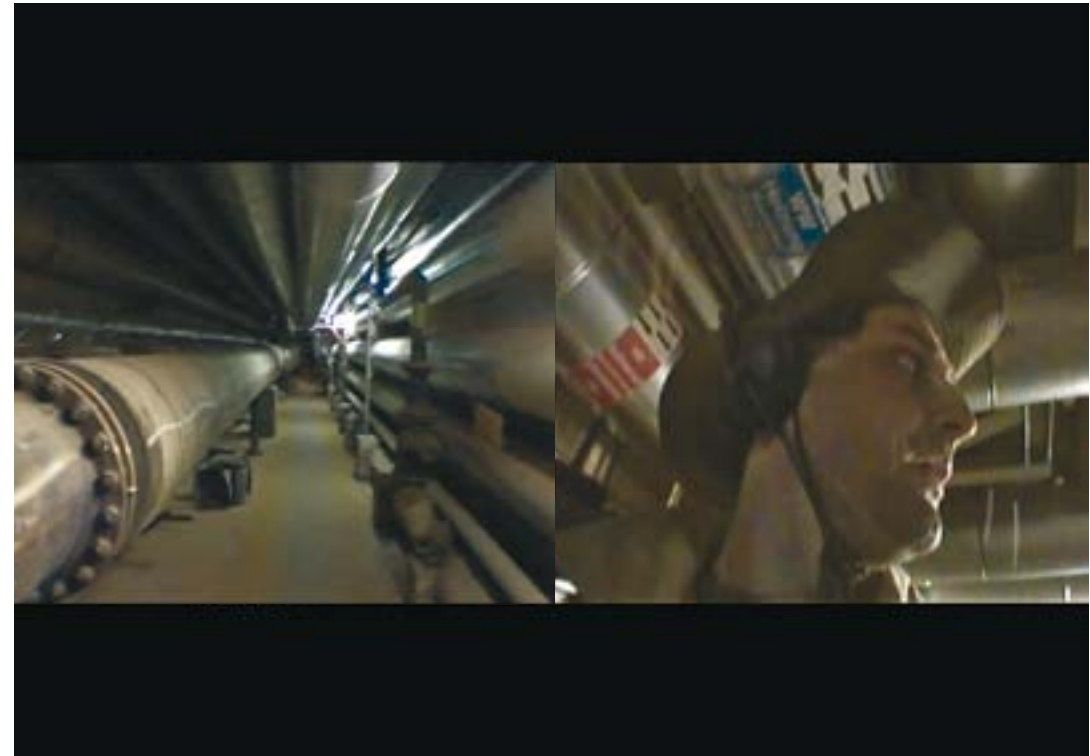
Upon reading the opening scene, most players wouldn't envisage it as much more than a simple narrative, not realising that the addictive digital maze Crowther had authored was in fact a faithful reconstruction of a set of caverns in North Carolina known as the Colossal Cave. Crowther, an avid and enthusiastic caver, knew this particular set of caves and tunnel routes quite intimately and was thus able to mediate them for the avid and enthusiastic digital gamer.

In his piece, *At End of Road* (2008), Chalcraft conflates aspects of narrativity, the cinematic and the history of video gaming in the form of a film. Using a real site as his map the artist, like Crowther, reconstructs the idea of a video game in real-time. Rather than control the keys of a computer to guide

him through a data construct, the artist is outfitted with a collection of microcomputers and data recorders, which map the real world and his place in it. These data collecting apparatuses arm Chalcraft with the source material that he replays and presents in the film. This process has the effect of flattening virtual space (there is no projection into new spaces), while at the same time expanding filmic space, in that such spatial representation isn't purely pictorial but globally empirical. In this way, one could trace the dimensions of such space, finding out where the video was shot and have the potential to recreate the journey, even if in a thousand years time the site is no longer there nor the existing pictorial reference points valid — now that's a game.



documentation still



*At End of Road*, 2008

# Simon Faithfull

*Going Nowhere*, 1995

DVD 10 min

*Going Nowhere 2*, 2011

HD video, 6 min

*Going Nowhere* has developed into a series, the first piece completed sixteen years ago, *Going Nowhere* (1995), and the second completed just this year, *Going Nowhere 2* (2011). What becomes ironic, as well as provocative, in both pieces is the question: where is “nowhere”, and perhaps more pointedly, how do I get there?

In *Going Nowhere* a figure begins to walk away from the camera through a drifting snowy landscape. Overtime, the figure slowly diminishes to a mere black dot against the reflective white screen until finally disappearing into the snow covered landscape. It becomes apparent that the camera stands alone, left to observe the absence of the figure gone nowhere, which becomes emphatic as the passing of time takes precedence. Clouds pass, birds appear and disappear, a dog barks, the light changes. Several minutes later the tiny little black dot re-emerges on screen, it is the figure going nowhere, now walking towards the camera from the edge of the landscape. At its most basic, the film is a depiction of a figure traveling to the edge of a landscape and back again yet, to be sure, the film is more a meditation on the notion of existing — of being here or not being here, for does “nowhere”, or “going nowhere”, still exist when you walk away?

Another walk through a landscape takes place in *Going Nowhere 2* (2011). Faithfull's recent film presents a traveller traversing a landscape at the bottom of the Adriatic Sea. The work opens with a figure, dressed in jeans and a white dress shirt, purposefully walking away from the camera in the deep blue sea. Laboriously, he steps through a landscape of fish, rocks and watery light until he too disappears, here into a murky blue distance. Every frame captures the

travelling figure on his journey to nowhere, without a hint of the necessary equipment, as down below along the sea floor one must at least have breath and gravity. Thus it is as such that this character journeys through this parallel universe on the sea floor, going nowhere at the bottom of the sea.



Simon Faithfull,  
*0°00 Navigation*, 2010



*Going Nowhere*, 1995



*Going Nowhere 2*, 2011

*The Electrification of Dark Peak*

(a proposal), 2011

digital photograph, digital drawing

*The Electrification of Dark Peak (a proposal)*, (2011), is the result of a walk through the landscape of the area known as “Dark Peak,” a famous romantic landscape of empty rock-strewn heath-land in the north of England. Ironically this ‘Peak District’ while preserved as a national park and therefore free of the signs of industrial and post-industrial development, is nonetheless surrounded by some of the most densely populated urban areas and post-industrial landscapes in all of England.

Thus the surrounding populations infiltrate the empty landscape in a paradoxical quest to fulfill an ideal isolation, clad in Lycra ramblers enlightening one’s own dark peak. In this way, the rough hewn and lonely landscape that still exists in its so carefully preserved ideal becomes a living simulacra for romantic idealism. Simon Faithfull’s proposal, *The Electrification of Dark Peak*, proposes, as a prepositional piece, overlays of the romantic ideal with the industrial ideal. Using the photographs that the artist captured during his walk as a ground, Faithfull merges these with his own electronic drawings of street lamps and motorway lighting taken from other meanderings the artist has embarked on traveling through various spaces, places, and time zones that conjoin the world.



*The Electrification of Dark Peak (a proposal)*, 2011

*Limbo, An expanding Atlas of Subjectivity*, 2011

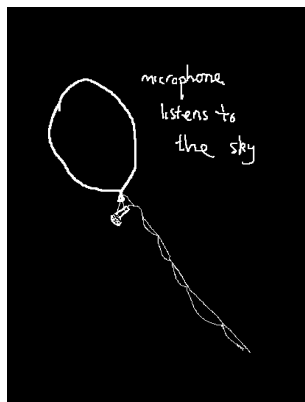
live digital drawings, printer, wall-map

Essentially, one could say that *Limbo, An expanding Atlas of Subjectivity* (2011), is the artist's, Simon Faithfull, live digital drawing feed. It is a web-based artwork, and iPhone App, that delivers real-time digital drawings the artist makes en route on any given day, whether it be a trip to the corner store or a trip to Antarctica. Faithfull has been wandering the globe for the past ten years in which he has consistently made drawings on an electronic device to record his presence in a particular place, at a particular moment — somewhere, sometime, on the surface of the planet.

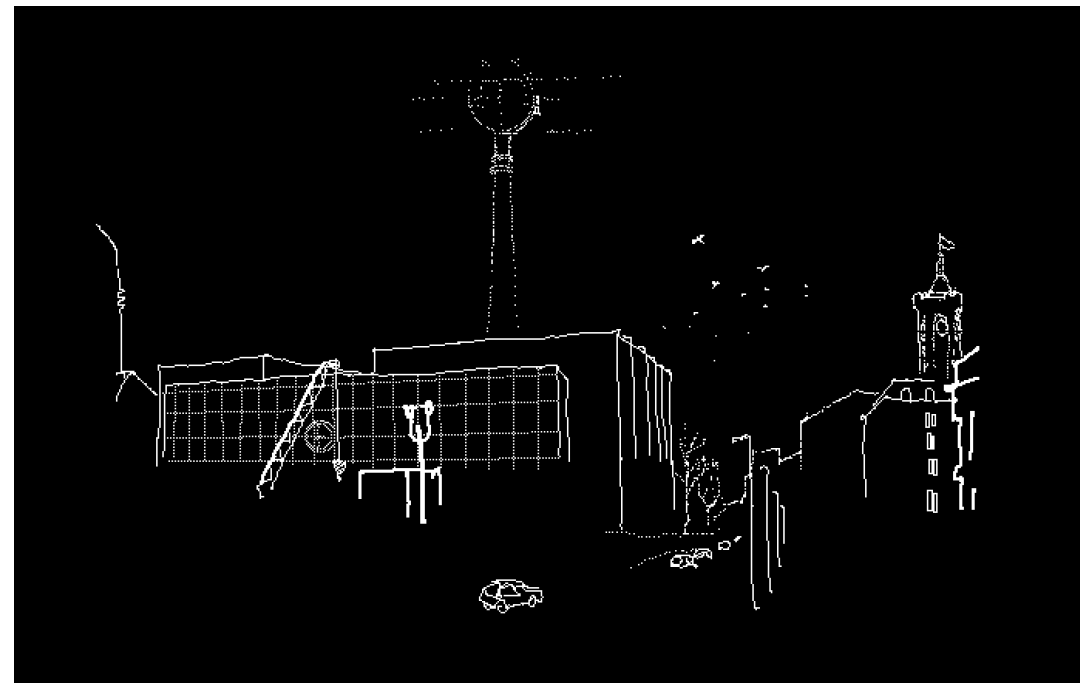
To date, there are over seven hundred observational sketches that have recorded what the artist saw, and chose to represent, in each of these places. Such details of one's everyday life have over time become an archive of the artist's mobility, from his daily wanderings in his Berlin neighborhood in Kreuzberg to far reaching destinations like Antarctica, and back. *Limbo* is this complete and living archive of drawings made available to any connected user, who can as well stay in-sync with the artist's movement as they are intermittently uploaded as drawn. The digital instantaneity of the platform thus mirrors the process by which Faithfull makes his delicate drawings.

During the course of the exhibition, Faithfull continues this project making, and making available, daily drawings in and around Berlin. Through the *Limbo* iPhone App, Twitter, Facebook or rss, these drawings will be implicitly explicit, direct to the online world. As well, in Haus Der Kulturen der Welt a domestic printer will be installed to automatically print out each drawing as it is made. These drawings will cumulatively be pinned to a large wall map of Berlin re-inscribing the artist's time and

place of drawing. *Limbo, An expanding Atlas of Subjectivity* is the artist's subjective, personal atlas of being in the world — the mapping of time and space, as experienced by one individual, ongoingly.



If a man can run in snow at 4 mph then theoretically in 24 hours he would cover 96 miles. Using Pi, at a distance of 30.5 miles from the pole a complete circular journey around of the globe would be 96 miles long. At this distance from the pole, therefore, running at 4mph in a westerly direction would exactly equal the speed of the spinning globe



*Limbo, An expanding Atlas of Subjectivity*, 2011

# Yolande Harris

*Navigating by Circles*, 2008

Single channel video projection loop  
with stereo audio

*Navigating by Circles* (2008), looks through the lens of a sextant (an astronomical instrument to determine latitude and longitude typically while at sea), in an attempt to fix the sun on the horizon from a moving boat. The sounds that interplay are the electronic 'sonifications' of the same process done by a GPS.

Such navigation is the resounding theme in Yolande Harris' work in which she explores navigation and orientation in physical space as well as its relation to sound and image within performance. Employing satellite navigation through GPS systems and traditional tools such as celestial navigation tables and sextants, Harris conjoins historical and contemporary technologies of situating to explore inherent continuities among such instruments and strategies of observation and calculation.

What becomes of underlying interest is the conceptual impact such technologies and methodologies have on our understanding of location, stasis and motion. In particular, it is through sound that the artist seeks to address a conceptual physicality in terms of our awareness of location and navigation — of our place and our going to place.

*Sun Run Sun: Satellite Sounding*, 2008

Stereo sound composition, 7" loop

*Sun Run Sun: Satellite Sounding* (2008), is a composition that develops from within Harris' overall project, *Sun Run Sun* (2007–2009). In this work the artist investigates contemporary, historical and animal techniques of navigation through the use of sound. Harris situates thus by exploring the individual experience of navigation technologies, through the intimate and immersive qualities of sound, the work seeks

to re-establish and renegotiate a sense of embodied connectedness to one's environment. To accommodate, Harris developed the "Satellite Sounders," handheld custom-made instruments that allow one to listen to changing satellite data while walking. Each device consists of a GPS antenna and receiver, a small computer processor, which converts the data into sound, a rechargeable battery and stereo headphones. What transpires is a continuously changing musical composition, generated from signals of navigation satellites in orbit together with the participant's moving or static coordinates on the ground. Charting a path between environmental engagement and technological development, *Sun Run Sun* explores the relationship between the embodied experience of location and the calculated data of pinpoint positioning.

The particular piece, *Sun Run Sun: Satellite Sounding*, shown in the exhibition, is comprised of the prior projects. The seven-minute sound composition uses as its musical material, recordings from the public walks taken with the Satellite Sounders. Thus incorporated into this sound piece are the reactions of the public, who in effect become the performers of the piece, combined with the recorded satellite sounds collected from four corners of the world. Together, the cacophony activates an imaginative space in which dreams and their concomitant suspicions are audibly enacted above the everyday.



Yolande Harris, *Navigating by Circles*  
Photo: Seamus Cater



*Navigating by Circles*, 2008

*Taking Soundings*, 2008

Three colour prints, sound, headphones

The title, *Taking Soundings* (2008), refers to the technique of determining the depth of water beneath a boat using lead and line, an essential method for coastal navigation especially in shallow waters. As a project, *Taking Soundings* is a research piece exploring sound, the landscape and new technologies. These elements are intertwined together to create 'coastlines' of sound. Such 'coastlines' develop in various forms of performance, installation and writing, in which they all center around the use of GPS navigation technology and sound generation.

Produced from satellite data collected by GPS of travels at sea and along coastlines, the work is "taking soundings" of position and movement. In the exhibition there will be three colour prints generated during such a performance and combined with a sound work generated from the electronic sonifications of the GPS data and other navigational techniques including lighthouse signaling and environmental field recordings. The images are the result of re-drawing those traces during a performance. And, as each part of the line is digitally drawn the data is transformed simultaneously into electronic sounds. The score is thus being recreated, redrawn, and therefore reinterpreted in the moment the sound comes into existence.

As static prints they become a record of a personal map, the memory of a shared performance, and encourage new interpretations by the audience and viewer. The images traverse the border between a musical score and a navigational map, between line and sound, and between an event and a recording, playing out compositional mobility and its audibility.



*Taking Soundings*, 2008

# Folke Köbberling / Martin Kaltwasser

IFA, 2007/2011

found material, two monitors, DVD player, two videos, 800×600×300 cm

On the eve of the 2007 Berlin art fair, Art Forum Berlin, artists Folke Köbberling and Martin Kaltwasser were completing the construction of their new sculptural installation, in situ, for the Gallery Anselm Dreher's booth in which their piece would literally comprise the booth as the booth itself and be fully constructed from the previous trade fair's discarded booth construction materials (that this piece has multiple layers of reflexivity is an understatement). Just prior to the Art Forum Berlin fair, the IFA (Internationale Funk Ausstellung) fair was held and the artists were aware that these fair booths employ an excess of construction materials that are simply discarded once the fair is over — thus, the piece began materially and conceptually.

In the pursuit of the endless possibilities for recycling, Köbberling's and Kaltwasser's creative prowess got the best of them as they took to task their gathered recycled materials and started to build, within the constraints of the materials and their shapes and without proper tools, a two story architectonic sculpture that made the minimalist closet white cubes surrounding them consciously old world. In their sculpture cum ready-made booth are built in references to a lineage of materialist art, as Russian Constructivism, Art Brut, Mark Rothko's colour fields and Minimalism itself.<sup>1</sup>

The notion of that which is embedded is an essential quality when thinking of recycled materials as not only an artistic medium, but a praxis as well. Köbberling and Kaltwasser consistently produce objects and architectures that are derived from their utopian, and dystopian, view of recycled materials. Yet, beyond 'simply' recycling any old material, the materials 'materiality' comes into play: what is literally or metaphorically

embedded in these materials and how does that translate into the material's new manifestation? These questions are always at play in their work as they generally address the effects and affects of (material) globalisation: how materials migrate, navigate and define a particular place. In this way, the two artists (architects) conceptually operate much like material ethnologists, geologists and/or cartographers. For as the layers of sediment can deliver us a history of time and mobility, so too can our processed materiality.

1 The chronology of events and the relation to art historical references should be credited to Thea von Herold's text, "Sperriges Gesamtkunstwerk: Folke Köbberling & Martin Kaltwasser bei Anselm Dreher," *Artnet*, Oct 2007, <http://artnetberlin.blogspot.com/2007/10/sperriges-gesamtkunstwerk-folke.html>



documentation still *Rohbau* 2007



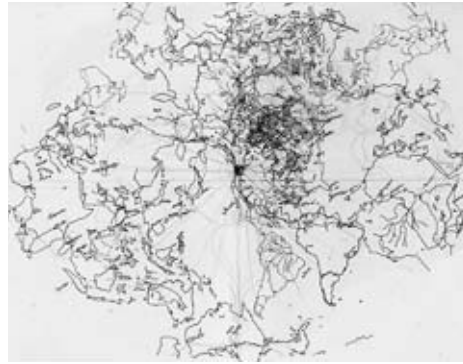
IFA, 2007/2011

# Landon Mackenzie

*Vancouver As the Centre of the World*, 2009  
Synthetic polymer on linen (acrylic),  
220 × 300 cm

For Landon Mackenzie, *Vancouver As the Centre of the World* (2009) is “a cross between an Elizabethan sea chart and a psychedelic poster.” The work was originally commissioned for the Vancouver 2010 Olympic Winter Games, and thus encouraged a charting of course. From Elizabethan sea charts to network mapping, Mackenzie embedded a quasi-history of cartography. Incorporated into the painting are drawings of Internet cable systems, shipping lanes, city ‘grids’ and network maps.

Factual and fictitious satellites swirl over top of her flat painted plane as she reorganised a global map around a new center, that of Vancouver. Erasing national boundaries and the distinctions between land and oceans, she also reproduced all continents several times in reference to the world turning daily, and slowly flowing into new formations as it has since the earth’s beginning. Challenging the ideology of standard maps, Mackenzie traces the continents directly from ‘old school’ globes to create more accurate representations of scale, while at the same time reconciling a methodology of plotting a circular sphere onto a flat rectangular surface.



drawings used for *Vancouver As the Centre of the World*



*Vancouver As the Centre of the World*, 2009  
Photo: Scott Massey

*Houbart's Hope (Green), Hope Advanced, Hope Dasbt*, 2001–2004  
Synthetic polymer and appliqués on linen,  
228 × 312 cm

*Houbart's Hope (Green), Hope Advanced, Hope Dasbt* is one of two-dozen paintings Landon Mackenzie has produced from 1993 to 2005 with the intention of remapping Canada. The artist began this project by situating Canada in the center of North America, in which the full Arctic tundra was included. Based on research in cartography, history, geography and lost secrets, each work in her trilogies is the same size in order to create a sense of cartographical continuity and filmic narrativity. For, in these re-mappings, various new forms come into play; Mackenzie overlays the real and the fictitious such that they can open up to new story lines. Incorporated into her abstract mappings are electrical and chemical storms, criss-crossing trains, various outposts and subsequent magnetic narratives.

Specifically, *Houbart's Hope (Green), Hope Advanced, Hope Dasbt* is derived from early 17th Century European exploration maps that were seeking a Northwest passage. The navigators gave names to various sites located along the Hudson's Bay, some of which Mackenzie conjoins in her title. In the painting, the artist layers data that is both historical and contemporary, cartographical and whimsical. The work takes on another element of mapping, so-to-say, in terms of 'brain mapping' in the artist's interest in neurology, a field she finds great parallels to hers as the worlds she creates take on a brain-like identity.

Special thanks to writer Donald MacPherson for his textual reviews of Landon Mackenzie's works.



*Houbart's Hope (Green), Hope Advanced, Hope Dasbt*, 2001–2004  
Photo: Steve Farmer

# Open\_Sailing

*Protei*, 2011  
prototype model, 100×160 cm

The explosion on British Petroleum's oil platform, "Deepwater Horizon" in the Gulf of Mexico, on 20 April 2010, caused the most devastating environmental event in the history of the United States. At the time, Cesar Harada, a MIT project leader, left Boston and moved to New Orleans to envision *Protei*, an oil collecting fleet of sailing drones as part of his larger Open\_Sailing project and community. The latter is an international community working to develop the International\_Ocean\_Station as an open-source project, developing hardware and software to enable intelligent human activities at sea. The project, begun as an apocalyptic design response unit, has evolved into a voluntary experimental community of passionate amateurs, creatives, explorers, inventors and scientists. *Protei* is one of its projects.

*Protei* is a fleet of autonomous sailing robots engineered to clean oil spills at sea by towing a long, absorbent boom. The idea is considered on the premise that oil spilled at sea drifts downwind, thus the most efficient way of collecting the oil is to sail upwind into it having the greatest potential for collection. Since *Protei* are unmanned, human health is no longer a risk. Furthermore, their autonomy allows them to operate continuously at a very low cost, in rough weather and far from the shore — three major factors that presently inhibit typical oil clean-up. They are hurricane-ready, self-righting, unbreakable, cheap and easy to manufacture and ready for immediate deployment.

The ingenuity behind *Protei*, as a creative, engineering feat of simplicity, is its malleability, following the etymology of the word, which can refer to the blind, long, white salamander that has acute senses for smell and hearing, or to the Greek god, Protean, who was known for his capability to assume

many forms, to be mutable. In that lineage, *Protei* has the capability for other applications, such as plastic debris collection in the oceans, radioactivity sensing, physical oceanography and much more. Furthermore, all of the components and designs are open source, following the *Protei* theme, such that *Protei* can be developed, reproduced and modified by anyone, for free.

*Protei*, and Open\_Sailing, seeks to address the increasing societal impact and threat it marks on the environment, and hence itself. Because of this situation, it has become necessary to develop and test environmental monitoring and cleaning technologies that do not at the same time endanger human health. *Protei* does this by working remotely, using forces of nature to gather energy and loco mote while collecting or monitoring hazardous pollutants, as in the first particular case, oil. Yet this is only its initial and immediate application, as an open project, the applications, developments and benefits of this articulated, autonomous sailboat become endless. Contribute — all are invited.



*Protei* model



*Protei*, 2011

# plan b (Sophia New / Daniel Belasco Rogers)

*The re-drawing of everywhere we've been in Berlin since 2007, 2011*  
Graphite on acid free paper approx.  
120 x 134cm  
In collaboration with Peter Vasil

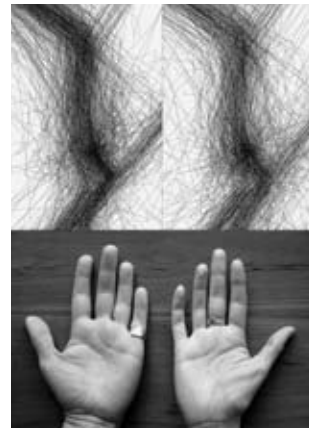
Among other things, Sophia New and Daniel Belasco Rogers of plan b, document every step they take, the latter since 2003, the former since 2007. This documentation of mobility is tracked and recorded by GPS, saved and archived to visualise a couple's mark (marking and remarking) on the world.

In *The re-drawing of everywhere we've been in Berlin since 2007*, plan b literally redraws everywhere they've been in Berlin since 2007. Using the saved GPS data that traces every journey the artists have made in Berlin since 2007, the two re-draw each and every fragment of their journeys. This often involves re-iterating the same mark hundreds of times, as for instance the familiar journey to and from home.

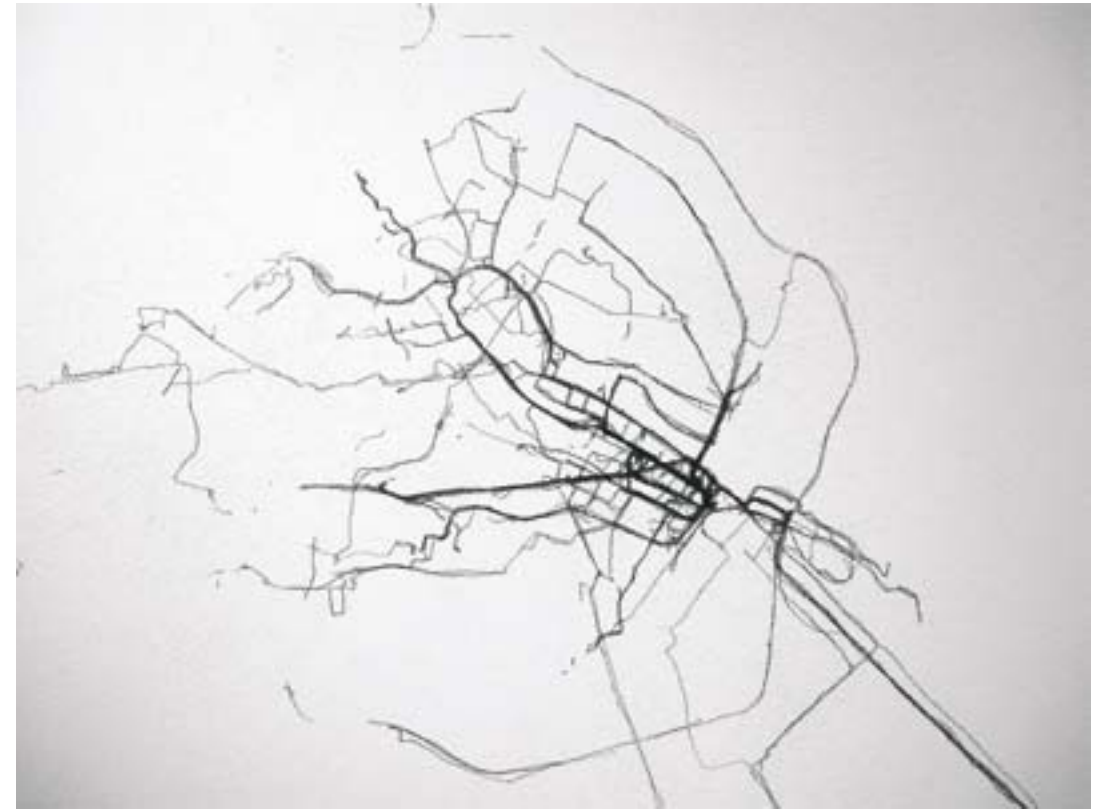
During the exhibition, plan b will perform this daunting feat of re-performing through re-tracing their every step. The tracks will be projected onto a drawing surface in which both artists will trace their journey chronologically, manually line by line. They will talk, as they proceed, about the memories that this undertaking prompts, the changes of living spaces and the extraordinary and quotidian trips across the city they have made home. The end result will be two carefully drawn images of the roads they have travelled down in Berlin, revealing a personal map of a city's use over five years. In witnessing the visualisation of one's archived mobility, what is conjured up is not only 'traction' but also an accumulated life literally moving in the world, in time and as ever transient.

*Five Years of text messages mapped onto the duration of the exhibition, 2011*  
Dot Matrix Printer (Epson LX 300), Plinth, Computer (artists' own), Software  
In collaboration with Peter Vasil

An old dot matrix printer springs into life as a personal message is noisily reproduced. Soon its reply appears and the roll of paper begins its run. Text messages that plan b has exchanged since 2007 will be fed on a continuous reel of paper and cumulate on the floor over the course of the exhibition. Made available for readable view, like a news wire for visitors to the exhibitions, will be the SMS archive between the two artists. The interval of time between messages has been derived from a computer program that maps and adjusts the text messages over the period from 2007 to 2011 onto the duration of the exhibition — four years in twenty days. At the close of the exhibition, all of the text messages (unexpurgated) will lie in an accumulated fold, like a dot-matrix scribe.



plan b - Life Lines 2010



*The re-drawing of everywhere we've been in Berlin since 2007, 2011*

# Esther Polak / Ivar van Bekkum

<Abstractview>, 2009  
12 color prints of 30x18 cm,  
mounted on dibond

Esther Polak and Ivar van Bekkum were working on the project that now takes the name, <Abstractview> in the late summer of 2009 while on residency with the HICA (Highland Institute of Contemporary Art) in the Scottish Highlands. They were working on a GPS piece in a remote area of the Highlands in which they sought to collect data from GPS installed helium balloons they let go up into the sky. The intention was to visualise the final GPS data recording within the Google Earth platform, which they did, but with a twist.

While launching one of their balloons, by absolute coincidence the Google Earth Street View car came slowly passing by, and three weeks later the artists found themselves and their balloons depicted in Google Streetview. Excited by the premature “press” the artists decided to investigate Google Streetview to realise the underlying visual and digital structure of their panoramic views. They discovered that the images are projected onto spheres, allowing for its immersive navigational quality. Given their project of floating balloons within the dome of the atmosphere, the geometry provided the perfect ‘feedback loop’ to their own GPS piece.

Somewhat as a gesture to reclaim ‘their’ image, the artists hacked Google Streetview and its spheres in order to fragment the image, free it from its constrained spheres and original location and enable it to float over both the landscape highlands and the loch they launched over as if the image were filled with digital helium itself. The result of their efforts are delicate, dreamlike images comprising twelve stills from the hacking process, frozen in action.

Being mobile in Google Earth feels like a poetic excursion to another planet. While visiting this parallel world one realises that every location on this virtual planet refers to another very specific shadow location in the real world. This inverted doubleness discloses Google Earth as spatial platform, rather than a visual one. Everything happens at least twice. Objects created in Google Earth are immaterial but possible real sculptures; camera movements become possible as actual choreographies. The movements between Object and viewing direction go in two ways simultaneously: from the object to the subject and vice versa. From a technical point of view this is very literally articulated in the code: by choosing between <LookAt> and <Camera> one chooses between Object or gaze as first point of departure. But we never managed really to choose one position. In stead we chose twelve.



<Abstractview>, 2009

# Gordan Savicic

*Constraint City – The pain of everyday life*, 2007  
mixed media, circuitry & found objects,  
40×50 cm

The urban environment, in particular, of the 21st Century is overlaid with an invisible architecture; it is an architectonic landscape composed of electromagnetic waves and as such one does not have any real sense of it, in the sense of a direct physical relation to an architecture while moving about the city. This underlying, or overlaying, fact of the electromagnetic environment, its architectonics, is the origin as well as the material for Gordan Savicic's project, *Constraint City – The pain of everyday life* (2007).

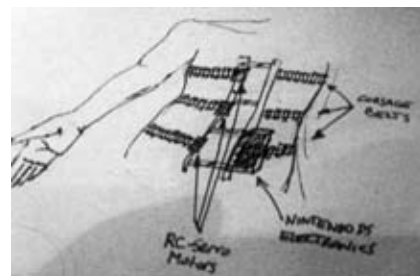
The piece is a digital art performance and a city-intervention that addresses both public and private space within the realm of everyday 'constraints'. A chest strap (corset) with high torque servo-motors and a WIFI-enabled game-console is worn as a fetish object. The higher the wireless signal strength of enclosed encrypted networks, the tighter the corset becomes. Closed network points improve the 'pleasurable play' of tight lacing the performer's bustier. In this way, the "ether" constitutes an always possible pregnant space, a new take on the art historical notion of the "pregnant moment" as the space is filled with potential access-points to various networks of communication.

The project began in Vienna, where the artist recorded his daily journeys over several hours on a mobile device, wearing the corset. The collected data was recompiled into what could be called a schizo-geographic pain-map which is retrieved from Google Map servers with automated scripts. In this way, the artist — in a straightjacket — is able to write and read the city code forcing him to develop a modified understanding and perception of the city he negotiates. Furthermore, this writing and reading comes about through literally 'sensing' the data,

which is then plotted and visualised in the form of a map.

For the artist, the work resembles an urban interface for an invisible city, an architecture that is subconsciously perceived and which is constantly oscillating as a resonant landscape of electromagnetic waves. Wireless networks are the backbone of contemporary data communications and have enabled the Internet to become (almost) ubiquitous such that the borders between private and public become increasingly disparate. Rather, these spaces co-exist in a parallel space, which may not be visible, per-se, but is certainly "felt", and to varying extremes.

fetish object  
chest strap with high torque servo  
motors (muy fuerte mi amigo!)  
wifi-enabled gaming console  
(Nintendo DS lite)



*Constraint City – The pain of everyday life*, 2007

# Mark Selby

*Camera Explora*, 2007

Wood, custom electronics, mobile phone,  
paper, 120×70×50 cm  
Android programming by Sam Meek

Photographs can act as powerful mnemonic representations of one's personal memories; they are indicative of time, place and experience. However, as digital photographic technologies strive for ease-ability, use-ability, convenience and, above all, instantaneity, the notion of a photograph, as a tracing of light in time and place, is no longer as such. Photographs are, literally, mass-produced and often remain only as digital files somewhere on a hard drive or chip. The role of photography as memorial no longer appears to maintain such value as such records of experience become more and more mundane representations of the every-moment as opposed to the singular remarkable event and thus photography's mnemonic value becomes increasingly diluted.

In *Camera Explora* (2007), Mark Selby re-employs photography, or the camera, as a powerful mnemonic device and as a tool for exploration. The artist seeks to determine the camera's abilities along with the user's capabilities. Under this guise, Selby customises the camera: each camera is internally outfitted with a map of the particular city the camera is in; the camera is configured to this city map, allowing one photo to be taken for each grid square on the map. Once a photograph of a particular grid has been taken the camera is disabled until the next square is reached. At the same time, a machine the artist has constructed and configured, plots the photographer's route through the city onto the map, while the photos that have been taken are printed as shot.

The constraints Selby inserts aim to encourage a more attentive exploration of the city. In this way he seeks to inspire a more

careful consideration of which locations or experiences are being recorded and which to record, and consequently, in combination with the materials produced, to allow the creation of more valuable records of experience.



installation view *Camera Explora*



*Camera Explora*, 2007



# Artists' Biographies

## Frank Abbott and Duncan Higgins

Frank Abbott, based in Nottingham UK, works as an artist and film maker producing films for TV, performance and projection work. He has taught Fine Art new media and curated exhibitions by artists working in technology and art. His current work has largely been in the form of projection based performances carried out in the UK, Berlin and Tokyo.

Duncan Higgins, based in Sheffield, UK, works with painting allied to a range of other media. He has been exhibiting in site-specific venues, galleries and museums in Norway, Poland, USA, Russia and UK. He is currently teaching fine art at The National Academy of Art Bergen, Norway and Nottingham Trent University School of Art and Design, UK.

## Aram Bartholl

Aram Bartholl, based in Berlin, studied architecture at the University of the Arts Berlin graduating in 2001. His art work has been shown worldwide in festivals, galleries and museums such as Ars Electronica, Transmediale, Eyebeam New York, Enemy Gallery Chicago, eARTS Shanghai, NIMK Netherlands Media Art Institute, Total Museum of Contemporary Art Seoul, FACT Liverpool, Microwave Hong Kong and the Museum of Modern Art New York among others. Aram Bartholl is a member of the NYC based *Free, Art & Technology Lab* aka the "F.A.T. Lab". [www.datenform.de](http://www.datenform.de)

## Neal Beggs

Originally from Northern Ireland, Neal Beggs studied in Sheffield, UK and Glasgow, UK before moving to France where he now lives. His work, often related to mountains, nevertheless maintains a strong connection to the urban and everyday. His practice is firmly rooted, as he himself is, in the heady mix of popular, political, secular, religious, virtual and technological culture that shape our time. Neal Beggs is represented by galleries in Brussels and Paris; he exhibits internationally and has work in several public collections. [www.nealbeggs.com](http://www.nealbeggs.com)

## Heath Bunting

Founder of the Irational.org collective, Britisher Heath Bunting comes from an activist-artist background, where boundaries between art and socio-political action are blurred. He credits himself as co-founder of both net.art and sport-art movements, and is banned for life from entering the USA for his anti GM (genetically modified) work. Concerned with issues such as privacy infringement and restriction of individual freedom, his work demonstrates paths of resistance in an ironic and humorous way. Heath claims that he aspires to be a skillful member of the public and is producing an expert system for identity mutation.

<http://irational.org/cgi-bin/cv2/temp.pl>

## Janet Cardiff and George Bures Miller

Janet Cardiff and George Bures Miller based in Grindrod, British Columbia and Berlin, Germany, create immersive multimedia works usually involving sound. Their work has been widely exhibited across the globe at major institutions; most recent exhibitions include: the Akademie der Künste, Berlin; Luhring Augustine, New York; The Hamburger Bahnhof Museum für Gegenwart, Berlin; Modern Art Oxford; The Museu d'Art Contemporani de Barcelona; and Mathildenhöhe, Darmstadt. Most recent award include: the 2008 Hnatyshyn Foundation Visual Arts Award and in 2011 the Akademie der Künste awarded them the Käthe Kollwitz Prize. <http://www.cardiffmiller.com>

## Miles Chalcraft

Miles Chalcraft is an artist, cultural producer and a founder of Trampoline – Agency for Art and Media, based in Nottingham and Berlin. His artistic work over the last 15 years has explored the role of film and technology within performance. Coming from a background in live art and film making, Chalcraft's video work has seen him collaborating with Berlin based artists' collective Gob Squad since 1994 while maintaining his own practice in experimental media and rocketry. [www.mileschalcraft.net](http://www.mileschalcraft.net)

## Jennifer Davy

Based in situ, Jennifer Davy is an artist, writer and sometimes curator primarily focused on performative media in contemporary art. She is particularly interested in apparatuses of mobility within aporetic junctures, the aesthetics of failure and the lack of an originary feminine. She studied Fine Arts at the San Francisco Art Institute, art history at the University of Texas, and recently received her PhD from the European Graduate School, EGS, in media studies. Her work, *Staging Aporetic Potential*, will be published in 2012 by Atropos Press.

## Simon Faithfull

Simon Faithfull, based in Berlin and London, is a contemporary artist whose work has been exhibited extensively around the world. His work has been described as an attempt to understand and explore the planet as a sculptural object: to test its limits and report back from its extremities, to connect and collapse space and to understand how the far and mysterious relate to the everyday and mundane. Recent exhibitions have included solo shows at the British Film Institute (London), Harris Museum (Preston), Galerie Polaris (Paris), Parker's Box (New York), Stills (Edinburgh) and Cell (London).  
[www.simonfaithfull.org](http://www.simonfaithfull.org)

## Yolande Harris

Based in Amsterdam, Yolande Harris is a composer and artist engaged with sound and image in environmental and architectural space. Her most recent artistic research projects explore sound, its image and its role in relating humans and their technologies to the environment. These works consider techniques of navigation, sound worlds outside the human hearing range, underwater bioacoustics and the sonification of data. They take the form of audio-visual installations and performances, instruments, walks, performative lectures and writings. Her work is presented internationally in the context of visual art exhibitions, music venues and media art festivals.  
[www.yolandeharris.net](http://www.yolandeharris.net)

## Folke Köbberling and Martin Kaltwasser

Coming from a background of Fine Arts (Folke Köbberling and Martin Kaltwasser) and architecture (Martin Kaltwasser) the Berlin based duo has collaborated since 2002. They have exhibited extensively in Germany as well as internationally with recent solo exhibitions including Jack Hanley Gallery, NY (2011), Power Plant/Chinati Foundation, Marfa/USA (2010), Galerie Anselm Dreher, Berlin (2009), Ujazdowski Castle csw, Warsaw/PL (2009). Residency programs are an integral part of the artists' praxis, most recent residences include: csw in Warsaw/PL; Villa Serpentara/IT; and the Chinati Foundation in Marfa/USA.  
[www.koebberlingkaltwasser.de](http://www.koebberlingkaltwasser.de)

## Landon Mackenzie

Landon Mackenzie is one of Canada's leading painters. She has had an influence on a generation of artists through her twenty five years teaching at Emily Carr University of Art and Design in Vancouver. Starting as a student of Conceptual Art at NSCAD in Halifax in 1972, she turned to painting in the late seventies and has widely exhibited her large format canvases for 30 years. Her works are in many collections including the National Gallery of Canada.  
[www.landonmackenzie.com](http://www.landonmackenzie.com)

## Open\_Sailing / Protei

Protei is developed by an open community of engineers, designers, sailors, and scientists from the US, UK, France, Netherlands, Korea, Germany, Mexico, Chile, China, Korea, El Salvador, Australia, New Zealand, Germany, Denmark, Norway and many more. Led by Inventor Cesar Harada (FR, JP) the growing Protei community is grounded in academia as well as in the non-profit, profit and open hardware community enabling a rapid development of science, technology and fabrication. Anyone can join Open\_Sailing and contribute to Protei and other Ocean technology projects.  
[www.protei.org](http://www.protei.org)

## plan b (Sophia New and Daniel Belasco Rogers)

Since 2002 Sophia and Dan, based in Berlin, have been making work together collaboratively as well as pursuing solo projects. Their work is site-specific and relationship-specific. Alongside performances made for a particular context or place, they make animations based on their GPS traces, works on paper, durational performances, locative media projects, pieces situated in a stairwell, domestic interior, hotel bedroom, shop window, airport, galleries, city squares, open fields and on bicycles. This year they have been guest lecturers at Hafen City University, Hamburg, and the Metropolitan Cultures BA. Daniel is artist in residence at the Mixed Reality Lab, Nottingham University.  
[www.planbperformance.net](http://www.planbperformance.net)

## Esther Polak and Ivar van Bekkum

Esther Polak studied graphic art and mixed media and is interested in how technology determines (visual) perception. Ivar van Bekkum studied journalism and worked as (graphic) designer. He is interested in how technological art can function in an autonomous-art historical context. Since the beginning of 2010 Esther Polak and Ivar van Bekkum collaborate full-time in the development of their artistic projects based in Amsterdam.  
[www.polakvanbekkum.nl](http://www.polakvanbekkum.nl)  
[www.abstractview.tv](http://www.abstractview.tv)

## Gordan Savicic

Gordan Savicic, based in Rotterdam and Vienna, is an artist who plays with software algorithms, experimental media and fine art. His works include game art, interactive/passive installations and speculative hardware. His participation in collaborative projects and performances have been shown in several countries, such as Japan (dis-locate), Germany (Transmediale), Spain (Arco Madrid), France (IRCAM) and the Netherlands (V2\_), among others.  
[www.yugo.at/processing/](http://www.yugo.at/processing/)

## Anette Schäfer

Anette Schäfer is a curator, producer and Berlin based director of Trampoline – Agency for Art and Media. As one of the founders of Nottingham's (UK) Radiator Festival her special interest lies in the live aspect of (media) art. She has curated and commissioned artists' projects exploring live-streaming and locative media where issues of presence, interactivity and participation in urban space are most current.

## Mark Selby

Mark Selby is an interaction designer and PhD student at Nottingham University's Mixed Reality Lab. He is also a co-founder of the Institute for Boundary Interactions, an interdisciplinary research collective working across science, art and technology. Having trained in product design, his practice based research focuses on the ways that emergent technologies mediate our individual and collective experiences. These speculative prototypes are tools to investigate ways that we might escape current technological trajectories in order to enable more meaningful everyday interactions.  
<http://markmakedo.co.uk/>

## Michelle Teran

Canadian artist Michelle Teran, based in Berlin and Bergen (as Norwegian Artistic Research Fellow), explores the interaction between media and social networks in urban environments. In her work she looks at different aspects of how urban space is defined, occupied and mediated, focusing on the staging of urban interventions and performances, such as guided tours, discussions, walks and open-air projections as well as participatory installations and happenings. She is the winner of the Transmediale Award, the Turku2011 Grand Prix Award, the Vida 8.0 Award and Prix Ars Electronica honorary mention (2005, 2010).  
[www.ubermatic.org](http://www.ubermatic.org)

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Trampoline – Agency for Art and Media

#### Artistic directors & curators:

Miles Chalcraft & Anette Schäfer

#### Co-curator symposium:

Jennifer Hope Davy

#### Curator Open Platform:

Lorena Monsalve

#### Curator music programme:

Jeff McGrory

#### Production & coordination:

Cara Bell-Jones

#### Assistant production & Open Platform:

Franziska Oehme

#### Communication & social media:

Karen Khurana

#### Assistant communication & web:

Cassandra Bron

#### Web programming:

Neil Thomson

#### Print media production:

Noemi Heidel

#### Graphic design:

Vladimir Llovet Casademont

#### Exhibition design:

Folke Köbberling & Martin

Kaltwasser

#### Assistant exhibition design:

Paul Brownlee

#### Assistant coordinator:

Grace Denton

Haus der Kulturen der Welt

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Bernd M. Scherer

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[www.tracingmobility.org](http://www.tracingmobility.org)



