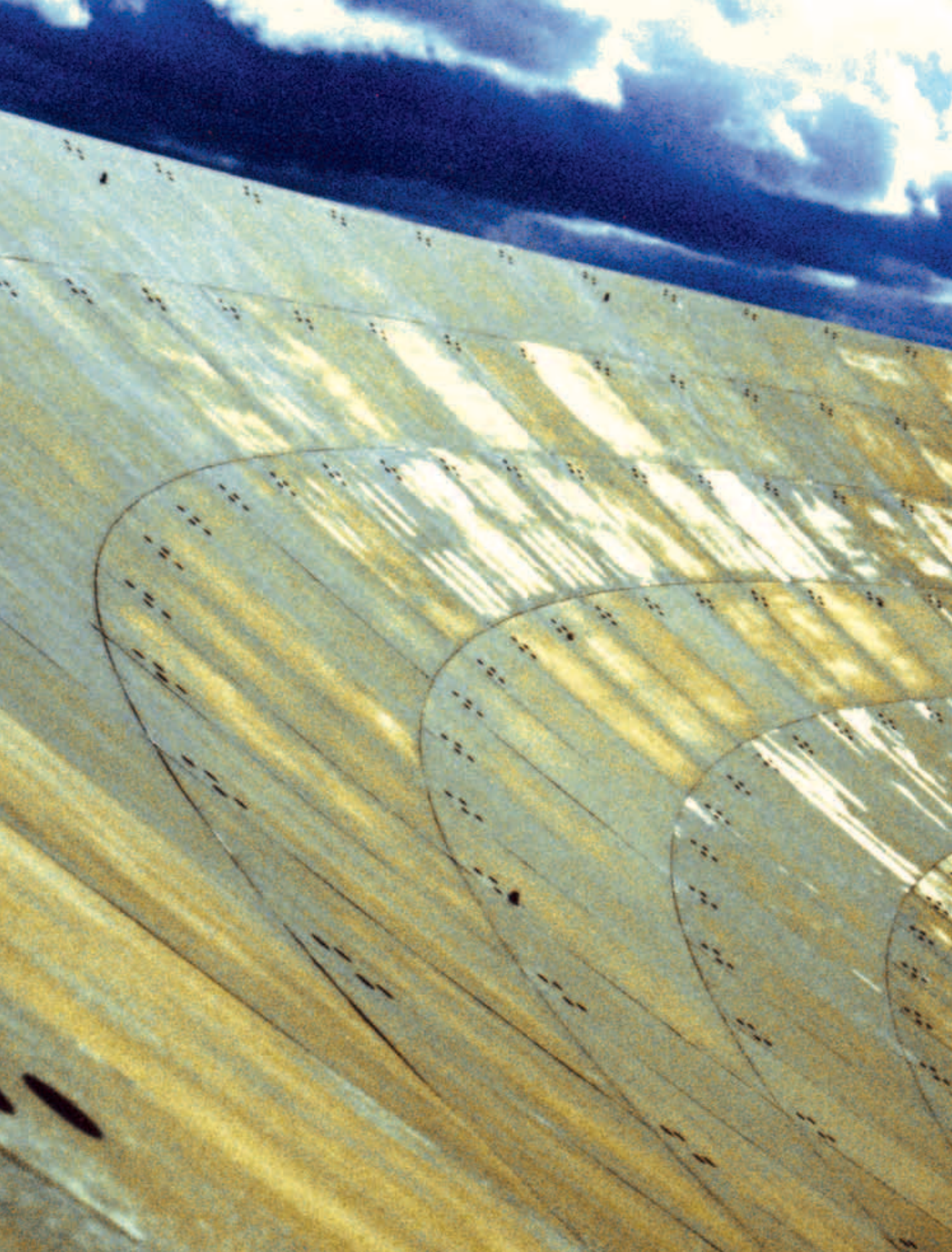


6/SCAN - JAM - HIJACK

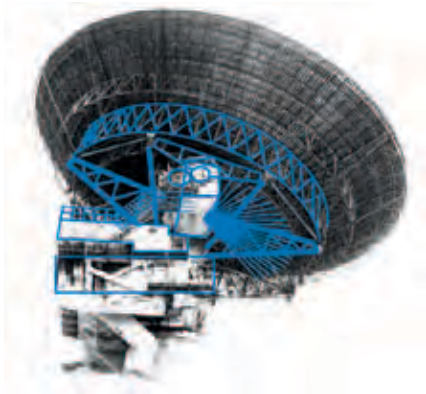




Mukul Patel

2001

First published in *WIRE* magazine, September 2001.
<http://acoustic.space.re-lab.net>



[1] Riga Center of New Media Culture
<http://rixc.lv>

[2] As part of a ship-to-shore conversation to communicate a telephone number (0499 706090). I used the spoken digits as percussive elements to make *renumber*, an attempt at a systems music, but missed the opportunity to call the number and play back the track to complete the loop.

Previous page: RT-32
Photo: Mukul Patel

Above: RT-32
Graphic: Paul Khera

ACOUSTIC.SPY.LAB

When the invasion of a precision scientific laboratory by assorted media artists quadruples the available computing power, one can forgive a rush of optimism about a possible dialogue between science and art.

Seven years after the withdrawal of the Soviet Army, a 32m diameter radiotelescope in the Irbene forest near Ventspils (an oil transit port in western Latvia) was occupied once more – this time, by a 35-strong army wielding laptops, camcorders, scanners, kilometres of cable, crates full of jacks and plugs, and enough theory to confound the observatory physicists. Organised by Rasa Smite and Raitis Smits, co-founders of E-Lab/RIXC^[1], and Derek Holzer, the *acoustic.space.lab* symposium took place from 4th–12th August between the Ventspils International Radio Astronomy Center (VIRAC) and RIXC. Media artists and activists gathered to explore the interface of art and communications technologies, and to launch an International Acoustic Space Research Programme. Participants who travelled for the opportunity to slide around the dish included L’audible, RadioQualia, Sara Kolster, Robert Adrian X, Radio 90, Siksika Media, Digibodies, Irrational, Makrolab, Clausthome, rigasound.org and ambientTV.NET.

In 1993, the Soviet Army withdrew from the Baltic States, revealing the existence of an espionage centre near Ventspils used to eavesdrop on Western satellite communications. Of the three antennae at the site, the Soviets took the smallest dish, but the 16 m and 32 m dishes were too large to move. Under pressure from the international radioastronomy community, the army held off from blowing up RT-16 and RT-32, instead gifting them to the Latvian government. A handover team did, however, ‘prepare’ the dishes, throwing metal debris into the mechanics, driving nails through cables, and pouring acid into the electronics. Thankfully, the antennae were built like ships – having been drastically over-engineered by the Soviet Navy. So, despite only nominal support from the Latvian government – VIRAC is classed a ‘Scientific Company with Limited Responsibility’ – enthusiasts from various Latvian scientific institutes determined the properties of the antennae, repaired the damage, and transformed them into operational radiotelescopes.

The larger antenna, RT-32 ('Little Star'), is remarkably precise – through all the manoeuvrings of the 600-tonne structure, the dish distorts less than 0.5 mm from its paraboloidal ideal. With the installed feed horn tuned to 11 GHz (2.5 cm wavelength), RT-32 has been used to detect radiation from the planets and the Moon (some of which is due to lunarquakes), the Sun and other stars, and extragalactic sources including possible black holes. It has also been used for VLBI (Very Long Baseline Interferometry), in which widely separated telescopes are coupled to form a giant antenna of a size equivalent to the distance between them. But lack of funds to repair leaks in the labs and upgrade the toilet facilities from the Soviet-era wooden hut means that RT-32 is not overrun by astronomers – leaving it open for takeover by a bunch of media vagabonds. (In true festival spirit, we brought in a green portaloo).

acoustic.space.lab set up three working groups at RT-32 under the guidance of Dimo (Dmitrijs Bezrukov). Dimo deals with all aspects of the telescope – electromechanical, software, making of observations – and is also, if needed, guard, cook, and driver. He was trusting enough to allow us unlimited access, and assisted with all types of reception, but ruled out transmission (since noone had produced the requisite licence).

RT-32 is mounted on a 25 m concrete tower. Just under the dish is the 'submarine' room, complete with portholes and a 15 m conning tower that gives access to the dish surface, the feed horn at the secondary focus, and – after a shaky climb up the supporting lattice – the small reflector at the primary focus. Three groups established residency in various parts of the superstructure. The spy group, led by Makrolab, mounted their own L-band (1.5 GHz) feed at the secondary focus. True to the dish's original purpose, they eavesdropped on communications satellites. Analogue channels on an Inmarsat yielded familial chatterings in Malayalam^[2] and a minor drama about a South African stowaway, which rapidly turned into a bureaucratic wrangle. In the spirit of their earlier webstreaming/feedback experiments, ambientTV.NET hoped to place a call and route it via one of these channels, intercept it and then feed it back, but logistically this proved impossible.

Fuelled by borscht and Black Balsam (the other black gold of the Baltics), the acoustic group scaled the dish and rigged up microphones at the primary and secondary foci. Dimo lowered the dish to zero elevation and scanned the horizon. Above the wind noise, the mikes picked up rustlings from the



1



2



3

1

The spy group at work

2

Dimo atop RT-32

3

The acoustic group

Photos: from the project's common data pool, except 2 by Mukul Patel

Irbene forest, occasional bird cries, conversations on the ground, and a screeching handbrake turn. Movement of the dish also generated spectacular sinusoidal groans and squeaks, consonant in thirds and accompanied by excited squeals from the submariners.

The radioastronomy group attempted to observe Venus, Jupiter, and the Sun. With only a few hours' observation, it proved difficult to isolate any planetary signals amongst the noise, but data from the solar scans was passed through Java applets and translated into MIDI by Zina Kaye (L'audible). Attempts to step down the GHz frequencies into the audible range yielded, predictably, more noise – but this was food enough for Clausthome, who spent hours manipulating it into a warm, dense industrial soundscape. Back in Riga, the material gathered and processed during the four days at the telescope was webcast in a 6-hour programme from the LMS *Galerija* with remote participation from Kunstradio^[3].

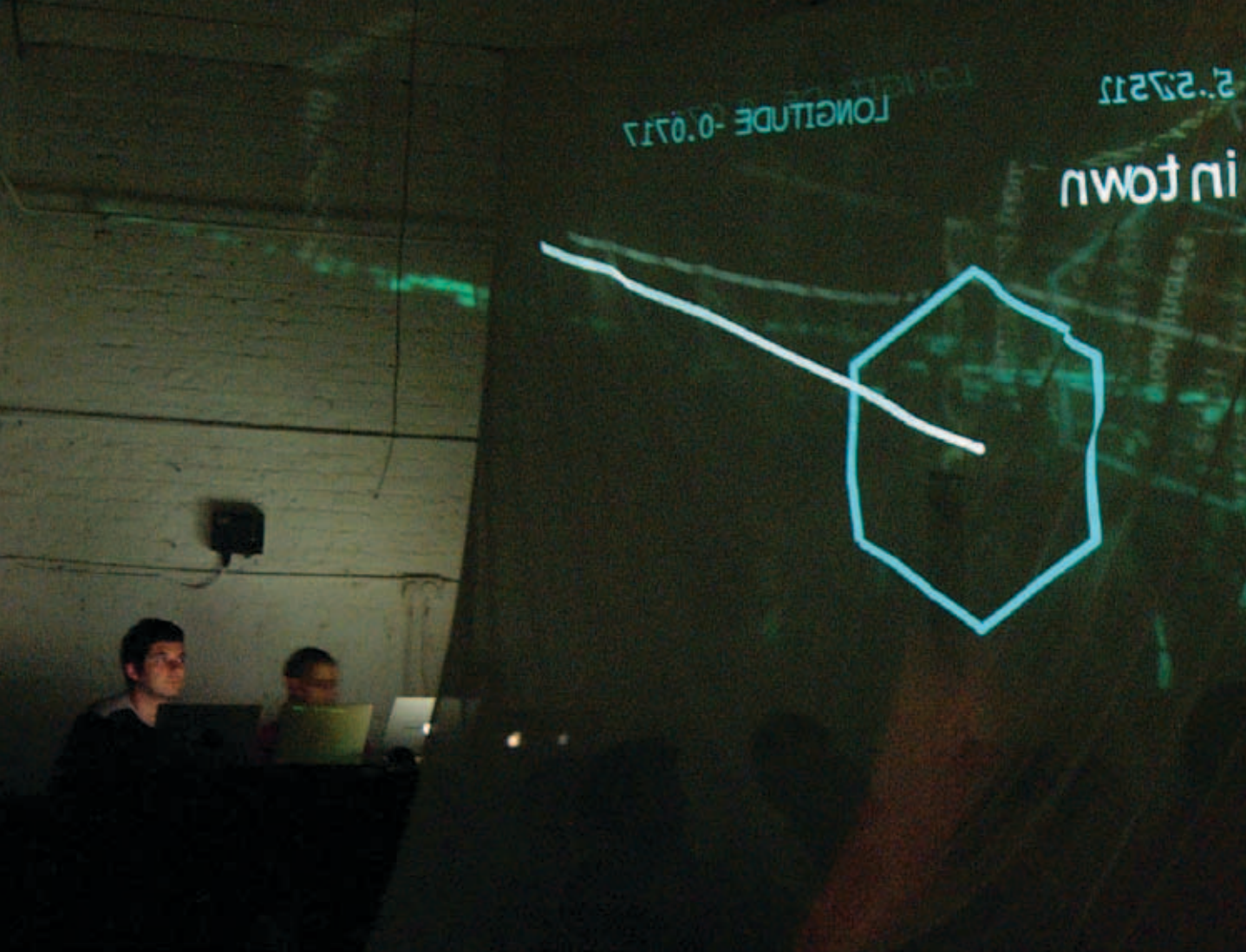
[3] archived at <http://ozone.re-lab.net/live.ram>

So, 'science and art': one massive dish in hand, and we didn't cook up anything approaching what Alvin Lucier did with a couple of tape recorders. There was no space for significant dialogue between scientists and artists. But we hope to use *acoustic.space.lab* as a launchpad for deeper, more theoretically and technically informed collaboration. The fact that much of what is observed is very distant not only in space but also in time, the reflexive nature of VLBI measurements being used for geodesy – these are departure points for more specific and substantial projects. At the close of the symposium, VIRAC director Edgars Bervalds expressed his delight that the antenna had been explored in so many ways, adding that, though the antenna ought to be used primarily for science, 'artists can use it to fill the vast spaces in our Universe that science cannot reach.'

“I want to give you the three phases of art as I know it. There was a time when people were interested in the bronze sheath of the Statue of Liberty [...] And then there came a time when artists [...] were interested in Eiffel’s iron interior structure, supporting the statue. Now artists are interested in Bedloe’s island [the site of the Statue].”

Carl Andre on New York radio station WBAI-FM, 8 March 1970 in a symposium moderated by Lucy R. Lippard. Quoted by Hal Foster, ‘Why all the hoopla?’ in London Review of Books, 23 August 2001.





*Above and following two pages: Myriorama at Project Market, Quaker Street, London, August 2004
Photos: Anthony Auerbach*

1

The tent

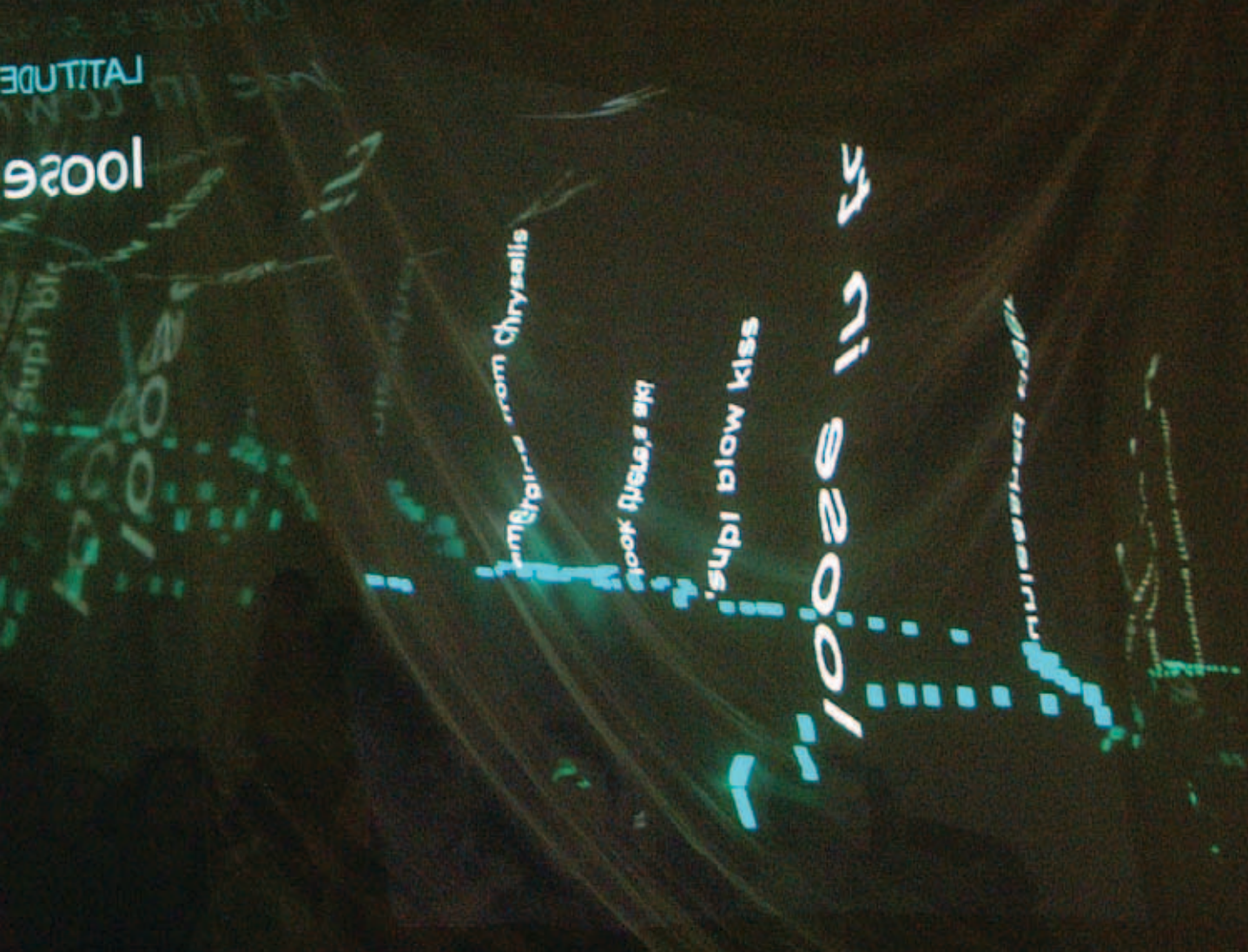
2

Entrance lounge

3

The Roamer

Photos: Gavin Starks



1



2



3

suspect on

I am the n

on columbia

2

suspect on columbia iloc



I am the w

I am the man

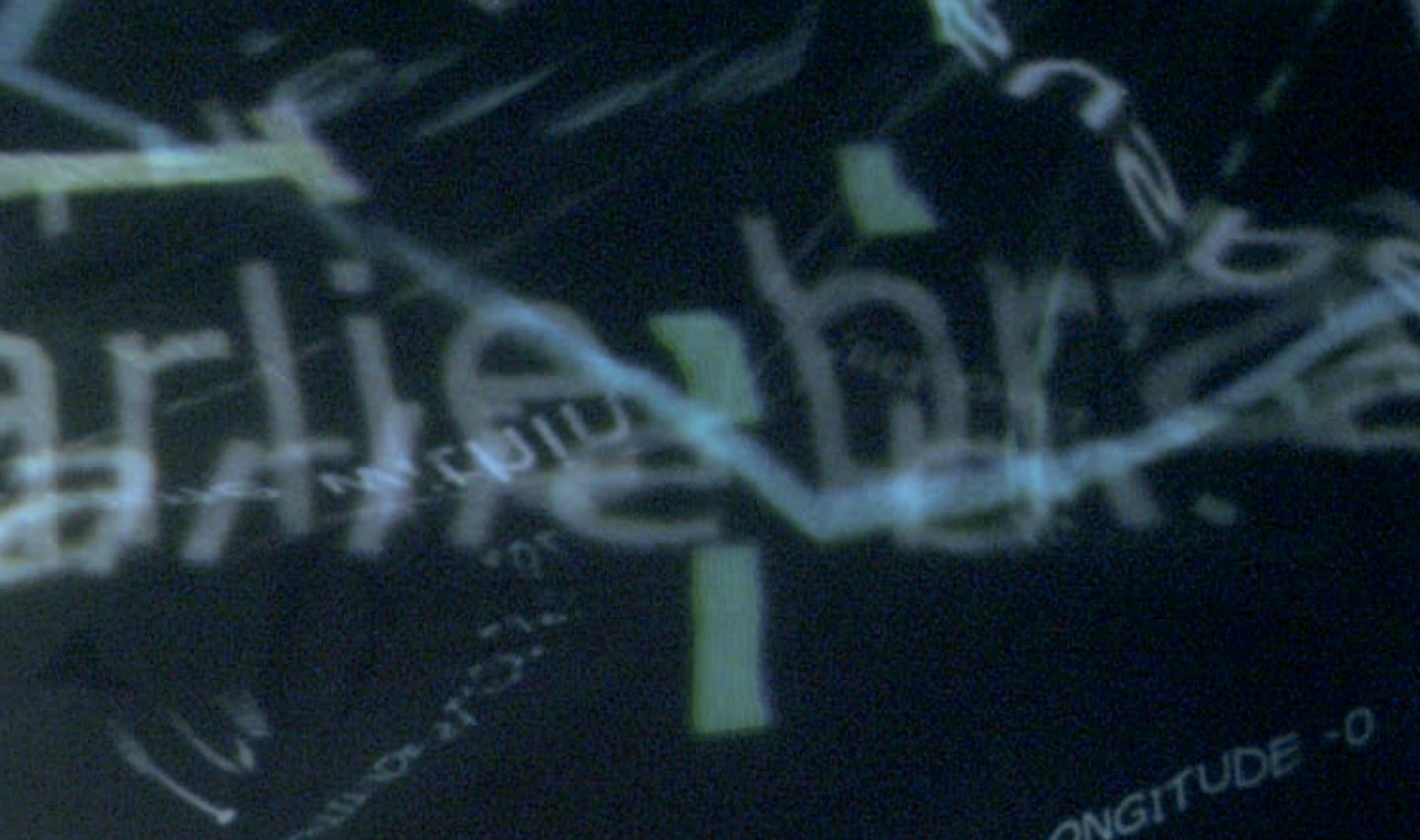
LONGITUDE - 9.0



a kid comes out of a block...

I come will

Charli



WORLD
MILITARY

LONGITUDE -0

UTM YD 51.5 72181
I come within



bravo tom
e bravo 18
e bravo

Manu Luksch & Mukul Patel

Summer 2004

In conversation with

Anthony Auerbach.

AA = Anthony Auerbach

MP = Mukul Patel

ML = Manu Luksch

Myriorama was a collaboration with *kondition pluriel* (Martin Kusch & Marie-Claude Poulin with Martin Bélanger).

Additional contributions: Anthony Auerbach, Alexandre Burton, Mo-Ling Chui, Camalo Gaskin, David Muth, Shane Solanki, Gavin Starks, Thomas Willomitzer; roamers: Diana Baldon, Lottie Child, Equal-I, Pete Gomes, Niki Gomez, John Hopkins, Christian Nold, T. J. Rehmi, Shane Solanki

The narrative and technical framework for *Myriorama* was developed through a series of works-in-progress: *flipflop*, *TRyPTiCHON 1.0* and *TRyPTiCHON 2.0*. *flipflop* featured a character that had two bodies: the present one inside the venue, and his past/future persona outside the venue. Conceptual and technical investigations involved audio/video streaming over wireless networks, real-time audio/video manipulation, and

MYRIORAMA

Once upon a time...

...in the kingdom of Myriorama, there ruled a king who knew the art of reading and bending the thoughts of his people over great distances, which rendered him famously powerful. One day, a wanderer enters the kingdom...

AA – Is *Myriorama* a new departure for you, or do you see it as a convergence of the various activities you've been involved in?

MP – *Myriorama* deals with movement in live data architectures, with spatial narration and serendipitous street encounters, with facts and fictions, the local and the global, empowerment versus surveillance. Technically, it uses various position- and motion-tracking and data communication and manipulation technologies: satellite-based Global Positioning System (GPS), cellphone networks, the Internet, and, inside the venue, a motion sensor system and the Max/MSP/Jitter programming environment.

ML – Some years ago, we experimented with the possibility of happenings at a distance with the *Telejams*. There, we linked up parties in different cities with online streams (and fed sound and images back and forth between them). But we've also worked with networks and data flows in other contexts. For me, a key moment was June 18, 1999 – the global 'Carnival against Capitalism', in which protests around the world were linked through live online reports and streams. I filmed on London's streets and biked tapes over to media lab Backspace for immediate upload.

MP – Expansion of the performance space through live data links is one important aspect of *Myriorama*. And my experience as writer, sound artist and composer for contemporary dance companies feeds the narrative, sonic and choreographic facets. But there are also new departures. We've only recently started working with responsive environments – live video/sound manipulation systems that can be controlled by inputs such as environmental data, or a dancer's movements. So there are many strands, old and new, coming together. At a stage the



Roamer data (by Equal-I)

- 1, GPRMC 112800.5625 A 51.535366 N -0.061243 W 0.49 280.07 10804 0 0 I am home;
- 2, GPRMC 112923.5625 A 51.535442 N -0.062445 W 0.208.9 10804 0 0 scary waters;
- 3, GPRMC 113137.554688 A 51.534863 N -0.06311 W 0.347.33 10804 0 0 coconut dish smell;
- 4, GPRMC 113815.53125 A 51.5312 N -0.066843 W 1.09 264.69 10804 0 0 so there's the farm;
- 5, GPRMC 114226.515625 A 51.52964 N -0.068888 W 0.4 197.85 10804 0 0 entering flower frenzy;
- 6, GPRMC 115509.46875 A 51.528355 N -0.070833 W 0.82 169.19 10804 0 0 back on the map;
- 7, GPRMC 121347.398438 A 51.523624 N -0.071317 W 1.64 119.71 10804 0 0 hyperventilating dog again;
- 8, GPRMC 130220.90625 A 51.53471 N -0.063318 W 0.33 159.87 280704 0 1 inside a dark pub;
- 9, GPRMC 130540.898438 A 51.533585 N -0.064607 W 1.51 210.29 280704 0 1 a kid comes out of a block...;
- 10, GPRMC 132116.921875 A 51.535995 N -0.060468 W 3.45 357.91 180704 0 1 flared nostrils;
- 11, GPRMC 132328.46875 A 51.532635 N -0.067217 W 0.0. 280704 0 1 crickets buzzing;
- 12, GPRMC 132331.921875 A 51.535244 N -0.061688 W 1.78 337.23 180704 0 4 vox pops;
- 13, GPRMC 132336.46875 A 51.532608 N -0.067205 W 1.04 250.19 280704 0 1 lambs bleating;
- 14, GPRMC 132633.453125 A 51.531452 N -0.066757 W 3.27 134.82 280704 0 1 ducks quacking;
- 15, GPRMC 132644.453125 A 51.531704 N -0.06744 W 0.166.64 280704 0 1 a black bird rustles;
- 16, GPRMC 132651.453125 A 51.531738 N -0.067522 W 0.39 211.66 280704 0 1 in the dead leaves;
- 17, GPRMC 132808.453125 A 51.531162 N -0.067173 W 0.58 349.63 280704 0 1 massive truck reversing;
- 18, GPRMC 132815.453125 A 51.531151 N -0.06718 W 0.11.3 280704 0 1 makes beeping noises;
- 19, GPRMC 132823.453125 A 51.531128 N -0.067222 W 2.11 180.47 280704 0 1 and manu does too;
- 20, GPRMC 132826.4375 A 51.530598 N -0.066585 W 2.15 175.19 280704 0 1 two men;
- 21, GPRMC 133004.4375 A 51.530224 N -0.066482 W 1.75 155.26 280704 0 1 sitting on a park bench;
- 22, GPRMC 133012.4375 A 51.530144 N -0.066488 W 2.78 202.47 280704 0 1 laughing;
- 23, GPRMC 133102.4375 A 51.53 N -0.067235 W 2.51 260.04 280704 0 1 my flip flops flapping;
- 24, GPRMC 133217.6875 A 51.536556 N -0.061903 W 0.0. 180704 0 1 holistic health;
- 25, GPRMC 133221.4375 A 51.529743 N -0.068782 W 2.07 207.52 280704 0 1 small boy;
- 26, GPRMC 133227.4375 A 51.529697 N -0.068817 W 2.22 207.44 280704 0 1 walks out of newsagent;
- 27, GPRMC 133234.4375 A 51.529648 N -0.068873 W 2.05 207.36 280704 0 1 change rattles;
- 28, GPRMC 133332.421875 A 51.529224 N -0.069647 W 2.02 216.91 280704 0 1 in his pocket;
- 29, GPRMC 133715.421875 A 51.528709 N -0.070395 W 0.184.88 280704 0 1 as she sprints ahead of me;
- 30, GPRMC 133722.9375 A 51.534691 N -0.060315 W 0.0. 210704 0 0 equal-;
- 31, GPRMC 133732.65625 A 51.534439 N -0.063462 W 2.07 221.86 180704 0 4 whistling girl;
- 32, GPRMC 133737.9375 A 51.534554 N -0.060468 W 0.0. 210704 0 0 the equal eye;
- 33, GPRMC 133923.40625 A 51.528214 N -0.0715 W 0.91.75 280704 0 0 talking about hair;
- 34, GPRMC 133929.40625 A 51.528221 N -0.071497 W 1.52 262.2 280704 0 0 at that in-between stage;
- 35, GPRMC 134045.40625 A 51.527905 N -0.072313 W 0.96.87 280704 0 0 toddler moaning at his mum;
- 36, GPRMC 134051.40625 A 51.527897 N -0.072328 W 1.32 232.85 280704 0 0 who's pushing a pram;
- 37, GPRMC 134101.40625 A 51.527782 N -0.072507 W 1.92 215.77 280704 0 0 heavy with shopping bags;
- 38, GPRMC 134143.40625 A 51.527637 N -0.073153 W 2.1 272.18 280704 0 0 a crow;
- 39, GPRMC 134151.40625 A 51.527573 N -0.073265 W 2.92 164.86 280704 0 0 making really loud caw caw;
- 40, GPRMC 134245.640625 A 51.532055 N -0.065962 W 1.04 308.87 180704 0 0 panting man now;
- 41, GPRMC 134342.640625 A 51.532047 N -0.065818 W 0.272.78 180704 0 0 ball falling out of van;
- 42, GPRMC 134451.640625 A 51.526407 N -0.067235 W 2.56 159.67 280704 0 0 water trickling;
- 43, GPRMC 134422.390625 A 51.526409 N -0.072473 W 3.02 153.5 280704 0 0 in the magic well;
- 44, GPRMC 134433.390625 A 51.526268 N -0.072372 W 2.86 152.15 280704 0 0 in the front garden;
- 45, GPRMC 134440.390625 A 51.526196 N -0.072307 W 2.79 157.27 280704 0 0 of a shaman horticulturalist;
- 46, GPRMC 134509.640625 A 51.532005 N -0.065903 W 0.330.85 180704 0 0 we now have line dancing;
- 47, GPRMC 134629.390625 A 51.52499 N -0.07184 W 1.02 171.02 280704 0 0 lone basketball player;
- 48, GPRMC 134636.375 A 51.524937 N -0.071832 W 1.11 119.16 280704 0 0 bup;
- 49, GPRMC 134647.375 A 51.524879 N -0.071848 W 0.46 249.52 280704 0 0 bup;
- 50, GPRMC 134653.375 A 51.524868 N -0.07183 W 0.146.18 280704 0 0 bup;
- 51, GPRMC 134654.625 A 51.531601 N -0.066148 W 2.47 198.89 180704 0 0 soft warm laughter;
- 52, GPRMC 134700.96875 A 51.535236 N -0.062632 W 2.92 205.93 210704 0 0 this is a test;
- 53, GPRMC 134714.625 A 51.531422 N -0.06342 W 1.94 228.13 180704 0 0 wooden it be nice;
- 54, GPRMC 134749.375 A 51.524271 N -0.07165 W 1.35 152.86 280704 0 0 fridge buzzes;
- 55, GPRMC 134756.375 A 51.524212 N -0.07162 W 1.53 164.77 280704 0 0 in a coffee shop;
- 56, GPRMC 134848.375 A 51.523788 N -0.07145 W 0.31 356.9 280704 0 0 radios blend;
- 57, GPRMC 134933.96875 A 51.534222 N -0.063903 W 1.88 249.21 210704 0 0 to change the system;
- 58, GPRMC 135015.375 A 51.52346 N -0.071483 W 1.55 185.37 280704 0 0 into each other;
- 59, GPRMC 135024.375 A 51.52343 N -0.071512 W 2.05 174.37 280704 0 0 sitting outside a cafe says;
- 60, GPRMC 135030.375 A 51.523373 N -0.071478 W 2.32 136.49 280704 0 0 "all of a sudden outside the classroom...";
- 61, GPRMC 135048.375 A 51.523201 N -0.071557 W 2.86 194.86 280704 0 0 she doesn't look so "dominant";
- 62, GPRMC 135104.953125 A 51.53334 N -0.065057 W 2.37 221.25 210704 0 0 Audrey street;
- 63, GPRMC 135106.5 A 51.530689 N -0.066607 W 0.213.71 180704 0 0 smacking sounds;
- 64, GPRMC 135114.5 A 51.53072 N -0.066585 W 0.42 239.1 180704 0 0 then insects wings;
- 65, GPRMC 135258.359375 A 51.522476 N -0.07165 W 1.12 196.31 280704 0 0 the same guitar riff;
- 66, GPRMC 135304.359375 A 51.522419 N -0.071673 W 2.19 191.91 280704 0 0 over and over;
- 67, GPRMC 135312.359375 A 51.522339 N -0.071683 W 1.38 179.84 280704 0 0 and over;
- 68, GPRMC 135313.5 A 51.530373 N -0.06801 W 1.82 212.34 180704 0 0 all the windows round here;
- 69, GPRMC 135318.359375 A 51.522266 N -0.071727 W 2.17 216.06 280704 0 0 train brakes squeak;
- 70, GPRMC 135321.5 A 51.530289 N -0.068043 W 1.64 205.05 180704 0 0 used to be broken;
- 71, GPRMC 135353.359375 A 51.521988 N -0.071767 W 0.53 335.96 280704 0 0 push chair wheels squeak;
- 72, GPRMC 135406.5 A 51.53 N -0.068493 W 0.75 271.51 180704 0 0 red stilletos;
- 73, GPRMC 135407.953125 A 51.533318 N -0.067693 W 0.203.06 210704 0 0 couple in park noodling;
- 74, GPRMC 135437.359375 A 51.521519 N -0.071898 W 2.11 168.09 280704 0 0 click click;
- 75, GPRMC 135445.359375 A 51.521397 N -0.071955 W 2.62 176.03 280704 0 0 of an old man's crutches;
- 76, GPRMC 135500.484375 A 51.529648 N -0.068888 W 1.5 224.8 180704 0 0 trucks and dogs;
- 77, GPRMC 135516.9375 A 51.532803 N -0.067625 W 2.43 178.95 210704 0 0 i think the kids are turkish.;
- 78, GPRMC 135528.484375 A 51.529541 N -0.06909 W 0.74 140.64 180704 0 0 little white chairs;
- 79, GPRMC 135555.9375 A 51.532494 N -0.067593 W 1.69 178.9 210704 0 0 butterfly;
- 80, GPRMC 135718.34375 A 51.520298 N -0.071913 W 2.18 273.19 280704 0 0 hoots and whistles;
- 81, GPRMC 135722.484375 A 51.52919 N -0.069638 W 1.84 216.49 180704 0 0 soft grass;
- 82, GPRMC 135750.34375 A 51.520336 N -0.072357 W 1.53 316.73 280704 0 0 sings to a child in bengali;
- 83, GPRMC 135818.34375 A 51.520557 N -0.072958 W 1.25 291.9 280704 0 0 a plane;
- 84, GPRMC 135826.484375 A 51.528931 N -0.070167 W 1.88 228.25 180704 0 0 two forget-me-nots;
- 85, GPRMC 135829.34375 A 51.520466 N -0.073255 W 1.64 258.5 280704 0 0 flies overhead;
- 86, GPRMC 135836.34375 A 51.520386 N -0.073487 W 3.09 268.9 280704 0 0 pigeon wings flutter;
- 87, GPRMC 135843.9375 A 51.531574 N -0.067522 W 2.17 181.3 210704 0 0 two nine one.;
- 88, GPRMC 135938.921875 A 51.531193 N -0.067243 W 0.145.4 210704 0 0 pips from traffic lights;
- 89, GPRMC 140020.46875 A 51.528458 N -0.07169 W 2.02 258.18 180704 0 0 distant children and bicycles;
- 90, GPRMC 140229.328125 A 51.521534 N -0.075733 W 0.74.38 280704 0 0 tell me a little...;
- 91, GPRMC 140230.921875 A 51.530186 N -0.068318 W 2.02 227.29 210704 0 0 string ray globe cafe.;
- 92, GPRMC 140239.328125 A 51.521542 N -0.075632 W 0.74.38 280704 0 0 about the changes around brick lane...;
- 93, GPRMC 140246.328125 A 51.521549 N -0.075633 W 0.74.38 280704 0 0 in the past few years;
- 94, GPRMC 140248.46875 A 51.528263 N -0.073947 W 0.72 94.48 180704 0 0 school where a girl;
- 95, GPRMC 140255.46875 A 51.528214 N -0.073903 W 2.09 143.83 180704 0 0 used to make herself sick;
- 96, GPRMC 140314.453125 A 51.528191 N -0.073575 W 2.44 92.58 180704 0 0 spiky thing ahead;
- 97, GPRMC 140326.921875 A 51.529697 N -0.068872 W 1.93 217.78 210704 0 0 beeps of i don't know;
- 98, GPRMC 140425.90625 A 51.529255 N -0.069523 W 2.38 220.64 210704 0 0 fly away;
- 99, GPRMC 140455.90625 A 51.529053 N -0.069853 W 1.89 223.69 210704 0 0 said the boy on his bike.;

movement studies in breakdance and capoeira. For *TRYPTICHON 1.0* a new technical framework was developed, using cellphone networks and GPS, with data interpreted in Max/MSP/Jitter software. *TRYPTICHON 2.0* introduced the spatial mapping of the wandering performer's narration, to which a dancer inside the venue responded.

challenge has become to reduce, to make it less complex: 'less is more'.

AA – You mention 'locative media'. What does that mean exactly?

ML – The term encompasses art and activist works that use position-fixing mobile technologies. Although ordinary GSM mobile phones can fix position, approximately, by triangulation from phone masts, the trickling down of GPS into consumer technology (such as handheld and car navigation units and 3G phones) has triggered a wave of innovative cartographical projects. Some of these projects are being developed within the 'creative industries' sector, especially gaming. But locative media, as informed, for example, by the Situationist International, can also be a locus of resistance.

AA – You talk about using data transmission to create a narrative. Will there be a strong narrative content to *Myriorama*, or is it more like an image, an ambience?

MP – *Myriorama* is inspired by the figure of the King in Italo Calvino's short story 'A King Listens'. Calvino describes the inner world of a king who is initially omniscient and all-powerful, but then gradually realizes the vulnerability of his position (the only place to go from the throne is off it). Exactly because he has spies everywhere, and exactly because his palace is designed to bring all whispers and murmurs to his ears, his omniscience gives way to paranoia and he turns into his own prisoner.

ML – We have access to tools and gadgets and services that turn us all into kings. We can overcome time and distance (travelling without moving, literally this time), and we can live in 'imagined communities' of choice – communities of shared interest rather than geographical vicinity. What many forget is that most of these consumer technologies are spin-offs from military developments, which weren't invented to empower people, but to control and track them.^[1]

MP – The recent craze for locative media seems to point to a return of the local and contextual over the global and general; however, most communication networks remain centralised and closed. And even without these technologies, we leave traces – when we use email or mobile phones to reach out, we leave logs on mail servers or records of calls between which calls

[1] '[T]iny listening devices, which are connected to a global positioning system able to track a cab's location by satellite, have been installed in almost all of the city's 70,000 taxis over the past three years, taxi drivers and industry officials say.' – from 'Beijing Taxis Are Rigged for Eavesdropping: Tiny Microphones Can Be Activated By Remote Control' by Shai Oster and Gordon Fairclough, *The Wall Street Journal*, 6 August 2008 [Ed]



100, GPRMC 140507.90625 A 51.52898 N -0.069988 W 1.55 222.01 210704 0 0 vases cards gifts;
101, GPRMC 140547.3125 A 51.522015 N -0.076222 W 0. 359.83 280704 0 0 two men sit;
102, GPRMC 140558.3125 A 51.522087 N -0.07625 W 1.96 67.01 280704 0 0 smoking in silence;
103, GPRMC 140612.3125 A 51.522194 N -0.075992 W 5.2 18.38 280704 0 0 both have big moustaches;
104, GPRMC 140714.3125 A 51.522259 N -0.075363 W 1.48 145.4 280704 0 1 prowls super slow;
105, GPRMC 140819.890625 A 51.528099 N -0.071805 W 1.59 238.3 210704 0 2 brigs house;
106, GPRMC 140902.890625 A 51.527817 N -0.072453 W 2.42 221.54 210704 0 2 helicopter above;
107, GPRMC 140942.890625 A 51.527622 N -0.072998 W 2.09 252.77 210704 0 2 virgina road;
108, GPRMC 141006.890625 A 51.527481 N -0.073173 W 2.33 148.47 210704 0 2 left;
109, GPRMC 141224.96875 A 51.524796 N -0.071573 W 1.54 171.75 180704 0 4 king stuck on the throne;
110, GPRMC 141247.875 A 51.526431 N -0.071768 W 2.85 192.96 210704 0 2 remembered when ajay was;
111, GPRMC 141254.875 A 51.526367 N -0.072383 W 1.88 143.55 210704 0 2 here we made dancing shapes;
112, GPRMC 141301.96875 A 51.524284 N -0.071937 W 2.76 229.63 180704 0 4 tumult;
113, GPRMC 141337.953125 A 51.524269 N -0.071678 W 0.86 237.69 180704 0 4 beige stop;
114, GPRMC 141950.859375 A 51.524326 N -0.071787 W 0. 144.31 210704 0 4 home of food for clubbers.;;
115, GPRMC 142036.859375 A 51.524307 N -0.07169 W 0. 160.17 210704 0 2 noisy road works annoy my;
116, GPRMC 142040.859375 A 51.524315 N -0.07168 W 0. 160.17 210704 0 2 eardrums.;;
117, GPRMC 142125.84375 A 51.524391 N -0.071792 W 0.39 308.44 210704 0 2 momo internet cafe new.;;
118, GPRMC 142509.84375 A 51.523739 N -0.071457 W 0. 48.97 210704 0 2 hookah lounge looks cosy.;;
119, GPRMC 142753.828125 A 51.522812 N -0.071417 W 1.97 183.92 210704 0 4 ambient jungle from garage market.;;
120, GPRMC 142839.828125 A 51.522264 N -0.071487 W 1.87 197.77 210704 0 2 asylum seeker contact...poster;
121, GPRMC 143032.8125 A 51.521801 N -0.071768 W 2.85 192.96 210704 0 2 buxton st. loc;
122, GPRMC 143243.8125 A 51.521206 N -0.071658 W 0. 85.12 210704 0 2 93 feet east.;;
123, GPRMC 143246.8125 A 51.521206 N -0.071677 W 0. 85.12 210704 0 2 2 I'm gps in';
124, GPRMC 143429.796875 A 51.520718 N -0.071902 W 2.17 175.05 210704 0 2 2001 meet tania later;
125, GPRMC 143533.796875 A 51.520466 N -0.07214 W 1.77 196.13 210704 0 2 approaching hanbury.;;
126, GPRMC 143537.796875 A 51.520443 N -0.072123 W 1.22 179.17 210704 0 2 the truman;
127, GPRMC 143746.796875 A 51.520142 N -0.071092 W 1.49 63.02 210704 0 2 still helicopter.;;
128, GPRMC 143753.796875 A 51.520184 N -0.07096 W 2.63 72.19 210704 0 2 i think they've spotted us.;;
129, GPRMC 144020.78125 A 51.52 N -0.068647 W 0.35 125.69 210704 0 2 walking down hanbury;
130, GPRMC 144208.78125 A 51.519688 N -0.066835 W 0. 98.56 210704 0 2 more noisy roadworks.;;
131, GPRMC 144702.75 A 51.519711 N -0.06651 W 2.36 277.04 210704 0 2 raymond's sculpture;
132, GPRMC 144715.75 A 51.519726 N -0.0668 W 3.02 270.5 210704 0 2 at the brady;
133, GPRMC 144935.75 A 51.51976 W -0.068493 W 2.55 291.05 210704 0 2 back to brick lane.;;
134, GPRMC 145044.75 A 51.52037 N -0.070638 W 1.38 298.41 210704 0 2 travel the world.;;
135, GPRMC 145222.5625 A 51.527107 N -0.072795 W 0. 0. 170704 0 4 DID U HEAR ME???;
136, GPRMC 145244.5625 A 51.527142 N -0.072803 W 0. 0. 170704 0 2 i said;
137, GPRMC 145250.734375 A 51.52037 N -0.072838 W 2.81 265.61 210704 0 2 kobi nazrul centre.;;
138, GPRMC 145330.546875 A 51.5271 N -0.072818 W 0.89 197.49 170704 0 6 satellite of love;
139, GPRMC 145411.546875 A 51.526699 N -0.07264 W 2.31 164.77 170704 0 6 i'm playing with your mind;
140, GPRMC 145423.546875 A 51.526577 N -0.072558 W 1.68 165.56 170704 0 6 from below to above;
141, GPRMC 145537.546875 A 51.525723 N -0.07206 W 2.62 160.14 170704 0 6 your kingdom;
142, GPRMC 145544.546875 A 51.525635 N -0.072005 W 2.54 169.09 170704 0 6 shall become;
143, GPRMC 145550.546875 A 51.525578 N -0.071967 W 2.3 171.89 170704 0 6 my swingdun;
144, GPRMC 145724.546875 A 51.520718 N -0.071487 W 1.11 192.57 180704 0 2 beige sheep.;;
145, GPRMC 145820.140625 A 51.523697 N -0.071487 W 1.82 178.12 180704 0 2 exhaust fumes.;;
146, GPRMC 145827.125 A 51.52364 N -0.071493 W 1.73 179.37 180704 0 2 the blue smell is hisible;
147, GPRMC 145849.125 A 51.523487 N -0.071437 W 1.96 184.31 180704 0 2 madonna distort voice;
148, GPRMC 150003.125 A 51.523121 N -0.071472 W 1.39 251.37 180704 0 2 police interviews;
149, GPRMC 150037.125 A 51.522949 N -0.071558 W 1.61 192.46 180704 0 2 phone call from friend;
150, GPRMC 150117.125 A 51.5229 N -0.071693 W 0. 217.34 180704 0 2 fantastic;
151, GPRMC 150149.125 A 51.522892 N -0.071718 W 0. 230.45 180704 0 2 ...too many gadgets;
152, GPRMC 150456.109375 A 51.52203 N -0.071742 W 0.31 352.46 180704 0 2 the murmur from people;
153, GPRMC 150538.109375 A 51.521751 N -0.071938 W 1.94 199.36 180704 0 2 foreigners being guided around...;;
154, GPRMC 150545.109375 A 51.521736 N -0.071902 W 2.33 198.65 180704 0 2 to the sound of light drum and bass;
155, GPRMC 150553.40625 A 51.52124 N -0.073767 W 0. 0. 170704 0 6 the writings;
156, GPRMC 150607.140625 A 51.522129 N -0.073983 W 0. 0. 170704 0 6 is on the walls;
157, GPRMC 150614.109375 A 51.521549 N -0.071662 W 2.6 110.27 180704 0 6 jazz drifting footsteps;
158, GPRMC 150633.125 A 51.522209 N -0.074328 W 2.64 271.5 170704 0 6 weapon of disinformation;
159, GPRMC 150641.125 A 51.522217 N -0.074308 W 0. 208.12 170704 0 6 weapon of sound;
160, GPRMC 150706.09375 A 51.521328 N -0.071823 W 1.47 171.56 180704 0 4 clinking fake show off;
161, GPRMC 150706.125 A 51.522175 N -0.074303 W 0.29 179.41 170704 0 4 a flower grown;
162, GPRMC 150730.09375 A 51.521133 N -0.071797 W 1.77 181.89 180704 0 4 rolling of trolleys;
163, GPRMC 150758.09375 A 51.520908 N -0.071695 W 2.41 142.01 180704 0 4 15 lighters for a pound;
164, GPRMC 150802.125 A 51.522072 N -0.074227 W 0. 175.17 170704 0 4 in the underground;
165, GPRMC 150833.09375 A 51.520908 N -0.07197 W 1.27 176.38 180704 0 4 dense crowds;
166, GPRMC 150840.09375 A 51.520874 N -0.071933 W 1.39 189.3 180704 0 4 rubbing their hardwood purchases;
167, GPRMC 150906.09375 A 51.520767 N -0.071918 W 1.96 252.27 180704 0 7 witness appeal;
168, GPRMC 150935.09375 A 51.520409 N -0.071857 W 2.72 206.75 180704 0 4 bicycle stops;
169, GPRMC 151019.09375 A 51.520313 N -0.071905 W 0. 324.98 180704 0 4 the low growl of the sports car;
170, GPRMC 151026.09375 A 51.520329 N -0.071905 W 0.48 31.69 180704 0 4 the high flap of the plastic sandals;
171, GPRMC 151101.09375 A 51.520351 N -0.071917 W 0.44 77.36 180704 0 4 we better go;
172, GPRMC 151128.078125 A 51.520378 N -0.072272 W 2.43 284.71 180704 0 4 i like voices;
173, GPRMC 151153.078125 A 51.520428 N -0.072687 W 0.82 340.01 180704 0 4 pigeon feet on tarmac;
174, GPRMC 151230.671875 A 51.522224 N -0.073128 W 1.03 70.8 170704 0 2 back;
175, GPRMC 151236.078125 A 51.520386 N -0.073153 W 0.73 258.54 180704 0 4 mcdonalds cartons;
176, GPRMC 151244.078125 A 51.52037 N -0.073215 W 0.33 56.5 180704 0 4 crushed by car wheels;
177, GPRMC 151319.078125 A 51.520313 N -0.073247 W 1.39 358.21 180704 0 4 high heels;
178, GPRMC 151326.078125 A 51.520222 N -0.073327 W 0.81 242.56 180704 0 4 distant music;
179, GPRMC 151334.078125 A 51.520256 N -0.073437 W 1.25 348.27 180704 0 4 faint helicopter;
180, GPRMC 151341.671875 A 51.522007 N -0.072235 W 1.8 95.23 170704 0 4 crack outline;
181, GPRMC 151415.609375 V 51.520271 N -0.073375 W 0. 0. 180704 0 4 football shouts turn out to be;
182, GPRMC 151440.671875 A 51.52203 N -0.071675 W 0.68 91.36 170704 0 6 watch me;
183, GPRMC 151448.671875 A 51.52203 N -0.071662 W 0. 147.84 170704 0 6 reeling in the line;
184, GPRMC 151538.65625 A 51.522129 N -0.0716 W 0.58 52.1 170704 0 6 fish for supper;
185, GPRMC 151545.65625 A 51.522167 N -0.071567 W 0. 51.04 170704 0 6 tastes divine;
186, GPRMC 151611.65625 A 51.522152 N -0.071535 W 0. 197.01 170704 0 6 the bone is chewed;
187, GPRMC 151614.625 V 51.520271 N -0.073375 W 0. 0. 180704 0 4 brazilian drumming;
188, GPRMC 151619.65625 A 51.522144 N -0.071512 W 0. 74.84 170704 0 6 the throne is mine;
189, GPRMC 151629.625 V 51.520271 N -0.073375 W 0. 0. 180704 0 4 capoeira;
190, GPRMC 151635.625 V 51.520271 N -0.073375 W 0. 0. 180704 0 4 marimba.;;
191, GPRMC 151635.65625 A 51.522118 N -0.071542 W 0. 78.66 170704 0 6 the fish in bangladesh;
192, GPRMC 151739.65625 A 51.52211 N -0.071537 W 0. 167.87 170704 0 6 a sign;
193, GPRMC 151755.65625 A 51.521957 N -0.071625 W 1.88 184.44 170704 0 6 hope in not a victim of crime;
194, GPRMC 151805.65625 A 51.521866 N -0.071715 W 2.22 191.68 170704 0 6 grey eagles rise above the grime;
195, GPRMC 151938.609375 A 51.521606 N -0.072775 W 0.94 77.94 180704 0 3 hands on tarmac;
196, GPRMC 151941.65625 A 51.521126 N -0.072 W 0.39 86.55 170704 0 6 he just wants to eat;
197, GPRMC 151954.609375 A 51.521706 N -0.072752 W 1.11 24.51 180704 0 6 its a deadend;
198, GPRMC 152016.640625 A 51.520859 N -0.072035 W 3.09 205.12 170704 0 6 sight specific;
199, GPRMC 152025.609375 A 51.521427 N -0.072882 W 1.78 136.83 180704 0 4 airconditioning;
200, GPRMC 152031.640625 A 51.520752 N -0.071975 W 2.18 276.9 170704 0 6 we are the slaves;
201, GPRMC 152042.640625 A 51.520817 N -0.072132 W 1.29 187.44 170704 0 6 of objects around us;



*Myriorama at Project Market,
Quaker Street, London,
August 2004*
Photo: Anthony Auerbach

were placed; traces that can be perused by governments in their fight against 'terrorism'; traces that can be used to reach back to us.

All of us are promised the opportunity to be kings, if only we buy this or that service or piece of technology: the Consumer is King. The plot and dramaturgy of *Myriorama* will encourage the audience to reflect on such promises.





202, GPRMC 152057.640625 A 51.520573 N -0.07187 W 0. 171.34 170704 0 0 artistic sentiment;
203, GPRMC 152208.640625 A 51.520329 N -0.071738 W 1.2 223.43 170704 0 6 as commercial condiment;
204, GPRMC 152240.59375 A 51.520321 N -0.073567 W 2.51 288.15 180704 0 4 she doesnt want to do it;
205, GPRMC 152316.59375 A 51.520298 N -0.074203 W 1.68 286.13 180704 0 4 why aren't you gay;
206, GPRMC 152331.640625 A 51.519753 N -0.071735 W 0. 29.49 170704 0 6 the little prince;
207, GPRMC 152347.59375 A 51.520523 N -0.074535 W 3.25 322.96 180704 0 4 like all the other boys;
208, GPRMC 152409.640625 A 51.519775 N -0.071408 W 1.03 111.68 170704 0 6 must eat his mince;
209, GPRMC 152424.59375 A 51.520824 N -0.074688 W 1.38 25.68 180704 0 6 complaint forms £16;
210, GPRMC 152441.59375 A 51.520981 N -0.074583 W 2.11 5.73 180704 0 6 showshop music;
211, GPRMC 152458.625 A 51.519817 N -0.070957 W 1.15 271.64 170704 0 6 so ible he become invince;
212, GPRMC 152543.59375 A 51.521549 N -0.074437 W 0.98 337.73 180704 0 4 brakes so romantic;
213, GPRMC 152601.59375 A 51.521549 N -0.074428 W 0.28 235.8 180704 0 4 met an old friend;
214, GPRMC 152606.625 A 51.519733 N -0.070858 W 0. 147.64 170704 0 6 sounds of nations;
215, GPRMC 152614.625 A 51.519733 N -0.070817 W 2.16 103.17 170704 0 6 where tears flow like wine;
216, GPRMC 152656.578125 A 51.521549 N -0.07426 W 1.19 94.89 180704 0 4 paper bag crunch;
217, GPRMC 152806.578125 A 51.521427 N -0.073537 W 1.02 313.97 180704 0 4 laughter i hear pennie;
218, GPRMC 152813.578125 A 51.521442 N -0.073565 W 0.78 313.91 180704 0 4 whining laughing;
219, GPRMC 152819.578125 A 51.52145 N -0.073587 W 1.17 257.85 180704 0 4 found some nice technology;
220, GPRMC 152901.609375 A 51.520363 N -0.07027 W 4.02 348.44 170704 0 6 this is the sound;
221, GPRMC 152908.609375 A 51.520401 N -0.070382 W 3.7 343.61 170704 0 6 of your power imploding;
222, GPRMC 153042.390625 A 51.520386 N -0.070975 W 0. 240.63 170704 0 6 and eroding;
223, GPRMC 153108.5625 A 51.52132 N -0.073543 W 0. 313.44 180704 0 6 bouncing plastic falling;
224, GPRMC 153120.390625 A 51.520351 N -0.071225 W 0. 247.91 170704 0 6 BANGLA;
225, GPRMC 153324.390625 A 51.521133 N -0.071725 W 0. 331.76 170704 0 6 CREATIVE links;
226, GPRMC 153445.5625 A 51.521771 N -0.07349 W 0.55 180.51 180704 0 6 and that's the end of that one;
227, GPRMC 153429.390625 A 51.52116 N -0.071865 W 0. 294.32 170704 0 6 to iron kinks;
228, GPRMC 153631.375 A 51.522396 N -0.071657 W 2.58 10.02 170704 0 6 plugginto your sockit;
229, GPRMC 153728.375 A 51.522381 N -0.071702 W 0.44 252.35 170704 0 6 rocket knight rider;
230, GPRMC 153818.375 A 51.522427 N -0.071637 W 2.26 12. 170704 0 6 im closer to the centre;
231, GPRMC 153826.375 A 51.522518 N -0.071627 W 1.72 354.49 170704 0 6 of your web now;
232, GPRMC 153833.375 A 51.52264 N -0.07162 W 0. 232.53 170704 0 6 little spider;
233, GPRMC 154004.359375 A 51.522884 N -0.071748 W 0. 255.35 170704 0 6 to advertise;
234, GPRMC 154011.359375 A 51.522877 N -0.071782 W 1.44 325.05 170704 0 6 in this space;
235, GPRMC 154026.359375 A 51.523029 N -0.071735 W 0.48 275.86 170704 0 6 overdose on da sign;
236, GPRMC 154033.359375 A 51.523064 N -0.071773 W 1.88 207.58 170704 0 6 the hiatus;
237, GPRMC 154040.359375 A 51.523129 N -0.071713 W 0.97 316.06 170704 0 6 is back off again;
238, GPRMC 154048.359375 A 51.523235 N -0.071667 W 0.78 318.73 170704 0 6 suburban bliss;
239, GPRMC 154055.359375 A 51.52335 N -0.071307 W 2.77 64.91 170704 0 6 modern pastries infecting;
240, GPRMC 154139.359375 A 51.523724 N -0.070993 W 0. 24.79 170704 0 6 mission 1 complete;
241, GPRMC 155250.84375 A 51.524593 N -0.071877 W 0. 139.41 180704 0 4 bleep bleep bleep;
242, GPRMC 155325.84375 A 51.524593 N -0.071918 W 0. 240.51 180704 0 4 pigeon flap wing;
243, GPRMC 155454.84375 A 51.524551 N -0.07181 W 0.41 216.35 180704 0 4 bag rustle;
244, GPRMC 155523.828125 A 51.524536 N -0.071753 W 0.88 175.87 180704 0 4 brush sweep;
245, GPRMC 155619.828125 A 51.524372 N -0.07158 W 0.7 331.65 180704 0 4 where is the sound;
246, GPRMC 155700.828125 A 51.524406 N -0.071558 W 0. 2.14 180704 0 4 that is my self;
247, GPRMC 155743.828125 A 51.52417 N -0.071508 W 0. 180.45 180704 0 4 water spray pav grit;
248, GPRMC 155809.828125 A 51.524014 N -0.071465 W 1.79 161.27 180704 0 4 like my heart mind;
249, GPRMC 155839.828125 A 51.523998 N -0.071457 W 0.99 199.17 180704 0 4 foot coke can;
250, GPRMC 155911.8125 A 51.523804 N -0.071447 W 2.89 154.53 180704 0 4 crunch clicks;
251, GPRMC 160138.8125 A 51.523647 N -0.071653 W 0.6 261.54 180704 0 4 click bike spoke wheel like;
252, GPRMC 160243.8125 A 51.523518 N -0.071523 W 0.65 306.21 180704 0 4 metronome of a fast heart;
253, GPRMC 160408.796875 A 51.523479 N -0.071545 W 0.98 302.59 180704 0 4 kerlanghangardang;
254, GPRMC 160520.796875 A 51.52335 N -0.07142 W 2.08 185.22 180704 0 4 pigeon flap heart beat swift;
255, GPRMC 160624.796875 A 51.522869 N -0.071542 W 1.78 189.95 180704 0 4 small voice from a plasticbox;
256, GPRMC 160647.796875 A 51.522663 N -0.071565 W 2.04 191.39 180704 0 4 krip krip krip;
257, GPRMC 160658.796875 A 51.52256 N -0.071543 W 1.48 145.38 180704 0 4 car wheel spin tyre;
258, GPRMC 160902.78125 A 51.521736 N -0.07175 W 1.47 186.15 180704 0 4 foot sandal flap;
259, GPRMC 161059.78125 A 51.520866 N -0.071723 W 1.63 182.06 180704 0 4 hahahahahahahahahahaha;
260, GPRMC 161209.765625 A 51.520329 N -0.071992 W 2.1 169.06 180704 0 4 like heart but not a heart;
261, GPRMC 161228.765625 A 51.520191 N -0.071818 W 1.6 177.44 180704 0 4 matsuni;
262, GPRMC 161419.765625 A 51.519726 N -0.07236 W 1.85 274.46 180704 0 4 sound inside like a beat of self;
263, GPRMC 161423.765625 A 51.519711 N -0.072432 W 1.95 272.76 180704 0 4 singing like a bird voice;
264, GPRMC 161511.765625 A 51.519817 N -0.073392 W 0. 14.87 180704 0 4 quiet time like a pause in you;
265, GPRMC 161558.765625 A 51.519768 N -0.073341 W 0.7 182.37 180704 0 4 and a pause and a click;
266, GPRMC 161828.75 A 51.519588 N -0.074242 W 1.03 279.44 180704 0 4 you're not listening to him;
267, GPRMC 161915.75 A 51.519863 N -0.074427 W 1.78 341.73 180704 0 4 squeak wheel like a machine bird song;
268, GPRMC 162007.75 A 51.520191 N -0.074393 W 0.35 61.3 180704 0 4 car likes the sound;
269, GPRMC 162055.734375 A 51.520531 N -0.074502 W 1.93 326.06 180704 0 4 of a happy kitten's throat;
270, GPRMC 162141.734375 A 51.520851 N -0.074775 W 1.89 336.97 180704 0 4 sandal flap;
271, GPRMC 162149.734375 A 51.520908 N -0.074833 W 1.68 333.77 180704 0 4 click foot slap;
272, GPRMC 162220.734375 A 51.521111 N -0.07508 W 1.8 332.79 180704 0 4 mosquito bike speed sound;
273, GPRMC 162255.734375 A 51.521362 N -0.075327 W 1.99 337.89 180704 0 4 vvvrrrrrrraaaooooowwwwwww;
274, GPRMC 162438.71875 A 51.522224 N -0.075385 W 1.33 35.71 180704 0 4 and purrs of happy heart;
275, GPRMC 162503.71875 A 51.522194 N -0.075038 W 1.62 85.11 180704 0 4 purr purr purrs;
276, GPRMC 162522.71875 A 51.522167 N -0.074873 W 1. 71.13 180704 0 4 kerchoww kerchoww;
277, GPRMC 162626.71875 A 51.522182 N -0.074835 W 1.57 272.72 180704 0 4 ball fence ring kerchoww;
278, GPRMC 162638.71875 A 51.522167 N -0.07442 W 2.15 112.79 180704 0 4 bounce bounce bounce;
279, GPRMC 162646.71875 A 51.522102 N -0.07436 W 0.86 163.69 180704 0 4 kerchow kerchow kerchow;
280, GPRMC 211916.171875 A 51.535286 N -0.060015 W 0. 0. 280704 0 5 diana;
281, GPRMC 213323.125 A 51.535027 N -0.060072 W 0.83 330.78 280704 0 5 social sculpture;
282, GPRMC 214419.09375 A 51.535133 N -0.062645 W 0.56 200.21 280704 0 5 triggers a memory;
283, GPRMC 214536.078125 A 51.534653 N -0.063317 W 1.56 220.52 280704 0 5 holding a machine;
284, GPRMC 214543.078125 A 51.534554 N -0.063397 W 1.45 217.17 280704 0 5 am talking while walking;
285, GPRMC 214657.078125 A 51.533764 N -0.064207 W 2.65 349.7 280704 0 5 see in the dark blind walk;
286, GPRMC 214826.078125 A 51.53344 N -0.065013 W 1.27 221.81 280704 0 5 buy credit;
287, GPRMC 214927.0625 A 51.532505 N -0.065467 W 2.55 200.02 280704 0 5 trees move leaves;
288, GPRMC 215122.0625 A 51.531544 N -0.066015 W 1.56 206.28 280704 0 5 in the summer night wind;
289, GPRMC 215225.046875 A 51.530396 N -0.067998 W 1.13 343.17 280704 0 7 the fast mirror...;
290, GPRMC 215339.046875 A 51.53 N -0.068647 W 1.57 272.72 280704 0 7 and the slow;
291, GPRMC 215738.03125 A 51.529434 N -0.069328 W 1.11 233.17 280704 0 5 my mother watches breaking news;
292, GPRMC 220035.03125 A 51.52853 N -0.070897 W 0.37 194.77 280704 0 5 questioning who?;
293, GPRMC 220151.015625 A 51.52832 N -0.071573 W 2.02 289.46 280704 0 5 hegemony or survival;
294, GPRMC 220322.015625 A 51.527393 N -0.071995 W 1.72 240.21 280704 0 5 left wingers beware;
295, GPRMC 220508.015625 A 51.526863 N -0.072577 W 2.28 145.22 280704 0 5 let the terrorist live;
296, GPRMC 220553. A 51.526447 N -0.072268 W 1.54 158.85 280704 0 5 good night darling;
297, GPRMC 220634. A 51.5261 N -0.071975 W 0. 114.6 280704 0 5 language of two young men;
298, GPRMC 221307.25 A 51.524269 N -0.071608 W 0.33 146.98 280704 0 7 she saw him coming;
299, GPRMC 221843.21875 A 51.524651 N -0.070077 W 0. 56.08 280704 0 4 marketed;
300, GPRMC 221906.21875 A 51.524975 N -0.07015 W 0.4 330.77 280704 0 2 they know where we are;
301, GPRMC 221917.21875 A 51.524982 N -0.070225 W 0.88 280.87 280704 0 2 can track up;
302, GPRMC 221927.21875 A 51.525017 N -0.070235 W 1.87 340.67 280704 0 2 listen to up;





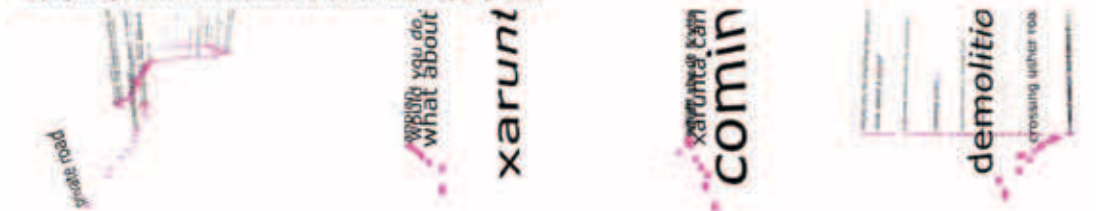
Doris, resident of Bow, takes ambientTV.NET for a walk around her neighbourhood.



Her reminiscences are recorded orally, by text messaging and GPS to create an audio-visual memory map of Bow.



a project by ambientTV.NET (demoTV) commissioned by [s p a c e]



E / SCAN - JAN - NIJACK



Left: Poster for Bow Space
 (audio-visual memory map
 commissioned by SPACE
 Studios for Bow Festival,
 London 2004)

Above: Stencil by arofish on
 Brick Lane, 2004
 Photo: Mukul Patel

Manu Luksch & Mukul Patel

2006

Satellite of Love was part of *Exploding Television*, an art event parallel to the 35th International Film Festival Rotterdam curated by Edwin Carels.

ambient.lounge with Microtel in the foreground

Photo: Bob Goedewaagen

1

The Moment of Long Now
(*Juha Huuskonen*)

2

Unscheduled TV (*Rachel Baker*)

3

Pirate Radio Scanner
(*Irrational.org*)
Photos: Tina Hage

Overleaf: Microtel pages.
Contributing artists: a boy and his SID, adrian pawley, agam andreas, andy gee, anonymous, babel, ben jones paperrad, ben sisto, bioxlat, brendan ford, bruno curfs, carola, unterberger probst, carl, bulldozerman, chebi, cinema.nl, claire chanel, cory arcangel, cosmic disciple, dan tombs, danielle roberts, denheer, dispyz, dj slippers, drx, eric parren, error32, emo, evert hillhorst, firestARTer, giovanni rosa, grand theft andrew, gyz la riviere, hans dekker, hello, henrik hannebo, igor baskin, ilja thomassen, inexpensive, JODI, john veron, jos de ruitter (continues overleaf...)

VBI

VBI is the *Voluptuously Blinking Eye* of ambientTV.NET that SCANS the media for intervention opportunities, JAMS the data party in the ether, and HIJACKS the network...

VBI is a broadcast studio and lounge produced by ambientTV.NET for the *Satellite of Love* exhibition of the 35th International Film Festival Rotterdam, 2006. *VBI* is a softening of broadcast schedules, a fuzziness at the edge of the screen, a place of disturbing slowness in speedy times. *VBI* is the Vertical Blanking Interval of the NOS (Dutch TV) broadcast signal, into which viewers-turned-producers insert teletext art. *VBI* is a directory of unscheduled broadcasts, a survey of illegal transmissions, an unwarranted reverse-engineering of the toys that make us tick. Working in the technical margins of the broadcast spectrum, and giving expression to voices marginalized by media conglomeration, *VBI* conducts an aesthetic archaeology of TV and speculates on possible futures for independent media.

VBI comprises *Microtel* and the *ambient.lounge*. *Microtel* is a live teletext production studio run by Lektrolab (Paul B. Davis and Emma Davidson) that broadcasts works created on the spot by visitors, and those submitted beforehand by members of the micromusic.net community, on the teletext service of terrestrial Dutch channel NOS.

Hosted by Tina Hage, the *ambient.lounge* is a place to meet and relax, discuss and conspire, listen to talks or attend workshops. It contains works that deploy low-tech, DIY, or critical approaches to media production or distribution, including:

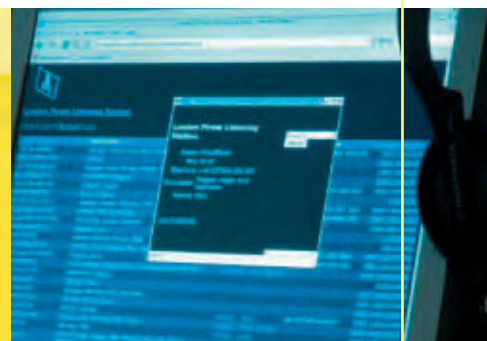
- *Broadbandit Highway* (Manu Luksch & Ilze Black, 2001)
- *The Moment of Long Now* (Juha Huuskonen), which slows down a live TV news feed to 1/100th of real time.
- *Pirate Radio Scanner* (Irrational.org), an online interface to control a scanner located in London, which tunes in to pirate stations
- *Unscheduled Television* (Rachel Baker), an online directory of artists' TV projects in the UK.
- *The Hacked Nintendo* installation, and regular Nintendo hacking workshops (Paul B. Davis and Emma Davidson)



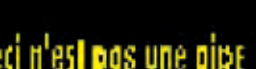
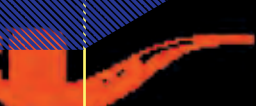
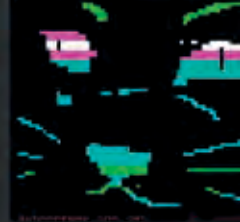
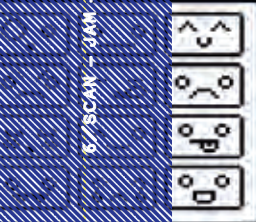
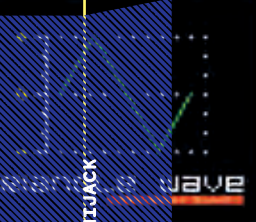
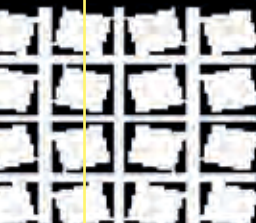
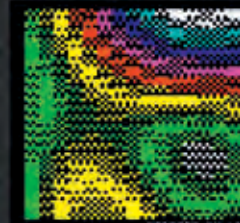
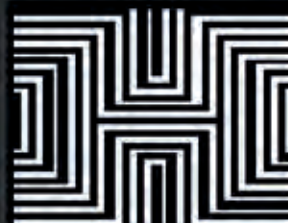
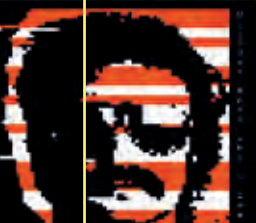
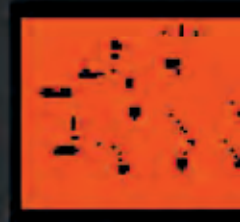
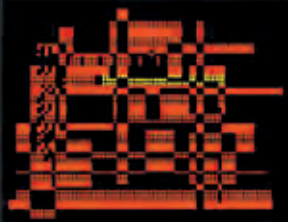
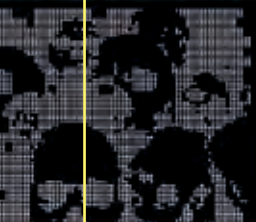
1



2



3



5 / SCAN - JAV - HIJACK

UNSCHEDULED TELEVISION: TOWARDS A DIRECTORY OF CONVERGED MEDIA EXPERIMENTS

Convergence of Internet, TV and cinema brings new conventions and formats, new modes of behaviour and habits, new possibilities and new restrictions. The differences between these discrete mediums are worth re-emphasizing in terms of cultural phenomena rather than technology. Attention should also be brought to the formation of routines and rituals around production, distribution and consumption of the moving image in the age of desktop video editing, BitTorrent, and broadband.

Television is often derided as the degenerating, manipulative, pacifying instrument of corporate and state hegemony, but cultural studies students will also characterize it in more innocuous terms: TV holds a central position within the various realities and discourses which construct everyday life, and is a predominant organising principle for households, families and communities all over the world. Moreover, the idea that TV is simply a propaganda machine only persists until the realisation that the medium is there to be manipulated, rather than to be manipulated by.

Understanding the future of TV in an age of digital convergence means understanding the impact on patterns of behaviour where the communal mode of watching scheduled TV has broken down, and where long-established professional modes of production are increasingly challenged by the autonomous amateur.

We didn't have a TV in our house until I was 13, an absence that induced a chronic addiction lasting for most of my teens. For good or for ill, many of my cultural references, sensations and perspectives have come from early 1980s British kids' programmes and the rise of alternative TV. Cult TV emerged when the conventional TV formats were confronted with experimental, groundbreaking shows – often comedies such as *Monty Python*. One of the most recent cult TV shows to be smuggled onto mainstream TV in the UK, *South Park*, was available on the Internet before it was broadcast, and this is likely to be a more common model of distribution for innovative works of moving image.

Rachel Baker

2006

Commissioned by ambientTV.NET for *VBI: the ambient.lounge* in the *Satellite of Love*, Witte de With, during the 35th International Film Festival Rotterdam (2006)

www.irational.org/tm/unscheduledtv

Microtel artists (continued from previous page): , jukka desert planet, karen cham, khingkobra, laurie halsey brown, lektrogirl, liseth, lizzy haven, lukas hajek, masterdahiki, mesaphlin, michel pilger, michael connor, naan elderling, nicole sante, niels brouwers, niels engel, olivier ruellet, patrik lichty, oscar van offeren, otro, paul b davis, philip linde, piratejack, poke 1,170, redguts, roosje & struba, snowrobot – 8 bit peoples, ruud, ruud van riet, sander & sander, satim, scary sherman, schmx, shoddy, simon & alex, steven read, supercarameloso, tahar haouachi, the Ye_ti, thor johnson, tilo, todd shy, twan, voskomo, videohometraining, wibo posthumus, worldKit, yerzmyey

The way viewing is structured by the TV apparatus, in particular by scheduling, is a key factor influencing consumption: TV shapes habits not only directly through programme (and ad) content, but also by creating routines of behaviour. When and in what circumstances a programme (or ad) is seen carries great significance for industry, particularly advertising. Before multichannel cable and satellite, TV culture in Britain was dominated by a scheduling regime emerging from an environment of only four channels.

The BBC would go head-to-head for prime-time viewing spots with ITV and Channel 4. 7pm soap wars, or 9pm news, Friday night comedy, Saturday evening light entertainment – a whole range of viewing fare served up to structure the rhythm of ones day according to age, demographic, household composition, etc. TV advertising depends on this precise ordering of audiences and the (predominantly ad-free) BBC is no less part of the game. Multiple channels, BitTorrent, and broadband are changing our habits dramatically. Live Reality TV and football (also a mix of reality and drama) are probably the last bastions of large-scale communal TV watching, but while office conversations are all about last night's episode of *Big Brother* or *Pop Idol*, at home computers are busy downloading entire series of *Lost* or *CSI* to view over the course of a weekend. The advertising industry is rapidly reinventing itself to adapt to new consumption habits.

Not only are consumption habits changing, but also the division between production, consumption and distribution is breaking down. The phenomenon of producing one's own moving image content and webcasting online is still less widespread than the downloading of industry-produced content. Copyright control over the image is exerted rigorously, and video streaming is far less prevalent than audio streaming, but the opportunities afforded by cheap home video production and open online distribution channels are not to be ignored. The desire for shared narratives persists as ever – it is the possibilities to instruct or participate in the production and distribution of these narratives that have increased so dramatically.

In a gesture towards Gerry Schum's *Television Gallery* of the early 1970s, I am attempting to assemble a diversity of projects that reconfigure approaches to TV (in the widest sense of the term) and consider the behaviours and habits we have grown up with and the new ones currently forming. This web directory of projects is entitled *Unscheduled Television*.

The projects presented in this collection represent a range of responses to TV culture and online moving image from artists and activists experimenting with the available technology – whether it be remixing existing TV, film and video footage, scratch video, online video art, video-blogs, online archives, or emulating and referencing TV culture nostalgically. The classification scheme is an initial sketch. As new projects are added, during and after *Satellite of Love*, a more robust scheme will emerge, based on the nature of the activities (rather than the medium).

“The television screen is the retina of the mind’s eye.”

Dr. Brian O’Blivion, (from David Cronenberg’s 1983 film Videodrome)

Manu Luksch & Mukul Patel
2008

**LOVE, PIRACY, AND THE OFFICE OF RELIGIOUS
WEBLOG EXPANSION**

*Love, Piracy, and the
Office of Religious Weblog
Expansion* is a collaborative
reading project that
continues online at:
www.ambientTV.NET/love

The text that follows
was exactly censored
before this book was
allowed to enter into
circulation. The redaction,
which is unique to this
copy, was executed as part
of a performance during
the book launch. The entire
text can be read only by
combining the information
in all 1,500 copies of this
edition.

Coding: **Elke Michlmayr**



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Physical copies of the book have a unique word left uncensored in the following pages, and a unique serial number.

BOOK NUMBER	
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PROCESSED AT	DATE
LONDON FIELDS	190409

MP – What is the recent history of censorship in Iran?

In conversation with **Mukul Patel**
MP = Mukul Patel
AA = Ali Alizadeh

AA – [REDACTED]



MP – What changed with the introduction of the computer?

AA – [REDACTED]

MP – What about political censorship?

AA – [REDACTED]

[REDACTED]

MP - How is the Internet policed in Iran?

AA - [REDACTED]



[REDACTED]

MP – That’s too good to be true. What about piracy?

AA – [REDACTED]

MP – In China, multinational corporations serve up a corrupted form of freedom of speech, not based on a call on human rights but rather on the freedom of the market. How does the situation differ in Iran?

AA – [REDACTED]

MP – The optimists of the net claim that the information economy finally makes freedom and democracy possible.

AA – [REDACTED]
