Augmented Resistance: the possibilities for AR and data driven art

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This LEA publication has a simple goal: surveying the current trends in augmented reality artistic interventions. There is no other substantive academic collection currently available, and it is with a certain pride that LEA presents this volume which provides a snapshot of current trends as well as a moment of reflection on the future of AR interventions.
The Leonardo Electronic Almanac acknowledges the kind support for this issue of

Every published volume has a reason, a history, a conceptual underpinning as well as an aim that ultimately the editor or editors wish to achieve. There is also something else in the creation of a volume; that is the larger goal shared by the community of authors, artists and critics that take part in it.

This volume of LEA titled Not Here, Not There had a simple goal: surveying the current trends in augmented reality artistic interventions. There is no other substantive academic collection currently available, and it is with a certain pride that both, Richard Rinehart and myself, look at this endeavor. Collecting papers and images, answers to interviews as well as images and artists’ statements and putting it all together is perhaps a small milestone; nevertheless I believe that this will be a seminal collection which will showcase the trends and dangers that augmented reality as an art form faces in the second decade of the XXIst century.

As editor, I did not want to shy away from more critical essays and opinion pieces, in order to create a documentation that reflects the status of the current thinking. That these different tendencies may or may not be proved right in the future is not the reason for the collection, instead what I believe is important and relevant is to create a historical snapshot by focusing on the artists and authors developing artistic practices and writing on augmented reality. For this reason, Richard and I posed to the contributors a series of questions that in the variegated responses of the artists and authors will evidence and stress similarities and differences, contradictions and behavioral approaches. The interviews add a further layer of documentation which, linked to the artists’ statements, provides an overall understanding of the hopes for this new artistic playground or new media extension. What I personally wanted to give relevance to in this volume is the artistic creative process. I also wanted to evidence the challenges faced by the artists in creating artworks and attempting to develop new thinking and innovative aesthetic approaches.

The whole volume started from a conversation that I had with Tamiko Thiel – that was recorded in Istanbul at Kasa Gallery and that lead to a curatorial collaboration with Richard. The first exhibition Not Here at the Samek Art Gallery, curated by Richard Reinhart, was juxtaposed to a response from Kasa Gallery with the exhibition Not There, in Istanbul. The conversations between Richard and myself produced this final volume – Not Here, Not There – which we both envisaged as a collection of authored papers, artists’ statements, artworks, documentation and answers to some of the questions that we had as curators. This is the reason why we kept the same questions for all of the interviews – in order to create the basis for a comparative analysis of different aesthetics, approaches and processes of the artists that work in augmented reality.

When creating the conceptual structures for this collection my main personal goal was to develop a link – or better to create the basis for a link – between ear-
EDITORIAL

These are four elements that characterize the work of contemporary artists that use augmented reality as a medium. Here, it is not perhaps the place to focus on the role of ‘publicity’ in art history and artistic practices, but a few words have to be spent in order to explain that publicity for artworks is not solely a way for the artist to gain notoriety, but an integral part of the artwork, which in order to come into existence and generate interactions and engagements with the public has to be communicated to the largest possible audience.

"By then, Kusama was widely assumed to be a publicity hound, who used performance mainly as a way of gaining media exposure." The publicity obsession, or the accusation of being a ‘publicity hound’ could be easily moved to the contemporary group of artists that use augmented reality. Their invasions of spaces, juxtapositions, infringements could be defined as nothing more than publicity stunts that have little to do with art. These accusations would not be just irrelevant but biased – as in the case of Sander Veenhof’s analysis in this collection – the linkage between the existence of the artwork as an invisible piece and its physical manifestation and engagement with the audience can only happen through knowledge, through the audience’s awareness of the existence of the art piece itself that in order to achieve its impact as an artwork necessitates to be publicized.

Even if, I do not necessarily agree with the idea of a ‘necessary manifestation’ and audience’s knowledge of the artwork – I believe that an artistic practice that is unknown is equally valid – I can nevertheless understand the process, function and relations that have to be established in order to develop a form of engagement and interaction between the artwork and the audience. To condemn the artists who seek publicity in order to gather audiences to make the artworks come alive is perhaps a shortsighted approach that does not take into consideration the audience’s necessity of knowing that interaction is possible in order for that interaction to take place.

What perhaps should be analyzed in different terms is the evolution of art in the second part of the XIX century, as an activity that is no longer and can no longer be rescinded from publicity, since audience engagement requires audience attendance and attendance can be obtained only through communication / publicity. The existence of the artwork – in particular of the successful artwork – is strictly measured in numbers: numbers of visitors, numbers of interviews, numbers of news items, numbers of talks, numbers of interactions, numbers of clicks, and, perhaps in a not too distant future, numbers of coins gained. The issue of being a ‘publicity hound’ is not a problem that applies to artists alone, from Andy Warhol to Damien Hirst from Banksy to Maurizio Cattelan, it is also a method of evaluation that affects art institutions and museums alike. The accusation moved to AR artists of being media whores – is perhaps contradictory when arriving from institutional art forms, as well as galleries and museums that have celebrated publicity as an element of the performative character of both artists and artworks and an essential element instrumental to the institutions’ very survival.

The publicity stunts of the augmented reality interventions today are nothing more than an acquired methodology borrowed from the second part of the XIX century. This is a stable methodology that has already been widely implemented by public and private art institutions in order to promote themselves and their artists.

Publicity and community building have become an artistic methodology that AR artists are playing with by making use of their better knowledge of the AR media. Nevertheless, this is knowledge born out of necessity and scarcity of means, and at times appears to be more effective than the institutional messages arriving from well-established art organizations. I should also add that publicity is functional in AR interventions to the construction of a community – a community of aficionados, similar to the community of ‘nudists’ that follows Spencer Tunick for his art events / human installations.

I think what is important to remember in the analysis of the effectiveness both in aesthetic and participatory terms of augmented reality artworks – is not their publicity element, not even their sheer numbers (which, by the way, are what has made these artworks successful) but their quality of disruption.

The ability to use – in Marshall McLuhan’s terms – the medium as a message in order to impose content by-passing institutional control is the most exciting element of these artworks. It is certainly a victory that a group of artists – by using alternative methodological approaches to what are the structures of the capitalistic system, is able to enter into that very capitalistic system in order to become institutionalized and perhaps – in the near future – be able to make money in order to make art.

Much could be said about the artist’s need of fitting within a capitalist system or the artist’s moral obligation to reject the basic necessities to ensure an operational professional existence within contemporary capitalist structures. This becomes, in my opinion, a question of personal ethics, artistic choices and existential social dramas. Let’s not forget that the vast majority of artists – and AR artists in particular – do not have large sums and do not impinge upon national budgets as much as banks, financial institutions, militaries and corrupt politicians. They work for years...
EDITORIAL

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9

EDITORIAL

Site, Non-site, and Website

In the 1960’s, artist Robert Smithson articulated the strategy of representation summarized by “site vs. non-site” whereby certain artworks were simultaneously abstract and representational and could be site-specific without being sited. A pile of rocks in a gallery is an “abstract” way to represent their site of origin. In the 1990’s net.art re-de-materialized the art object and found new ways to suspend the artwork online between website and non-site. In the 21st century, new technologies suggest a reconsideration of the relationship between the virtual and the real. “Hardlinks” such as QR codes attempt to bind a virtual link to our physical environment.

Throughout the 1970’s, institutional critique brought political awareness and social intervention to the site of the museum. In the 1980’s and 90’s, street artist such as Banksy went in the opposite direction, critiquing the museum by sited their art beyond its walls.

Sited art and intervention art meet in the art of the trespass. What is our current relationship to the sites we live in? What representational strategies are contemporary artists using to engage sites? How are sites politically activated? And how are new media framing our consideration of these questions? The contemporary art collective ManifestAR offers one answer.

“Whereas the public square was once the quintessential place to air grievances, display solidarity, express difference, celebrate similarity, remember, mourn, and reinforce shared values of right and wrong, it is no longer the only anchor for interactions in the public realm. That geography has been relocated to a novel terrain, one that encourages exploration of mobile location-based monuments, and virtual memorials. Moreover, public space is now truly open, as artworks can be placed anywhere in the world, without prior permission from government or private authorities – with profound implications for art in the public sphere and the discourse that surrounds it.”

ManifestAR develops projects using Augmented Reality (AR), a new technology that – like photography before it – allows artists to consider questions like those above in new ways. Unlike Virtual Reality, Augmented Reality is the art of overlaying virtual content on top of physical reality. Using AR apps on smart phones, iPads, and other devices, viewers look at the real world around them through their phone’s camera lens, while the app inserts additional images or 3D objects into the scene. For instance, in the work Signs over Semi-conductors by Will Pappenheimer, a blue sky above a Silicon Valley company that is “in reality” empty contains messages from viewers in skywriting smoke when viewed through an AR-enabled Smartphone.

Air is being used to activate sites ranging from Occupy Wall Street to the art exhibition ManifestAR @ ZERO1 Biennial 2012 – presented by the Samek Art Gallery simultaneously at Bucknell University in Lewisburg, PA and at Silicon Valley in San Jose, CA. From these contemporary non-sites, and through the papers included in this special issue of LEA, artists ask you to reconsider the implications of the simple question why (where are you now?)

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EDITORIAL Lanfranco Aceti

INTRODUCTION Richard Rinehart

THE VARIABLE MUSEUM: OFF-TOPIC ART
+ Interview, Statement, Artwork
John Bell

TRANSLOCATED BOUNDARIES
+ Interview, Statement, Artwork
Jacob Garbe

IN BETWEEN: EXPERIENCING LIMINALITY
+ Interview, Statement, Artwork
Dragos Gheorghiu & Livia Ţeferan

HACKING: A NEW POLITICAL AND CULTURAL PRACTICE
Christina Grammatikopoulou

CONNECTIVITY, AUGMENTED PERCEPTION OF THE CITY
+ Interview, Statement, Artwork
Salvatore Iaconesi & Oriana Persico

AUGMENTED RESISTANCE: THE POSSIBILITIES FOR AR AND DATA DRIVEN ART
+ Interview, Statement, Artwork
Conor McGarrigle

SITUATED SOUNDSCAPES: REDEFINING MEDIA ART AND THE URBAN EXPERIENCE
+ Interview, Statement, Artwork
Natasa Paterson & Fionnuala Conway

A NEW RELIC EMERGES: IMAGE AS SUBJECT TO OBJECT
Rebecca Peel

RE-VISUALIZING AFGHANISTAN IN "WHAT IF IM THE BAD GUY": USING PALIMPSEST TO CREATE AN AR DOCUMENTARY
+ Interview, Statement, Artwork
Aaron A. Reed & Phoenix Toews
Augmented Resistance: the possibilities for AR and data driven art

by

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ABSTRACT

This article discusses the possibilities for Augmented Reality (AR) as a driver of data based art. The combination of AR and Open Data (in the broadest post-Wikileaks sense) is seen to provide a powerful tool-set for the artist/activist to augment specific sites with a critical, context-specific data layer. Such situated interventions offer powerful new methods for the political activation of sites which enhance and strengthen traditional non-virtual approaches and should be thought of as complementary to, rather than replacing, physical intervention.

I offer as a case study this author’s “NAMAland” project, a mobile artwork which uses Open Data and Augmented Reality to visualise and critique aspects of the Irish financial collapse. The project, overlaying Dublin with an activist derived data-layer which supported and enabled physical interventions, making visible/concrete abstract financial dealings through situating them in real space, enacting a virtual layer of critique which facilitated and catalysed wider debate.

Augmented Reality: an emergent technology, the application of which is still uncertain. Ben Russell identified a similar openness in earlier locative technologies: “a technology seeking usages which are meaningful to its broadest post-Wikileaks sense) is seen to provide a powerful tool-set for the artist/activist to augment specific sites with a critical, context-specific data layer. Such situated interventions offer powerful new methods for the political activation of sites which enhance and strengthen traditional non-virtual approaches and should be thought of as complementary to, rather than replacing, physical intervention.

Despite the limitations of AR browsers they point to the convergence of a burgeoning world of open and accessible data, much of it geo-tagged or available for geo-tagging, with the ability to generate location specific overlays. AR is an emergent technology, the application of which is still uncertain. Ben Russell identified a similar openness in earlier locative technologies which he saw as seeking “grassroots and consumer level interpretation of what these devices are,” in these emergent AR systems there is a similar sense of a technology seeking usages which are meaningful to the broadest constituency. This presents an oppor-

AUGMENTED REALITY

Augmented Reality (AR) is a problematic term in itself but as with much in the field of ‘New Media’ it appears that for the moment, we’re stuck with it. The term was originally coined by Tom Caudell and David Mizell in 1992 for applications in aircraft manufacturing at Boeing. It was associated in the 1990s with virtual reality type headsets with prototypes like the Touring Machine and Map-in-the-Hat which were accompanied by weighty backpacks carrying the necessary computing, GPS and communication equipment, which today fits in a cellphone. Even today the HUD (Heads Up Display) paradigm still has traction as demonstrated by Google’s recent Project Glass announcement, however despite Google’s intervention, the HUD as a model of AR still exists in the nostalgia of “yesterday’s tomorrows.”

This association of AR situated somewhere along the real-virtual continuum, not quite real but not fully virtual either, serves to situate the practice in a scenario which I suggest looks toward the utopian values/ambitions of virtual reality and as such runs the risk of not attending to the real value of AR, which is its ability to contextually situate data. It is necessary to further distinguish the version of Augmented Reality (AR) currently available for mobile devices from the richer conceptualization of augmented space as articulated by Lev Manovich which encompasses the gamut of the distributed information resources and is not confined to ubiquitous and pervasive computing and the myriad ways in which computational power is embedded in the fabric of the city.

(AIR) in its current popular articulation working on mobile devices through platforms such as Layar, Junao and Wikitude is a more prosaic affair, designed as a device led experience offering a limited set of procedures involving the overlaying of dynamic, context specific data over live ‘camera-view’ of physical space. Typically this information is scraped from a geo-tagged database and serves information such as proximity of train stations, cinemas and nearby tweets. More recent developments include the display of 3D models and the ability to trigger actions, such as playing an advertising video, through image recognition leading a push to monetize the technology through AR advertisers tie-ins.

It is important however to look beyond the limited nature of many of the applications currently available for AR browsers to attend to the affordances of these platforms. I draw attention to the ability to import and locate geo-tagged databases which offer an unprecedented opportunity for the political activation of sites with large scale data-led critiques working in tandem with physical intervention.
DATA DRIVEN ART

In considering AR art and data it is important to locate the discussion within an artistic tradition of using data (open or otherwise) as a tool of political critique within an art context. I see the potential for the convergence of data space and real space which AR offers as situated within this tradition and will trace this through three artists who have exerted direct influence on the namaland project, these are Hans Haacke with his seminal Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971. Mark Lombardi’s data based drawings and Josh On’s They Rule.

The case of Shapolsky et al. is of particular interest as it was a data rich installation detailing ownership of 142 (mostly tenement) properties and sites in New York City in the ownership or effective control of the Shapolsky Family. The work was based on data derived from publicly available records, assembled and refined, in the case of obfuscated records designed to conceal effective ownership, by the artist. The work reveals the city as a real estate system, uncovering its complex structure and demonstrating the ways in which the physical fabric of the city, and the arcane financial dealings designed to maximise the value of real estate holdings, are imbricated. It expands the idea of site beyond physical location to include its associated data space. This serves to activate these sites through providing a socio-political narrative, transforming individual buildings through augmenting them with data. Situating them within a complex network of property and financial transactions, with far reaching repercussions of the space of the city and the everyday lives of the people living in these slums. The piece was to be exhibited in the Guggenheim Museum, but the exhibition was controversially cancelled before its opening in April 1971 with the specificity of the work cited as the principle reason. The museum Director held that social issues should be addressed "artistically only through symbolism, generalization and metaphor." What caused the work to be suppressed was the specificity of the critique, which data supplied, whereas a generalized artistic critique would have been acceptable demonstrating the power of the data-based critique.

The artist Mark Lombardi is known for his large scale data based drawings or “narrative structures” which detail the networks of power and money involved in various political financial scandals such as the collapse of the Bank of Credit and Commerce International detailed in BCCI
c1996-2000. For each drawing Mark Lombardi built a custom database culled from published information sources assembled onto cross referenced index cards, according to his gallerist Deven Golden, he had around 14,000 of them, which were then condensed to create his drawings. Lombardi considered these as a method of “reprocessing and rearranging” freely available information as a way of mapping the political and social terrain. The painter Greg Stone recounts the reaction of a friend, a reporter at the Wall St Journal, on seeing Lombardi’s “George W. Bush, Mekan Energy and Jackson Stephens” drawing, although he was familiar with the characters in the narrative, said he “hadn’t fully understood the implications until he saw it all laid out that way.”

Josh On’s web based work They Rule pursues a similar mission of making connections between networks of powerful individuals, this time connected through corporate directorships once again drawing from publicly available databases. They Rule provides a front end interface to its underlying databases which allows users to make their own connections and share them with other users. As a work of art, it presents a framework to interface with the data, inviting its users to provide the narrative structure and co-construct the meaning. Originally powered from a custom database of directorships of the top 100 companies in the US, it now employs the database of Littlels, “a free database of who-knows-who at the heights of business and government.”

These projects illustrate that the power of data art lies in its ability to re-present information in ways which make the connections evident, presenting the information as narrative and in ways which reveal the underlying structures and patterns. How then can ubiquitous networked location awareness of mobile devices and emergent AR add to this tradition, and in an era where data and its use have assumed a greater importance than ever before, what has art practice to contribute to this burgeoning field? At this point, I will introduce a case study of a recent work which follows in the tradition of data art. It is a work which does not claim any technical innovation, created for an existing platform and built using free and open source software, but it offers a powerful example of the ways in which data can politically activate sites and, I suggest, a model for connecting data and space to create an activist hybrid-space.

NAMALAND

NAMALAND is a mobile AR artwork, built on the Layar platform, which uses Open Data and Augmented Reality to visualise and critique aspects of the Irish financial collapse, through an overlaying of the city of Dublin with a database driven data layer which identifies properties under the control of NAMA (The National Assets Management Agency). NAMA is an Irish Government Agency established in December 2009 to acquire bad property loans from Irish banks with the aim of removing them from the banks’ bal-
After some research, I was able to identify an alternative to open it to critique and scrutiny. organisation and events which led to its creation, in due to the imminent collapse of the banking system. entering an IMF/EU bailout program in November 2010 due to the imminent collapse of the banking system. Despite (or perhaps because of) its central role in the financial collapse NAMA was extremely secretive in its workings. Legally exempted from Freedom of Information requirements, the agency was intent on shielding its property portfolio, individuals and corporations involved, from public scrutiny under the guise of ‘commercial sensitivities.’ Building on Hans Haacke’s treatment of the Shapolsky real estate and New York City, it was obvious that mapping out NAMA’s property holdings was essential to gain an understanding of the organisation and events which led to its creation, in order to open it to critique and scrutiny.

After some research, I was able to identify an alternative, activist source of information on NAMA properties on the anonymous website NAMA Wine Lake. Maintained as a Google Docs, the NAMA-bound spreadsheet was compiled from published sources of information connecting property developers known to be in NAMA, their directorships of companies and properties controlled by these companies. Each entry was well documented with links to the sources, important in a litigious climate. This data was, however, locationally vague, street names were typically included with vague descriptors such as “site on Mayor St” but lacked in sufficient detail to automatically geo-tag. With further research, it was possible to initially manually geo-tag approximately 120 Dublin properties through visually identifying the sites in person and tagging them with a handheld GPS unit. For legal reasons the database had to be confined to properties which could be located with a high degree of certainty for which sufficient documentary evidence of their ownership could be provided. This data was then used to create a geotagged MySQL database to be used as the data source for NAMALAND.

The application was built in October 2010 and has been updated on a regular basis since. It employs the Layar platform which provides a development environment and software platform to create AR applications which run on the Layar App for the iPhone and iPad, Android devices and selected Nokia and Blackberry smartphones. Layar provides a standardized user interface, with limited options for modification, and supplies a set of standard AR methods upon which Layers can be built. It was selected for two reasons; the first was ease of use, it imports a database effectively and is a working reasonably robust AR app which can be used with a minimum of development. Secondly it provided a method of publishing a politically sensitive work on the iPhone (at the time the most popular smartphone platform in Ireland) as layers are submitted to Layar’s own approval process and publishing through the Layar iPhone app, effectively evading the app store gatekeeping, essential for a politically sensitive app working with grey unofficial data.

The NAMALAND layer in operation takes the location of the user’s phone and compares it to this database of geotagged properties of NAMA properties within certain defined ranges. An overlay of properties within the specified range is then created which can be further interrogated for ownership details (the majority of properties in NAMA are associated with a small number of individuals with vast property holdings and billions in defaulted loans). The location of each response is indicated by an overlay of a cartoon “Monopoly Man” figure over NAMA properties in the camera-view of the user’s device. It also generates a real time map of localised NAMA properties along with a list of nearby properties and their locations. NAMALAND thus visualizes the extent of NAMA property ownership, allowing users to identify nearby properties and interrogate specific regions of the city for NAMA connections. It was the first mapping of NAMA properties available, and eighteen months after its creation, it is still the only available mapping of NAMA properties available in Dublin.

RECEPTION AND ACTIVATION

NAMALAND succeeded in capturing the popular imagination in Ireland. It was widely reported in the mainstream media including an interview and report on the Nine O’Clock News on RTÉ (the Irish national broadcaster). I have been frequently interviewed on radio, and it has featured in the print media on many occasions. I’m regularly contacted by international journalists writing segments on the local reaction to the financial collapse. The title ‘NAMALAND’ has even entered common usage as a descriptor for the post IMF bailout situation. In the midst of my extended 15 minutes, the project has more importantly succeeded in focusing attention on its subject matter where more traditional approaches failed. It overcame official attempts to limit information and discussion on the subject, and has acted as a conduit through which concerns over the lack of transparency inherent in NAMA which focused, and kick-started, the NAMA backlash which has yielded some positive results.

On one level, it operated as a mobile app, a ready to hand source of information locating NAMA properties as a myriad of other apps locate coffee shops and restaurants, gaining 45,000 users in the process. How NAMALAND Walking Tour. 2011, Conor McGarrigle. Participatory Walk. © Conor McGarrigle.
ever as an intervention, particularly one with political aspirations it was not sufficient to remain as a ‘virtual intervention’, and needed to operate in conjunction with physical actions to be effective. In this respect, it was vital that the project was expanded to include real world events such as walking tours, situated public discussion forums, public speaking engagements, media coverage and individual interventions with the work itself being an amalgam of all its constituent components. These were all supported and enabled through the data layer made visible through the application of AR technology, offering multiple points of entry and modes of engagement with the project which were not technologically dependent and open to as broad a constituency as possible.

Indeed as the project disseminated it became clear that many of the people who spoke to me, of the project, were not actually users, as they did not have a phone capable of running the application. Their experience of the project was second hand, passed to them as a story which resonated as a tale of resistance. Somebody had used mobile technology to open up of previously unavailable data and a re-connecting of this data with the fabric of the city itself. This served to add specificity in place of generalization, fuelling debate through the provision of an infrastructure on which specific spatial critiques could be structured, supplying a point of entry hitherto unavailable.

PERIPATETIC ACTIVISM

The project was accompanied by a series of walks informed by the mobile application which took place in Dublin City Centre and in Tallaght two areas characterised by a high concentration of NAMA properties. These were public, as with the NAMA-Rama walk in conjunction with Market Studios, the In These Troubled Times walk with RuaRed Arts Centre and Ireland after NAMA with The Exchange Arts Centre, and private walks, such as the guided walks for RTÉ News and Channel Four News TV crews. In this way, the project bridged the gap between the abstract dataset hosted in an online database and the real space of the city. NAMAland is essentially a walking project, it is necessary to deploy it on the street for it to operate at all. The guided walks, through careful selection of routes, were able to maximise this impact by proceeding through areas of the highest concentration of land-

mark buildings and, as participatory events, functioned as walking forums facilitating participants in discussing the issues represented by NAMA and its property portfolio. NAMA represents a complex system of abstract financial dealings, transactions which have become disconnected from everyday understanding but yet have significant and very real consequences. The project and its walks attempt to counter this growing abstraction of space, they operate in hybrid space, that is “a convergence of geographic space and data space” where the distinctions between Castell’s space of place (physical space) and the space of flows (informational space) collapses with the overlaying of context sensitive data. Whereas the narrative of NAMA was the narrative of the (now defunct) property market, international finance and IMF bailouts, NAMAland reconnects this to real spaces in order to expose their interconnectedness and real consequences.

In my presentation of NAMAland, in every interview and talk, there was always included two direct practical demands, especially in conversation with City officials, the release of more information on NAMA properties and the making available of vacant properties for community use. These became part of the general conversation on NAMA and have achieved results, both through foregrounding the issues of NAMA properties and their usage and in opening access to properties. NAMAland has informed and influenced groups which have taken direct action through occupying NAMA properties, acting as a resource on which further actions can be built. Dublin City opened direct negotiations with NAMA to access vacant properties under their control for social and cultural use. This has resulted in a city program which allocates vacant buildings for cultural uses with substantial premises being made available. This has been accompanied by the release of more information on NAMA property which, while not nearly complete, has fed the growing demand that vacant properties be opened for community use.
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I argue elsewhere that artistic practices which engage with emergent technologies are involving in a process of shifting the understanding of these technologies. As Richard Coyne puts it “technologies do not conform politely to predetermined or intended functions,” rather it is through the use that functions and usage modes come to light and their relative value and importance is revealed. Art as it stands is being promoted as a marketing technology, with the principle that augmented reality is being thus presented and developed by technology. The technology is being thus presented and developed as a method of connecting companies with their customers in real space. While these applications will be a feature of the mature practice of AR, they are, to invoke the developers of the Urban Tapestries public authoring project, “unnecessarily impoverished.”

I argue for the role of art practices in broadening the understanding of the technologies’ application through expanding their range of application and permitted usages. NAMAland demonstrates one such application, but the potential for these tools is only limited by the data-sets which can be accessed and the desire by artists and activists to engage with them as part of their practice. At an everyday level this might be the difference between AR enabling a retailer to deliver location-aware special offers and deals to a customer’s phone alongside the ability of the user to interrogate the retailer’s history on a range of issues from health and safety to their environmental record or simply customer satisfaction. This is not necessarily to privilege one over the other. Both have their place but what is of the prime importance is that multiple options co-exist as aids to informed decision making, where the user can offset say a welcome 30% reduction in the price of a cup of coffee earned by checking-in against the companies anti-union policies.

NAMAland is an application of AR technology which has reached a wide audience through usage, mainstream media accounts and word of mouth, as a result of addressing specific local issues (with arguably a wider import). This success establishes AR as a tool of political critique which can reveal and situate information and data of political significance. This assumes a role of art practices which are, to a large degree, for the sake of its subject, engaged in creative action.

The Future of AR Art

7. See layar.com, wikitude.com and juniaco.com
15. See littlesis.org
16. See layar.com
17. See http://namawinelake.wordpress.com
18. At the time it was unclear what the legal position on releasing this information was, so I was advised to state that properties were ‘reported to be in NAMA’ rather than in NAMAland
CONOR MCGARRIGLE

interviewed by

Lanfranco Aceti & Richard Rinehart

Is there an ‘outside’ of the Art World from which to launch critiques and interventions? If so, what is the border that defines outside from inside? If it is not possible to define a border, then what constitutes an intervention and is it possible to be and act as an outsider of the art world? Or are there only different positions within the Art World and a series of positions to take that fulfill ideological parameters and promotional marketing and brand- ing techniques to access the fine art world from an oppositional, and at times confrontational, standpoint?

I’m not sure it is that productive to think of an inside or outside of the art world. Certainly we can speak of an art world, or more accurately an art market, orient- ated around the gallery system, art fairs, museums and so forth. If we’re speaking about making art in all its forms I think the boundaries are very porous with artists operating successfully within that narrow world ecosystem while still retaining a wider relevance.

I’m not especially interested in critiques or interven- tions which only refer to art world concerns unless there is a broader context, they have their place, but it’s not part of my practice. An important lesson of conceptual art is that the art world can recuperate any art movement if it so desires, so certainly assuming positions which are self-consciously ‘outside’ or constructed as oppositional in relation to the art world can be seen as operating tactically within the logic of the art world.

I’m interested in interventions which serve a purpose, any intervention must draw its validity from the co- gency and strength of the critique rather from the operation of critique as an end in itself. Interventions which have a wider relevance typically operate across any number of interrelated fields with commensurate differences in the ways they are interpreted and un- derstood. For example, I’ve presented my NAMALand project in the context of art, geography, urbanism, politics, technology, activism and even the smart economy and in each situation there are subtle differ- ences in its reception.

“In The Truth in Painting, Derrida describes the parergon (par-, around; ergon, the work), the boundaries or limits of a work of art. Philosophers from Plato to Hegel, Kant, Husserl, and Heidegger debated the limits of the intrinsic and extrinsic, the inside and outside of the art object.” (Anne Friedberg, The Virtual Window: From Alberti to Microsoft (Cambridge, MA: MIT Press, 2009). 13.) Where then is the inside and outside of the virtual artwork? Is the artist’s ‘hand’ still inside the artistic process in the production of virtual art or has it become an irrelevant concept abandoned outside the creative process of virtual artworks?

I have to admit I’m deeply uneasy with the concept of the virtual artwork with its connotations of virtual- ity, which seems to point to a previous era. I prefer to think about works which operate in hybrid space where the delineation between online and offline, real space and virtual space is blurred. This for me is where art becomes interesting, when it can over-layer space with a context specific data layer. In the Headmap Manifesto, Ben Russell speaks of every place having invisible notes attached, I like to think of every place being augmented with its own invisible database driven critique which can be interrogated with that most ubiquitous of devices, the mobile phone. I think the question of the boundaries of the artwork is particularly interesting when consider- ing work which must operate within the confines of tightly constrained platforms. Much art work, for ex- ample, is produced for platforms such as Layar which open augmented reality to a wider constituency, but at the cost of leaving little room for the artist’s ‘hand’ in the coding and production process. This does beg the question that if the work is built on a platform the artist has not produced, with limited scope for transforma- tive appropriation, where does the artist’s ‘hand’ so to speak, lie? How does the artist evade the levels of scripting which are inevitably embedded in the plat- forms employed? I see the ‘work’ in this context mov- ing from the object and its reception to the practice of the work that is the way in which the artist interprets the technology and devises new usage modes for it. In my work, this entails leaving the work sufficiently open so that participants can engage with the work, build on it and make it their own, hopefully expanding the work beyond my intentions. In connecting data with site through the application of AR the work doesn’t function as an object, but rather as an enabling act which sets in place the conditions necessary for fur- ther actions. I see Virno’s notion of the virtuosic per- formance as “an activity without an end product” as significant in this respect.

Virtual interventions appear to be the contempo- rary inheritance of Fluxus’ artistic practices. Artists like Peter Weibel, Yayoi Kusama and Valie Export subverted traditional concepts of space and media through artistic interventions. What are the sourc- es of inspiration and who are the artistic predeces- sors that you draw from for the conceptual and aesthetic frameworks of contemporary augmented reality interventions?

I see the potential for data driven art being enhanced tremendously with ubiquitous location-awareness and network access, so I draw inspiration both from data driven art and art involving spatial interventions. In terms of data driven art Hans Haacke’s seminal 1971 work “Shapolsky et al.”, detailing the ownership of tenement buildings in New York City is a touchstone. Its Guggenheim exhibition was famously cancelled, but one can imagine it working very effectively as an AR piece to counter its censoring. The drawings of Mark Lombardi and Josh On’s They Rule are similarly illustrative of the ways in which data driven art can visually and forcefully make the connections between data and issues, transforming the abstractness of databases into hard critique. As the Open Data move- ment gathers pace we’re seeing more and more data made available and the challenge is to interpret and transform these data sources in meaningful ways. Works like these show what’s possible.

If augmented reality interventions are to be successful it’s important that they operate as spatial interven- tions first and avoid becoming overly technology focused. Work that is enacted in space needs to be effective at this level, with the technology augmenting the primary spatial experience. In this I draw inspira- tion from the long tradition of artistic spatial interven- tions and walking art which demonstrate the power of small interventions to re-think and re-imagine space. The influence of Fluxus is certainly central to this as is the Situationist dérive. I return to works like Vito Acconci’s Following Piece, Adrian Piper’s Catosy series, and Robert Smithson’s Tour of the Monuments of Pas- scoe for inspiration. The contemporary urban interven- tions of Francis Alÿs are an influence as are the Stalker Group’s “Transurbances” of the mid 1990s, with their focus on the liminal spaces of the city. I look to the critical spatial practice of this type work and question the ways in which location-aware technologies can expand and build on these traditions.
In the representation and presentation of your artworks as being ‘outside of’ and ‘extrinsic to’ contemporary aesthetics why is it important that your projects are identified as art?

I don’t think they necessarily are, but while I declare the work to be art, I’m also content for it to be interpreted differently. I recognise and appreciate that they operate at a number of levels. Recent works such as NAMAland which used Open Data and Augmented Reality to visualise and critique aspects of the Irish financial collapse have reached a wide audience through engaging with issues of broad concern. My concern with this work was to address specific issues for which discussion had been stalled due to deliberate withholding of information. By making available this augmented layer of critical, activist derived data the objective was to seed this across as many forums and interest groups as possible. The project crossed boundaries from art to geography, urbanism, open data, economics and politics, as one would expect from work which engages critically with the space of the city and international finance. So for me its position vis-à-vis contemporary aesthetics is a moot point.

What has most surprised you about your recent artworks? What has occurred in your work that was outside of your intent, yet has since become an intrinsic part of the work?

What always surprises me is the way that individual works are received, taking on a life of their own beyond, perhaps, what I originally intended. The reaction to my NAMAland project was typical of this, but the scale of the reaction was quite unexpected. It was quickly taken up by the mainstream media with interviews on the main evening TV news, radio, newspapers and magazines reaching a large audience in a short space of time. While it obviously dealt with an issue of broad appeal, I was surprised by the extent of the response as it became, in effect, part of a wider discussion on the IMF bailout. Even its title, NAMAland, has entered into general usage as a descriptor for the post-bailout situation.

Initially I had planned the work as a short term project; make the AR app, release it and move on, however the level of interest in the work was so great that I felt it necessary to broaden the project which I did with NAMAland walking tours. These expanded the work, beyond being purely device led, into a richer on-going engagement with the space of the city and, most importantly, developed into mobile walk-and-talk forums to engage with the issues addressed in the work. This audience led aspect transformed the project into a deeper more sustained engagement. In hindsight I could say that the project’s audience saw its potential more clearly than I did.

CONOR MCGARRIGLE
statement & artwork

As an artist working with ‘new’ and locative media my practice engages with digital media technologies, not as autonomous devices or technology but as social actors which impact, mould and tune our everyday experience. My recent work has focused on place and spatial practice(s) mediated through ubiquitous and pervasive digital technologies. My current practice is thus a hybrid one which acknowledges the collapsing of distinction between the networked and physical worlds, operating in the resulting ‘hybrid space,’ where the interplay between the digital and the physical produces new spaces and new social practices.

Much of my recent work is enacted at street level, typically as generative walks or tours mediated through location-aware digital technologies and mobile applications, which over-layer real space with conceptual re-mappings. These works function both as novel methods of engaging with technology with their subtle shifts of usage modes, and as approaches toward providing frameworks and structures to engage with the city as a space of encounter. Rather than producing works which are complete and finite, I am more interested in providing artistic tools and procedures which can be adopted, renegotiated and expanded on by their participants. In this way, the work involves a shifting of authorship with participants granted

agency to infuse the work with their own concerns and incorporate it into their own practice.

My work follows in the tradition of the walking artists; drawing inspiration from the spatial practices of the Situationists (and offering a contemporary take on the dérive), Robert Smithson, Richard Long and Hamish Fulton, Fluxus interventions and the contemporary interventions of the Italian Stalker Group and Francis Alÿs. The work is also indebted to the pioneers of locative media whose influence is to be seen in the form that location-aware technologies are taking as they become part of the everyday.

Katherine Hayles sees the information intensive environments of ubiquitous and pervasive computing as challenging us to use them in “constructive and life-enhancing ways without capitulating to [their] coercive and exploitive aspects.” I respond to this challenge and see it as central in new media art’s engagement with new and emergent technologies, which has agency in their reframing, in shifting our understanding of them so that they are available to a broader constituency of users to enhance the everyday. My work strives to maintain a critical relationship with its technology. To keep “thinking of technology as a question, and therefore to keep it in question.”

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REFERENCES AND NOTES

Deadly Cuts To The Arts
A New International Initiative of the Museum of Contemporary Cuts in collaboration with Operational and Curatorial Research
museumofcontemporarycuts.org/deadly-cuts-to-the-arts/
ocradst.org