MOBILE ART
From the WAP Promises to the App Bubbles

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The launch of the first cell phones with an internet connection in the early 2000s came with promises of technological nomadism that would soon be possible. With wireless connections and the first WAP (Wireless Application Protocol)1 cell phones, triple-A (Anywhere, Anyone, Anytime) technology would finally make sense. Before that, online banking, e-commerce site purchases, email reading, and news demanded that people return to a specific point connected to a computer terminal and a modem. This situation was, of course, a paradoxical experience of mobility. It was a necessary step in being a technological nomad.

It is true that all this, a decade later, proved to be a techno-nightmare of exploration 24/72 and burnout society.3 However, at first, for artists and activists of the southern cone,4 this technological turnaround carried with it a series of expectations. Unlike the countries in Europe and the United States, where telecommunications infrastructure was already settled in the 1990s, the absence of landlines was the first barrier to accessing the internet for countries like Brazil. The deployment of cell towers would eventually circumvent a shortage of landlines—which were considerably more costly and complicated to install—allowing a significant increase in the number of people connected to the internet. In 2005, only 21% of the Brazilian population used the internet.5 In 2017, the number of internet users in Brazil reached 120.7 million, representing 67% of the population above ten years old. Of these, 96% used the internet by cell phone, with 49% using the network only through this device.6

It is undeniable that the internet, with the expansion of mobile telephony, had ceased to be a resource solely for the more affluent classes in Brazilian society—it was now becoming accessible to the new urban middle class. This new middle class emerged in the early 2000s and was immediately above the 50% poorest and the 10% richest. At the turn of the century, it became the most important social group in the Brazilian internet.7 However, these new users had limited digital skills.8

Internet access via cell phones in Brazil now concentrates on social media (77%) and messaging services (90%)—especially WhatsApp, followed by Facebook Messenger. As such, its use is relatively uninventive and restricted to corporate internet environments for communication and download. The expectations that the spread of the mobile internet would entail the consolidation of the Knowledge Society—a society based on broadening the channels of participation in democratic societies via open channels and based on open-source technologies9—have not been fulfilled. This reality is not very different from the global spectrum as a whole, which is almost
absolutely dominated by mobile internet use for pure consumption, communication, and entertainment activities.

In the early days of the internet, the Deleuzian rhizome was considered to be the icon of the web. We must remember that in the 1990s, when the internet was no longer exclusive to military and academic circles and became accessible to any consumer, it indicated the possibility of a full revolution in orbit culture. Although new control and power systems emerged with the Domain Name System (DNS) model, there was a cut in the hierarchical form of knowledge production based on the decentralized structure and the link-based architecture, which could be done without prior authorization or licensing systems. However, the walled gardens of social media platforms made the rhizomatic association meaningless.

Mobile media art, in turn, anticipated issues that became central to the understanding of contemporary cultures such as behavioral transformations, new perception regimes, and the conversion of the city into an interface. Mobile media devices are tools specially developed for adaptation to traffic and displacement situations. Those devices answer to an urban universe of continuous acceleration and entropy, which alters and adapts itself to new forms of perception, visualization, and reading. Their interfaces are mediators of environments of constant flow and to situations that involve interaction with multiple and non-correlate tasks (such as speaking on the phone and driving, checking emails and eating, or watching films privately and being in a line.)

In this chapter, I review some mobile media artworks from the turn of the millennium, so as to envision other possible future uses of mobile technologies and alternatives to “app bubbles.”

**Art to Experience in-between While Doing Other Things**

In 2001, when I created my first mobile artwork, *Wop Art* [wap + op art], designing art for portable devices meant considering a whole new set of conditions for artistic fruition. Using a mobile device involves interaction with different technologies and combining previously unrelated tasks (such as speaking on the phone and driving, checking emails and eating, or watching films privately and standing in a line). Creating for those conditions of saturation and entropy implies rethinking the nature of artistic realization and communication’s conventions in the range of a culture of ubiquity in which contemplation vanishes. How can we think of an art form that may be read “in between” among varied and simultaneous but not synchronous activities and interfaces?

I expanded those arguments in a series of urban interventions I did between 2002 and 2004 (*did you read the east, egoscope, Poetrica, and esc for escape*), combining electronic billboards and user interactivity via desktops and cell phones. Those projects explored the emerging context of mixed realities since they assume the interconnection of on- and offline networks and informational and urban spaces as their realms of action. Based on fragmented and distributed interfaces, all of these works discussed nomadism, de-territorialization, and the discontinuous integration of mediums through multi-authorial operations in open public streaming environments.

These concepts are at the core of *Poetrica* (2003–2004), the most complex project of these early years. In the beginning, it was a series of visual poems made of system fonts and dingbats (Unicode encoding of non-textual symbolism) conceived for Palm Tops. In the second stage, *Poetrica* became an urban intervention or, more precisely, a “teleintervention” that began in São Paulo and ended in Berlin. *Poetrica* investigated the rise of a new cultural experience related to entropic situations and distributed aesthetics, exploring the features of the cell phone as an urban remote control (Figure 3.1).
The City as an Interface

The *Poetrica* teleintervention in São Paulo allowed anyone to submit messages, via web and SMS, to three electronic billboards located in downtown São Paulo. Messages were transmitted from 4 to 8 pm for ten seconds, every three minutes, following the order of ads scheduled to be broadcast in the same billboards. Three billboards transmitted those messages simultaneously and converted them automatically to dingbats and systems. A projection inside Galeria Vermelho (an art gallery in São Paulo) sent back to visitors all the webcam images of the action in the electronic billboards. All contributors were notified by email or SMS about the transmission schedule. On the website, it was possible to check all messages converted into images with captions that identified the original text before its conversion into an iconic font family, revealing a community of poetic hackers of the telecommunication system.14 (Figure 3.2).

Because of the resources commented above, it is possible to say that *Poetrica* configured a proto-social media network. Besides being able to communicate with each other, empowered by the project interface, this community subverted the limits imposed by the screen and acted in public spaces by using the feedback provided by the billboards and the images streamed via their webcams. As the Brazilian semioticist and theoretician Lucia Santaella stated, *Poetrica* was “an expansive ecosystem of subcultures that blend into micro, macro, and megacommunities.”15

*Poetrica* stressed the logic of cloning, which permeates digital culture in the mobile age, with a myriad of contents, like news, images, social media stuff, which are replicated in different platforms. Despite being the very same in format and informational content, messages produced in the scope of *Poetrica* are not identical concerning their reception backgrounds. The messages created on the web or cell phones were read in a completely different way, depending on their reception context (electronic billboard, video documentary, website, or exhibition room). This is not a result of the screen size nor the kind of surface on which images and texts shortly adhered. It is the result of what Peter Lunenfeld defines as a “mutable aesthetics” that accommodates the contemporary phenomena of the “second-hand original.”16 Peculiar to this nomadic public art is that it’s clonable and disconnected from the support, dematerializing the medium to make the interface become the actual message.

The questions posed by *Poetrica* were consistent hypotheses based on artistic thought long before the industry was able to systematize them. Today, responsiveness has become very important for web design.17 The *Poetrica* project also fundamentally problematized the transformation of the cell phone into an urban remote control and the emergence of the city as an interface. This issue was already pertinent to projects such as the seminal *Blinkenlights* (2001) of the German collective

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**Figure 3.1 Poetrica Palm Version (2002). Photo credit: Giselle Beiguelman**
Chaos Computer Club (CCC) and *Amodal Suspension* (2003) by the Mexican-born artist Rafael Lozano-Hemmer. In the case of *Blinkenlights*, CCC converted the façade of the Haus des Lehrers building at Alexanderplatz, Berlin, into an interactive screen. The audience could generate content via the internet and play *Pong* on the building façade using cell phones. *Amodal Suspension* empowered the text-messaging feature, turning it into the agent of a public light spectacle. As Lozano-Hemmer describes on his website, “Rather than being sent directly, the messages are encoded by robotically-controlled searchlights, similar to Morse code. Messages ‘bounce’ around from searchlight to searchlight, turning the sky into a giant switchboard.” Key to these works is the exploration of the expanded use of architecture conceived as an informational layer of a new type of urban space. In this space, what matters is “to work with technological images as constituent elements of urban spatiality, having as the most relevant principle the stimulus to interactions among users.”

The popularization of the cellular phone announced at that moment the possibility of redesigning urban landscape and the understanding of public space as *datascape*. On the one hand, mobile phones opened new constructive and cognitive horizons for buildings that can now function as a platform for urban activity and interaction. Electronic façades open to social activity via user generated content uploaded by cell phones and connected to apps that can inform, for example, about the climate and air quality conditions. On the other hand, they pointed to the rupture of the boundaries between the real and the virtual, irreversible in the post-digital context in which we live.
Through expansion by digital technologies, cities have become unprecedentedly complex networks that entangle data from different backgrounds. There is plenty of evidence of this process, aside from the occupation of the façades with LED signs. Traffic information is available in real time by webcams all over the planet. Mobile apps, such as Waze, monitor traffic trends from drivers who share information on the streets. The urban equipment is increasingly reactive to our copresence. It is true that all these examples together have shown, as their counterpoint, a significant increase in the ability of public and private powers to monitor and track our actions. Yet, it is patent that they urge us to think on how to explore architectural relationships with data-rich environments and to ask: how do these dataspheres complement the construction of richer urban experiences?

This type of questioning, which is central today, has been the benchmark of several artworks since the early 2000s. Projects like SPECFLIC 1.0 (2003) by Adriene Jenik and Manifeste-se: todo mundo artista (Speak Out: Everybody Is an Artist, 2006) by the Brazilian artists Milena Szafir and Mariana Kadlec integrated mobile technologies into social forms and redirected data mediation in new ways to exercise citizenship and further understand the public space via artistic practice. For example, Jenik proposed integrating cell phones and other electronic gadgets into the cinema experience, working in public space. To this end, she carried a live telematic performance using pre-recorded media elements and the audience’s social activity to create a multi-modal story event. As Anne Balsamo states: “the design of these public interactives encourages people to contemplate the nature of digitally augmented relationality that is not simply about accessing information from digital networks, but rather about engaging in embodied conversations with others in a specific context.”

In the case of Szafir and Kadlec, there was a whole new political pedagogy via the field of audiovisual production, which the first camera phones promised to make central in the contemporary world. Assuming that “the audience is as active as the message emitters” and heavily impacted by the launch of the video-sharing website YouTube, they understood that the social response, at that moment, was coming not from the urban situation of São Paulo but from the internet, which had become a place of mutual recognition via video. They were aware of the power of the web to give a voice to all was not socially inclusive.

To this end, it is worth remembering that in 2006, the cell telephone in Brazil was still a luxury object with high operating costs restricted to 46% of the population, 90% of which used prepaid cell phones. Internet access via mobile telephony, due to the high cost of the connection and access infrastructure, summed up to 5% of the total users. Moreover, 52% of access to the internet was dial-up. Aiming at circumventing the gap between the technological potential and its reality, Szafir and Kadlec built a portable studio, inspired by the equipment of street vendors, which offered camera phones and a streaming system. On the streets, they invited the audience to express themselves in video by recording and learning how to stream their material, and, therefore, become more familiar with the possibilities paved by the medium.

Another artist who was notable for projects that proposed new formats for the use of audiovisual resources combined with mobile technologies—oriented to citizen use based on artistic methodologies—was the Spanish Antoni Abad with the megafone.net project, which has been in progress since 2004. As Abad states in the project website, “megafone.net invites groups of people marginalized within society to express their experiences and opinions.” He distributes mobile phones to sex workers of Madrid, gypsies in Leon, motorcycle couriers in São Paulo, and people with limited mobility in Montreal, among others. Those groups use mobile phones to create different contents (like audio recordings, videos, text, and images) and publish them on the web. By doing so, “participants transform these devices into digital megaphones, amplifying the voices of individuals and groups who are often overlooked or misrepresented in the mainstream media.”
The Third Eye in the Palm

The introduction of camera phones radically changed the contemporary visual culture and quickly became a kind of third eye in the palm. It would be no exaggeration to say that we can periodize the history of the production of the images in BC and AC (Before Camera phone and After Camera phone). After all, the process of production and transmission of images after the popularization of the smartphone was no longer exclusive to large-scale communication groups. Images became a kind of Sanskrit of the twenty-first century—a common language transversal to different social groups—and this implied a profound reconfiguration of our daily life.

The first camera phones appeared in Brazil in 2004. At the invitation of the artist and curator Lucas Bambozzi, I developed **Code_UP (2004), a project entirely based on the use of the camera phone for the Life Goes Mobile exhibition by Nokia Trends.28 Nokia was then the largest cell-phone company and hosted an annual event—aptly titled Nokia Trends—in which the company commissioned artwork based on their conceptual devices. In // ** Code_UP (2004), the audience takes photos with their cell phones and sends them via Bluetooth to large screens in the exhibition room. There, they are transformed into mobile matrices that can be manipulated by keyboard and mouse commands, acquiring variable movement and density as a result of a program that converts the RGB color numeric values in height measures. It was possible not only to take photos and send them to the screens but also to interact with the images created by other people.

The title of the artwork is a reference to Michelangelo Antonioni’s film Blow Up (1966), one of the most profound discussions ever made about the nature of the image and the ways we deal with the visible and the invisible. The film tells the story of a photographer (Thomas, interpreted by David Hemmings) who may register, by chance, a crime in a park. Upon developing his pictures, he is startled to find what appears to be a man with a gun in the bushes and, in a later shot, a body. Rushing back to the park in the middle of the night he finds the body, but on his return to the studio, all his pictures have disappeared. When he returns to the park in the morning the body, too, has gone and Antonioni seems to say: it all might never have happened.

His investigation about the crime is made through successive magnifications of the photographic registers he shot accidentally. In this process, the picture appears in its essence, reduced to its materiality: nitrate of silver grains on paper. In other words, the image was not there, and Antonioni now seems to ask us: what you see is what you get? In short, we can say Thomas could not interpret images. His superficiality allowed him only to see the material photographs. He trusted the technical devices (which are tools) but could not deal with technology as the production of knowledge.

In //**Code_UP, I reproduced Thomas’ movements by working on the same images he developed in the film, blowing them up using programs that perform algorithmic zooms, allowing manipulation of the RGB values, exploration of the pixel and screen structure and their translation into different numeric systems, and codes (hexadecimal, binary, ASCII). Reproducing Thomas’ procedures in his investigation, but reverting his point of view, paying attention to the invisible dimension of the image, establishes the conceptual dialog with Antonioni. At the same time, it opens the possibility to interrogate the image construction in the context of new technologies of seeing and perceiving.

The project investigated what could change in the cultural repertoire with the dissemination of image production processes. The mobile camera not only tends to be in everyone’s pocket, but the mobile image is produced to be immediately shared. Another aspect of the project discussed the role of code in the construction of meaning since with the mobile camera, digital images become the norm.

At the time of developing **Code_UP, I presumed, by the connections of the public with their self-portraits—which would become an axis of contemporary visuality with the selfie—that
the cell phone camera would radically affect our ways of seeing and perceiving our everyday worlds, becoming a kind of membrane through which we would see the world. It was precisely this new image status that anchored the trilogy De vez em sempre, De vez em nunca, De vez em quando (Sometimes Always, Sometimes Never, Sometimes 2005/2006), now part of the ZKM (Center for Art and Media Karlsruhe) collection.

The work reflects on the world seen through screens where every moment of the day looks like a film, which goes out and consumes itself as it is shot, responding to the dynamics of fragmentation and acceleration that produce them. Technically, it consists of an interactive projection, based on generative systems, which allows the audience to shoot images with the cell phone video cameras and send them, via Bluetooth, to big screens in the exhibition space. If one draws the computer mouse across the screen, the video then fragments into single pictures, which can then be recombined by a renewed movement of the mouse. By using the keyboard, the interactors introduce colored filters on the new images. When someone ceases to move the mouse, the original film restarts over the layers built by the public on the screen. By stopping the action, the videos resume without erasing the mosaic of scattered images that formed on the screen. The result is a dynamic palimpsest that consumes itself following an entropic logic. Here, saturation produces erasure and fluid memories mediated by experiences of difference and repetition (Figure 0.3, color insert).

Sometimes… highlights the haptic relation with the image that became paradigmatic with the touch screens that succeeded the iPhone in 2007. It also explores the context in which the cameras would become a sort of “exo-retinae” of the contemporary eye. These trends have become our reality. With social networks, the camera, which traditionally was just a capture device, “turns into a social projector rather than a recorder,” as pointed out by Steyerl.

Drawn to the App Bubble

The contemporary visual culture is inseparable from the production of imagery in social networks. Daily, 55 million photos are uploaded to Instagram. Every two seconds, people all over the world take more pictures than were taken in the first 150 years of the history of photography. The relevance of this phenomenon is not its quantitative strength, more importantly it points to qualitative transformations. On the one hand, what is at stake here is the process of appropriation of the image by new social profiles that have no antecedent. On the other hand, a new context of algorithmic domination standardizes the gaze and imposes a regime of confinement in the bubbles of the applications, which have uses conditioned to its rules.

The social history of photography and audiovisuals shows that from its beginning, image production, in its content and form, relates directly to instances of class, gender, and political power, being reserved first to sacred figures, kings, aristocrats, and popes, and then to wealthy politicians and bourgeoisie. Throughout the twentieth century, mass communication expanded this radius. However, it is only in the twenty-first century, with the digital cameras and the internet that one can discuss multiple social spectrums of imagery records.

In a very positive way, the internet and the camera phone cannibalized the screen. Over there, on YouTube, Instagram, Snapchat, etc., other aesthetic regimes flow and break canons of style and market. The impacts are significant. On the one hand, we see new social characters and themes occupying all screens, like the funk masters of ceremonies (MCs) from the favelas of Rio and the hip-hop of the Brazilian urban centers. On the other hand, a phenomenon as Brazilian as it is global, a lens-mediated way of life has become commonplace. Everything can be recorded and tubed, even before it exists. The camera, through its constant companionship, seems to justify being in place and on the scene. These two aspects are essential in the documentary Pacific (2009), made by Brazilian filmmaker Marcelo Pedroso.
Mobile Art

Created using images recorded by the passengers of a cruise (Pacific itself) that makes the Recife-Fernando de Noronha route, Pacific appropriates the “school” of Do It Yourself Hollywood, of the image “produsers” of the Web 2.0. The production team traveled on the ship and, at the end of the trip, approached the passengers requesting their recorded material. At the opening of the film, we see/hear, between the screams of an euphoric crowd waiting for “more than 50 years,” according to a lady in the documentary, for the appearance of the dolphins. “Filmed?” one asks. The other replies: “But of course…” What would it have been worth if it was not recorded—even if compulsory recording robbed the privilege of seeing? The film reveals the textures of these randomly produced images in the eagerness to record everything. At the same time, it is feedbacked by the neo-panoptic surveillance state that “results in an almost compulsive—one might say fetishistic—desire to make virtually everything available in the form of an image.”

We are amidst an overproduction of images, but, despite the plurality of emitters, it does not result in diversity. The liberal economy of “Likes” and the algorithmic regimes of digital cameras and hashtags modulate the ways of seeing and constructing images. This set of factors standardizes angles, frames, scenes and styles, and tends to homogenize everything we see on the web.

This sense of déjà-vu is the reason behind the creation of the Insta_REPEAT (2018) project by the Dutch artist Emma Scheffer. The project confronts us with zillions of travel photos. They are all practically identical with countless girls on their backs looking at gorges and roads seen from the windshield. Scheffer collects these images in several profiles from searches for specific hashtags and organizes these photos as mosaics. The result resembles a strategy used by Natalie Bookchin in the video Mass Ornament (2009). The title of her work makes a direct reference to the work of the German cultural critic and sociologist Siegfried Kracauer (1889–1963), who coined the term in an essay on the famous troupe of choir dancers Tiller Girls. Kracauer interpreted the syncopated choreography of the chorus girls in the light of Taylorism. For him, the workers’ hands in the factories corresponded to the legs of these dancers. The mass ornament was “the aesthetic reflex of the rationality to which the prevailing economic system aspires.”

In her work, Bookchin appropriates hundreds of YouTube videos of people dancing in front of the camera in synchronized gestures, which is a product not only of editing expertise but also of an adjustment of the bodies to a particular type of image. In this limit, these bodies are trained not only by the image that should reflect them but also by the keywords that will give them visibility. This is a phenomenon that the Brazilian artist Denise Agassi explored in works such as Monument Online (2007–2011), which is centered on Christ the Redeemer and Rising Eiffel Tower (2009–2015), videos produced in real time from searches for “tags” related to these monuments.

Scheffer updates these questions, highlighting the standardization of the gaze that fits the parameters of the cameras. Her mosaics with a series of 12 sequenced travel photos that circulate on Instagram show the same landscapes and situations. It is difficult not to agree here with Jacques Rancière when he says that “the complaint is then no longer that images conceal secrets which are no longer such to anyone, but, on the contrary, that they no longer hide anything.” In this context, they substantially reduce the possibility of betting on a visual culture capable of engendering dissonances and ruptures concerning the images that the political and economic powers project in the public sphere.

The explosion of the cell phone market, instead of directing us to other forms of cognitive exercise and citizenship, has turned the internet into a space populated by fortified citadels. In these citadels, people live within a few popular social media applications such as WhatsApp, Twitter, Instagram, or Facebook. In them, anyone can take part, but only according to the rules prescribed by the algorithms previously programmed.

Unlooping Film (2014), an artwork I developed by invitation of The Webby Awards, approaches the ambivalences of the culture of mobility that are reflected in the production and circulation of images, exploring the universe of hashtags. The starting point was common hashtags used
by groups with radically different ideological aspirations, like #macho (used by gay people and homophobes) and #WorldCup2014 (used by fans and protesters against the World Cup in Brazil).

The result is an endless slideshow based on automatic searches in the Instagram database, revealing the way the web recovers data. By doing so, Unlooping Film disclosed the Darwinist engine that rules social networks and paves the hashtagged app culture. As in the process of “natural selection,” the strongest (most mentioned) is always the winner, the one who has more visibility.

In a countermovement to this status quo, I developed the #QR-Comms project in 2016. The #QR-Comms distribute the ten commandments for artistic creation in the network age that Mark Amerika and I created for the Buenos Aires Biennial (2002), both a remixing and redistribution of the biblical commandments. At this time, we were investigating the fluidity of network identity and the narrative potential of open-source code and social software for new forms of intersubjectivity.

Embedded in QR codes, the “Comms” were projected on the vast building’s LED facade of 92 meters high with an area of 3.7 thousand meters squared. The public used an app specially developed for the project to capture and decipher the QRs and share beautiful ready-to-go digital stickers with #QR-Comms via Twitter, Facebook, Instagram, WhatsApp, messaging, etc. The urban intervention was a commission of Galeria de Arte Digital SESI-SP and occupied the façades of the Federation of Industries of the State of São Paulo (FIESP) building in São Paulo, an icon of Brazilian architecture located at one of the city’s main landmarks, Paulista Avenue (Figure 3.3).

It was rather strange to have an intervention with an open-source call and then to paradoxically have to cross all the tolls of the app stores to make available a free application with specific versions for iOS, Android, and Windows that would self-install on the devices as the camera pointed
Mobile Art

out to the building. Moreover, the FIESP building became the concentration point of the right-wing in the public protests that culminated with President Dilma Roussef impeachment (2016). However, considering the ease with which the public interacted with the project, it confirmed the hypothesis that the cell phone would become the primary urban remote control of contemporary society and a bet in the future of open-source culture.

Conclusion

I believe that by deconstructing the market models and risking proposals for civil and cognitive emergencies, the projects discussed herein repurpose, through art, the city as the main interface of contemporaneity. Fostering the appropriation of urban equipment, electronic panels, as in Poetrica, or city architecture as in #QR-Comms, and the establishment of new uses for camera devices, as in // ** Code_UP or the Sometimes trilogy, problematizes the ways of use and reinvents the rules of creation and distribution of images beyond the programmed circuits of social networks. Through it, we can think of new forms of public space, considering its informational territories as constitutive of the public sphere. Through this review process and upon further reflection, mobile media art could enable a re-think toward an old Aristotelian idea that man is a political being. His place is the polis (the city), not the app bubble.

Notes

1 Wireless Application Protocol (WAP) is a technical standard for accessing information over a mobile wireless network. Introduced in 1999, it had been superseded since 2010.
4 The Southern Cone is a macro region of Latin America and includes Argentina, Brazil, Chile, Paraguay, and Uruguay. The concept of Global South, despite being known since the late 1960s, was popularized after the first decade of 2000. In 2004, the term “Global South” appeared in just 19 publications in the humanities and social sciences, but by 2013, the number had grown to 248. See Heike Pagel, Karen Ranke, Fabian Hempel, and Jonas Köhler, “The Use of the Concept ‘Global South’ in Social Science & Humanities,” in Symposium Globaler Süden / Global South: Kritische Perspektive, Institut für Asien & Afrikawissenschaften, Humboldt-Universität zu Berlin, 11 July 2014, www.academia.edu/7917466/The Use_of_the_Concept_Global_South_in_Social_Science_and_Humanities; Andrea Walters, Oliver Tappe, Salverda Tijó, and Schwarz Tobias, “Concepts of the Global South—Voices from Around the World.” Global South Studies Center, University of Cologne, Germany, 2015, https://kups.ub.uni-koeln.de/6399/1/voices012015_concepts_of_the_global_south.pdf.
12 For a detailed description and comments about the projects, see Giselle Beiguelman, “Public Art in Nomadic Contexts,” in Urban Screens Reader, edited by Scott McQuire, Meredith Martin and Sabine Niederer (Amsterdam: Institute of Network Cultures, 2009), 179–89.
Giselle Beiguelman

13 In Berlin, Poetrica was presented indoors at the digital poetry exhibition P0esls, at Kulturforum, and in open space. In the museum space, Poetrica consisted of a set of large dimensions prints, a video projection, and a website. In public space, Poetrica was displayed on the Kurfürstendamm (Kudamm avenue) electronic billboard and in the movies, in trailer format, announcing the P0esls exhibition through the series “ad-oetries” (ads + poetry) conceived specially for this venue by invitation of Friedrich Block, P0esls curator. See Giselle Beiguelman, Poetrica, 2003, http://desvirtual.com/poetrica/


17 The responsive design responds to the needs of users and their devices. The layout changes according to the screen size and device features, adapting “to the media that renders them.” See Ethan Marcotte, “Responsive Web Design,” A List Apart, 25 May 2010, http://alistapart.com/article/responsive-web-design/


21 See, for example, the Light Creature project by Brazilian architect Guto Requena that changes color as noise increases on a major avenue in São Paulo, allowing to interpret through a mobile application those colors as information about environmental pollution. The higher the number of cars, the greater the intensity of the sound, which corresponds to higher air pollution: Guto Requena, Light Creature, 2015, https://gutorequena.com/light-creature.


26 Ibid.


35 French philosopher Michel Foucault used the panopticon to explain, in Discipline and Punishment (1975), how the disciplinary model developed to control society in the nineteenth century. In this control system there is an asymmetrical system of surveillance where the subject is seen, but never sees who watch him/her. In the neo-panoptical system described by Timothy Druckery, there is a compulsory desire to watch and being watched. Timothy Druckrey, “Instability and Dispersion,” in Overexposed: Essays on Contemporary Photography, edited by Carol Squiers (New York: The New York Press, 2000), 94, 93–104.

Mobile Art

43 The 10Comms are: I am the Net who linked thee out of the purgatory of thy Interface; Thou shalt have no other Net before me; Thou shalt take every name in vain; Honour thy codes and thy sources, that thou mayst be longlived upon the no-man’s-land which thy Web will give thee; Thou shalt kill all spam; Thou shalt adulterate everything; Thou shalt not be inspired; Remember that thou keep thy passwords that thou mayst be logged in thy network; Thou shalt not bear false consciousness in all media environments; Thou shalt covet thy neighbors’ source code. See Giselle Beiguelman, #QR-Comms, Vimeo, 2015, https://vimeo.com/136340534.
44 The impeachment of President Dilma Roussef was a controversial process that resulted in a coup d’etat widely publicized in the international press. See, for example: Amanda Taub, “All Impeachments Are Political. But Was Brazil’s Something More Sinister?” *The New York Times*, 31 August 2016, https://nyti.ms/2loe5b0.