

a hypothetical course of events inge hoonte

The following examples discuss proposed explanations for observable phenomena¹, loosely structured upon a framework of small-world encounters in a global network. Aiming to connect these stories and events to the locations where they took place, I will compare the use of geotagged data in cultural practices, and wonder where these techniques can be linked, and further developed, whether technically or conceptually. In between the main thread, or the mainland if you will, an expansive terrain will be navigated, namely the open waters and oceans separating these saturated, mapped out countries. Reconstructing an imagined reality, I allow the mind to wander and run into less observable phenomena which may be unseen, and unrecorded, but nevertheless anchored in time and place.

For the 1932 motion picture about circus sideshow performers by Todd Browning, see [Freaks](#).

For the 1577 book on the ocean, coastal waters, fish grounds, and creatures such as sea monkeys, sea lions, and Brazilian mermaids, see [Visboek](#), by Adriaen Coenzsz.

For the 7th chapter on scale-free networks by Albert-László Barabási called Rich Get Richer, see [Linked](#) (book); for the 7th chapter on scale-free networks by Mark Buchanan called The Rich Get Richer, see [Nexus](#) (book).

For the ancient plot summary of a play, see [Hypothesis](#) (drama).

"[Hypothetical](#)" redirects here.

I often find that philosophy helps to interpret the difficulties that arise in my technical practice. And I want to believe that technical practice can help philosophy. In writing the stories that follow, I have explored some places where technical questions align with philosophical answers. I don't yet know how to convert these answers back into technical practice.

- Philip E. Agre, *Writing and Representation*, 2003

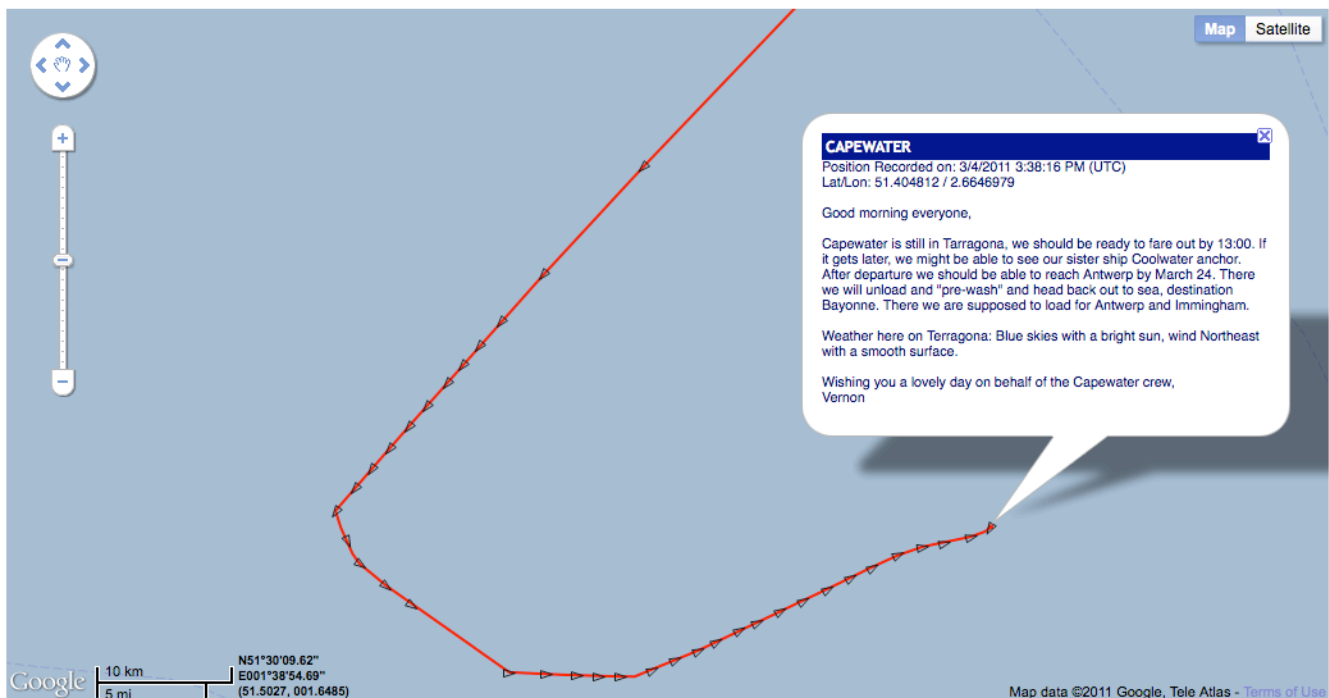


Image: Combining data from marinetraffic.com, and shipspotters.nl, I was able to connect a crew member's journal-type entry to the Dutch tanker Capewater that he works on. (Note this is a Fire Bug plugin, not a cgi script)

¹ Appropriated from the Wikipedia entry for Hypothesis, 2011

an example in which a thumbnail i saw of the subject's face on the V2 website was filtered through the memory of a brief conversation with the subject at the V2 christmas party. this re-materialized into an unexpected meeting at the warung mini, a roti and sauto soup restaurant in rotterdam, followed by a somewhat confusing email exchange²

★ ● Inge Hoonte to aledelg, bcc: ayanna

[show details](#) Feb 25 (10 days ago)

[← Reply](#)

<ramble>

Haha, hi Alessandro, I have a bit of a funny story. I was browsing the V2 site yesterday, looking at some projects from Michelle Teran, clicking on links, getting to other sites. Recognized your thumbnail face from a V2 party I was at back in December. Scoped out some of your work, and then I went for lunch with Leslie at the Warung Mini and low and behold, run into you and Evo there... Mix of typical Cyber & small town Rotterdam PZI-V2 moment, not that odd cause it's the best roti in the vicinity, but sort of odd at the same time cause I don't really know you.

Anyway, to make it more complex I sent your grandma's laptop (?) picture to a friend of mine in Houston who I thought would appreciate the photo and she replied to your address... soooooo just figured I'd say Hi more properly to make this more, and less weird.

Greetings, see you around,
Inge
<end of ramble/>

★ Alessandro del Gallo to me

[show details](#) Mar 2 (5 days ago)

[← Reply](#)

Hi Inge!

yes, this is a real funny story, hahhaa, I received a mail from your friend, and was funny. But funnier is this connection V2 - internet - warung mini , hihhii.

happy to hear from you about my pictures, and very glad that the "eCard" function really works.

See you soon! May be in the best Saoto Soup in Rotterdam.

<http://gallerie.gotdns.org/index.php/stuff/DSC01561>

have a nice day!

Alessandro

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- 2 Characters involved in this story: Ayanna, my friend in Houston; Alessandro, system administrator at V2; Inge, Networked Media student at Piet Zwart Institute
Data total course of events: 17.12.2011; 24.02.2011; 25.02.2011; 26.02.2011; 02.03.2011; 05.03.2011
Duration event on 24.02.2011: approximately 30 minutes
Actual distance traveled on 24.02.2011: approximately 550 meters
Time passed between event and approaching the subject via email, without coming across like a crazy person or creepy internet stalker, with added whimsicality: approximately 24 hours
Time spent waiting for a reply, feeling like a crazy person or a creepy internet stalker: approximately 3 days
Time spent letting that feeling go, transitioning into not caring that much: approximately 2 days
Slight re-ignition crazy feeling mixed with acknowledging it's not such a big deal on 02.03.2011: approximately 30 minutes

TO DO: BUILD AN ARTIFICIAL BRIDGE In the next version of this writing I will work out geotagging and art that relates to fixating images and events onto google maps: Aram Barthol, Michelle Teran. I will focus on physicality, objecthood, personal exchange. Expand into art that physically takes place on water. Mention Marie Lorenz' tide and current water taxi in NYC, briefly discuss Swoon's swimming cities project in Brooklyn, Mississippi, India, Eastern Europe. Tie in Duke Riley's handmade submarine and Roman naval battle at Queens Museum.



Also: Discuss fascination with ocean, things we don't see, constructed realities based on word-of-mouth stories, oral history, traveling shipmates and trade. Romance of vast open waters and what lies beneath the surface. Use this as a bridge to spectacle as laid out in art project examples. Touch upon monsters of the deep, and characters in circus sideshows to then move to the second part of the essay: representation in daily social interactions -> Jordan Crandall (Showing), Judith Butler (Giving an Account of Oneself) and Philip E. Agre (Writing and Representation), which I have started to give shape on the next page.

I'm struck by the overlap in *Linked* and *Nexus*, two books published a year apart, that both study the way people and events are linked, the scientific and cultural laws behind these links, and the vast scale-free networks that form the web of the internet. The overlapping qualities in *Linked* vs *Nexus* as well as between Crandall, Butler and Agre, plus the scholarly custom of quoting and giving credit, inspired me to experiment with a creative design for similar and opposing ideas that support my research. Through my editorial decisions, I want to create a conversation between the authors.

The basis of this comparison is Crandall's text. At first I played with the reblogging idea. I whited out parts that are less relevant, and inserted footnotes containing Butler's ideas that seem to comment on Crandall, in line with the way I was experimenting with footnotes in the story on page 2. However, I chose a light color in this revision to give it more context. You're not supposed to read it all. Not yet sure how to tie these two threads together. It's something about how we present ourselves, perceive other people, and imagine a space beyond representation where new encounters may happen.

Image: *Map*, Aram Barthol, 2006-2010. Public installation in Taipei, Berlin, and Szczecin, Poland, on the exact spot where Google Maps claims the respective city center to be.

an example that poses a representation of *showing* by Jordan Crandall through an interpretation of Judith Butler's *Giving an Account of Oneself* (in a later version, I aim to weave in Philip Agre's *writing and representation*)

In our cultural landscape of blogs, webcams, profiles, live journals, and lifecasting, the intimate lives of everyday people are on parade for all to see.³ One could say that a new⁴ culture of erotic exposure and display is on the ascendance, fueled by the impulse to reveal the self in ever-higher degrees of definition and transmission, enabled by DIY media technologies. In many ways this culture would seem to be less a representational than a presentational one, where we are compelled to solicit the attention of others, act for unseen eyes,⁵ and develop new forms of connective intensity -- as if this were somehow the very condition of our continued existence, the marker of our worth.

This new culture of self-exposure is also one of pervasive surveillance and tracking. Here the revealed self is willingly constituted as an object of technologies of control, where its most intimate behaviors and inclinations are databased and influenced by increasingly powerful monitoring techniques. Perhaps the drive to willingly display the self constitutes a surrender to this controlling gaze -- the fulfillment of the dream of panoptic power⁶. Yet it also may suggest a shift in the dynamic of the game, for within these presentational environments, performance and role-playing reign supreme. Individual identities become amorphous and amplified⁷ -- less reductive than excessive -- and new forms of subjectivity emerge. Whether oriented toward revealing or probing, the motivation is that of increased precision, exposure, and efficiency -- as if, through the elimination of the intervals of time and space, one could somehow touch the real. Yet this drive, when followed through to its logical end, offers neither a greater degree of efficiency nor exposure: distinctions begin to break down, as well the workings of desire itself.

These new cultures of self-display challenge us to reconsider foundational concepts in film and media theory and, consequently, to rethink the very conditions of our approach. For clearly these cultures are not necessarily those of mastery and visual pleasure. They do not resolve easily to questions around the politics of seeing. They are cultures of *showing* as much as those of *watching*. Instead of a reliance on questions of spectatorship, representation, and scopical power, we are challenged to foreground those of performativity, affect, and display. Instead of a privileging of reception, we are challenged to incorporate authorial intent or originary motivation. For these new media phenomena are not only texts to be read⁸: they are solicitations, conductive excitations, embedded within networks of erotic exchange. There are pleasures and affective stimulations that motivate these new acts of connection, sharing, and erotic display, for all players on the circuits of production and reception, including both displayer and watcher. Their texts must not only be decoded but their circuits traversed, in implicated ways that destabilize any one-way analysis and its deflections of libidinous investment.

3 [ADD] Review of *First-person hypertext*, an essay by Caitlin Fischer (PUBLIC 34, 2006), as well as the web-based hypertext itself

4 New as in since the mid-nineties? Or is it a renewed interest in the voyeuristic, somewhat anonymous aspects of live broadcasting which is in the same line as the listeners and creators of the first radio talk shows, newspaper columns, Greek orators, all the way back to cave men drawing their prowl on walls, not knowing every single listener, reader or spectator in the audience?

5 [EDIT] Judith Butler argues in her book *Giving an Account of Oneself* (2006) that the basis for morality is not self-identity, but the exposure to others. ...sociality, as Butler demonstrates drawing upon the work of Adriana Cavarero, need neither be primarily conceived according to "the model of reciprocal recognition" (Hegel) nor the "view of life [that is] essentially bound up with destruction and suffering" (Nietzsche). Rather, selfhood is possible only as a *dispossession* from oneself in relation to the other. I am not my own and this fact is what lies behind the call to give an account of myself in the first place. "It is only in dispossession that I can and do give any account of myself," Butler writes. Constant critique... recognition have to constantly renegotiate and repeat. Butler's point here is remarkably profound in a world in which technology has made other people from around the world "present" in a seemingly immediate way. This immediacy, Butler reminds us, is always itself mediated by the social norms and linguistic frameworks in which we "see" the other person. Butler is not too far from Walter Lippmann's point that we do not first see and then define, but instead "we define first and then we see." Prior definition is inescapable, but constantly revisable.

6 echo nietzsche_hegel_adorno_foucault_levinas

7 Add Circus Side Show >> The Body on Display >> Exclusive otherness billed as attraction, entertainment. LIVE!

8 [ADD] Agre



Dreamers
By Hyunch Sung · 8 of 9

- Tag This Photo
- Share
-
- Make Profile Picture
- Report This Photo

In this photo: [Inge Hoonte \(photos | remove tag\)](#)

What did you dream last night?

Inge Hoonte: "we were in a car, driving through europe in a convertible. he hung flags out of the car toward the ceiling of some parking garage or downtown area we passed with the name of one of his former teams. i curled up in his lap and cuddled and do...zed off. we got to a high building and i had to be undercover cause i was sought by bad people so pretended to be someone else and ordered a coffee. i think i wore a glitter night gown. also., a scene in which i had to take a one-person elevator without casting by myself down the shaft of this high building, over 200 floors and i was too afraid to do it. when i got to the shaft this business suit guy just came off and untangled his laptop case from the elevator."

[Not sure yet if this belongs here. I'm including personal examples to echo these blogging, exposing oneself ideas as posed by Crandall, Butler and Agre. This dream above was about someone I met last year who recently got back in touch with me but who I will probably never see again. In short the story is that we went biking, and then we both moved away from Brooklyn. He just got back there and wanted to meet up again but I'm not there anymore, so a few gmail chats and emails occurred to keep in touch and form this flirtatious digital setting. I told him about this dream and he had to laugh.

Both in this dream and the encounter on page 2, I like how these encounters are both fixed to a specific place and time, as well as afloat in the digital realm and full of possibilities and imagination.

File: Dreamers by Hyunch Sung. Cyanotypes of dust from underneath people's beds. Cyanotypes were used to document specimens (biology, botany), and to create architectural blueprints. Exposure to sunlight embeds the image.

TO DO

either take up in essay or further investigate for practical project

**** **Include a few more images such as on first page, in which I play with data and geotagging.**

* [Jeffrey Kluger on Simplicity?](#) -- is it more complex to observe people in a bookshop, day in day out, and recommend them something to buy based on what they look at, ponder over? Or the vast network of databases behind Amazon.com that recommend you a book to buy when you browse a few others?

* Linked by Albert Laszlo Barabasi & Nexus, Small Worlds and the Groundbreaking Theory of Networks, by Mark Buchanan -- Published around the same time, using similar and sometimes the same examples to get their point across. One chapter even has the same title. They both speak of 6 degrees of separation, each in their own words. Barabasi seems to connect his own findings and research in there more.

* whatever you say or write, it's never what you really want to say or write. We can never express ourselves spot on. We're all adrift.

* the movie Freak, made in 1932, about circus side show characters. Found an amazing website (phreeque.com, which seems to be down at the moment) with biographies and photos for a lot of people who worked in the entertainment industry most of their lives. It's a strange thought that that was a logical solution not so long ago.

BODY ON DISPLAY, spectacle -> body, desire, technology.

bodily vernacular vs narrative text

* disease, deformity, emotional crises, anxiety about changing times.

crocodile boy vs my own history of exzema and being excluded from social settings because I was deemed scary and infected with a transmittable disease (which is not the case at all). this might be too personal and irrelevant.

* how the obscene relates to gossip and myth.

* voyeurism vs exhibitionism vs pure data where question only links to answer, no outside links

* non-linearity -> Caitlin Fischer, hypernovella -> anecdotal computational structure -> Agre

* linking seemingly unrelated events / people / places

* hubs -> nodes that have more links. people are hubs. places are hubs. websites are hubs.

* yearning to connect, inability to connect. fear of being together, fear of being alone.

* sampling, reconstructing reality, replace structure

* personal encounters, reports, journals (sea voyage diaries)

* we're thumbnails, pixels, status updates, tweets, texts, coordinates -> abstractions / reductions.

* geotagging + Michelle Teran