



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

Web/Press clippings

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**Rose Goldsen Archive of New Media Art** – Cornell University Library

<<http://goldsen.library.cornell.edu/internet/ecopoetics.php>>

**[PRINT]**

**"Chart Art"**. BRIGHT 08 Magazine, April/May 2006, p. 25.

**Umelec**. Magazine for Contemporary Art & Culture. International Edition, 02/2004, p. 26. Image of GPS diary/drawing.

**Art Monthly**. Review of '*Like beads on an abacus designed to calculate infinity*' exhibition. June, no 277.

**[Exhibition view]**

**GPS Diary**, digital print 100cm x 100cm

*Like beads on an abacus designed to calculate infinity*. Rockwell Gallery, London 2004.

*Metalandscapes*. Fundacio´ Pilar i Joan Miro´, Palma de Mallorca. 2007/08



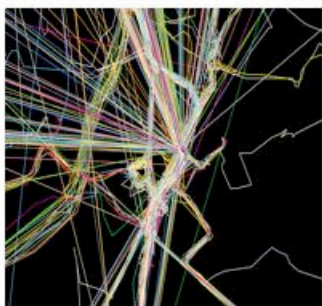


## Blog de Alfonso y Compañía

26 enero 2006

### GPS diary

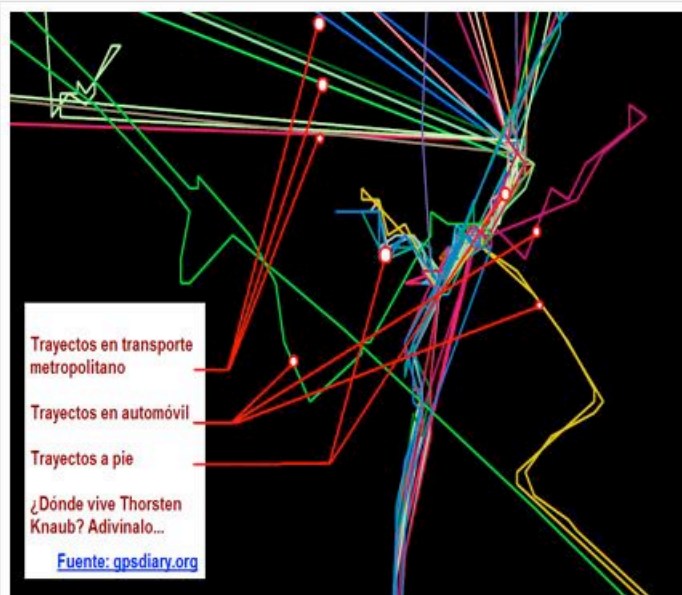
#### ¿Por dónde te mueves?



He aquí algunas imágenes extraídas de un proyecto de arte digital que consiste en un "Diario GPS". El autor, Thorsten Knaub, grabó los desplazamientos que hacía durante el día con un receptor GPS, es decir, un equipo portátil que registra la señal de una constelación de satélites que orbitan la Tierra, con el fin de calcular su posición sobre el globo

terráqueo mediante triangulación.

El autor vive en la City de Londres. Estudiando las imágenes, se pueden apreciar ciertos rasgos en las líneas, que nos permiten deducir algunas características de los trayectos asociados. Por ejemplo: Las líneas rectas largas corresponden a trayectos en el metro suburbano, donde tan sólo quedan registradas las coordenadas en que entra y sale de las correspondientes estaciones, ya que el desplazamiento discurre bajo tierra. Del mismo modo, los trayectos cortos a pie se caracterizan por líneas irregulares con gran densidad de vértices, ya que la relación entre la velocidad de marcha y la frecuencia de toma de datos del satélite es pequeña.



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Kenia 2007

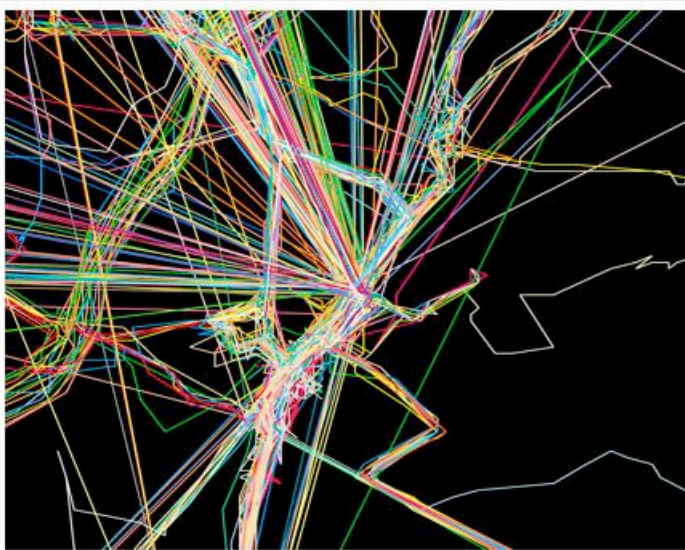
- [Mis fotografías \(Flickr\)](#)

[www.flickr.com](http://www.flickr.com)



Observando durante cierto tiempo estas imágenes, de las que el autor publica una cada mes, podemos llegar a averiguar con certeza casi total algunos lugares que corresponden a la casa y el lugar de trabajo de Thorn, identificándose con aquéllos nodos en los que confluye un mayor número de aristas.

Los sistemas GPS son una tecnología relativamente nueva para cuyo índice de utilización se prevé un crecimiento explosivo en las próximas dos décadas, cuando se pongan en funcionamiento los sistemas complementarios Chino, Ruso (Glonass) y Europeo (Galileo). En ese futuro cercano, es probable y desde luego posible, que se desarrollen sistemas de registro de trayectos cuyas aplicaciones variarán desde la optimización logística hasta la gestión de recursos humanos. Un mundo que la obra Thorsten Knaub nos permite vislumbrar hoy.



¿Te sientes capaz de identificar más elementos en esta obra de indidable calidad artística? Si es así acude a [www.gpsdiary.org](http://www.gpsdiary.org)

Enviado por Alfonso de la Fuente Ruiz a las 5:54:00 PM | [0 comentarios](#)  
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Mis videos (YouTube)

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Name:  
Alfonso FR  
Websites:  
<http://alfonsoycia.bm>


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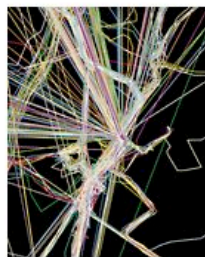
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Rhizome supports the creation, presentation, and preservation of contemporary art that uses new technologies in significant ways. [Read more about us.](#)

## Rhizome News: My Most Personal Latitudes and Longitudes



November 25, 2005

Global positioning systems, historically providing real-time navigation and intelligence information for the military, are currently finding novel and diverse commercial uses that range from driving directions to local business locators. As should be expected, many artists have turned this technology for global surveillance in on themselves and the everyday world outside their doors. In GPS Diary, London-based Thorsten Knaub has combined an interest in tracking bodily movements through space with the traditional artist's practice of keeping a daily sketch book. Knaub produced web-based drawings by carrying a GPS device with him everyday for one year, creating a linear, doodle-like composition for each day that can now be viewed individually, or downloaded as compressed representations of a month or the entire year. Knaub's artist statement points to the dehumanizing effects such technologies can have on our understandings of being in the world, making one's daily movements little more than a series of plotted points, and the drawings revel in that process of abstraction. The GPS Diary site also promises to become a hub for future GPS-driven work, so you may want to make a return trip. - Ryan Griffis

<http://www.gpsdiary.org/>

+ + + + +

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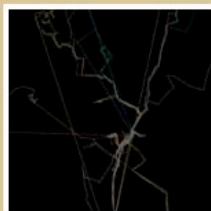
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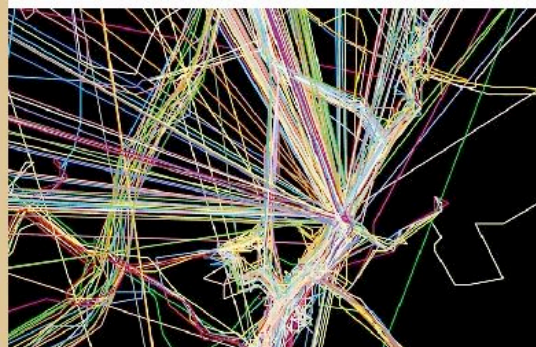


#### GPSDIARY: la vita di un uomo convertita in linee

Autore: [Luca Barbeni](#)  
data: 28.12.2005

→ [Vai alla rubrica Arte Digitale](#)

L'artista Thorsten Knaub ha deciso di combinare la tecnologia del Global Positioning System con la pratica quotidiana di ogni artista di tenere un quaderno degli schizzi.



Nasce così gpsdiary, una performance della durata di un anno, dove tutti i movimenti di questo artista vengono tracciati da un sistema gps e pubblicati sul sito web [gpsdiary.org](http://gpsdiary.org), dove ogni percorso diventa una linea.

L'insieme degli spostamenti dell'artista genera un tracciato di linee che vengono quotidianamente mostrate sul sito web di riferimento della performance, [gpsdiary.org](http://gpsdiary.org), dove a seconda dell'analisi di lettura dei movimenti dell'artista, se giornaliera, settimanale, mensile o annuale, crea differenti tracciati.

L'artista vuole far riflettere sul ruolo sempre più invasivo di queste tecnologie, per le quali ogni persona non è nient'altro che un puntino e i propri spostamenti un'insieme di linee.

LINK  
[www.gpsdiary.org](http://www.gpsdiary.org)

#### Art Agenda : principali

- ASTA DI DESIGN
- Franco Altobelli - IDENTITÀ SENZA INCHIOSTRI
- Luisa Accattino
- Xante Battaglia - PRIGIONIERI DELLE IMMAGINI
- INDEPENDENT FILM SHOW 7th Edition

#### flash Italia

- ARTISSIMA 14 - E' stata proprio una "Nuova" Artissima
- Best Art Practices: Elenco vincitori e menzioni speciali
- Biennale di Venezia: i traguardi fissati da Francesco Rutelli
- PREMIO INTERNAZIONALE DI GRAFICA DO FORNI 2007 a PETER BLAKE
- Incontro per il FAI - La parola come fatto artistico - Elio Franzini

#### flash Estero

- L'Italia ospite d'onore a Paris Photo
- ART SYDNEY 2007
- Scholz & Friends, primo premio del Corbis Award for Creative Photography
- Documenta 12
- Skulpture Projects Muenster 07

#### Ultime Interviste

- INTERVISTA AD



# Anthony Sapp

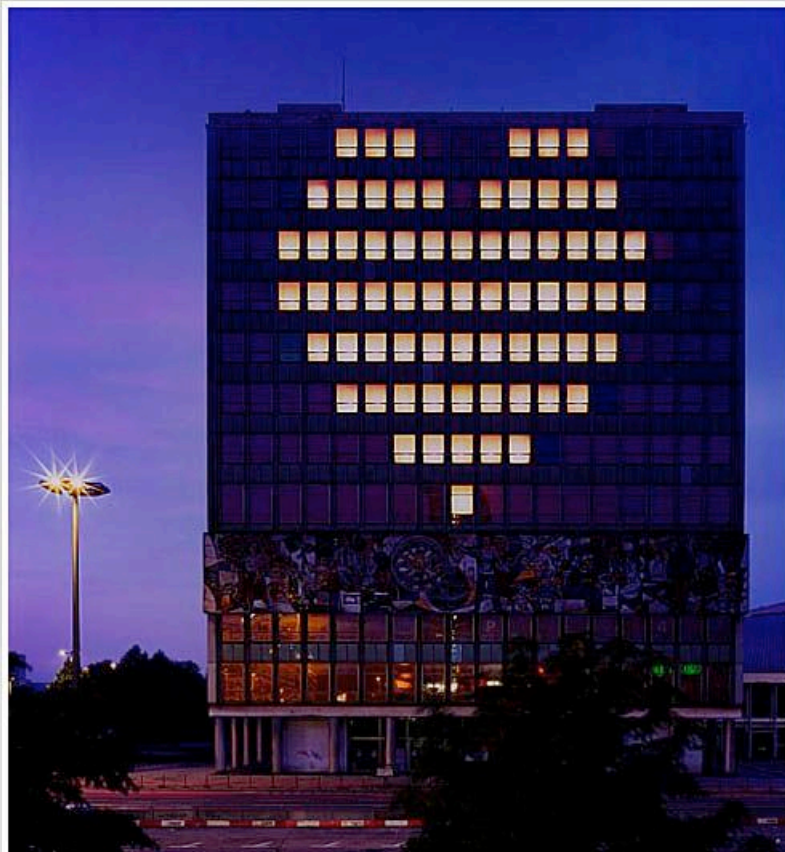
## imm blog


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[IMM Post 2: Gesture Technology »](#)

## IMM Post 1: Big Interactivity

Published October 18, 2006 Uncategorized

After sitting through Dorian Lebreux's ([InterAccess](#)) presentation on **Big Interactivity**, I questioned whether the creation of art pieces such as the ones showcased in the presentation were feasible for the average programmer to produce. Pieces such as [Blinkenlights](#) and [BIX Facade](#) seem too large scale for someone like me to produce, and other pieces such as [GreenHouse](#) and [Bikes Against Bush](#) seemed too intricate and coding intensive to really be attainable.



Blinkenlights demonstration

Having Dorian answer some questioned assured me that projects like this are actually attainable for the people like the students here in the Sheridan IMM program, through things such as open source coding initiatives that are currently available, and workshops offered at places like [InterAccess](#).

### Recent Posts

[Developer SplashCast, Parts 1-3](#)  
[FileMobile: Greg Prince](#)  
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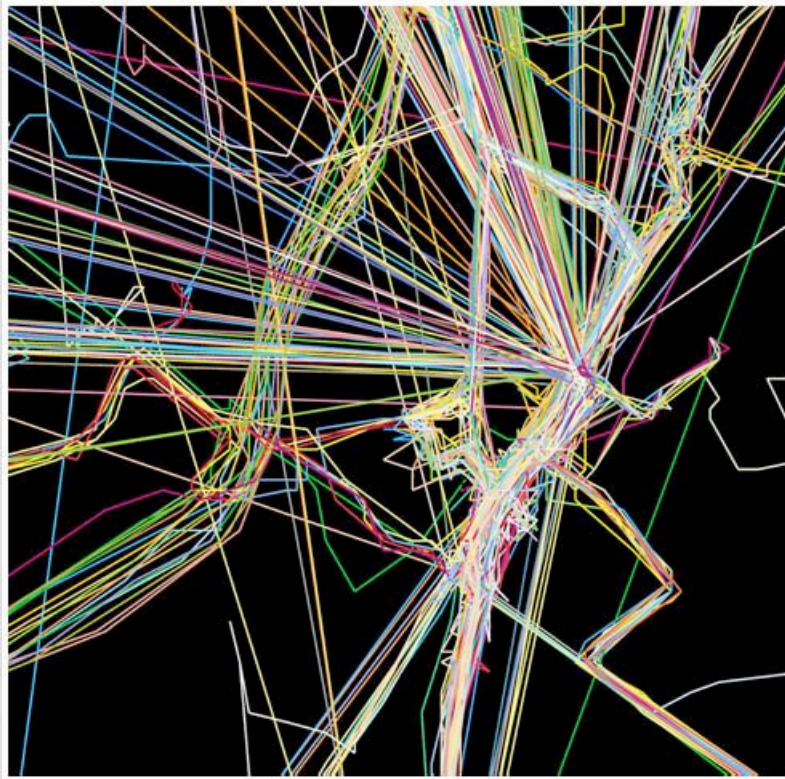
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We explored several projects, ranging from very focused pieces such as Rokeby's [Very Nervous System](#) and [Taken](#) to more abstract works such as [GPS Diary](#). The former offered insight into the effects installation art can have on the average passer-by, while the latter reminded me that it is always interesting to create art using a technology which was definitely not created with art in mind.



The GPS Diary

Although most of the products shown were not geared toward making money for the designers / artists, there is definite potential here for monetary gain – potential which is being explored by companies such as [MotionSketch](#), which develops large-scale advertisements that users can interact with by using mobile technology or simply moving their bodies. The aforementioned company has produced interactive advertising for companies such as Jack Daniel's and Lamborghini.

So I guess the important question is: when will there be a real shift from more traditional authoritative art to this type of interactive art? When will it become main stream? I think just like everything, people will eventually grow tired of seeing things the way they currently are, and advertising in particular will need to stimulate the audience more and more to remain effective and produce demand for consumer goods.

Soon we'll be looking at large-scale flat panel screens where static painted billboards currently hang.

## 0 Responses to “IMM Post 1: Big Interactivity”



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# MEDIA PROJECT TEAM! down with art.

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## Media Project News

Saturday, December 3, 2005

### Calendar Sales = Field Trip Money?

Hey everyone! We still need some more artwork for the calendars we will be putting together this month, **please bring in some artwork by this Tuesday (12/6)**. If your picture is digital, make sure it is larger than 1000 pixels in length or width. **We need high resolution images** so our calendar doesn't look like major crap.

On Tuesday we will be scanning the grids and adding teachers' birthdays to them. If you made a grid, we really need to have you at this meeting. If you can't come, just make sure your grid gets here.

ALSO. Image Search the 2006 calendar of your month to **double check that the dates and the holidays are alright**. The month doesn't start on the same day every year, haha.

If all goes well, we might be able to raise enough money from the calendar sales to go on a decent field trip (!!!) or something. There are quite a few teachers at this school, and I'm thinking we will be able to sell at least a hundred calendars to just them (**\$5/calendar \* 100 = \$500.00**).

I will be trying to sell a few of the regular (teachers' birthday-less) calendars at a florist shop I used to work at, and Schuster said we can sell them at the Shaker Cafe. And you guys can go out and sell a few on your own, too.

OKAAAAAAY, See you Tuesday!

# Posted by [Yan](#) - [Discuss](#) -

Wednesday, November 23, 2005

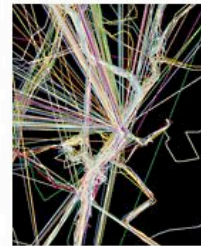
### Art Calendars!!!!!!

Hey guys! Today we talked a lot about our calendar(s) that we are putting together for the HCRHS staff and...other people too.

We need people to design the monthly grids that will create the actual calendar. This is who has which month:



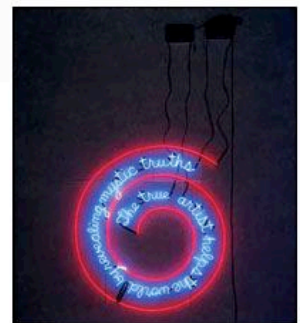
### Artist Spotlight!



In GPS Diary, London-based **Thorsten Knaub** has combined an interest in tracking bodily movements through space with the traditional artist's practice of keeping a daily sketch book.  
<http://www.gpsdiary.org/>



untitled  
tempera on paper  
**Congo the chimp**



"True Artist Reveals Mystic Truths"  
Neon Tubes  
Bruce Nauman

\*The



# information aesthetics

FORM FOLLOWS DATA - DATA VISUALIZATION & VISUAL CULTURE

gps diary 29 november 2005



an online archive of geographical maps showing the daily movements of an artist over the course of a year by carrying a Global Positioning System (GPS) receiver. the various maps display each days' trajectory individually & hence follow the artists' daily routine & movements. see also [gps drawing](#). [[gpsdiary.org](#)] via [rhizome.org](#)

[aesthetic & locative](#) · [comments \(0\)](#)

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GPS from £39 Full Sat nav £153 Free Speed Camera Detector - 3D Map  
[www.handtec.co.uk](#)

## Magellan Gps Uk

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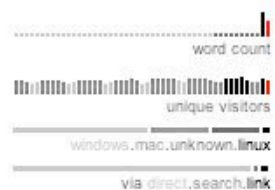
## Magellan

Your Online Source For Magellan! Comprehensive Info. And Pricing.  
[Magellan-1.net](#)

## GPS Clearance Warehouse

Low Cost Global Positioning Systems Refurbished, Excess & New  
[www.totalgps.co.uk](#)

## STATISTICS



## RECENT ENTRIES

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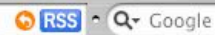
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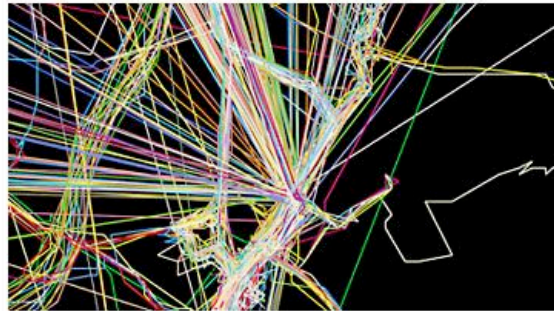


http://www.josephcartman.com/?m=200511



### GPS Diary

Tuesday, November 29th, 2005



"GPSdiary.org is an online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS)receiver on him.

The GPS utilises special satellites in the earths' orbit to record any change of one's position on the surface of the earth. Therefore any kind of movement will be charted according to the latitude and longitude grid system, e.g. a walk to the local shop results in a small 'drawing', a day spent at home will be recorded as a dot only but a journey on the London Underground results in a straight line between the tube station where he is out of range of the GPS satellites.

GPSdiary.org makes it possible to view each days' trajectory individually and hence follow the artists' daily routine and movements."

[view the site](#)

Posted in [Interactive](#), [Mobile](#), [Technology](#), [Data Visualization](#) | Comments Off





# bob congdon

BOB BLOGS. BLOG, BOB, BLOG!

**Wednesday, November 30, 2005**

## **GPSdiary.org**

[GPSdiary.org](http://www.gpsdiary.org) is an online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System (GPS) receiver. I wondered when someone might try something like this.

The images would be more interesting as a mash up with, say, Google Maps, so you could see where he went each day. Also, someone in a more chaotic profession (e.g. ambulance/taxi/FedEx driver) might produce more visually interesting results. But, then again, it's Thorsten's art project not mine.

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# musings

## Maps for Maps' Sake

A debate that has been revolving around cartography for many years concerns its status as an art or a science or both. As I explained earlier there is and generally has to be some form of subjectivity performed by the cartographer when making a map. It is this subjectivity that some believe bring it into the realm of art. A cartographer can decide what to include/exclude, what colours work best, how much to generalise contours and so on. These can be seen as creative decisions. Others see cartography as purely scientific in that it is the cartographer's job to portray geographic information visually as accurately and legibly as possible. They see the subjective decision as essential to the success of the map and in no way creative. Yet others see it as a combination of both. All tend to agree though that the ever increasing dependency on computer-generated mapping is slowly eradicating the individuality of maps. Too many untrained map-makers rely on software default settings when assigning colours and symbols creating generic uninspiring products <sup>1</sup>

Personally I see cartography as an aesthetically aware science. It is visual communication not unlike graphic design. Where graphic design is concerned with client/product image cartography is concerned with helping us understand the world around us. Both can fail. Art for me cannot fail and thus an artist map cannot fail. Good art allows and encourages viewer interpretation, be it rejection or embrace while cartography and graphic design don't. We can appreciate a well-made map or logo merely for its composition, line and form but if it doesn't communicate its intended message clearly then the designer has failed. But I guess when it comes down to it they are all a form of communication

A great many artists across the world find inspiration in maps. Not surprisingly something most of them have in common is physical place, location in the real world. Through maps they offer alternate ways to look upon the world and our place within it. Especially where GPS (Global Positioning Systems) inspired art is concerned we are seeing the use of technology to help us understand our place in a world that technology itself has alienated us from.

<sup>2, 3</sup>

Never before have we been better able to physically locate ourselves on the earth yet never have we been so lost.

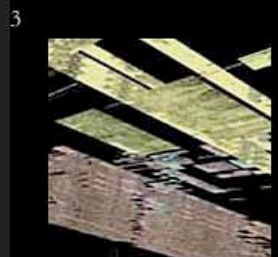
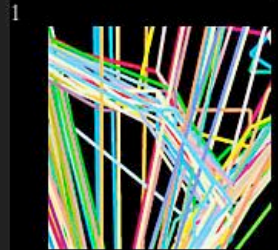
The way artists utilize GIS varies as greatly as the technology's conventional applications. Some use it to provide fantastic levels of interactivity, some as a medium with which to draw and paint and some to open our eyes to the excesses of society. <sup>4</sup>

London based artist Thorsten Knaub used GIS to create a diary that he calls GPSDiary (2003). Knaub has documented his movements over the course of a year via the coordinates collected by his constantly carried handheld GPS. The result is an online diary that allows the viewer to access his travels on any day. His paths appear as an abstract wandering line with very little in the way of geographic referencing. This is a very personal record of someone's life for a year even though lacking comments and thoughts. A presented diary offers voyeuristic temptation, a look at someones most personal inner world. Is only knowing the authors location any less voyeuristic? <sup>5</sup>

Surface Patterns: Audio Tours (2004) is a project by Jen Southern and part of UK collective Blink's wider project, Surface Patterns, wherein Huddersfield University and surrounding areas are mapped complete with memories of particular featured places. These memories are provided by 10 individuals who visited the sites and recorded their memories via phone. The local or visitor to Huddersfield is able to use this map and with their phone (text or voice) experience a very personal and unique tour. I would love to see this concept taken up by cities around the world, it would completely redefine the tourist map. Surface Patterns records the usually hidden history of a place, a patchwork map of personal experiences of a location available to all. <sup>6</sup>

A particularly ambitious project by American Jack Ox and a team of computer experts titled CAVE (2000) attempts to map music within a 3d environment. Ox uses pencil drawings of different landscapes which he associates with different tonal ranges as the virtual landscape while multi-layered strips of varying colours dance around the atmosphere in unison with varying aspects of the musical composition. Essentially one could see this as a glorified music visualization not unlike your computers media player produces. They would be right as what else is a Windows Media Player Visualisation but a real-time map of dynamic data (with frilly bits). The project is also an interesting interpretation of synaesthesia, seeing sound. <sup>7</sup>

Even with the ascendancy of digitally aided mapping there are still a great many of us that prefer the physical printed map. <sup>8</sup>





In *Boy's Art*, 2003, American-based artist Joyce Kozloff presented hand-reproduced maps of historic military conflicts. These maps are peopled with superheroes, gods and legends, just the sort of thing male children are encouraged to play with. Her 2001 exhibition titled *Targets* presented globes of military maps and a large walk-in wooden sphere which has its interior covered in historic US military maps. Kozloff's globe seems to offer an opportunity to enter the Earth to view its inner workings. Pessimistically/realistically Kozloff appears to insinuate it is conflict that has made the world what it is today. She uses maps to symbolize this continual global conflict, the very objects that helped make it a reality. [9](#), [10](#)

Kathy Prendergast references cultural identity and political power in her work. A particularly large work entitled *City Drawings* comprises 180 hand-drawn maps of the world's major cities. Another work entitled *Lost Map* at first appearing as a normal map of the US on closer inspection turns out to only include place names that include the word lost. A similar work is an *Emotional Atlas of the World* (1999) that only includes place names that include feelings. [11](#)

Philipino Lordy Rodriguez uses pen and ink to recreate maps of places he has lived or been. His colourful work distorts borders and features depending on his own subjective experience of the places represented. Are these striking images glimpses into Lordy's own cognitive maps or is he highlighting the sometimes misleading subjectivity that maps can be subject to? Maybe both and how our own maps can mislead ourselves? [12](#)

## REFERENCE

### [1 J.B.Krygier: Cartography as an Art and a Science?](#)

An indepth look at the current and historical state of this ongoing debate.

### [2 The Fine Art of GIS Cartography](#)

David J. Endelman presents his thoughts on the possibilities of GIS as an artistic medium. A little dated (1999) yet interesting if you compare it with current GIS inspired artists.

### [3 Data Art and the Anti-sublime](#)

An insightful essay looking at, critiquing and theorising data art and artists. Lev Manovich makes some interesting historical parallels and divergences and offers his own views on the future direction of Data Mapping.

### [4 Conceptual Design/Info Arts Links](#)

An incredibly comprehensive list of links to all things digital art including projects, individual artists/collectives and theory. This would have to be the definitive digital art reference online.

### [5 GPSdiary.org](#)

A GPS inspired project by London based artist Thorsten Knaub.

### [6 Surface Patterns](#)

A project by the collective Blink wherein the audience can listen and contribute an audio database of memories centred around 10 mapped sites in Huddersfield, UK .

### [7 Front door for New Color Organ Site](#)

A ambitious project by Jack Ox and a team of computer experts wherein music is visualized within a virtual environment.

### [8 Uncharted Territory](#)

The catalogue for a group show of map-inspired art at Julie Saul Gallery, 2004.

### [9 Joyce Kozloff](#)

Joyce Kozloff's 'Boy's Art' again using the language of the military map but this time peopled by children's toys.

### [10 Joyce Kozloff: Globes](#)

Images of Kozloff's 2001 exhibition, *Targets*.

### [11 Kathy Prendergast](#)

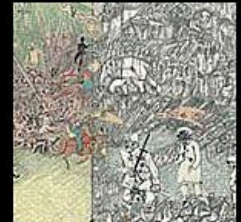
Traditional map inspired work centering around the artist and her place in the world and history.

### [12 Lordy Rodriguez](#)

Meticulously drawn maps of American states reimagined through the artist's own experiences of the locations.

[Top](#)

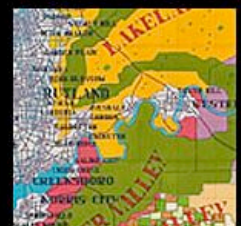
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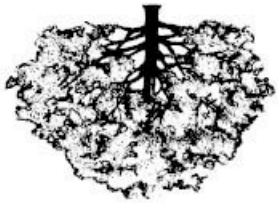


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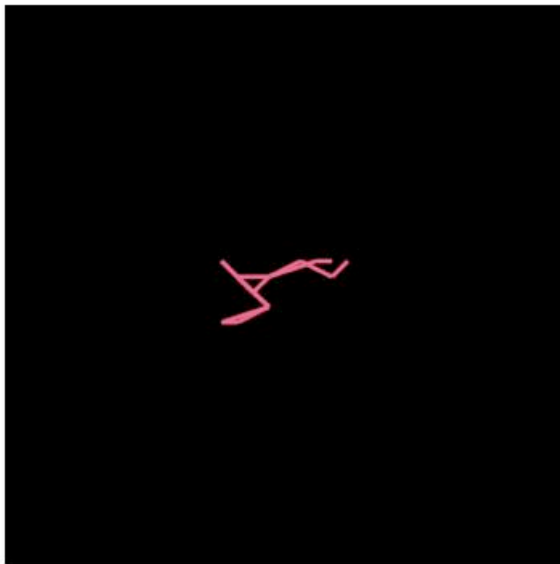


## Spitting Image

"In GPS Diary, London-based Thorsten Knaub has combined an interest in tracking bodily movements through space with the traditional artist's practice of keeping a daily sketch book. Knaub produced web-based drawings by carrying a GPS device with him everyday for one year, creating a linear, doodle-like composition for each day that can now be viewed individually, or downloaded as compressed representations of a month or the entire year. Knaub's artist statement points to the dehumanizing effects such technologies can have on our understandings of being in the world, making one's daily movements little more than a series of plotted points, and the drawings revel in that process of abstraction."

<http://www.gpsdiary.org/>

link & blurb excerpt via [NetArtNews](#)



[jul.-01]

Posted by Cieciel at **09:02 PM**



bugresort

## Interface Design, Information Design, Usability, Icon Design, Ergonomie

« control systems theory | Main | the public debut of the computer mouse »

### GPS Diary



Screenshot: selbr.de (2005-01-28)

"GPSdiary.org is an online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS)receiver on him.

The GPS utilises special satellites in the earths' orbit to record any change of one's position on the surface of the earth. Therefore any kind of movement will be charted according to the latitude and longitude grid system, e.g. a walk to the local shop results in a small 'drawing', a day spent at home will be recorded as a dot only but a journey on the London Underground results in a straight line between the tube station where he is out of range of the GPS satellites.

GPSdiary.org makes it possible to view each days' trajectory individually and hence follow the artists' daily routine and movements."

related link:



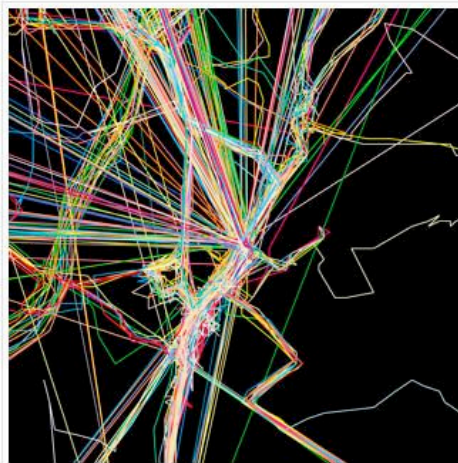
GPS Diary

## WIRELESS ART

"IMAGINEMOS UN MUNDO EN QUE LOS OBJETOS SE HABLAN ENTRE SÍ, COMO SI FUERAN ELEMENTOS O ENGRANAJES DE UNA MÁQUINA GLOBAL. EL IDIOMA EN QUE SE HABLAN ES LA TÉCNICA - JUSTAMENTE AQUELLO QUE SE EXIGEN MUTUAMENTE DE FIDELIDAD A UN CÓDIGO DE INTERCAMBIO. LA TÉCNICA COMO ESPERANTO DEL SISTEMA DE LOS OBJETOS."

VIERNES, NOVIEMBRE 25, 2005

## GPSDiary



(Vía NetArtNews)

"Los sistemas de posicionamiento global, dando navegación en tiempo real e información al ejército históricamente, están encontrando nuevos y diversos usos comerciales como directorios para comerciantes, etc. Como era de esperar, muchos artistas están usando esta tecnología también para usos propios. En GPSDiary, el artista afincado en Londres Thorsten Knaub ha combinado los el seguimiento del movimiento del cuerpo propio con el cuaderno de artista tradicional. Knaub ha estado creando dibujos en web llevando consigo un GPS todos los días durante un año." Ryan Griffiths

Interesante propuesta (año 2003)

POSTED BY DIEGO AT 2:54 PM 0 COMMENTS

## DATOS PERSONALES

Mi foto



DIEGO PÉREZ  
URRUCHI  
LEIOA, BIZKAIA

[VER TODO MI PERFIL](#)

## PREVIOUS POSTS

YELLOWCHAIR: anab jain  
Una chaqueta "sin cables"  
Activismo pro-wifi  
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GPSDiary  
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## ARCHIVES

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mayo 2005  
junio 2005  
julio 2005  
octubre 2005  
noviembre 2005  
enero 2006  
febrero 2006  
marzo 2006

#### About

The development of my final year project ...

#### About Me

**Name:** Natalie Burch  
**Location:** Huddersfield, West  
Yorkshire, United Kingdom

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[CONTROLLER' Sn...](#)  
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[snow .....](#)

#### Links

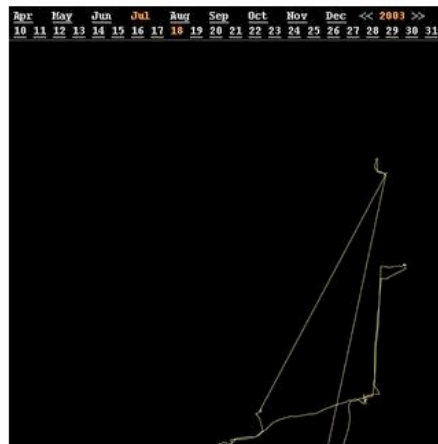
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Wednesday, February 15, 2006

#### GPS Diary



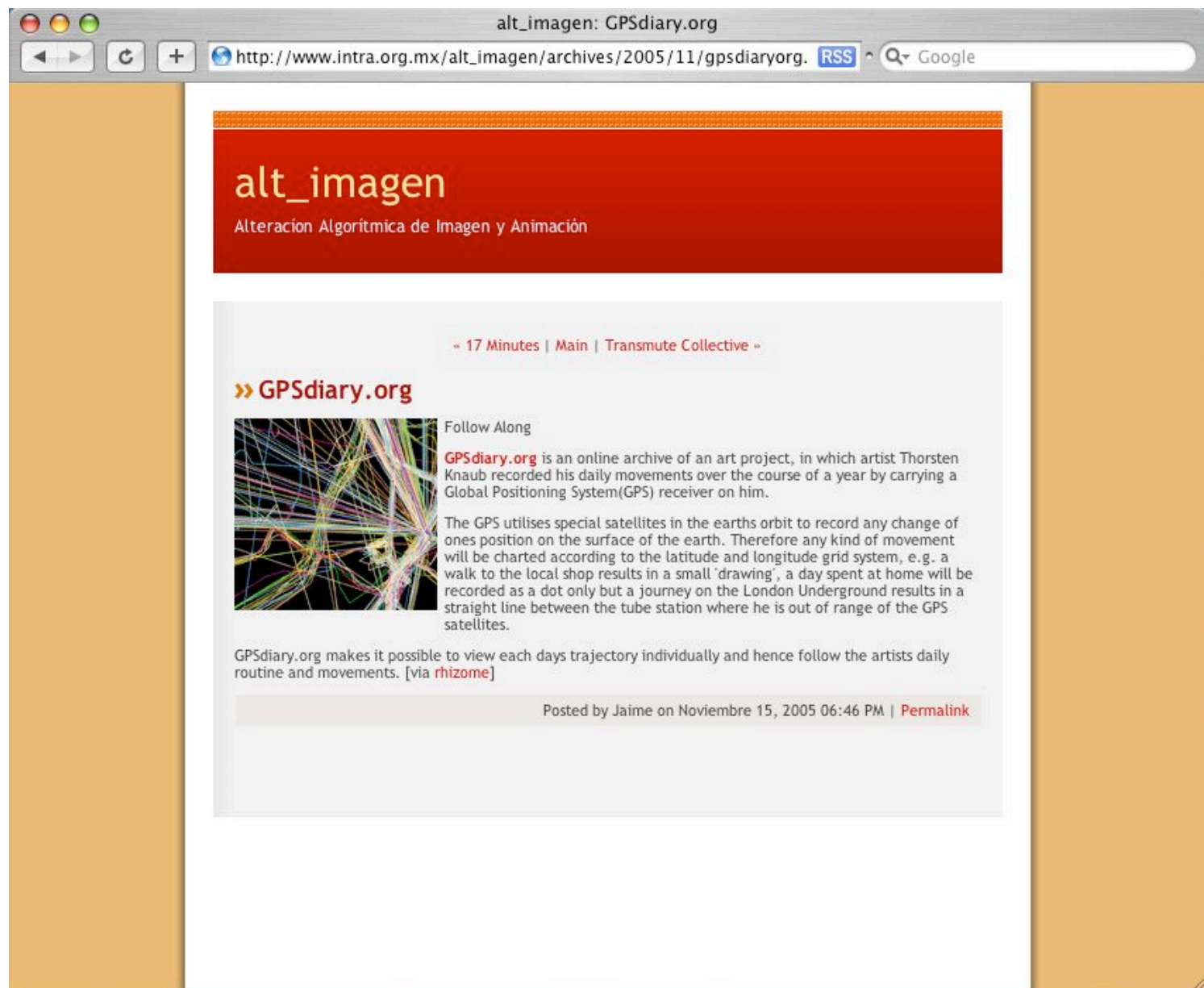
[GPSdiary.org](#) is an online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS) receiver on him.

The GPS utilises special satellites in the earth's orbit to record any change of one's position on the surface of the earth. Therefore any kind of movement will be charted according to the latitude and longitude grid system, e.g. a walk to the local shop results in a small 'drawing', a day spent at home will be recorded as a dot only but a journey on the London Underground results in a straight line between the tube station where he is out of range of the GPS satellites.

[GPSdiary.org](#) makes it possible to view each day's trajectory individually and hence follow the artists' daily routine and movements.

posted by Nat at [6:51 AM](#)





## MOB ADDICTS ANON

■ 15/11/05 20:38

- How I lost two cell phones in one week.



The Internet was supposed to bring us all together. Just ten years ago, the world was awash in bold predictions: The Web would obliterate race, gender and nationality. It would break down social barriers. It would usher in a new era of classless communication and interpersonal understanding.

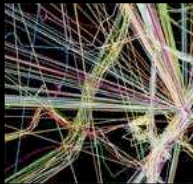
well then? what happened?

"The Net is still a confused social space," says Andrew Shoben, founder of British artist collective Greyworld "and for most of us, it's still a very private experience."

In the meantime, however, diverse artists and engineers have been hard at work implementing networked technology into real world form and function. Incorporating the use of cell phones, GPS Systems, Stamp Technology, C++ with more mundane everyday objects. These artists seek to subvert technology and embed it into a more physical future.

'What can I do other than sit you in front of a computer and show you art?' - Where does it begin? How can I translate the actions and feelings of 'connectivity' associated with the world wide web, into real space, out on the street, in my own backyard?

What starts off as a disruption of the everyday with creative pranks, or simply the investigation of meaning in messages from nowhere. Usually results in interesting and unexpected outcomes.



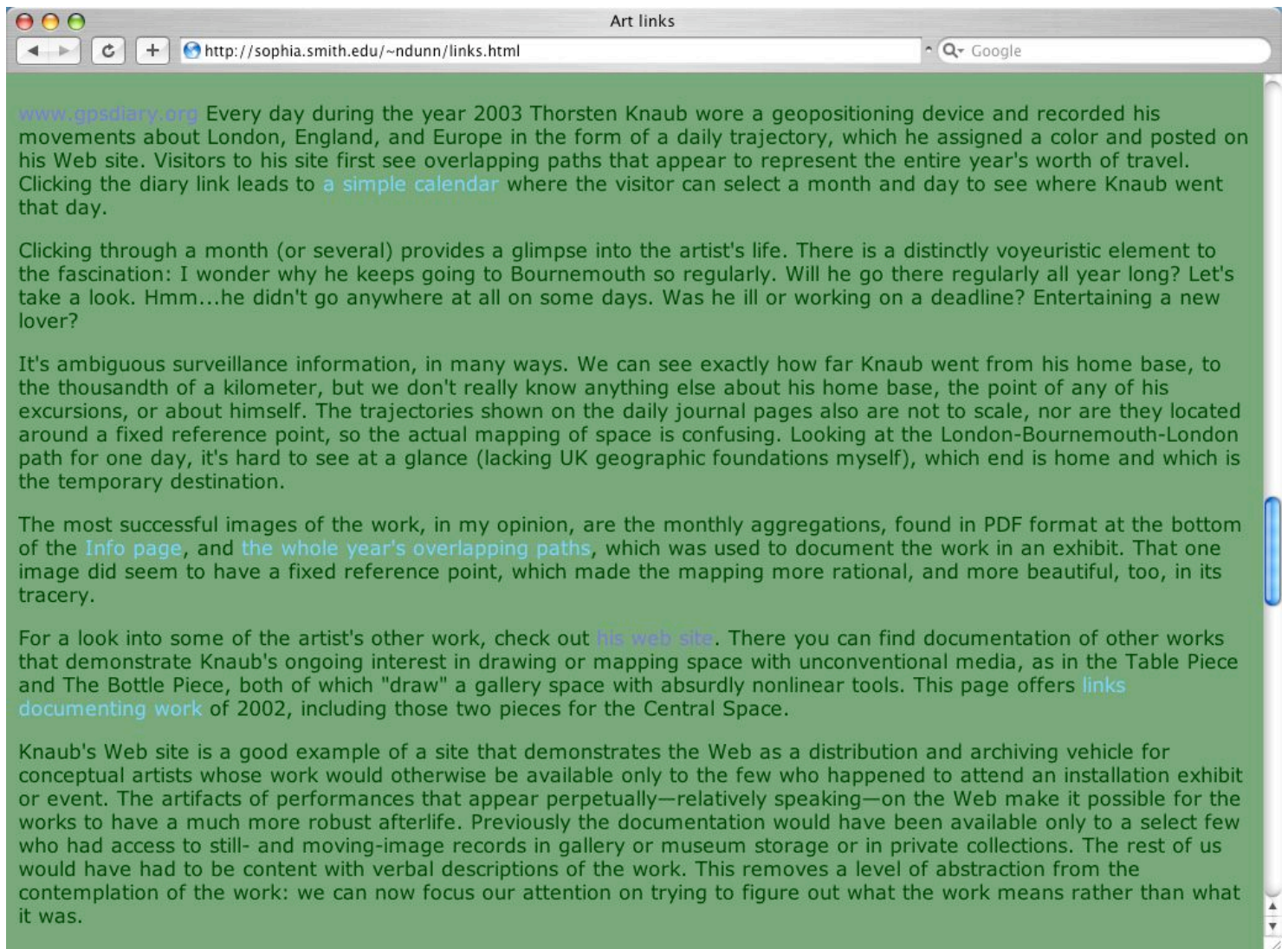
Take the artist Thorsten Knaub, his latest project GPSdiary is an online archive in which the artist recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS) receiver on him.

To get technical for a minute - GPS utilises special satellites in the earths' orbit to record the change of a tracked position on the surface of the earth. Therefore any kind of movement will be charted according to the latitude and longitude grid system, e.g. a walk to the local shop results in a small 'drawing', a day spent at home will be recorded as a dot only but a journey on the London Underground results in a straight line between the tube station where he is out of range of the GPS satellites.

Check his site out, it's a fascinating linear pictograph of the artists day to day movements.

Ironically, lost within this ever expanding multiverse of rapidly increasing networks are two mobiles belonging to JAYGOBLOOM Two phones in as many weeks! it's a bit of a pain but hey, I am enjoying the thought of being constantly engaged.

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# Thrashing Stinks

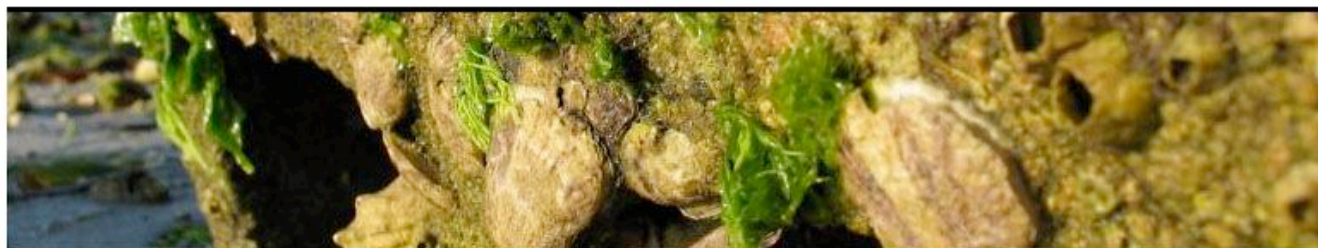
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## GPS Diary

November 29th, 2005 · 4 Comments

What happens when you track your movement with a GPS device for a year?  
Have a [look](#).

Found at [information aesthetics](#).

### Share and Enjoy:



Tags: Art · Visualization

### 4 RESPONSES SO FAR ↓

**Jer** // Nov 29, 2005 at 9:40 am

That is awesome. Speaking of GPS, I would be so down with GeoCaching if I had a handheld GPS device.

**JB** // Nov 29, 2005 at 9:58 am

Yeah, I always thought GeoCaching was neat.

My father's property in GA has a lot of trails through it (260 acres). This weekend when I was there I had the idea to map all of them with a GPS unit. Too bad I don't have one!

**Jer** // Nov 29, 2005 at 12:07 pm

I hear a basic hand held unit can be picked up for around \$100. If you need a resource for reviews and such, check out <http://www.gpsinformation.net>

**JB** // Nov 29, 2005 at 12:21 pm

Yeah, I poked around last night and was checking out the Magellan eXplorist 100 for around \$125. I'm thinking I will find someone to rent/borrow a unit from though.

Ads by Google

#### [Garmin Outdoor GPS Sale](#)

Free Europe DVD Maps v9 worth £149 Even collect at our London Store  
[www.navcity.co.uk](http://www.navcity.co.uk)

#### [Garmin Products](#)

Garmin Electronics GPS, Fishfinders, Radar, More  
[www.jandhproducts.com](http://www.jandhproducts.com)

#### [Mad Garmin Sale - Now On](#)

Range of Outdoor and Sports GPS Next Day Delivery Available Sale On  
[www.handtec.co.uk](http://www.handtec.co.uk)

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[www.globalpositioningsystems.co](http://www.globalpositioningsystems.co)

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## GPSdiary.org

<http://www.gpsdiary.org/>

this url has been saved by 61 people.  
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### user notes

Jan '07

GPSdiary.org is an online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS)receiver on him.  
[naveen](#)

Sep '06

"GPSdiary.org is an online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS)receiver on him."  
[gelo](#)

Aug '06

net art project mapping individual movement  
[corbinsupak](#)

Jan '06

Daily visual GPS diary  
[superflat](#)

Someones diary of where he went over a year, basically just lines of where he went. Fascinating  
[nibaq](#)

Dec '05

"Artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS)receiver on him."  
[timo](#)

mental maps on pixel speed  
[javierarbona](#)

an online archive of geographical maps showing the daily movements of an artist over the course of a year by carrying a Global Positioning System (GPS) receiver. the various maps display each days' trajectory individually & hence follow the artists' d  
[grraph](#)

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cloud | list

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### posting history

» first posted by [marisaolson](#) to [gps](#) [diary](#) [art](#) [locative](#) [touring](#)

Sep '07

by [bgamicnig](#) to [mapping](#)

Jan '07

by [naveen](#) to [art](#) [design](#) [london](#) [mobile](#) [lbs](#) [visualization](#)

Dec '06

by [sb27](#) to [netart](#) [london](#) [maps](#) [design](#) [art](#)  
by [eebarry](#) to [maps](#)

Oct '06

by [mmyavuz](#) to [mapping](#)

Sep '06

by [gelo](#) to [arte](#) [cartografía](#) [gps](#) [locative](#) [mapping](#) [investigación](#)

Aug '06

by [corbinsupak](#) to [netart](#)

Jun '06

by [thislife](#) to [system:unfiled](#)

Mar '06

by [ztianjin](#) to [system:unfiled](#)

by [jaacen](#) to [art](#) [design](#) [gps](#) [maps](#) [calendar](#) [journal](#) [projects](#)

Jan '06



Nov '05

Visualization of the paths that an artist has taken during a whole year (2003).  
[spinster](#)

Maps of personal movement  
[stephaniet](#)

mmmm. interesting. i think.  
[mdn](#)

"An online archive of geographical maps showing the daily movements of an artist over the course of a year by carrying a Global Positioning System (GPS) receiver."  
[Annelogue](#)

one year of recorded GPS traces  
[TomC](#)

"online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year [using] GPS."  
[fakeisthenewreal](#)

Thorsten Knaub has combined an interest in tracking bodily movements through space with the traditional artist's practice of keeping a daily sketch book  
[pauwl](#)

GPS daily sketch book  
[rrraul](#)

the visual diary of some dude with a GPS  
[jeffimesten](#)

GPSdiary.org is an online archive of an art project, in which artist Thorsten Knaub recorded his daily movements over the course of a year by carrying a Global Positioning System(GPS) receiver on him.  
[supaevilai](#)

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Nov '05

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# digital

## Rose Goldsen Archive of New Media Art

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- infos 2000
- turbulence
- low-fi.org
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## ecopoetics

### Ecopoetics Online Exhibition

Curated by Timothy Murray, Tom Shevory, and Patricia Zimmermann.



via [The Finger Lakes Environmental Film Festival \(FLEFF\)](#):

Selected artistic interventions from artists throughout the world explore the electronic interfaces between sustainability and environmental thought. Subsequently, they will be maintained in off-line form in the Rose Goldsen Archive of New Media Art, Cornell University Library.

This international exhibition probes a series of questions about digitalities, visualities, and environments to create new landscapes for contemplation and action.

How might new media environments and technological flows intervene in ecoculture and ecopolitics? What is the relationship between the techne of ecopoetics and the imperative of ecopolitics?

How do Internet paradigms of speed, flow, and traffic impact notions of sustainability? Do mobile technologies and global positioning systems provide platforms for ecological activism? How can we decipher and comprehend the military's utilization of ludic gaming systems for digital terror and ecological devastation?

How might new media interventions offset media blackouts of the global ecology of war and public health degradation? How can the artistic mixing of ecological and poetic materials—organic, inorganic, technological, aural, and visual—create alternative and fertile environments in new media culture?

The exhibition includes works by Judy Malloy, Diane Ludin, Ryan Griffis, Ian M. Clothier, Andrew Bucksbarg, Thorsten Knaub, Sam Smiley, Olga Kisselva, Ollivier Dyens, Joseph Rabie, Lillian Ball, Katerie Gladys, Annette Weintraub, Tiffany Holmes, Maria Damon and mIEKAL aND, Agricola Cologne, and Regina Célia Pinto. We plan to archive the exhibit in The Rose Goldsen Archive of New Media Art, Cornell Library, following the Festival.

### digital artists selected for ecopoetics exhibition

1. Ryan Griffis, United States  
**The Temporary Travel Office: Parking Public (2005)**  
[www.temporarytraveloffice.net/hollywood/parking.html](http://www.temporarytraveloffice.net/hollywood/parking.html)
2. Ian M. Clothier, New Zealand  
**Roll over Oe sun, roll over Oe rain**  
[www.art-themagazine.com/ian/pages/anim803.htm](http://www.art-themagazine.com/ian/pages/anim803.htm)
3. Andrew Bucksbarg, United States  
**Consumertopia (2001) Duration: Variable-Interactive**  
[www.adhocsound.org/consumertopia.html](http://www.adhocsound.org/consumertopia.html)
4. Judy Malloy, United States  
**Concerto for Narrative Data**  
[www.well.com/user/jmalloy/concerto/begin.html](http://www.well.com/user/jmalloy/concerto/begin.html)
5. Diane Ludin, United States  
**Version 3.0. I BPE, Ecological and Seed-Based Patents**  
[www.ibiology.net](http://www.ibiology.net)
6. Thorsten Knaub, United Kingdom  
**GPS Diary**  
[www.gpsdiary.org](http://www.gpsdiary.org)
7. Claude Shannon, United States  
**AstroDime Transity Authority**  
[www.virtualberet.net/ata](http://www.virtualberet.net/ata)
8. Olga Kisselva, Russia/France  
**My Conquest of Iraq**  
[www.kisseleva.org/iraq.htm](http://www.kisseleva.org/iraq.htm)
9. Ollivier Dyens, Canada  
**The Profane Earth**  
[etfran.concordia.ca/~odyens/profane.htm](http://etfran.concordia.ca/~odyens/profane.htm)
10. Joseph Rabie, France  
**Landscapes/Ayguesvives /"Here Comes the Sun"**  
[www.ioetopia.org/\\_swf/e/landscapes/ayguesvives.htm](http://www.ioetopia.org/_swf/e/landscapes/ayguesvives.htm)  
**Landscapes/ Jerusalem, Old City/"Possession"**  
[www.ioetopia.org/\\_swf/e/landscapes/jerusalem\\_aqsa.htm](http://www.ioetopia.org/_swf/e/landscapes/jerusalem_aqsa.htm)
11. Lillian Ball, United States  
**Gusher**  
[www.lillianball.com/Gusherstills.html](http://www.lillianball.com/Gusherstills.html)
12. Katerie Gladdys, United States  
**Commuting: Ditch**  
[www.layoftheland.net/portfolio/start.html](http://www.layoftheland.net/portfolio/start.html)
13. Annette Weintraub USA  
**The Mirror That Changes**  
[www.annetteweintraub.com/mirror\\_content/mirrorpage.html](http://www.annetteweintraub.com/mirror_content/mirrorpage.html)
14. Tiffany Holmes, United States  
**Floating Point**  
[www.enviroart.org/HolmesColab/docs](http://www.enviroart.org/HolmesColab/docs)
15. mIEKAL aND, United States  
**Floraspirae**



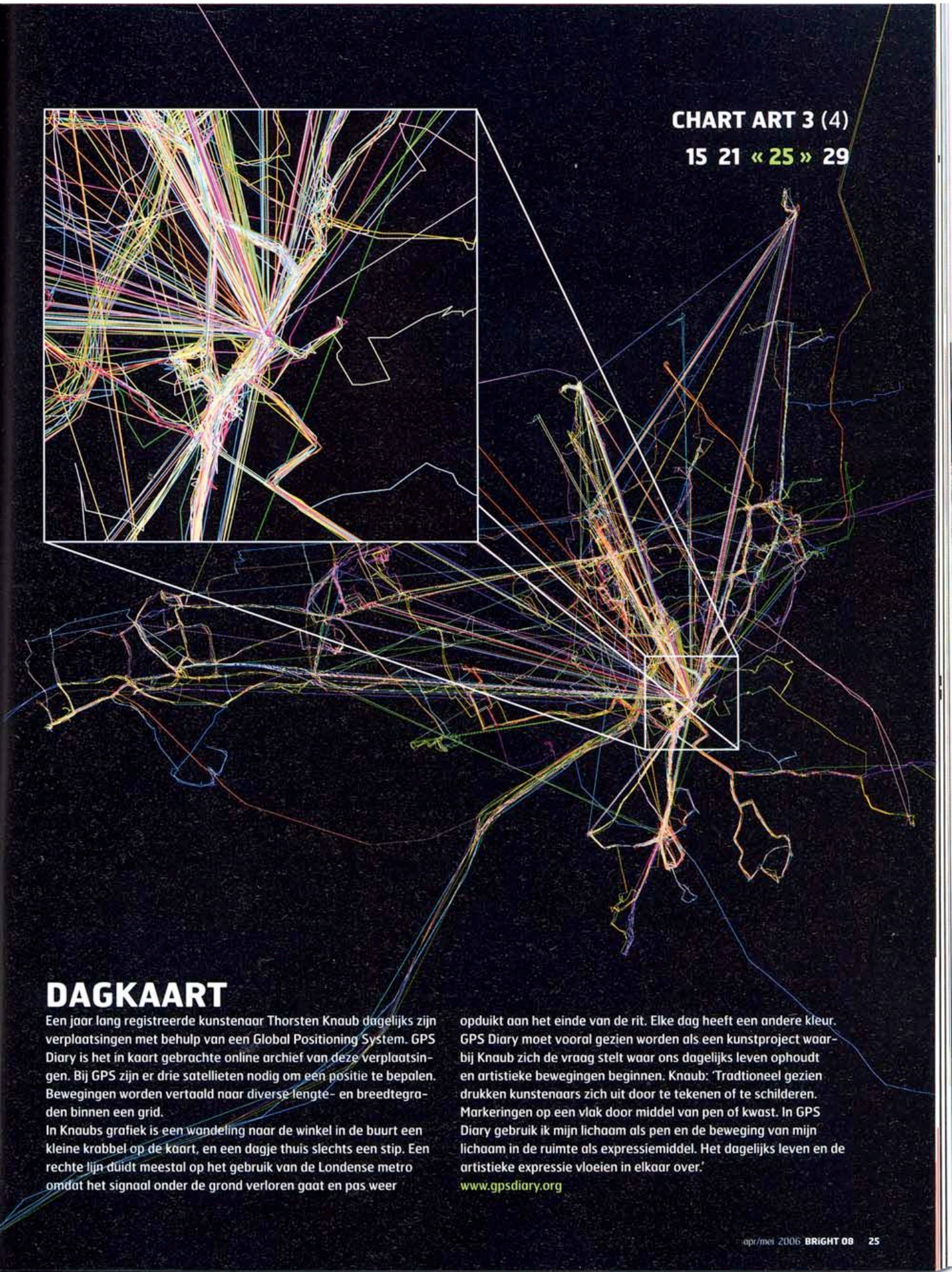


CHART ART 3 (4)

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## DAGKAART

Een jaar lang registreerde kunstenaar Thorsten Knaub dagelijks zijn verplaatsingen met behulp van een Global Positioning System. GPS Diary is het in kaart gebrachte online archief van deze verplaatsingen. Bij GPS zijn er drie satellieten nodig om een positie te bepalen. Bewegingen worden vertaald naar diverse lengte- en breedtegraden binnen een grid.

In Knaubs grafiek is een wandeling naar de winkel in de buurt een kleine krabbel op de kaart, en een dagje thuis slechts een stip. Een rechte lijn duidt meestal op het gebruik van de Londense metro omdat het signaal onder de grond verloren gaat en pas weer

opduikt aan het einde van de rit. Elke dag heeft een andere kleur. GPS Diary moet vooral gezien worden als een kunstproject waarbij Knaub zich de vraag stelt waar ons dagelijks leven ophoudt en artistieke bewegingen beginnen. Knaub: 'Traditioneel gezien drukken kunstenaars zich uit door te tekenen of te schilderen. Markeringen op een vlak door middel van pen of kwast. In GPS Diary gebruik ik mijn lichaam als pen en de beweging van mijn lichaam in de ruimte als expressiemiddel. Het dagelijks leven en de artistieke expressie vloeien in elkaar over.'

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





Christian Jankowski, *In the Wood (Im Wald)*, 1998, documentation of an action previously featured in his *Portikus* book project. Here, Jankowski sits in a forest reading the "Easter March" of Goethe's *Faust*. He reads out loud, then carves words into tree trunks around him, in a performance that explores German fascination with nature, romanticism and the forest. Courtesy of Klosterfelde, Berlin

## Like Beads on an Abacus Designed to Calculate Infinity

**An Exhibition Curated by Andrew Hunt,  
Rockwell Gallery, London**

**William Hollister**

A smattering of art by Czech and Bohemia-based artists appeared at a very visible London exhibition recently. But for all that Slavic presence, the curated show curiously was not devoted to any well-worn problematics of Eastern (ahem) Central European visual culture. The show, entitled "Like Beads on an Abacus Designed to Calculate Infinity," directed viewers instead toward the closer quarters of England's East Anglian landscape just outside of London – East of London.

Visitors to this Spring exhibition were welcomed by what presented itself at first as a disassociated clutter of parlor pictures, where any meaning linking the images remained elliptically evasive. The catalogue juxtaposes John Sell Cotman's 1810 pastoral etching of the moldering Castle Acre priory with the confrontational image of a man facing backwards while riding an escalator leading up to Wenceslas Square, in Prague. This only reinforces this sense of carefree clutter. But with the introduction of a few clues necessary to decipher, a carefully crafted

creation of Andrew Hunt's curatorial imagination emerged.

Hunt is very clear about the show's goals. "I wanted to get to grips with work which deals with a contemporary idea of the sublime in terms of artists that

I thought dealt with this in some way through ideas of expressionism, conceptualism and archival practices," Hunt said.

The show is mainly inspired from a passage of a 1995 book by W.G. Sebald, *The Rings of*

Saturn, an account of the German author's wanderings through East Anglia, the eclectic world he encountered and the people he met in a meandering reflective journey arranged with as much happenstance as obsession.

Hunt knew of Sebald when he ran the creative writing department at the University of East Anglia in Norwich. He asked each of 43 artists to prepare a piece in response to Sebald's prose portraying a Norwich-area motorway seen from the air at night, from where automobiles are "like beads on an abacus designed to calculate infinity."

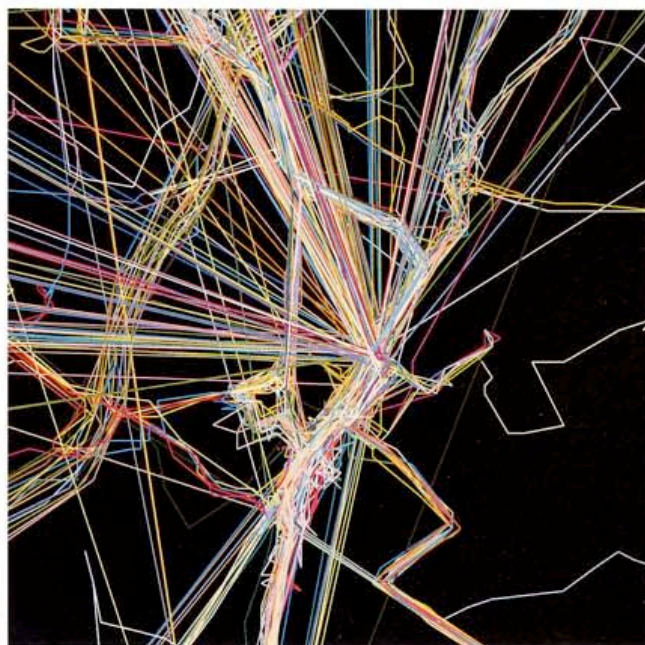
How did so many Czechs get into an East Anglian Exhibition? "The artists I invited seemed to exceed any neat categorization," Hunt said. "Sebald's writing has the ability to take us in a number of directions revealing histories and unlikely coincidences."

One such coincidence was in Ján Mančuska's "43," with marker and pencil applied directly to the gallery wall, in an exercise that took the artist 43 breaths to make. Other Czech art represented coincidence included Jiří Kovanda's documentation for a performance dated September 3rd, 1977 – an untitled action in Prague. "Kovanda represents both a historical and a contemporary conceptual practice. Jiří is relatively unknown in the UK, so it was a really important to present his work alongside the group of younger artists who form his peer group in Prague," Hunt said.

Tomas Vaněk's *Particip no. 39*, 2004, dealt with "everyday coincidence in a way – a list of small observations on everyday life on acetate – things that seem to affect everyone at some point in their lives." Jan Serych had displayed a "Drawing Designed to Disappear Immediately," along with Czech – based Norwegian artist, Jesper Alvaer's *Gin & Yang*, a video still.

The sum of the artist's works in theory is a reaction to Sebald's landscape of "endless terraces, sprawling satellite towns, business parks and shining glass houses which looked like large quadrangular ice floes drifting across this corner of the continent where no patch is left to its own devices." In actuality, curator Hunt has succeeded in smudging the hard edge of definition separating regional art and international currents.

Thorsten Knaub, *GPS Diary*, 2004, movement is tracked one year by satellite and rendered on an aerial map, a new color each day, Inkjekt print





front to back  
 Eleanor Cherry  
*Projections 1, 2, 3* 2004  
 Thorsten Knaub  
*GPS Diary* (01.01.03-  
 31.12.03 / London) 2004  
 Henry Coleman  
*Palletz* 2002-04  
 John Russell  
*Purple (Guitarist)* 2001



would cause problems for Phil Coy, whose *Loop the Loop* consists of CCTV footage of the artist riding around Hackney on a found bicycle. His route is a repeated figure of eight – the infinity symbol – suggesting London's endless recycling of bicycles.

Infinity is a difficult concept and is not something our brains have evolved to deal with – hence it is usually only grappled with when in a state of philosophical contemplation, as evidenced by Jay Barsby's photograph of a section of graffiti on a toilet wall in a pub in Norwich, the only complete sentence of which reads thus: 'To state that all things can exist alongside each other in an infinite universe you must take up a viewpoint outside of the universe – this is a paradox'. Someone has replied: 'It's like an infinite amount of monkeys,' the final comma being the interesting character, as if the writer had wanted to continue but what could possibly come after an infinite amount of monkeys? Opposite Barsby's photograph there is a large drawing by Rupert Norfolk of soft, smudgy flecks that become sharp specks only within a central, narrow ring of focus. The drawing is the image thrown by a dusty projector with no slide inserted and the lens focused on as short a depth as possible, hence the ring effect. The work at first suggests that it is on a vast scale when actually it has a depth of field measured only in millimetres; the ring is an optical trick, not a Saturn-like ring of dust in deep space.

An artwork that does rely on space is Thorsten Knaub's *GPS Diary* (01.01.03-31.12.03/London), an inkjet print sandwiched between acrylic and MDF. On a black background, the metre-square sheet is covered with streams of thin lines

describing enigmatic patterns. As the title suggests, Knaub had himself tracked like some member of an endangered species undergoing scientific study, his location triangulated by Global Positioning Satellites for the whole of 2003, and these 365 lines – each of a different colour – represent his movements. Like robotic embroidery, or complex electrical wiring, or the paths of short-lived hadrons traced by accelerated-particle collision experiments, the lines flood between common routes and occasionally shoot off the edge of the paper. But what does the edge represent? There is no scale, so a south-westerly route could be a trip to Richmond or Rio. More likely Rio if the line is straight; the sampling frequency means that curved lines represent slow journeys whereas faster journeys show up as straight lines – making speed an inadvertent component of the diary. (This choice between measuring speed or position neatly reflects the Uncertainty Principle. Artist as quantum particle, anyone?) Jonathan Allen would argue that each day Knaub was tracked by the satellites, freefalling in a curve matching the curvature of the earth, was a day in history. His *31 Days* lists historical world-events by the day of the year – one list for each day the exhibition is open – and the events on the date of your visit are oddly provocative because of this simple chronological coincidence.

Another kind of list can be found in Andrea Mason's text piece, *Walking; Things an Artist Needs*, which interweaves two narratives, each dense with descriptions of every little item the two protagonists come across (from 'a photo of a man on the floor with a woman standing over him and another man looking on' to 'a clear plastic bag'), presenting a literary flood





**GPS Diary**, digital print 100cm x 100cm  
*Like beads on an abacus designed to calculate infinity.* Rockwell Gallery, London 2004.





## GPS Diary

Exhibition view from *Metalandscapes*, Fundació Pilar i Joan Miró, Palma de Mallorca. 2007/08





**GPS Diary**, digital print, 100cm x 100cm  
Exhibition view from Metalandscapes, Fundació Pilar i Joan Miró, Palma de Mallorca. 2007/08



### **GPS Diary**

Exhibition view from Metalandscapes, Fundació Pilar i Joan Miró, Palma de Mallorca. 2007/08