ABSTRACT
We propose to conduct a series of workshops open to the public in which we will lead performances of seminal works that engage with urban space as a space of experience, critical reflection, and aesthetic contemplation, recasting them in ways that emphasize the aural dimension of the urban landscape. The workshops will culminate in a final presentation in which we will present documentation from the activities carried out in the workshops, notes, and critical reflections.

Keywords

1. INTRODUCTION

1.1 Practices of Urban Mobility
Practices of mobile engagement with the city have been a constant exercise for artists preoccupied with the condition of human beings in the modern world. From the urban wanderings of the Flaneur to the Situationists’ critique of public space through the dérive, from the practices of everyday engagement with the city theorized by Michel de Certeau to the urban activities explored in several Fluxus works and in the work of a number of performance artists of the 1960s and 70s, urban mobility has been variously articulated since early Modernism as a central creative and political act.

1.2 Mobile Technologies
The recent application of mobile technologies to the exploration of the city has clearly and often explicitly built upon earlier practices of urban mobility. Actual first-hand experience of these practices, however, is remarkably rare: we critically engage with accounts and theorizations built around them, but seldom have the occasion, the time, or the bluntness actually to act them out.

2. WORKSHOP
Our project stems from the conviction that actual experience of earlier practices of urban mobility can be of great value for anyone invested in current technologically-oriented practices associated with locative media and mobile music. We propose to conduct a series of workshops open to the public in which we will lead performances of seminal works that engage with urban space as a space of experience, critical reflection, and aesthetic contemplation, recasting them in ways that emphasize the aural dimension of the urban landscape. The workshops will culminate in a final presentation in which we will present documentation, notes, and critical reflections pertaining to the activities carried out during the workshops.

3. PERFORMANCE SCHEDULE

3.1 Day One – Everyday Space: Fluxus
Vito Acconci, Following Piece
Yoko Ono, City Pieces

3.2 Day Two – Political Space: The Situationists
Guy Debord

3.3 Day Three – Aesthetic Space: Experimental Music
Alvin Lucier, (Hartford) Memory Space
Max Neuhaus, Listen
R. Murray Schafer, European Sound Diary (Selections)