

25° 15S 57° 40W 37° 58N 23° 43E 36° 52S 174° 45E 13° 45N 100° 30E **GEOLOCATION**
41° 23N 2° 9E 39° 55N 116° 25E 1° 28S 48° 29W 52S 174° 45 E 13° Nate Larson + Marni Shindelman

BUMPING INTO EACH OTHER IN ORDINARY PLACES
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In *Geolocation* Larson and Shindelman attend to ordinary affects, public feelings that begin and end in broad circulation. “Everyday life,” as anthropologist Kathleen Stewart reminds us, “is a life lived on a level of surging affects, impacts suffered or barely avoided. It takes everything we have. But also spawns a series of little somethings dreamed up in the course of things.” *Geolocation* maps these ever shifting “little somethings,”¹ trying to pinpoint thoughts and resonances that are all too slippery to see with the human eye. Everyday aphorisms (*Don’t Mistake Intensity for Passion*), street-born philosophizing (*Friends who I thought were my friends turned out not to be friends... Weird.*), self-conscious yearning (*I think I’m too apathetic. I need something to care about, to be on fire for...*) burst forth from thousands of thumbs scattered across the landscape and twitterverse. *Geolocation* offers an alternative photographic journey, coaxed into existence by the creation and distribution of twittered utterances and the residues of location they carry. Through their pilgrimages to particular sites, Larson and Shindelman memorialize roadsides, tarmacs, alleyways, touchscreens and other “non-places” that characterize what Marc Augé calls the “spatial overabundance of the present” and form the stage for constructing a digital self.² By attaching tweet to site, Larson and Shindelman slow us down, and cause us to reflect on our relationship to each tweet’s author but also to each other in both material and virtual environments.

Wading through the density of events in our world, traversing the line between public and private, image and text, digital and physical, Larson and Shindelman pull their viewers through these charged spaces of dispersed sentiment. Domestic anxieties spill out beyond the yard in *I’m nervous for everything*. The streets of Biggie’s Brooklyn, long since transformed, cast his lyrics on a parking garage wall in *It was all a dream*. As a plate in this book or a print on the gallery wall, Larson’s and Shindelman’s artwork disrupts the virtual din that has easily become the norm. In fact, the minimalism and balance of their compositions can be jarring. A mind that was at once abuzz with the multitude of statements that permeate the internet finds rare quietude when you hold both place and feeling in material form. What is a viewer to do standing in the space between tweet, place and person? Where do we find each other? How do we feel getting so physically close to a virtual identity? These questions speak to the strangeness of everyday life. They reflect another level of connectedness in the spaces and moments in which we might feel the most alone or anonymous. The disruptions noted by *Geolocation* remind us that you know very well who you are, but your place in the world and our relationship to each other is never set.

1. Kathleen Stewart, *Ordinary Affects* (Durham, NC: Duke University Press, 2007), 2, 9.

2. Marc Augé, *Non-Places: An Introduction to Supermodernity* (London: Verso, 1995), 29.