

THE RISE OF HYBRID EXHIBITIONARY SPACES

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ABSTRACT

This paper presents *That's App*, a curatorial project in the form of a locative media experience. Representing the city as an ever-changing assembly of events and exhibitions displayed on a map, this mobile app unfolds hybrid curatorial narratives that users can interact with in digital space and enact in physical space. This paper applies Actor-Network-Theory to trace the formation of a hybrid exhibitionary space through the creation of a curatorial script embodied in *That's App*. Instead of trying to define "what is" a hybrid exhibitionary space I intend to grasp it "along the way," attempting to temporarily capture its actor-network and detect the mechanisms in which it functions. In doing so, I primarily present *That's App* by following its hybrid curatorial narratives as enacted by two potential users in Milan, whom I have named Ann and Andrea.

HYBRID SPACE

At the beginning of the last decade, digital networks – through widespread smartphone and tablet devices – have grown in the direction of mobile technologies. If, at first, the internet spearheaded the concept of drawing together virtual communities distributed in unknown locations, the increase of mobile technologies has turned our attention back to practices taking place in physical spaces. This shift brings with it new implications accredited to location – forging a strong relationship between physical contexts and digital information. The new opportunities afforded by these technological transformations has given rise to what has been defined as "hybrid space" – turning the traditional opposition between the physical and the virtual into an obsolete understanding of space. [1 - 3] Acknowledging the ubiquitousness of these technologies, hybrid space claims a new spatial configuration in which users' everyday interactions can be analyzed. Users not only spend more and more of their time accessing internet, e-mails and social networks, they also do so while they move and act in physical space. Since they never really get offline, this new spatial formation attempts to define users as enactors of a hybrid spatial continuum where interactions that ensue in digital space have simultaneous contexts in physical space.

I will first focus on the concept of space before moving forward with the idea of hybridity. This notion has been defined, discussed and challenged in many different ways and from differing points of view. [4 - 7] Clearly, it is outside the scope of this paper to expansively debate upon ideas of space; however, I would like to briefly underline some relevant positions to provide a theoretical framework of hybrid space as being a collectively constructed entity. In particular, my conception of hybrid space starts from Henry Lefebvre's theory of space set forth in *The Production of Space*. [4] Lefebvre claims that space is socially produced rather than being pre-existent physical spaces. He defines space not as a mathematical entity but through a sociological approach in which

those occupying space generate space, "Social spaces are not material things, but rather a set of social relationships both between objects and objects and people". In particular, Lefebvre identifies three principles or modes of spatial production: representation of space, spatial practice and representational space. Representation of space (or conceived space) means that space might be characterized by the representation that leading groups in society produce to demarcate space. Lefebvre explains this as the space represented by urban planners and designers mostly in the form of maps to denote, for example, a city or the transport network. However, he argues that space is produced in the manifestation of spatial practice (or perceived space) referring to "what users – the enactors of social space – do" or perceive they can do. [8] In this sense, space doesn't precede activities that occur there – it is produced by its users acting in space and conferring affordances to it. Here, affordances are intended as available features that offer potential for action. [9] For instance, the street of a city is collectively considered as such also because its users physically engage with it through practices such as driving, walking, etc.

The third element of the triad is representational or lived space, which is explained as the lived experience of the combination between spatial practices and representation of space; in other words, it is the space of inhabitants and users: "A passively experienced space, which the imagination seeks to change and appropriate". Lived space encompasses the spatial representations which ordinary users make while living their lives, the mental construct with which they approach the physical world. Even though Doreen Massey shows how perceived and lived space are difficult to separate, what interests me is that, in hybrid space, lived experience does not occur solely in the physical, but rather in a type of space that increasingly merges physical and digital domains. [6] Contextualizing the Lefebvrian conception of social space within this new hybrid paradigm, it is conceivable to imply that hybrid space is socially produced and its lived experience occurs through multiple interactions between subjects and objects taking place between online and offline spaces. Simply said, our contemporary lived experience is formed by online interactions simultaneously overlapping and merging with interactions happening in physical space. In my understanding of hybrid space, this idea of interaction is particularly interesting and can be further developed through the conception of social space put forward by Doreen Massey. [6 - 10] Specifically, Jenny Kennedy's interpretation of Massey reveals the significance of space to social interactions occurring through online and offline spaces. [11] "Interactions have a spatial component" and "space is produced in the intersection of interactions." [6,11] In this model, interactions converge and, at the point of convergence, each interaction is shaped and shapes those other interactions it traverses. However,

in hybrid space, because interactions exist both online and offline (and the same interaction often traverses the two spaces) these two domains and their characteristics conflate into each other, as a consequence, changing a user's perception of the physical space that they are inhabiting. Because these convergences are constantly rearranging and reshaping interactions, hybrid space is always, "in a process of being made." [10]



Fig. 1. Karla Black at Galleria Raffaella Cortese.

At this point, I would like to adopt a perspective of "looking from inside" and will seek to "follow the actors" of those interactions that form a hybrid space. In the attempt to do so, I will create a situation between two users, Ann and Andrea, whom I will bring into play. In this scenario, the two users are in Milan and have agreed to meet in the evening at 6:30 for a private view in a gallery. This very specific context will lead, in the second section of this paper, to the introduction of my curatorial practice in hybrid space and will unveil the potential for these hybrid spaces to be reconceived as exhibitionary spatial entities.

May 27th 2014
6.25 pm

Andrea arrives at the gallery five minutes early. While he is walking in through the door, his phone beeps. It's a text from Ann: "I am 10 minutes late. L Sorry! Andrea texts her back: Ok. Dont worry! See you in a bit! J" So, he decides to wait sitting on a bench in the entrance hall where he can unhurriedly read the photocopied

press release that he has just taken from a pile next to his seat. He soon realizes that he is reading about the sculptural objects located just in front of him. So he digs his phone out of his pocket, opens the Instagram app, takes a picture of the sculpture, posts the image on his Instagram profile, "checks in" to the gallery and adds a couple of tags to the image: #contemporaryart #milan #karlablack. The post is also directly published on his Twitter stream, where he quickly adds a quirky comment, which is added to the tags previously included.

Andrea Franceschini

contemplating mesmerizing sculptures connected by a yellow powder line while waiting for @AnnSmith [...] as always! J #contemporaryart #milan #karlablack at Galleria Raffaella Cortese

Ann finally arrives at the gallery; they greet each other with a hug and a kiss on each cheek.

The narrative unit described above is the hybrid space produced in the intersections between online and offline interactions – that which Kennedy has identified as networked space. [11] Instead of analyzing each contextual element individually, risking a perpetuation of the online and offline dichotomy, the aim is to frame and comprehend the dynamic between the actors involved in this situation as intertwining interactions. Therefore, the attempt is to take into account both the physical presence of Andrea sitting on a bench while reading a press release and his digital interactions on Twitter and Instagram; he is multi-tasking in a series of asynchronous interactions by both texting and posting an image of the installation he has just captured with his smartphone. In doing so, I would like to demonstrate how Andrea's lived experience produces hybrid space. To this purpose I will apply, Actor-Network-Theory (abbreviated ANT), a social theory mainly developed by Bruno Latour, Michel Callon and John Law which offers a method to grasp hybrid space in its mode of being.

ACTOR-NETWORK-THEORY

ANT seeks to, "make relations the determinative factor in what entities are." [12] In this context, I will report two characteristics of ANT that are most relevant to the purpose of this paper. First, even though the term "network" might intrinsically convey that what is outlined in ANT takes the shape of a network, it is not necessarily the case. Latour explains that ANT "is a method to describe the deployment of associations like semiotics is a method to describe the generative path of any narration. It does not say anything about the shape of entities and actions." [13] This principle allows a network evaluation to be applied to a social situation even though it does not take the form of a network in any way. Therefore, not surprisingly, I use ANT as a method to account for the interactions amongst Andrea, Ann and the other things involved – attempting to grip the intersection of their interactions and how they modify space. This introduces the second characteristic of ANT that is functional to hybrid space. Latour calls a good ANT account "a

narrative or a description or a proposition where all actors do something and don't just sit there." [14]

In ANT, anything can be considered an actor. Law describes ANT as a "relational and process-oriented sociology that treats agents organizations and devices as interactive effects." [15] In other words, in an actor-network, the same analytical framework is employed to describe humans, a text, an idea or a machine. To go back to the scenario above, there is a clear interaction between Andrea and the press release and ANT would account for this interaction and present the press release as a source of action. It is a matter of fact that the press release plays the role of a mediator between Andrea and the exhibition that he physically inhabits. The press release functions as a script creating immaterial, but conceptually strong, multiple interactions between the artworks presented in the gallery through a curatorial narrative. Still, it also seeks to engage its reader, Andrea. If the press release accomplishes its job, the exhibition would exist not only as a strong curatorial entity, but Andrea would also engage with it in a potentially very active mode – becoming an operative node in the actor-network of the exhibition. In the next section, I will demonstrate how Andrea will act.

In the meanwhile, Andrea also receives a text from Ann, who is running slightly late to the appointment, to which he quickly replies with a text to reassure his friend.

Ann: "I'm 10 mins late. L Sorry!"

Andrea: "Ok. Don't worry! J See you in a bit!"

In the above actor-network, each smartphone can be inserted as an actor – a mediator – between Andrea and Ann that allows them to interact even though they do not share the same contiguous physical place. Their interaction happens thanks to the capabilities of their mobile devices to send and receive text messages while being in movement. An actor-network could also establish that this interaction is occurring through a type of communication that is mediated by their own mobile devices with their own keyboards, displays, chat-bubbles, emoticons, etc. and that it takes place thanks to a cellular network provided by mobile phone operators. Yet this actor-network could potentially become unbearably complicated, accounting for an endless number of technological constituents (from masts, cables, electro-magnetic frequencies, routers, software, etc.) each somehow contributing to the text communication between Ann and Andrea. However, in my actor-network I am willing to include solely those actors that serve myself to demonstrate hybrid space as a socially produced entity.

In this sense, ANT implies a "type of connection between things that are not themselves social" – such as a smartphone or a mobile phone operator – but that they are enacting a hybrid space in which a text message is carrying a type of information that leads Andrea to comfortably sit on the bench and read the press release. [14] Still, this action of reading, possibly instigated by Ann's text, contributes to the moment in which Andrea stops to appreciate

the series of sculptures just in front of him, in turn, leading him to take an image of it to share on Twitter and Instagram.

HYBRID EXHIBITIONARY SPACE

Choosing to scrutinize this last action, we realize that Andrea is not only enacting and inhabiting a hybrid space but is also active in extending the exhibition outside of its own physical space. In other words, Andrea, interacting with the sculptural objects through his phone, which is set up with a camera, connected and integrated to an endless number of social networks available online, is extending the physical exhibitionary space of this series of sculptures from the physical space of the gallery to the space of the Internet. His lived experience in the physical exhibitionary space, contextualized in a complex network of connected technological devices, has produced new spatial possibilities for these sculptures to exist. With the simple image uploaded to platforms on the Internet, Andrea has transformed the physical exhibitionary space that he bodily inhabits into a hybrid exhibitionary space that will quickly expand not only spatially through re-tweets, re-blogs, favorites, accompanying selfies, run through twitter streams, appear in posts, likes and by word-of-mouth, but also temporally as they will be experienced by other users in different points in time. In this actor-network, Andrea becomes one of the many nodes through which the exhibition grows and disperses. [16] Indeed, these sculptures are no longer just part of the physical installation in front of Andrea; they "duplicate" in an image of themselves, which starts to flow through the Internet. By clicking on the hash tag #KarlaBlack, a stream of information about the artist Karla Black gathers together in endless lists of comments and images.

Andrea Franceschini

..contemplating mesmerizing sculptures connected by a yellow powder line while waiting for @AnnSmith [...] as always! J #thatscontemporary #contemporaryart #milan #karlablack at Galleria Raffaella Cortese

*Davide Tronzano @David5465 May 11th
#KarlaBlack you got me #modernart gallery
{ form + antiform }
artist inspiration:
materials used: sugar paper*

*Art * Texts * Pics @atpdiary May 11th
Interview with the artist
#KarlaBlack @RaffaellaCortese*

*Sarah Batsche @sarah-1984 May 5th
10 artists announced #KarlaBlack
#studiovoltairealumni #NicoleEisenman
#HenryOlesen*

The image is not only open to comments and re-tweets, it is also linked, through hash-tags, to other works, exhibitions and galleries,

eventually taking part and contributing to an enlarged exhibitionary space that is distributed. In this sense, the exhibitionary space becomes indistinguishable from its network of distribution in which the exhibition itself circulates. The exhibition opens up to a space of informational flows allowing for the creation of an exhibitionary space that is simultaneously inhabited by different users without territorial contiguity. [7] In the space of flows, Andrea is one of the many users fabricating and continuously enlarging an exhibitionary space that does not comprise merely of the exhibition at Raffaella Cortese Gallery in Milan but that contains as much as it links to. Consequently, the more users, the more interactions, the more networked the exhibitionary space is, the wider it becomes. In this sense, at the level of image at least, all exhibitions are online exhibitions as much as they are physical. Artist Katja Novitskova in a group interview argues that “the network effects of actual art installations and shows are not happening directly in the gallery but rather online in the form of documentation shots, re-blogs, likes and other forms of distributed attention. I think all art that has been shared online becomes “Internet Art” on a basic image level.” [17] In the same interview, artist John Kelsey says, “I don’t see much of a distinction between gallery space and social media space. Don’t contemporary objects and their makers move in both spaces simultaneously? The work we do and the way we do it is what causes these spaces to merge and overlap.” [17]

Certainly, from a physical dimension to an online one, the exhibition is unquestionably hybrid. Andrea taking a picture of the exhibition installation is triggered in a physical space and the exhibition does expand thanks to a technological infrastructure that has a physical presence and that is enacted through users placed in physical locations. However, what I am interested in is to invert this direction: instead of bringing the exhibition from a physical exhibitionary space to a digital exhibitionary one, I would like to reflect on how a hybrid exhibitionary space might be generated using an online curatorial practice as a starting point. This means, borrowing Castells terminologies, connecting the “space of flows” to the “space of places” in a way that flows of information motivate interactions in physical locations. [7] Obviously, reverting this process becomes particularly meaningful in the presence of mobile technologies, which are designed for navigating physical spaces using a digital tool. My interest in these technological opportunities is entangled from a curatorial point of view.

My current practice-based research attempts to understand the potential for curatorial practice to generate hybrid exhibitionary space and overcome the neat separation between the curator working in physical space and the digital curator dealing with information and technological networks. By doing so, I have conceived and developed a curatorial mobile app called *That's App*¹, which links contemporary art events and exhibitions in Milan. It is currently available on App Store² and Google Store³. *That's App* has been produced with curator Giulia Restifo, graphic designer Andrea Amato and software developer Luca Corti as a part of the curatorial project that's contemporary. It was released

in April 2013 for iOS. An Android version was developed in October 2013 with the collaboration of software developer Stefano Fattorusso. Representing the city as an ever-changing assembly of events and exhibitions displayed on a map, *That's App* creates a type of exhibition that dwells between the app and the city. It unfolds what I will refer to as “curatorial narratives” that users are expected to interact with in digital space and enact in physical space. It is in this sense that I have tried to reverse the process of hybridization of space: instead of looking at the user bringing the exhibition outside of its physical exhibitionary space, the attention shifts on the user being brought into the exhibition from a digital experience. However, in *That's App*, the experience of one exhibition is extended to the overall experience of the city. From this perspective, the city is the exhibition that exists virtually in the digital dimension of the mobile app and physically through the usages that users make of it in physical space. In this sense, the exhibition is hybrid from its conception. To better demonstrate my argument, I would like to pause to develop the concept of (hybrid) curatorial narratives.

CURATORIAL NARRATIVES

My interpretation of narratives comes from ANT: an actor-network is a narrative describing any interaction between actors. [14] Besides this, in accordance with the ANT principle of generalized symmetry, a narrative is any interaction that can occur between human actors, between human actors and non-human actors and between non-human actors. [13] As a consequence, going back to our scenario, narrative is Andrea (human) reading a text (non-human) on his phone (non-human); but also the series of sculptures (non-human) interacting with the camera (non-human) when Andrea takes a picture (non-human). To reiterate my line of thought, a narrative embodies an interaction between actors that can be human or non-human actors. Interactions create space. Therefore, not only is space collectively created by interactions among users and things, but we can also infer that accounting for many interactions means to delineate a narrative space. As a matter of fact, narrative space describes the very principle of what an exhibition is. [18] We can conclude that, this type of exhibition is made out of curatorial narratives that, like other narratives, are formed by the interactions among human and non-human actors between online and offline spaces. Now, I am left with defining what makes a narrative “curatorial;” indeed, not all narratives are supposed to be curatorial. The difference is that curatorial narratives imply a curatorial agenda behind them. They come from a previously planned “curatorial script” that embodies a program of potential interactions to be enacted by users. In *That's App* the curatorial agenda is to stimulate users to make their own exhibitionary experience of the city. The curatorial script is encapsulated in *That's App* through suggested spatial and temporal trajectories and proffered affordances that are expected to be enacted by users in physical space. However, there are two dimensions that need to be considered in order to better understand the curatorial aspect in the construction of these narratives. The first one is the digital interface of *That's App*, which

provides users potential narratives of the city. *That's App* was initiated with the mental image of a constellation. Nicolas Bourriaud defines the idea of archipelago or constellation as a recognizable pattern and an abstract assembly. [19] In *That's App* this constellation takes the form of a distributed exhibitionary space constituted by a multitude of art events and exhibitions. And yet, represented as an abstract map, *That's App* aims to function as script with different routes and movements to be enacted. The creation of these narratives have implied a curatorial process of selection, filtering and clustering of events and exhibitions that have gathered together a transversal assembly of artistic practice and organizations⁴.

At this level, the curatorial element resides in a system of affiliation addressed to a specific selection of spaces and practices – from esteemed non-profit organizations, to temporary artist-run spaces and practices. This horizontal type of association allows *That's App* to provide a voice also for those often under-represented practices that form the grassroots of visual arts in Milan. Events and exhibitions are curatorially threaded together through a time/space structure in which they are marked on a map through dot indicators that change color and size in relation to the positioning of the event in time. A series of original content outputs in the form of short reviews are also added to offer a curatorial context around selected events and exhibitions. Here, the construction of the distributed exhibition happens at the level of perception, indicating what users – the potential enactors of the hybrid exhibitionary space – perceive they can do in physical space. Instead of curating artworks, it is the informational context around them that has been researched and put together creating a series of possible spatial and temporal trajectories to be lived digitally and physically.

This last aspect blurs with the second dimension – the focus of this paper – considers the usages of these narratives made by users in physical space. At this point, narratives exemplify the Lefebvrian lived experience dwelling between a “representation of space” in the mobile app and the “spatial practices” of the users inhabiting the city and its galleries. At this level, the curatorial resides in the process of triggering interactions in physical space, such as walking, seeing, discussing; but also interactions such as sharing and commenting that, reversing the process once more, bring the exhibitionary experience in the space of flows.

In the next section, I intend to grasp these curatorial narratives along the way as enacted by Ann and Andrea using *That's App*. Bringing the two users back in time, the following scenario traces an actor-network of how the two users agreed to meet at Raffaella Cortese Gallery at 6.30 pm.

May 27th 2014

11.35 am

Andrea from his office texts Ann:

“Let's visit an exhibition after work. Know anything interesting to see? Any PV's?”

Ann's phone – on the other side of Milan – beeps. Ann takes out her iPhone and reads the text. She would be really excited to visit an exhibition but during the last few weeks, she has been so busy that she does not know what is on. From the main menu on her phone, Ann accesses *That's App* homepage, which is a map-type interface. She starts to navigate through the map scrolling her finger up and down on the touch-screen. Ann spots a couple of pink dots – meaning that something is happening today⁵. She taps on both dots to see if there is an exhibition she might like to see. Ann decides to suggest to Andrea to meet at Raffaella Cortese for the Karla Black solo-show, which is even quite close to her office. She taps on the icon “share” and the Apple standard pop-up menu comes up. The window provides the options to share Karla Black's private view with Facebook, Twitter, email or text. Ann decides to email Andrea and, therefore, taps on the icon “email” and the app re-directs Ann to the mail app on her phone. An email window appears containing an automatic message:

Hello,

*I found Karla Black at Raffaella Cortese
on that's contemporary via That's App!
Do you want to go with me?*

<https://www.thatscontemporary.com/event/9819>

Karla Black

*28th May – 13th Sep 2014
Private view: 27th May, 6 pm*

*@Raffaella Cortese
Via Alessandro Stradella 1,
20129 Milano*

*Tue - Sat
3 – 7.30 pm and by appointment*

Sent from my iPhone

*Once Andrea receives the email, his phone beeps to inform him
there is a new email to read.*

Subject: Karla Black at Raffaella Cortese
Sent by Ann Smith

While reading the email, he clicks on the link included in the email that sends him directly to the event profile on *that's contemporary* website. Andrea quite likes the exhibition and emails back to Ann:

Andrea: *“Great! See you in front of the gallery at 6.30”*
Ann: *“Ok, See you there! x x x”*

In this brief sketch, Andrea and Ann dispatch roles, appointments and performances in a space and time trajectory. As Latour would phrase it, they produce a type of novelty: with their texts, Ann and Andrea approved a quasi-contract with the phone equivalent of a

handshake. [20] They are tied up into a script that will assure that the two will more or less follow it and meet at 6.30 pm in front of the gallery in Via Stradella 1. In particular, their agreement in meeting at 6.30 pm has been made with the instructions dispatched by *That's App*, which provides Andrea and Ann with a series of selected event and exhibition choices and, once they choose, they are also afforded with the all practical information they require to reach the gallery, on the right date and place. If the information were wrong they would have been sent to another part of the city or if that exhibition had been missing from the mobile app, Andrea and Ann might have chosen to see another exhibition or they would have gone to the cinema or met another day.

The combination between their agreements and the mobile app instructions led Andrea and Ann to bind themselves to a program of actions – what I have called a curatorial script – that delegates different trajectories to which users assign their own affordances. Then when the script, which they have agreed to, is performed – so that Ann and Andrea will reach the gallery more or less at 6.30 – affordances will turn into physical interactions. What was just a representation in the mobile app will be “translated” in a type of embodied novelty taking place in physical space. [14] In this sense, *That's App* plays the role of the mediator between the city and its users. However, it is just one of the many actors mediating Ann and Andrea's experience.

Andrea and Ann have been enabled to meet also through the technological devices that work as delegates of action. Any actions have of course been made by Andrea and Ann; but also by their phones, emails and applications on each other's phones. These technological delegates enable, permit and authorize Ann and Andrea to get to know, share, visit, reach and talk about this particular exhibition - allowing the hybrid exhibitionary space itself to come into being.

Beatrice von Bismarck has defined exhibitionary practice as taking the form of a constellation by combining things that haven't been connected before: artworks, artifacts, information, people, sites, contexts and resources. [21] Within this heterogeneous arena, the curatorial is defined as the “dynamic field where the constellational condition comes into being.” In *That's App* this constellation – or dynamic field – is the city enacted by a heterogenous engineering – a type of distributed ability to associate artworks, places and technological and human behaviors. Ultimately, not only users but also technological delegates are co-producers of the hybrid exhibitionary space. However, this hybrid exhibition – that nevertheless is targeted to be experienced by humans – provides users with a curatorial tool that allows them to play an active role in their experience of the exhibitionary city as way-finders and narrative-enactors ultimately becoming co-producers of their own curatorial narratives. The process of conceiving *That's App* mainly resulted in formulating a type of “open work” – an unstable field of options that prompts users towards a series of varying experiences. [22]

CONCLUSION

In this paper, I aimed to illustrate first of all how *That's App* creates a type of hybrid exhibition through the creation of curatorial narratives unfolding from the digital space of the app to the real space of the city. With this purpose, the actor-network served to unveil the curatorial script embodied in *That's App* and enacted by Andrea and Ann in their experience of Milan – thus giving rise to the hybrid exhibitionary space.

Second, by following the path of delegations of the actor-network instead of its components, I wanted to show how this exhibitionary formation is not only spread but also shared with many other technologies to the point that, as Latour said, “reflecting on it means to study a field of forces and transfers of delegations” through a collective of distributed actors. Indeed, the actor-network portrays a story where a mobile app is no more embedded in Ann and Andrea's hybrid exhibitionary experience than they are embedded in a network of technological devices and physical settings. [20]

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ENDNOTES

1. That's App is the mobile version of the online platform www.thatscontemporary.com developed between 2011 and 2013. That's App has extended the capabilities of the web platform towards mobile technologies.
2. That's App for iOS on Apple Store. Accessed October 20, 2014. <https://itunes.apple.com/app/thats-app/id624341746?mt=8&ign-mpt=u0%3D4>
3. That's App for Android on Google Store. Accessed October 20, 2014. <https://play.google.com/store/apps/details?id=com.thatscontemporary.android.thatsapp>
4. The selection criteria has been inspired by Anthony Huberman's essay, "Take Care" (2011) who proposes a set of instructions for a contemporary ethic of curatorial behavior inspired by the ten-point manifesto by Swiss artists Peter Fischli and David Weiss, *How To Work Better* (1991).
5. In That's App, a yellow dot indicates that an exhibition is up-coming. The dot becomes pink on the day of its private views and then blue until the end of the exhibition. Then, it will disappear from the homepage and the exhibition will be archived in the gallery profile presents in the section Place.