

6. John Lanchester, "The Global Id," *London Review of Books*, 28(2), January 26, 2006, <http://www.lrb.co.uk/v28/n02/john-lanchester/the-global-id> [23.03.10]

7. David Vise, with Mark Malseed, *The Google Story* (Basingstoke and Oxford: Pan Macmillan, 2008): 39.

8. Cited in Vise, *The Google Story*: 3.

9. John Markoff, "Hiding in Plain Sight, Google Seeks More Power," *The New York Times*, June 14, 2006, <http://www.nytimes.com/2006/06/14/technology/14search.html?pagewanted=2&r=1&ei=5070&en=5f47a9cc1f8a2faf&ex=1189396800> [23.03.10].

10. Lanchester, "The Global Id."

11. Ken Auletta, *Googled: The End of the World as We Know It* (London: Virgin Books, 2010).

12. Alex Williams, "Planet Google Wants You," *The New York Times*, October 15, 2006, <http://www.nytimes.com/2006/10/15/fashion/15google.html?ex=1189051200&en=1640e28bbf02e82e&ei=5070> [22.03.10].

13. Ibid.

14. Ibid.

15. Robert Verkaik, "Google Is Watching You," *The Independent*, May 24, 2007: 1-2; 2.

16. Victor Keegan, "That Ringing Sound Is Google on the Phone," *The Guardian* (Technology), September 13, 2007: 4.

17. Fred Smith, *From Counterculture to Cyberculture: Stewart Brand, the Whole Earth Network, and the Rise of Digital Utopianism* (Chicago: University of Chicago Press, 2006).

18. Stewart Brand, ed., *The Next Whole Earth Catalog: Access to Tools* (POINT/Random House, 1981 [4th printing]): 2.

19. Kevin Kelly, "Scan this Book!," *The New York Times Magazine*, May 14, 2006, <http://www.nytimes.com/2006/05/14/magazine/14publishing.html?pagewanted=1&r=1&ei=5070&en=ac7163de40132770&ex=1189051200&adxnrlx=1188918074-MfeDRLvuvFFoXliFqxjuUw> [22.03.10]

20. See Susan M. Roberts and Richard H. Schein's discussion of images of the globe in advertisements by geographic information providers, in which they note: "Views from above underscore the advertiser's totalizing claims of complete coverage, of being everywhere." Roberts and Schein, "Earth Shattering: Global Imagery and GIS," in John Pickles, ed., *Ground Truth: The Social Implications of Geographic Information Systems* (New York and London: Guilford Press, 1995): 171-195; 174.

21. Arifa Akbar, "London Eye on Top of the World as It Becomes Best Tourist Attraction," *The Independent*, March 17, 2005: 18-19. See Mark Dorrian, "The Way the World Sees London": Thoughts on a Millennial Urban Spectacle" in A. Vidler, ed., *Architecture Between Spectacle and Use* (Williamstown: Sterling and Francine Clark

Art Institute, and New Haven and London: Yale University Press, 2008): 41-57.

22. For example, the "picture of one of the worst things on the planet: the Athabasca oil sands in Alberta, Canada" selected by Yann Arthus-Bertrand as his best photograph. "What you're looking at is essentially poison and pollution, yet the shot has great beauty." "Yann Arthus-Bertrand's Best Shot," *The Guardian* (G2), September 24, 2009: 23.

23. Steven Johnson, "The Long Zoom," *The New York Times Magazine*, October 8, 2006, http://www.nytimes.com/2006/10/08/magazine/08games.html?_r=2&oref=slogin&pagewanted=all [25.03.10]. I am grateful to Amy Kulper for this reference.

24. For example, Vittoria Di Palma, "Zoom: Google Earth and Global Intimacy," in Vittoria di Palma, Diana Periton, and Marina Lathouri, ed.s, *Intimate Metropolis: Urban Subjects in the Modern City* (London and New York: Routledge, 2009): 239-270.

25. Stuart Elliott, "Marketing on Google: It's Not Just Text Anymore," *The New York Times*, September 22, 2006, http://www.nytimes.com/2006/09/22/business/media/22adco.html?_r=1&ex=1188964800&en=0e8871e885436af5&ei=5070 [27.03.10]

26. Michael Miller, *Google.pedia: The Ultimate Google Resource* (Indianapolis: Que Publishing, 2007): 323.

27. Photograph reference: AS17-148-22727. Vittoria De Palma also discerns a relation between Google Earth and this image in "Zoom: Google Earth and Global Intimacy": 264.

28. Denis Cosgrove, *Apollo's Eye: A Cartographic Genealogy of the Earth in the Western Imagination* (Baltimore and London: Johns Hopkins University Press, 2001): 257-267.

29. Studied by Robert Poole in *Earthrise: How Man First Saw the Earth* (New Haven and London: Yale University Press, 2008).

30. Brand, ed., *The Next Whole Earth Catalog*: 1.

31. On the relation between the Apollo images and James Lovelock's Gaia hypothesis, see Poole, *Earthrise*: 170-189.

32. In later releases, there is an option to switch on a shading effect, which disappears upon zooming in.

33. Randall Stross, *Planet Google: How One Company Is Transforming Our Lives* (London: Atlantic Books, 2009): 131.

34. Lester Haines, "Google Earth: The Black Helicopters Have Landed," *The Register*, October 14, 2005, http://www.theregister.co.uk/2005/10/14/google_earth_competition_results/ [30.03.10]

35. To sample a Google Earth UFO sighting in Area 51, see: <http://www.youtube.com/watch?v=ucZKCrMvqu4> [30.03.10]

36. Katie Hafner and Saritha Rai, "Governments

Tremble at Google's Bird's-Eye View", *The New York Times*, December 20 (2005) http://www.nytimes.com/2005/12/20/technology/20image.html?_r=1&ei=5070&en=4b89cb0ad323cec6&ex=1189051200&pagewanted=all [30.03.05]; Lester Haines, "Taiwan Huffs and Puffs at Google Earth," *The Register*, October 4, 2005, http://www.theregister.co.uk/2005/10/04/taiwan_google_earth/ [30.03.10]; Lester Haines, "Liverpool Throws Strop at Google Earth," *The Register*, November 27, 2006, http://www.theregister.co.uk/2006/11/27/liverpool_google_earth_outrage/ [30.03.10]

37. "Picture is Not Always Clear," *The Daily Telegraph*, January 13, 2007. <http://www.telegraph.co.uk/news/worldnews/1539400/Picture-is-not-always-clear.html> [30.03.10]

38. Thomas Harding, "Google Blots Out Iraq Bases on Internet," *The Daily Telegraph*, January 20 (2007) <http://www.telegraph.co.uk/news/worldnews/1540039/Google-blots-out-iraq-bases-on-internet.html> [30.03.10]

39. For a report on the appearance of high-resolution images of Israel on Google Earth in 2007, see <http://www.informationliberation.com/?id=23961> [30.03.10]

40. On the website they helpfully provided a "Search for bin Laden at Home!" link <http://www.wired.com/wired/archive/15.03/start.html?pg=10> [30.03.10]

41. Charles Starmer-Smith, "Zooming In: The World at Your Fingertip," *Daily Telegraph*, November 5, 2005, <http://www.telegraph.co.uk/travel/733938/Zooming-in-the-world-at-your-fingertip.html> [27.03.10]

42. Lester Haines, "Giant Colonel Sanders Visible from Space," *The Register*, November 17, 2006, http://www.theregister.co.uk/2006/11/17/colonel_sanders_mosaic/ [27.03.10]

43. Anders Albrechtslund, "Surveillance in Searching: A Study into Ethical Aspects of an Emergent Search Culture", unpublished paper, no pagination. I am grateful to the author for providing me with a copy of his essay.

44. http://www.motivatepublishing.com/library/default.asp?categorycode=About_mp&ID=About_mp [30.03.10]

45. Mike Davis, "Does the Road to the Future End at Dubai?," *Log: Observations on Architecture and the Contemporary City*, 6 (2005): 61-64; 61.

46. http://www.nakheel.com/en/news/2008_new_era [30.03.10]

PAUL KINGSBURY IS AN ASSISTANT PROFESSOR IN THE DEPARTMENT OF GEOGRAPHY AT SIMON FRASER UNIVERSITY. SPECIALIZING IN SOCIAL AND CULTURAL GEOGRAPHY, HIS RESEARCH DRAWS ON THE THEORIES OF JACQUES LACAN AND FRIEDRICH NIETZSCHE TO EXAMINE MULTICULTURALISM, CONSUMPTION, POWER, AND AESTHETICS.

JOHN PAUL JONES III IS PROFESSOR OF GEOGRAPHY IN THE SCHOOL OF GEOGRAPHY AND DEVELOPMENT AND DEAN OF THE COLLEGE OF SOCIAL AND BEHAVIORAL SCIENCES AT THE UNIVERSITY OF ARIZONA. HE IS THE RECENT CO-EDITOR OF *THE SAGE HANDBOOK OF SOCIAL GEOGRAPHIES AND RESEARCH METHODS IN GEOGRAPHY: A CRITICAL INTRODUCTION*.

GOOGLE EARTH

AS DIONYSUSPHERE

What were we doing when we unchained this earth from its sun? Where is it moving now? Where are we moving to? Away from all suns? Are we not continually falling? And backwards, sideways, forwards, in all directions? Is there still an up or down?

–Friedrich Nietzsche¹

In his 1969-70 seminar, "The Other Side of Psychoanalysis," Jacques Lacan coined the term "alethosphere" to address the Information Age's proliferation of newfangled communication devices such as satellites, computers, and telebanking networks.² The neologism "alethosphere," drawing on the Greek *aletheia* (referring to both concealment and truth), is a place where something "gets recorded. If you have a little microphone here, you are plugged into the alethosphere."³ Lacan notes that even "if you are in a little vehicle that is transporting you to Mars you can still plug into the alethosphere" much like the astronauts who orbited the moon and "had some minor problems at the last minute... with their little machine... By virtue of this [the human voice] they could allow themselves to say nothing but bullshit [*conneries*], such as for example that everything was going well when everything was going poorly. But that's beside the point. The point is that they stayed within the alethosphere."⁴

If Lacan were alive today, he would regard geospatial technologies such as Google Earth (hereafter GE) as a key part of the alethosphere. Lacan's notion of the alethosphere (and his psychoanalytic theories more generally) brings to the fore how social bonds take place through people's *jouissance* (hereafter, enjoyment).⁵ As Joan Copjec puts it:

The ["high-tech heaven" of the alethosphere] myth is probably inspired by the section of *Civilization and Its Discontents* where Freud speaks of modern man's capacity to remake himself as 'a kind of prosthetic God,' to replace every lost appendage or damaged organ with another, superior one endowed with fantastic powers. In this alethosphere ... the prosthetically enhanced, plugged-in subject does not need to flee reality in order to indulge his pleasure principle, for he is now able to remould reality in accordance with it.⁶

In this essay, we illustrate the extent to which GE users' experiences are plugged into the enjoyment of what we call the "Dionysusphere."⁷ In so doing, we take inspiration from another social theorist who was fascinated by the technological incorporations of pleasure and reality: Walter Benjamin. Benjamin is key to our argument because he focuses on people's practice-based – that is, embodied, psychical, and emotional – interactions with technology. Writing on the rise of popular cinema and the mechanical reproduction of art in Europe during the 1930s, Benjamin affirmed the indeterminacy of technology. That is, Benjamin was careful not to assign any inherent positive (e.g., progressive) or negative (e.g., fascist) tendencies, qualities, or outcomes to cultural media and technology more generally.

Today, the vast majority of contemporary *critical* writings on cartography, Geographical Information Systems (GIS), and a range of other geospatial technologies (GSTs) are caught between a binary of hope and despair. On the one hand is the sprawling literature that highlights the withering of people's democratic rights and freedoms as a result of the rise of GST-driven surveillance and military-industrial imperialism. On the other hand is the well-meaning research that draws on progressive social theories to advocate a GST and GIS-equipped public sphere that can expose (via mapping and spatial analyses) the above problems, as well as enhance local efforts at

social and environmental problem solving and justice. We aim to complicate (not deride or overcome) the dualism of hope-fear in the critical studies of GSTs by bringing to the fore Benjamin's open-ended and practice approach to the social dimensions of the rise of new technologies.

We draw on Friedrich Nietzsche's, focusing on Nietzsche's interpretation of Greek tragedy in terms of a mutually affirming dialectical interplay between Apollonian determinations *qua* order, control, and calculation and Dionysian forces *qua* uncertainty, intoxication, and jubilation.⁸ We believe that the predominantly Apollonian interpretations of GST (folded into the either-or-ness of conformity versus resistance) risks foreclosing our theoretical and empirical understandings of how GE is actually used in various ways and contexts. We explore how GE is integrated into the Dionysusphere wherein people plug into spaces animated by hallucinatory gazes and the ceaseless movement of desire.

Apollo and Dionysus

First published in 1872, Nietzsche's, *Birth of Tragedy Out of the Spirit of Music*, inquires into the artistic decline of ancient Greek plays as a result of the increasing influence of Socrates' rationalist philosophy. Nietzsche interprets Greek tragedy in terms of two deities: Apollo and Dionysus. For Nietzsche, Apollo and Dionysus are

Representatives of two art-worlds, which differ in their deepest essence and highest goals. Apollo stands for me as the transfiguring genius of the *principium individuationis*, through whom alone release and redemption in semblance can truly be attained, whereas under the mystical, jubilant shout of Dionysus the spell of individuation is broken, and the path to the Mothers of Being, to the innermost core of things laid open.⁹

Nietzsche argued that the aesthetic brilliance of Greek tragedy resulted from the active synthesis of Apollonian and Dionysian forces. The Apollonian consists of rationality, the plastic arts (e.g., sculpture), orderliness, control, dreaminess, and individualism. Dionysian forces involve passion, music, chaos, intoxication, absurdity, and collective rapture. According to Nietzsche, Greek tragedy was unique because it dialectically fused rather than polarized the duality of Apollo and Dionysus. The analytic categories of Apollo and Dionysus have informed numerous contemporary literary and social theories, as well as spatial theories. Henri Lefebvre, for example, asserts that the "Nietzschean distinction between Apollonian and Dionysian echoes the dual aspect of the living being and its relationship to space – its own space and the other's: violence and stability, excess and equilibrium."¹⁰

We believe that Apollo and Dionysus can enhance our understandings of GE for three reasons: first, they take seriously the dynamism of social experiences and space; second, they do not rely on the fixity and separateness of users and technology; and third, they exist in creative tension with one another: researchers' overvaluations of the Apollonian dimensions of GSTs can be overcome by elaborating on the Dionysian forces at play in users' interactions with GSTs. Numerous researchers assert that Google Earth is an ideological Apollonian apparatus of techno-culture because it creates a distance between controlling and sober observer(s) and ordered, objectified, and observed subjects.¹¹ Denis Cosgrove has even dubbed these totalizing and imperial perspectives the "Apollonian Eye."¹² Yet, many researchers oppose such dystopic portrayals by affirming progressive, participatory approaches to GSTs.¹³ Thus current appraisals of GSTs are shackled by an oscillatory fear-hope dialectic: GSTs either

control or empower. Not wishing to condemn nor overcome this binary, we wish to elaborate a Dionysian approach to Google Earth to affirm its numerous open-ended, practice-based, and interface-situated dimensions. Our aim is to highlight the extent to which Google Earthlings become enlaced into the Dionysusphere.

The Dionysusphere

For Nietzsche, the Dionysiac is "best conveyed by the analogy of *intoxication*. These Dionysiac stirrings, which, as they grow in intensity, cause subjectivity to vanish to the point of complete self-forgetting... Singing and dancing, man expresses his sense of belonging to a higher community; he has forgotten how to walk and talk and is on the brink of flying and dancing, up and away into the air above."¹⁴

Similarly, Benjamin affirmed the self-forgetting capacities of cinema and its "unconscious optics," the textual intensities of aphorisms, the seductive commodified urban spaces of Paris, and the intellectual and perceptual liberties afforded by hallucinogenic stimulants.¹⁵ We find parallels between Benjamin's much-celebrated peripatetic figure of the flâneur and the wanderings of GE users. What is more, online forums and blogs about GE exemplify Benjamin's emphasis on how modern media can blur the "distinction between author and public... At any moment the reader [GE user] is ready to turn into a writer [blogger]."¹⁶ The proliferation of online GE forums and blogs, especially those that exemplify the enjoyment of the Dionysusphere (e.g., Ogleearth.com, GoogleEarthHacks.com, and Juicygeography.co.uk), evince the extent to which GSTs such as GE are not simply panoptic devices of surveillance and control but "digital peep-boxes" that can turn looking into ogling, uncertainty into paranoia, and pleasure into intense exhilaration.¹⁷

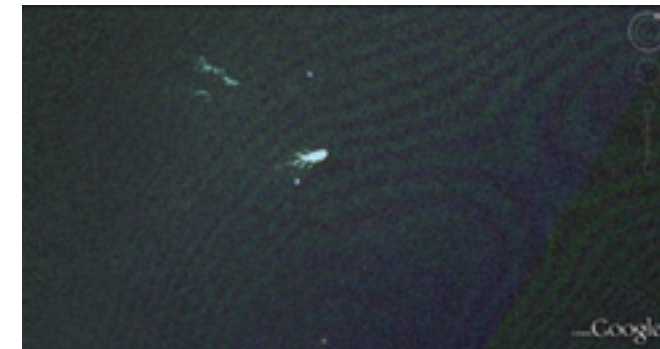
The Dionysian Gaze

The Bourne Ultimatum, the latest film in the espionage series based on Robert Ludlum's novels, teems with scenes of assassin Jason Bourne outpacing the panoptic control of cell phone, satellite, GPS, and CCTV technologies.¹⁸ In one memorable scene, CIA agents in a secret London-based CIA substation become increasingly frustrated in their attempts to locate and arrest Bourne and newspaper journalist Simon Ross in the busy Waterloo train station. On a prepaid cell phone, Bourne gives precise instructions (e.g., "Dip left past the photo kiosk") to Ross on how to avoid being spotted by the agents and roaming CCTVs. Surrounded by their wall of computer screens, the agents become increasingly frustrated and then furious as Ross and Bourne continually elude and finally escape their gaze. What is crucial to the scene is the degree to which the agents' failed efforts to apprehend (on and off the screen) Bourne is permeated with frenzied zealotry and mesmerizing enjoyment.

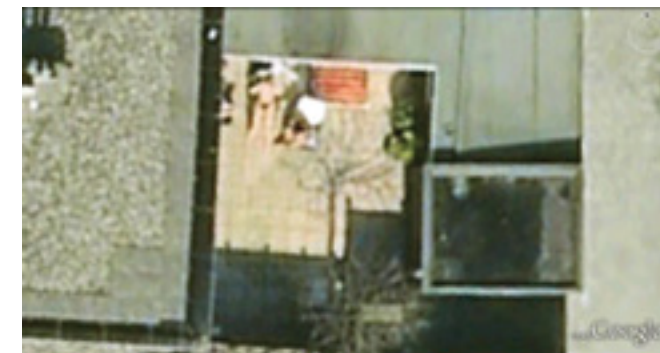
Yet, there are also many instances in which GE users revel in their *inability* to neatly capture and clearly visualize objects, where the GE gaze is defined not so much by high resolutions of mastery but by high dissolutions of speculation.¹⁹ For example, in March 2010, a GE image of a section of seabed, 1,000 kilometers off the coast of Morocco incited numerous online discussions, and newspaper articles about whether Atlantis had finally been found. For many observers, the image's grid structure evinced the street layout of the mythical underwater city. *The Mail Online* report, headlined "Atlantis Revealed at Last... or Just a Load of Old Googles?," noted that "experts were agog, marine biologists baffled and internet bloggers buzzing."²⁰ The report lamented that there were two problems: "First, the grid of streets, walls and buildings turned out to be the size of Wales. That meant Atlantis was 20 times as big as Greater



1. Signs of ancient ponds



2. Loch Ness Monster



3. A top-ten ranked nude sunbather.



4. A large triangular UFO.

London. More problematic still, the grid of lines doesn't exist on the sea floor. According to Google, the pattern is an 'artifact' of its map-making process."

The website for North America's most popular late-night syndicated radio talk show, *Coast to Coast AM*, included a report on "Ancient Ponds." (figure 1)²¹ Listener Dave Mennenoh discovered

a set of ponds close to where I mountain bike [in SE Wisconsin]. I found them on Google Earth when I was mapping out some trail. As you can see from the house at upper right, they are quite large – and likely not noticeable from either road that passes close. To me they look like some ancient symbols, with quite precise shapes – not very natural. I thought someone may recognize one of the symbols or something.

In this example, the GE image materializes a Dionysian gaze that consists of a vertiginous coincidence of too much meaning (for example, there must be something more, something hidden, and something behind the image) and a lack of meaning (e.g., why is this phenomenon occurring? What is it about the image that is suggestive of "X"? Is the phenomenon artificial or natural?). GE can intensify existing social myths about entities that combine a surplus and a paucity of meanings. In August 2009, *The Sun* reported that GE user Jason Cooke had provided "elusive proof" of the existence of the Loch Ness Monster (figure 2).²² According to the report,

The shape seen on the surface of the 22-mile Scottish loch is 65ft long and appears to have an oval body, a tail and four legs or flippers. Some experts believe Nessie may be a Plesiosaur, an extinct marine reptile with a shape like the Google image. *Security guard Jason, 25, of Nottingham, said: "I couldn't believe it. It's just like the descriptions of Nessie."* Researcher Adrian Shine, of the Loch Ness Project, said: "This is really intriguing. It needs further study."

Dionysian Desire

The GE-inspired website "Ogleearth.com" evinces how GE's practices of looking can morph into the erotic voyeurism of ogling. GE exemplifies what Slavoj Žižek calls an "id machine," that is, a "mechanism that directly materializes" our fantasies and desires.²³ Exemplary here are the many websites dedicated to ranking the "Top Ten Naked People on Google Earth." On Googlesightseeing.com, Alex Turnbull describes the tenth-ranked naked person (figure 3) as follows: "The one that got so many people so hot under the collar. Many people think she's on her front, but personally I remain unconvinced."²⁴

Echoing the eclipse of visual resolution by dissolution, GE gives users not merely objects of desire but rather Dionysian objects that cause desire. That is, if GE allowed users to possess via a clear visual definition an object of desire (e.g., a naked person), then users' desire would be extinguished and transformed into mere satisfaction. In contrast, objects that incite desire (or what Lacan calls the "*objet petit a*") are all those GE things that animate the ceaseless movement of desire as part of users' insatiable speculations and doubts about the status of an object. In the Dionysusphere, desire itself becomes the true object of desire: users' activities via web dialogues are directed toward maintaining rather fulfilling desire. For example, a "Googlesightseer" remarked: "dammit, i still haven't cracked the top ten! i think i'm at #14 right now... i'm gonna have to step up my nudity time on the roof."²⁵ Another user curtly replied: "at least you are in the top 25!" Echoing the fusion of the Apollonian and the Dionysian, the website consists of both Dionysians (who assert "How about some pics of people fornicating?! How about some pics of the people who

are watching this blog!!!"²⁶) and sarcastic Apollonians (who ridicule such practices with sobering comments such as "Congratulations on conducting this important work that will benefit all humanity," "What an unbelievable waste of time", and "I need the real world.")²⁷ In response to the Apollonian calls for order, one user replied:

Sort of reminds me of a lady who called the police about a naked man showering who did not have the decency to close the curtain. When the policeman answered that the nearest home was a distance away and that he could not see anything much the women responded that of course you had to use a good set of binoculars.²⁸

The UFO (Unidentified Flying Object) is arguably an object that causes desire par excellence. Many Google Earthlings have spotted UFOs on GE such as OriginalDrDil whose Youtube post of "UFOs on Google Earth" has generated (at the time of writing) nearly two million views and almost 4,000 comments (figure 4).²⁹ On March 30, *The Sun* published an article entitled, "Google Uneathly", with an from Google's Street View program of a "fleet of UFOs in formation" in the sky above a street in Bethnal Green, East London.³⁰ The "nine silver spheres" "baffled" leading British ufologist Nick Pope, who was "'very excited' by the image, which he labeled 'truly fascinating.'"³¹ Quatermas2 noted in a Dionysian manner: "How does that look like anything we know? Not planes in formation, no matter how much you stretch your imagination!!! Strange craft are being reported all the time that bear no resemblance to the explanations offered! Some people will say anything to avoid having to admit they have no idea."³²

On the question of UFO sightings on gearthblog.com (subtitled "the amazing things about Google Earth™"), GE user "KS" disputed the Apollonian force of rationality configured in a previous blogger's comment ("I wonder whether this says something about the sanity of our society over time?"), with this reply:

Actually, many sane people have seen UFOs, and not just blurry nocturnal objects brought on by perceptual fatigue. I have read hundreds of credible comm/military pilot sightings, which to me suggest that sanity and UFO sightings can coincide. I never doubted my sanity when a large, apparently metallic object flew overhead at low altitude in broad daylight. Btw, this object had very distinctive heat marks along the leading edge of an otherwise clean, metallic surface—such as you could expect for an object that re-entered from high orbit. However, this object was flying at a flat trajectory at low altitude. I won't begin to speculate what this object was, but I no longer doubt these things do happen.³³

The refusal to "speculate on what the object was" and affirmation of the belief that "these things do happen" evinces how Dionysian desire *takes place* in GE. An object that incites desire is attained or realized not by directly seeking or confronting it. Rather, the UFOs (regardless of their ontological status) reside in the "*curved space of desire*: sometimes the shortest way to realize a desire is to by-pass its object-goal, make a detour, postpone its encounter."³⁴ Thus the shortest distance between two points on the earth and in the space of desire is not a straight line but via the curve of an arc.

Conclusion

While GE embodies the Dionysian principles of rapture and uncertainty, we are doubtful that GE will spur large-scale social revolution that Walter Benjamin may have hoped for. Nonetheless, Google's Street View does generate some Dionysian activities of resistance. The F.A.T. (Free Art & Technology) web article, "Pantless Germans

Flash Google Street View Car," depicts a brief video set in central Berlin of a gang of young men and women walking parallel to a Google car.³⁵ During their pursuit of the slow-moving Google car, they mischievously giggle and shout (in thick German accents) "Fuck Google!" Moments later several oncoming pedestrians walk past impassively, giving the Google car the finger. The men eventually drop their pants as the helpless Google car comes to a standstill. Obviously such activities do little to disrupt, let alone prevent, Google's mapping project. Nonetheless, they do incite discussions about the very status of the event. For example, one comment stated: "Fake. That is not a real google streetcar."³⁶

Such street-level activities are reminiscent of the political and artistic practices of movements such as the Dadaists, Surrealists, and Situationists. They point towards alternative political positions to researchers' efforts (e.g., under the banners of GIS and society, or participatory GIS) to place GSTs such as GE in the hands of marginalized social groups. Yet these mainstream approaches

NOTES

1. Friedrich Nietzsche, *The Gay Science* (New York: Cambridge University Press, 2001), 120.
2. Jacques Lacan, *The Seminar of Jacques Lacan. Book XVII: The Other Side of Psychoanalysis, 1969–1970* (New York: Norton, 2007), 150–163.
3. *Ibid.*, 161.
4. *Ibid.*
5. For an extended discussion on the social dimensions of jouissance, see: Paul Kingsbury, "Did Somebody Say Jouissance? On Slavoj Žižek, Consumption, and Nationalism," *Emotion, Space and Society*, 1, no. 1 (2008): 48-55.
6. Joan Copjec, "May '68, the emotional month," in *Lacan: The Silent Partners*, ed. Slavoj Žižek (New York: Verso, 2006), 96.
7. This essay build on a much larger argument developed in Paul Kingsbury and John Paul Jones III, "Walter Benjamin's Dionysian Adventures on Google Earth," *Geoforum* 40, no. 4 (2009): 502-513.
8. For an extended discussion on Nietzsche's relevance to geography and aesthetics, see: Paul Kingsbury, "Unearthing Nietzsche's Bomb: Nuance, Explosiveness, Aesthetics," *ACME: An International E Journal for Critical Geographies*, 9, no. 1 (2010): 47-61.
9. Friedrich Nietzsche, *The Birth of Tragedy and Other Writings* (New York: Cambridge University Press, 1999), 76.
10. Henri Lefebvre, *The Production of Space* (Oxford: Blackwell, 1991), 178.
11. For example, see Chad Harris, "The Omniscient #ye: Satellite Imagery, 'Battleship Awareness,' and the Structures of the Imperial Gaze," *Surveillance and Society* 4, nos. 1/2 (2006): 101–122. Brian Klinckenberg, "Geospatial Technologies and the Geographies of Hope and Fear," *Annals of the Association of American Geographers* 97, no. 2 (2007): 350–360.
12. Denis Cosgrove, "Contested Global Visions: One-World, Whole-Earth, and the Apollo Space Photographs," *Annals of the Association of*

maintain an Apollonian domination-resistance binary framework that tames our understandings of GE. This essay has attempted to augment this approach by illustrating the extent to which GE spins in a Dionysusphere of giddy gazes and dislocated desires. GE is a spangled orb that not only captures objects in front of satellite lenses but also hooks viewers in front of their glowing monitors. Users would do well to be mindful of the emerging social disorder of Google Earth Addiction (GEA) and the burgeoning websites devoted to GEA therapy.³⁷ For in the Dionysusphere, the digital divide between user and pusher is indistinguishable: "Yes, my name is Linda, and I'm a Google Earth addict. But I don't want to recover. Does anyone want to join me on a trip around the world? (If you'd like to download Google Earth – it's free – right here – and, in case you're wondering, I'm not on their payroll; I'm just a fan.)"³⁸

13. Sarah Elwood, "Beyond Cooptation or Resistance: Urban Spatial Politics, Community Organizations, and GIS-Based Spatial Narratives," *Annals of the Association of American Geographers* 96, no. 2 (2006): 323–341.
14. Friedrich Nietzsche, *The Birth of Tragedy and Other Writings* (New York: Cambridge University Press, 1999), 17-18, emphasis in original.
15. Walter Benjamin, *Illuminations* (New York: Schocken Books, 1969), 237.
16. *Ibid.*, 232.
17. Ron Van Lammeren and Aldo Bergsma, "Towards Geodata-Based Communities: Moving from Mapping Tool to Digital Peep-Box," *GIM International* 20, no. 8 (2006): 31-33.
18. *The Bourne Ultimatum*, directed by Paul Greengrass, Universal Pictures, 2007.
19. For an extended discussion on the gaze, see Josh Evans, Valorie Crooks, and Paul Kingsbury, "Theoretical Injections: On the Therapeutic Aesthetics of Medical Spaces," *Social Science & Medicine*, 69, no. 5 (2009): 716-721.
20. <http://www.dailymail.co.uk/news/worldnews/article-1150846/Atlantis-revealed-just-load-old-Google.html>.
21. <http://www.coasttocoastam.com/photo/photo-of-the-day/41339>.
22. <http://www.thesun.co.uk/sol/homepage/news/2606683/Loch-Ness-Monster-on-Google-Earth.html>.
23. Slavoj Žižek, "The Thing from Inner Space," in *Sexuation*, ed. Renata Salecl (Durham, NC: Duke University Press, 2000), 227-228.
24. <http://googlesightseeing.com/2006/11/28/top-10-naked-people-on-google-earth/>.
25. <http://www.listafterlist.com/tabid/57/lis-tid/8233/The+Web/Top+10+Naked+People+on+Google+Earth.aspx>.
26. *Ibid.*
27. *Ibid.*
28. *Ibid.*

29. <http://www.youtube.com/watch?v=OZSFtmdqLU>.
30. <http://www.thesun.co.uk/sol/homepage/news/2348570/UFOs-spotted-in-East-End-on-Google-Street-View.html?allComments=true>.
31. *Ibid.*
32. *Ibid.*
33. http://www.gearthblog.com/blog/archives/2005/11/ufo_sighting_lo.html.
34. Slavoj Žižek, *How to Read Lacan* (New York: Norton, 2006), 77, emphasis in original.
35. <http://fffff.at/pantless-germans-flash-google-street-view-car/>.
36. *Ibid.*
37. For example, see <http://www.keegan.org/jeff/googleearth/index.html>
38. <http://lindaswindow.blogspot.com/2007/12/google-earth-addict.html>