

WORLD OF THE NEWS

2k+12

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Free

The world's
greatest
peer-reviewed
newspaper of
in/compatible
research

THANK YOU & GOODBYE

What happens when in/compatible phenomena
are brought to the fore rather than hidden away in
the dark underbelly of digital culture?

INSIDE: SOUVENIR POSTER
TRANSMEDIALE 2K+12
EDITION



Last edition of *News of the World*, 2011.

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In/compatible blog:
<http://darc.imv.au.dk/incompatible>

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“Being theory as well as practice, political practice, education today is more than discussion, more than teaching and learning and writing. Unless and until it goes beyond the classroom, until and unless it goes beyond the college, the school, the university, it will remain powerless.” – Herbert Marcuse

IN/COMPATIBLE RESEARCH EDITORIAL

Different technologies, their cultures of use, and how they are conceptualised, at once represent compatibilities and incompatibilities. What happens when such in/compatible phenomena are brought to the fore rather than hidden away in the dark underbelly of digital culture? Is their in/compatibility a threat to stability, connectivity and to the operations of socio-technical systems more broadly? How do these unresolved tensions and paradoxes of media technologies continue to impact experimental artistic imagination and research practices?

It is in this context that the in/compatible research newspaper provides a new platform for knowledge exchange, and research across disparate fields of practice. The content of the newspaper derives from a Ph.D. workshop and conference in November 2011, held at University of the Arts, Berlin (organised by Aarhus University in collaboration with transmediale/reSource for transmedial culture and the Vilém Flusser Archive). It provides an insight into current research from academics, practitioners, and Ph.D. students working in/with in/compatibility, the 2012 transmediale festival theme. As such, the newspaper constitutes a thematic publication for the festival, and is an attempt to extend a media art festival like transmediale into a research context.

Leading up to that event, and subsequent to it, a blog has been gathering draft articles and discussions, reflecting on the issue of in/compatibility. This collaborative ‘peer-review’ process (further developed during the festival itself in February 2012, at the Haus der

Kulturen der Welt, Berlin, with presentations and discussions) culminates in the publication of this newspaper. So, although this may seem like old news in many ways, in terms of research practices, it breaks with some of the current academic conventions of peer-review, academic reputation, and what constitutes proper scholarly activity.

The paper is organised into three main strands of inquiry, related to in/compatible interfaces, methods and markets, which to-

gether explore some of the fundamental conditions for contemporary research practices. The paradoxes abound. On the one hand, a range of methods, including artistic research, extend and challenge the hegemony of knowledge production, but on the other, there is a powerful trend towards the marketisation of research, the creative industries agenda and instrumentalism in education. Underpinned by new public management, and the Bologna process, research undergoes ‘quality assurance’ where it is measured (through endless audits) and subject to compatible standards. In this process, knowledge production becomes ever more related to economical frameworks.

The evidence is all around us, where drastic cuts to education, and research programmes are made compatible with austerity measures in order to subsidise the failures of financial capitalism (with fees). We ask whether it is possible to reconceptualise research outside the confines (and failures) of financial capitalism? What are the alternative models, which seek autonomy over knowledge production? How are technological paradigms redefining the horizon of social possibilities and enhancing autonomy over research from within a community of peers? These are research questions that we ask you to consider in reading this newspaper, and we hope you enjoy it.

Christian Ulrik Andersen,
 Tatiana Bazzichelli, Geoff Cox,
 Kristoffer Gansing (Aarhus University/
 transmediale), January 2012.



Diffusion of the peer-reviewed newspaper Public Interfaces, 2011. "Photos by Alex de Rijke."

THREAT OF DISCONNECTION

The threat of disconnection can be seen as force behind the developments of our current network culture.

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“... LA TÂCHE DU COLLÈGE EST [...] DE METTRE EN PLACE UNE DYNAMIQUE INSTITUTIONNELLE QUI PERMETTE DE LES FORMULER ET DE DÉFINIR LES CONDITIONS DANS LESQUELLES DES RÉPONSES PEUVENT ÊTRE APPORTÉES.”

– FRANÇOIS CHÂTELET

(ON COLLÈGE INTERNATIONAL DE PHILOSOPHIE)

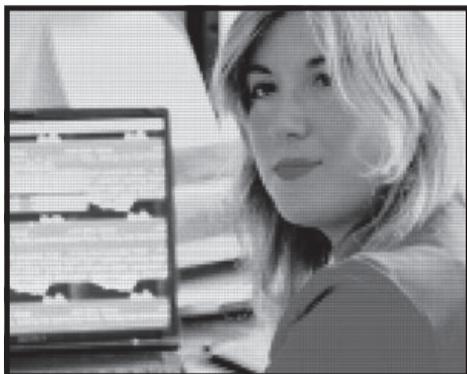
CAPITAL MARKETS

How can permeability, and access from markets become an opportunity to advance the ideals of information-sharing and an academic gift economy?

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reSource FOR TRANSMEDIAAL CULTURE

Networking communities as research practice



By TATIANA BAZZICHELLI

Starting from the assumption that the increasing commercialisation of the contexts of sharing and networking is transforming the meaning of art and participation, then how do artists, activists and hackers respond critically?

And if hacker and artistic practices are developing in the context of a deep transformation of the meaning of participation, often reflecting a precarious cultural and economical configuration, what are the responsibilities and the role of cultural institutions engaging with art and digital technologies towards a critical articulation of culture production?

In Berlin, hacker, activist and artistic practices are very much realised outside the realm of artistic institutions. Some of those practices are contributing to the transformation of the economy and the cultural asset of the city, but they are also becoming easy targets to be exploited by the market. However, this is not only a local phenomenon: at this present time, while financial markets are deeply influencing the development of cultural production and, more generally, our daily life flexibility, direct participation and common engagement are becoming pervasive business logics.

Analysing the topology and the effects of artistic and hacktivist practices in decentralised social networks implies a reflection on power structures, business methodologies as well as on the relationship between art and economy. The analyses of these subjects imply sharing methodologies whereby artists, hackers, activists and researchers join together to form practice-oriented contexts of reflection and provide feedback to both theory and practice through an interdisciplinary, distributed and polyphonic approach. Artistic and hacker practices are conceived both as a resource for producing cultural innovation, but also as a strategic challenge to generate media criticism – and act as a meta-reflection on artistic production in the framework of digital culture and network economy.

reSource: What?

The reSource for transmedial culture is a new framework for transmediale festival related projects that happen throughout the year in the city of Berlin. The objective is to act as a link between the cultural production of art festivals and collaborative networks in the field of art and technology, hacktivism and politics.

reSource: Who?

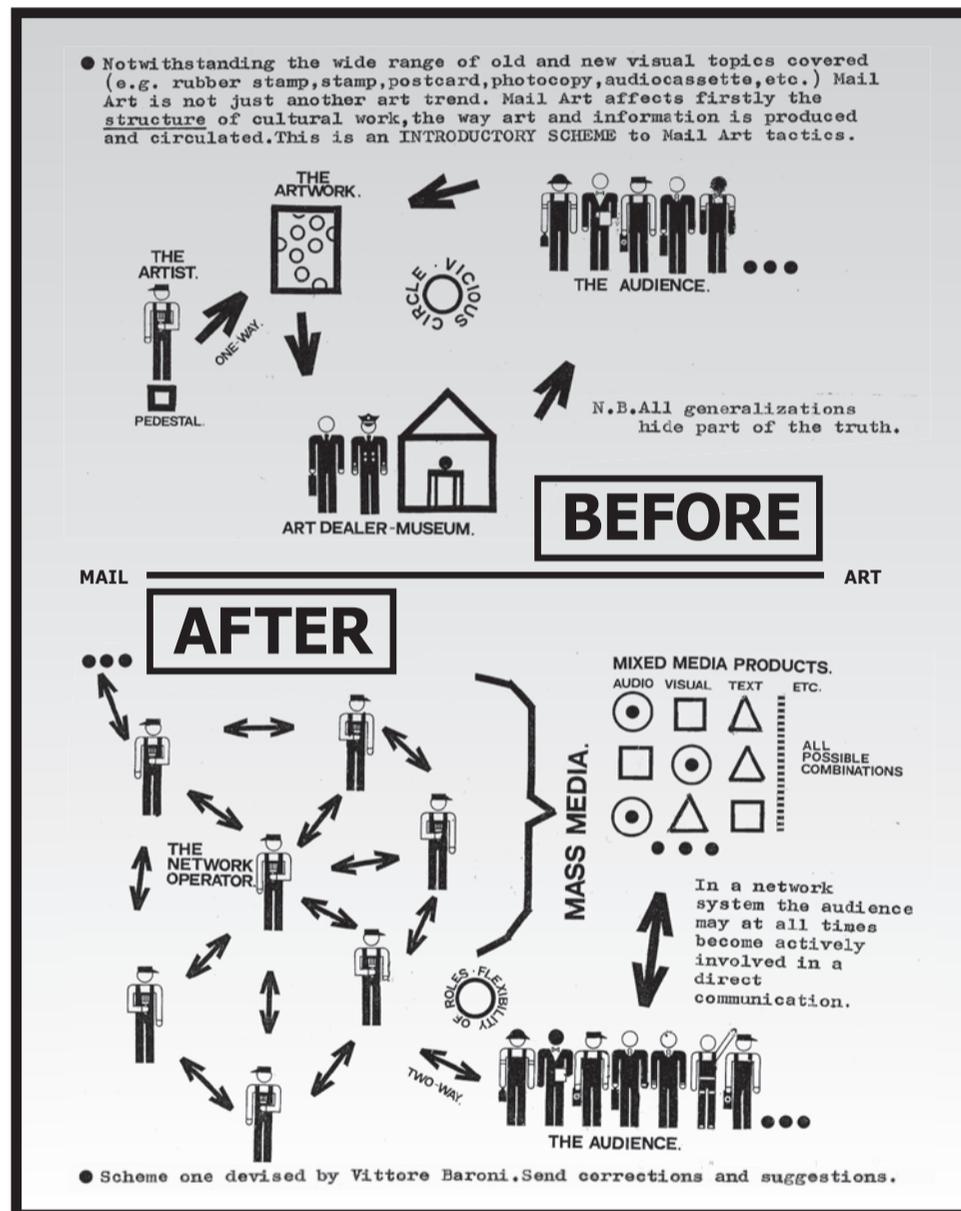
The reSource for transmedial culture aims to work towards the creation of a shared knowledge laboratory within transmediale, and a project for local and trans-local distributed networks by organising events, workshops and talks involving artists, hackers, activists, researchers and cultural producers active in the city of Berlin and abroad. Its aim is to involve communities that not only engage directly with network technologies, but that also critically reflect on decentralised and distributed strategies of networking, from hackers and activists to feminist, queer, transgender and porn communities.

reSource: Why?

Source codes are useful to modify a program or understand how it works. Taking this notion more broadly, the reSource is a starting point from which a distributed sharing process, and a common executable (artistic) program, is produced. The objective is develop a networking distributed platform and an (executable) meta reflection on the meaning and the practices of networked art, hacking and collaborative art production within the context of an international art festival.

reSource: When/Where?

The launch of the reSource takes place at transmediale 2012 through different project disseminations such as workshops, talks and performances. The reSource programme at transmediale festival is distributed into five different sub-themes: reSource methods, reSource activism, reSource networks, reSource markets and reSource sex. After transmediale 2012, the reSource will extend its activity in collaboration with partners: CTM/



Vittore Baroni, "Real Correspondence 6", 1981, excerpt (part of a series of homonym flyers)

DISK, proposing a series of open events held in the spring 2012; the Post-Media Lab of the Leuphana University Lüneburg and Kunstraum Kreuzberg/Bethanien (Berlin), organising a public event in August 2012.

reSource: How?

The activity of networking is seen as research method used to explore how collaborative practices among communities of artists, activists and hackers contribute to shape new courses of action, tools and contents within (and beyond) digital culture production. By generating a set of questions and issues which are addressed to local and translocal communities, the main idea is to develop mutual exchanges of methodologies and knowledge, as

well as project-space experiences, investigating new ways of forming a cultural public, and producing a meta reflection on strategies of collaborative actions.

I M P R I N T

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INTERFACES

"How can new scientific and technological paradigms redefine the horizon of social possibilities and open new concatenations that can reduce exploitation and enhance human autonomy?" – Scépsi – European School of Social Imagination



Frieder Nake and Ivan Sutherland in conversation (Photo CC: Christian Graf)

Is the 'interface' an alienating ideal for human/computer activity?

By CHRISTIAN ULRIK ANDERSEN & SØREN POLD

Compatibility in the interface can be constructed in different ways. This forces us to think critically about the mechanisms of control that are exercised when not only man meets the computer, but also when one level meets another within the computer, computers meet each other in a network, or when hardware meets software.

The German computer artist Frieder Nake urges us to begin by thinking on the division between signs and signals. Nake uses the example of Ivan E. Sutherland's *Sketchpad* from 1962 to explain a basic incompatibility in the computer interface. Sutherland suggests that a successful drawing and design program depends on 'the double existence' of the drawing. It is at once an object in a complex data structure, and a visually perceptible object on a screen. Sutherland's separation of data processing and visual representation is a division between machine-like signals and human signs. Interfaces exist to create compatibilities

between sign and signal processes – they are 'algorithmic signs', perceivable (by humans) and computable (by computers) and thus connecting the aesthetic/perceptible with the algorithmic domain.

Division of labour

Nake also evokes Karl Marx' description of an industrial and capitalist production process that generates a division between commodity and product, separating work from labour, and production from life; a duplication where the market outshines the labour (128). With technology, the worker is relieved from the duty of performing a task, and his/her work is reduced to controlling that nothing goes wrong in the process. Though less of an effort, and hence a liberation, this kind of monitoring is also alienating. The crafting skills vanish, and production is distanced from life.

Sketchpad suggests a new moment in the division of labour. The coupling of sign and signal enables the designer to draw parallel lines, duplicate drawings, etc. with virtually no effort. Like other technological tools, *Sketchpad* exceeds the bodily limitations of its user. However, apart from being an extension of the hand, the coupling of sign and signal is also an 'augmentation of the human intellect' (as described by another pioneer from the sixties, Douglas Engelbart). This makes the designer a craftsman (once again) – an 'intellectual labourer'. Through the software, the designer is liberated from boring technicalities and allowed to focus entirely on his/her creative skills: Life and work becomes one in the non-alienated designer.

Consumer control

Have the aspirations of the avant-garde (everyone can be an artist) come through with software (=no more alienation)? To unveil this all-encompassing cover-up, one must focus on the work of the interface, and analyse the production of compatibility; the work of the interface.

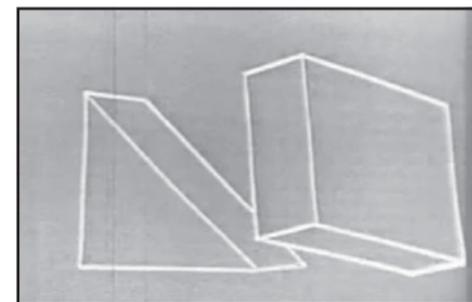
Compatibility between signs and signals has for decades been conceptualised terms of 'user friendliness'. Today, in contemporary interface culture, the interface has become a model for consumer control. Within the computer game industry for instance, gamers can produce their own interfaces to the game. In fact, this kind of participatory innovation is encouraged by the game producers – but only as long as the alternative interface does not threaten business. Game companies prosecute gamers who come up with their own interface business models. This is evident in the example of the *WoW Glider*, a programme that automates the repetitive work-like actions of game avatars to increase one's level in the game *World of Warcraft*. Eventually, the gamer who invented the program was met (in his house) by lawyers from the game producer. Following, he was sentenced to pay a 6 million. US\$ fine (Boyer): Players have to work.

Alienation

In online game communities as well as platforms for file distribution (Appstore, Xbox Live, etc.), and in many other examples, the relations between signs and signals are constructed as if there are no alternatives – you

just have to click 'accept'. Participation is compulsory, but defined by nonnegotiable terms and conditions.

This expresses a possible alienation from the interface. The human-computer interface that addresses the juxtaposition and incompatibility between the work of the computer (processing signals) and the work of the operator (processing signs), is designed as if there legally and perceptually is only one way to make the two compatible. In this, the user potentially becomes alienated to the process of compatibility. This calls for new visions of alternative compatibilities, and an interface criticism that is able to analytically and conceptually deal with the construction of compatibility.



Drawings produced by Sketchpad

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Feedback Machines between Computation and Control

(ping) pong

By LASSE SCHERFFIG

What do we do with the computers that surround us? And what do we see on their screens? Three games help understand the nature of 'interaction' as the interplay of controlling and being controlled by symbolic representations – that are created in action.

In 1968, Valie Export presented the installation *ping*

pong, a film to be played using a paddle and a ball. At the same time, Ralf Bear constructed the Brown Box – the prototype of a game that later would be named *Pong*, featuring similar game play: hitting a bright spot on screen with an, albeit virtual, paddle. These two ping pong games strangely reflect a third 'game', set up by Norbert Wiener in 1941: an experimental system in which a person had to hit a white spot of light projected onto a wall using a second spot, controlled by a joystick.

ping pong was meant as a critique on the *dispositif* of cinema but also anticipated

the format of interactive media art installations to come. As such a transitory piece between old and new media, its criticism of cinema as an apparatus of control anticipated much of the later critique of interactive media that speaks of "conditioning of a viewer

Pong is an early specimen of a new type of machine uniting the Universal Turing Machine with the control principle of feedback: the Feedback Machine.

THREAT OF DISCONNECTION

RE-THINKING THE INTERNET

Any network connecting people, devices or systems meets its adversary in disconnection.

By TERO KARPPI

Generally disconnection means a break or rupture in communication. It, however, is not exclusively a negative concept. On the contrary, when disconnection is turned against connection new modes of communication emerge. In the following it is argued that the myth of the military origins of the Internet can be understood from this basis.

As it is well known the foundations of the internet were created during the Cold War era in the shadows of the potential nuclear war. Especially the writings of Paul Baran, one of the developers of a distributed network and packet-switching, make the connection between the threat of nuclear war and the emergence of a particular network model imminent. For example, "On Distributed Communications Networks" (1-9) a famous report by Baran, "roots the Internet in the darkness of the Cold War and emphasises surviving (or fighting) nuclear war rather than sharing computer resources" (Rosenzweig 1533).

According to Baran, in the political climate of the 1960s, the "most dangerous situation was created by the lack of a survivable communication system" ("An Interview with Paul Baran" 10). Nuclear weapons were scattered around the nation in order to survive a centralised attack. However, to remain operable these weapons were also dependable on a functioning network of command and control communications. With this in mind Baran outlined fundamentals for a communications

network that would survive in the event of nuclear strike and be operative in order to strike back: "The basic network configuration was simple. Avoid central node. Build a distributed network of nodes, each connected to its neighbor. How much redundancy of connections are needed for survivability?" (17)

While a typical analysis would suggest that disconnection is contingent upon a network, taking place accidentally when some nodes of the network cease to communicate with each other due natural disasters, hardware failures, or human actions such as cyber attacks, Baran's texts suggest that there is also another way of conceiving accidents - through disconnection. Instead of thinking accidents to be surprising failures that unexpectedly befall the machine, it is possible to see that machines are produced and molded against their typical accidents, as argued by Paul Virilio (211-212). For example, cars are designed to avoid and survive road accidents, ships are designed to avoid from sinking, and a network is designed to avoid disconnection.

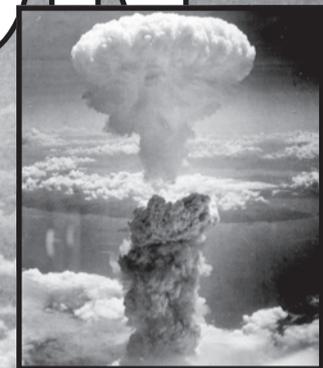
Notably, it is not disconnection as something already actualised that becomes a cause for the internet to emerge. Rather it is the threat of disconnection as a potentiality, or quasi-cause that sets the conditions of emergence (Massumi 35). It is the threat of disconnection coming from the outside that forces Baran to develop a new method of communication and control. "Something in the world forces us to think," as Deleuze puts it (176). We see this active in Baran's case. It forces him to move away from familiar concepts towards new configurations of material reality.

Disconnection

The threat of disconnection, in Baran's thought, leads to a model of a distributed network that has been called as one of the most important technological diagrams of our century. (Galloway 11-12) Simultaneously it is a push towards digital technology, new at the time. Baran's system chops information into digital packets and reconstructs it in the target location. This was highly sufficient for what was described as "minimal essential communications," an euphemism for the President to be able to send a command: "You are authorized to fire your weapons" or "Hold your fire" ("An Interview with Paul Baran" 14).

Moreover, the threat of disconnection explains why the distributed network is made to grow and adapt machines and technologies within its system; since threat does not have its own operable logic, it adopts the idea of the doctrine of Mutual Assured Destruction. While MAD presupposes a total destruction that will deterritorialise the whole planet, distributed network reterritorialises this threat in advance to a global low-cost network that will survive the destruction.

In conclusion, the threat of disconnection can be seen a force behind the developments of our current network culture. At any rate, it helps us to understand the myth of the Internet being a product of nuclear war, and illustrates its consequences that are not merely political but also technological and material. tjkarp@utu.fi



Atomic bombing of Nagasaki on August 9, 1945. The picture was taken from one of the B-29 Superfortresses used in the attack. (National Archives image (208-N-43888))

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through a work" (Daniels 176), behaviorism and illusion.

Unlike *ping pong*, the Brown Box technologically couples human action to visual representation, yielding a system in the tradition of the feedback systems from the era of "classical control theory" (Bennett). But commercial success did not arrive until this analog system was re-created as a digital computer and named Pong. This shift changed the man-machine coupling from direct, causal and indexical, to indirect, conventional and symbolic - or illusionary.

Wiener's experiment also is part of the era of classical control. It was built to test the famous *anti-aircraft predictor*: a machine to predict the movement of an airplane. Its core was a feedback mechanism, constantly adjusting predicted to observed behaviour. Although it ultimately failed, it later served as a powerful narrative backing the idea of Cybernetics as a universal science of feedback (Scherffig). But who is controlling the course of an airplane under fire: the pilot evading fire or the gun operator producing it? Generally, the closed loops of feedback

yield 'circular causality'. Causes are distributed and effects only emerge as stable patterns within the behaviour of the whole, rendering the very idea of agency problematic.

Feedback Machine

In *Pong*, these two developments converge: an analog feedback system is translated into the digital domain yielding a paradigmatic case of 'interaction'. Pong hence is an early specimen of a new type of machine uniting the



Lasse Scherffig

Universal Turing Machine with the control principle of feedback: the *Feedback Machine*.

The convergence of these traditions implies their respective problems. As digital machines, *Feedback Machines* use symbolic, illu-

sionary representations. As feedback systems, they exhibit circular causality. They thus are not simply mechanisms controlling behaviour but equally are controlled by it. The stable patterns emerging in feedback systems by Heinz von Foerster have been described as 'objects'. The objects at the interface hence may not solely be described as symbolic significations specifying behaviour, they also are enacted through being acted upon - within the dynamics of computation and control, and oscillating between conditioning and freedom. lscherff@khm.de

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Image Objects: Computer Graphics and Object Orientation

By JACOB GABOURY

The term 'computer graphics' was first coined in 1960 by William Fetter, an art director working for Boeing. In 1964, Fetter was the first person to model the human figure using a computer. 'Boeing Man,' as he has come to be known, was intended to model the human form and provide adaptable representations for use in ergonomic simulations, in other words, to create a digital model of a physical object in order to simulate real-world interaction. One year prior, in 1963, Ivan Sutherland defended his PhD at MIT. Titled *Sketchpad: A Man-Machine Graphical Communication System*, it outlined the first complete graphical user interface that allowed the user to create and manipulate lines and shapes directly on the screen of the computer, organising them into 'objects' that could later be recalled and 'instances' that could be manipulated en masse. Between 1962 and 1967 Ole-Johan Dahl and Kristen Nygaard developed the Simula programming language at the Norwegian Computing Centre in Oslo. As its name implies, Simula was developed for simulating discrete event systems, and first introduced concepts such as *objects, classes, subclasses, virtual methods, coroutines, discrete event simulation*, and *garbage collection* to programming languages. It is considered the first object-oriented programming language.

Simulation

Beginning in the 1960s there is a shift in the field of computer science from computation as procedural, end-driven, linear calculation, toward a kind of computation through simulation – of simulating a world comprised of self-contained, constructed objects that are capable of discrete forms of interaction. These objects are nameable,

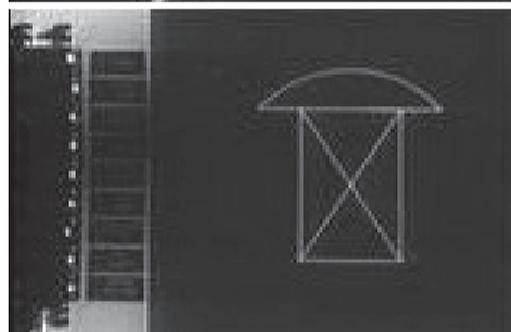
actionable, visualisable, and are meant to replicate real world engagement with a knowable object world. While in the past computing had largely been concerned with the procedural computation of information about the world, and in solving problems derived from information taken from real world contexts, this shift marks a move to digitise the physical world so that it can be made subject to a system of simulation. Through this process of digitisation, the world is limited, made discrete and knowable, and can be used to model virtual scenarios that may be translated back into the physical world.

Object-oriented

Over the last fifty years this simulation-logic has come to dominate the way we produce and engage with the objects that make up our world. In the same way computer graphics are used to model the function of real-world objects, object-orientation mimics the physical and linguistic object-relations of the human world. In doing so it interfaces the human with the nonhuman, as through interface "users are made to inhabit the space and medium of the other objects and are treated as objects themselves" (Alt 297). Users are disciplined so that they may be interfaced with the object-network. And yet these object-oriented systems also produce nonhuman forms of affective engagement, in that the object-actants shift and adapt in response to an engagement with the system like a swarm. Much as objects in a swarm are engaged in a process of affective sensing and adaptation, "software is... a body of code being executed, existing through that temporal unfolding in technological and other milieus and support (or afford) its existence" (Parikka 165-166). In this way object-oriented systems are both structures of highly networked control and examples of a non-human ontology that nonetheless contain the human within itself, "a nonhuman that traverses the human, that runs through the human" (Galloway and Thacker 141).

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Ivan Sutherland demonstrating Sketchpad . Rationale for fair use: No free alternative is known to exist. The author and the program pictured both have historical importance. Image is a 50% reduction of 4 thumbnails of a low resolution video. Source: <http://www.archive.org/movies/thumbnails.php?identifier=AlanKeyD1987>



Alan Smithee, 50 min. of porn, 2011, Alu-Dibond, 23.6" x 29.5", ed. of 5/1 AP

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Blind Optics

By GABRIEL MENOTTI



How is cinema redefined in the course of ongoing technological developments? At first, one might think that the incorporation of digital computers would radically change the norms of movie production, distribution and exhibition. Nevertheless, the exact opposite seems to be happening: while these practices retain their mediatic specificity, it is technology that changes its nature, as it becomes localised within the cinematographic circuit. For instance, after it has been installed in a projection booth, a computer should be operated only in function of movie screenings. Thus, multiple characteristics of the machine are suppressed in order to comply with its use as an apparatus for film exhibition. This rationalisation of technique within cinema goes unnoticed precisely because the medium entails the parameters of its own evaluation. Matthew Kirschenbaum calls this a *medial ideology*: one that makes us approach cinematographic devices not in their own terms, but according to the logic of representation that supposedly characterises the medium. This logic sets the conditions for an element to be cinematographic – for example, by establishing how many pixels an image should have in order to attain the resolution proper to the medium. Such epistemological bias filters most possibilities of new technologies out of cinema right from the outset.

Optical Media

But if we are allowed to ask whether computers can produce images as clear as film, why can't we expect cinema to be as interactive as a Web browser? To further probe into the relation between media and technique, it seems necessary to avoid the medium's own parameters. Taking a step in this direction, we might adopt Friedrich Kittler's idea of *optical*

media instead – a classification based not on the cognitive effects of cinema, but rather on the operational principles of its apparatus. This attention to optics can be useful to disclose mechanisms of figurative representation. Paul Virilio has previously used it to distinguish between the ways different media technologies organise space and time. However, such an approach also risks obfuscating even more the artificiality of technique. To analyse the apparatus as purely optical is to overlook their physical constitution, which is also mechanical and chemical, electromagnetic and computational.

Blind Optics

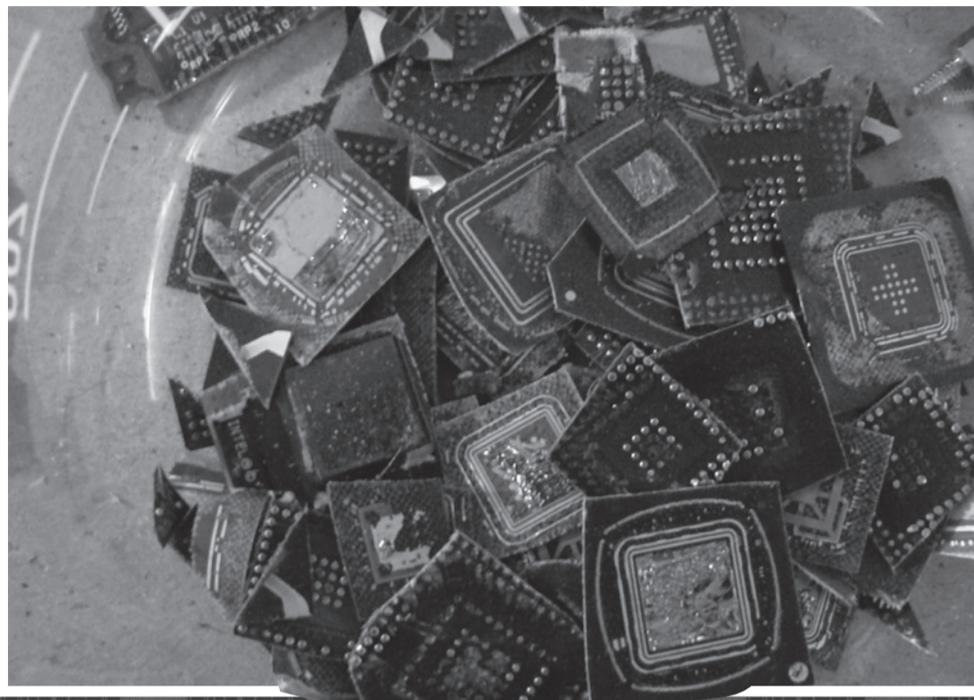
In order to bring these particularities of technology to the surface, we could borrow a strategy that some artists have employed with aesthetic ends: that of *circumventing, disrupting* or altogether *denying* the camera's eye. A long tradition of video art and experimental film, recently joined by practices such as generative programming, presents visuals that are not conveyed by clear lenses; visuals that mostly result from celluloid stock, electric circuits and digital codification. Looking at these pieces, we are confronted with a sort of *blind optics*: images produced not by the means of abstracting the world, but through the abstraction of apparatuses themselves.

Pushing forward the horizon of a *potentially invisible cinema*, blind optics exposes the normally overlooked materiality of the medium, making it easier to appreciate technological development and grasp the suppressed differences between physical supports. In other words, interrupting the gaze becomes a way to see more clearly. From this perspective, the underpinnings of cinema appear not as a neutral channel throughout which autonomous images flow, but rather as a complex entanglement of processes of inscription and transmission, continuously creating such images.

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So what if we consider media archaeology as media garbology?



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Image from the Berlin Recrystallization-workshop (2011) by Howse, Kemp and Jordan. The artistic workshop consisted of opening up abandoned computers to extract minerals and a further repurposing of components. Image used with permission.

MATERIAL INCOMPATIBILITY

By JUSSI PARIKKA

Forget smooth, start with the rough. What if we assume a fundamental incompatibility?

What if we assume that by their nature, things don't fit in? Not with the world, not with themselves; incompatibility is not a contingency or if it is, it is the fundamental contingency of the world from thoughts to things, ideas to devices. Furthermore, incompatibility is not only a cognitive category, or an object that just does not fit in – the anomalous, the incongruous, the thingy without even a proper name.

More closely, what is material incompatibility?

This could be the plug that does not fit, or the software that does not load, the installation that works only to halfway of the process. Whereas such experiences characterise digital media culture as a *culture of standardised and constant frustration*, material incompatibility can be seen characteristic of discarded and obsolescent technology as well. Not only a field for media archaeologists dedicated to excavating archives and ideas of outside-the-mainstream, this extended-media-archaeology is more like media garbology: it tracks the material in/compatibilities of components, chemicals and such raw, even bad materiality with our lungs, skin, the soil and other organic inscription surfaces.

What kind of materiality are we talking about then?

Is it the material that we know from a certain brand of German media theory, often for the Anglo-American audience attached to the name of Friedrich Kittler only? The materiality that starts reading media devices from their scientific and engineering roots, in order to claim that the frustrations at the entertainment interface are only an after effect of a much longer military-scientific genealogy? That media studies starts from physics and communications engineering, from war and scientific management theories than it does from the audience or representations, from content or narratives.

Or another kind of a materiality?

What if we take it even more literally and start talking of "plasma reactions and ion implantation" (Yoshida 105) – as in processes of semiconductor fabrication, as relevant to arts and humanities perspectives that have to entangle with science and technology?

Hence, let's draft an alternative list of media studies objects and components which are studied from an e-waste management perspective: "metal, motor/compressor, cooling, plastic, insulation, glass, LCD, rubber, wiring/electrical, concrete, transformer, magnetron, textile, circuit board, fluorescent lamp, incandescent lamp, heating element, thermostat, brominated flamed retardant (BFR)-containing plastic, batteries, CFC/HCFC/HFC/HC, external electric cables, refractory ceramic fibers, radioactive substances and electrolyte capacitors (over L/D 25 mm);" and which them-

selves are constituted from a range of materials – plastics, wood, plywood, copper, aluminum, silver, gold, palladium, lead, mercury, arsenic, cadmium, selenium, hexavalent chromium and flame retardants (Pinto; cf. Cubitt).

So why call this incompatible materiality?

Things work, at times, don't they? This is where the wider ecological framework kicks in. Materials, even natural ones, are not automatically compatible with the world in the sense of empowerment. The various trajectories of components are crystallised into media technologies, and incorporate in themselves mini-archaeologies of media that is more grey, more transversal than a focus on complete devices or use practices. For instance, the history of a mineral, or of batteries; of transformers, diodes or for that matter electron tubes (Ernst). As such, this kind of a deep time of media (Zielinski) is what can go to a long duration, something called by Jonathan Sterne as the neglected approx. 39,400 years of human media history; or even more radically, the thousands, even millions, billions years of history of minerals now being excavated.

Think about the perverse complex ecology of it all: a specific design solution concerning a screen or computer component has an effect on it becoming-obsolete sooner than 'necessary' – of course, not without the product itself being embedded in the capitalist discourse emphasising newness as the affective atmosphere of consumerism. This is followed by a quick turn to obsolescence. Dealing with obsolete devices is often called 'recycling', but is actually waste-trade, where old electronic media are shipped, e.g. to India to be dismantled by means of some very rudimentary – and

dangerous – processes that affect the lungs and nervous systems of the poor workers. (Gabrys) Nor should we forget where the minerals for the components come from – such as coltan, which is mined in Congo and from which refined tantalum powder is obtained. Tantalum powder is extremely heat-resistant and hence ideal for manufacturing certain parts in mobile phones, Playstation game consoles and so forth. The mineral allows us to consume mediatic content but has at the same time its own genealogies of matter and politics, for instance in bloody wars in the Democratic Republic of Congo, where a range of European mining companies have had their own dubious part to play, including funding the war efforts in order to secure the extraction of the mineral (Cuvelier and Raeymaekers).

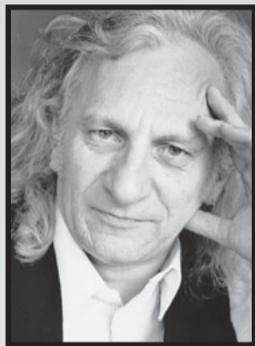
So the question is: Could we account for not only thing-power, as Jane Bennett calls it in her focus on the agency of the non-human, and even non-living, but also thing-depowering? That already on the level of material agency we have disagreements, dissonances, and relations that cause diminishment of powers, as with the environmental effects of the materials leaking out to the soil, riverside dumping, burning – without forgetting the organic: for instance lungs and brains as the inscription surfaces for the chemicals released in such processes.

So what if we consider media archaeology as media garbology, of digging through the rubbish and the genealogies of waste in order to think fundamental in/compatibilities that extend from aesthetics to political economy, from lungs and brains, and more specifically neurological disorders, to supply and material chains, product recycling, use of materials and the material, yet in/compatible conditions of media for our eyes and ears? (See Parikka) For a deep time, one does not have to go back, but look at the devices which transport various times for us, to us, and beyond us.

jussi.parikka1976@gmail.com

AGAINST PSYCHOPATHIA MEDIALIS — FOR NORMAL SCHIZOPHRENIA

A MINIMAL MANIFESTO



By SIEGFRIED ZIELINSKI

1.

Arts and theories that possess an affinity to advanced thinking and advanced technologies demand maximum moveability. This moveability is not the same as the mobility that is demanded of us day in, day out, and proclaimed as an inherent necessity. Moveability does not offer itself for exploitation and, in turn, it does not exploit. Our moveability gets by with a minimum of possessions albeit carefully selected ones. It cultivates a life of wandering and attempts to orient itself in the world without prescribed disciplines. It is in the best sense undisciplined. It cannot be disciplined. This is a plea for theory and practice situated in the in-between of disciplines, between staked-out territories, between the *dispositifs* of power, which Michel Foucault identified above all as sexuality, truth, and knowledge. To this we can add the network.

2.

And this is a mini-discourse on in/compatibility: Globalisation is a concept that is profoundly bound up with economic, cultural, and political power. The word originates from a vocabulary that has nothing to do with art. Our justifiable concern is to communicate our work on a worldwide basis, and to carry this through without falling into the trap of such (pre)determinations, therefore we need other concepts and other orientations. Poets and philosophers, like Édouard Glissant from Martinique, may be able to provide them. Glissant operates with the concept of *mondialité*. Jacques Derrida also regarded this concept very highly. With *mondialité* both thinkers describe a quality of worldwide relationships, which are not defined in terms of their rational purposiveness, but as the “poetry of relations”. Art and theory that are created with the aid of advanced ideas and media could in this sense become “*mondiale*” theory and practice.

3.

In case of doubt and with the option of choosing alternatives, a risky decision in fa-

vour of the possible is more appropriate than a pragmatic decision in favour of reality. Modern science, technology, and art have expended their energies for over 400 years on making the invisible visible and the imperceptible perceptible. Through translating nature into binary data and rendering social relations, including their fine structures, systematic, this process is now far advanced. The more that the technological world is programmed to make the impossible possible — that means, to make it function — it is worthwhile to undertake the attempt to confront the possible with its own impossibilities. This would be an alternative programme to establishing cybernetics as a cultural and social technology.

4.

In the most advanced societies we live in a permanent testing situation. Our environment is set up as a test department, which was also the name of a great band (Test. Dept.) in the 1980s from Glasgow in Scotland. Ideas and concepts that have barely seen the light of day are subjected to trials to test their viability on the market. By contrast, in elaborate artistic processes the experiment takes precedence over the test. As a matter of principle experiments are free and failure is always possible. Tests, on the other hand, are tied to clearly defined purposes and pre-ordained objectives that have to be met. Tests serve to create products. In a test, input and expected output are connected as closely as possible.

5.

In the early modern era the attraction of the alchemist’s laboratory was not primarily to turn base metals into shining gold. Rather, the fascination was that they were places where it was possible to gather profound experience of active processes for changing something less than perfect into something more perfect. This process consisted mainly of research. And the transformation of the transformers was just as important as the transformation of matter.

6.

Theory and practice of the arts that are realised by media, amongst other things, should not waste their energy on renovating and restoring the world, but rather on the never-ending experiment, which is never in vain, to create a different world to the one that exists. Because the media-based arts are all time-based — that is, arts realised in a space-time continuum — one thing is of prime importance: to give back to those who are supposed to look

7.

The enormous amount of effort and energy, which is required to occupy the centre of technological and cultural power, is not worth it. Movements at the periphery have greater freedom, give more enjoyment, and hold more surprises in store. Such movements do not preclude the occasional excursion through the centre to reach other places on the periphery. On the contrary: living permanently on the periphery is only to be recommended if one knows the centre’s special qualities and if one has an idea of how it works. Only then can one enjoy the movements at the periphery.

8.

In more ways than one dual identities at very least are a basic requirement for activists on the terrain of the arts, the apparatuses, and the theories associated with them. In economic terms this means to master the tactics of the guerrilla, and to know how the businessman thinks and acts (Pesoa). For those who have to deal with complex equipment it is not enough to be a poet and a thinker. In the long term they will not be able to get by without experience of adapting and directing.

9.

Imagination and mathematics have never been irreconcilable opposites and will not be so in the future. One can use them as two different, complementary possibilities of understanding, analysing, or constructing the world. The highest levels of pure mathematics can anyway only be attained via the imagination. Vice versa, imagination does well not to discard computing and calculating needlessly. There is no place for soft options in the theory and practice of arts that are realised through media.

10.

To produce exciting and inspirational things and processes using devices one does not necessarily have to be an engineer or a programmer. It is, however, a great advantage to know how engineers and programmers think and work. Without respect for the work and working methods of the others, complex projects are not possible.

11.

For artists who have taken the decision to engage rigorously with advanced technology, it is not sufficient to be merely an operator or a magician. An experimental approach to the world demands acts of intervention as well as actors who are prepared to follow a

hands-on approach. The best is: magical operator or operative magician. It is high time to cease regarding as an antagonism what Walter Benjamin formulated over seventy years ago for “The Work of Art in the Age of Its Mechanical Reproduction” for art processes in the age of their limitless simulability.

12.

The social and political macrocosm, just like the microcosm of the individual brain, is determined by a high tension, which time and again threatens to rend the one or the other. One does not have to be a psychiatrist or psychoanalyst to engage with the theory and practice of art generated by advanced ideas and technologies. However, it is good to know in what ways they act within the field of tension constrained by systems of censorship and the open regions dedicated to the imagination. This is one of the reasons why the psychiatrist and philosopher Hinderk Emrich has become one of my most important teachers.

13.

The dream is the most powerful mental machine that we cannot regulate but from which we can profit enormously. Cultivation of one’s own dreams is just as important as constant practice of organising everyday life. Care of others’ dreams we should leave to others. The act of interpreting dreams and the act of controlling dreams are closely related. That is the reason why we mistrust people who want to know what we have dreamed in order to interpret it.

14.

Art produced by advanced ideas and technologies does not necessarily have to increase the mysteriousness of the world. But it also does not necessarily have to increase the amount of what is obvious or customary. There is quite enough of this already, without artists and theorists contributing more.

15.

The difficult balancing act for the visual arts is to enable expression of the invisible using the resources of the visible. This applies similarly to the acoustic world and the world of poetry: to make what is tonally not imaginable accessible to hearing, and to formulate what is not expressible in language in a formal arrangement that possesses the greatest degree of freedom. The most important task is to sensibilise, or maintain people’s sensibility, for the Other, that which is not identical to us, that which is as a principle and in its essence alien, utilising the means and instruments of aesthetics. This

task of art will not change regardless of what media we use to express ourselves.

16.

When the various levels of artificial reality (analogue instruments, recording devices, computers, programs, digital tools) are mixed together so closely in aesthetic productions that they are indistinguishable, the necessity of signalling the technical structure of the various levels — as the classic avant-garde did — recedes into the background. At last all of the design parameters can be brought together in a relationship that plays out in freedom.

17.

Perpetually dancing on plateaus that are above volcanoes misleads people into professional dilettantism and, currently, to veneration of the impassionate amateur as the guiding model of aesthetic action. The courage to ascend vertical heights helps such people to avoid slipping on the seductively smooth plateaus. However, we need both of these movements, the vertical and the horizontal — as well as an elegant finish to the jump off the cross-formed by these two lines.

(In memoriam Dietmar Kamper, who died ten years ago.)

18.

To be permanently connected and perpetually wired rapidly tires the mind and the body. (My feet are so tired, my brain is so wired, sang Bob Dylan in "Love Sick".) This state is comparable to a prolonged artificial paradise, the stretching of time that only drugs can induce but machines can simulate. *The Long Now* is an obscene project that was developed by engineers and programmers who want to play God.

19.

To avoid an existence that is caught up too much within time and is therefore paranoid, and to avoid being too little within time and therefore thinking one is at home on the rings of Saturn in melancholy and bitterness, it is helpful as a principle to cultivate the conscious split. We work, organise, publish, and amuse ourselves in networks. We rhapsodise, meditate, enjoy, believe, and trust in autonomous, separate situations, each to his/her own and sometimes with other individuals. This adds up to a balancing act: in a

single lifetime we have to learn to exist online and be offline. If we don't succeed in this, we shall become mere appendages of the world that we have created, merely its technical functions. We should not allow cybernetics, the science of optimal control and predictability, this triumph.

20.

As the young Wittgenstein wrote in *Tractatus logico philosophicus* "The subject doesn't belong to the world, but it is a limit of the world" (Proposition 5.632). This has not changed. Not even after the sovereign individual subject of the European modern age was declared variously as dead. On the contrary. Only the boundaries have shifted. The fact that such limits exist is not affected.

21.

Like heaven and hell, the Internet has no location. However, body and mind can only be in one place at a time. To militate against the sacralisation of the networks it is useful to develop a profane relationship to them. This can only be done from somewhere located outside of them.

22.

The Internet is one of the non-locations where physical and mental being dissipates itself. The subjects, however strong or weak they are conceived to be, should not give up their willingness to squander gratuitously. However, it is time to think about who profits by this squandering.

23.

The greatest impossibility that one can work on at the moment is the relations of individuals with each other and, as a consequence, the relations between the many. Michel de Montaigne defines friendship (following Aristotle) as a constellation where one soul lives in two different bodies so that neither giving nor taking is an issue. "To the company at table I would rather invite someone witty than thoughtful; to bed rather beauty than goodliness; to social occasions the quick-witted [...]" Relationships between friends are characterised by the absence of any such determination of aims and intent. This absence is not a lack but a reflection of the greatest possible richness of experience.

Berlin, Nov 2011.

Notes on 120 days of *buntu



Street Intervention (21.02.2011), Rua Santa Efigenia, Sao Paulo. All images courtesy of Gordan Savičić, and Danja Vasiliev.

120days of *buntu is a project by Gordan Savičić, and Danja Vasiliev, that proposes 120 modified Ubuntu Operating Systems. Available at <http://120buntu.com/>

By GEOFF COX

What kind of transgressions are imagined in the naming of this project? The

120 Days of Sodom, or the

School of Libertinism, written by

Donatien Alphonse François (aka Marquis de Sade) in 1785, famously depicts scenes of sexual violence and sadism. In what ways might the alternative operating systems offered here be transgressive in line with de Sade's understanding of the liberation of desire, and thereby offer speculation on how libertarian attitudes might exceed the masochistic desires of free/libre software development? The connection is not so strange as it first appears. Indeed software, like language in general, is bound to the constitution of subjectivity as an act of violence at source (as with the Althusserian call to order). In other words, violence is always embodied in source code: it symbolises and enacts violence on the thing and executes it. Hence the user is necessarily violated by the operating system (OS) they use. It abuses them, not the other way around.

Perversion

With Ubuntu as object of choice (the popular end of free/open source software development), the OS treads a fine line between us-

ability and the replication of proprietary and normative forms. This identifies one of the paradoxes of free software development more generally: its ready recuperation, and that its very success is part of the problem. Any related notion of freedom stands for a paradoxical belief in open standards and at the same time the means to capitalise on sharing and free labour. Moreover, radical sharing communities that have emerged through projects like GNU/Linux are not simply alternatives to capitalism but also new forms that express its unerring ability to absorb social innovation and pervert it; capturing critique, as well as the desire and imagination invested in it in the first place. Perhaps this is also what happened to some extent when Ars Electronica decided, in 1999, to award its Golden Nica not to an artwork but to the Linux operating system and in this way unwittingly absorbed it into instrumentalised understandings of creativity (exemplified by

the giving of awards). [Further irony is added by 120days receiving a Honorary Mention at Prix Ars in 2011.]

Excess

So is the project not simply doomed to failure, especially given that alternative technical systems and creative activities once released are soon after effectively absorbed by free market ideology? Has it also not become an orthodoxy these days for cultural producers to work "operatively" at the level of the apparatus like technicians or engineers (as Benjamin recommended in his "The Author as Producer" of 1934; or Savičić and Vasiliev's own "The Manifesto for Critical Engineering" of 2011)? What is the effect of the intervention here in terms of operating systems more broadly; of art, of politics, of the body, and so on? By taking de Sade as inspiration, something rather different seems to be exposed, more in the realm of *excess* where useless production becomes a preferred technique to escape the determination of existing imperatives of capitalism (Bataille). Something else is also revealed, in that political struggle is characterised between operating systems for liberating desire and mechanisms of control over the imaginary (Berardi). Perhaps *120days of *buntu* manages to reactivate excess, desire and imagination in these ways, thus opening up new possibilities for socio-technical transgression.



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NOTUBE CONTEST 2011 WINNER ANNOUNCED!!!

The NoTube Contest has a new champion. It's the user 'fakety' who found the video 'ignacio: 41'.

An absolutely valueless experience, awarded by the 2011 special jury:

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The NoTube Contest is a project by IOCOSE. Check out the winning video and the runner-ups at notubecontest.com



Der erweiterte Kunstbegriff
als wesensgemäßer Kapitalbegriff
(Joseph Beuys)

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" Deutschland? - aber wo liegt es?
Ich weiß das Land nicht zu finden "

(J.W. Goethe)

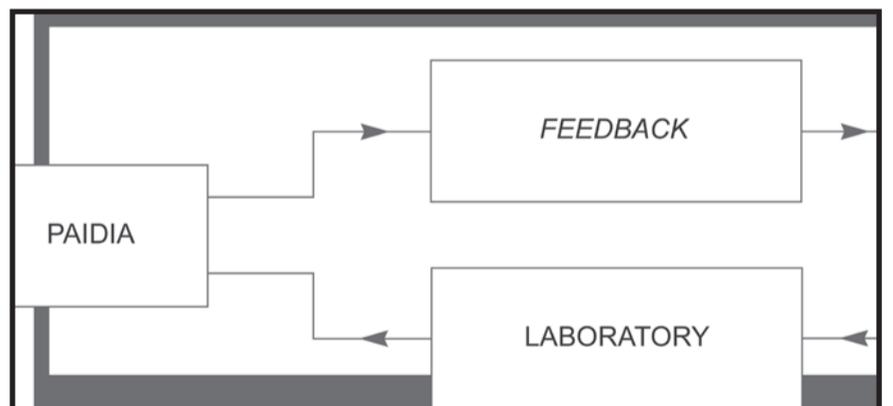
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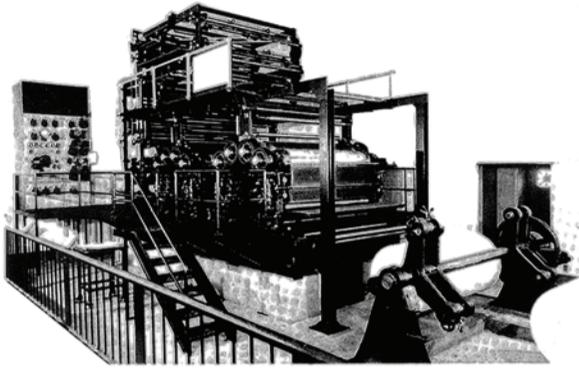


31st of January, 2012

ST6M

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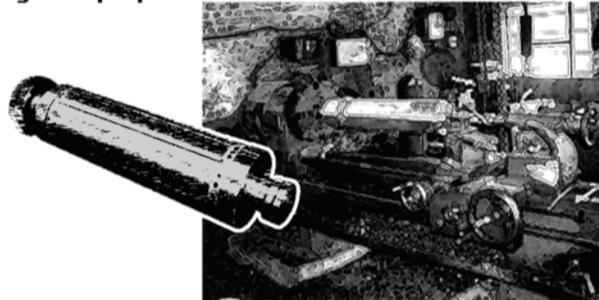
Smartphone Teardown Six Million Newspaper Edition



PRINTED ON INDIAN STEEL

This newspaper was printed on an Ashpra 9077 mono offset printer constructed in Haryana India in 2005. According to indianart.com Ashpra has 753 employees each with an average of 3.1 family members. Ashpra Printing Ltd. thus supports a population of approximately 2334 people.

The drums for the 9077 printer are mostly produced from KS Steel and forging in Faridabad, a company founded in 1999 with 15 people, the rest of the parts mostly come from LUGATI Steel FAB (P), a company founded in 1967 and employing 370 people.



The press was driven by Good Wheels Heavy Transport to the port in Kandla for shipping to Germany by Adeel Afzal, born 8/1/79, from Gurgaon, Haryana Province, father of three.

Head toward Madanpui Rd northeast on Unknown road 150 m Sharp right onto Madanpui Rd 16 m Take the 1st left toward Railway Rd 500 m Turn left at Railway Rd 8 m Turn right onto Railway Rd Pass by Bank (on the left) 450 m Turn left onto Basai Rd Pass by Pride Foundation (on the right) 20 m Sharp right to stay on Basai Rd 20 m Take the 1st left onto Railway Rd Pass by Petrol Pump (on the right in 650 m) 1.7 km At Tension Free Travel India, continue onto Rajju Chowk 97 m At poly engineering & marketing centre, continue onto NH 8 650 m Keep left at the fork Pass by Aushman Hospital (on the right in 2.1 km) 42.4 km Slight left toward NH 8 650 m Continue straight onto NH 8 Pass by Bharat Petroleum Outlet (on the right in 4.6 km) 144 km Turn right 10.3 km Keep right at the fork 37.7 km Slight right onto NH 8 Pass by Gujrati Petrol Pump (on the left in 122 km) 177 km Continue onto Sukher - NH 8 Pass by RT0 office (on the left in 700 m) 3.7 km Sharp right to stay on Sukher - NH 8 81.3 km Turn right onto SH 61 11.8 km Turn left to stay on SH 61 8.6 km Turn left onto SH 62 Pass by Government Hospital (on the left) 53.0 km Continue onto SH 16 Pass by Dr Uyas Hospital (on the left in 24.9 km) 25.3 km Turn right at Dinesh General Store to stay on SH 16 Pass by Golden Temple of Falna (on the left) 650 m Turn left toward NH 14 20.8 km Turn left onto NH 14 1.4 km Continue onto City Road main 1.3 km Continue onto NH 14 Pass by Hospital (on the left in 21.1 km) 38.3 km Slight right onto SH 27 Pass by Govt Hospital (on the left in 30.0 km) 68.5 km Turn left to stay on SH 27 Pass by Liladhari Mahadev (on the left) 34.6 km Turn left to stay on SH 27 12.5 km Slight right onto NH 14 Pass by Gopal Petroleum, BPCL (on the right in 55.6 km) 76.9 km Continue onto NH 15 Go through 1 roundabout Pass by BPCL (on the right in 3.0 km) 147 km Slight right onto NH 8A 35.0 km Slight left 20.6 km Turn left 4.8 km Kandla Port, Gujarat 370210

HOBBOCKS OF THE BEST BLACK

The ink used in this newspaper is common Carbon black in a acrylic resin binder, which was rendered dispersable by converting acidic groups into their salts using amines or ammonia. Carbon Black is produced with the thermal decomposition method or the partial combustion method using hydrocarbons such as oil or, in this case, coal tar by Lixin Chemical Manufacturing Ltd. in the midland of the Jinzhong Plain, 70 kilometers away from Taiyuan city employing 342 staff, 6 advanced engineers, 14 engineers and an economist as well as 24 technicians of various specializations.



Approximately 3g of ink is used in this newspaper or 0,00000000002% of total yearly production.

IRON FROM THE HILLS OF DURG

A vast area is mined in the brown hills of central Chhattisgarh province it just happened that enormous reserves of iron ore to feed India's modernisation revolution. 16000 people work there, the mining camp is populated by approximately 56000. Everyday they eat breakfast and go to dig in the mine. Some have been working there since 1977, however due to extremely bad conditions in the early days few have managed to survive that long.

On January 31th 2006 N. M. Joshi, born in 1970 woke up, had breakfast prepared by his wife Laro Jonko, and went to the mine as usual, on his way he was met by Bhikubhai Vaghela and three others. Together they walked up to the minehead where they were directed where to work by A L Gupta from Raipur, born in 1966.

He worked his allotted 10 hours that day at the mine, chipping ore out of the sides of the mine wall with a spade. During those ten hours of work he produced 102 kilograms of ore. This amount of ore resulted in approximately 50kg of the steel in the Ashpra 9077 printing press, which used approx. 500 kg of steel in all. Therefore ten days of N.M. Joshi's work would have sufficed to produce the ore for the press which printed this newspaper.

A TEMPORARY INCOVENIENCE

The instrument of labour, when it takes the form of a machine, immediately becomes a competitor of the workman himself. The self-expansion of capital by means of machinery is thenceforward directly proportional to the number of the work-people, whose means of livelihood have been destroyed by that machinery. The whole system of capitalist production is based on the fact that the workman sells his labour-power as a commodity. Division of labour specialises this labour-power, by reducing it to skill in handling a particular tool. So soon as the handling of this tool becomes the work of a machine, then, with the use-value, the exchange-value too, of the workman's labour-power vanishes; the workman becomes unsaleable, like paper money thrown out of currency by legal enactment. That portion of the working-class, thus by machinery rendered superfluous, i.e., no longer immediately necessary for the self-expansion of capital, either goes to the wall in the unequal contest of the old handicrafts and manufactures with machinery, or else floods all the more easily accessible branches of industry, swamps the labour-market, and sinks the price of labour-power below its value. It is impressed upon the workpeople, as a great consolation, first, that their sufferings are only temporary (■a temporary inconvenience■), secondly, that machinery acquires the mastery over the whole of a given field of production, only by degrees, so that the extent and intensity of its destructive effect is diminished. The first consolation neutralises the second. When machinery seizes on an industry by degrees, it produces chronic misery among the operatives who compete with it. Where the transition is rapid, the effect is acute and felt by great masses. History discloses no tragedy more horrible than the gradual extinction of the English hand-loom weavers, an extinction that was spread over several decades, and finally sealed in 1838. Many of them died of starvation, many with families vegetated for a long time on 2½ d. a day. On the other hand, the English cotton machinery produced an acute effect in India. The Governor General reported 1834-35:

■The misery hardly finds a parallel in the history of commerce. The bones of the cotton-weavers are bleaching the plains of India.■
- from Marx, Capital, Chapter 15, Section 5

ST6M PROJECT ATTEMPTS

This is a project which, at first glance may not appear to be an artistic project, however, this is a project that only an artist would approach with the stubbornness and single-mindedness necessary to reach the critical mass necessary to prove it's value. The project is a thorough materials analysis of the components of a common contemporary product, from the surfaces we contact every day, to the functioning parts inside, tracing the material origins of each and every one of these parts, back through their various industrial processes and ports of call, to the mines and sources where the materials originally emerged from the earth. ST6M stands for smartphone teardown 6000000 and is dedicated to the people sacrificed in the conflict minerals trade. Baruch Gottlieb



METHODS

“Can art become a re-activator of the social body, beyond the commodification of the art formats and the an-aesthetics of media overload?” – Scépsi – European School of Social Imagination

THE GLITCH ART GENRE

To encapsulate a whole range of unstable processes and sometimes almost contradictory intentions of glitch artists, it is useful to consider glitch art as a genre.

By ROSA MENKMAN

As the popularisation and cultivation of glitch artifacts is now spreading more widely, it is interesting to track the development of these processes and their consequences.

One of these consequences is that we can consider glitch as an artistic genre. But what does saying ‘glitch is a genre’ actually mean?

The fatal manner of glitch, its orientation towards the destruction of what is, can present a problem to those who want to describe old and new culture as a continuum of different discrete practices. One way to deal with this problem is to repeatedly coin new terms and concepts to make room for splinter practices within the expanding media cultural field. An abundance of designations such as databending, datamoshing and circuitbending have come into existence to name and bracket varieties of glitch practices, but all in fact refer to similar practices of breaking flows within different technologies or platforms.

Glitch

While technological glitch is primarily a process of shock requiring investigation and cognition, glitch art is best described as a collection of forms and events that oscillate between extremes: the fragile, technologically-based moment(um) of a material break, the conceptual or techno-cultural investigation of breakages, and the accepted and standardised commodity that a glitch can become. To encapsulate a whole range of unstable processes and sometimes almost



.BLINX Databend. From "A Vernacular of File Formats" meets Kim Asendorfs "Extrafile.org" (collaboration). Mov animation 256 colors

contradictory intentions of glitch artists, it is useful to consider glitch art as a genre. In thinking about a genre that encompasses both the most rebellious and the most stable or commoditised works of glitch, the first question that arises is whether there can even be any common denominator in these works. What does saying ‘glitch is a genre’ actually mean?

Genre

To consider glitch art as a genre is to emphasise that genres are social and consensus-based constructs, rather than definitive categories (Altman). Steve Neale has suggested that genres are best understood as processes: The process-like nature of genres manifests itself as an interaction between three levels: the level of expectation, the level of the generic corpus, and the level of the ‘rules’ or ‘norms’ that govern both. [...] the elements and conventions of a genre are always in play rather than being, simply replayed; and any generic corpus is always being expanded. (56)

While genres are always ‘in play’, they also – by definition – have some sort of organised and perceived unity. This unity models both how a viewer perceives any work in the genre and how she comes to associate new works within it. Mary Ann Doane suggests that “the unity of a genre is generally attributed to consistent patterns in thematic content, iconography, and narrative structure” (34). In glitch art, this ‘thematic content’ can be found within the work’s language and design, while iconographic and narrative themes are positioned within glitch art’s investment in the rupture of procedures and technique, the break from a flow or the void of meaning in the social understanding and the esthetical references.

Materiality

To call glitch a genre also means to suggest that it is intelligible as a tendency: to exploit medium-reflexivity and to take on the rhetorical questioning of the perfect use and function of technologies, their conventions and expectations. Paradoxically then, out of

its instantiation in error and breakages, Glitch art can, through its play with conventions and expectations, be described as a genre that fulfills certain expectations. This reflexive approach to materiality in glitch tends to, as Katherine Hayles would assert, re-conceptualise materiality itself as “the interplay between a text’s physical characteristics and its signifying strategies.” Rather than suggesting media materiality as fixed in physicality, Hayles’ re-definition is useful because it opens the possibility of considering texts as embodied entities while still maintaining a central focus on interpretation. In this view of materiality, it is not merely an inert collection of physical properties but a dynamic quality that emerges from the interplay between the text as a physical artifact, its conceptual content, and the interpretive activities of readers and writers.

Glitch genres perform reflections on materiality not just on a technological level, but also by playing off the physical medium and its non-physical, interpretative or conceptual characteristics. To understand a work from the genre of glitch art completely, each level of this notion of (glitch) materiality should be studied: the text as a physical artifact, its technological and aesthetical qualities, conceptual content, and the interpretive activities of artists and audiences.

This text is a paragraph from the upcoming notebook: “The Glitch Moment(um)”

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GLITCH STUDIES Manifesto

By ROSA MENKMAN

1 The dominant, continuing search for a noiseless channel has been — and will always be — no more than a regrettable, ill-fated dogma.

Acknowledge that although the constant search for complete transparency brings newer, ‘better’ media, every one of these improved techniques will always possess their own inherent fingerprints of imperfection.

2 Dispute the operating templates of creative practice; fight genres, interfaces and expectations!

Refuse to stay locked into one medium or between contradictions like real vs. virtual, obsolete vs up-to-date, open vs. proprietary or digital vs. analog. Surf the vortex of technology, the in-between, the art of artifacts!

3 Get away from the established action scripts and join the avant-garde of the unknown. Become a nomad of noise artifacts!

The static, linear notion of information-transmission can be interrupted on three occasions; during encoding-decoding (compression), feedback or when a glitch (an unexpected break within the flow of technology) occurs. Noise artists must exploit these noise artifacts and explore the new opportunities they provide.

4 Employ bends and breaks as a metaphor for différance. Use the glitch as an exoskeleton for progress.

Find catharsis in disintegration, ruptures and cracks; manipulate, bend and break any medium towards the point where it becomes something new; create /glitch art/.

PERFORMING THE PARADOXES OF INTELLECTUAL PROPERTY



I DON'T KNOW, video, 2006, screenshot

Tactical Questioning

CORNELIA SOLLFRANK INTERVIEWED

You have recently completed your PhD, what was the topic of your research?

My research was a practice-led investigation into the conflicting relationship between copyright and art, i.e. it was interdisciplinary research involving different disciplines such as aesthetic theory and practice, and law. The incentive to conduct this research was an act of censorship that I experienced in my practice as an artist. In 2004, a planned exhibition was cancelled due to alleged copyright infringement, because I used the motif of the Warhol Flowers for an experimental continuation of postmodern authorship-critical concepts under the condition of digital networked technologies. This incident aroused my curiosity and I wanted to explore what the connecting lines between my art practice and the framing concept of intellectual property were. Moreover, I was aware that 'my case' was not an exception; since intellectual property has become a central concept to safeguard the marketability of intangible goods within the knowledge economy. Stricter copyright laws and their harsher enforcement increasingly have also led to legal problems for artists whose practice is based on the use and reworking of existing copyrighted material. Thus, I was also interested in getting a deeper understanding of these dynamics and in particular the role art and artists play within these developments.

How did you conduct your research?

The advantage of research in the art context is that it is not only possible but even re-

quired to develop one's own methodology. Each single research project demands its own methods. They are usually developed on the basis of a specific art practice, its contextual theory, the topic of the research and the desired outcome.

The starting point for my research was the paradoxical concept of intellectual property. The basic idea of intellectual property is to find a balance between the protection of the economic and moral interests of creators and innovators and, at the same time, to enable cultural, scientific and economic innovation. Yet where creation and innovation rely on access to, and the use of protected works, proprietary rights hamper new creation and innovation. This paradox has always existed, but due to the technological, economic, legal and cultural developments that have taken place since the mid-1990s, it has turned into a central problem of the information society. My project focused on the paradoxes produced by copyright, as one form of intellectual property, in the light of art practices that are based on the use and reworking of protected material.

Since it was clear from the beginning that I would not be able 'to solve the problem' through my research, the challenge was to come up with a methodology that would lead to results that still could contribute to a solution by producing new knowledge. For that reason I chose the concept of 'performativity' to be the methodological paradigm of my research as it allows for the conceptualisation and dramatisation of a subversive artistic approach to law. To develop this approach, I drew on Brad Haseman's concept of performative research as a third research paradigm alongside the established paradigms of quantitative and qualitative research; and additionally introduced Judith Butler's juridical model of 'performativity' as well as Julie Stone Peters' theory of law's performative nature. The combination of these theories resulted in a practice-led methodology that allowed a substantial part of the research to be conducted through art practice.

Could you please describe the practice

part in more detail and explain what the role of the artworks is in the context of the research?

The practice part consists of four consecutively produced artworks, which explore different aesthetic, theoretical and legal aspects of Internet-based artistic appropriation and reworking. The works that in their entirety form the project *This is not by me* all use Warhol's iconic Flowers as an exemplary case. In the first part are the anonymous_warhol-flowers, digital collages produced with the help of the net.art generator, an online computer programme. They relate established practices of appropriation to the aesthetic potential of digital networked technologies. The ambiguity that results from shifting between representing the new aesthetic and technological paradigm of the 'networked image', which exists beyond traditional notions of authorship and originality, and the traditional autonomous image, is essential in performing the dynamic conflicts caused by intellectual property in the network society—on the Internet and in the art gallery. The video lecture *copyright © 2004 cornelia sollfrank* is a thorough investigation of the unanswerable question: who is the author of an automatically generated image? The investigation is based on legal studies and adopts the style of legal expertise, while clearly indicating the gap between the 'professional' and the 'amateur'. For this method, I used the term 'performative dilettantism', which in my case means the artistic adaptation of legal knowledge.

The following project, the video installation *Legal Perspective* brings in legal professionals. The method of conducting semi-structured interviews provided the basis for the work, in which four copyright experts elaborate on the legal implications of the net.art generator and the anonymous_warhol-flowers. Despite the professional contradictions it generated, the project clearly demonstrated that the creation of new works that build on existing ones takes place in a legal grey area. *Legal Perspective* draws on law's dependence on theatricality and exploits it for the purpose of staging legal experts who perform the limitation of the law as well as its limiting function for appropriative art. In order to complement the preceding dominant legal assessments that had ultimately proved unable to clarify the situation, the basic idea of the video *I DON'T KNOW* is to obtain permission from the rights holder. The fake video interview shows that Warhol does not have any conceptual, aesthetic or legal problems with the use of 'his' images. However, combining authentic and newly shot material in a montage technique results in a short cut between form and content. The artwork that symbolically asked for permission led to a letter of complaint by the original film-maker and ended in having to ask for his permission.

The strategy I chose for the practice part was to emphasise the identified problem by performing and staging it, thus contingently contributing to a subversion of the law, which might eventually contribute to a solution. The different artworks are not just expressions of

my research in their own right, but actually perpetrate the copyright infringement. The projects themselves are partly situated in the legal grey area and therefore do not just function as conventional artworks, but rather perform the problem; they "bring into being what they name." This is what Brad Hasemann calls "the double articulation involved in creative arts research."

What is the role of theory both in relation to the practice and for the research in general?

It would not have been possible to realise the artworks without sound legal knowledge. Therefore, it was necessary to study legal literature and also involve professionals at various stages. Moreover, the theoretical contextualisation of my art practice allowed for the exploration of the relationship between a specific artistic practice and its legal framework. In summary, it can be said that there is a pendular movement between practice and theory and it is only through their interplay that the specific outcome of my artistic research was able to be achieved.

What is the outcome of your research?

There are several levels of outcome. One level is the practice part, which, of course, is ambiguous and open to interpretation. This level requires an active engagement from the side to the viewer. Additionally, there is a written thesis that contains a detailed description of the artworks, but also offers a substantial contextualisation of the practice part.

What is your opinion on the widespread criticism of artistic research: as another effect of neoliberal education policies or the scientification of art?

I think it is important to understand the dynamics and the political framework within which one is situated, and also to be aware of the traps of artistic research. It is definitely advisable to insist on the specific epistemology of aesthetics as something different from traditional scientific methods—which, by the way, are not uncontested within their own disciplines. Therefore, instead of theoretically criticising or condemning artistic research, I would find it more useful to work on its conceptualisation as a field different from scientific research. This is the only way to transfer certain aspects of freedom from art to artistic research and safeguard its autonomy towards traditional science and other attempts of instrumentalisation. Generally, I do not follow the juxtaposition of autonomous art and artistic research that idealises art construing it as the ultimate domain of freedom and purity as opposed to artistic research where art is said to automatically become instrumental and functionalised. In my view, this is an ideological and bourgeois understanding of art that ignores the fact that art implicitly always has served specific purposes—as an instrument to stabilise power relations in society. In that sense, artistic research could also be understood as an escape attempt from art's traditional dependency on the bourgeois art market using the openness and undefined aspects of an emerging field for the invention of a new notion of art.

5 Realize that the gospel of glitch art also tells about new standards implemented by corruption.

Not all glitch art is progressive or /something new./ The popularization and cultivation of the avant-garde of mishaps has become predestined and unavoidable. Be aware of easily reproducible /glitch effects/, automated by softwares and plug-ins. What is now a glitch will become a fashion.

6 Force the audience to voyage the acoustic videoscape. Create conceptually synesthetic artworks, that exploit both visual and aural glitch (or other noise) artifacts at the same time. Employ these noise artifacts as a nebula that shrouds the technology and its inner workings and that will compel an audience to listen and watch more exhaustively.

7 Rejoice the critical trans-media aesthetics of glitch artifacts.

Utilize glitches to bring any medium in a critical state of hypertrophy, to (subsequently) criticize its inherent politics.

8 Employ Glitchspeak (as opposed to Newspeak) and study what is outside of knowledge. Glitch theory is what you can just get away with!

Flow cannot be understood without interruption or function without glitching.

This is why glitch studies is necessary.

M*ANIFESTO FOR INTERFERING WOMEN

By MARIE THOMPSON

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 • Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." Simians, Cyborgs and Women: The Reinvention of Nature. New York: Routledge 1991. 149-181. Print.

FUTURISTS: for too long have you dominated the art of noise. For too long has noise been tethered to your bloodlust dreams of violence, destruction and warfare, your celebrations of man's triumph over nature through his machinic extensions.

Marinetti, you should not have scorn for women, **for your noise belongs to us.** The women you dismiss, with their 'friv0lity' and 'ch*atter', have a more intimate relationship with noise than can ever be achieved through forced sub-missions and bloodied penetrations of the flesh.

{Throughout the history of Western thought, women and noise have found themselves on the same side of philosophical dichotomies that have governed and legitimated their subordination. They have been locked down on the side of unreason, of madness and hysteria, of irrational non-meaning. Women's noises, the 'idle gossiping', the squeals of excitement, are cast out as abject distractions. Their unpredictable outputs are to be controlled, abated.}

WomE/An as/Is noise: an **INTER>%FERE'NCE** within the channels of 'reason' from which she has been excluded.

___the ""Laugh of Medusa"" ___ruptures ___the linear trajectory of phallogocentrism.

Wome/an and noise share the threat of DEATH and DESTRUCTION:
the siren's voice is a sonic weapon.

While she has rarely been the creator of the machine, she has often been its collaborator and as such, has found herself as the gatekeeper of noise. She sits in front of the switchboard, connecting and// disconnecting//

M d m d m d d o y y 1 0 0 0 1 0 0 0 1 0 0 3 i 4 5 6 s m d c f v g b - h a p a a a a a a 0 0 0 9 3 3 7 1 9 1 - = =

WAIT: this intimate connection between women and noise is not one belonging to metaphysics; **noise is not her essence.** These notions of women as unreasonable and unpredictable are creations of history, culture, politics.

Likewise, there is **nothing inherently violent, destructive or torturous** about noise.

[(Noise is not a sound. It is an affect with effects.)]
Noise is first the ruPTUre. As such, it does not only diminish

and destroy but also produces, creates, enhances. It remains autonomous from the forms it takes, the bodies it occupies. Only second is it unwanted, unorganised, unreasonable: these issues are contingent.

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[When I make noise, I do not want to hurt you or make you submit. I am not trying to represent the scream of the cruel, cold metal-tech world. I want to make you feel. I want to bring you to the materiality of your body: to make you feel the joys of the visceral existence that women have been condemned to in the name of their reproductive organs. I want to lock you in and draw you out. Both/and. You never know what you might feel. - YOU KNOW NOT YET WHAT A BODY CAN DO]

A2dddddkkkallloo
oo\$\$\$\$%%@39456))))))))))))))9234567888888888888

Talk of the sublime often forgets the triumph of reason. With noise we have the persistence of INTUITION over concept.

Noise politics = Cyborg politics = gender politics
Noise gives voice to Donna Haraway's Cyborg

The Cyborg dwells on the border. **It refuses the dualisms between nature/culture, natural/unnatural, human/machine.** It is completely without innocence: IT is the offspring of WAR, PATriARCHY, CaPitalism. BUT Cyborgs do NOT fit the oIDePal narrative: it does not abide the law of the Father and thus, has no loyalty to the figures that haunt its past. As such, it may become a noiSe within The systems that gave birth to it.

Haraway's Cyborg IS NOT Wome/an - in an AgE of pace-makers, CONtact lenses, AvATars: **'We Are All Cyborgs'**

Music/noise? Wanted/unwanted? Meaning/non-meaning?
May our noise remain incompatible with neat, dualistic logic: that which has sought to abate us.

Let us make a MesS. Let us use our noisy, machinic collaborations for Destabilizati0n NoT DOMinatiON. Let us use them to UnDerMi.ne the power structures that have rendered us noise.

Let us make use of tHe rupture.

In/ compatible Imagi(n)ing

IDEAL
REPRODUCTION
AND DISCRETE
SIGNALS

By THOMAS
BJØRNSTEN
KRISTENSEN

Different ideas of in/compatibility constitute an obvious inspiration to many artists working within the field of electronic and digital media.

This would be the case, for instance, with the experimental productions promoted by labels such as Raster-Noton or Touch that deal with

sonification and visualisation, and which often gain both aesthetic effect and semantic strength from references to the in/compatibility of formats, media, and diverse data material. One such example is *EXP* by Frank Bretschneider; an engaging 'music-visual' work that orchestrates statics and noises generated from "feedbacks, impulses, clicks, the sound of mechanics, electricity, magnetism, light and other radiation," combined with corresponding visuals described as "an exact reproduction of the audible occurrences" (Bretschneider). Thus, the black and white animations consisting primarily of separate dots and pixels apparently reflect the chopped and repetitive character of the music, producing flickering abstract patterns.

The quotes above, taken from the *EXP* release, express a general assumption about

the inherent potential of compatibility of the digital. The ambition of visually reproducing sound has posed a significant challenge to a number of artists during the 20th century (Daniels and Naumann). But not until the coming of computational technology could this, seemingly, be realised properly - given that the coding of any material into digital bits makes possible the transcription of data from one format to another. However, this process is fundamentally *arbitrary* depending on the specific coding of the applied interface. Such a transmedial reproduction should, thus, necessarily be considered as the result of an ideal of compatibility rather than one of genuine 'exactitude', as *EXP* claims to be.

Past models

Historically, similar negotiations on compatibility

stood central to artists of the 19th century, a period during which previous models of western art were abandoned as new scientific theories informed artists' notions of both the limits of media-specific representation and the novel possible compatibilities *between* different art media (Gage). This entailed radical changes to the earlier ideals of artistic reproduction based on "a field of knowledge whose contents [were] organized as stable positions within an extensive terrain." In the 19th century these ideals instead "became incompatible with a field organized around exchange and flux" (Crary 62).

The acknowledgement of this fundamental incompatibility of past models of reproduction stimulated a range of artistic explorations. Notably, within the visual arts which turned toward a new aesthetics of conceptual systematics for the production of images;

something, that emerged parallel to contemporary imaging technologies, but had no interest in illusory effects. Instead, what was initiated with, for instance, the phenomenon of pointillist painting - which atomised or in fact *digitised* the picture plane into tiny separate dots - was a radical move from continuity and conventional signs to an aesthetics of disruption and floating units. This is evident also when looking at examples of futurism, cubism, and constructivism of the later decades. Pointillist painting thus marked a position from which the construction of images became a process of assembling or coding discrete signals through systematic methods.

The logic of reproduction that followed from this was not concerned with imitation but with creating an interchangeable matrix for the structural distribution of units within a field of *flux*; a logic

which implied the potential exchange and arbitrary compatibility of images across different formats, independent of indexical relations to phenomenal objects and medium-bound materiality. From this historical perspective, the ideals of compatibility expressed in digital works such as *EXP* can be considered in the light of a preceding aesthetics of discrete signals and quantisation - an aesthetics to be investigated further as an important parallel to histories of technology and engineering sciences.

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On Queer Viralities

By ZACH BLAS

Can the viral operate as a diagram for queer illegibility?

Queerness and the viral connect on numerous fronts, to its histories with HIV/AIDS and controlling medical practices and rhetorics, to bare-backing subcultures, to anti-capitalist tactics and frameworks.

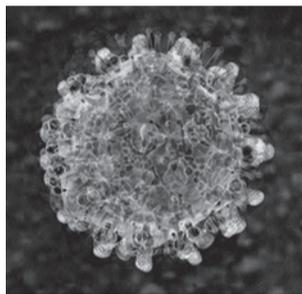
The virus carries along with it themes common to queerness, such as risk, transgression, amorphousness, and multiplicity. Queerness could be said to exist in a paradoxical relation to the virus, as it is both subjected to viral control yet also finds the virus playful and pleasurable.

A queer interest in the virus might be to experiment with parsing dominant configurations of the viral. What a virus is and does cannot only be extracted into the qualifier viral just as the qualities of the viral cannot be reduced to the virus. We could say a virality, or viral, is one of many possible identities of the virus (constructed by the human) or that the viral is a creative opening or disturbance into the virus. Just as queerness has pulled apart supposedly causal relations between sex, sexuality, gender, and subjectivity, a queer viral politics must experiment with parsing the virus and viral in search of minor, or alternative, viralities. A queer viral politics is one way to expand queerness into the realm of the nonhuman.

Virus|Virus 1

Representations of the virus|viral today typically hinge on rapid spreadability and mutation. In fact, wherever one looks, the virus has gained the most attention through its abilities to replicate and disseminate. In line with this perspective of the virus, Alexander Galloway and Eugene Thacker, two theorists who have written extensively on viruses, state that the virus succeeds in producing copies through a process Galloway and Thacker refer to as "never-being-the-same" (87). Maintaining within itself the ability to continuously mutate its code with each reproduction, the virus propagates itself. Defining the virus based on action, they write:

Replication and cryptography are thus the two activities that define the virus. What counts is not that the host is a "bacterium," "an animal," or a "human." What counts is the code—the number of the animal, or better, the numerology of the animal. [...] The viral perspective is "cryptographic" because it replicates this difference, this paradoxical status of never-being-the-same. [...] What astounds us is that the viral perspective presents the animal being and creaturely life in an *illegible* and *incalculable* manner, a matter of chthonic calculations and occult replications (87).



Virus|Viral 2

Can the viral operate as a diagram for queer illegibility? Galloway and Thacker have written that, "The next century will be the era of universal standards of identification [...] Henceforth, the lived environment will be divided into identifiable zones and nonidentifiable zones, and nonidentifiable will be the shadowy new 'criminal' classes—those that do not identify" (259-260). While feminist theorist Elizabeth Grosz has called for a new feminism premised on the nonrecognisable, queer theorist Jack Halberstam has proffered notions of queer opacity and blackness as well as shadow feminisms that undo readability. What are the techniques for such a practice in relation to queerness and the viral? Is this viral something that has a presence but aids in processes of cloaking, making invisible, escaping, all through a shifting, altering physical volume. Is this viral dimension a tactic to critically evade identity and recognition control while maintaining a poetic and political never-being-the-sameness?

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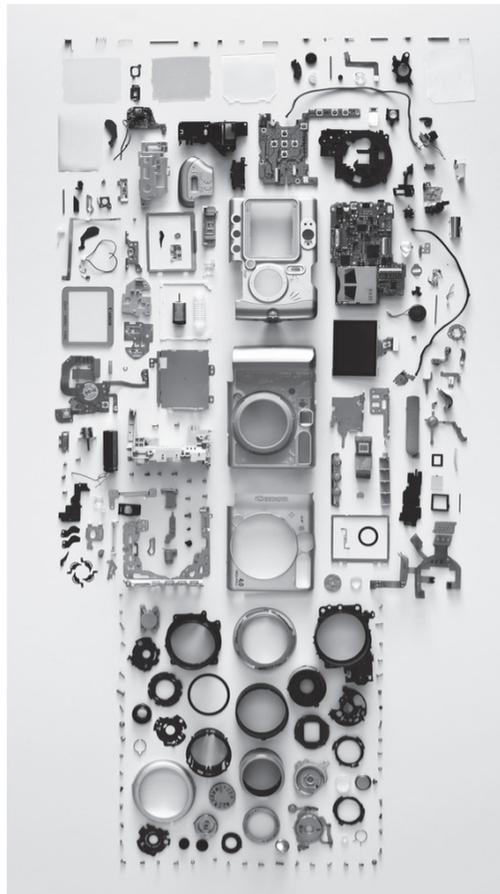
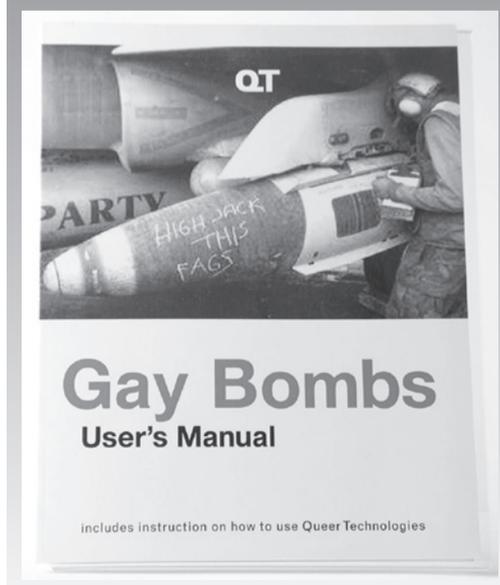
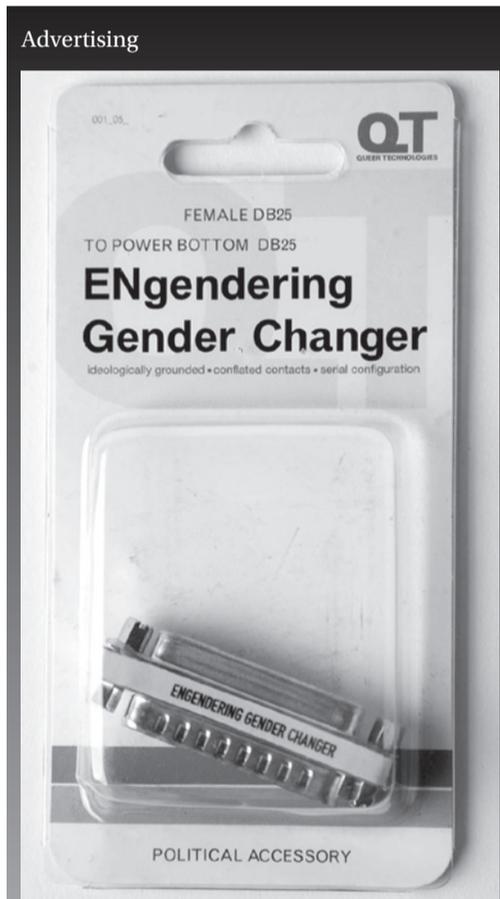


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Artistic Technology Research

Artistic research can be faster than scientific research and can react much more directly to current social and technological developments.

By MATHIAS TARASIEWICZ

New Media Arts, as 'artistic research and development' between artistic, medial and techno-scientific discourses, is research-based and practice-led. It does not produce 'final products' but 'process artefacts'.

Henk Borgdorff states that "research and development are intimately entwined" (44), and thematises the importance of documentation and dissemination (58). Since media arts finally matured as well: the question remains, where the advocacy and the audience for new media arts resides? There still is "no market, no galleries, few curators and critics, and no audience" (Lovink) - at least for an art market in a traditional sense. Also, the term "New Media Arts" is somewhat outdated to describe a contemporary practice of new media researchers/artists.

In the age of "Kontrollverlust" (Seemann) a change of reception/perception of audiences can be observed - still, through multiple, diverse channels of consumption and participation, the creation of attention and user-engagement is crucial to New Media Arts. In this sense, previous descriptions of the term have to be extended regarding 'attention economies', and in this context be examined in terms of their interactions with phenomena such as 'real-time media' and 'real-time participation'.

With the "query public" (Seemann), we have to radically rethink the concept of the public: artists as researchers find a transforming and ever-changing media situation. Artistic research can be faster than scientific research and can react much more directly to current social and technological developments. Still, new artistic practices are often misunderstood and there have been many attempts made to move artistic innovations to creative commonplaces such as R&D labs or the advertising industry. While media art-works often show high technological potential, it is criticised if this is the only characteristic (Nordmann). New Media Arts produce "artistic technologies"

(Nowotny) and not "economic technologies" - to stress a more strict distinction from the creative industries.

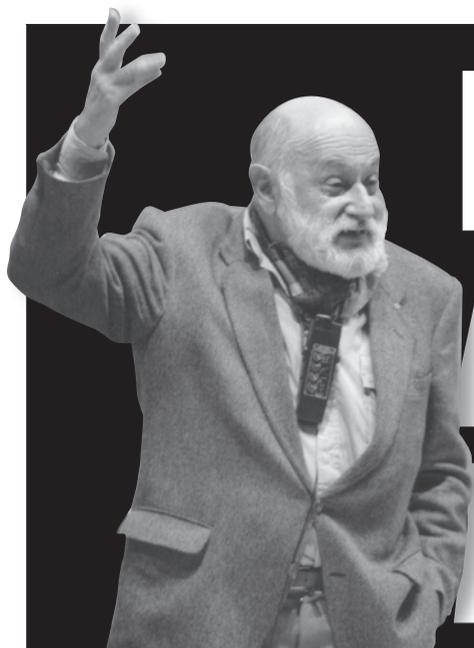
A distinct profile for critical new media practice is needed to generate awareness and respect for that field, since a non-popular artwork does not necessarily mean 'market failure'. Media artworks are cultural products (and processes) that force the "production and circulation of symbolic ideas" (Galloway and Dunlop), and therefore do not need a market as such. Richard Florida is right when stating "human creativity is the ultimate economic resource" (xiii), but there is a different meaning for the terms 'innovation' and 'creativity' when contextualised within art system or economic system. In times when 'creativity' becomes a replacement for the term 'art' (Raunig and Wuggenig), we have to rethink what we call New Media Arts, remembering that culture should not only be merely valued for its economic contribution.

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PROGRAMMING ABSTRACT MACHINES

The art of the apparatus could be considered an effective integration of art, science and technology, in compliance with the recovery of the Greek idea of *technè*.

By **CESAR BAI0**

In a culture of computer ubiquity, of "cybrid" networks and all sorts of transformations that unfold from technical mediation processes, what is the artist's role when dealing with mediation technologies? It is a question with no unique or ultimate answer, but it's essential in every aspect of artistic and theoretical practice.

With the exponential increase of interdisciplinarity between the fields of arts and media engineering, methods and theories used in the field of technology are progressively incorporated to the art field, which confuses the differences between artistic propositions and those made by the media industry. According to Arlindo Machado, among the greatest challenges posed to artists, is how to deal with the advanced state of mediation technologies. In fact, it is very common to find in media art events a great number of works that are focused on technical and instrumental aspects of

the development of media devices. Even though they might seem interesting at first sight, it doesn't take long until you notice that these works are just one more functional update, instead of an attempt to explore aesthetic or critical possibilities.

These dynamics create a tension because a large part of these procedures seem to be incompatible with the subversive and deconstructive attitude of artists, who, up to the 1990s, were involved in criticising industrial patterns and mass entertainment while operating through the deconstruction of TV equipments, videotapes and other media devices. This context produces a lot of questions when you consider contemporary media art production. Could we consider that artist's and engineer's methods and attitudes are merging, thus leading artistic practice to search in the same way for the development of new media devices? Contemporary production should be evaluated for its critical component, its technological quantum, or could

there be other criteria sufficiently established for that? These questions allow us to investigate the compatibility between the models of art and media technologies in terms of knowledge production.

Apparatus

Vilém Flusser's idea of 'apparatus' allows us to approach these questions from a privileged point of view, by delineating art and engineering as two distinct fields, from which different problems emerge. This happens because technology is displaced from the position of an instrument to the perspective of media engineering, and thus becomes a way for the artist to bring tensions to vectors of political, ethical, economic, epistemic dimensions, which are encoded in the abstract layers of mediation technical devices.

In this way, it would be possible to consider the hypothesis of a displacement of the artist's position, who would then begin

to be understood as a programmer of abstract machines, considered in terms of the Flusserian apparatus. These propositions include subversion strategies, however, may also include media archaeology, in an attempt to identify how the abstract dimensions of apparatus can be comprehended in virtual environments, cybernetic, mobile devices or networks that operate in sociocultural contexts. Accordingly, the art of the apparatus could be considered an effective integration of art, science and technology, in compliance with the recovery of the Greek idea of *technè*, as questions proceed to concern matters beyond functionality and instrumentation, ascending to the speeches that make it possible to conceive the world, the politics of images and sensitive experience.

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ECHOES ECHOES ECHOES ECHOES ECHOES ECHOES ECHOES OF THE PAST

Poetic expression as research method

By **MORTEN BREINBJERG**

An echo machine is proposed to serve as an interface to the past by capturing resonating echoes. The pre-radar listening device for detecting approaching airplanes that can be seen in the picture inspires this machine.

Operating the machine will enable the user to listen to the soundscape of the city and to capture auditory fragments relating to everyday life. The user will, for instance, hear stories told by local legendary figures, hear legal judgements being delivered at court, overhear gossip being told at the city well, and more. The machine will be able to be rotated 180 degrees in order to control the direction of listening and also there will be a zoom function allowing the user to "move" into the soundscape. Technically the machine is connected to a game engine in which the soundscape has been organised.

The idea of building a machine that brings us back to the past by pretending to capture resonating echoes is a poetic expression that seems incompatible with traditional research methods. However, as Michel Serres writes in his book *Genesis, in which he reflects upon the concept and the phenomenology of sound, an echo is the first instigation of order, since the echo is a repetition that through redundancy leads to a rhythm (108). The idea of resonating echoes immediately makes one start reflecting on the forgotten soundscape: What did it sound like? What were the dominating sounds in the past urban context, and how different was it in comparison to today's soundscape? In short, the idea of resonating echoes urges us to start figuring out the auditory organization of the past. Although the effort seems incompatible with a truthful presentation due to the fact that there are no sounds to listen to, as the historical sounds have long been silenced, the silence of the past is what makes you listen in the first place, since silence is exactly the concentrated moment of listening.*

A pre-radar approaching plane listening device, developed for the Dutch army as part of air defense systems research between World Wars 1 and 2, produced by Goertz, Czechoslovakia (Museum Waalsdorp, Holland)

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*The 'poetic expression' or the 'artistic experiment' is a method of understanding that transcends apparently incompatible categories, we believe, and which in research may help to reflect the subject matter at hand. As the French philosopher Gaston Bachelard writes in *Poetics of Space*, with a reference to Baudelaire who called certain Goya lithographs "vast pictures in miniature": "The poet has shown us that large is not incompatible with small" (171). As a miniature the expression of the poet leads us from perception (the empirical: the image, the poem, the sound/music) into a larger world of imagination: a world beyond incompatibilities in which the unspeakable is spoken, silence is heard, and the invisible visualized. To put it differently, the poetic expression (whether in the form of an interface, an art installation or a poem) is a method for dissolving and reflecting incompatibilities between sound and silence, past and present, truth and fiction.*

The echo machine will be part of a festival on the 18th century in the city of Aarhus, Denmark, March 2012.

The idea of building a machine that brings us back to the past by pretending to capture resonating echoes is a poetic expression that seems incompatible with traditional research

... is it even possible for a machine to reflect upon its own practice?

An interview with the STEAM ENGINE

By MORTEN RIIS



This article takes the form of a classic portrait interview. A series of prepared questions are asked, which the guest then tries to answer.

These answers then produce new more improvised questions, and ultimately result in what could be described as a dialogue. But what differs in this particular portrait interview is that it is not a person who is being interviewed, but a machine; a special machine that is very central in my work both as an artist and a researcher, namely a homemade mechanical musical instrument driven by a steam engine (Riis). So instead of asking the man behind the machine, I want to convey my questioning directly to the machine. At the same time, this questioning could also be seen as an attempt to expose some of the hidden qualities of technology; hidden aspects and functionalities that entail reflection both for the interviewer and the interviewed, but then again is it even possible for a machine to reflect upon its own practice?

Language

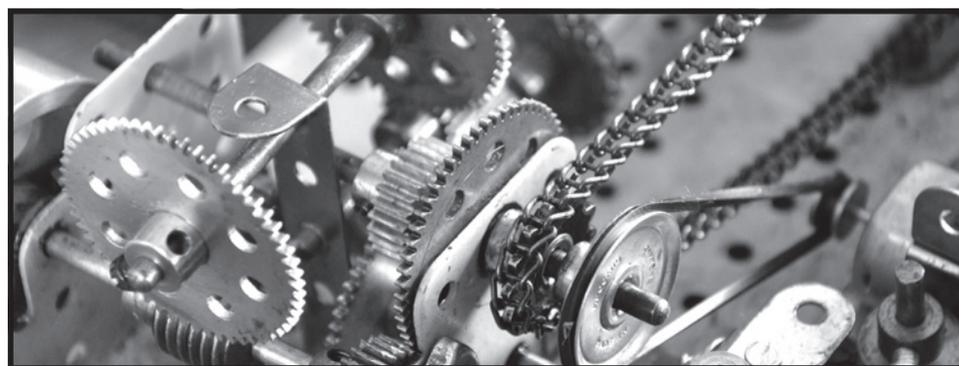
How do you conduct an interview with a machine? First of all you have to talk the same language, a major quest for many computer scientists during the last 60 years. This would imply teaching the machine to understand the language that we speak, and not the other way around. It could of course be argued that learning a programming language would be comparable with learning the language of the machine, but it is important to understand that the syntax of programming languages are constructed from conventions that mostly follow rules originating from daily spoken language.

Questioning

In order to excavate the hidden stories that the machine holds, we must ask the right questions, and at the same time be aware that this is a two-way communication, where all senses must be open; open to answers coinciding with our expectations, but especially



The Steam Machine (Morten Riis, 2011)



open to answers *not* coinciding with our deterministic understanding of the machine's answer to a given question. A central point to this questioning becomes the relationship between hearing what you know, and knowing what you hear; thus being sensitive to the fact that the machine says something that is unexpected, and not automatically focus the listening on what answers would live up to expectations. Furthermore, this must happen as a dialogue, whereby the questions are molded after the answers given.

Listening

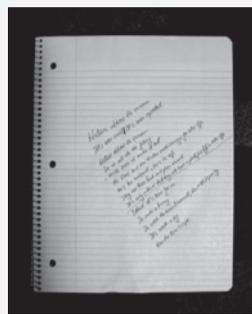
By speaking directly to the machines deepest desires and dreams, and consequently as an observant-listener, I now know that instability is the true voice of the machine, a voice that often is overheard by the fast-growing quest of technology. It is a voice that the musical steam machine maybe pronounces more clearly than other machines, a voice that tells us something about the relationship between the process and the finite. It could even be argued that the concept of a predetermined output from a machine does not exist? Maybe the perfect finite output is an illusion upheld by the imaginative notion of infallible technology.

The machine continues to report about how instability, randomness and the possibility of error is something that occurs because of its physical characteristics, it is something integrated in the connections between transmission and exchange of energy and motion, that takes place in the various parts of its construction; conditions that on one hand makes certain functionalities possible (the machine's purpose: to create a musical expression), and at the same time challenges this expected functionality. In the worst case, this functionality is absent.

Machine story

This interview has been an attempt to ask some in-depth questions to a music machine. The machine has given us many answers, which were only possible to hear if we paid sufficient attention to what was being said. The interview developed into a dialogue, and became more and more interesting because the answers given were unexpected; answers that have given me things to reflect upon, and maybe it is not exclusively this music machine's story; maybe this is a story that can give a different perspective on all the machines we surround ourselves with.

– AN – EXPERIENCE – OF – THOUGHT



The time is ripe: A note on nature, by Ioana Jucan

By IOANA B. JUCAN

I would like to propose “endurance” – the capacity of continuing through time in spite of change – as an alter-

native to the much used (perhaps overused) notion of sustainability. Sustainability and sustainable development, defined as “development that meets the needs of the pre-

sent without compromising the ability of future generations to meet their own needs” (World Commission on Environment and Development 43), are key concepts in terms of which discourses on nature have been often framed in recent decades. Underlying such discourses has been a longstanding concern with the relation between nature and technology, premised upon an incompatibility between the two.

In one iteration of it, this concern takes the form of the argument regarding “the disenchantment of nature” – a term introduced by Max Weber – determined by technology. In the story of the disenchantment of nature, as Bronislaw Szerszynski explains (5), “as technology’s powers advance, those of nature withdraw.” Technology

renders nature fully explainable – calculable and predictable. Disenchanted by technology, nature becomes “a standing reserve” (Heidegger 257) to be used (up) and, thus, in need of preservation. At stake here is the issue of rationality/reason, given that calculation is traditionally conceptualised as being the essence of reason.

It is precisely this link between rationality/reason and calculation that must be undone, according to Jacques Derrida. Derrida undertakes to rethink reason beyond teleology – beyond (and without) necessary determination and certainty. “A reason must let itself be reasoned with,” writes Derrida (159). Unlike Kant’s teleological reason, which annuls the eventfulness of what comes, “beginning with... the technoscien-

Measure for Endurance

tific invention that ‘finds’ what it seeks” (Derrida 128), a reason that lets itself be reasoned with makes possible the unconditioned event (contingency).

To build on Derrida’s thought, I suggest that reasoning with reason is linked to measure (rather than calculation) – to the performance of figuring out and keeping (the right) measure. “Measure” here means limit, proportion, and standard of comparison. It is the site on which – through the practice of care, of awareness – seemingly incompatible things

Models and the Future

By ANDREW MURPHIE

We have become too accustomed to living with Walter Benjamin’s angel of history.

In the Paul Klee painting of 1920 that inspired Benjamin, the angel was new (*Angelus Novus*). Now it is old, and common. We are now used to history as the “one single catastrophe which keeps piling wreckage upon wreckage” (392). The angel of history has become a cartoon, a caricature of horror. Yet this cartoon is also the catastrophe of the present and the future. Endlessly confronting and trying to fix the mess of history, we no longer really know what to say to the future. We seem to be entering into a collective nightmare in which we must speak to save the world yet cannot, physically, get our mouths or tongues to work.

Failed models

The past we try to fix is increasingly incompatible with either present or future. How have we got around all this? A practical answer, both the right and wrong answer, is that we have done so by modeling. Models, right or wrong, and they are never completely right, are always power, for us, over us. We allow ourselves to be taken up by models. We model everything, obsessively. We do so to simply keep going, so we to know what to do next. This is perhaps the most insistent question we face—what to do next, not the questions of life or death or who we really are?

If I look with the angel of history backwards, I see a remarkable tangle of powerful but mistaken and failed models. We live in this tangle, in the general confusion of models with shared if faulty and never quite compatible assumptions. The tangle is found in



Angelus Novus by Paul Klee (1920) (image in public domain)

economics and business; media, communications and computing; psychology, management, education, and cognitive and neuroscience, etc (Edwards). At the heart of all this is something like a neat model of symbol processing with clear inputs and outputs, compatible neither with history nor an unpredictable future, and certain not with the actual events of either everyday life or the

micro-activity of the brain. We can’t just step outside of this tangle. Most of our lives is modeling. Even our moment to moment perception and action involves a folding forth and sometimes micro-correcting of ongoing modeling. Much of this in turn draws on this tangle of big models. We model “performance” and “productivity” in the workplace. We model climate and responsibility

in the Kyoto treaty. We model national happiness. Yet as Villem Flusser noted long ago in “On the crisis in our models”, if we “lose confidence” in our “objective models”, as we now have, “it becomes difficult to find our way in the world” (76). What to do?

New models

First, realise that the old models have often failed. To do that, we need to see them for what they are, allow ourselves to feel their dead weight in our living. We especially need to understand what habits they form in us. Second, in becoming more aware of our models, we do need to give many of them up. We need to subtract. Subtraction actually frees things up, gives back the potential for the new (Deleuze). Third, we need to allow for more flexible models. As Gilles Deleuze and Félix Guattari might say, we need to become “equal to the event... or the offspring of one’s own events” (159). Crudely put, we need, again and again, and this is the real work of serious modeling, to adjust our models to what is really happening. And by “adjust our models,” I don’t just mean adjust the content but still allow ourselves to keep the fundamentals. It’s often the fundamentals that are the problem. In media, political and social life we need something like what I’ve called elsewhere “ghosted publics” and “unacknowledged collectives”—ways of living that step outside of recognised, big modeled existence.

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and beings can be brought together and put in relation to one another in ways that make possible the emergence of the event. As such, measure becomes an aesthetic procedure that embraces unpredictability and a form of knowledge that grows from uncertainty, from a place of not (fully) understanding.

The right measure is a matter of figuring out what works for each person individually and in relation to the others. It materialises in a specific style of life – a life of care, an examined life. Socrates stated that the unexamined life is not worth living; perhaps there is value in this thought.

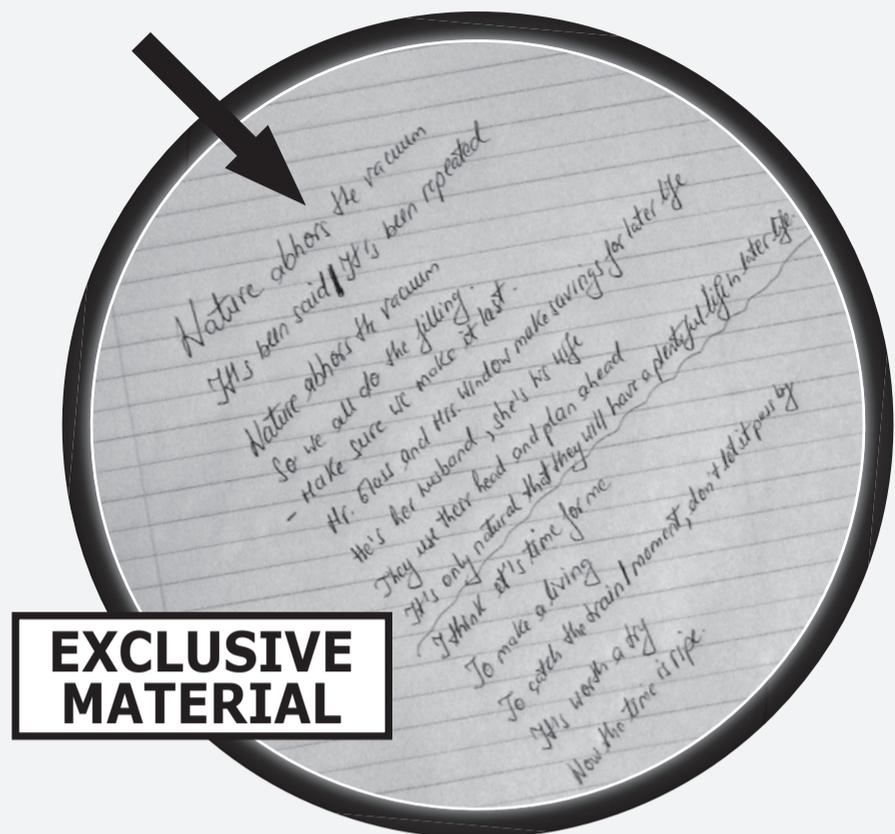
My claim is that reason – or reasoning with reason – can be an aid in this experiment of figuring out the right measure. More than this, I

would like to propose – perhaps as an experience of thought – that reason/reasoning with reason potentially opens the way for another concept of technology, different from the modern one emphasising the power of technology to overcome contingency and to offer the certainty characteristic of teleological reason (as calculation). This concept would be closer to the one with which the classical thinkers (Plato and Aristotle, among others) operated. This is the concept according to which “*technai*” – “intrinsically uncertain and unpredictable in their outcomes” – “were activities involving the making of things in a way which was guided by *logos*, by reason” (Szczyszynski 52). To be clear, in this formula, reason would be used in the non-teleological sense. At

the interface between such a concept of technology and such a concept of nature the possibility of endurance potentially emerges.

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SPECULATIVE ARCHIVING & EXPERIMENTAL PRESERVATION OF MEDIA ART

By NINA WENHART

A spectre is haunting Media Art – the spectre of digital decay. All the powers of old school archiving have entered into a holy alliance to exorcise this spectre: Academics and industry, Microsoft and Free Software, pirates and copyright law enforcers.

This research explores experimental and speculative approaches to archiving and preserving Media Art. As such I define artistic and academic theory-practices that dare to think beyond the confines of traditional strategies to see if and how they can contribute new aspects of dealing with failure, decay and obsolescence – in other words, the everyday challenges of archiving and preservation.

While recent years have seen the spring of numerous research initiatives for preserving and archiving Media Art, the question remains if these artworks are ‘archive-able’ at all, in the traditional sense. Database archives and research initiatives have been launched and then

disappeared again, without offering solid, sustainable solutions. Increasing technological decay and the loss or subsequent inaccessibility of data not only poses a threat to Digital Cultural Heritage – of which New Media Art constitutes an important part – but also demonstrates the shortcomings of traditional archival practices when applied to this field.

Speculative archiving

Speculative archiving starts by understanding a work of art as an ongoing process. It therefore qualifies artistic re/production and radical modifications as legitimate ways of contributing new aspects to the discourse of archiving Media Art. Rather than in deep storage, solutions for sustainability seem to be provided by the network, in which artistic practices of hacking, remixing and Open Culture, of versions, glitches and pirating, of sampling, appropriation and wild dissemination, are creating novel perspectives on digital originals and mutant life forms on a daily basis. The accelerating

loss caused by (politically-implemented) incompatibilities of different hardware, of software versions, of decay and obsolescence force us to rethink the archive and its processes. It no longer is a passive place, but has become a hyperactive non-space.

By grasping the ‘currents of current culture’, speculative archiving is a critique of the standard model for particles and forces in economic, academic and cultural realities, the particles that matter in this context, the subtext of coded cultures. It departs from traditional archiving in three major points: Firstly, that the artwork is not a product or a closed entity, but a process and open system; Secondly, that the scope of an archive can no longer be restrained to storage and the prolongation of the shelf-life of assets, but has to embrace the circulation of copies, versions, remixes and other forms of modifications; And thirdly, that the original – the holy cow of art history – is finally slaughtered and Walter Benjamin’s concept of the aura in his seminal text “The Work of Art in the Age of Mechanical Reproduction” has to

be rethought with a different mindset.

Speculative archiving is a re/search for/about methodologies that are compatible with the complex and changing issues of Media Art. Far from seeking or resulting in a standard procedure, it is developing, testing, applying and analysing a diverse range of fluid, modular strategies and methods. On the massively moving waves of technological development, Media Art’s survival depends on how well it can adapt to these constant changes, not anchored to one standard that might be short lived, but freely floating with the best practices available. For in the end, a moving ship is safer when on the open sea than tied to the coast.

“Know ye, now, Bulkington? Glimpses do ye seem to see of that mortally intolerable truth; that all deep, earnest thinking is but the intrepid effort of the soul to keep the open independence of her sea; while the wildest winds of heaven and earth conspire to cast her on the treacherous, slavish shore?” (H. Melville, Moby Dick, Lee Shore chapter)

The accelerating loss caused by (politically-implemented) incompatibilities of different hardware, of software versions, of decay and obsolescence force us to rethink the archive and its processes. It no longer is a passive place, but has become a hyperactive non-space.

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HETEROGENESIS, → GROWTH, → IN COMPATIBILITY ←

neoliberal capital and immaterial labor power

By TIZIANA TERRANOVA

At the beginning of computing and networking, incompatibility was a sign of heterogenesis. It was because computers had multiple genealogies and specifications that networking had to begin with the invention of ways to connect the incompatible. Incompatibility thus preceded and followed networking – as when preexisting heterogeneous mainframes and mini computers had to be connected or when new types of machines were invented and had to be integrated. With the introduction of the principles of open architecture in 1973, the primacy of differentiation and its eternal return was established. Shaped by a hacker ethics that valued openness and connection, protocological power was thus also the expression of a new kind of connective synthesis producing the bare conditions of cyberspace. One could even go as far as saying that incompatibility lies at the point where the chaotic genesis of networks as open topologies starts. (Terranova 2004)

As computers became personal, escaping corporate and university labs to make it into the homes of computer amateurs and cyber-enthusiasts in the nineteen eighties, incompatibility marked a forking of the machinic phylum of personal computing. Incompatible software pointed to an uneven polarisa-

tion of populations of users – the vast majority on the one side, the small, but obstinate minority on the other. On the one side, the great Microsoft/IBM masses, multiplied through the techniques of cloning and reverse engineering, made compatibility the privilege of the majority. Operating within an MS-DOS and Windows system meant putting up with clunky design and buggy software, but also being able to take for granted one's compatibility with almost everything. On the other side the hard core of Apple and Macintosh users, locked into smoothly designed microworlds, made incompatibility the mark of an exclusive minority (Eco 1994). Living within a MAC-OS environment involved limited communication with the larger world of software development, but gave you the satisfaction of sharp design and smooth processing. It will be only in the late nineties and early two thousands that the great divide will be bridged but only in order to produce another one (proprietary Apple and Microsoft on the one hand, and Open Source Linux and Ubuntu on the other).

Overcoming incompatibility

In the nineteen nineties, overall, incompatibility stops driving the evolution of the network and becomes a hurdle in the way of smooth, universal connectedness as software turns modular and eminently linkable and computing becomes ubiquitous. By the year 2000s, incompatibility signals almost exclusively the accumulation of the technojunk generated by half a century of computing. Incompatible software is a sign that one

is lagging behind, of unplanned and unwelcome obsolescence. As fully modularised software objects knit together even further the space of the web 2.0, incompatibility has become a matter of media archaeology: it is about old machines and old software, about files that refuse to be opened, about what was once new media art that becomes inaccessible. Overcoming incompatibility becomes the work of the info-artisan – carefully reconstructing appropriate conditions for old software to run again, drawing out information locked within old formats.

And yet, incompatibility as the productive limit of the open network, was never just about technical machines or the hacker ethics, but necessarily referred back to the existence of a larger, transversal social machine that invested in expansive differentiation as the engine driving value-production (Lazzarato 2002). In the forty years spanning the history of popular computing and networking, new, more powerful machines, platforms and new media objects have incessantly succeeded each other producing the network as a smooth space of compatible differentiation. Economic and libidinal investment in growth and innovation supported by exponentially increasing processing power also had an important effect: it produced the conditions of compatibility between the expansion of neoliberal capital and immaterial labour power.

For the longest time, it seems, informational capital and the networked multitudes were bonded together by the desire for proliferating, compatible, connectable, miniaturised machines and ever-increasing computing and connecting power. Struggles around the status of property and control of information flows never crossed the threshold of an incompatibility able to produce a

true forking line as long as Moore Law's acted as catalyst, mediator and midwife to the compatible convergence between intrinsically heterogeneous and conflictual forces. It might have been this transversal relation, rather than the addictive drive to compulsive communication identified by Jodi Dean, that allowed not simply the capture, but the compatible relation between the corporate Internet and precarious labour (Dean 2010). Not even the nervous exhaustion denounced by Franco Berardi has deterred the networked multitude from desiring such compatibility. Fuelled by credit and liquidity generated by financial capital, flying in the face of the diminishing returns on actual work performed, immaterial labour power has populated its homes with electronic, connectable devices and turned its body into a mobile, connected, hyper-communicative node.

But what is going to happen to such compatible convergence once the investment strategies of neoliberal capital change? Aren't the financial and fiscal crises that started in 2008 producing a becoming-incompatible of financial capital and immaterial labour power? Up to which point is the exponential growth of immaterial capital going to be balanced out by the exponential growth of distributed computing power? For how long is the exponential curve drawn by Moore Law going to guarantee the compatible relation between these two opposing libidinal forces? Where is the threshold at which the accumulation of liquidity by one side of the polarity is no longer balanced by the growth of income and purchasing power on the other? When will the consciousness of the inequality of money paid in return for work and money generated by financial transaction and rent become unbearable? What happens when forms of public welfare guaranteeing the sustainable reproduction and reinvention of the living conditions of immaterial labour power are swallowed up by debt? Under what conditions, that is, will the relation of compatibility between financial capital and networked labour power be broken?

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Incompatibility lies at the point where the chaotic genesis of networks as open topologies starts.

Tiziana Terranova

When digital culture becomes software business

Controlled Consumption Interfaces

By SØREN POLD & CHRISTIAN ULRIK ANDERSEN

We live in the era of cultural computing. New IT gadgets – such as game consoles, tablets, smart phones and e-readers – are sold as platforms for cultural content. But how is this changing digital culture?

Culture has broadly been conceptualised through two different, opposing approaches: the *object-oriented* and the *exchange-oriented*. One is concerned with objects, goods or works, that have an author or a brand and is seen as stable, also when put in different relations and contexts. The other sees culture as a process made up of collective collaboration, sharing and a constant creative process (Stalder). The *object-oriented* fits into traditional copyright legislation while the *exchange-oriented* is more related to cultural practices, collaboration and remix.

IT and digital culture has been a primary battle scene for this discussion – between anti-pirates and pirates, between established rights holders and new emerging media artists, or between the old content industries like the movie and music industry and new disruptive business initiatives like Napster and Google. For a long time, it looked like the cultures of sharing and exchanging were winning the battle over a paralysed traditional content industry, but currently companies with their roots in new media such as Apple, Microsoft and Amazon are developing new business models and software infrastructures in order to offer a model for cultural computing that handles the inherent dichotomies of culture. One emerging and apparently extremely successful business and infrastructure model is controlled consumption. As we will discover below, this model can both be seen as a potential and threat to digital culture.

Controlled Consumption

Where the music industry failed in developing business models that both take advantage of the net and prohibits file sharing, software companies seem to rule by implementing new business models of cultural consumption. One of these business models can be characterised by the term “controlled consumption” developed by Henri Lefebvre in 1967, and applied to contemporary publishing and book trade by Ted Striphas. Striphas summarises controlled consumption in four principles:

- 1) A cybernetic industrial infrastructure integrating and handling production, distribution, exchange and consumption is developed around the product.
- 2) The consumption is controlled through programming that closely monitors consumer behaviour and the effects of marketing through tracking and surveillance.
- 3) Controlled obsolescence is programmed into the product limiting the functionality and durability.
- 4) The overall effect of controlled consumption is a significant reorganising and troubling of specific practices of everyday life.

Controlled consumption precisely characterises business strategies from both cultural software industries (e.g. the way the Xbox and Playstation 3 game consoles include online shops), the way software companies develop cultural business models (e.g. Apple's IOS devices and their integration of iTunes and Appstore) and the way new cultural digital formats are handled (e.g. the way Amazon has developed the Kindle bookstore and e-reader in order to handle e-books). Apple's IOS iTunes and Appstore, Microsoft's Xbox Live, Sony's Playstation Network (PSN), Amazon Kindle are all examples of controlled consumption strategies that work along the four principles, though there are significant differences in how tightly the control is exercised.

The model of controlled consumption opens up for a very particular business model for cultural software. It works for some uses but also standardises software culture to a specific object-oriented model, where the consumers are forced to adapt to a specific, rather passive model of consumption framed by the licenses and the technology. In this way, it also harbours a specific model of culture, which excludes potential new developments of a culture of exchange. Furthermore, it is a ready-made business model for artists, and while this can be seen as an advantage it also limits the possibility for artists to engage in developing new alternative ways to engage with their audience, e.g. through business models that build on collaboration, engagement or just other ways of collecting payment. In this way, it is potentially stifling innovation in digital culture, and we need to look for alternatives.

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Carlin Wiedemann

““Hacker group,” “hacktivist organisation,” “cyber terrorists,” this is how many journalists describe Anonymous.”

By CAROLIN WIEDEMANN

With “Operation Payback,” the campaign for the support of WikiLeaks in December 2010, and the contribution to the Arab Spring 2011, Anonymous has become famous in the mainstream media. But the outdated descriptions in the newspapers don't fully capture the new phenomenon: Anonymous is not a group that can be defined by its members or leaders and it has no roster or base of operations. Anonymous inspires an approach to theorise processes of collaboration within the so-called social media, and to conceive of collectivity between the logics of swarms, networks and multitudes constituted by human and non-human actors.

Anonymous pretends to be a collectivity without lead-

ers; that all humans can be part of, that there are no criteria for being anonymous. “We are all anonymous,” it shouts as it associates and attacks. Within the processes of on-line (co)operation, a rhetoric of inclusion is activated that undermines traditional logics of representation by creating new logics of relation. The spontaneous figure of inclusion works differently than traditional identities of inclusion and representation like the ‘Italians’, ‘women’ and ‘Socialists’. It rejects current manifestations of the organisation of representative democracy; representation as speaking on behalf of others, and categories that form a unified ‘we’. The momentary representation of Anonymous is based on its brief appearance. It unifies emergence and existence, and exists never as fully constituted but only in the process of

ANONYMOUS EMERGES IN, AND AS, A CONVOL



Phone Story, a game for smart phones by Molleindustria, 2011 (banned from App Store)

IRREPRESENTABLE COLLECTIVITY

constitution – it is only in the communication. In an “Open letter to the World,” Anonymous says: “We have begun telling each other our own stories. Sharing our lives, our hopes, our dreams, our demons. (...) We are not so different as we may seem.” Anonymous reminds us of Spinoza’s concept of the multitude and specifies this theorem: In terms of the multitude there is, for example, as Eugene Thacker pointed out, the central question of how the common can be produced while respecting difference. Anonymous answers: you communicate and cooperate anonymously online.

And indeed this sort of anonymity could avoid those identifiable initiators and what regular users decide is to be said and seen, and therefore conserve power structures. But the space that

Anonymous emerges in is nevertheless structured by an architecture of code and protocol, by the dispositifs of communication and the biopolitics of software (Galloway), in which the machinic and the human become entrenched and impossible to disassociate (Haraway). Anonymous emerges in, and as, a convoluted interplay of protocols, cultural practices and technical infrastructures. Questions of the digital divide, of who and what can be part of the flow of communication have to be taken into account and have to be expanded and upgraded. The famous question by postcolonial thinker Gayatri Chakravorty Spivak “Can the subaltern speak?” is not only a question of access to sound and to computers that might transform tones into letters on the internet but rather a question of the position, of

situating and the hegemonies within communication, thus a question of exclusions that are still produced even if all people seem to have equal voices and votes when communicating anonymously.

Many theorists have written about the concept “beyond representation” and “the common” in recent years, and asked what non-representational politics may look like (Tsianos and Papadopoulos, 253). If the modes of control, power and production in the age of networks are taken into account, Anonymous allows us to discuss ideas of new forms of collectivity as a challenge and dislocation of relations of domination and as an escape of mental border regimes and boundaries. This new collectivity inspires us to (re)think the constitution of the social/political beyond antagonism and creates new narratives

that might transform logics of representations, and thus the conception of research and of knowledge production.

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by Anonymous

UTED INTERPLAY OF PROTOCOLS, CULTURAL PRACTICES AND TECHNICAL INFRASTRUCTURES.



Forkbomb.pl



```
#!/usr/bin/perl
no warnings;

my $strength = $ARGV[0] + 1;
while (not fork) {
    exit unless --$strength;
    print 0;
    twist: while (fork) {
        exit unless --$strength;
        print 1;
    }
}
goto 'twist' if --$strength;
```

By Alex McLean

VENTURE COMMUNISM AND COPYFARLEFT



Dmytri Kleiner

By **DMYTRI KLEINER**

“The State is a condition, a certain relationship between human beings, a mode of human behavior; we destroy it by contracting other relationships, by behaving differently....” (Landauer)

Proposing an approach to class struggle based upon venture communism and copyfarleft would be shocking to many revolutionaries due to the utilisation of joint stock corporations, bonds, rental agreements, copyright licenses and the retention of

the market exchange of the products of labour. Therefore, it must be noted that venture communism and copyfarleft are only a means of class struggle, not ideal goals in and of themselves. They are intended as a means of organising production towards the goal of building the economic capacity required to engage in class conflict, and transform a capitalist system. In the words of the Industrial Workers of the World “not only for everyday struggle with capitalists, but also to carry on production when capitalism shall have been overthrown. By organizing industrially we are forming the structure of the new society

within the shell of the old.”

Capitalism, a mode of production where the worker earns only subsistence while property owners retain the remainder of the productive output, can only create a society where the interests of the property owner will be reflected in the social institutions, and the interests of subjugated producers. Both venture communism and copyfarleft have, as their goal, the creation of a productive commons that producers can use to accumulate mutual wealth, and thus work towards realising their historic role of creating a society free of economic classes. As long as producers operate within

the capitalist mode of production, they cannot change society politically. Whatever wealth producers can apply to influencing social institutions must come from the share of production they retain, and thus will always be smaller than the share retained by the owners who can use it to prevent change. When we employ a commons of productive assets, which have no individual owners but are collectively owned, we retain the wealth we create, and thus the possibility for a new society is within our grasp.

Extract from The Telekommunist Manifesto (50). A pdf of

the publication can be freely downloaded at: <http://www.networkcultures.org/networknotebooks>

This publication is licensed under the Peer Production License (2010).



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Anonymous, 2011
Museum of Ordure permanent collection.
www.ordure.org/collection

Dawn of the Ugly

By **AYMERIC MANSOUX**

When talking about pioneering technologies, it is popular to use metaphors related to the 19th century American Old West. In this regard, the Internet and its 'Electronic Frontiers' is no exception and is still widely seen as an ex-wonderland of free spirits, which is now suffocating under corporations. After a few decades of educating savages with marketing best practices, apps and black boxes, the Net is perceived today as a bureaucratic conquest where the old world settlers are imposing their law in order to control the natives' digitally born content. From the settlers' perspective, it is a matter of utmost concern to deliver market freedom and open web evangelism so as to get rid of the axis of digital evil in the name of privacy, security and year-end bonuses. This set design is not so distant from the epic landscape depicted by Sergio Leone in *The Good, the Bad and the Ugly*. As a matter of fact, by superimposing the film's archetypes on top of the main Net culture content creation mechanisms we may well obtain a prophetic narrative for present and future creators.



Good, Bad

More precisely, as of today, the Good creator is the one that is respectful of the code and law and contributes to its evolution and interpretation. Depending on how she envisions the question of access, publishing and sharing of information, she can either adopt a copyright or copyleft practice, which in both cases aims at making legitimate a conditional access to culture. At the opposite, the Bad creator is the outlaw. She is frequently mashing up material from peers or the Good, following unspoken, illegal, poetic or politically charged rules of attribution, if any at all. Just like the symbiosis between the media industry and piracy, the Bad is in fact manipulated for the sole profit of the Good who will not hesitate to get rid of the former, once her part has been played.

Resistance is futile. Avoiding this lethal relationship is impossible because anything that is not explicitly developed within an appropriate legal framework is con-

stantly threatened to fall back into law and order. The artistic software PiDiP, released with a copyleft license, has been outcast from the Pure Data community, because the author refused to remove a personal statement that conflicted with the GPL. With such a dichotomy, the practice and intention that led to the creation of PiDiP becomes incompatible with its technical and legal framework; it contradicts the system it is born within. Yet, the system survives the paradox, becomes stronger, and bans the mutant software; enjoy tarring, feathering and the recovering of peace in the Pd community. This is a Baudrillard 'prise d'otage' that is turning ugly, but one that sets the conditions from which the third archetype of our tale will eventually rise.

Ugly

Even though the Bad has been killed, the Ugly, who somehow managed to survive during the whole tale, sees his life spared by the Good and is abandoned in a cemetery in the middle of nowhere. That he survives, or not, does not matter. As a lonely freak of nature, he can do no harm.

Presented as the weakest role, the Ugly is in fact the most interesting character. He is everything that cannot be expressed by a content creator stuck in the binary morale. He is the grey zone that makes the social context of authorship and production tangible, yet compatible with the system. The Ugly is the Petri dish for new adaptations: the GPL is mutating into the e-GPL, the PPL rises from the CC-BY-SA, and the FAL turns copyleft software into system art.

As we are getting closer to the end of the pioneering era of networked media, content creators are increasingly forced to be Good and make legitimate a specific definition of artistic freedom that goes hand in hand with capitalist and liberal agendas. Therefore, Ugly content and Ugly licenses must multiply and be encouraged. Together they form a novel form of legal avant-garde that is operating on the imaginary of production. By being able to interface their incompatibility with the system they challenge, they will avoid the fate of the Bad, and like a mutating opportunistic bacteria, they might well rise from the cemetery and bring to its knees the sterile goodness of a world that forgot how bad it actually was: enter the dawn of the Ugly.

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#ordure @museumofordure



uncloud, image by INTK.

While smart phones litter the streets, the human costs and environmental consequences of over-production are there for all to see, as more and more pollutants are dumped around the world as a consequence of the demands of an ever-expanding demand for telecommunications gadgetry. Like the tradition of examining faeces to determine the organism's health, the economy's health can be judged by its management of waste. As Roberto Saviano confirms:

Waste grounds are the most concrete emblems of every economic cycle.

Dominique Laporte's *History of Shit* (first published in French in 1978), verifies that modern power is founded on the aesthetics of the public sphere and in the agency of its citizen-subjects but that these are conditions of the management of human waste. He insists that in parallel to the cleansing of the streets of Paris from shit, the French language was similarly cleansed of Latin words to establish official French without "foreign leanings" (according to an edict of 1539). Thus he contends that language was purged of its "lingering stink" to become purer and invested with authority, "elevating it to the divine place of power freed from odor." (18)

The place where one does one's business is also the place where waste accumulates.

The desire for clean language, as well as clean streets, sublimates shit and demon-

strates an expression of new biopolitical forms of control over subjectivity (indicated by the bodily functions of speaking and shitting) and one where the market becomes sovereign (rather than the State). The same can be said of the technologies that are now found on the streets (installed in mobile devices and such-like) that are purged of their stink. The move towards service-based platforms (so-called 'cloud computing') provides a further example of purified forms and the privatisation of collective speech-acts. This is the Apple paradigm of software development with specially conceived proprietary "apps" (for iPhones and iPads) that close off users from the underlying impurities ('stink') of code.

Think Different.

Such developments are crucial for a fuller understanding of the suppression of political expression in the public realm and the ways in which the voice is becoming promoted through ever more privatised forms. The most important commodity of late capitalism, the mobile phone, is the instrument for this, producing "network dependency" and social potential is stolen from the public realm and commodified (Berardi). If the health of the body politic can be detected in its shit, the current mismanagement of this is clear for all to see in its vile products.

The Museum of Ordure can be found at www.ordure.org

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EXCLUSIVE

CAPITAL MARKETS

"How can permeability, and access from markets become an opportunity to advance the ideals of information-sharing and an academic gift economy?"

By **MAGNUS LAWRIE**

Technical mastery of the markets - promised since the London Stock Exchange 'Big Bang' of 1986 - is visible today in a stripped down form. Disparities from the economic crisis, together with greater transparency in investment business, have exposed the unprecedented complexity and interdependent aspects of today's world economy. Steep reductions in market value are a counterpoint to expanding and intricate, economic circuitry. Previous efforts to restore confidence in this system are now giving way to fundamental restructuring.

Culture of Cuts

Today, in Europe, governments are dedicating themselves to reductions in welfare state spending ("EU austerity drive country by country"). In Ireland, Greece, Portugal and Spain, money is being raised through the sale of public assets. In the UK, the economic crisis has become a rallying point for an agenda of cuts which directly targets state institutions, both social and educational ("Public sector job losses 'worse than expected'"). As a consequence of these reductions, UK workers in tertiary education are facing severe job cuts (Times Educational Supplement) and are seeing their institutions transformed.

Cuts affect also those who rely on the sector for short-term contracts, and for whom it is a locus of formal and informal networks. In the arts, practitioners who are members of these communities face a double bind, as funding bodies pass stringent budget reductions along the chain, thus limiting opportunities for creative practitioners to access further sources of income. Artistic responses to these conditions range from 'outreach' programmes as part of the curriculum of academic institutions, to those which could be seen as less intrinsic to educational bodies and others which are altogether independent of any formal organisation.

Reductions in Public Institutions

The cuts, which in the UK, have largely still to be realised (Mulholland), are being applied to organisations instituted from above (by the State) and from below (by individuals and communities). As prominent examples, in October this year, the BBC announced a profound re-structuring, introducing up to 2000 staff lay-offs and more programme repeats in the schedule ("BBC cuts at a glance"); artist-led organisations have been the major casualty in the Arts Council of England's most recent funding round (Artist's Newsletter).

Hand in hand with the logic of cutting state provision, is privatisation. Even before considering the effect of student tuition fees, it seems that in UK higher education, privatisation is already well under way; Sally Hunt,

General Secretary of the Universities and College Union states, "While public expenditure on post-16 education has risen 6% in ten years, private spending has gone up 80%. With around a third of the system now privately funded, the market is taking over in front of our very eyes" (Shepherd).

In the media, even-handed reporting has been one of the founding principles of the BBC ("The BBC's impartiality principles") so that in the attack on public state institutions, sought-after impartiality in public debate may also be in peril. Two separate media stories bring a more optimistic measure to the discussion. The first concerns WikiLeaks, its publication of classified information and attempts to impugn the organisation and those who run it (Harvard Law and Policy Review); the second, involves News Corporation and the illegal accessing of voice mail by staff at *News of The World* ("Phone hacking"). Together these stories have brought the ethics of sharing to the core of a debate which matches the availability of information and the public interest, with the individual (and institutional) right to privacy. Because of the nature of the two organisations (WikiLeaks, a hacker inspired, not-for-profit institution which tends to see information as a public good, and News International, a for-profit, global corporation), these questions especially draw attention to issues of integrity and transparency and they resonate with concerns about the identity of our public institutions.

Reductions in Social Welfare State Institutions

Whether or not a clear link can be made between the critical

thinking, which universities have long existed to advance, and impartiality in the media, it seems there is good reason to think that both are threatened by the present unravelling of the welfare state. The concern for objective criticality, is the lifeblood of academic inquiry, as underlined in an address from MacKenzie Wark to students at The Open School in New York: "The aim of education is to negate the given, and in so doing, throw into sharp relief both what is right and what is wrong with the social order. Education is not outside of the incessant struggle to make the world. It is one of the essential moments of that struggle."

At a time when the future direction of bastions of the welfare state (including even the British National Health Service) are under intense scrutiny, institutions face increasing pressure from the market. Hito Steyerl reflects on this situation:

Now the problem is - and this is indeed a very widespread attitude - that when a cultural institution comes under pressure from the market, it tries to retreat into a position which claims it is the duty of the nation state to fund it and to keep it alive. The problem with that position is that it is an ultimately protectionist one, that it ultimately reinforces the construction of national public spheres and that under this perspective the cultural institution can only be defended in the framework of a New Left attitude seeking to retreat into the remnants of a demolished national welfare state and its cultural shells and to defend them against all intruders. (18)

With the picture painted of apparent economic reductions, mirrored by reductions in social life, I am asking how the focus on permeability, and access from markets, can become an opportunity to advance the ideals of information-sharing and an academic gift economy, considering what effect individuals can have in forming sustainable creative networks. What chances do such networks have for embedding a lasting culture of sharing within our institutions?

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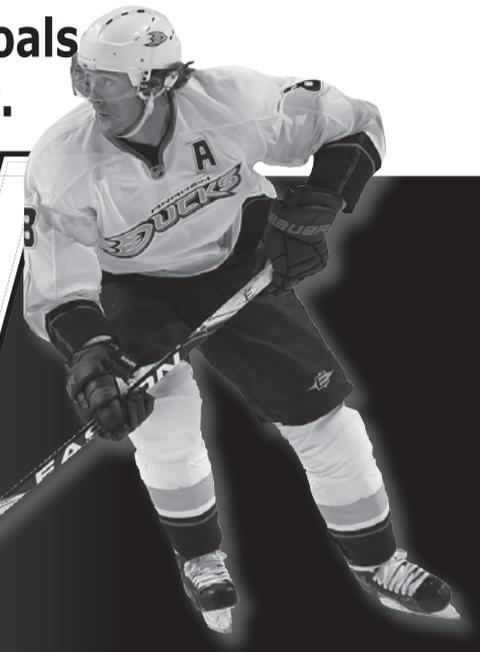
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SPORTS SPORTS

While Anaheim Ducks have been struggling this season in NHL, winning only nine of 32 games, Teemu Selänne has scored 10 goals and assisted 23 and is currently Anaheim's overall points leader.

THE FINNISH FLASH



Teemu Selanne on the ice at the United Center, November 2010
(Photos: Hockeybrood/Cheryl Adams & Gregory Shamus)

Work cited: Deleuze, Gilles. *Difference and Repetition*. London, New York: Continuum, 2004. Print.

By TERO KARPPI

As computers became personal, escaping corFor four consecutive years, Selänne has been speculating ending his amazing career in NHL during which he has over 600 goals and 700 assists. Eventually Selänne will stop playing but meanwhile we are privileged to see ice hockey exceeding its limits.

Scoring over 600 goals in NHL is not about repeating the same old systems and drills but understanding that every goal is a difference that needs to be made. Scoring a goal is always a singular event. The winning team is determined according to the number of goals. In fact all actions we see in the ice

rink are directed towards scoring, or preventing the opposite team from scoring.

Differentiation

As a singular event, scoring a goal resembles a strike of lightning. According to a French philosopher Gilles Deleuze, a flash of lighting differentiates: "Lightning [...] distinguishes itself from the black sky but must also trail it behind, as though it were distinguishing itself from that which does not distinguish itself from it. It is as if the ground rose to the surface, without ceasing to be ground." (36)

It is no wonder that Teemu Selänne is nicknamed 'the Finnish Flash'. While other

players are left in the background repeating their memorised hockey moves, Selänne is the flash that literally illuminates the hall by turning on the red light above the net, the signal that a goal has been scored.

Pure potentiality

Scoring a goal is the moment of intensive differentiation. It is a moment when a form is separated from the background. Scoring a goal does "distinguish itself," but "yet that from which it distinguishes itself does not distinguish itself from it." (Deleuze 36.) Selänne on ice is pure potentiality. When he shoots, the movement of the puck exceeds

its material limits and becomes a force that has the power to change the course of the game.

Not only does the The Finnish Flash hold the potentiality to reveal and differentiate a hockey game but also the hockey game reveals itself in the Finnish Flash. His salary for this season is \$4 million. His potentiality to score is further differentiated into ticket sales and sponsored products. A sound of a goal is also a sound of cash register going 'cha-ching'.

For the Ducks, Selänne is the most valuable player. His value cannot be reduced to money or scored points. It lies in the potentiality to change the game. tjkarp@utu.fi

ANDREI MARKOV'S KNEE IS STILL INJURED

Image by Josie Gold



Andrei Markov's knee is in danger, damaged, will never be the same again. What is the unique identity of Andrei Markov's knee, is there a way to authenticate it?

By BARUCH GOTTLIEB

Will his knee be the same again, will it be better? Are they allowed to put some

Pistorian magic piston in his knee, so that, not only will it never fail again, but it might even be better, springier, more resilient and stronger (Oscar Leonard Carl Pistorius, also known as "Blade Runner", a double-amputee who has competed against 'normal' athletes running on carbon fibre transtibial artificial limbs)? James Wisniewski had the same problem. He injured his knee at age 18, then again at age 23, 24. He is playing well again, but will this be the case for Andrei?

Why don't they ever show the knee on TV? Or even in the paper? The knee has an interesting distance, or inaccessibility about it. Would Walter Benjamin call

it "aura"? Maybe there is a reversal in the age of hyper-reproducibility of the work of art, the work of art which is Andrei Markov's thrice reconstructed knee is never to be seen, it's historical authenticity is thus reemphasized, compulsively by sports commentators.

George Bataille asks "what are our reasons for being seduced by the very thing that, in a fundamental fashion, signifies damage to us, the very thing that even has the power to evoke the more complete loss we undergo in death?" Certainly the 'loss' of Andrei Markov's knee is not terminal, if it were, it wouldn't be any fun to talk about it. But it is fun, it is fascinating, and as such al-

lows us to enframe death in an inoffensive travail, which enrag and irritates us but which we are sure will eventually go away, the travail of a solitary injured hockey player, one of 801 players to have ever played for the team.

Lets hope that when the perfectly functional knee reappears at the end of Andrei Markov's thigh and at the top of his calf connecting them in the flexible way knees are expected to, the rest of Andrei Markov will also be ready to perform on the ice worth 70000\$ a game or 1150\$ a minute about 200\$ a second, how many 200\$ seconds can I hope to savour of Andrei Markov's knee?

I will be glad when I watch TV for so many precious seconds, and even minutes of exemplary knee performance. Also for my 100\$ ticket to the game to get even closer to the knee, I only need to pay for half a second of the knee and get the rest of the game for free!

When that time comes, I will be watching, but I won't be thinking about the knee. The knee will have been subsumed again into the integrity the performing hockey player. It is only now that he is offstage, unable to perform that the spectral figure of the

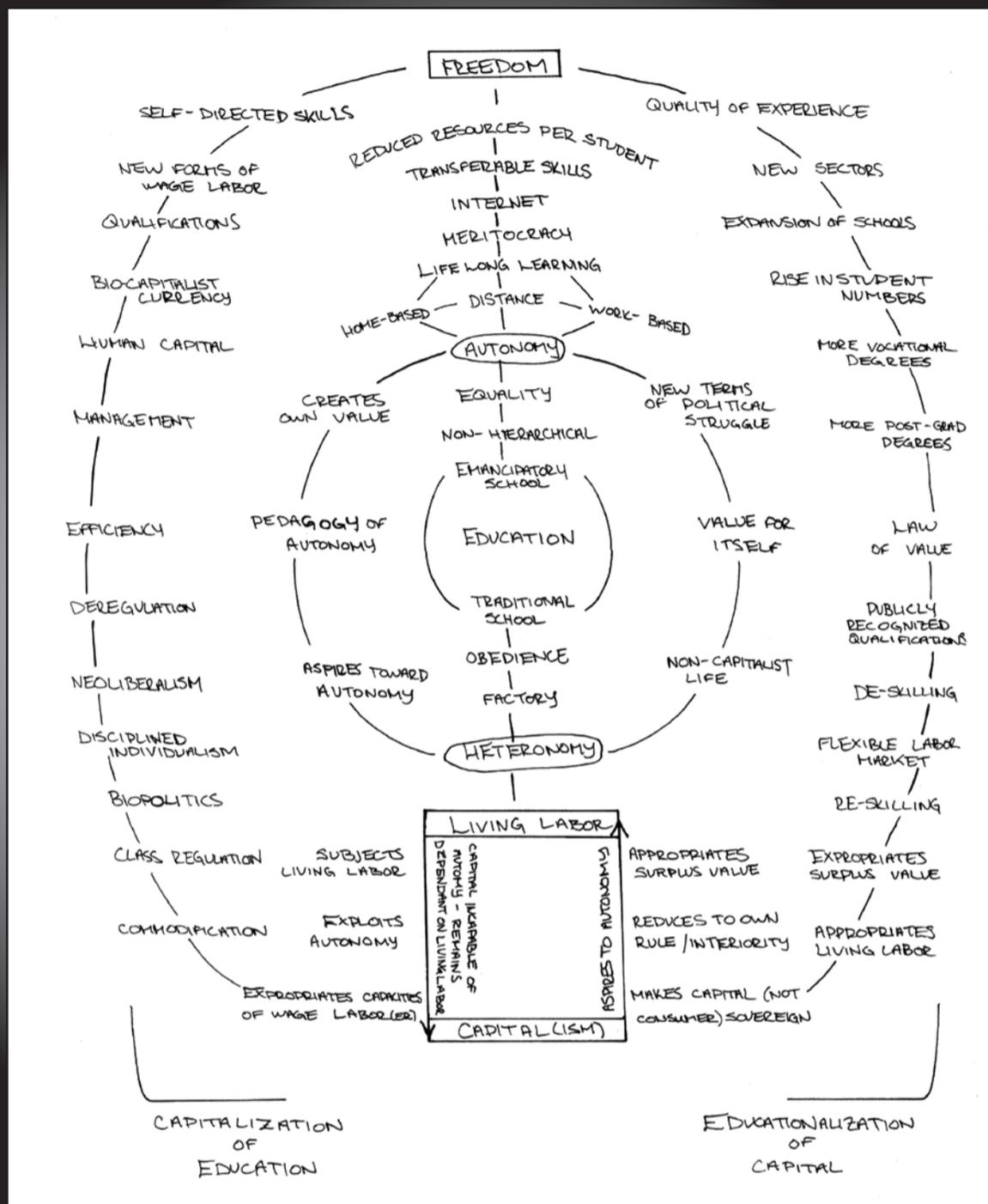
knee needed to be summoned and all at once and across the land sports commentators small and grand concerned and very solemnly began pronouncements dire and bland on Andrei Markov's knee.

Stats for Andrei Markov's leg:
games 623 goals 84

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THE PEDAGOGICAL STRUCTURE OF CAPITALISM



Lina Dokuzovic, diagram "The Pedagogical Structure of Capitalism" 2008 - based on "The Pedagogy of Human Capital" by Stewart Martin

University of New South Wales, Sydney, Australia, and Editor of the open access, on-line journal, the Fibreculture Journal.

Jussi Parikka: Reader in Media & Design at Winchester School of Art, University of Southampton, UK, and Adjunct Professor in Digital Culture Theory, University of Turku, Finland.

Søren Pold: Associate Professor in Digital Aesthetics at the Department of Aesthetics and Communication, Aarhus University, Denmark.

Morten Riis: Artist and Musician, and PhD student at the Dept. of Aesthetics and Communication, Aarhus University, and The Royal Academy of Music, Denmark.

Lasse Scherffig: PhD Student at Lab3, Laboratory for Experimental Computer Science at the Academy of Media Arts, Cologne, Germany.

Cornelia Sollfrank: Artist and Researcher at Dundee University, College of Art and Design, UK.

Mathias Tarasiewicz (aka parasew): Artist and co-founder of Super.net and Coded Cultures, and PhD Student at the University of Applied Arts Vienna, Austria.

Tiziana Terranova: Associate Professor in the Sociology of Communication and Cultural Processes, University of Naples 'L'Orientale', Italy.

Marie Thompson: Musician and a PhD Student at Culture Lab and the International Centre for Musical Studies, Newcastle University, UK.

Nina Wenhart: PhD Student at the Interface Cultures Lab at the Art University Linz, Austria.

Carolin Wiedemann: Writer for Süddeutsche Zeitung Magazin and Der Freitag, and PhD Student at Hamburg University, Germany.

Siegfried Zielinski Prof. Dr.: Chair for media theory/archaeology and variantology of the media at Berlin University of the Arts; Michel-Foucault-professor for techno-aesthetics and media archaeology at the European Graduate School Saas Fee, and director of the Vilém-Flusser-Archiv, Berlin, Germany.

Fuller biographies can be found at http://darc.imv.au.dk/incompatible/?page_id=23

BIOGRAPHIES OF CONTRIBUTORS:

Christian Ulrik Andersen: Associate Professor and chair of Digital Aesthetics Research Centre, Aarhus University, Denmark.
Cesar Baio: Artist and Researcher at the Catholic University of São Paulo, Brazil.
Tatiana Bazzichelli: Curator of reSource for trans-medial culture, transmediale, and a Postdoc at Aarhus University, Denmark.
Zach Blas: Artist-theorist and PhD student in Literature and Information

Science at Duke University, USA.
Morten Breinbjerg: Associate Professor in Digital Aesthetics at the Department of Aesthetics and Communication, Aarhus University, Denmark.
Geoff Cox: Researcher in Digital Aesthetics at Aarhus University, Adjunct faculty, Transart Institute, Associate Professor (Reader), Plymouth University, and associate curator of online projects, Arnolfini, Bristol, UK.
Lina Dokuzović: Artist, and PhD student at the Academy of Fine Arts Vienna, Austria.
Jacob Gaboury: PhD Student at the department of

Media, Culture and Communication, New York University, and writer for Rhizome.org, USA.
Kristoffer Gansing: Artistic Director of the transmediale festival in Berlin, and PhD Student at K3, School of Arts & Communication in Malmö, Sweden.
Gabriel Menotti Gonring: Independent critic/curator, and PhD Student in Media & Communications at Goldsmiths, University of London, UK., and PUC-SP, Brazil.
Baruch Gottlieb: Artist and PhD researcher at the Institute of Time-Based Media at the University of Arts, Berlin, Germany.

Jakob Jakobsen: Artist, teacher and activist, based in Copenhagen, Denmark.
Ioana Jucan: PhD student in the Theatre and Performance Studies program at Brown, USA.
Tero Karppi: PhD Student in Media Studies at the University of Turku, Finland.
Dmytri Kleiner: Software Developer, and co-founder of Telekommunisten, Berlin.
Thomas Bjoernsten Kristensen: PhD Student at the Department of Aesthetics and Communication, Aarhus University, Denmark.
Magnus Lawrie: PhD student at Edinburgh College of Art, and co-founder of The

Chateau Institute of Technology and The Electron Club, Glasgow, Scotland.
Alex McLean: Artist-programmer who recently completed his PhD at Goldsmiths, University of London, UK.
Aymeric Mansoux: Artist, co-supervisor at Piet Zwart Institute, Rotterdam, Netherlands, and PhD student at Goldsmiths, University of London, UK.
Rosa Menkman: Freelance A/V performer/artist, curator, and PhD Student at KHM Cologne, Germany.
Andrew Murphie: Associate Professor in Media and Communications at the

IN RESPONSE TO THE THEMATIC FRAMEWORK OF TRANSMEDIALE 2012

Interview with Kristoffer Gansing, artistic director of transmediale

By **GIANNINA LISITANO**

What questions does the theme in/compatible raise?

The fundamental question of how we relate to technology in our everyday life. Do we see it in an instrumental way, as a tool in order to achieve rational goals or do we think about it as inescapably part of the messy realities in which politics, culture and nature cannot be clearly separated?

It is in this context an attempt to question what role different social actors ascribe to technology and media. Think about terms like digital culture, new media and social media - they all imply a certain perspective on technology, and what you mean by these terms will depend on whether you are an academic, an entrepreneur, politician, journalist, activist or a consumer / prosumer, etc.. We often see that people come together in conferences and research projects and claim to be interdisciplinary, but we seldom discuss the differences between the concepts of media and technology and their relation to society at large. The different points of departure are not discussed, and thus in/compatible should be a step back, a non-instrumentalised discussion where you bring these tensions and differences into the open. Often, such sensibilities to tensions and conflicts within a rational idea of technology is found within artistic production. But, in order not to sound completely like Heidegger, today we also need to acknowledge the ambiguity of artistic production itself - its complicity with business and the aestheticisation of politics. A further aspect is the increasingly everyday nature of creative work, which means it is not necessarily in the institutional scenes of artistic production that we find the most interesting examples of possible social critiques, but incompatible aesthetics work in the interstices of incompatible systems (financial, political, cultural).

Why was this theme chosen?

Is there a figure or example that clarifies its relevance?

This theme confronts the myth of convergence. The idea that all previously separated media seamlessly come together as a digital 'Universal machine', envisioned by computing pioneer Alan Turing. It is only true in a metaphorical sense that digital and networked technology has led to a unification of many

different previously separated media. 'Old media' doesn't simply get digitised, but in fact we are dealing with a complex set of what Chris Salter has called "entangled" materialities, of old and new, and what Jussi Parikka recently called "medianatures" where there is no longer a clear distinction between technology and our daily environments (be they human, non-human, natural or cultural). Now, with already a long experience of convergence worldwide (not only technologically, but also politically and economically on a global scale), it is becoming clear that new types of tensions are being articulated. The examples of these seem very concrete: financial, ecological, technological (energy retrieval, for example) cultural, political (the Arab Spring) and educational (Bologna process and UK riots) crises. But these are only concrete in terms of their felt (physical and medial) impact - such crises are also very abstract, networked phenomena, and co-produced through their real-time mediation.

So what is the position of in/compatible in this?

Above all it is just that: a position. To be incompatible means to not accept easy solutions to states of crisis. When things are not working, there is always the desire for the status quo to implement the easiest solutions and integrate problems into business as usual. In technology this of course happens all the time - developer and hacker cultures are about modifying the system into something better functioning. But there is a difference: in the practice of hacking, you don't always have the functional motivation - it also works as a form of disruptive critique, stopping the system for a moment. Let's use these kinds of stopped moments in the festival, the incompatible positions, in order to talk about how to go further (or backwards or sideways) on renewed terms - hence the in/compatible.

Can you give us an example of when failing technologies lead to specific innovations?

I would prefer not to use the language of innovation, which has been so co-opted by the creative industries at the moment. But I think I know what you are looking for... an example would be different kinds of 'reverse-engineering': In the so-called Arab Spring, when mobile connectivity and the internet was shut down in Tunisia, the network of Telecomix (with main figures in Berlin and Scandinavia) stepped in and basically 'crowd-sourced' internet connectivity. They didn't do this by any fancy new technology, but instead simply utilised dial-up internet, that is through analogue

phone lines. This is not an example of a 'failing' technology but analogue communications are increasingly becoming incompatible in a deeper sense - they do not fit into the business plans of the global telecommunications industries or of complicit government agendas (where digital is easier, at least in the imagination, to render compatible on/off logics). So this is more an example of incompatibility on a broader scale, not about errors and failure, but about being incompatible with technological development. The in/compatibility comes into play when this leads to a kind of innovation in the sense that the terms of communication and of its development are being renegotiated, modified, hacked and reverse-engineered.

**Without moments
of incompatibility, of
things not working
together, you can't have
any development...**

What technologies are compatible for some and incompatible for others?

Perhaps the above answered that. Of course one could go further and elaborate... In the current ecological debates, it is clear that nuclear power is compatible with certain quick economic expansion, but on the other hand incompatible with matters of environment and security which in the long run might even be incompatible with the original economical concerns... Again, these are entangled media natures which function in networked ways - hence compatibility and incompatibility depends on your standpoint - that is why it is so important to talk about different starting points for viewing technology before engaging in interdisciplinary collaboration. If anything, a forum like transmediale, with its strong socio-political focus and transdiscipli-

nary nature, not lodged in one single institutionalised field, can contribute to such discussions. [...]

In what way do in/compatible beings drive the logic of cultural production?

Here I refer to Tiziana Terranova, and the logics of counter-production and incorporation. Without moments of incompatibility, of things not working together, you can't have any development... "The media age proceeds in jerks, just like Turing's paper strip," as Friedrich Kittler wrote, and in this he could just have well been talking about technological development in general where the production of incompatibilities is central to having any development at all. Digital culture events continuously celebrate the open and free as if these paradigms of cultural production are an anti-thesis to our present crises and could somehow rescue us. It's the big media against small, it's the creative commons against the copyright industries. But these incompatibilities are only superficial - they don't get to the heart of the matter that people like Christian Marazzi have analysed - that financial capitalism is totally dependent on, and itself generating, these new modes of open and free production and co-production. They won't save us from financial crisis because they are part of the system, that in itself needs saving (or not). Let's savour the position of not trying to be productive for a moment, an in/compatible moment for in/compatible beings exploring the paradoxes of contemporary network culture, economy and politics. And furthermore, transmediale 2012, and the in/compatible theme stresses an alternative to synthesis, more in line with incomplete synthesis; or more correctly, transversal thinking and practice.



<http://youtu.be/Mk1Wn7wNFaw>

ALL POWER TO THE FREE UNIVERSITIES OF THE FUTURE!

Statement in relation to the outlawing of the Copenhagen Free University

By **THE FREE U RESISTANCE
COMMITTEE**

The Copenhagen Free University was an attempt to reinvigorate the emancipatory aspect of research and learning, in the midst of an ongoing economisation of all knowledge production in society. Seeing how education and research were being subsumed into an industry structured by a corporate way of thinking, we intended to bring the idea of the university back to life. By life, we mean the messy life people live within the contradictions of capitalism. We wanted to reconnect knowledge production, learning and skill sharing to the everyday within a self-organised institutional framework of a free university. Our intention was multi-layered and was of course partly utopian, but also practical and experimental. We turned our flat in Copenhagen into a university by the very simple act of declaring "this is a university." By this transformative speech act the domestic setting of our flat became a university. It didn't take any alterations to the architecture other than the small things needed in terms of having people in your home staying over, presenting thoughts, researching archival material, screening films, presenting documents and works of art. Our home became a public institution dedicated to the production process of communal knowledge and fluctuating desires.

The ethos of the CFU was critical and opinionated about the ideological nature of knowledge, which meant that we did not try to cover the institution in a cloud of dispassionate neutrality and transcendence as uni-



versities traditionally do. The Copenhagen Free University became a site of socialised and politicised research, developing knowledge and debate around certain fields of social practice. During its six years of existence, the CFU entered into five fields of research: feminist organisation, art and economy,

escape subjectivity, television/media activism and art history. The projects were initiated with the experience of the normative nature of mainstream knowledge production and research, allowing us to see how certain areas of critical practice were being excluded. Since we didn't want to replicate the structure of the formal universities, the way we developed the research was based on open calls to people who found interest in our fields or interest in our perspective on knowledge production. Slowly the research projects were collectively constructed through the display of material, presentations, meetings, and spending time together. The nature of the process was sharing and mutual empowerment, not focusing on a final product or paper, but rather on the process of communication and redistribution of facts and feelings. Parallel to the development of the CFU, we started to see self-organised universities sprouting up everywhere. Over this time, the basic question we were constantly asking ourselves was, what kind of university do we need in relation to our everyday? This question could only be answered in the concrete material conditions of our lives. The multiplicity of self-organised universities that were starting in various places, and which took all kinds of structures and directions, reflected the diversity of these material conditions. This showed that the neoliberal university model was only one model among many models; the only one given as a model to the students of capital.

As the strategy of self-institution focused on taking power and not accepting the dualism between the mainstream and the alternative, this in itself carried some contradictions. The CFU had for us become a too fixed identifier of a certain discourse relating to emancipatory education within academia and the art scene. Thus we decided to shut down the CFU in the winter of 2007 as a way of withdrawing the CFU from the landscape. We did this with the statement "We Have Won," and shut the door of the CFU just before the New Year. During the six years of the CFU's existence, the knowledge economy had rapidly, and aggressively, become the

norm around us in Copenhagen and in northern Europe. The rise of social networking, lifestyle and intellectual property as engines of valorisation meant that the knowledge economy was expanding into the tiniest pores of our lives and social relations. The state had turned to a wholesale privatisation of former public educational institutions, converting them into mines of raw material for industry in the shape of ideas, desires and human beings. But this normalising process was somehow not powerful enough to silence all forms of critique and dissent; other measures were required.

In December 2010 we received a formal letter from the Ministry of Science, Technology and Innovation telling us that a new law had passed in the parliament that outlawed the existence of the Copenhagen Free University together with all other self-organised and free universities. The letter stated that they were fully aware of the fact that we do not exist any more, but just to make sure they wished to notify us that "In case the Copenhagen Free University should resume its educational activities it would be included under the prohibition in the university law §33." In 2010 the university law in Denmark was changed, and the term 'university' could only be used by institutions authorised by the state. We were told that this was to protect "the students from being disappointed." As we know numerous people who are disappointed by the structural changes to the educational sector in recent years, we have decided to contest this new clampdown by opening a new free university in Copenhagen. This forms part of our insistence that the emancipatory perspective of education should still be on the map. We demand the law be scrapped or altered, allowing self-organised and free universities to be a part of a critical debate around the production of knowledge now and in the society of the future.

We call for everybody to establish their own free universities in their homes or in the workplace, in the square or in the wilderness. All power to the free universities of the future.

**The Free U Resistance Committee
of June 18, 2011.**

We call for everybody to establish their own free universities
in their homes or in the workplace, in the square or in the wilderness.
All power to the free universities of the future.



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