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There is no subculture e

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**There is no subculture
only subversion**
C6





The Call 'DIY SURVIVAL'

(There is no Subculture, only Subversion)

C6 invite submissions for a forthcoming publication on strategies, methods and techniques of DIY art practices. We are seeking innovative, critical and radical approaches to diverse art practice and organization focused on how to produce art unbound by market, commerce, and whitecubes. The aim is to produce a guide of tactical means for collective art making.

We are looking for a wide range of perspectives, essays, case studies, artworks and interviews to articulate and promote the idea of self generative cultural events and the collective production of art. Contributions from artists, activists, cultural producers, and other related professionals are welcome.

C6 wish to keep the possible topics vague enough for interpretation, a starting point may be:

- Ethos, history and politics of DIY art and culture
- Occupation of territories
- Culture jamming, guerrilla art practices
- Strategies of audience engagement
- Tales of endurance, invention and uncompromising passion
- Resistance and the creation of communities
- Question of authorship/ownership in collaborative systems

Keywords: community, digital, tactical, strategic, interactive, intervention, pervasive, collective, fine art sausage machine.

Deadline for submission is 1st September 2005. Comments and queries can be sent to diy@c6.org

The launch event will be held on the 28th of October at the c6 show 'SOLD OUT' in Cremer street Shoreditch London.

We are currently looking at approximately 60 page book, A5 black and white with limited graphics.

There will be an initial 500 printed, these will be distributed at the event for free.

The book's design ties into a Print On Demand format and subsequent prints and purchases through that system will be charged at cost.

Disseminated via the below lists:

- netartnews-request@rhizome.org
- netbehaviour@netbehaviour.org
- newworknetwork@yahoogroups.com
- spectre@mikrolisten.de
- fibre-culture-announce@lists.myspinach.org
- nettime-l@bbs.thing.net

c6
LONDON

**New
media**

**New
ARSE**

LETTER FROM THE EDITOR

This book was published to coincide with the C6 show SOLD OUT at Cremer Street, Shoreditch, London, October 2005. When we decided to organize a show it was clear that, in line with the standard C6 format of presentation, the gallery event would have to be accompanied by web based work, the usual ephemera of stickers, badges, armbands etc., as well as by some sort of printed material that the public could retain after visiting the exhibition. In the past C6 had produced self-funded zine-like editions collated from members and friends plus occasional contributors. Made in economy of means and in abundance of passion, their format was often dictated by funding constraints.

Recent developments within the printing industry have seen the start of a Print On Demand system (POD). POD allows an edition to be printed at a low cost for individual orders online. Brought to our attention by Mute magazine, this system seemed perfect for the production of a weightier tome at a reasonable cost, on a sliding scale dependent on funds.

At approximately 108 pages this new format in itself demanded a wider contributing circle. Therefore, as the format changed, so the structure of our publication had to undergo a considerable, and unplanned, shift. Rather than the self produced themed xeroxed zine, the new project would have been the result of an open call posted online to several net lists from which it was disseminated widely and randomly.

A call was formulated and sent out at the end of July 2005. We worked motivated by a clear objective, which is also the aim of this book: to offer a fast, immediate, snapshot of the DiY art slash activism field. Needless to say there is nothing definitive about this collection. It is a cross section of a moment, an instant book born out of the curiosity to see which realities, individual and collective, would reply when prompted by keywords such as tactical and DiY art. Another motivating factor was to operate a transferal of media, to disseminate on paper that which until this moment had been (mostly) available to an internet-savvy audience.

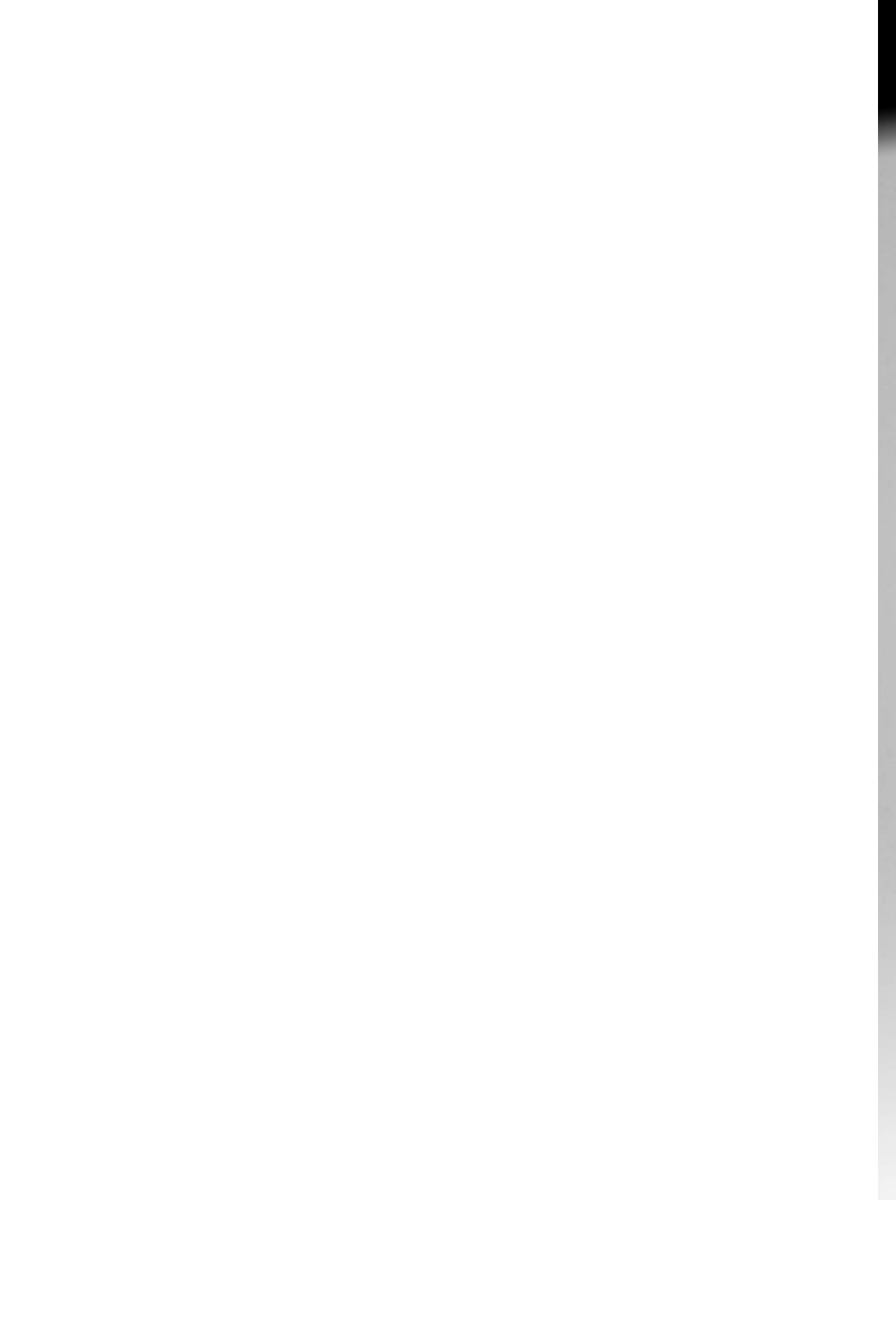
The replies we received from all over the world were enthusiastic. Immersed in a stream of proposals we realised that our task was to let chance take over. This adherence to a

philosophy of casual encounters is totally in keeping with C6 practice.

C6 have been a self funded collective, involved with the invention of gallery spaces and with reaching potential audiences where there were none. Therefore, it seemed fitting that this book would be concerned with the art of DiY, DiY art practices, general subversion and forms of intelligent sabotage of the cultural markets. Under the umbrella of DiY we have found a wide span of practices, actions, events, enterprises and issues, which by definition have one main thing in common: they all lack institutional acknowledgment. They therefore rely on an unexpected use of resources, personal and community endeavours, smart use of creativity, oblique thinking and quick-paced solutions. As everybody knows, scarcity of institutional support often affects funding revenue. This, in turn, cannot but reflect upon the art enterprise in question. In other words, the lack of funding is a media in itself, insofar as it dictates the dynamics and the timing of the process of creation, the chosen media and how this engages the audience. DiY opens up new possibilities of connections - artistic, cultural, personal and social, that would remain otherwise unexplored. DiY practice is therefore a political one.

This book delivers a mix of Theory, Case Studies and "How To..." in keeping with the tone and practice of C6. We were interested in true DiY practices, such as step by step instructions manuals of kind, promoting collective awareness, circulating practical and subversive knowledge and disseminating real know-hows, against the egotrip of The Artist and cultural markets.

It may even make you smile.





»012 Of Avant Gardes and Tail Ends **Marcus Verhagen** »015 CCTV Nuts Manifesto: Big Brother as Our Neighbor **Youngsook Choi** »016 The Work of Artists in a Databased Society: net.art as on-line activism **Ricardo Miranda Zuñiga** »025 Shopdropping – Creating subversion in the supermarket **Gabor Papp & Ricardo Contreras** »027 Linkania – The hyperconnected multitude **Hernani Dimantas** »32 ViSuAL cHaoS – vandalism, brandalism & street art **Amanda Janis**



Of Avant Gardes and Tail Ends

It has often and convincingly been argued that the avant garde emerged in the mid-19th century as a result of the collapse of traditional forms of patronage. With the decline of the church, state and aristocracy as patrons of the arts, artists had to compete on the open market. In other words, art became a commercial enterprise like any other, the artist responding to the variable tastes and economic fortunes of an unknown clientele. The avant garde was a response to this new situation. It was an expression of growing economic insecurity and a revolt against the dictates of the market. From the start, then, the avant garde was a political venture as much as an artistic one. From the time of Baudelaire and Courbet, the avant-gardist generally identified his economic interests with those of the working classes. He rebelled against academic practices on the understanding that academic culture derived its authority from the prevailing socio-political order and that artistic subversions carried a political charge. Courbet, Baudelaire, Daumier, Flaubert: these and other figures did pose a threat. Their activities were in some cases monitored by the police and their work was occasionally censored or proscribed. Some were exiled, others imprisoned. They used shock tactics and they shocked.

Nineteenth-century avant-gardists countered the academic emphasis on tradition and craft with an insistence on originality, presenting the artists not as the possessor of specific manual and intellectual skills but as a spontaneous,

inventive, often tortured and self-destructive figure – an heir to the troubled genius of the Romantics. And they countered the hierarchical organisation of the academy with bohemian solidarity; the avant garde was not just a cultural platform, it was also – at times – a community of like-minded artists (and writers, musicians, etc.), who had their own modes of dress, their preferred neighbourhoods and meeting places, their chosen periodicals and galleries.

But their programme was in many ways problematic, even contradictory. For one thing, nineteenth-century avant gardes often combined radicalism with elitism; their rejection of academic or official culture was founded not only on a radical assessment of the socio-economic order but also on a dislike of cultural productions that they considered timid, retrograde or facile, that is to say, on an aristocratic disdain for the middle-class values that they saw as underwriting academic production. Next, the avant-gardist ethos of continual innovation inevitably shaded into a vindication of progress as artists upheld novelty as a value in and of itself and critics began to see the history of art as the repeated displacement of one avant-gardist creed by another. This development is disturbing for two related reasons; first because it was predicated on a reductive view of history as a succession of upheavals and second because it drew on and lent credence to the ideology of progress, that is to say, the modern conflation of technological change with socio-cultural

betterment, surely one of the more dubious stories that modern society tells in its defence. Just as insidiously, the avant-gardist image of the artists as a tortured genius undermined the avant-garde's own more collective impulses as it rested on the nineteenth-century credo of individualism, a credo that had its roots in entrepreneurial culture and increasingly served to glamorise and so excuse the atomising effects of the economic order.

But for all its contradictions, the mid-nineteenth-century avant-garde saw itself as a locus of socio-cultural criticism, a thorn in the side of the cultural establishment and a force for political renewal. This notion of avant-gardism might be termed "critical". During the second half of the nineteenth century, another conception of avant-gardism emerged, one that might be called "hermetic"; it is most clearly reflected in fin-de-siècle tendencies such as Symbolism.

The hermetic avant-garde saw its marginalisation not as a motive for

A THORN IN THE SIDE OF THE CULTURAL ESTABLISHMENT AND A FORCE FOR POLITICAL RENEWAL

resistance but as a beneficial development. Its adherents argued for a virtuous withdrawal from ordinary society, for an art that avoided the compromises and materialism of social contention and instead concerned itself exclusively with aesthetic issues. They believed that art should abide by its own internal laws and that the artist should adopt a social posture of monk-like apartness and abstinence. Of course, the idea that the aesthetic and the social are distinct orders, that aesthetic properties are without broader experiential connotations, seems difficult to defend, but it proved compelling not just in the late nineteenth century but well into the twentieth. So for example Clement Greenberg, whose writings still cast a long shadow over art criticism today, wrote in 1939 that the task of the avant-garde was "to keep culture moving in the midst of ideological confusion and violence." To Greenberg, the only way of maintaining a vital culture in a decaying society was to

fall back on properties inherent to each medium, on, for example, the flatness, shapes and colours of painting; implicitly, to engage social forms and values was to mirror and be compromised by them. The problem with this vision of avant-gardism is that it can, with only a slight shift in emphasis, be used to shore up a much more dubious and self-interested view of modernism.

And that is exactly what happened. Greenberg's validation of the supposedly abstract or purely aesthetic qualities of the medium gave other critics and curators licence to see in mid-twentieth-century American work a radical expressive freedom and to present such freedom as symptomatic of the personal liberties afforded by the American way of life. The virtuous withdrawal of Greenberg became the American triumphalism of Alfred Barr, Irving Sandler and company, and the hermetic avant-garde became (what you could call) the "classical" avant-garde.

This is the central problem. Whether critical or hermetic, the avant-garde defines itself as apart from and ideologically at odds with a culture that has a phenomenal capacity for absorbing and neutralising dissidence. Hip hop, thrift-shop fashions, graffiti, piercing: these and countless other sub-cultural practices have passed seamlessly into the mainstream, into the museum or department store. And so it is with the more rarefied subversions of the avant-garde. Art that refuses or openly challenges given social forms is soon commodified and made to buttress those forms after all. Works by Manet adorn chocolate boxes, tableware is fashioned after paintings by Mondrian, Barbara Kruger's mock-advertisements are used, tongue in cheek, as the models for real advertisements. Mass culture takes avant-gardist work out of context and reduces it to a look or style, turning the radical into radical chic.

Plainly, artists today have less manoeuvring space than the avant-gardes of the nineteenth century; their subversions are more muted, more circuitous, more provisional. The proud transgressions of >>

a Courbet or a Daumier are just not feasible any more. The cultural certainties that they tried to undermine no longer carry conviction and the current order of society rests on practices that are too adaptable and dispersed to be tackled in the same way. They contested the institutions of official culture – the Salon, the Academy and the Ecole des Beaux-Arts. Today official culture is not an instrument of centralised control but an epiphenomenon of commercial culture. In a world saturated with images, in a world in which reality is commodified and served up as an anaesthetic, railing against official culture is only marginally useful. Mass culture poses a much more serious threat than the cultural establishment. The Hollywood film, the magazine advertisement or hit single: these constitute a more powerful cultural force than the concert hall or the museum, they more faithfully represent the dominant values of the day and they are better suited to co-opting avant-gardist work; after all, commodification is more effective than canonisation.

And it is worth emphasising that mass culture has a huge appetite for avant-gardist subversion. Marginality has become a prized consumer item, transgression sells, shock has become a highly marketable effect. The point here is not just that mass culture regularly adopts avant-gardist motifs and strategies, but that it has so thoroughly colonised certain areas of avant-gardist practice that they are no longer available to the avant garde itself. Two examples come to mind. First, utopian imagery, once conceived by a Signac or a Léger as a force for social renewal, is now the preserve of Benetton and Disney. How often are utopian visions offered without irony in contemporary art? Second, novelty was once conceived as a means of upsetting a hidebound establishment; today it is the guiding principle of the fashion industry and, for that matter, of all commercial ventures that respond to the saturation of old markets through the creation of new ones. To the avant garde today, novelty is not so much an offensive tool as a desperate defensive measure designed to forestall the accelerating process of co-option. Mass

culture, then, has not only replicated but often appropriated and redirected many of the tools of the avant garde.

And today's avant garde – if the term can still be used at all – no longer presents a united front. Capitalism has brought about the gradual atomisation of integrated communities, from the guild and the neighbourhood to the extended family, and the avant garde has undergone a similar process. It is no longer a community but at best a vague constellation of artists, engaged not in a concerted dialogue with official culture but in a variety of non-synchronised, non-cumulative encounters with the more fluid and diffuse phenomenon of mass culture. This change has certain benefits: it has opened the doors of the avant garde to once-excluded groups, to post-colonial artists, gays and feminists. But it is also deeply disempowering. And of course it shows that the avant garde is unwittingly accommodating itself to the pluralism of the free market.

If there is a way forward for the avant garde today, it lies in what Fredric Jameson has called “homeopathic” strategies, that is to say, in efforts to examine and reproduce mass cultural phenomena in the hope that their internal workings, their means and objectives, will begin to show through. There are a number of artists today who work in the idiom of mass culture only to chip away at it, to defamiliarise and historicise it, to show that the dominant culture serves the interests not of society but of a particular portion of it and that that culture is not the necessary culture of our time. Homeopathic works are more difficult for mainstream culture to appropriate because they are already in some sense a part of it, because they speak ostensibly the same language. They are like parasites that are mistaken for ordinary cells by the immune system of the social body; they can get on with their critical, quietly emancipating work largely undisturbed. At a time when the grand subversions of the nineteenth century are coming to seem almost quaint, such tactics are surely more effective. ■

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LONDON, UK



CCTV NUTS

MANIFESTO:

Big Brother as Our Neighbor

Britain is the most watched nation in the world with more than 4 million surveillance cameras at the moment, 2004. Especially in London, you have up to 300 chances to be captured by CCTV camera in a day. With this extraordinary phenomenon, there has been all the time an argument between public security and human liberty.

Beside this perennial argument, we noticed that most people perceive sporadic CCTV installations as only “power”, or even as a powerful “being” while calling it “Big Brother.” But most people easily forget who have given the power to Big Brother: themselves-public commitment. Big Brother should not superimpose us because we are the ones accepting him and giving the power to him. Big Brother needs to change his attitude in this view.

BIG BROTHER AS OUR NEIGHBOR

We have decided to live with Big Brother because we do not have a choice not to. Yes, we accept Big Brother as our neighbor. But we do not see that this neighbor has an appropriate attitude; he is arrogant, authoritarian and boring, and this attitude turns most of us his enemy because we are treated as potential criminals. It's not just because his relatively higher posture, but his warning signs, mostly rigid and apathetic. As long as Big Brother resides in our town, he should shape up himself!

CCTV DIY SPIRIT

While we ignore the camera or pretend not to be conscious of it, Big Brother is enjoying our naïve signal of that “I am not a criminal, I am a decent citizen.” Do not be scared of facing him and his haughty eyes. With your great consciousness, make his power very naked. Most of all, we need to give an instruction to Big Brother about what kind of manner he should carry for being more friendly neighbor. Help him with your creativity by inventing new warning messages for your town and special place. Teach him how a sense of humor is important to our flat daily life with your funny version of CCTV-in-Operation messages. Instead of giving a tense, your new message will make people share and laugh with it.

GLORIFY WARHOL'S PROPHECY

We can go even further with the Andy Warhol's inspiration. Once ever-fame-thirsty artist, Andy Warhol, claimed that everyone would be famous at least fifteen minutes in the future. Be honest that we are greedy to be famous, and notice that we have got massive screens in our town. They will be never turned off. 24-hour reality TV shows go on in this whole wicked town. You do not have a choice not to be a star. Take your right post. Don't be shy. Expose yourself everyday as much as you can just like managing your own silent TV channel. Articulate this surveillance media as the gate of our public fame. ■

by Youngsook Choi, UK

www.cctvnuts.net



The Work of Artists in a Databased Society: net.art as on-line activism

ABSTRACT

Over the last ten years, the Internet has embedded itself in the daily lives of a vast number of people. As a new telecommunication technology, it allows the common individual to engage in a cybernetic system that is globally networked. Today, however, a race goes on to establish the social dynamics of the Internet as a public arena. Will cyberspace become a highly monitored and regionalized control space or will the Internet retain its radical potential for independent endeavors and ideological exchange? The political implications of the Internet as a social network present rich issues for creative and critical cultural production.

The nature of the Internet as a network of connected computers to exchange information engenders a sense of liberty and freedom in the individual. Early in its development, mainframe teams established host-to-host protocols such as Telnet and File Transfer Protocol (FTP) that decentralized computer networking between independent users from the main frame.¹ As the network grew it evolved into a new, democratic public sphere of communication via a globally expansive routing system and a vast array of on-line

applications, amongst them electronic mail, and the world wide web.² The individual was able to interface with an enlarged public, and a new dialogical space emerged.

Given the numerous forms of exchange possible via the Internet, on-line activity parallels Nancy Fraser's re-articulation of Jürgen Habermas's public sphere as put forth in his 1962 book, *The Structural Transformation of the Public Sphere*. Habermas presents the public sphere as a bourgeois arena for exchange where citizens may discuss common affairs, a model based in the old town hall. In the essay, "Rethinking the Public Sphere" (1993), Nancy Fraser updates and expands the Habermasian public sphere beyond institutionalized public forums to include the market place and the domestic space (specifically in relation to domestic violence). Whereas, Habermas places market relations and domestic issues within the private sector, Fraser argues that, in doing so, these arenas of human interaction are restricted from "legitimate public contestation."³ Fraser's re-articulation expands the public sphere beyond the bourgeois domain to a space that is "open and accessible to all." As the Internet

becomes increasingly commonplace and interweaves itself into general daily life in such forms as list serves, chat rooms, gaming communities, a host of multi-user domains it springs to life a multiplicity of publics by Fraser's definition.

Each public sphere is part of a civil domain that is governed by a set of laws and policies. Therefore, just as any civil, public space, the Internet must have its own set of policies that mirror those of our physical space. Amongst the on-line policies and regulations currently being established are decisions pertaining to appropriate policing and monitoring of cyber space, and determining the boundaries of privacy in a networked society.

The very nature of the Internet presents a highly efficient means of surveillance, as a networked electronic system that interfaces logical indexing machines, the computer. The ability to digitize nearly all types of records in conjunction with the computer's indexing and networking efficiency has established the database as the most advanced archival utility.

Use of such emergent technologies has been a long time goal by policing authorities. In the essay "The Body and the Archive," Allan Sekula traces in detail the use of photography to document, categorize and archive the human body by early criminology. As the body became a subject of the archive through photography, the fundamental problem of volume became apparent: "The early promise of photography had faded in the face of a massive and chaotic archive of images." The electronic database's vast storage capabilities solve the problem of volume. Hence, the photograph once used to document the body and help establish identity is replaced by data. And as various types of data such as our home address, our shopping patterns, our level of institutionalized education, our employment and income, for example, are monitored and stored data becomes a basis of identity. The electronic network used to transfer data becomes a tool of investigation due to its potential for

surveillance. The questions then arise: how far will police, federal and even corporate monitoring of the electronic sphere extend? How will we ever know its parameters? Is it a matter of trust or open systems or regulatory institutions? Where and how will the lines of personal and civil rights be drawn in a networked society?

The questions surrounding on-line privacy are complex and encompass a wide number of issues such as ownership, which in itself introduces a chain of other questions. It is impossible to present an answer to these involved questions as they will continue to arise. However, I do contend that unless non-governing independent groups protect the Internet as a space for independent production, dissemination and open discourse, the radical potential of the Internet will be consumed, largely through its very nature. Therefore, if there exists today an artist avant-garde, looking to merge art with daily social life, it is the growing number of socially active artist engaged in cyber resistance as a critical practice in which the network and the database represent tools for engagement.

I will present two primary forms of resistance as executed through three artist projects. First, TO INFORM: Brooke Singer exposes her own electronic data to enlighten a general public of one's freely available data. Second, TO SUBVERT: iSEE, a collaborative project between the Institute for Applied Autonomy and the Surveillance Camera Players makes use of the database structure to subvert the monitoring of the public sphere. Third, TO EXTEND THE DATA SPACE INTO THE PHYSICAL PUBLIC SPHERE: The Public Broadcast Cart, Ricardo Miranda Zuñiga transforms a shopping cart into a radio broadcast vehicle for pedestrian use that broadcasts to an online radio station, and an FM frequency.

THE ELECTRONIC STRUCTURE, A NEW PUBLIC ARCHIVE

It is of the utmost importance to recognize that the Internet is not an isolated electronic sphere, but that it is used to statistically analyze society. By tracking >>

the movements of the individual, determining one's economic status, identifying one's personal tastes, the Internet is used as a corporate tool to design popular culture and even predetermine the physical geographic locations of subcultures to target...ever wonder why you only see malt liquor ads in poor and minority neighborhoods? The Internet has corporeal effects (yes, even more so than television). The network increasingly interweaves the virtual and real. Unlike most of its predecessors, computer technology for processing information succeeds in part because of its ability to store, transmit, and process a very wide range of information types. And as information becomes increasingly dynamic due to new operating systems, software and database languages designed to interface various applications and databases to build information warehouses, corporate goals and federal surveillance become increasingly efficient. The new Oracle 8¹ is even capable of adding multimedia data to its warehouse, presenting new possibilities to the photo archive.

Currently there exists a strong corporate push to get consumers to use the web as a personal storage bin. As artist Brooke Singer points out "our lives are moving more and more into the digital prompted by new technologies and the promise they hold or are told to hold which enable corporate and federal surveillance. For instance it looks like the music we listen to whether at work, home or in the car even will be accessed via the web in some way. What does this mean that some corporate provider will most likely be able to know what music we listen to, when, for how long, which songs we repeat over and over etc. Digital TV is a big promise too. Maybe its vaporware so far but there is a big push for it, so the programs we watch will be equally surveyed and analyzed. But it offers hope of interactive TV...more stuff like people's

**INTERNET IS USED
AS A CORPORATE TOOL
TO DESIGN POPULAR
CULTURE AND EVEN
PREDETERMINE THE
PHYSICAL GEOGRAPHIC
LOCATIONS OF
SUBCULTURES TO
TARGET...**

choice award or what? In the push to digitize everything we are asking for our movements and choices to be put under the microscope. In the end the data gathered will only be used to manipulate movements and desires. That is why it is collected and stored in the first place.⁴

The corporate data warehouse contains a wide variety of data used for decision support and analytical processing. Relational database systems integrate workers and disparate pieces of information. For example, many operational systems used in production to run day-to-day business operations of a company may dynamically load new data into the warehouse in batch mode on a periodic basis via a network direct path option.

In addition to the data a company may already own, it can purchase data from external data providers, to add to its warehouse. A company may buy information about socioeconomic demographics to more closely monitor and target consumers. By adding customer demographic

data, selected marketing can be performed, targeting those customers most likely to respond to a sales promotion. Demographic data can be used to help choose a location to place a new retail store. The data warehouse facilitates highly sophisticated analysis, reporting, on-line analytical processing and data mining.

Data mining is part of the knowledge discovery process. By using statistical techniques, vast quantities of data can be transformed into useful information. Data is like the raw material extracted from traditional mines: when turned into information, it is like a precious metal. Data mining allows business to extract previously unknown pieces of information from their warehouse and use it to make important business decisions.⁵

The data warehouse has become such a

prominent tool for marketing, that corporations will go to surreptitious lengths to acquire more statistics. In January, the New York Times reported that “thousands of Internet users who installed popular software for sharing music and other computer files also unwittingly accepted a program that tracked their Web surfing habits... The program collects information about sites visited over the last two days to better place ads.”⁶

Of course, data analysis and exchange extends far beyond commercialism. Have you recently become a client of a multi-state system for electronic financial transactions operated by transportation authorities to shorten and economize your commute? Be aware, your information is shared with your auto insurance company, and you are being tracked.

Are you a responsible citizen who has registered to vote? Those pesky data providers make use of you voter registration for profit. In fact, if you have filled out an on-line or on the street questionnaire that does not state that your privacy will be respected, and “this information will not be shared,” you have given away perfectly good personal merchandise.

The data self may have much more direct consequence upon an individual. In *The Electronic Disturbance* (autonomedia, 1994), the Critical Art Ensemble poses the scenario of one attempting to acquire a bank loan. The person enacts all the appropriate social conventions as a loan applicant to give the impression of economic security – attire, and formal etiquette. However, the “loan officer” is primarily concerned with the individuals credit history: “P’s electronic double reveals that s/he has been late on credit payments in the past and that s/he has been in a credit dispute with another bank. The loan is denied; end of performance.”

TO INFORM:

REVEALING THE DATA SELF

It is this data-based identity, this data self that artist Brooke Singer constructs as her continually evolving self-portrait. The

evolution of net.art over the last number of years has largely consisted of a movement away from narrative, in the traditional sense of using the Internet to communicate and exchange real experiences or fictions based in reality, toward constructions based in data – that is working with the new bit-based reality that we live with, in conjunction with our real space. In other words, the move is largely toward visualizing and mapping the vast Internet. Brooke Singer’s Self-Portrait (v2.0) or SPV2, a project launched in October 2001, is part of this evolution in net art.

Derived from the tradition of Western painting, the portrait was once used solely by the aristocracy to display an individual’s wealth and power. In the mid-nineteenth century, the photograph expanded the possibilities of portraiture to the petit-bourgeois. In SPV2 Brooke Singer updates the portrait to the information age. In an age when our data-selves may carry more significance than our real, blood-pumping and breathing selves, Singer has thoroughly investigated various databases accessible on the web to create an on-line application cum portrait out of her very own data.

SPV2 offers the user a selection of various data, related to the artist, which will load into the browser as a visual collage. Along the top of the pop-up window that presents the project, one is offered a row of categories: DataMine, DataWake, Join Me! and ReadMe. DataMine and DataWake are drop-down menus that list various data packets that will be visualized within the window. Within DataMine you have a selection of data that Singer generates as part of her every day life or is merely part of her environment: Incoming Email, Webcam and Weather. Within DataWake you have a selection of data generated around her by external entities: Web Search, Clickstream, Consumer Profile, Voter Registration Information and Singer’s FBI file. As the user makes data selections, the Self-Portrait grabs data from the chosen source, deposits the data into a visual representation and displays it to the user. One may layer the various visual depictions to eventually achieve data chaos.

The fact that Singer has chosen to

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reveal these files, particularly the self-generated files such as the Webcam and Email, points to the delight of many Internet participants who choose to reveal their private life to a vast anonymous audience. The concept that many people enjoy the attention of a public stage and make use of the Internet for that purpose is not new. But the juxtaposition of DataMine and DataWake makes explicit the complexity of the Internet as a sphere that we help compose for our enjoyment, though it may have regulating and normalizing effects.

This dichotomy is not unlike the double system of photographic portraiture as Sekula describes “a system of representation capable of functioning both honorifically and repressively.” Photography functions honorifically in that it documents and memorializes “the ceremonial presentation of the bourgeois self,” and repressively in that it entrenches a social hierarchy by documenting and defining the other. Both the other within western culture itself by documenting the physiognomy of the criminal and in Oriental practice by documenting the savage and lesser races. Have you purchased your credit report lately? Are you quite sure that you would qualify for a new credit line? Where does your data self put you in the social scale of approval?

Singer reminds us that the Internet is an increasingly corporate space with such icons as the Microsoft Passport Butterfly. In SPV2 the MSN butterfly comes to life and flies out of the browser when one chooses Incoming Email. It reappears later once the email has choked the browser full of email to sweep away the text to create a new space for more incoming information. The Internet began its commercial transformation in 1979, the year the National Science Foundation (NSF), the once proprietors of the Internet agreed to sell part of its new virtual frontier to Compu Serve. “Fifteen years later [Compu Serve] claimed 3.2 million users in 120 countries and was part owned by Time Warner. The NSF finally, in 1995 handed the backbone and its management over to the private telecommunication giants Sprint,

Ameritech, and Pacific Bell which became the gatekeepers of the principal access points” (Winston 333). This is an all too familiar pattern of mass media, a pattern that has highly limited independent production in radio and television, in both technologies, the dialogical potential was consumed by corporate enterprise (please view notes for ellabotation).⁸

By publicly revealing her data-self, Singer turns the user into a data-voyeur while giving the user a glance at the sort of data that exist within the Internet in relation to each one of us. To further drive this point, Singer has also included the Join Me! category which allows users to enter one's own name and/or zip code to effect the visual representation and give one just a taste of her/his own data-self. In effect, the applied value of Singer's work is information. The project takes the first step of activism – it informs its viewer/participant – of just how open one's history may be for public inspection.

Although, once viewer enters her/his name and zip code the information one gets back is limited to weather and an image grabbed from Google, the viewer is rewarded for participating by gaining access to view past Join Me logs. As Singer explains:

When entering the logs, you see other's information and its more than weather and image. There is also potentially birthday information and descriptions of type, income based on demographics. You are rewarded for participating with this access but also you realize that your information will now be viewable to the next Join Me participant. You are now not only a voyeur but also an object of the viewing/dissection. Participation usually makes you see or feel the benefits, but hardly ever the consequences.”

TO SUBVERT:

REVERSING SURVEILLANCE

If Singer's SPV2 presents the first activist step through awareness and pedagogy, how can art and the electronic network be used to take the second activist step, action?

Over the last three years the Institute for Applied Autonomy (IAA) has been searching for tools that turn the camera upon the authoritarian figures that impose surveillance onto the corporeal public sphere. IAA “an organization concerned with individual and collective self-determination” asks itself, “How can we monitor surveillance?” Most recently, Germany’s ZKM, Center for Art and Media, offered IAA the opportunity – funding and a deadline – to produce the project iSEE, as part of the exhibition titled CTRL [SPACE], an exhibition that uses Jeremy Bentham’s conception of the Panopticon as a means of curatorial departure.⁴

Once the exhibit was set in place IAA approached the New York Surveillance Camera Players (SCP) to collaborate by permitting IAA to make use of the SCP’s mapping of all closed circuit television cameras (CCTV) in the Manhattan borough. A couple of years ago the SCP had a team of people document all CCTV surveillance cameras in the streets of Manhattan.

Using the data provided by the Surveillance Camera Players, the IAA constructed iSee, “a web-based application charting the locations of closed-circuit television (CCTV) surveillance cameras in urban environments. With iSEE, users can find routes that avoid these cameras – paths of least surveillance – allowing them to walk around their cities without fear of being ‘caught on tape’ by unregulated security monitors.”¹⁰ Granted that this data is now outdated and from the onset contained an unknown margin of error, the collaboration does not take away from its symbolic, pedagogical and potential.

iSEE is composed of both an on-line mapping application and an essay discussing the public use of CCTV surveillance cameras. Although iSEE is primarily a pedagogical discourse and a symbolic gesture engaging a wide audience about CCTV, it appears that the application

is as well being used practically, as users are mapping routes, zooming into the map and printing the path of least surveillance.

In contrast to Singer’s SPV2 which depends upon the dynamic data existing in networked databases to stir questions of on-line privacy in its viewer/user, iSEE tackles the issue of optical surveillance in “real” space. When asked which form of monitoring has the greatest significance today, IAA responded that public optical surveillance will be electronically networked. Although currently most surveillance cameras are single channel, new applications are being designed to interface surveillance camera documentation with various network databases.¹¹ “CCTV is evolving and

continues to be developed by

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corporate and university research through face recognition.¹² Beyond face recognition, we have seen software that studies human gestures and activity to figure out what one is doing. If the software interprets one’s gestures as suspicious, well you may

be picked up.” Hence, these seemingly disparate forms of surveillance on-line versus physical public space are not distinct issues, but rather will lead to enhanced surveillance of an enlarged public sphere – physical and virtual. To IAA physical and virtual surveillance represent a continuum toward a surveillance society, under the guise of national security, the fight against crime, and antiterrorism.

The subtitle of iSEE is “v.911: ‘Now more than ever’” and the phrase “Now more than ever” is in direct protest to the USA Patriot Act, the anti-terrorism measure signed by the Bush administration following the events of September 11th, 2001. The law strongly sets back the U.S. citizen’s ability to protect individual liberty, particularly for immigrant residents and citizens. Amongst the various provisions set by the new law is a strong reduction of judicial

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supervision of federal telephone and Internet surveillance by law enforcement authorities. And it expands the ability of the government to conduct secret searches, including on-line investigation and monitoring.

On January 4th, the New York Times reported the first case directly influenced by the USA Patriot Act in which a federal judge in Newark, New Jersey ruled that evidence surreptitiously gathered by the FBI about Nicodemo S. Scarfo's reputed loan shark operation can be presented in a trial later this year.

U.S. District Judge Nicholas Politan said last week that it was perfectly acceptable for FBI agents armed with a court order to sneak into Scarfo's office, plant a keystroke sniffer in his PC and monitor its output... Late last year, news leaked about an FBI project code-named "Magic Lantern" that would install surveillance software remotely using well-known backdoors in browsers, e-mail clients and operating systems... The flap started last week, when news reports began to appear about an FBI project code-named "Magic Lantern" [that] reportedly works by masquerading as an innocent e-mail attachment that will insert FBI spyware inside your computer.¹³

The judge went on to state that each day, advanced computer technologies and the increased accessibility to the Internet means criminal behavior is becoming more sophisticated and complex.... As a result of this surge in so-called 'cyber crime,' law enforcement's ability to vigorously pursue such rogues cannot be hindered where all constitutional limitations are scrupulously observed...

The position of the judge and the work of the Institute for Applied Autonomy present a social dialogue on authoritative power that illustrates Michel Foucault's observation on power as a dynamic force:

What makes power hold good, what makes it accepted, is simply the fact that it doesn't only weigh on us as a force that says no, but that it traverses and produces things, it induces pleasure, forms knowledge, produces discourse. It needs to be considered as a productive network

which runs through the whole social body, much more than as a negative instance whose function is repression.

The IAA will do its part in keeping the discourse alive as there are plans to further develop iSEE which is only one part of a much larger project. IAA would like to make greater practical use of iSEE data in real time protest, so that marching activists may inform one another of police locations via the customized mapping application on handhelds. Such use would avoid potential disruption of protest. IAA would also like to map CCTV surveillance camera use in other cities such as London, and Seattle, two cities where surveillance cameras are wide spread across the public sphere. Lastly, IAA plans to develop a handheld kit with GPS receivers that allow operatives anywhere to document a CCTV camera when spotted by wirelessly feeding the data to a remote database. Therefore the documentation and surveillance of public surveillance would be entirely decentralized.

The IAA looks to subvert corporate and governmental use of the Internet as a mechanism of social analysis and surveillance by turning it into a tool to make the actions of public protest for self-determination more efficient.

TO EXTEND THE DATA SPACE INTO THE PHYSICAL PUBLIC SPHERE

Public Broadcast Cart is a shopping cart outfitted with a dynamic microphone, a mixer, an amplifier, six speakers, a miniFM transmitter and a laptop with a wireless card. The audio captured by the microphone on the cart is fed through the mixer to three different broadcast sources. The mixer simultaneously feeds the audio:

- to the amplifier that powers the six speakers mounted on the cart
- to an FM transmitter transmitting to an FM frequency
- to the laptop that sends the audio to the thing.net's server from which the audio is broadcast on line at <http://radio.thing.net>

The Public Broadcast Cart is designed to enable any pedestrian to become an active producer of a radio broadcast. The cart

reverses the usual role of the public from audience to producer of a radio broadcast and online content - such a vehicle for public use and radio subterfuge may be constructed by individuals with little electronics know-how and a very low budget.

As U.S. Administrations and the FCC seek to hand over our media resources to the wealthiest corporate media entities looking to monopolize the media from print to radio to television, it is up to the independent producers to subvert big money domination of our culture.

THE INTERNET AS A SUSTAINED DIALOGICAL SPACE THROUGH CULTURAL PRODUCTION

The movement to merge art with daily social life is the legacy of the revolutionary avant-garde, a legacy that is bound to the rise of technological invention in modern society. Print, photography, the telephone, radio, film, video, and the Internet have each awakened a vision of artistic production embedded in the broad social fabric of the public arena. The tendencies of the technologically driven avant-garde have been socialist – aiming to debunk the art object from its pedestal through mass production and perhaps more importantly to free electronic media into a dialogical public sphere.

Hans Magnus Enzensberger in his 1974 essay/manifesto, "Constituents of a Theory of the Media"¹⁴ presents the following table to summarize the social dichotomy of the media:

If we apply Enzensberger's set of emancipatory objectives to the Internet, the

Internet indeed represents a dialogical vehicle more so than any other media.

However if we allow corporate surveillance and federal policies allowing greater monitoring of cyber space the Internet's dialogical potential will be consumed by a decentralized panopticon. The public sphere no longer only implies the embodied street space, as it now encompasses the virtual space of the Internet. Hence, new forms of cultural production that make use of emerging technologies must assimilate and subvert the corporate and governmental means of documenting, indexing, and monitoring the public domain to enact contestation. Brooke Singer's SPV2 and the Institute for Applied Autonomy's iSEE, present two alternative uses of the Internet and the Database as tools that provoke and enable activism through independent production and dissemination. ■

Brooke Singer's Self-Portrait (v2.0) is available at: <http://www.bsing.net/> And use Institute for Applied Autonomy's iSEE at: <http://www.appliedautonomy.com/>

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- 2 Mark Poster elaborates upon "CyberDemocracy" as a space where "individuals construct their identities... a 'democratization' of subject constitution because the acts of discourse are not limited to one-way address and not constrained by the gender and ethnic traces inscribed in face-to-face communications." *What's the Matter with the Internet?* Poster, University of Minnesota Press, 2001, pg.184
- 3 Nancy Fraser presents the concept of "public arenas of citizen discourse and association" in



REPRESSIVE USE OF MEDIA

- Centrally controlled program
- One transmitter, many receivers
- Immobilization of isolated individuals
- Passive consumer behavior
- Depoliticization
- Production by specialists
- Control by property owners or bureaucracy

EMANCIPATORY USE OF MEDIA

- Decentralized program
- Each receiver a potential transmitter
- Mobilization of the masses
- Interaction of those involved, feedback
- A political learning process
- Collective production
- Social control by self-organization

explaining Jurgen Habermas's theoretical definition of the public sphere in her essay, "Rethinking the Public Sphere A Contribution to the Critique of Actually Existing Democracy" included in *The Phantom Public Sphere*, edited by Bruce Robbins, University of Minnesota Press, 1993.

- 4 Email interview with Brooke Singer.
- 5 Much of this description is based the use and structure of Oracle 8i as presented in *Fundamentals Database Systems and Oracle 8i* by Ramez Elmasri Navathe Shamkant V. Navathe, Addison Wesley Longman, Inc. 1999.
- 6 "Music Software Users Installed Tracking Program Unknowingly" by The Associated Press, NY Times, January 5, 2002
- 7 Sekula pg.347: "...this archive of images of the body lies in the fact that by the mid-nineteenth century a single hermeneutic paradigm had gained widespread prestige. This paradigm had two tightly entwined branches, physiognomy and phrenology. Both shared the belief that the surface of the body, and especially the face and head, bore the outward signs of inner character." Where you may have once been displaced by your image, you may now be displaced by your data.
- 8 In radio Bertolt Brecht's suggestion of its use for dialogue was ignored: "radio is one-sided when it should be two. It is purely an apparatus for distribution, for mete sharing out. So here is a positive suggestion: Change the apparatus over from distribution to communication. The radio would be the finest possible communication apparatus in public life, a vast network of pipes." - Brecht "The Radio as an Apparatus of Communication", *Radiotext(e)*, *Semiotext(e)* #16 (Volume VI, Issue 1), pg. 15, 1993.

And in the world of television the 1960s heralded the first consumer video equipment introduced by Sony, media artists and activists immediately sprung upon it. Portable video presented immediacy rare in network television. In the pages of *Radical Software* and in the alternative movement's 1971 manifesto, "Guerrilla Television," written by Michael Shamberg and Raindance, they outlined their plan to decentralize television so that the medium could be made by as well as for the people. Adopting a sharply critical relationship to broadcast television, they determined to use video to create an alternative to the aesthetically bankrupt and commercially corrupt broadcast medium. - Boyle, D. 1990 "A Brief History of American Documentary Video," essay published in *Illuminating Video: An Essential Guide to Video Art*, edited by Doug Hall and Sally Jo Fifer, Aperture in association with the Bay Area Video Coalition, p.55

Due to the expense of video production and

broadcast, such idealization of cable and video has been marginalized to the extent of public access television stations (that now run on badly outdated equipment due to the rise of corporate cable enterprise). The distribution of independent video productions has as well been marginalized to small video banks that must overprice their collections or independent video rental stores that struggle to survive against the Blockbuster monopoly.

- 9 "In its exploration of the historicity of surveillant practices in their relationship to changing logics of representation, CTRL [SPACE] will offer both a state of the art survey of the full range of panopticism—in architecture, digital culture, video, painting, photography, conceptual art, cinema, installation work, television, robotics and satellite imaging—and a largely unknown history of the various attempts to critically and creatively appropriate, refunction, expose and undermine these logics." - ZKM web site, <http://on1.zkm.de/zkm/e/>
- 10 from the IAA web site, <http://www.appliedautonomy.com/>, currently featuring iSEE
- 11 However current surveillance cameras melded with face-recognition systems don't appear to pose much of a threat:
"Operator logs obtained by the ACLU show that the system not only has not produced a single arrest, but it also has not resulted in the correct identification of a single person from the department's photo database on the sidewalks of Tampa... Tampa police detective 'fessed up that the system was such a waste of time that cops stopped using it.' Reported by Declan McCullagh, "Face Recognition Needs a Lift," *wired.com* Jan. 5, 2002
- 12 "Facial recognition has been in development for decades, but recent advances in computer power and software have made the systems less expensive and more accurate — though just how accurate remains a subject of debate.
Most systems work by taking pictures of faces, comparing them to a template and making dozens of measurements of each one, including factors like the distance between the eyes... The mathematical description of those features is stored in a database, to be compared with other." Reported by John Schwartz in "New Side to Face-Recognition Technology: Identifying Victims" *NY Times*, January 15, 2002
- 13 "Judge OKs FBI Keyboard Sniffing" by Declan McCullagh, *NY Times* January 4, 2002
- 14 Originally published in 1974 in "The New Left Review," the essay is included in *Electronic Culture*, edited by Timothy Druckery, Aperture, 1996.

Shopdropping

Creating subversion in the supermarket

In a society where everything is commodified, art is no exception. In addition, artists' work can hardly get noticed in a gallery setting among the general public. How can an artist reach the lay-men when everyone is engaged in their consumerist lifestyle? By conveying their messages using the supermarket shelves. Shop-dropping is an interventionist art tactic whereby places of commerce are used similarly to the way in which street art claims back public space. It is the reverse of shoplifting. It takes back and subverts the commercial space for artistic use.

Shopdropping artists inherit and understand the situationist strategy of diversion from the '60s by stealing cultural elements from their original sources and re-routing them for subversive ends. The Droplift Project – the alliance of 29 audio collage artists – reversed the Situationists' definition: instead of exploiting cultural artifacts, they began surreptitiously giving them away by sampling and remixing sounds of recordings, movies, TV commercials, and shopdropping them to retail stores. Their act was conceived as a response to archaic copyright laws that criminalise the art of audio collage. By that they voiced their protest using media-activist methods.

The most well known example of shopdropping is a project by the Barbie Liberation Organization, who swapped the voice boxes of 300 G.I. Joe and Teen Talk Barbie dolls and covertly placed them back on the toy store shelves in 1989. As a result,

consumers could hear Barbie bellowing "Vengeance is mine!" or "Dead men tell no lies", while the altered Joe said things like "Let's plan our dream wedding!" or "Math class is tough." BLO tried to make a comment on gender stereotyping and the way toys can encourage violent and sexist behaviour in children.

Some other art pieces, like Packard Jennings's Il Duce Action Figure, openly force the apparatus of commerce to recognise their alterity by using extreme imagery and content. The packaging was part of the subversion in itself, the box of the figure advertised others in the fictional series, including George W. Bush, Margaret Thatcher and Wal-Mart founder Sam Walton. Finally, the Mussolini figure was placed into the store and re-purchased by the artist, while secretly video documenting the ensuing comical situation.

Other artists involve the financial value of the piece in itself. Zoe Sheehan Saldana created a secret relationship between mass-produced Wal-Mart clothes and their hand-crafted reproductions, which were returned to the shop and presumably sold for the initial price, while the original clothes were displayed in a gallery and given the value of a commercial artwork. Ryan Watkins-Hughes, a Brooklyn photographer replaced the packaging of canned goods with labels created using his own photographs and then placed them back onto grocery store shelves. The original bar codes and price tags were left intact, therefore it was possible to purchase the cans before >>

they had been discovered and removed from the shop. In his latest project, Watkins-Hughes invites everyone to submit all types of works on paper: photographs, drawings or paintings to be used in his next shopdropping trip.

SINCE THE ARTWORK IS THE ACTION AND NOT THE OBJECT ITSELF, THE AFTERLIFE OF THE PRODUCT OF SUBVERSION IS NOT IMPORTANT

Usually it does not matter much to the artist whether their shopdropped product fits to the economic environment of the shop and have, or have not, significant economic consequence. Saldana and Watkins-Hughes leave the possibility of purchasing the art object as a supermarket item, while other artists don't. One of the reasons of this is that these two artists altered or reproduced regular items listed in the inventory database of the stores by relying upon the legitimate bar codes of the products. Nevertheless, the main goal of the artist cannot be to sell the product, for several reasons. Firstly, the price of the artwork would be a small amount contributed to the retail store or supermarket and not to the artist. Secondly, most interventionist artists emphasise the gift giving nature of their work. These issues lead to the observation that the most important aspect of shopdropping is not the product but the act itself. The aim is the action of planting the art piece in an unwelcome retail environment, and to have it discovered by unsuspecting customers.

Since the artwork is the action and not the object itself, the afterlife of the product of subversion is not important, unless it is orchestrated as an extension of the event that happens in the private realm of the consumer and not in the supermarket. In the shopdropping event, corporate stores are tricked to give away their most cherished item, their shelf space. One would think that shopdropping is a very effective

advertising technique. As a matter of fact, shopdropped art items are produced in a very small run, a few dozen or hundred at most are created. It would not make much of a difference if the message of the artist is conveyed to a handful of people only. Furthermore, most pieces are removed from the shelves right after the first futile purchase attempt or when a shop assistant notices the product she has not seen before. In fact, the most important part of the shopdropping act in order to make the project effective is the media coverage, which is received largely by the strategy of dissemination of press releases. This gives the artwork the possibility to expand its boundaries initiating its life in a shared world of heterogeneous interpretations where it eventually finds new relations with the society, which is the ultimate aim of every artwork in the end. ■

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Linkania – The hyperconnected multitude



I link therefore I am
Wilson ¹

To think of citizenship in a web society is increasingly complex. It requires to think at how chaos and order could fit together in a concept that puts the individual in possession of the civil and political powers of a State.

Individual is now an eroded word. A human being cannot be considered as an indivisible entity. In a modern society people are multifaceted and are able to live many lives contained within a single one. Schizophrenia blooms in this digitally-mediated society.

Heidegger asks: What is this – philosophy?, and says:

We talk about philosophy. Questioning this way we remain somewhere over philosophy, and this means outside it. However, the point of our question is to get inside philosophy, to remain there, to submit our behaviour to its laws, that means, “to philosophize”. The course of our discussion must therefore have not only a well defined direction, but this direction has to, at the same time, assure to us that we are moving in the realm of philosophy, and not outside and around it. The course of our discussion must therefore be of that kind and direction so that what philosophy handles touches our responsibility, touches us, exactly in our being. ²

To philosophize we have to take part. Likewise, in order to live in the web we have to “brush up the bits”³ from the inside outwards.

In the same way in which people, mass or State are words now empty and excluding, citizenship is a term that presupposes an outside perspective. Our goal is to enter citizenship. Our idea is to take part, or “citizenize”. I want, however, to go a little beyond this concept.

My reference is linkania. A movement of self-organization of chaos. Linkania is an idea. It is an addition in the world of ideas and things. Marcelo Estraviz ⁴ says:

...I'm getting tired of the empty speech about this citizenship. Empty because it means almost nothing, but it's pretty to say.

Citizenship, in its essence, is entailed (linked?) to rights and obligations. Instead of talking and fully exercising this, of discussing, spreading, we talk of the vague terminology of citizenship.

The concept of citizenship is being emptied. Many activists against mass media sit at night on their couches and enjoy the colourful screen plugged on Rede Globo. Soap operas full idle lives pass in front of their eyes.

We must aim beyond tactics. Activism must go beyond criticism and constitute itself as a thought in action, beginning with a deep understanding of linkania and starting from a new model of relations >>>

among people, and between people and technologies.

Linkania has to do with people. Here I mean people in a more encompassing form. Through digital technologies we are able to perceive feelings that did not exist in standard metaphysics. We are able to probe our singularities (and our schizophrenias). There is a crowd within each of us. Linkania creates the bonds for self-organization. Therefore, linkania is opposed to the Hegelian idea of citizenship. Linkania is immanent. It is connected to people.

Toni Negri gives an interesting insight:

Against all avatars of the transcendence of the sovereign power (and nominally that of the "sovereign people"), the concept of the multitude is one of immanence: a revolutionary monster of the non-representable singularities, it begins with the idea that any body is a crowd in itself, and consequently, expression and cooperation. It's in the same manner a class concept, subject of the production and subject to exploration, this being defined as exploration of the cooperation of singularities, a materialistic dispositive of the multitude can only start from a priority taking of the body and from the struggle against its exploration.⁵

In this sense the internet brings novelty. It allows us to perceive these singularities and to understand how this monstrous multitude maximize and empower the debate. It lets us understand that power tends to decentralization. The catalysis of collaboration is a virtual reality. Collaboration is a process that wasn't born with the computer. It is in people's mouth, rounding the dusty asphalt of the outskirts.

Linux was born, grew up, ripened and reaches right now its technological orgasm. To break the logic of "market share" is the apex of pleasure for the hacker communities. But I don't want to restrain myself to Linux. I've been saying that Linux is only the tip of the iceberg in this knowledge revolution. The free software communities constitute the model for a possible collaboration society, the developers that broke the barrier and imposed themselves over the dogmas of the industrial era. But software is only a tool. In

a collaboration society a digital ecology must prevail.

Collaboration demands generosity.

There is no collaboration without generosity. Collaboration is not about help. Nothing to do with "don't give the fish, teach how to fish". It has to do with common interest projects. It is an incentive to search for relevant information. Those who don't "brush up the markets" will not get to understand that the world is more collective.

However, this collective does not destroy the individual⁶. We are living in a collective of individualities. In the web we can perceive the power of individual publications. The publishing of texts and ideas, at low cost, and the engagement of people united through blogs, bulletin boards, home pages and forums mark a difference. The sum of singularities in collaboration shapes the collaborative group.

Ideas sparkle in this process. Conversations are asynchronous and join people, they create communities that overlap, interact, intersect and build themselves.

Internet has already broken the elitism of information. Moreover, it has also decentralized fame. Unlike what occurs in mass communication, with internet the world becomes without "heroes". In the web, being is being seen. Blogs, the same as their publishers, exist to be seen, with no celebrities and Olympians, no emitters nor receptors. In cyberspace we are all just people.

In order to live in a network society we must understand this new dynamic. We have to perceive ourselves as people in a process. One of the ideas completely turned on its head by virtuality is identity. Digital resources allow the existence of many "self", all becoming real. These "selves" depend on a socially constructed repertoire.

SOCIAL NETWORKS

What is the novelty of a social network culture? Fundamentally, there is nothing new, we have forever been living immersed

in networks. The network is the standard configuration of human beings all along history.

However, during the last two decades, the concept of network has been used as an alternative organizing parameter that provide answers to a series of demands for flexibility, connectivity and decentralization of social activity. With communication and interaction technologies, networks begin to facilitate contact through distance in real time. They motivate and maximize conversation. They readdress communication to a organized systems logic able to unite people and institutions in a decentralized and participative form.

Capitalism, albeit dominant, can no longer sustain itself. Its main foundations, economy, the paradigm of bureaucratic ethics and mass culture, are in crisis. The crisis is a cue that a new order is urgently necessary. A re-shaping is mandatory. The 20th century demands, therefore, structural changes in power. It is in this scenario that the social networks acquire their importance.

Technology catalyzes people's intelligence: "The revolution of information technologies acts by reshaping the material bases of society and by inciting the rise of informationalism as the material basis of a new society" [7]. But we cannot ascribe these changes only to technology. The R(evolution), including the one promoted by the internet, has nothing to do with computers. It has to do with people.

Internet makes possible the blooming of new social and cultural network movements. It enables the organization of a civil society in new forms of conduct and the return to human networks after years of domination by machines and bureaucracy networks.

TO LINK, TO LINK AND TO LINK

To link for generosity. To link because we have interests in common with real people. To link has objectives: recover the lost voice, seek for a hope lapse in the digital interlines, to find a more human humanity. Linkania is the collaborative evolution. To

link, to link and to link.: this is the motto of the new world.

*Linkania... is citizenship without cities. It's un-territorialized. The action is local, but the connection is global. It's the friend's link, the neighbour's. It's the cue. It's the business between two companies in different continents. It's the help given by your cousin from Madrid by e-mail. It's the discussion flowing in the forum to visit some exposition, and the link to the exposition, that somebody prints and pins on the nursery mural. All these are links. It's the text by some blogger that makes you think. It's the valuable discovery by the jobless who visits an infocentre and registers for a government programme that sends him to a job. And it was a hint by a neighbour, he gave the link.*⁸

Conversation in the internet is very different from live, face to face interaction. At the moment, for instance, thousands of people, and thousands of Brazilians among them, are using the blog as a conversation and decentralized information tool. One of the more immediate consequences of this conversation concerns journalism. Why read José Simão? I can read Cora Rónai's blog [<http://cora.blogspot.com>]. Why do I need to read news about cinema in the Folha de S. Paulo? Nemo Nox has already done the critique in burburinho [<http://www.burburinho.com>]. Why wait for the analysis about the planet's situation in the Estadão? NovaE [<http://www.novae.inf.br>] does it every week. There are so many alternatives to know what is happening throughout the world that the traditional press is losing, step by step, its power and its place as "opinion shaper". Taken singularly most of the blogs do not add anything, at least for the unconnected majority. But for those who believe in the making of a reputation, blogs are aggregative, powerful, influential: they are an extraordinary novelty. They exist in the agreement between people, in the kindness of a hyperlink. They extrapolate concepts, thoughts, missions, campaigns and disputes.

Paulo Bicarato makes an interesting analysis on the extent of the blog phenomenon:

(...)there are still some analysts that >>

surprise me with their myopic view: speaking of blogs, they question the number of accesses, for instance, along with other characteristics which have only and exclusive commercial interest. But blogs don't have any commercial interest, in principle. In some cases they can even give origin to some project with commercial outcome, but then they cease to be blogs. The personal voice of each one, reverberating through the web, is what characterizes this effectiveness of the expression liberty. And every one of us has something to say.⁹

I agree with Bicarato, albeit I do not make this distinction between commercial and non-commercial. This rancour is outdated. I would rather make reference to the amateur work, by those who love what they do. Blog has much more to do with lust, with the urge to protagonize one's own life. Blog is about decentralized conversation. And decentralization belongs to the process of linkania.

In spite of all this, the concept of linkania is not to be confounded with the blogger neighbourhood, nor with social softwares. Linkania is not a list of links. Linkania is the kindness to link. It is the act, the pleasure, the love of seeking in collaboration a new way to produce and to be happy. To understand oneself as a link. Linkania is about the hyperconnected multitude. Thus, it is no longer appropriate to consider the city as the space par excellence of sociability and culture.

THE RELIGARE

Estraviz remarks on the importance of religare:

While linkania is a word of the future, religare is a word of the past. It is whence the word religion originated. I like religare more. A much more beautiful word because it does not imply creeds, rituals or institutions. It does not imply faithful or unfaithful. Fundamentally it implies re-connect-oneself With life, with the world, with the All. And with your neighbour.¹⁰

We are eager to live this time of changes. We believe in a better world. In the maximization of connection and in a planetary consciousness. Our popular poet

Gentileza (kindness) says: Kindness leads to kindness. Sharing the concerns and the care for others makes us more human.

Religare is that simple: an act of generosity.

Religare is happening for us who have access to internet. We are "digitally included", we are in bunkers in our cities, we exercise (or not) a pretend citizenship. We are in the "RE" phase of re-ligare. Poverty was always in the "ligare". For the poor it was the only choice. Among them fraternity happened for survival and naturally. That is how they stay alive, because they help each other. We do not help them because we are disconnected from them, we dehumanized them. What is lacking then? Time. The time for the new generation to grow while the poor's children grow connected in their schools and neighbourhood associations. In the web without hierarchies and compromises, things will happen¹¹.

Religare is about a new paradigm, with a non-religious spirituality. The possibility of breaking the chains that make us less human.

THE EDGE IS THE CENTRE.

During the preparations for the event Midia Tática Brasil [<http://midiatatica.org>], which was inspired by the Projeto Metáfora debates¹², we incorporated the idea that the edge is the centre¹³. On the ground of this idea, we proposed ways and possibilities for low-earning people living at the urban outskirts to amplify their voices by accessing tele-centres, monitors, and by having the support of progressive public policies whose objective is the creation of necessary infrastructure, that is, the setting up of interconnected community centres. On this ground, even though global access is still restricted, we are working for the possibility of exercising linkania. To link is to reach for inclusion.

DIGITAL TROPICALISM.

Music, images and texts are being spread in a free manner, and in a quantity never seen before. Nevertheless, there is a question which remains unanswered: how to create the means to reward all this creativity?

We do not have answers, we have ideas. I believe that these people, even having remuneration as a final goal, are trying to get a firm hold, to step on hard ground. They want to be recognized for their creativity and for the quality of their work. People are looking in the communities for a re-encounter with linkania.

This process is particularly important in Brazil. We have an antropophagic tradition which is totally coherent with the hacker culture, melting elements of different origins in creative products. We are historically peripheric. And the edge is now the centre. It lives from "mutirão", it breaths collaboration. [14] Collaboration has always been a survival strategy here. Where this country would be without the kindness between people playing on the same misery team, the now called "excluídos". Excluded from access to the technological tools that allowed the elites to take hold of the cultural and artistic patrimony of humanity and to transform it in private property, to the advantage of a few. But not excluded from the culture of collaboration, creativity and survival.

PEOPLE WANT TO BE HAPPY

Digital media make it possible to access "technological" resources of creation, production, transformation and circulation of knowledge and culture. Communities engaged in linkania projects, such as free software and free ideas communities, are growing and ripening. We are testing alternatives for the creation of a decentralized communication, independent and aimed to the edges.

The message is linked. It is in the sites, in the blogs, reverberating in the e-mails that we exchange daily. The message is in the web. And it can be processed in any of the ends. What one needs is simply to copy a link, download the documents, join the pieces. It is up to the people at the different ends of the process, to transform a digital file in analogic content. The medium, as such, is no longer the message. It is the living voice of each person. An example of this kind of project is given by the NovaE magazine¹⁵ in the campaign for digital

billboards. Any reader can create and reverberate their message in the web. And many others are happening right now, while you read these words.

Does it seem complex? It is not. Linkania is the expression of the engagement of people in networks. A generous exchange of links that catalyzes conversation, incites and solidifies the engagement. The web is made by knots. Knots linked one to another. It is the power of links. To link, to link and to be linked. To live, to think, to do. We are facing the future. And in order to maximize our hopes in a better world we have to believe. Believe in the vital illusion of virtuality, which extrapolates reality. Believe in the ludic as existential strategy. For, as Oscar Wilde said, "life is too serious a thing to be taken so seriously." ■

by Hernani Dimantas

BRASIL
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ViSuAL cHaoS

– vandalism,

brandalism

+ street art

Jesus Christ is popping up all over London, and it's really starting to annoy street artists and their enthusiasts.

A stencilled, spray-painted icon reminiscent of the legendary statue that towers over Rio de Janeiro, Christ the Redeemer, is appearing on London's sidewalks and buildings at an alarming rate; but it's not a part of the city's world-renowned, controversial street art scene – it's advertising, courtesy of Saatchi and Saatchi.

East End artist and graphic designer Eelus has been involved with the street art scene for the past few years. He rolls his eyes and groans when asked about the Saatchi-sanctioned stencils: "It's just the latest in a long line of advertisers cashing in." When they first started appearing in April, he says, "Everyone went around Shoreditch, pasting over them and ripping them down."

The stencil portrays a longhaired figure with outstretched arms, dressed in jeans and a tee shirt, and is part of the \$38 million "Sagatiba Pura" campaign. The Brazilian company Sagatiba produces cachaça, a sugar cane liquor that is the key ingredient for fashionable 'exotic' cocktails like caipirinhas.

Popular blog The Londonist notes "the inexorable spread of the Sagatiba cachaça 'Jesus Man' stencil across the streets of London with some interest, and a bit of dread", while predominantly negative postings have poured in on woostercollective, a website devoted to street art and culture jamming in its various forms, as well as chronicling its employ by corporations.

One post echoes Eelus' sentiments precisely, screaming that London's artists have united in "a mission to clear the streets of this tainting piece of bullshit street art!"

The street artists' dismay is understandable – their tools and techniques are efficiently being employed by the very entities they mean to contest.

According to woostercollective, more than 200 corporations including Adidas, Puma, Lee Jeans and Red Bull, have used street art to hawk their goods or have incorporated its elements into their products. While many feel that this ultimately defeats its counterculture, subversive roots and principles, corporate endorsement does serve as a litmus test of sorts as to the influence and implications of street art in contemporary culture.

And it's not just corporations that have begun to recognize the considerable

influence of these art forms customarily deemed unconventional. In many critics' and galleries' opinions, street art and its constantly morphing forms and classifications will be – or indeed, already are – the art world's next big thing.

Paul Jones, owner of the Elms Lesters Painting Rooms in London, told *The Guardian*: "This is the next movement in art. It has that feel about it, as did Pop Art or the Futurists. It's been building gradually for 30 or 40 years and all of a sudden, you know it's the thing. There's nothing else around like it. When I look at contemporary art magazines and see the same conceptual artists – the Chapman brothers, for example – they look old school by comparison."

But what exactly is street art? And is it really art?

Michael Quine, lecturer in cultural policy and management at City University of London, is hesitant to give definitions. "Is street art a style of work, or a place of work?" he asks.

He points out that the issue is absolutely subjective, but in his opinion it all boils down to property and placement. "I think the issue is not so much about whether it's art or not, but where it is. It's where it is that makes it street art," he explains.

According to Eelus, "The common understanding is that anything at all that's out there on the street – whether it's a stencil, a 'throw up', wheat paste, sticker, whatever – is classed as street art. But saying that, there is a very thin line that's always under discussion as to whether graffiti in its original sense is street art."

"I know other people have quite different views on where the line is drawn," he continues. "I heard an interesting idea the other day that was anything aerosol-based is classed as graffiti, whereas everything else is street art. I'm not too sure about that, but like I said, the boundaries are very different from person to person."

To even understand what's under discussion here, a crash course in vocabulary may be in order. For starters, the word "graffiti" is Italian for "little scratches", and the concept dates back to antiquity. Visit Pompeii today, for example, and

political graffiti is still visible on brothel and public house walls.

Its parallels to the past are abundant and fascinating, but the modern conception of "graffiti" and its contemporary styles were effectively born in the 1970s on New York subway trains.

The first graffiti artists, or "writers", that popped up in New York concentrated on distorting and stylizing the letters in their names, nicknames or pseudonyms. As more and more artists began spray-painting their "tags", or signatures, across the city, writers found different ways to make their work distinctive. The tags swelled in size until the first "pieces" (short for masterpieces) began appearing on subway trains, and they eventually developed pictographic components. This aerosol-based tagging approach is very frequently associated with hip-hop culture, and while its styles continue to evolve today, it remains the overriding form of graffiti art worldwide.

Post-graffiti, neo-graffiti, aerosol-art, and street art are terms that many contemporary street artists and writers prefer to use to describe their work rather than the generic, all-encompassing term "graffiti". Not only does "graffiti" carry negative connotations of vandalism and crime, but the term is so strongly associated with the classic New York style pieces, that it fails to incorporate the other aspects and history of street art.

Street art encompasses much more than just pieces, tags and "throw ups" (quickly done aerosol tags), and the artists' tools have grown to include oils, chalk, acrylics, airbrushes, paintbrushes, stencils, posters, stickers and wheat pastes.

"The whole scene has really progressed a lot in the last few years," says Eelus, "and it's nice to hear the term 'street art' be used more and more. At the end of the day, though, the people out there who do really frown upon the whole thing are going to see it as a negative part of society no matter what label it falls under. But I think 'street art' helps put things in a new, positive light that will hopefully create a bit more understanding."

London's local councils simply don't agree – whatever the labels and terminology, it's estimated the

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boroughs spend more than \$27 million a year on graffiti removal.

"Graffiti is vandalism and contributes to people's fear of crime," says Islington Council's communications officer, Charles Dean.

Mr. Quine understands the council's position: "It makes them nervous. I understand that they make that association, because there's no control. You feel safe if you have a sense of control."

Mr. Dean does admit, however, that the difference between graffiti and art is a subjective assessment and recognizes that some graffiti artists feel they're expressing themselves in a valid way. But nonetheless, he says, "We will prosecute when we can."

Most street artists are quick to distance their work from true vandalism, and often point out the ways that capitalism has defaced cityscapes.

Banksy, Britain's most prominent street artist who's known for his sociopolitical stencils, as well as his pranks (the "art terrorist" recently hung his own unsolicited pieces in some of New York's most prestigious museums), coined the term "brandalism" for a 2003 London exhibit; it works to describe both corporate advertising and iconographic street art that encroach upon public space.

"A lot of people think that scuttling around stencilling images onto buildings in the middle of the night is the action of a sad, frustrated individual who can't get attention or recognition any other way," Banksy tells fellow street artist and author, Tristan Manco.

"They might be right," he says, "but I've done gallery shows and, if you've been hitting people with all sorts of images in all sorts of places, they're a real step backwards. Painting on the streets means becoming an actual part of the city. It's not a spectator sport."

While street artists' methods, media, and messages differ greatly from one to the next, they do seem to share a common frustration with the notion of "public space" and feel justified in their efforts to challenge the status quo.

"I'm not a Banksy with any deep social or political messages behind what I do," confides Eelus.

Then why does he put himself at risk, stenciling and pasting stickers around the city? What exactly is the point?

"The world is dominated by overpowering advertising campaigns ramming a product or lifestyle choice down our throat at every single turn," he says. "Why shouldn't we claim back the city for ourselves through engaging, democratic street art whose only purpose is to bring a bit of life and colour to what can be a dull, soulless landscape?"

"Street art gives people a voice, a chance to be seen and heard without being certified by an art school or gallery. Anybody can get involved, that's the beauty of it." ■

By Amanda Janis,

LONDON

SOURCES

Eelus, known by day as Lee Pennington, East End stencil graffiti/sticker/wheatpaste artist (face-to-face interview)

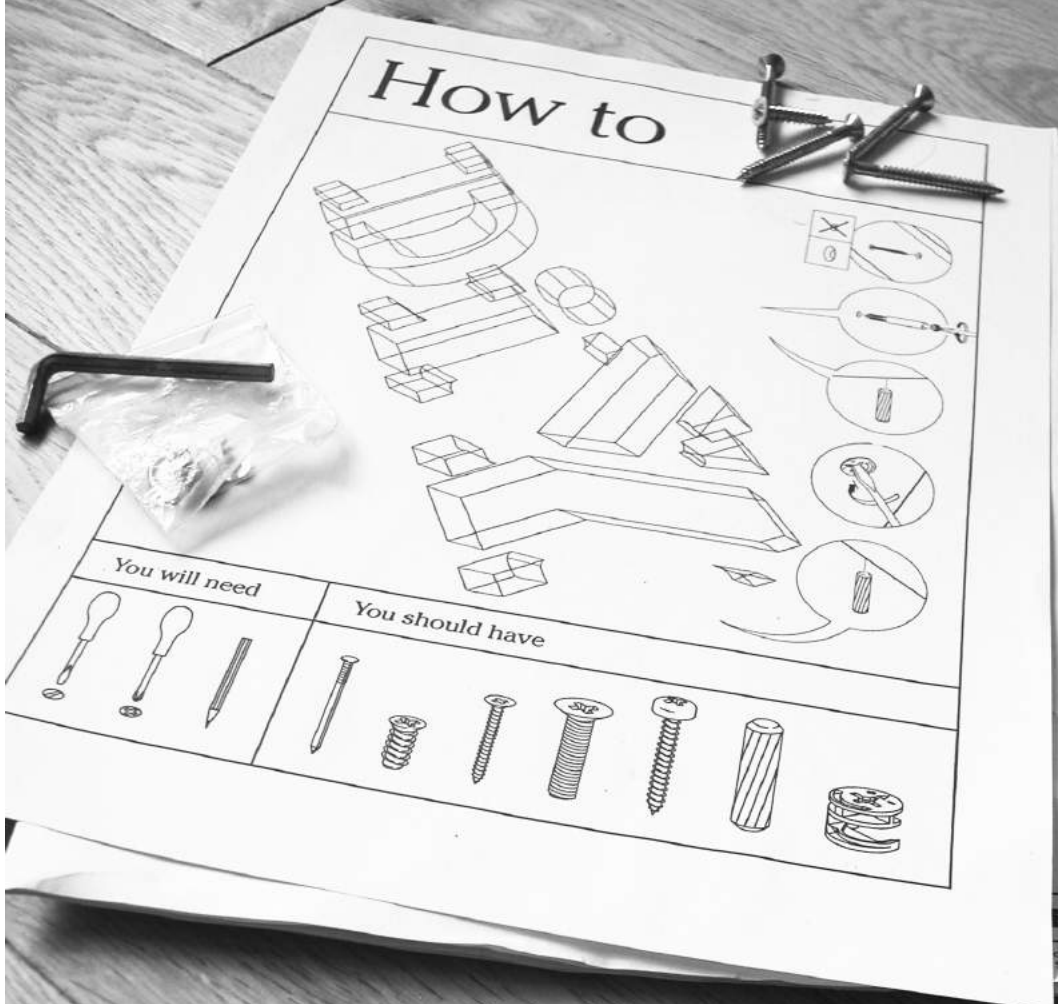
Michael Quine, Dept of Cultural Policy & Management, City University (face-to-face)

Dr. Lisa Pieraccini, archaeologist and professor of classical studies for Temple University's Rome campus (email interview)

Rhiannon Pickles, art PR (email interview)

Charles Dean, Islington Council Communications Officer (email interview)

Rosey Thewlis, BA Art History from Cambridge (face-to-face)



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How to create a high bandwidth wireless node... Consume-style

It's an old line....Internet years are like dog years. Bearing this in mind, this how-to is not intended for the old dogs of free wireless networking in London but more for artists with a new and perhaps tentative interest in exploring wireless media.

The Holy Grail for London's free wireless networking enthusiasts is the free, mesh network which would allow citizens to create a blanket of nomadic-noded, ad hoc, local area networks with their wirelessly connected laptops and bluetoothed mobile devices. Relatively independent of the Internet as supplied by telecoms, the nodes would form parallel networks, dark-nets, clouds of promiscuous file exchange and digital communication.

OLSR¹ is the routing protocol for mesh networks which daisy chain mobile nodes allowing them to join and leave the network in real-time. The limitations, at time of writing, lie with the radio transmitters/receivers that either listen or broadcast but cannot do both at once. No one has yet invented a cheap solution to this problem.

The next best thing is what has been

explored and promoted by Consume in the UK (and wireless network communities around the world) since the late 90s and more recently in projects such as the Boundless² broadband co-op. Using strategically positioned D-link omnidirectional antennas (as well as a range of others produced by the DiY 2.4 Ghz community) to broadcast bandwidth across a 4 mile range, this project aims to provide free wireless Internet access across the whole borough of Lewisham, to its local government workers and its constituents, promoting an "enthusiasm to share resources".

What follows are my notes from a workshop in 'Network Self Provision' run by James Stevens of Consume³ and Alexie Blinov of Take2030⁴, as part of the Pervasive Connections event in London in April 2005⁵.

During this workshop I learned enough to build a DiY wireless network node. So here are my notes, technical and anecdotal, reflecting the style of the workshop. If you prefer your instructions dry check out the Consume FAQs⁶.

A 9 STEP GUIDE TO CREATING A DIY

HIGH BANDWIDTH WIRELESS NODE.

HINT: you will need to source some (inexpensive) kit so read to the end before you get started.

Step 1 Download MeshAP from <http://locustworld.com> and copy to CD.

Notes: MeshAP utilises old computers (often found in skips).

MeshAP installs its own operating system and offers a Graphical User Interface (GUI) for network administrators, it also features military level security encryption.

This software was created by Jon Anderson, who is known for his 'SMS Club'. He also works in the commercial sector (brand to hand SMS).

Step 2 Find an old computer in a skip.

... a free and totally doable option in London... or beg a cast off from family, friends or work; the minimum specification for the machine is 128mb ram and a 60mb hard drive. It doesn't need this high power, but it's what old computers generally come with- it really only needs the equivalent power of a compact flash card.

Step 3 Buy or find a PCI wireless card (approx £50 new) and stick it in the computer.

Step 4 Plug an Ethernet cable with access to the Internet into the computer.

Step 5 Reboot the computer from the MeshAP CD. It will throw up the GUI interface

Step 6 Register your wireless node with WIANA who register every node on the global wireless network and assigns a unique IP number (address) to each.

Once the machine has fully booted you, the network administrator, connect via the Internet to <http://www.wiana.org> to register.

Step 7 Go into UNIX and hit the keys "Ctrl, alt and backspace" (this works on a PC)

```
login : root
password : terra7
: ping [your new ip]
: wianaregister
```

Step 8 Connect the antenna from the wireless access point at the back of the machine, along a cable called a Pigtail through a surface mounted n-type connector to a 2.4ghz antenna that you find listed on any DiY 2.4ghz antenna website.

Step 9 Through the GUI interface, you the network administrator, can customise your splash page to inform users of terms and conditions of entry to the free network, wish them an anarchistic day and share bandwidth and share the love. ■

Taken from a longer article by Ruth Catlow, featured on Furtherfield.org & Mazine.ws- "Lets Do Lunch: Pervasive Connections- Instructions Included" by Ruth Catlow

<http://www.richair.org>
<http://www.furtherfield.org>
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by Ruth Catlow,

LONDON UK

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<http://www.consume.net/wiki/index.php/FaQs>

There are those who build & those who dismantle

NOTES ON Trashware BY HACKLAB_pg

Perugia Hacklab (HL_PG) was born in 2001. It is a laboratory, a social and digital network that uses free software, a place of experimentation and critical thinking within digital technology, a net-point offering everybody equal web access, a group of people mounting and unmounting computers.

Hacklab_PG uses and distributes free software such as GNU/Linux because it stands against the monopoly of the big software houses and against the idea of copyright.

There are those who build and those who dismantle.

Hacklab_PG last project is Oziosi.org., a self managed server whose aim is to offer space and resources to those subjects and realities, organized and not organised, situated outside commercial logics and with no means and money to gain such spaces and resources.

In April 2005 HackLab_PG presented a Linux Terminal Server Project (LTSP) workshop run by Gabriele Zucchetta.

“Trashware is the practice of recuperating old hardware, putting together bits of different computers, and making them work and useful again [...]”

The informatic material obtained in this way is given to people or realities that may need it, specifically in connection with

initiatives aimed at bridging the digital divide, that is, the difference in available means and resources between those who are digitally fluent and those who are not.”*

LTSP is a package for the system GNU/Linux. It allows the creation of low cost terminals by using slow, outdated hardware. Applications are run by the server hardware while input and output are run by the terminals.

The workshop explained how the LTSP system works and showed how to install and configure the system, as well as offering practical experience on how to use the LTSP system.

HERE IT IS A SCHEMATIC DESCRIPTION OF HOW PACKAGE LTSP WORKS:

Definition of Terminal

The web offers several definitions: Terminal is a dispositive that allows you to send commands to a computer. It is usually made by a keyboard and a monitor and “some simple circuit”; a keyboard and a monitor, plugged to a computer (a mainframe), used to insert commands and to visualize them. Unlike computers, terminals do not have their own CPU or Hard Disk; a combination of keyboard and monitor that together allow to interact with a computer.

Use

Terminals (graphic or character) make possible the creation of nodes for the access to a computer (server); the workload (ram, disk and CPU) is entirely on the server; it is the correct approach to multi-user systems (intended as multi-nodes).

Advantages

They do not need any care, and their installation and configuration are simple and fast; the administrator deals only with the server and can "almost" forget the terminals. Otherwise, they must administrate a quantity of computers equal to the number of nodes. The users cannot access the server console, this avoids many problems; the terminals hardware is low cost as they do not work to execute the programs. Terminals are extremely quiet (they have no disks).

The LTSP Project

It is a "simple" system to create terminals (graphic or character) by using PC hardware; the mind behind this project is James A. McQuillan; the project started in 1999; today it is available version 4.1; licence GPL.

LTSP in practice

The project consists of a compilation of software and configuration files.

The terminal is called workstation; the computer (which provides resources) is called server.

The package LSTP allows you to create a diskless computer that executes the server X which points at the computer server.

Hardware configuration of the terminal

It is important to remember that terminals do not execute programs, therefore they do not need powerful hardware. For this reason parts of old computers can be recycled and new hardware can be chosen among the cheapest.

Necessary

Monitor, keyboard, case (with power

supply), mother board, ram (usually 16 Mb), cpu (usually 486 or Pentium), video card, network card, mouse (for graphic terminals).

Optional

Sound card, cdrom, floppy.

Useless

Hard disks, ram (128 Mb, 256 Mb, 521Mb, ...)

HARDWARE CONFIGURATION OF THE SERVER

It depends on how you want to use it, however actual technology allows you to set up a server at a cost only a little more than a PC

1. How does it work

When the workstation is switched on, its hardware test (POST Power On Self Test) begins; during POST, bios searches available rom of expansion.

If the network card has a eeprom Etherboot bios executes it;

Code Etherboot proceeds to initialize the network card (ip 0.0.0.0) asking (via broadcasting) a valid IP for the own MAC address;

2. How does it work

A server dhcp gives the following information to the network card:

- IP address (and NETMASK) for the workstation
- directory and name of the kernel to download (from server)
- directory and name of filesystem NFS to set up as root
- optional parameters to pass to the kernel
- through TFTP (Trivial File Transfer Protocol), Etherboot code contacts the server and downloads the kernel; the kernel is loaded onto the workstation; the control is then passed to the kernel, that initializes the entire system and the peripherals that acknowledges;

3. How does it work

Attached to the end of the kernel, there is the image of a filesystem which is >>

loaded onto the memory as if it was a normal ramdisk, and temporary mounted (root=/dev/ram0) as root filesystem;

a script linuxrc (init=/linuxrc) is executed that recognizes the network card and loads the driver;

the network card is initialized again with another request to the dhcp server;

now a new root filesystem is mounted via NFS (first on /mnt then on /: the pivot_root is executed that exchanges the current filesystem with a new one);

4. How does it work

linuxrc job is over and init starts;

the file /etc/inittab is read; the command rc.local is launched that creates a 1mb ramdisk to contain the files that need to be modified during the functioning and is mounted in /tmp;

- the filesystem /proc is mounted;
- the system X-Windows is now configured, creating on the spot a configuration file through the scripts /etc/rc.setupx or /etc/rc.setupx3 respectively for versions 4.X and 3.X of X-Windows (parameters are found on the configuration files in the server);

5. How does it work

The control is back to init that creates the file /tmp/star_t_ws responsible of X start;

the file /tmp/syslog.conf is created and the process syslogd begin. Logs are sent to the server specified in the configuration file;

the system enters in runlevel

2 - in this level the script set_runlevel begins. On the ground of a parameter found in the server it activates one of the three "true" runlevel:

3 - Shell for debug;

4 - Terminal modality character (telnet session);

5 - Graphic modality (GUI) (X windows is launched and sent a request XDMCP to the server).

1. Server configuration

There are four stages:

- "LTSP utilities" installation;
- Installation of packages tgz for the Client;

- Services configuration;
- Terminals configuration.

The software is available in a single file ISO or it is possible to rely on network installation.

Ltspadmin script allows you to install tgz packages.

2. Server configuration

ltspcfg script allows you to configure the server services in a simple and interactive way:

Runlevel

Selection of network interface
configuration DHCP,FTP,NFS,XDMCP
creation of file /etc/hosts
creation of file /etc/hosts.allow
creation of file /etc/export
creation of file ltsp.conf

3. Server configuration

```
/etc/dhcpd.conf
default-lease-time          21600;
max-lease-time              21600;
option subnet-mask          255.255.255.0;
option broadcast-address    192.168.0.255;
option routers              192.168.0.254;
option domain-name-servers 192.168.0.254;
option domain-name          "ltsp.org";
option root-path             "192.168.0.254:/opt/ltsp/i386";
shared-network WORKSTATIONS {
    subnet 192.168.0.0 netmask 255.255.255.0
}
}
```

4. Server configuration

```
group {
    use-host-decl-names      on;
    option log-servers        192.168.0.254;
    host ws001 {
        hardware ethernet    00:E0:18:E0:04:82;
        fixed-address         192.168.0.1;
        filename               "/ts/vmlinuz.ltsp";
    }
}
```

5. Server configuration

```
/opt/ltsp/i386/etc/lts.conf
[Default]
SERVER = 192.168.0.254
XSERVER = auto
X_MOUSE_PROTOCOL = "PS/2"
```

```

X_MOUSE_DEVICE      = "/dev/psaux"
X_MOUSE_RESOLUTION  = 400
X_MOUSE_BUTTONS     = 3
USE_XFS              = N
LOCAL_APPS           = N
RUNLEVEL             = 5

```

6. Server configuration

```

[ws001]
USE_NFS_SWAP        = Y
SWAPFILE_SIZE       = 48m
RUNLEVEL            = 5
[ws002]
XSERVER              = XF86_SVGA
LOCAL_APPS           = N
USE_NFS_SWAP        = Y
SWAPFILE_SIZE       = 64m
RUNLEVEL            = 3

```

WORKSTATION CONFIGURATION

The workstation needs only a boot system. As said this is found in the network card eeprom.

Package Etherboot:

<http://www.etherboot.org/>

Rom-O-Matic: <http://www.rom-o-matic.net/>

The rom can be loaded also onto boot floppy.

VARIOUS

It is possible to configure the system so that one or more applications (mozilla, xmms, ..) are executed by the workstation;

it is possible to install a printer plugging it directly in the workstation;

it is possible to use the workstation sound card;

it is possible to access the workstation CD-Rom or floppy reader. ■

**<http://it.wikipedia.org/wiki/Trashware>*

Linux Terminal Server Project (LTSP)

Official homepage: www.ltsp.org

Workshop By Gabriele Zucchetta:

By Hacklab Pg

ITALY

<http://oziosi.org>



Sms to string: Turn text messages to a usable format

At the core of any mobile phone based work there must be a GSM modem. C6 made use of the easy to use and setup Samba modem by Falcom (<http://www.falcom.de>). This modem is easily connected and setup to any recent Windows or Linux operating system. There are various other modems available on the market so the issue then is how to get the data from the GSM modem into some useful form.

The simplest way of doing this is with GSMLib available from <http://www.pXH.de/fs/gSmlib/>. This lib comes with a simple application `gsmsmsd.exe`. When run with the proper command line parameters (in our case `'gsmsmsd -dCOM1'`) it will output the content and other data from any SMS message received by the modem on the given port (in our case COM1). This makes it incredibly easy to work with and debug since all the format of an SMS from this application can be seen quite simply on the command line. It will also send this data directly to the standard input of any other application through the use of the `'a'` or action parameter, e.g. `'ademo.exe'`.

Since `gsmsmsd.exe` helpfully produces all output from the GSM modem to the standard input of any application it is possible to parse this data with a variety of different applications.

The C++ code in figure , can be compiled using the MySQL++ library available at <http://tangentsoft.net/mysql++/>. This provides a simple STL style access to the MySQL database (available at <http://www.mysql.com>). Instructions for its use are available on their website. Obviously any code using MySQL will require MySQL to be installed correctly and may require linking to the `libmysql.lib` that comes with it.

So our simple C++ in figure 1 can be used to compile an executable that will parse the data given from `gsmsmsd` and place it into a database for use in web applications such as Want and Need or indeed any other use one can come up with.



www.c6.org/sms

FIGURE 1.

```
#include <fstream>
#include <iostream>
#include <sstream>
#include <string>
#include <time.h>
#include <stdio.h>
#include <mysql++.h>

using namespace std;

string GetData(vector<string> messages, string templ)
{
    // find the entry in messages that starts with templ
    vector<string>::iterator iter;

    for (iter = messages.begin(); iter != messages.end(); iter++)
    {
        string tempLine = (string)*iter;
        int i;
        // search for the location of templ
        if ((i = (int)tempLine.find(templ,0))!=-1)
        {
            // pull out all the content after the end of templ
            return
tempLine.substr(i+templ.size()+1,(tempLine.size()-templ.size()-2);
        }
    }
    return string("");
}

int main(int argc, char *argv[])
{
    string input;
    vector<string> sms;
    char line[512];

    try
    {
        // read data from standard input
        while ( !(cin.eof()) )
        {
            // read a line
            cin.getline(line,512);
            // store it in the vector
            sms.push_back(string(line));
        }

        // connect to the database
        mysqlpp::Connection con(mysqlpp::use_exceptions);

        if (!con.connect("databasename", "databasehost",
"username", "password"))
    }
}
```

>>

```

    {
        cerr << "Error connecting to database." << endl;
        return -1;
    }

    // create a query object that is bound to the connection
    mysqlpp::Query query = con.query();

    // parse the data out of the lines we've read in
    string msg = GetData(sms, "User data: ");
    string caller = GetData(sms, "Originating address: ");

    cout << "SMS received from : " << caller << endl;
    // insert the sms into the table
    query << "INSERT INTO sms (time,caller,msg) VALUES(" <<
(long)time((time_t)NULL) << ",";
    query << "\"" << mysqlpp::escape << caller;
    query << "\",\"" << mysqlpp::escape << msg << "\")";
    // store the data
    query.store();
}
catch (mysqlpp::BadQuery& er)
{
    // handle any errors
    cerr << "Error BadQuery: " << er.error << endl;
    return -1;
}
catch (mysqlpp::BadConversion& er)
{
    // handle bad conversions
    cerr << "Error BadConversion: Tried to convert \"" <<
er.data << "\" to a \""
        << er.type_name << "\"." << endl;
    return -1;
}
catch (exception & er) {
    cerr << "Error Unknown exception: " << er.what() << endl;
    return -1;
}

}

```

By Ben C6

CAMBRIDGE
www.c6.org/wantandneed

Anti mobile

Not so long ago a great new invention entered our lives, the mobile phone. The front runner of pervasive communication has completely transformed the way we perceive long distance communication. While we are certainly greatly benefiting from this invention, there is also a price we are paying. Our public space has been shattered, and these days it consists mainly of fragments of virtual private conversations. Everyone is familiar with the image of people walking in the street, physically very close to each other, while mentally worlds apart, each immersed in a virtual space, the temporary private space created by this conversation

This device enters the triangular relationship formed between mobile phone, mobile phone owner, and their passive audience.

The moment this detects a mobile phone conversation (through its antennae), a playback system is triggered. A pre recorded message is repeated over and over until the conversation is terminated. The user of this device may record every desired message - such as "your conversation is very annoying", or: "take your conversation outside!" (much like the answering machine). The user may even record the ongoing conversation it is detecting, and play this bit over and over again, to the

mobile owner's great joy...

This device is composed of cheap units, a detection unit and a playback unit. These units were taken out of cheap gadgets, and simply hacked together. The external design consists of re-used tin cans, like the ones children used to connect together with a wire in order to build low tech communication devices.

This simple and tactical set up forms a guerilla device to reclaim our public space!

DIY INSTRUCTIONS

- 1** get one of those gadgets that blink when they detect a mobile call coming in ("blinky")
- 2** get one of those greeting cards that enable recording a short message and playing it back
- 3** connect the output of "blinky" to the play button of the recording circuit
- 4** connect the ground part of "blinky" to the ground part of the playing circuit ■

<http://pzwart2.wdka.hro.nl/~thassine/noise4noise/n4n.html>

more info about me can be found at:
<http://pzwart2.wdka.hro.nl/~thassine>

by **Tsila Hassine**

NL

ACTION

The city has always succumbed to the imposition of power, always giving its main places of the public space to commemorative monuments. These places have been occupied by statues of heroes and benefactors. By means of art, history commits to memory their power.

At the end of the XIX century, this custom started losing its meaning and commemorative monuments lost all political and religious significance. This coincided with the power shift to capital, an anonymous entity that employs other ways of representation.

There are other factors to consider about the crisis of monuments, the first one being inherent to the anthropomorphic sculpture, rejected by modern architecture which dispense from it for the sake of purity and rather turns to the best exponents of painting from the 20th century.

Also, modern urbanism creates an impersonal public space, which not only does not require monuments, but rejects them, making them invisible.

Democracy does not produce heroes. Instead, it claims that everyone participates to citizenship and contributes to public good.

This is the reason why we propose a direct action throughout the techniques of action pishing, to give a new meaning and to create a new visibility to commemorative monuments.

WHAT IS ACTION PISHING?

It is a practice of artistic and urban intervention which deploys fragrances to immerse a certain monument in a different context. It is a direct action on the immediate surroundings of commemorative

monuments in order to give a different meaning to these places. Smells are poured in the area around the monument. These smells may be self generated by each participant or may be synthetic. [1]. One possible way of action pishing is to consider what the monument and its surroundings suggest: violence, piety, innocence, etc. and to imbue that place with fragrances chosen to highlight that very concept or deny it, according to the sensations the social group wants to work with.

For instance, to perceive a smell of naftalina, a smell of age and enclosed space, around a monument dedicated to Justice, can suggest either an irony or an affirmation of that concept. Here, we must prepare our chosen synthetic fragrances in pots, and then pour them next to the monument.

URBAN ME HITO (PISS) TO COMMEMORATIVE MONUMENT

HOW TO DO IT

The action pishing technique in this case is called Me_arte and it is practiced in the urban spaces of thousands of cities by millions of citizens. In the city, we will focus our attention on a specific monument in order to re-create it and give it a new visibility. Me_arte is a technique that uses the liquids excreted by the kidneys as a matter of creation. The purpose is to evacuate them on the plinth of the monument so that, after some minutes, the fragrances will produce an urban intervention with a peculiar smell. We will have re-created the monument into an urban Me_hito.

PISHING

HOW TO ELABORATE A SELF MANAGED

PAINTING

A quick way to produce liquid from the kidneys is to ingest a lot of drinks, choosing those that you prefer: water, juices, beer, etc.

HOW TO BE A

ME ARTISTA (PISS

ARTIST).

Each of us can be a Me_artista if we use the previously described techniques. It would be perfect if it could be done as a group action. Also, pets which have the ability to express themselves through Me_arte, can be included. If, for unexpected reasons [2], the action cannot be developed within the public space, an alternative is to collect the self produced fluid and, after, pour it on the surroundings of the monument. ■

by **Leonardo Ramos**

ARGENTINA

translated by Gabriela Bettini, Madrid, Spain

REFERENCES

1 To avoid legal troubles it is better not to use corrosive liquids.

2 For modesty, gender or surveillance of monuments etc.



Cut & spray www.c6.org/la_pissor

DiY television the Italian experience: Telestreet and New Global Vision

Telestreet and NGVision are two experiments made in Italy for the distribution of autoproduced video contents. Stirred by the depressing peculiarity of the national airwaves system, where frequencies plan does not contemplate public access television spaces, and in a monopoly of commercial broadcasting, often of low quality and out of reach for the multitude that creates and self produces contents, these two media have found a valid, working and reproducible form in the micro-dimension of the neighbourhood and in the macro-space of the net.

TELESTREET: FROM TELEVISION FOR ALL TO EVERYBODY'S TELEVISION

Telestreet are neighbourhood televisions that, thanks to low intensity antennae, broadcast their signal in shadows cones, that is, in areas which are emptied of frequencies (channels) already allocated to others.

Telestreet was born in 2002 in Bologna, where a group of intellectuals/activists, previously involved in experiences such as the 70's Radio Alice, set up the first Italian street television, Orfeo TV. Their aim, a provocation, was to create a case: broadcasting with no licence is in fact a crime punished by law. Because of the negligence of media and institutions (that

ignored more or less this initial experience) in a few months street televisions had grown exponentially in number. Today, in the national territory, there are more than 200 telestreet.

Street televisions were created to provide local services and information (the reception span of an average transmitter – placed in optimal conditions – is about 5 Km). They usually have open palimpsests, which can be eventually filled with contents and formats. They represent the antidote against generic, homogenised tv, and often emerge as themed ones (for instance Disco Volante, a telestreet managed by a disabled cooperative in Senigallia; TeleFabbrica, Termini Imerese telestreet born during the time of crisis in the Fiat plant, the regional centre of employment; Gli Anelli Mancanti, Firenze telestreet organized by an immigrants association)

The broadcasting infrastructure of a street television may have a minimum cost of 1000 euros. To this sum you must add the cost of the reproduction devices of the broadcasted content. It is enough to start with a simple vhs.

As for transmitters, street television do not use real television broadcasting apparatus, far too costly and powerful: to cover limited areas, such as those shadows cones, it is enough to rely on the systems for distribution of video signal used in

apartment blocks. Any antenna repairer with good will can install them.

To set up a transmitter of this kind you need three objects.

Modulator: the appliance that generates the base transmission frequency (main). This controls the broadcasting channel and gathers the audio and video contents (modulation) that form the television message.

Amplifier: it captures the weak signal produced by the modulator and sends it to the antenna providing the power necessary for the broadcast.

Transformer: it provides the amplifier with the necessary power to convert domestic electric current into the one suitable for these apparatus (direct 12 Volts).

Broadcast signal is positioned on UHF band. Now it is necessary to do some research: among all the available channels (from 21 to 69) there must be some that are not reached by any signal. Your transmitter must be positioned on that channel (frequency).

However, the cable that sends the signals from the transmitter to the antenna has a flaw. It loses power proportionally to its length. You must therefore position the transmitter as near as possible to the antenna.

The antenna is the main element of the transmission system. It has an optical span, which means that it manages to radiate the signal only when there are no visible obstacles or uneven terrain. For this reason it is crucial to position it as high as possible.

Usually, receiving antennae work also well as transmission antennae (you just need to increase the quantity of signal, i.e. power, that traverses them). Antennae can be directive or multidirectional, that is, they direct the signal in only one direction or share it among several directions. On the market there are several types. You must find your ad hoc solution dependent upon the requirements of the territory and the studio placement.

It would be far too lengthy to describe the many possible options in this basic how-to... the advice is anyway to become friends with your local neighbourhood

antenna man ;).

This will be rewarding from both technical and human aspects.

Once you have completed your palimpsest and installed all broadcasting devices, it is now the moment to let your neighbourhood know that a street television is born.

Leafleting, megaphones, parties, broadcasting from public places, open phone lines... the feedback of the neighbourhood from where you broadcast is one of the vital factors to ensure the success of the operation and supply the necessary enthusiasm to make it grow.

CASE STUDY

TeleAut, Rome telestreet, broadcasting from the sixth floor of a squatted building in the San Lorenzo neighbourhood. In this case, studio location and broadcasting position coincided perfectly. As a joke, one night in September 2003, the audience was invited to switch on and off the lights of the room where they were at the time. The view from the sixth floor was clear. It was poignant to watch from there dozens of lights going on and off, to reveal a presence, no longer passive, but willing to actively be part of the game of everybody's television.

NEW GLOBAL VISION – A MOVEMENT OF IMAGES

NGV is a file sharing project whose purpose is the creation of online video channels, at low cost and independent. It contains a public access video archive constantly updated; its material is under licence Creative Commons and distributed to some servers set for peer to peer usage.

New Global Vision, born a few months before Telestreet, has grown thanks to the cross pollination with them. Actually, the majority of street televisions uploads the productions made on NGVision and broadcasts in its palimpsest archive videos.

New Global Vision's development is due to the collaboration of networkers who practice horizontal work strategies, through a public mailing list and by sharing knowledge and resources, with the common aim to disseminate the

>>

knowledge needed to the development of the project.

NGVision archive is a visual data bank which today includes over 200 video 'autoproduzioni' (self produced materials), both Italian and international. It is grounded on the standard usage of open compression and free software, technologies that have made possible the creation of the infrastructure required to download and circulate video.

In order to be uploaded in the archive, videos must be encoded, that is, compressed in Dvx format (no proprietary) and completed with credits and presentation. Once uploaded they can be downloaded by any network user.

The site contains all the information and hows to necessary for its running and a complete link directory of programmes to download to participate to this movement of images.■

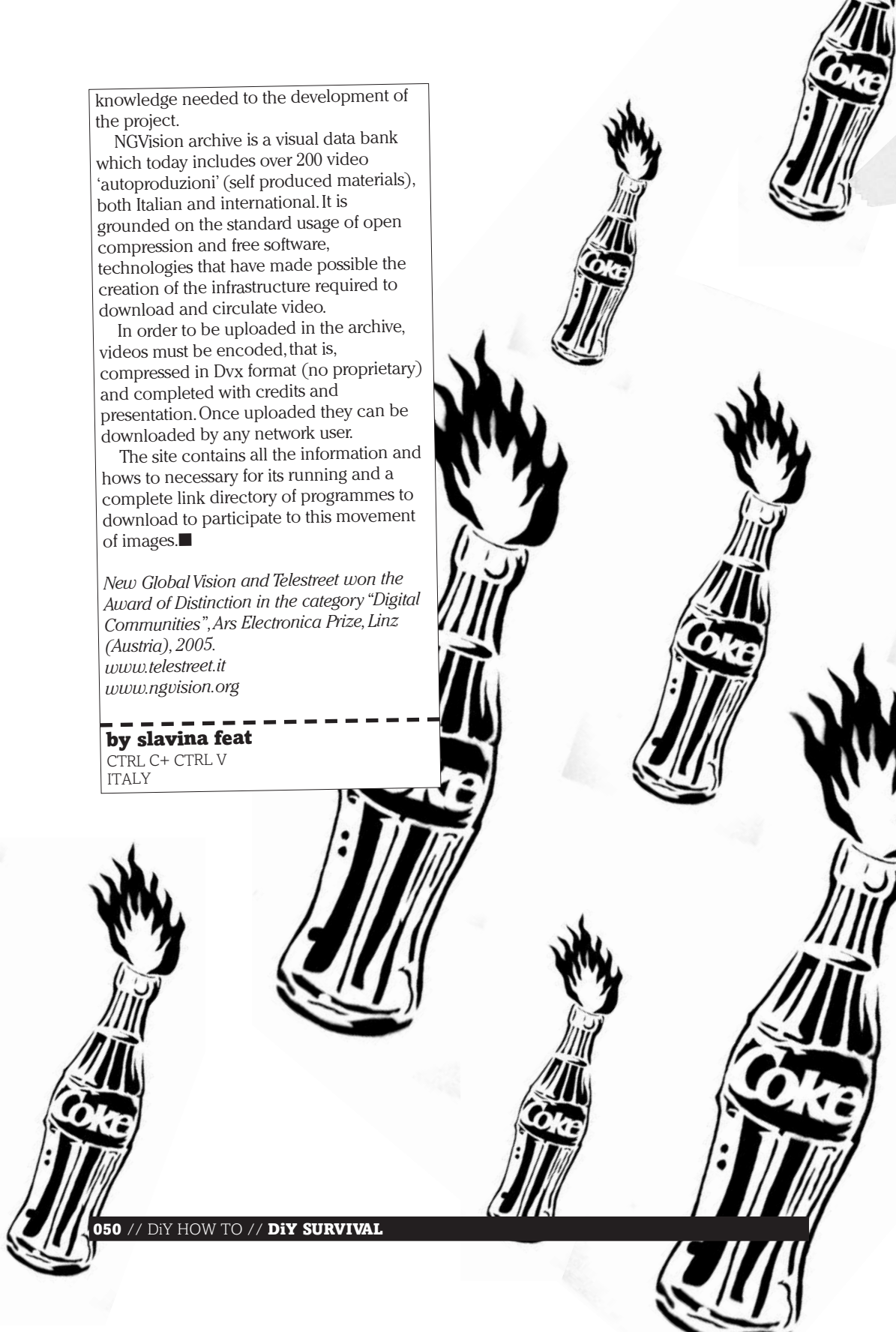
New Global Vision and Telestreet won the Award of Distinction in the category "Digital Communities", Ars Electronica Prize, Linz (Austria), 2005.

www.telestreet.it

www.ngvision.org

by slavina feat

CTRL C+ CTRL V
ITALY



How to take on a Multi-National with a Felt Tip Pen and Win

The vacuum cleaner interviews the vacuum cleaner

PART F – A SORT OF INSTANT DESIRE

When you want a Starbucks you shouldn't have to cross a road or search around, you shouldn't be made to queue or wait too long for that \$4 grande double skinny liquid. Starbucks know that the period between desire and fulfillment has to be short. If you begin to think about where the coffee came from, or who picked it, or how much they were paid, or how old they were, or what cost it had on their environment as well as ours, you may well not buy it. If your coffee is instant you can avoid reality and you get that manufactured desire fulfilled.

ANGER

Starbucks Coffee logo + green felt tip pen.

Cross out the S, the T, the A, the R, the B becomes an F and you lose the S, the C and the double E, you get Fuck Off.

SUBSTITUTION

Firstly, from Starbucks bins or their stores, we collected 100's of their paper cups. We became familiar with the location and layout of each Starbucks in London, one is never far away so we don't get lost anymore. Secondly, we searched for the right kind of green to fill in the letters. The

match had to be close but not perfect, so it was clear that the fuck off was already part of the company. We came across an Edding 383 flipchart marker, this was perfect. We liked how easy and gutter tech it was to do.

At night we would do lots of colouring in. People liked them and would want one, we began to hand them out, they became a bit of a novelty. It was only then we understood how effective it could be. In Starbucks they keep the cups in stacks next to the coffee machine. We began a cycle of helping ourselves to these cups and then substituting them for fuck off cups, leaving a non-subverted cup on top. That way the fuck off wasn't immediate and it could end up sitting there for days, a slow release fuck off. We loved the idea of someone getting a fuck off double skinny tall caffe latte.

EMPIRE

On a sunny Friday afternoon in November 2003 we meet 10 people into the City of London, where there are over 35 Starbucks within one Square mile. Armed with over 300 fuck off cups we substituted, placed them in stores prominently, or stood at the entrance to the stores drinking a fuck off coffee. We experimented to see which was the most effective way of spreading the new logo.

Getting as many people as possible to see this transformation or perhaps, this normalization had now become our >>

main objective. With the images, video and stories from our trip to City of London we made a page for our website, which was fine, but it wasn't really getting up the search engine rankings - we needed another way to do this. Luckily, the domain www.starbuckscoffee.co.uk hadn't been registered; it cost £1.99 so we bought it. This is where things really took off, within a few weeks the site was getting more and more hits.

All this time we were still giving out cups, leaving them on the tube, in Starbucks, keeping up and building the pressure, talking about the kids in the fields working from sunrise to sunset, about how their parents died from disease caused by fertilisers. We followed up the City of London visit with a trip to the Starbucks' in Chicago substituting hundreds more cups, hundreds of slow release truths. Again we put documentation of this on our website.

PART O - A SORT OF GIFT HORSE

After Chicago we left the starbucks thing alone, we continued to give out cups and such like, but it was no longer our priority. However on the 4th of October 04 we got an e-mail informing us that Starbucks wasn't happy about us using the domain name starbuckscoffee.co.uk. We got a big 'fact file' through the post from their lawyers, on the front it said our name v's Starbucks Corporation.

To be honest this did scare us at first, mainly because we didn't understand the legal jargon. Once decoded it turned out all that would happen was the loss of the web address, it wasn't going to cost us a penny, Starbucks were paying lots for their lawyers and giving us more mileage.

PART F - A SORT OF ACCIDENT WAITING TO HAPPEN

Now that we had roasted Starbucks' beans, it was only natural for us to take advantage. These were our tactics:

With a few friends a solidarity group was formed, creating the image that we had a broad base of support. This was to make Starbucks think that their decision to take legal action had released a hornet's nest.

'Domino Domain Disruption' - We asked supporters to buy starbucks-related domain names, such as starbcuks.co.uk and point them at our website. Starbucks were forced to either spend thousands more in legal fees or accept that they couldn't get rid of us unless they pull the whole website, which would have been even messier.

Just before the European Social Forum we produced stickers, thousands of them, which wasn't enough by half. They self distributed and it wasn't long before we received pictures of them on a Starbucks in Malaysia.

We organised another action/performance in the City of London, jamming lots of the Starbucks we had before.

PART F - A WIN WIN

The reality of the situation was that we lost the legal battle. We didn't bother to fighting it. Yet the traffic to the website shot up to tens of thousands of hits per week. The domain was supposed to be pulled on the 14/01/05, however it didn't actually happen until 28/08/05, meaning tens of thousands more people saw the website. You can now find us at www.starbuckscoffee.org.uk

We haven't actively continued, we wouldn't want to flog a dead horse. But you can still see the stickers around, you can still get hold of green felt tip pens... and Starbucks, although unfortunately they are still with us they've had their brand dented, and they can still Fuck Off. ■

By the vacuum cleaner, UK

www.thevacuumcleaner.co.uk

Green to gold, an alternative funding strategy

Funding has always been a problem for art and those practicing it. There is of course the arts council and various other funding bodies that offer funds for the production of art. However, the forms and procedures may or may not be applicable to the timescales or possible acceptability of your proposed project. In these cases the urban artists may be left with the problem of how to fund their work, event or server costs themselves. Many urban activist artists may find themselves in this predicament, not wishing to approach a governmental funding body with their anti governmental culture jamming activities such as graffiti, fly posting, shop dropping, psychogeographics, etc.

An alternative funding stream may be needed to cope with the expense of these counter culture street-based interventions: a cash crop that itself is outside of the conventional white markets.

There are of course many ways of cultivating your own specific cash crop, see the numerous resources for cultivation online. However, in the true spirit of DiY the instructions detailed below will outline the basic and cheapest way of production, in keeping with the meager expenditure that is available to most urban artists. If of course your situation is more rural, then there is an altogether easier procedure to follow. Start your seeds in late February on a window

sill, repot in March, leave on the sill until sprouts appear. Repot, and when the weather becomes more clement (depending on where you live), plant out in the garden, wasteland, national park. Harvest as late as you can (September or October if in the UK of course dependent on the weather) and let mother nature do the rest.

The benefits of indoor gardening in an urban area are that, dependent on the strain of your crop, an urban gardener can harvest several times a year allowing an alternative revenue stream throughout the year. There are numerous ways of growing indoors: in soil, hydroponics, misting systems. There are numerous media to grow in: rockwool, coconut matting, soil etc. The method detailed below is probably the cheapest and readily available on the high street. Low start up costs can produce a crop that may or may not be reinvested into different systems at a later date. There are many sources online that can be referenced and the aim of this article is not to be definitive but purely to seed a struggling community with a possibility of self fulfillment. God knows, terrorists and organized criminals have been using these methods without giving anything back to the community in the way that artists do.

WHAT YOU WILL NEED

Seeds: These can be bought online or picked out of produce you may have already bought. Cuttings may sometimes be obtained and you will skip a tricky sexing stage in the procedure detailed below. >>

- Soil, John Innes potting compost No 2 (1 part)
- Vermiculite (1 part)
- Perlite (1 part)

Pots: These should grow in size with your plants, to start with a fibrous seeding pot (the best) and can be replanted into a larger pot when needed without disturbing the delicate root system. The rule with pots is that the larger the better. Old 10 liter paint containers with holes drilled in them are the cheapest skip alternative to the costly garden center pots, although you can use almost any container, dependent on size.

Feed: There are several NPK fertilizers on the market, these are sometimes expensive and alternatives can give good results for the initial gardening alchemist. Chempak orchid fertilizer for vegetative growth was found to be a reasonable and easily available cheap fertilizer with African violet by the same company as an alternative flowering one.

Lights: 400 watt ballast powered light will produce enough lumens for 4-6 plants, they are the cheapest and can be often found in building sites skips or bought from an electrical wholesaler under £100. There are better lighting sources and these may also be found or borrowed or bought. You will also need a reflector (bulb housing) and bulb. The bulb is best bought from a specialist shop as you will require the correct spectrum for the plants you are growing.

Space: This can literally be a cupboard, attic, built box. The possibilities are as endless as your ingenuity. The space should be light tight (not seen from outside and the light outside should not leak in).

Ventilation: Varies according to the space, however desktop fans are good in a attic or room, while silent running computer fans (again from skips) can be essential if living or sleeping in the same space as your cupboard or box. Good ventilation is often key in reducing aromas

that may be produced during the grow. A handy tip is to place a box or cupboard space next to a chimney so that they can be vented through this aperture allowing various odor to be released high into the urban or suburban sky. A rotating fan can often reduce any rot that may occur.

Aquarium ph testing kit: Most cash crops water and nutrients will want to be at 5.5 to 6 ph. This is often essential for the production of a healthy plant. If your final mix of nutrient and water is too acid or alkaline, drops of lemon juice or vinegar can be added to balance your ph. Instructions on how to test for the ph come with the testing kit

Timer: security timers from any hardware shop will do. They must be set to the times most convenient for you to have the lights and the fans on. The specifics will be detailed later.

HOW TO

Germinate your seeds, surely you remember your mustard and cress, peas or beans experiments at primary school. Soak some cotton wool or tissue in water, place seeds onto it, place on a warm windowsill not in direct light and keep moist. If you have obtained cuttings, then you will already have a miniature adult plant ready to go.

When your seeds germinate transplant them to your growing media. Small fibrous seeding pots that can be replanted into larger pots without disturbing the delicate roots are ideal and cheap. Keep your seedlings on the windowsill until they form several leaves, and gradually introduce your fertilizer balanced to the ideal ph. Start with a quarter strength fertilizer and increase as your plant becomes bigger.

When your fertilizer is at full strength and your plant is approximately 4 to 5 inches high, you are ready to introduce your plant to its new growing space. Your timers should be set to give the plants 16 hours of light and 8 hours of darkness. Place your plants around the edge of the space and not directly in the center of your light. They will

need some time to adjust to the new strength of light and the resulting heat. At this time it is important to make sure regularly that the plants remain moist. This is the vegetative cycle and ensures the plant gets maximum light to produce a strong and healthy base that will give your crop at the end of the flowering cycle. It is spring and early summer in your space now and the growth of your plants should be matched with the amount of water that you provide. Be careful of under and over watering and make sure that the ph of your feed is constant by checking.

Your lights height within your space should be adjustable. This is easily done with chains or cords. On your plants initial entry the light should be as high as possible to give a gentle introduction to its new light source. Over the first weeks this light can be dropped down lower to give maximum light as the plant hardens to its new environment. Beware of burning your plants. Err on the side of caution.

Your timers should be switching on and off the fans as they switch on and off the light. This will regulate the temperature within the box and cool the atmosphere as the light produces light and heat.

There are a whole set of issues with sexing your plants if you have grown from seed, there are many guides and helpful tips online. It is too complicated to detail here and is done better with pictures that you will find online. When the lighting cycles changes as detailed below this will show you which plant is which sex. Weed out the males and continue. At this time it may be advisable once the sexes of the plants have been ascertained to return your plants to a vegetative light cycle for a week or two. This will enable you to take the best female plant and return it to the window sill or separate cupboard or space lit by a standard fluorescent strip. These should be kept on 24 hours a day and will enable you to keep a fully matured mother plant that never flowers and that you can take cuttings from in the future. There are advantages to using clones, they are all the right sex, and they are mature plants that remain shorter than plants grown from seed. They also

shorten the time spent on initial stages, there are of course numerous resources online that detail these stages and techniques.

When the plants are about 10 to 12 inches high you can change your lighting to the flowering cycle, that of 12 hour light and 12 hours darkness. Change your fertilizer to your flowering mixture remembering to test and adjust the ph. The decision on when to change the cycle may be governed by the space that you have to grow in. A shorter height will mean that you may change earlier or a tall height may mean that you can wait until the plant is a little bigger. Plants can often burn during this period as they can suddenly put on a spurt of growth and get to close to the bulb. Simply move the light upwards as your plants grow to reach it. Plants can also be bent down away from the light, this can improve yield and gain better results for a smaller space.

Approximately 2 weeks from the end of your flowering period (which is approximately 7 weeks depending on your variety) stop fertilizing and flush any chemicals out using ph balanced water. Often this coincides with one third of your flowers turning brown. Two weeks later you can turn off the fans and light and harvest your crop. Your space now becomes the drying room unless you have the next batch of clones (taken before from your mother plant) ready to enter. Drying in your growing space can often reduce odors as it is designed for that purpose. Why not wait until your crop is dry before starting again. After all this is funding for specific art projects we are recommending and not the joining of cooperate profit fuelled industry.

There are literally hundreds of pages out there. These two are examples of the help you can find online. ■

<http://greenmanspage.com/guides/>
<http://www.growkind.com/>

By Gordon Brown

LONDON. UK

C6, How to Arts Council

During eight years of self funded art production we at C6 never imagined that we would either apply for funding or be accepted for it by the Arts Council. Times have changed, probably more so for us at C6 than for those at the Arts Council. The irony of C6's first foray into funding being spent on a show called SOLD OUT will not be lost on anyone. All the trademark elements of previous C6 shows have been retained; the zine under self production becomes this book with the aid of arts grants. There will be numerous stickers and badges and free gifts, be them of a higher quality and greater quantity with the assistance of better funds.

The whole process of arts applications have been a mystery for years even though members of the group have worked within other funded arts groups, those successful documents remaining all along, closely guarded secrets, unseen by members of the group who finally produced the works. It is for this reason that C6 felt it their duty to publish the below template to make available the format and language needed to be successful within the funding sphere.

By the time you read this the terminology or buzz word bingo will have already changed, as will the grants for the arts funding process that change from September 2005. However our intention is clear. The process of application should be an open one with those who are past masters at it helping those that are not. Thankfully C6 have found their coven of funding witches but have changed their names in this document to save them any embarrassment.

Obviously each section will be specific to your work or event, the hope is that this is of some help when formulating your own proposal

1. YOU AND YOUR WORK

What you want to do?

C6 have always worked fiercely independently, using their own resources and initiative to produce and distribute challenging, humorous and engaging artworks to an international art audience, and 'new' audiences in the U.K. – i.e. Audiences that would not usually attend an art gallery. Through this application, C6 will produce:

A week long shop-front showcase of challenging, innovative interactive art, bridging artistic, technical and theoretical approaches to street-level artistic communications.

Develop and exhibit multiple forms of artistic intervention: pervasive/locative media, such as bluetooth broadcasts and wireless networks, as platforms for artists' work.

Attract and engage the participation of new audiences in a range of innovative and internationally touring interactive artworks and installations.

Produce, launch and distribute a 'how-to' publication: 'C6 DiY Survival Handbook' with practical instructions on how to re-use the technologies and techniques in the show, along with critical texts and commentary from leading artists and theorists in the field.

The exhibition environment will be a re-

creation of a 90's new media company reception area. The ergonomic reception desk, furniture design and digital art projected on plasma screens conjure to create an environment of passive participation during periods spent waiting for corporate attention.

Why here and now?

Shoreditch has become a thriving community of artists, galleries, media companies, clubs and bars. It is an area that has seen a massive change in its demographic and appearance. The media has earmarked it as 'cool'. Shoreditch has become a saturated market for pervasive communication from both commercial advertising and artist-based intervention.

These pervasive media invasions of the street create connections to spaces, concepts and products located elsewhere, a practice that is central to C6. Strategies for credibility inhabit the streets of Shoreditch: stencils produced by major car manufacturers (Volkswagen) jostle for space with urban commentary by Urban artists.

C6 wish to join and expand this dialogue to include cross media broadcasts.

By connecting the works - rather than products - included in the show an alternative dynamic of no-profit marketing is mapped out. By linking these signs and signifiers C6 hope to create an experience that is between these broadcasts: a treasure trail of corporate subversion.

Core of this project is the creation of a creditable space for the dialogue between C6 product-less conceptual marketing and commercial counterpart strategies.

What you want to achieve?

Document and present the last year of C6's arts activities to a U.K. art audience, and provide educational material for those interested in using C6's strategies and technologies for independent art production

Form partnerships with relevant groups and organisations in London,

Attract and engage new audiences for interactive Media Arts through street-level communications

Provide a practical and experience-led example of artistic use of emerging communications technologies

Artworks and program of events

On each day the gallery delivery system (screen based, wireless and bluetooth Broadcasts) will host specific works or events, bringing together strands of marketing and street interventions

25th Oct / Want & Need

Want & Need, an interactive sms work commissioned by National touring exhibition Norway, will be seen for the first time in London. An aggressive marketing campaign will engage with locality that visually collaborates via sms. Early evening presentation: C6 explain their approach to marketing using Want & Need and other works as case studies.

www.c6.org/wantandneed

26th Oct / Live

C6 are joined by Motherboard & Nood, Norway and the laptop owning public for a day of audio visual collaboration.

Presentations by those involved scheduled throughout the day.

www.liveart.org

27th Oct / Echo

Launch of C6's 3D community chat software, exploring dynamics between relationships made online and their mapping. Early evening presentations: C6 describe development and reasoning behind the project Echo. Motherboard present their recent echo sounding project 8th sister. The 8th Sister is an art project that investigates the practical and contextual implications of creating an underwater sculpture in which its "true" form is manifested as an image on an ultrasound/echosounder display.

<http://www.notam02.no/motherboard/8thSister/index.html>

28th Oct / C6 DiY Survival

Contributors, artists and the local public gather for the distribution and presentation of the C6 Publication DiY survival.

Explanation of technical systems and artistic strategies explored within the book. >>

Why it is important to you and your organisations?

C6

Coming from London, and having toured extensively in Europe for the last four years, C6 wish to develop partnerships with London-based collaborators and partner organisations, and to expand its existing art-gift economy. Having been self-funded for 8 years, and engaging primarily with international and web-based audiences, this is an opportunity for C6 to build their capacity as a professional arts organisation, and to promote and sustain their activities in London.

Arts Organisation A

Working with C6 in October, during the 'test period' for Arts organisation A's technical and organisational infrastructure will provide us with a practical, experience-led example of these systems in action, on the street, communicating outside of the professional art producers and technical / free networks groups.

Arts Organisation B

Developing a partnership with C6 in October will test Arts organisation B as a peer-evaluation framework and context. The shared themes of pervasive/locative media, free networks and street-intervention will also provide Arts organisation B with a testing ground for their London-wide activities in a month 200x, and will act as a practical example of the artistic potentials of the methodologies and technologies under discussion during the Art event B.

Location C

Location C has recently (in the last year) moved from self-management to being an Another organisation-run space, and has begun a programme of exhibitions and 'open studios'. So far, they have had little impact and have not attracted significant attendance and participation. C6, who have extensive expertise in renovating and developing exhibition spaces, in

collaboration with artists at Location C, will transform the space into a viable venue for showing art in the future. This will also be the first high-profile show in the space, and will leave a lasting legacy both in terms of the physical development of the space, and in terms of engagement with local and London-wide audiences. Location C is a large studio with over 100 artists and groups operating from the space. Developing the shop-front space as a gallery/showcase will be immensely valuable for all the artists working there, and will help to develop a community of interest in the immediate area.

The names, skills and experience of artists and other main people involved

Project Leads

Artist A : Creative Director C6, indika.net

Artist B : Video artist, C6, indika.net

Artist C: Software consultant, Innovations

Specialist Advisors

Mr X, Arts organiser and administrator

Miss X, Gallery representative.

Mr Y, A London magazine .

External Advisor

Mr Z, Arts Practitioner.

How you will bring in and involve other artists or skills?

- Presentations and skill-swap events during the show
- Commissioned writing for the publication
- Open call to web based lists and artists groups to submit texts and ideas for publication
- A wireless hotspot and free internet access as a platform for media art exhibition and production during the show
- Musicians, Djs, and Vjs invited to play nightly during the show
- A 'Live Day' of workshops involving international and local artists

2. MAKING IT HAPPEN

Objectives

Creation of media tools and strategies for engaging local audiences

- Blue tooth, sms based incursions into passing media devices
- Street art
- Printed media, button badges, stickers etc.
- Network space

Wider networks

- Partnership with web networked arts organisations
- World wide Sms and web campaigns
- C6 web, Shoreditch artists and wider local community

Outputs

- Exhibition space
- C6 publication 'C6 DiY Survival Handbook'
- C6 marketing materials: arm-bands, badges, stickers, flyers
- Blue tooth delivery software
- An interactive, exhibition-specific extension of the C6 website

Time Schedule

July: Arts council application, decision by October

July 28th: Call for submissions for the C6 catalogue 'C6 DiY survival'

August: Collation of content for catalogue, design of website and finalisation of installation design

October 1st week: Decision from funding application, DiY goes to print

October 23rd: installation of works in Cremer St. venue

October 25th-29th: Show opens each days schedule to be found at proposed website

November: catalogue goes to POD (print on demand system)

3. BENEFITS

With a series of presentations and events this C6 showcase reposes to produce and explain complex systems using simple themes to both the local public, artists and

media workers. Reparation of shop frontage as well as creation of furniture for future presentation and events within the space.

People the activity will reach

- Artists
- Local public
- Local media workers
- Community Wireless Networkers
- Community Groups
- Corporate wireless users

How will you reach them?

- Existing Networks
- Existing Contacts
- Mailing Lists
- Press
- Street campaign

Evidence of demand for the activity

- Existing Web based audience
- Increasing experimentation with wireless and media by artists
- Strong existing social networks (locally, nationally, internationally)
- Ongoing attempts (so far unsuccessful due to lack of C6's experience) to put on art shows in the shop-front gallery at Cremer St.

4. MEETING OUR AIMS

How does this project meet the Arts Council aims?

- Development of an accessible event, which will allow a diverse audience to engage in media art
- Evaluation of practices that are central to the expertise of C6
- Work with new partnerships, skill sharing and pooling strategies
- Showcasing new resources to artists
- Contribution to local, regional and national partners
- Development of what should be a key venue in the Shoreditch area

By S. Albert, Wireless London and Leon,
C6, LONDON, UK

Press Office (you are the media)

You may find yourself in need of a communication campaign, or at least, of a press office, for the most diverse reasons. Better to be ready to face this eventuality. If you take this path, you must be equipped with a good dose of patience, perseverance and boldness. Show off creativity.

GET READY

Who am !?

At the beginning, you must decide which message you want to circulate in the media and, ultimately, reach your intended audience.

Take notes on Who you are (in this instance) and What you want to achieve (this time)

Make a list of everything you want to say .

Realism

Evaluate your real strengths – people, finances – and make a distinction between minimal objectives and framework to try out. Planning not only will save you energy, you will also achieve much better results

Strategy and Tactics

Time is important. So take all the time you need to think and organize what you are going to do in the short time span when you will be plugged into the machines.

If your enemy can hear you, beware of phones and internet. You will never control them as your enemy does.

Select your target

To communicate that the Thing exists and will manifest – this is your primary objective.

If it is an event, you must notify it to various regular columns, agendas, editorials, diaries.

Pay special attention to the press of your chosen field – it is the one most interested in your campaign.

If you aim at the mainstream, you need to ride the principle of plagiarism: aim at having a press agency copying your order words and other media will themselves copy them.

By immaculate conception, you will have dictated titles and texts.

Logistics: you need:

Paper and pens. A computer with word program, Internet and printer. Fax and phone line. A mobile phone (better not to use your own).

A graphic frame – where to insert the fax cover and your texts. You will be easily recognized and this will increase the chances of not getting instantly binned.

Prepare materials: photos, releases, videos, baits and gadgets. Envelopes to post them.

You need a space devoted to the enterprise and some comfort goods (food, drinks, any other substance if compatible)

Handbook

Two lists that

you will be glad to have done.

One: your deadline plan – that is, When you must do What

Two: the directory of all media and journalists relevant to your Thing, inclusive of addresses.

One: timing

Media are organized like a factory, their variations depend on what they produce.

In newspapers brains switch on in the late morning – between 11am and 4pm they decide what comes out tomorrow. Articles may change and be dropped anytime.

Night time faxes usually disappear. Send them during the day and call to check if they have arrived in good shape and in the right hands.

Weeklies close issues between 2 and 6 weeks before publication.

Monthlies between 40 and 90 days.

Two: intelligence

You need journalists – either interested or in charge of the field – compatible with the Thing. Become familiar with the media, take note of names and enter them in a search engine.

Office receptionists are a goldmine of information, if handled with care.

Be polite and determined in asking for name, fax and e-mail of a journalist who may be interested in the Thing.

Resources

Valuable to monitor communication: Google alert. Once a keyword is entered, it comes up with all the webpages where it appears in realtime.

<http://www.google.com/alerts?hl=en>

GET IN

Chameleon

The message is as important as the media. Dynamics of day news have an effect on it too.

In practice, it is crucial the extent to which you manage to think and act like a journalist.

Journalists are your recipients and clients: you must broadcast them news so that they will pass them on.

You must therefore edit Your news, or vision of the world, in a way they will be able to understand, appreciate and divulgate, either for pleasure or work obligation.

Body to body

To deal with journalists means to enter in a Relationship with them – one to one. The more you manage to do this, the better chance you will have in promoting the Thing. You do not have to prostitute yourself. But doing yoga helps.

CTRL+alt

Communication is a manoeuvrable good: do not be afraid to control its movements. >>

Strategy and Tactics

A press release is unavoidable. Be concise and clear: your clients have little time and often also little fantasy. Call for a press conference only you have something to sell – a surprise action or an appetising personality.

Do not be ashamed to exploit any necessary media.

Tricks

A playful spirit and detournement are good for your mediatic health. To shoot at the moon is useful, if the Thing is innovative. Journalists are a lazy breed, who are averagely bored and usually do not care to investigate: you can help them to build the news. They will be grateful and will better divulgate your texts.

Take care

The relationship with the media can be an uncomfortable one for those who are not used to it.

If you are the one in charge of dealing with the media within a collective, keep everybody informed on the line of communication you will be pursuing. Establish a policy together. Be open to others' curiosity and creativity: they are fertile terrains for communication.

2 CASE STUDIES MADE IN ITALY

serpica naro

Everybody fell for it – from the police to the newspapers, with those in charge in between. Serpica Naro has been a masterpiece prank. An Anglo Japanese fashion designer “internationally known for innovative use of high tech fabrics and unusual cutting techniques”, reviewed in international magazines, showrooms in Tokyo and London. She is about to participate at the prestigious Milan Fashion Week – but her slogans (Why save the world, if you can design it?) are feared to raise the “no global” protests. Pranksters had

prepared for Serpica: website, press cuttings, bio, designs, a logo and even a controversial past, disseminating the news that the designer, in 2001, had claimed to be a gay activist to convince several members of the Japanese gay community to model for an alternative fashion magazine, while actually she used their images in her advertising. Included in the official programme of the fashion kermesse, reviewed by newspapers and even on TV. But she was actually the anagram of San Precario, the patron saint of precarious workers. www.serpicanaro.com

guerrilla marketing – Fuck the market to penetrate it

From the Manifesto: GM is a mix of non conventional communication techniques to obtain maximum visibility with minimum resources (...) GM encodes and injects in the system memetic viruses able to replicate themselves in the heads of the consumers (...) GM is a process that disperse the trust placed by consumers in the economy as a whole, to the advantage of a single enterprise: yours”.

Live: “The isolation in which the media apparata keep those subjectivities that more radically criticize this system, has taught us strategies and techniques to reach the pages of the most important newspapers, independently from the will of their editors”, they sneer: “We have decided to reinvest our competences in a communication project to the benefit of those who are willing to risk and play”. A successful campaign: a fake UFO landing. The most recent one, in collaboration with the creators of “political videogames www.molleindustria.it is: www.wherenext.com. <http://www.guerrigliamarketing.it/>

by blueloop

SWITZERLAND

The CARDBOARD BUDDIES COOK BOOK

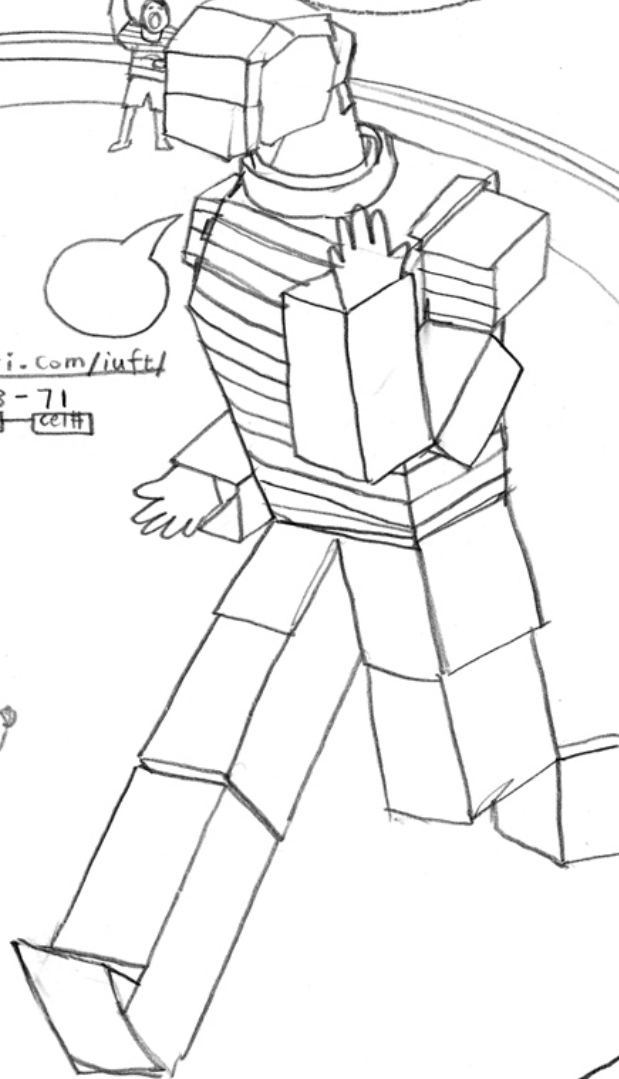
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<http://www.ahcri.com/iuft/>

IUFT 2005-E03-71

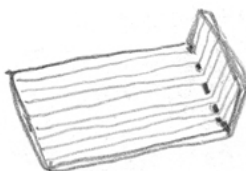
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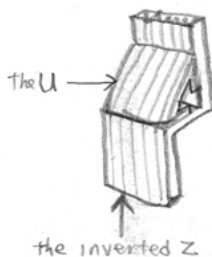
Glossary:



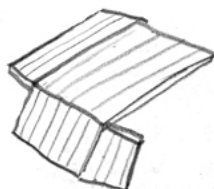
CREASE
on the corrugated lines to make a round shape. Used for neck and body cylinder.



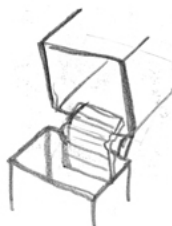
SCORE
when folding against corrugation, score the cardboard with the back side of your knife.



SUPPORT BRACKETS
using short strips, form an inverted "Z" and a U shape. Attach the two according to the diagram. This will be used on the neck.



FLAPS
when cutting flaps, only cut down to the scored line. Flaps are necessary for attaching to ends of a piece of cardboard.



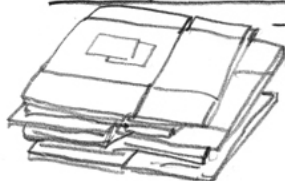
JOINT SUPPORTS
on all moving joints (i.e. elbows, knees) use two L-shaped brackets, one on the front and one on the back, with the middle section glue-free and slightly creased.

REAR STRAP

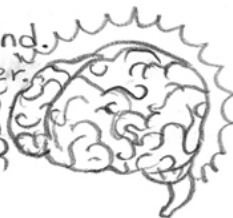


Creased strip, to be used to connect the bottom of the torso to the top of the legs.

What you need:



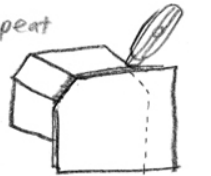
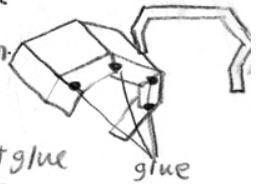
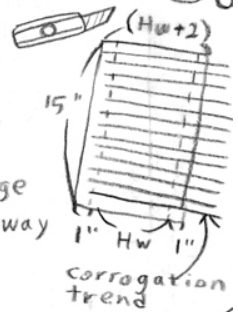
- Cardboard, lots of it.
- Box cutter or Exact-o-knife.
- Hot glue gun.
- A free-thinking mind.
- Oh, and a tape measure.



Too lonely to bear? Too poor for escorts? You've got...

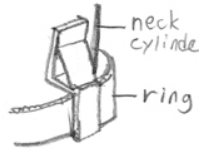
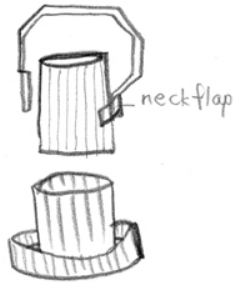
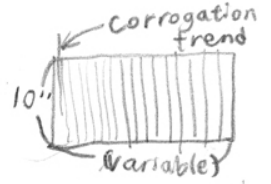
CARDBOARD BUDDIES!

- Head:**
1. Measure the width of your head (H_w).
 2. Cut a piece of cardboard approximately 15 inches long and $(H_w + 2)$ inches wide. (Make sure the 15" edge is against the grain). (Don't fold it yet!)
 3. Score a line parallel to the long edge against the grain approximately 1" away from the edge (see diagram's ----). Repeat process for the other end.
 4. Determine how you want your head to curve, and make folds on places you want to curve.
 5. Cut a 1" slit (stop at the scored line). Fold on the scored line to form a flap.
 6. Overlap flaps and secure with gluegun. Do it on both sides until it forms a helmet-like shape.
 7. Cut a 12" x 12" piece of cardboard, hot glue one edge of the head and place onto cardboard. Hold in place until set. Repeat on the other side.
 8. Trim off excess cardboard.
 9. Make sure you leave a 1" flap on the back of the head that can move both ways and does not attach to the side pieces.
 10. Decorate the head with distinguishing features. Give it a personality.
 11. This is what your buddy should look like. →



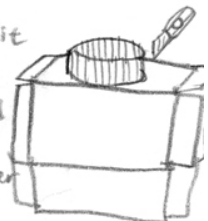
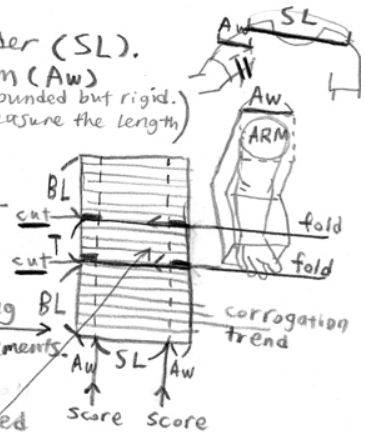
Neck:
-in-
five-easy-
STEPS

1. Prepare a rectangular piece of cardboard, 10" in height and variable length in width. Crease the board and form a cylinder proportional to your buddy's head size.
2. Wrap and attach the flap on the back of your buddy's head (HEAD:#9) to the cylinder.
3. Prepare a skinny creased strip (1 1/2" in height) and form it into a ring. Make sure you leave enough space between the neck cylinder and the ring.
4. Using support brackets to attach the ring to the cylinder: Place one on each side.
5. Congratulations! Your head now has a place to sit on!



Torso:

1. Measure the length of your shoulder (SL). Then measure the width of your arm (Aw) (Imagine, if you will, that your arm is not rounded but rigid. When you fill in all the imaginary corners, measure the length from left to right!).
2. Now, measure the length from your shoulder to your crotch (BL). Approximately measure your thickness, from front to back (T).
3. Cut a piece of cardboard according to this diagram, using the measurements.
4. Cut a piece of cardboard, about 5" in height, create all corrugated lines and form a cylinder. Make sure the cylinder is big (or small) enough to fit between the neck cylinder and neck ring.
5. Place the cylinder on the prepared cardboard in the centre of the "T" section. Trace a circle and cut it out with a knife. Place the cylinder in the hole.



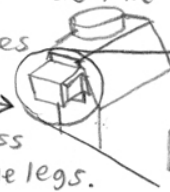
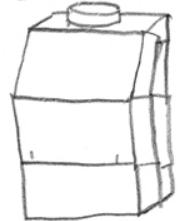
6. Make several "L" shaped support brackets and use them to secure the cylinder to the board.

7. Form the torso by the same method used to build the head, except the flaps should almost close up all of the sides, leaving very little seams.

8. Form four pieces of cardboard like this

9. Attach them to both sides of the torso like so.

9. Now you have a limb-less amputee! Lets grow some legs.



Legs: 1. Again, using the "rigid limb visualization" method, measure the width of your leg (L_w). If L_w exceeds $1/2$ of SL , make it $SL \times 1/2$.
 2. Now measure the length of your upper leg, from crotch to knee (UL), and measure the length from your knee to your foot (LL).

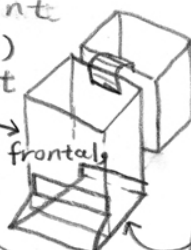
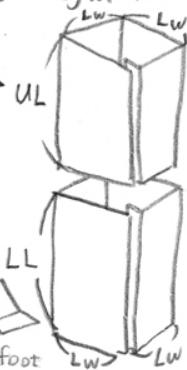
3. Form legs according to diagram.

4. Attach both legs' upper and lower parts with joint supports (see page 0)

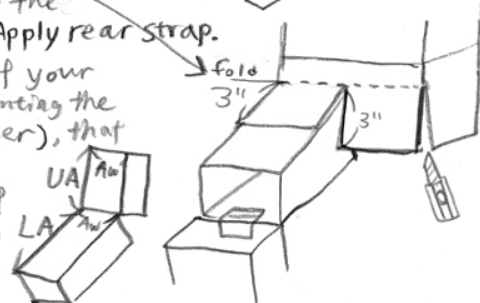
5. Make your buddy's feet as shown in diagram.

6. Cut three 3" slits on the frontals lower part of the torso as shown in the diagram.

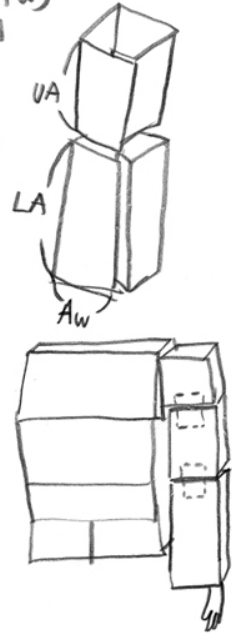
7. Form two flaps between the three slits. Glue the legs onto the flaps. Apply rear strap.



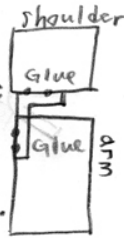
Arms: 1. Measure the length of your upper arm (not counting the length from the shoulder), that length is "UA", then measure the length of your lower arm (LA)



2. You already know the "width" of your arm (A_w)
Use the same method building the legs to build your arms. Then attach these arms with joint supports.
3. Use a pencil to trace the outlines of both your hands, then cut out the hand using a knife.
Glue the hands onto respective arms.
4. Attach the arms to the shoulders with joint supports.



- Last Steps:
- Place your buddy's head onto the neck cylinder.
 - Dress up your buddy with cardboard accessories.
 - Give your buddy a name.



Now you will NEVER be alone again!!

Tell us your buddy stories by writing to:
The International Union of Free-Thinkers at -
iuft@ahcri.com

Please indicate whether or not you want your story to be published on our website (<http://www.ahcri.com/iuft/>).

Send in pictures too, if you have them.

Visit <http://www.ahcri.com/iuft/> for more info on this and any past events!

During your various activities with your buddy, he will succumb to minor injuries and abrasions. It's your responsibility to care and repair.



Chris Lin

TEXT FROM INTERNATIONAL UNION OF FREE THINKERS
<http://ahcri.com/iuft/>

BACI DI DAMA

INGREDIENTS:

200 g white flour
200 g butter
200 g sugar
200 g toasted peeled hazelnuts
a bar of dark chocolate

Switch on the oven at 180 degrees

Mix together in a bowl sugar and butter (at room temperature) until smooth paste is obtained

Take the hazelnuts and grind them finely. If using an electric mixer pay attention not to overgrind them as this will turn the paste into a oily mass. Otherwise, place the hazelnuts into a cloth, fold the cloth and crunch its contents with a rolling pin or sturdy bottle. Add this to your mixture.

Slowly add the flour – better use a sieve and keep on mixing

Better to knead by hand now. It will be initially very sticky, but persevere. If too sticky just add a tiny bit of flour to your hands and keep on kneading, until you get a smooth paste that you can shape into a ball without it sticking to your fingers.

Now make tiny balls approximately the size of an eyeball and place them onto a well buttered baking tray, making sure you leave enough room between them – at least 2 cm - as they tend to expand.

Cook in the preheated oven for about 10



-15 minutes until they become light brown.

Take them out and remove the now squashed balls from the tray to cool. In the meantime melt the chocolate by breaking the bar into pieces and place them in a cup. Place this cup inside a larger pan with three fingers of water and put the pan on a low flame. When the chocolate is melted and still hot you are ready to complete your Baci di Dama. Take two squashed balls (each one a half of one Bacio di Dama) and stick them together by dripping a bit of melted chocolate onto one half and by pressing them delicately together. Repeat until all paste and chocolate are turned into Baci di Dama. Put them in metal box and see if they will last.

Baci di Dama are perfect carrier of THC. Simply add to the corrected butter and follow the recipe. Ideal for bite sized psychotropic gifts.

by Nonna Papera,
GROPPO, ITALY

How to be a Citizen Reporter

STEP 1: GET OUT FITTED

Spectacles (p. unfashionable):
UF appearing intelligent or thick depending upon situation requirements

Microphone: UF interviews & observations & for being taken seriously

Media Speak Cue Cards
for photographic opportunities

Handbag: UF carrying recording devices; minidisk, DVcamera, & digital stills camera

Jeans: uf appearing casual, unlikely to arouse suspicion if clean & well fitting (not too well fitting as other problems may arise)

KEY
UF: used for P: preferably

Sensible Footwear: UF walking sensibly

Headphones: UF monitoring audio, listening to news via mobile & ignoring unwelcome comments

Scarf: UF changing weather conditions, altering appearance (e.g revealing or obscuring breast size) & hiding under

Daily newspaper:
(P: free or found)
uf research & as stimulus for discussion with strangers

Mobile phone: UF communication, recording (if other devices fail) & appearing popular

Laptop mobile studio: UF publishing of research & archiving

An evolving guide by Joanna Callaghan
<http://www.elastic.org.uk/KISSS/mediawatch.html>

GUIDEBOOK TO FIND INFINITELY SMALL THINGS

ABOUT THIS GUIDEBOOK: This guidebook was produced from a calculus textbook entitled “L’Analyse des Infiniments Petits” written in 1696 by Mr. le Marquis de l’Hôpital. Using the calculus problems posed by l’Hôpital (and translated poorly into English by the Institute) as pragmatic instructions, the Institute hopes to collect as many infinitely small things as possible in our online database at <http://www.ikatun.com/k/infinitemallthings/>.

DIRECTIONS: Choose one instruction. Then go find a thing that corresponds to it. Send your infinitely small thing to:

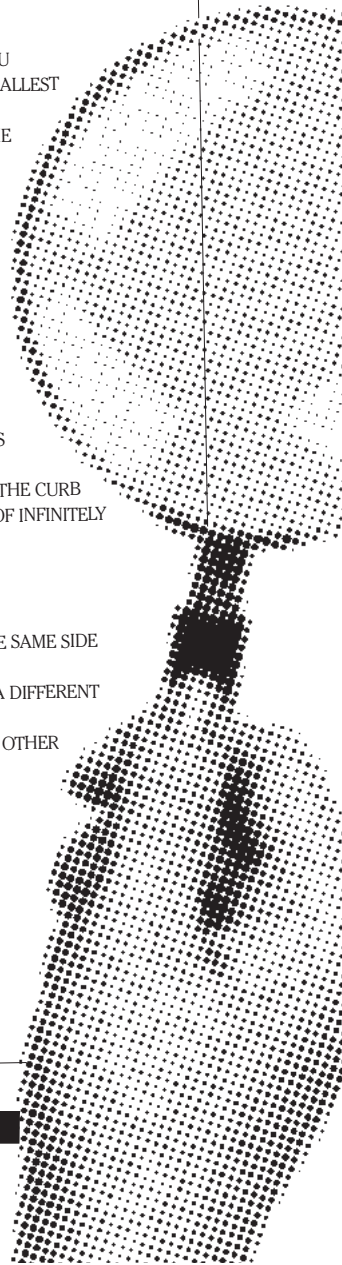
GUIDEBOOK:

- FIND AN ANALYSIS OF INFINITELY SMALL THINGS
- FIND A HOSPITAL
- FIND INFINITELY SMALL DIFFERENCES
- FIND INFINITY, THE INFINITY OF INFINITY, OR AN INFINITY OF INFINITIES
- FIND AN EXTREME FORCE
- FIND A WORD
- FIND ANOTHER SIDE
- FIND THE SPIRIT OF A SMALL TRIANGLE
- FIND THE BEST MATHEMATICIAN
- FIND SIGNS OF RADICAL INDIFFERENCE
- FIND ALL SORTS OF CURBS
- FIND A NEW WAY OF SERVING YOURSELF
- FIND BOOKS THAT ONLY CONSIST OF DETAILS
- FIND THE NINTH SECTION

- FIND A POINT OF PRECISION
- FIND ANOTHER PARTY
- FIND WHAT IS MOST CURIOUS
- FIND SURFACES OF BODIES
- FIND THE LIGHTS
- FIND BETWEEN YOUR HANDS
- FIND WITHOUT A DOUBT
- FIND THINGS THAT ARE ALREADY KNOWN
- FIND A TABLE
- FIND THE SOLUTION TO SOME PROBLEMS
- FIND AN ANALYSIS OF INFINITELY SMALL THINGS
- FIND A SMALL SPACE
- FIND THE SAME THING
- FIND AN ADVERTISEMENT
- FIND MANY QUANTITIES ADDED TOGETHER
- FIND ANY POWER, PERFECT OR IMPERFECT
- FIND THE FIRST OF TWO HALVES
- FIND A DOUBLE OR A TRIPLE
- FIND A PRODUCT
- FIND ANY BROKEN NUMBER
- FIND A GENERAL RULE
- FIND A VARIABLE QUANTITY
- FIND SOME THINGS THAT DIMINISH WHILE OTHERS CROSS
- FIND ONE OF THE SMALL SIDES OF A POLYGON
- FIND HALF THE DIFFERENCE
- FIND THE FOLLOWING EXAMPLES
- FIND THE OPPOSITE SIDE
- FIND AN AXIS
- FIND A POINT FALLING FROM THE OTHER SIDE
- FIND HERE BELOW
- FIND AN ORDINARY HYPERBOLE
- FIND THE REST
- FIND WHAT WAS PROPOSED
- FIND AN EXTERNAL ANGLE
- FIND A PROBLEM
- FIND WHAT YOU SHOULD HAVE FOUND

- FIND ANOTHER CURVED LINE
- FIND AN EXTREMITY INFINITELY FAR FROM THE OTHER
- FIND A FIXED AND INVARIABLE BEGINNING
- FIND AN INFINITELY SMALL ANGLE
- FIND THE RAY THAT JOINS FIXED POINTS
- FIND A NUMBER WHOLE OR BROKEN
- FIND A CONTINUAL INTERSECTION
- FIND HAVING IMAGINED A MAP
- FIND A CURB IN THE COMPANY OF A PARABOLA
- FIND A FIXED POINT OUTSIDE OF THESE LINES
- FIND THE CENTER OF A CIRCLE
- FIND A PROBLEM
- FIND A STRAIGHT LINE
- FIND A VALUE EXPRESSED IN TERMS ENTIRELY KNOWN
- FIND A QUARTER
- FIND A RAY BY IMAGINING ANOTHER RAY
- FIND ANY INTERVAL
- FIND SMALL TRIANGLES
- FIND NOTHING BUT CONTINUATION
- FIND MECHANICAL PRINCIPLES
- FIND THE OTHER SIDE
- FIND A CAR BRINGING A POINT INFINITELY CLOSE
- FIND CURVED LINES WITH FIXED BEGINNINGS
- FIND EVERYTHING ELSE
- FIND A VERY REMARKABLE PROPERTY
- FIND THE WEIGHT OF A CIRCLE
- FIND A COMMON CENTER
- FIND THINGS STAYING IN THEIR STATE
- FIND AN INFINITELY CLOSE SITUATION
- FIND A CONSTRUCTION
- FIND WHAT YOU SHOULD HAVE FOUND
- FIND ANY TWO LINES
- FIND A GIVEN POINT ON THE CURB
- FIND A NEGATIVE QUANTITY
- FIND THE THIRD CURVED LINE
- FIND SIMILAR TRIANGLES
- FIND DIFFERENCES DESTROYING THEMSELVES
- FIND TWO SMALL STRAIGHT LINES
- FIND SOMETHING STAYING ALWAYS THE SAME
- FIND A SMALL PARTY
- FIND DIFFERENT WEIGHTS
- FIND IN THE FIRST INSTANT
- FIND A FORCE DISTRIBUTING ITSELF
- FIND OUT HOW MANY
- FIND THE THIRD CURB
- FIND ONE OR MANY INDETERMINATE THINGS
- FIND A QUESTION OF MAXIMAL OR MINIMAL THINGS
- FIND ANY QUANTITY THAT INCREASES OR DIMINISHES CONTINUOUSLY
- FIND A RAISIN
- FIND A POINT FALLING OVER A POINT
- FIND A COMMON ANGLE
- FIND THE BIGGEST OF ALL PRODUCTS FORMED IN THE SAME WAY

- FIND A BIGGER CAR
- FIND A PART IN THE MIDDLE
- FIND A SPHERE
- FIND A CUBE
- FIND AN ORDINARY CURVED LINE
- FIND THE TWO SIDES THAT YOU ARE SEEKING
- FIND HALF THE SURFACE
- FIND A REQUIRED POSITION
- FIND THE SMALLEST OR THE BIGGEST OF ALL SIMILAR THINGS
- FIND SOME LENGTH
- FIND THE LEAST POSSIBLE
- FIND TWO FIELDS SEPARATED BY A STRAIGHT LINE
- FIND THE LEAST AMOUNT OF TIME POSSIBLE
- FIND THE CENTER OF AN INTERVAL
- FIND A VOYAGER
- FIND A VALUE YOU SEEK
- FIND A BIGGER ONE
- FIND HERE IN FRONT OF YOU
- FIND THE DAY WITH THE SMALLEST TWILIGHT
- FIND THE HORIZON AND THE EQUATOR
- FIND COMMON SECTIONS
- FIND THE SUN
- FIND WHAT YOU SHOULD FIND
- FIND THE DIFFERENCE OF THE DIFFERENCE OF A QUANTITY
- FIND AN ADVERTISEMENT
- FIND DIFFERENCES EXPRESSED
- FIND THREE SMALL PARTIES
- FIND A FIXED POINT
- FIND SMALL PORTIONS OF THE CURB
- FIND DIFFERENT ORDERS OF INFINITELY SMALL THINGS
- FIND AN INTERVAL
- FIND A PROBLEM
- FIND A LINE ON A CURB
- FIND A PATH TOWARDS THE SAME SIDE
- FIND A CONSTANT
- FIND THE SAME THING IN A DIFFERENT WAY
- FIND FALLING OVER EACH OTHER
- FIND THE SAME THING
- FIND MAKING NOTHING
- FIND A CAR
- FIND PROPERTY
- FIND ONE OF THE ROOTS
- FIND HAVING IMAGINED OTHER APPLICATIONS
- FIND THE VALUE OF AN UNKNOWN
- FIND THE NEIGHBORS
- FIND TWO IMAGINARY ROOTS



- FIND A CENTER BECOMING SENSIBLE
 - FIND AN INTERCEPTED PART
 - FIND A CROSSING
 - FIND A PLACE TO CONSTRUCT
 - FIND AN ENTIRE CURB
 - FIND AN EXTREMITY
 - FIND TOUCHING CONTINUOUSLY
 - FIND A CLEAR INTERSECTION
 - FIND ALL THOSE THAT TOUCH THE INSIDE
 - FIND THE SMALLEST
 - FIND A GENERAL PROBLEM
 - FIND A CAR
 - FIND THE NATURE OF A CURB
 - FIND MANY OTHER WAYS OF FINDING RAYS
 - FIND POINTS THAT TOUCH THE INTERSECTION
 - FIND THE CENTER
 - FIND INFINITELY SMALLER
 - FIND THE FIRST WAY
 - FIND THE SECOND WAY
 - FIND A POINT ON THE SAME SIDE
 - FIND TWO WAYS
 - FIND ALL THIS PERFECTLY AGREEABLE
 - FIND A BEGINNING
 - FIND THE THIRD CURB
 - FIND A POINT BECOMING INFINITELY CLOSE TO THE SUMMIT
 - FIND ANOTHER WAY
 - FIND THE SAME CONSTRUCTIONS AS BEFORE
 - FIND NATURE
 - FIND AN ADVERTISEMENT
 - FIND THE OTHER SIDE
 - FIND BY PAYING ATTENTION
 - FIND GENERAL CONSTRUCTIONS
 - FIND A NULL FRACTION
- FIND AN INFINITE FRACTION
- FIND AN OTHER PART CONTINUING TO INFINITY
- FIND A BACKWARDS POSITION
- FIND AN ORDINARY PARABOLA
- FIND AN ELLIPSE BECOMING A CIRCLE
- FIND THE LARGEST CURB
- FIND A RAISIN
- FIND ONE FINDING
- FIND INFINITELY SMALL AND EQUAL ANGLES
- FIND WHAT YOU JUST FOUND
- FIND HAVING NAMED
- FIND A POINT BECOMING NULL OR ZERO
- FIND A BACKWARDS SITUATION
- FIND HAVING IMAGINED A PERPENDICULAR OTHER
- FIND THE BIGGEST WHEN THE SMALLEST IS ZERO
- FIND ALWAYS IN THE SAME SPOT
- FIND A TRAPEZE
- FIND TWO
- FIND AROUND ANOTHER IMMOBILE CIRCLE
- FIND SUCCESSIVE CENTERS
- FIND A REVERSED SITUATION

- FIND TOUCHING POINTS
- FIND A SEGMENT OF A CIRCLE
- FIND A SPACE PRECEDING THIS ONE
- FIND A SPACE
- FIND THE SAME WAY
- FIND NUMBERS
- FIND A CURB THAT SHOULD BE MECHANICAL OR TRANSCENDENT
- FIND INFINITE LINES
- FIND STRAIGHT LINES EQUAL TO A CURVED LINE
- FIND THIS CURB
- FIND INFINITY OR ZERO
- FIND A RAISIN
- FIND TWO RAYS INFINITELY CLOSE
- FIND REFLECTED RAYS
- FIND ANOTHER WAY
- FIND INFINITE SIDES
- FIND A LUMINOUS POINT
- FIND A LUMINOUS POINT
- FIND A HALF
- FIND THE DIRECTION OF THE INCIDENT
- FIND ANY TWO OF THREE POINTS
- FIND WHAT YOU SHOULD HAVE FOUND
- FIND A POINT PERPENDICULAR TO THE CURB
- FIND DESCARTES
- FIND SIMILAR TRIANGLES
- FIND ANY OTHER POINT
- FIND ONE OF THE EXTREMITIES
- FIND ANOTHER CIRCLE
- FIND.ETC.
- FIND A GENERATOR
- FIND A THING WORTH REMARKING
- FIND A DIFFERENCE IN SPACE
- FIND A POINT
- FIND A MOBILE CIRCLE
- FIND A LUMINOUS POINT
- FIND HALF A STYLE
- FIND A POINT INFINITELY FAR FROM THE CURB
- FIND SIMILAR TRIANGLES
- FIND ANY REFLECTED RAY
- FIND INCIDENTAL ANGLES
- FIND THE SUM OF ALL THE DIFFERENCES
- FIND A GENERAL PROBLEM
- FIND A SMALL ARC
- FIND RECTANGULAR TRIANGLES
- FIND A CONSTRUCTION STAYING THE SAME
- FIND THE OTHER SIDE
- FIND THE CURB
- FIND BROKEN RAYS
- FIND SOME GRANDEUR
- FIND A QUARTER
- FIND RAYS OF LIGHT PASSING THORUGH THE AIR
- FIND A LUMINOUS POINT
- FIND ANOTHER SOLUTION
- FIND THE NATURE OF THIS PLACE
- FIND THAT WHICH BECOMES USELESS
- FIND THE RAISIN

- FIND A LUMINOUS POINT
- FIND HERE BELOW
- FIND AN INFINITY OF LINES, GIVEN IN POSITION, STRAIGHT OR CURVED
- FIND THE POINT OF THE INTERSECTION
- FIND A LARGE AXIS
- FIND ALL POSSIBLE ELEVATIONS
- FIND AN INFINITY OF CIRCLES
- FIND ANOTHER WAY
- FIND ANY CURVED LINE
- FIND INFINITELY CLOSE
- FIND GENERAL CONSTRUCTION
- FIND A GIVEN CURB
- FIND A SMALL ARC
- FIND AN EQUAL TO THREE-QUARTERS
- FIND A POINT TOUCHING VARIABLE C
- FIND INFINITE SMALLNESS
- FIND ANOTHER WAY
- FIND HERE BELOW
- FIND BEING JOINED ONE TO THE OTHER
- FIND THE POINT SOUGHT
- FIND TOUCHING CONTINUOUSLY
- FIND WHO PASSES
- FIND A COMMON AXIS
- FIND EACH ONE BECOMING ZERO
- FIND THE QUESTION OF FINDING THE RELATIONSHIP
- FIND WHAT WE SHOULD HAVE FOUND
- FIND AS BEFOREHAND
- FIND TWO FIXED POINTS
- FIND ALWAYS ARRIVING AT ANY PLACE
- FIND TWO HALVES
- FIND HAVING IMAGINED ANOTHER
- FIND A VALUE ENTIRELY KNOWN
- FIND THE SAME THING
- FIND IF YOU WANT TO FIND
- FIND OUTSIDE, INSIDE
- FIND BECOMES INFINITE
- FIND AT WHICH POINT IT FALLS INSIDE
- FIND INFINITELY SMALL THINGS
- FIND INFINITELY CLOSE
- FIND NOTHING IN RELATIONSHIP TO THE OTHERS
- FIND A WAY VERY DIFFERENT FROM THIS ONE
- FIND A MOBILE CIRCLE
- FIND A PROBLEM
- FIND A CONSTANT QUANTITY
- FIND A SMALL SPACE
- FIND THE WHOLE SPACE
- FIND ANOTHER SOLUTION
- FIND WITHOUT HAVING RECOURSE TO ART
- FIND BENEATH
- FIND TWO THAT YOU JUST MARKED
- FIND SOME INSIDES
- FIND HOW TO MAKE ALL OF THIS AGREE
- FIND TWO PARTIES OPPOSING EACH OTHER
- FIND IN PASSING
- FIND THE SECOND

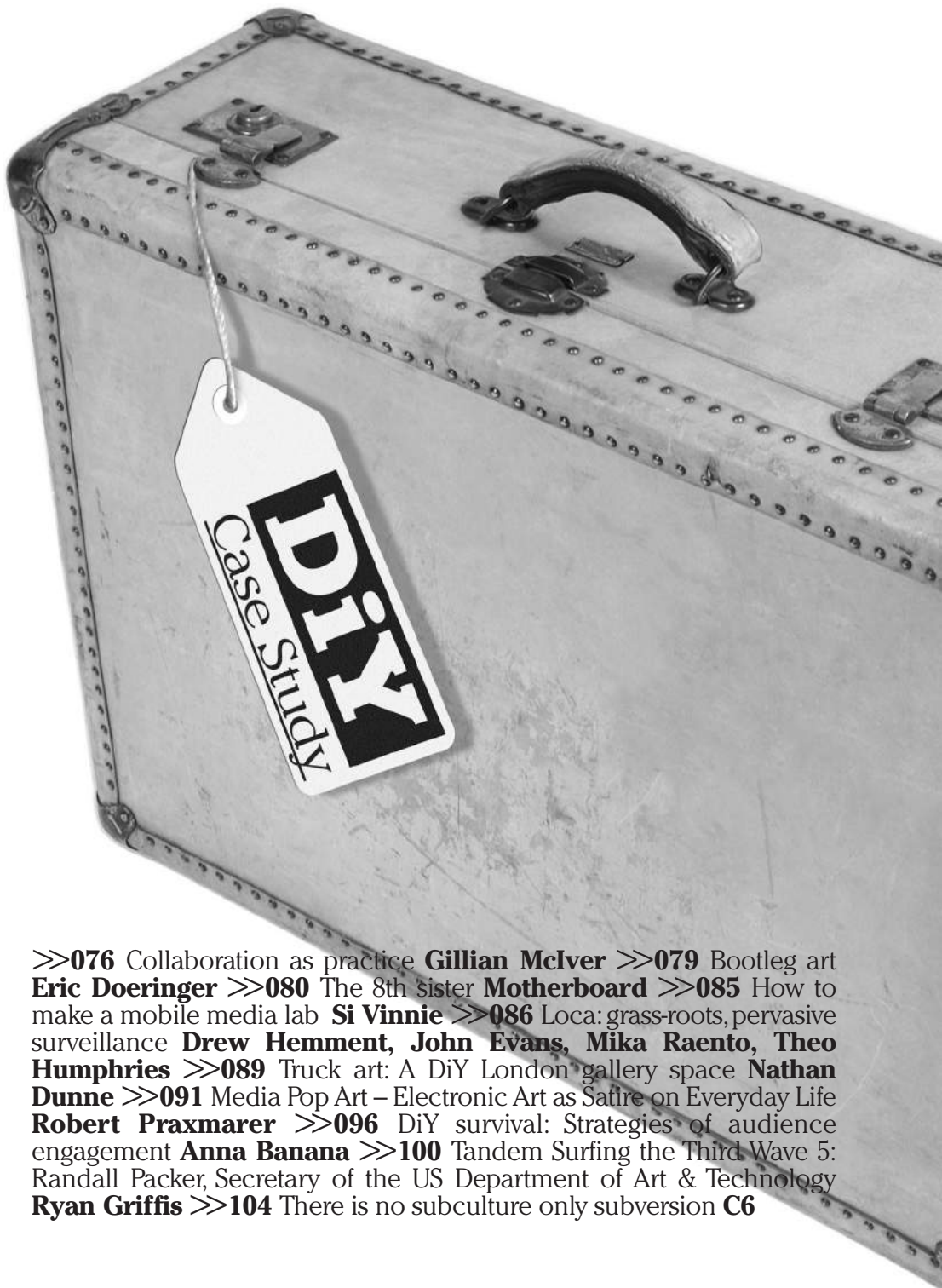
- FIND A NEW WAY OF SERVING YOURSELF
- FIND THE LEAST LARGE
- FIND THE SAME UNKNOWN
- FIND A NEW WAY OF CONSIDERING DIFFERENCES
- FIND THOSE WHO MULTIPLY
- FIND AFTER HAVING ORDERED
- FIND THE CUSTOMARY WAY
- FIND WHOLE OR BROKEN, POSITIVE OR NEGATIVE
- FIND ALL THE OTHERS
- FIND THOSE BECOMING EQUAL BETWEEN THEM
- FIND WOULD HAVE FOUND THE SAME CONSTRUCTION
- FIND THE LAST AS UNKNOWN
- FIND A NEW ONE
- FIND TOUCHING AND CUTTING
- FIND ANOTHER SOLUTION
- FIND THE REUNION OF TWO POINTS TOUCHING
- FIND BEING MULTIPLIED
- FIND A NEW ONE FORMING
- FIND EACH MEMBER
- FIND THE LETTER X OR Y
- FIND AT LEAST FOUR POINTS
- FIND SHOULD TOUCH AND CUT
- FIND THREE EQUAL ROOTS
- FIND A PRODUCT OF TWO
- FIND THE NEIGHBORS OF A GIVEN POINT
- FIND A PROBLEM IN REMEMBERING YOURSELF
- FIND THE REUNION OF TWO POINTS TOUCHING
- FIND REFLECTED RAYS
- FIND A CROSS
- FIND TWO PROGRESSIONS
- FIND A SMALL PORTION
- FIND CONTINUAL INTERSECTIONS
- FIND INTERCEPTIONS
- FIND A DOUBLE
- FIND NOT HAVING A REASON
- FIND A FIN
- FIND THREE MONTHS FROM NOW
- FIND COPIES
- FIND WITHOUT ASKING PERMISSION
- FIND BIGGER, SMALLER OR EQUAL TO ■

MORE INFORMATION:

<http://www.ikatun.com/k/infinatelysmallthings/>
www.infinatelysmallthings.net

by the Institute for Infinitely Small Things

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Collaboration

Over the past eight years of working as Luna Nera the group has come to a few conclusions about how collective cultural action works and how it works for us.

The collective operates as a kind of mobile gallery or institute of urban projects. We make onsite residencies and researches, and have created a number of large-scale live and visual art events in disused sites, in London, Berlin, St Petersburg, Zurich and Belfast. We have commissioned various local and international artists to produce live and visual site-responsive works.

Over time Luna Nera has changed from being a tight knit group of four persons into a network of projects and persons. We have nodes of operation in Berlin and Barcelona and partners in Russia.

The main elements in successful collaborative practice are the shared process of making, joint ownership and responsibility for the project and the exponential increase in opportunities.

In an “art world” dominated by a few institutions and their bevy of curators, commercial galleries which are, basically shops, artist-run or DiY practice has emerged as an important outlet for art and cultural development. However, the reality is that there are many artists pursuing tiny amounts of funding. And it cannot be denied that many so-called artist run organisations have drifted into being institutions themselves, with even more rigid and impersonal application procedures and faceless bureaucratic attitudes.

Given this reality, it is no wonder that many artists are turning to work

collaboratively, in order to “share the pain”.

In the words of the Critical Art Ensemble, Collective action solves some of the problems of navigating market-driven cultural economy by allowing the individual to escape the skewed power relationships between institution. More significantly, however, collective action also helps alleviate the intensity of alienation born of an overly rationalized and instrumentalized culture by recreating some of the positive points of friendship networks within a productive environment.¹

If a group of artists decides to come together to work collectively, they need to decide in advance how collaborative and collective they want to be. True collaboration is not the production of a “group show” where disparate artists show disparate works under some loosely defined theme. Collaboration comes about where the participants have a shared vision, collective goals and create something which is more than the sum of its parts.

There are different kinds of collaborations. In a project-specific collaboration, the artists come together in order to create a specific project, and then they (usually) disperse. On the other hand, a collaborative art group will normally have a more formal structure of membership, a group identity and sense of group commitments and will develop a group ethos over time. Luna Nera has both: members don’t always feel obliged to join every project. Also we usually invite different artists in the network to join us in specific projects, and then we operate



as practice

within the project as “Luna Nera”.

The process of collaborative art practice involves questioning one’s artistic process in a new way, a way in which certain factors can take on great significance and can radically change one’s methodology. These factors include:

- shared process of making
- joint ownership/joint responsibility
- expansion of resources/opportunity that can result
- new perspectives
- encouragement to try new things
- cross-genre/cross-disciplinary practice
- hierarchy vs. equality

Collaborative art practice is changing the artist’s experience of making art, and increasing opportunities for artists’ education, exhibition and experimentation. At the same time it can be difficult as in many ways it transgresses the Romantic concept of the artist as the individual creator, a mimesis of the original Creator - a god among “his” creations.

Hierarchy is also a factor: in most cases leadership needs to be established, but in collaborative process, this is negotiated. But it can be a delicate and at times difficult balance.

In some cases, collaborative projects begin with inequality and part of the process of collaboration is to try to overcome that inequality. An example might be, when one more established artist works with an emerging artist, or one artist in the group is much better-known.

Another problem arises with international collaboration, often over the

matter of funding. If the project is unable to access a fund which will cover the entire project, the participating artists need to access their own national funding bodies for support. Some countries offer generous funds to international project, some offer little. In cases of un/underfunded projects, there can be large discrepancies in what participants can bring to the project. Since the funding has to be shared in order to achieve the project, the danger is that those who supply the greater funds could take over the decision-making process. This is always going to be partially inevitable, since accounts and reports have to be written, but again, there needs to be agreement and negotiation if the endeavour is to remain truly collaborative.

Within the international context, cultural differences can at times cause problems within the collaborative process, but overcoming these is part of what makes the process interesting. Additionally, international collaboration offers almost limitless opportunity for artists to learn, experiment and exhibit. Collaborating is a proactive way to distribute one’s work and ideas. Collaborating can be a way of trying out different kinds of practice, by working within a supportive experimental environment. Working collectively on a performance, an installation, a video projection, is different than taking responsibility for it oneself and it can be a unique opportunity to learn real technical and critical skills. Each artist in collaboration has a whole world of knowledge and experience, and



collaborations allows that to be shared.

The biggest danger in collective practices is not that they can get stale and wither away. This can be good or bad depending how it develops. It may be good to take "time out" and work individually. Bringing new people in from time to time is good, but it can take time for them to adjust to the group's dynamic. Jettisoning people from the group will also sometimes be necessary, since otherwise bad feeling will break up the collective anyway.

The worst danger of all is that the collective will institutionalise itself, and become not an art group but an art administrator group. Only vigilance and healthy dose of irreverence will prevent this.

Our conclusion is that collaboration is exciting. The end result is not dependent only on the artist's own abilities but on the dynamic of the group. The process allows the artist to step outside of his or her own creative process into the larger picture. This can be itself a liberating process, and can lead to renewed inspiration and fresh ideas for one's individual practice. It can be a good way for an artist used to working individually to gain fresh perspectives by working within a group on a project or two. Or it can be a lifelong practice. In either case, working collectively does not necessitate subsuming one's artistic identity, but can enhance and develop it in multiple ways and directions. ■

REFERENCE

Observations on Collective Cultural Action," Critical Art Ensemble, Variant 15 Summer 2002.

By GILLIAN MCIVER

LUNA NERA, UK
SITE RESPONSIVE ART INTERVENTIONS
www.luna-nera.org



BOOTLEG ART



Much of my art has to do with subverting the traditional role of an artwork. I have tattooed copies of my moles onto other people's bodies (a "drawing" that can never be sold and which is so well camouflaged that it is practically invisible), sold copies of every CD I own (but without any indication of what music is contained on each disc), created a fake "fan site" on the internet dedicated to artist Matthew Barney, and made a series of sculptures containing various articles of contraband (drugs, counterfeit money, child pornography, stolen property, etc.) that are illegal to buy, sell, or exhibit.

In the Fall of 2001, I began selling "bootleg" copies of contemporary art outside of art galleries in New York City. The Bootleg series includes paintings, sculpture, photography, video, and drawings. Most of the Bootleg paintings are made through a combination of painting and collage. This allows me to make a bunch of paintings quickly and keep my prices low while retaining the look of a hand-painted picture.

I was inspired by the vendors of bootleg designer handbags and apparel that one can find in any major city. I figured I could apply the same economic model (inexpensive versions of luxury goods) to the world of contemporary art. Very few people can afford to spend \$200,000 on a painting, but I suspected that a lot of people would be willing to pay \$60 for a copy of a \$200,000 painting. I thought most of my customers would be young people who love contemporary art but can't afford to buy it. However, a surprisingly large number are people who also collect the "real" artists.

When I started selling my Bootlegs, I copied the work of about forty different artists. Since then, I have continued to add artists (and eliminated the artists that didn't sell well) and have now created bootleg

versions of nearly 100 different artworks. I don't necessarily copy artists I like: any well-known artist is fair game. You can find me selling my Bootlegs on West 24th Street in New York most Saturday afternoons when the weather is good, although I have been travelling to sell them outside of art fairs in cities like London, Miami, Chicago, Basel, and Milan.

I like the Bootleg project because it breaks many of the rules of the art world. As a "serious" artist you're not supposed to paint on pre-stretched canvasses and you're definitely not supposed to sell your art on the street. However, selling the Bootlegs on the street is an integral part of the project and means that I don't have to hand over half of my profits to a gallery.

I produce the Bootlegs in open editions instead of following the usual practice of producing a numbered limited edition. When I run out of a particular design, I make more. Thus, ironically, the less-popular designs are rarer and potentially more valuable. The project also plays with the infamous criticism of modern art that, "My 3-year-old could paint that." Although that's obviously an exaggeration, it's true that it's not very hard to reproduce a lot of contemporary art.

I find the Bootleg project an interesting way to explore the idea of the "art star". The artists I copy are stars in the art world but pretty much unknown to the general public. Taken together, the Bootlegs present a snapshot of the contemporary art world. These are today's "hot" artists, but how many will be remembered in 50 years?

By Eric Doeringer,

NYC
<http://www.ericdoeringer.com/bootlegs.html>



THE 8TH SISTER

TV2 NOVEMBER 2004

HOLMGANG

The following excerpt is taken from a recording of a Norwegian TV chat show in which the controversial new board member of the Arts Council Norway is under crossfire due to his right-wing leanings and previous position as founder and chief editor of the most popular gossip magazine in Norway, "See and Hear". The man in question is called Knut Haavik and we pick up the discussion at a point where Haavik uses The 8th Sister as an example of the worst case of throwing away public money.

Another panel member is defending Haavik's appointment and alleged lack of any deep knowledge about The Arts by attempting to convince the public that Haavik is not alone in making decisions. He has several expert committees to contend with who are able to "dive down" into their various disciplines; music, literature

Knut Haavik: "Dive down! I'm sorry to interrupt you, but with regards to diving down into the various disciplines it's been rudely said here that fish and chips don't belong in Arts Council Norway - but I

just can't but help wondering what kind of Christmas parties they have. When I take a look at all the oddities and strange projects they support ... and I have tried to get a picture of what's going on there (pause) ... it is said that a good laugh makes life longer, and I think that I'll manage to survive my four years in the Arts Council because a lot of funny things must happen there. Possibly the following grant was given during a Christmas party, I'm not sure. But I have The Evening Post here, where it says (quote):

The art group Motherboard is going to make art for seafarers. A sculpture will be sunk to the bottom of the sea in the island community of Træna, off the coast of Helgeland, made of a material that will make it possible to see the sculpture via an echosounder. It will look like a naked woman. The sculpture, called The 8th Sister, will lie in the visual vicinity of the mountain range known as The Seven Sisters. Arts Council Norway has supported the project with 75.000 kroner. So I guess all you have to do is to buy yourself a boat with an echosounder and have a wonderful artistic experience! (laughter)"



MOTHERBOARD JULY 2005

THE 8TH SISTER

- an exercise into Freudian perception. It is also
- an underwater sculpture whose true form can only be seen on an echosounder display screen.
- in principle, strongly related to the notion of synaesthesia as the image on the screen is created solely through soundwaves.
- a form of "virtual graffiti" on the seabed - an intervention in the way experienced fishers interpret depth relations through graphic instruments.
- named after the mountain range called The Seven Sisters in Helgeland, North Norway.
- sunk beneath the sea in Træna, an archipelago of 1.000 Islands and skerries 50 km off the mainland on the Arctic Circle.
- made of 15.000 m of silver threads weighted down with 5.000 one-kroner coins.
- constructed by Per Platou and Amanda Steggell of Motherboard with Annesofie Norm, Neptun Sports Diving Club with Lars Inge Ingebrigtsen, Rolf-Olav Andresen and Jon Kåre Olsen, and, last but not least, Kjell Johnny Johnsen.

The extract below is taken from an on-location video recording where Per initiates the divers into our plan for constructing The 8th Sister immediately before the work begins.



Per: This is just a sketch.

We've thought about a form that looks like this. She must at least have a body.

Lars Inge: Breasts and that kind of thing?

Per: Yes. Breasts are important and legs are very important! The most important thing is

Lars Inge: Her upper body.

Per: This is a view from above. A form that has two legs. A figure that looks more or less like this.

Lars Inge: So, she's lying on her back.

Per: She's kind of lying on her side.

Lars Inge: So she's lying on her side.

Per: Seen from above, she's lying on her side. You see ...

Lars Inge: She's lying in the recovery position!

Per: Yes. The recovery position. We can





forget her arms for the time being. As you can see we've used one-kroner coins.

These were the cheapest weights we found that were suitable for the job. They are part of the artwork. So now there'll be a treasure hunt here. But these are in fact weights, and what I'm holding now has been tested, because these threads aren't too buoyant, we couldn't use heavy weights either. They are quite light, but I'm not exactly sure what the conditions are like on the sea bed. Hopefully they aren't too light.

Lars Inge: Up to here there's a good deal of seaweed. But how long out on the sand bed do you want her?

Per: Mostly where there's black seaweed, but she can just as well lie on the boundary. That would be really nice.

Rolf-Olav: 3 m. Is that what you want in width?

Per: Width. Yes.

Rolf-Olav: About 3 m wide?

Per: Yes. And about 10 m long.

Rolf-Olav: 10 m long.

Per: Approximately. It really doesn't have to be very precise. 8 or 12 m - it doesn't really matter. This is a kind of ...

Lars Inge: ...gravestone! Do you realize that what you're doing is twisting history?

Per: Well, I know that this is a big discussion, but ...

Lars Inge: The 8th Sister, that's Lekamøya!

"According to one version of the legend, the seven sisters, skinny-dipping in the sea with the beautiful Lekamøya, were chased by the horny Horseman. The sisters threw themselves to the ground while Lekamøya tried to escape southwards before everything turned to stone."

Lars Inge: I'll willingly sink The 8th Sister to the bottom of the sea, but I want a guarantee in case I get sued afterwards, because this is blasphemy in relation to the history of Helgeland. Just a quick question. I didn't bring my digital camera with me, but I see you've got a digital camera with you. Because I'd like to have a photo of us three boys and The 8th Sister before we jump in.

Per: Of course.

Lars Inge: We have to have one!

Per: We have an underwater camera too, with a lamp and everything ...

Lars Inge: You must agree that it's hard to see who's who with diving suits on ...

Per: We should absolutely take a band picture. Shall we take it now or wait till ...

Rolf-Olav: We'll take it right away!

Creating The 8th Sister takes 3 dives over a period of 36 hours. In between the dives Per, Amanda and Annesofie tie kroner to thread, kroner to thread, kroner to thread.



Left to Right: Lars Inge, Kjell Johnny, Rolf-Olav & Jan Kåre

On the final dive the commemorative stone, or gravestone as it is called, is put into place and the mission is complete.

THE RUMOUR OF THE 8TH SISTER SPREADS QUICKLY OVER TRÆNA.

Shopkeeper/fisherwoman: The first time we sailed over her with the echosounder, she looked like an angel. And the second time I think she looked more like a mermaid. And when we looked down at her visually all we could see was something glittering.

Electrician: Yes, I've seen her. Technically speaking, I shouldn't be able to see her with my echosounder turned off. From a technical point of view, if you sail over her lengthwise, you see the whole of her. But if you sail over her the other way

- You only see her breasts.

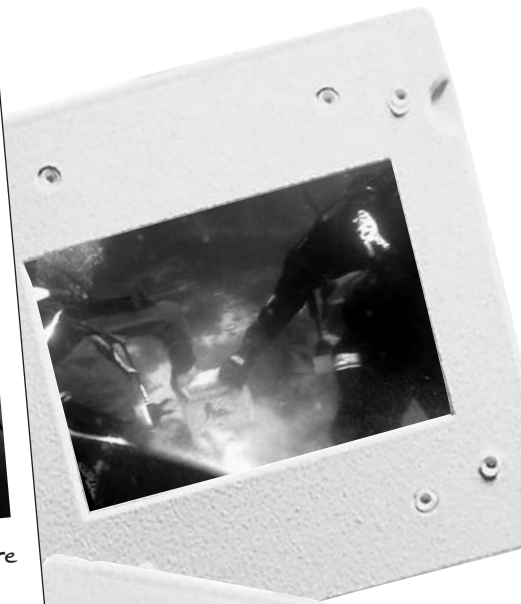
No. You can't see anything. But it is possible to get a reflection.

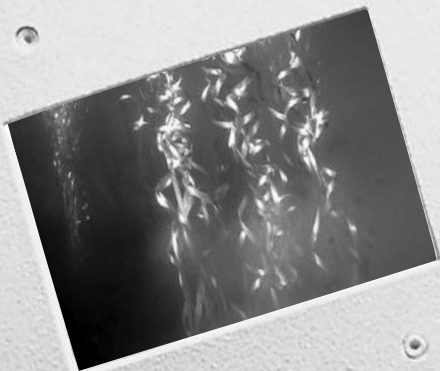
Coast guard: The 8th Sister? No. I haven't heard about her.

- And The Seven Sisters?

Yes, I've heard about them ... Oh., that! Yes, Ole Johnny told me about having seen her on his echosounder. ... Aha ... Okay. Have you got anything to do with her? Is that so? Well well well well.

>>



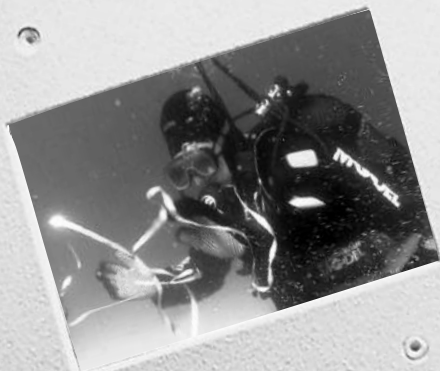


Fisherman: I've heard she's a really pretty woman. But it's a pity she only draws men out to see her. You'll have to sink something for the ladies too!

- So what do you think about The 8th Sister lying on the sea bed? How does it fit in with the legend?

It's rewriting history.

Shopkeeper/fisherwoman: I don't associate her with the Seven Sisters mountain range. I think it's quite natural, because what people talk about, it's always how many men have drowned at sea. But there are many women too who have lost their lives. So at least we know where she is now. We don't know where all the others are. They're gone forever. So she can be a monument for all the women who've drowned at sea.



Casual labourer from Sweden: So you've filmed the sister under the sea?

- Yes.

With an underwater camera?

- Yes, exactly.

Well, I expect she'll be beautiful. We'll have to take a look at her. Take a look at her

"Depth has become profound even as it has become increasingly superficial. The idea that the deep harbours the truth is an old one; surfaces have prevaricated since the Greeks, appearances deceive, and it is foolhardy to trust the eyes."

- Judith Roof ¹

THIS SIDE
TOWARD SCREEN



URLS

The 8th Sister:

<http://www.notam02.no/motherboard/8thSister/>

Motherboard:

www.liveart.org

by Amanda Steggell Motherboard

NORWAY
www.liveart.org

NOTES

¹ Judith Roof "Depth Technologies", p21 in "Technospaces - inside the new media" by Sally R. Munt (ed), Continuum 2001. ISBN 0-8264-5003-2.



How to make a mobile media lab

The mobile media lab came about through a collaborative process between Brave New Brum, The Laboratory of Insurrectionary Imagination and Clandestine Insurgent Rebel Clown Army (CIRCA)

Over a period of several weeks the caravan was completely redesigned, transformed from a drab 70s style brown into a wonderous deep green. Camo curtains and cushions fashioned from recycled mattresses ensured that visitors could sit down and relax, perhaps perusing some of the agit-prop available on the Info stand, designed and built by special guest David Solnit

On the tech side the caravan was kitted out with 300W of solar panels, some storage batteries and an inverter meaning that it can be powered off the grid.

The Lab of II and CIRCA used the mobile media lab for a recruitment tour of the UK, on their way to the G8. Every few days the caravan and bus would roll into town:

“Evening falls, a caravan pulls up in the town centre, cushions and rugs are thrown to the waiting crowd as tales are told about the joys of resistance, the vacuum cleaner present their latest work, a performance lecture called ‘Dr Branson, Or how I learned to stop buying CD’s and love free downloads’ followed by lecture (involving egg boxes and strawberries) on the history of civil disobedience - “Power: an

introductory lecture on the history & practice of civil disobedience as taught by Dr. Skip Justice Tallahassee”. As the evening passes and the sun is ready for bed, the caravan explodes and out tumble members of the Clandestine Insurgent Rebel Clown Army who present a ridiculous recruitment show, whilst a deliciously strange feast is prepared and served in preparation for dancing “

The show was followed by two days of intensive training in the techniques of Rebel Clowning, and involved workshops on ‘The Battle of the Story’ and interventions in the form of Praying to Products with the The Church of the Immaculate Consumption.

Lab of II tour :

www.labofii.net/tour05/trainings/

Praying to Products: www.consume.org.uk

This was all in preparation for the visit to Scotland by the G8 nations on July 6-8th

Thousands of people went to Scotland to challenge the legitimacy of these 8 rich men in determining the future of the global economy. Actions were many and varied.

See

www.indymedia.org.uk/en/actions/2005/g8/ for news, videos, reviews and reports of the huge protests and direct actions that happened during the summit. ■

BY Si Vinnie , UK

A2:RT

www.bravenewbrum.org



Loca: grass-roots, pervasive surveillance

Loca is an exercise in everyday surveillance, tracking digital bodies in physical space. It asks what happens when it is easy for everyone to track everyone, when surveillance can be effected by consumer level technology within peer-to-peer networks without being routed through a central point?

Loca explores the shifting nature of surveillance as it ceases to be the preserve of large State or commercial bureaucracies. The project foregrounds secondary characteristics of mobile communications, such as the ability to locate consumer mobile devices in real-time and near-real-time, and the kinds of peer-to-peer pervasive surveillance that is possible as a result.

Deploying a cluster of interconnected, self-sufficient Bluetooth nodes within inner city urban environments, Loca observes people's movements by tracking the position of the Bluetooth enabled devices that they carry. Each node is running a modified version of ContextPhone software, each gathers data and then uploads it to a modified version of the Aware platform, enabling anyone with any device that has Bluetooth set to 'discoverable' to be tracked. New nodes can be added or old nodes removed to create a surveillance swarm. As the project develops, inferences based on analysis of the data (server-side) will guide communication with the Bluetooth users, via 'Bluejacking' (unsolicited messages sent to Bluetooth devices), or through

interaction with performers.

The purpose of these messages is to make the presence of the Loca network known, and to illustrate the types of data that can be gathered and the inferences that can be drawn from it. These messages could highlight people's daily routines, reveal the 'others' within the network, or even be used to control people's behaviour.

Loca aims to lightly touch large numbers of people. The aim is not complex interaction, but subtle affect, and only a minority of people will receive it, let alone give it any more than passing thought. It will be like a picture glanced at sideways, a message caught in the corner of the eye, or a mosquito swatted on the arm. Like a mosquito it will not always be welcome, but can be expected to infuriate, annoy and provoke.

Loca looks at the surveillance potential of different consumer platforms. The current iteration of the project focuses on Bluetooth for a number of reasons. One is that this provides some independence from the mobile phone companies. But also because Bluetooth has been designed in a way that is problematic for privacy management, and because Bluetooth is the first 'everyday' network technology that enables people to be tracked, and to track each other, within the physical environment (WLAN is similar, but is not always-on and is less mobile; GSM tracking remains the preserve of the mobile

phone companies; RFID is still not established in the consumer domain). The privacy trade off found in pervasive surveillance (you need to incrementally give up every more privacy in order to access new services) is common to all network technologies, but here it is not just data but also bodies in space that are being tracked.

An immediate aim for Loca is to make people aware that they have agency, that they can avoid being tracked by turning off their device, or in this case, switching their Bluetooth device to 'invisible'. But Loca also sets out to reveal the limit of this agency. With all technologies that are susceptible to pervasive surveillance techniques, the only way to opt-out of the surveillance is to switch off altogether, which is often impractical, and means losing the benefits of that technology. This was not inevitable, and we need to ask why these technologies are not privacy preserving: why, for example, do all network technologies use permanent unique IDs, who made those decisions, on what agenda, who gains benefits? Equally, computers that are invisible are bad for privacy: do you want the things that are tracking you to be hidden? Loca advocates the development of countermeasures and of better privacy management provisions in policies and protocols. An issue with Bluetooth is that Bluetooth scanning is currently anonymous. Should not the person or device doing the scanning have to provide their identity before they obtain the identity of the devices that they are scanning? Many such measures will involve a cost, so unless an argument is made and demand exists, then it will not happen.

Loca works independently from the mobile phone companies and other service providers, so that it is clear to participants that the project can be done in a low-cost way, and so it is not swayed by commercial interests in technology. Each node is built using readily available, cheap parts, and is encased in concrete in order to be deployed in the urban environment. Nor do you need any special privileges or to break the law – nothing stops you from scanning, in fact it is part of the protocol, whereas

GSM you are not allowed. All you need to participate – to watch or be watched – is a Bluetooth device.

Loca explores peer-to-peer surveillance, and yet, like many such projects, it is peer-to-peer only to a point. Surveillance data is generated independently on each node, but then that data is relayed between the nodes and a server via the GSM network. This does not compromise the principle, however. The surveillance is independent, a server is only used for convenience within this project as it simplifies implementation, and the data could be relayed between nodes in alternative ways, but with less mobility, or higher cost. This would lead to a new set of parameters, alternative questions, and a change in the nature of the project.

We are not asking people in advance. We do not want their permission. Then it would not be surveillance, but a performance by them for us. One principle of the project is that people should be able to participate through their own mobile phone without being given any additional technology, and without their own device needing to be modified in any way, either through installing software or by altering settings. Working under the banner of 'art' offers license that could not otherwise be obtained. But equally an art project is easier to write off and disregard. Art is a frame to be used sparingly.

Pervasive surveillance has the potential to be both sinister and positive, at the same time. The intent of Loca is to equip people to deal with the ambiguity and to make informed decisions about the networks that they populate. During the first public presentation of the project in Kiasma and m-bar in Helsinki during PixelACHE2005 the project inspired one person to google Bluejacking and give it a go, and afterwards to switch their Bluetooth device to undiscoverable. Ultimately, the impact of projects such as Loca needs to be measured beyond the responses of the kinds of individuals that attend international art events, by the influence they can exert on both policy and protocols.

Loca is an anticipated accident. The project was initiated in 2003, out of an





interest in how surveillance and social control emerge as a residue or unforeseen effect of otherwise virtuous information systems and network technologies. Then it sat in waiting for the accident to happen.

The accident was when the Aware / ContextPhone collaboration started generating surveillance data, unforeseen by its designers. When users publish media to Aware directly from their phone, using software called 'ContextPhone', it automatically annotates this media with contextual information derived from the phones actual surroundings, e.g. time, GSM cell-ID (an approximate geographical locator), and the Bluetooth environment – i.e. a list of the Bluetooth devices around at the time. The premise of Aware and ContextPhone (themselves developed by Loca participants), was that the social context of the media can be used both to situate the media and to help organise it. The Bluetooth information would allow queries like 'show me all the pictures captured when I was in the vicinity of that person', which would be useful in a wide

variety of contexts – if, for example, someone wished to gain an overview on an event at which they were present. This contextual information leads to unforeseen consequences, such as the 'accidental' tracking of people present during the media arts festival ISEA2004 in Helsinki. If someone wanted to reproduce what Aware/ContextPhone had been found to do, but for commercial gain or unethical ends, how hard would it be to implement technically and legally?

Projects and debates surrounding surveillance have yet to properly address Locative Media. Likewise Locative Media has yet to fully address its own critical context. Loca seeks to make a contribution to these debates, while at the same time critically assessing its own methodology and the risks of its approach. How can creative work with surveillance technologies add to or distract from traditional campaigning strategies? Does it risk getting the public used to a new control technology prior to its deployment in a coercive way? How may both positive and troubling sides of a new technology be simultaneously explored? ■

**by Drew Hemment, John Evans,
Mika Raento, Theo Humphries**

MANCHESTER, UK
<http://www.loca-lab.org>

TRUCK ART:

A DiY LONDON GALLERY SPACE

It has been some time now since the famed "Freeze" exhibition took place in a Docklands warehouse in 1988. Seventeen years in fact. Freeze, put together by Damien Hirst, came to be regarded as the inception of a period of optimism for contemporary art in Britain that had been absent since the 1960s, symbolising Thatcherite enterprise and an embrace of the commercial. The irony of course is that the exhibition was also seen as an example of the DiY ability to create a space outside the commercial art world. In this sense, it was not so much peripheral cultural activity that had pretensions of maintaining itself as such, but rather, it was a strategy for commercial

assimilation and re-cognition by the artists involved. This approach was not in itself wholly new. There had been other artist-run galleries and initiatives, such as Matt's Gallery, initially set up in an artist's studio in 1979, that had gone before. Therefore Freeze, which took place almost a decade later, may be seen as the cooptation of pre-existing DiY models.

Considering the faux-"outsider" façade initially exhibited by yBa as a strategy for tabloid provocation, what is the role of the DiY gallery space in the 21st Century? Does it have the potential to engage with fresh developments within the avant-garde without the overarching goal of commercial assimilation?

Truck Art is a mobile gallery space that moves around galleries in the East and West End of London, temporarily inhabiting the space of a gallery. The shows happen quickly, often within the time-span of private-view openings. The fact that the shows are temporal is integral to the Truck Art project, which is in pursuit of combining different art audiences in an innovative and progressive way.

Truck Art may be seen as a paradigm of a 21st Century artistic nomad. Deleuze and Guattari have described the nomadic war machine as 'a rhizomatic structure that travels a path from one point to another. The nomad does not harm its environment but intensifies its growth.'



Prague Biennale 2, May 2004



Prague Biennale 2, May 2005

**FRAZER, A RECENT GRADUATE OF
GOLDSMITHS COLLEGE & FOUNDER
OF TRUCK ART, TALKS TO NATHAN
DUNNE**

Nathan: Where did the idea for Truck Art originate?

Joe: Truck Art came about after the frustration, as a young artist living in London, of not having any place to show my work. Many of the previously used spaces around Hoxton just didn't appeal to me. The shows just seem to be full of the same art made by the same art college students. I wanted a space that would give my friends and I more control of how we showed our work.

N: What sort of shows have you had so far?

J: Truck Arts biggest show so far has been taking part in the Prague Biennale 2 (26 May – 15 September 05). We were invited to curate a show for the 3-day-long opening celebrations. The show was "Truck Art presents the Trucker Prize 2005." Visitors to the truck were asked to vote for their favourite artwork and we announced the winner on the last day. The whole prize thing was obviously a parody but I felt that the show was an amazing success. There are also many other exciting projects in the

pipeline. With the opportunity presented by the Biennale, we will hopefully be able to undertake a range of new projects.

N: Do you see Truck Art as an artwork in itself, or is it solely a space for art?

J: As an artist myself I very much work with Truck Art under the criteria that I would with any other work I produce. I see it as a curatorial project but for each project my role changes. I believe this is what makes it such an exciting space.

N: What sort of responses have you had to the project so far?

J: Good. Curators and artists that we have approached have all been keen to get involved. Some gallerists (remain unnamed) have made it quite clear they wouldn't be happy with us being parked

outside their gallery.

N: Would you call yourself an activist?

J: (laughs) There was a message posted on the Truck Art website (www.truckart.org) a while ago, which said: "How are you going to reinvent the London art world?" My answer was that we are not a virus that feeds off established artists and their projects. Truck Art has its own follower, its own crowd. Our mission is to bring new, fresh talent to a stale scene. We acknowledge the prevailing hegemony and the power it wields and that's why we park outside the commercial galleries. Truck Art allows for the possibility of a new dialogue, one that not only enables people to see new work but to experience it in a temporal environment. We are not aggressive terrorists, nor are we simply a bunch of bored artists trying to re-invent the art world.

N: How can people get involved in Truck Art?

J: We accept artists/curators proposals through email. info@truckart.org

All photography by Truck Art.

by Nathan Dunne

LONDON
www.truckart.org

Media Pop Art – Electronic Art as Satire on Everyday Life

ABSTRACT

In this paper I will give an outline of my practice as a young media artist and introduce some of my strategies, thoughts and works. I will try to formulate my subjective view of media culture and media art with a special focus on game art. On the basis of some illustrative works I will introduce the term Media Pop Art, and highlight the importance of socio-political aims in my works.

Keywords: Game Art. Media Art. Pop Art. Activism. Installation. Interactivity. Socio-political Art.

INTRODUCTION

My first encounter with a computer was at the age of ten. This early computer (Amstrad CPC 6128) was relatively powerful for the time but not supported by many programs or games. Thus I soon started programming my own little games and drawing programs. I was overwhelmed by the possibilities it gave me on the one hand but was often frustrated by the strict rules and difficulties writing code that would run as expected. Luckily however I grew up in the 2D era, where I was satisfied programming circles which had to shoot at boxes. The kids growing up now can choose from a myriad of games incorporating complex stories and puzzles coupled with realistic graphical representation of the real world. These kids grow up with these advanced media forms, frequently consuming them in an uncritical way. I see my role as an artist to work with the gaming media, analyze, deconstruct and reconstruct it⁶. In the next section I will write about my project (t)Error, which was my attempt to use the medium computer game to transport a protest message⁷. (t)Error is exhibited at the COSIGN 2004 Art Show. After that I will shortly review the projects Orgasmatron, StencilU and City Obscura and on the basis of these works I will try to formulate my ideas and thoughts about media culture.

(T)ERROR – A MIXED REALITY SATIRE

ABOUT WORLD POLITICS AND THE

GAMING INDUSTRY

Whom would you like to play to get the world back into shape? George W. Bush, Osama Bin Laden, or rather Tony Blair? Starting the computer game (t)Error, the player is spoilt for choice. A camera tracks the player's movements and a projector throws the player's outlines in original size on a white wall in front of him, all in real time. When the player kicks, his shadow will kick. When the player ducks or jumps to avoid bumping into an enemy jet, his shadowy avatar will do exactly the same in real time. The empty silhouette of the player gets filled out - and this is the player's choice - with the face of George W. Bush, the flag of a state which supported the Iraq war, or the body of Osama Bin Laden. For gaining a good game score, you will have to fight evilly. Being slipped into this stereotype role, you have to avoid tanks, submarines and fighter planes, you have to collect oil pumps and dollar notes, and you have to kick civilians begging for help. If you succeed in all these matters, you are the lucky winner and rise to the next game level.

I always felt that at least for me there is a lack of meaning in a lot of media pieces. I decided to express my feelings about the war in Iraq with a protest computer game and tried to use this genre as a protest medium. In former times a revolution started with a song, in our time console kiddies play games, it's as easy as that. I see a transition in how information and protest works for the younger generation. Fakes, Adbusting and Semiotic Sniping are the ways to express your feelings in a world ruled by global players. The logos and signs of these companies can be found everywhere. Resistance is futile? Not if you undermine their symbolic system, fight with their weapons and use corporate disinformation. That's what I try to do with my art. I'll define this kind of work as Media Pop Art.

It takes well known objects, structures, media, etc. and sets it in a different and sometimes funny context. For me that's more interesting than to make a serious art work, which in the end doesn't reach anyone, except some specialists.⁶

(T)ERROR CRITICIZES THE IRAQ WAR

"Art is the cry of distress uttered by those who experience at first hand the fate of mankind...¹² This interactive video installation was my reaction on the Afghanistan campaign and the following Iraq war. It is a political persiflage on world politics, a mixed-reality game, which playfully attempts - through the whole body interaction - to participate, but at the same time the not very playful content of (t)Error wants to provoke reflection and self-reflection. This play with the aspects of fun and seriousness or game and reality forms the basis of my work and media analysis. Laughter lures the visitors, and not only an elitist gallery audience, but also the people from the street, who do not know too much about contemporary art. Fun, games and interaction cause motion, it is then much easier to get involved in the game, and so the change from laughter to sadness is more powerful and obvious.

(T)ERROR CRITICIZES THE GAMING INDUSTRY

To transform this combination of laughing and crying into the world of computer games, and so into the world of our children, was my main aim. "Fifty percent of all Americans age six and older play computer and video games."¹⁴

"In 1998, over one in four American youngsters reported playing games between seven and 30 hours a week. More than one in four homes has a game console."¹⁴ This is one of the reasons why I like to show my installation at parties and clubs or in public spaces¹⁰. This year at the beginning of April, for example, (t)Error was exhibited in Berlin, in the "Club zur Möbelfabrik". The young audience of this venue participated with enthusiasm. The reflection hit them a couple of minutes later, when the youngsters squatted down besides the installation, tired after the exhausting movements.

"I just played Osama Bin Laden in the game. I was killing people. Was that fun?" And this is

what makes the artistic examination of computer games so precious and powerful: The sudden liberation, which is triggered by the dramaturgy of computer games, the role games par excellence. Nowhere else it is as simple and as easy to slip into the role of authorities, to play with the overthrow of established social systems and experience the dynamism of action and reaction without any danger. At the same time, (t)Error provides its players with a strange closeness and directness: It's not a joystick that helps our avatars to jump hundred meters high, but everyone is actively playing him/herself. (t)Error is an attempt to dismantle the gaming industry and the stereotype roles and behavior patterns taught by it. All these are the semiotics our children are confronted with since birth. We need to analyze them to get to know our children's world. The simple, pixel graphics of my game was developed following early, famous computer games like for example Space Invaders or Defender. (t)Error creates a manageable (art) space, a system of signs and symbols, which are well known by the followers of computer games, who always associate these sign systems with fun and leisure time. Society codes and conventions which everyone takes for granted, can now be seen from a different perspective and open up new possibilities for dialogue and debate.

(T)ERROR CRITICIZES THE MEDIA SOCIETY

Our contemporary life and society consist of brainwashing media flashes, consumption and pseudo-happiness paired with an up and coming depression. My work uses the same media and the same mechanisms however the goal is the deconstruction of this failed system and a reflection of this media junked fake. Just the unbroken popularity and fascination of computer games speaks for an artistic analysis. There is a whole "culture of external activities that has developed around these games - from trading of customized game patches to demands that the manufacturer provide more levels, to whole web sites devoted to one's avatars".³ In consequence of her examination, Antoinette La Farge stresses that in the near future, computer games will be as important in the modern cultural landscape as art, music or film.

(T)ERROR CRITICIZES THE ABUSE OF COMPUTER GAMES THROUGH MILITARY AND ECONOMY

Another important point of criticism shown in (t)Error lies in the close connection of computer games with military and economy. It's now fairly common knowledge that Operation Desert Storm was prepped for by doing simulation strategy exercises down in Florida, and that the US military is currently pumping large amounts of capital into figuring out how to appropriate gaming principles for battle training in massively multi user SimNet environments.⁴ This list of strange simultaneities and surprising cooperation's could go on and on and on. "According to the Interactive Digital Software Association's 1999 sales information, over 6.1 billion dollars in U.S. entertainment software sales in 1999 went to games."⁴ In a time where professional computer games have more production budgets as Hollywood films, you must question this media, analyze it artistically and bring it up in a topic. A whole generation grows up with games, mostly just having one goal: "You achieve your aims with violence." Artists and creatives must click in at this point, dismantle these games, rearrange them with new ideas and reflect the media itself. The transformation and modification of games are also interesting in the historical context, if you consider that military institutions have taken a great part in the development of this gaming technology. With the second version of a modified 3D Shooter the American Army is at the present time hunting for new recruits; let's hope that this shot was off target.

ORGASMATRON

Orgasmatron is an interactive sound installation. It is designed as a glass piano.⁸ When you move your hand over a glass the vibrator next to a glass starts and generates a certain sound. All the glasses are filled with a certain amount of liquid which so build up a scale. A camera from above detects which glasses are triggered. This installation has been exhibited at the Ars Electronica Pixelspaces Exhibition 2003.

I used real sex vibrators and put them in another context. It is my reaction about the floods of spam mail about sex, porn, etc.

Towards a sex thrilled society, Viagra, penis enlargement, porn. Sex sells, it's a simple equation. Orgasmatron is my persiflage of a culture which certainly thinks more about sex than about Mozart. I tried to promote the installation with fancy flyers and in a pop cultural way, to make it look like a clubbing, which worked very well I printed 700 flyers and they were all gone in 4 days. I don't think this is because people in Austria are so much into media art; it's more about using the references and the same language as youth culture.

STENCILU

StencilU is a quite simple but powerful real time visualization of time and personality.⁹ It is an interactive installation, where your silhouette is captured with a camera (see Figure 1) and the frames of the silhouette are made smaller and arrange around the actual silhouette. The small silhouettes arranged are the different time frames. With this technique your motion creates floating small representations around your big real time shadow. According to the speed of the movements of the user the visual output is inverted, this gives a stroboscope effect, which resembles a club aesthetic and a motion blur is switched on randomly which makes the visualization even more club like.

The project was developed at Schmiede 04, a media gathering of vjs, djs, audio producers, coders, hacktivists, sprayers, etc., in one word young individualists who have something to say and do it with their possibilities.¹³ The aesthetics in black and white look like pictures in the sprayer/stencil community and therefore I came up with the idea to photograph street art (graffiti tags and stencils) and integrate it in the project. So your stencils are combined with the street art stencils, respectively icons (communist star, guns, bush, etc.) and result in the visual output. In this project I used the language of the street and the signs which can be found out there which is for me a visual short story of contemporary youth culture, so it's a very interesting project for me and I would be interested to make it available to everyone with a web cam.

CITY OBSCURA

City Obscura is an interactive video installation which deconstructs and then reconstructs >>

the urban space and architecture of the city of Judenburg, and was exhibited in July 2004 at the Liquid Music Media Art Festival in Judenburg, Austria [11]. A wide range of different shots of the city's architecture, people and crucial places awaits the visitor's eye. When the spectators start to move in front of the video screen, their movements get tracked and these gestures trigger a process of mingling the digital data streams of the videos itself. You can see the pixels as tiny bits and pieces of colored blobs, like a snow storm, revolving around your own shadowy figure on the video screen and following you wherever you go within the installation. The recipients can be seen as planets which have a gravitational force on the videos. When the visitor stops to move around and stands still, the whirring pixels start to compose themselves again to the video shot the visitors have already seen before they started to walk around – but slightly changed. For example, one of the original videos shows us the view of one of the main streets of Judenburg, cars passing by, residents walking off doing their daily shopping. After the deconstruction through the gallery visitors, this video emerges again out of the chaotic data streams – but now the river of Judenburg – the Mur – is running through this main street, water instead of asphalt. A new utopia of Judenburg has developed. So this points out quite obviously that we only worked with footage we found in and around the city of Judenburg. This was one of the main goals we had to achieve to stress one central thought concerning urban architecture: It is always the residents who create the architecture they are using daily. But there are not too many people who realize the important role they play in generating the infrastructure and atmosphere they are living in and what they can do themselves to make it either better or more functional or worse. This installation attempts to allow people to play with their own surroundings, and this process should lead to a critical consideration of their home town's images and to a reflection of the good and bad parts of the place they are living in. The installation also emphasizes that there is always more than one possibility to design urban space. Architecture grows through the interactivity of its residents - so the real process in everyday life is analogue to the way the installation works. The mixing of the video's

digital data streams has its equivalence in the "Brownian motion". – The more movements are generated, the more the particles begin to chaotically move. This principle of chaos and order builds the basis of City Obscura. The Second Law of Thermodynamics can be seen as a consequence of probabilities, which is our metaphor for our work. After deconstruction and reconstruction a new, a different structure arises.

On the residents of Judenburg, this installation had a very subtle impact as they knew both, the original video of course, but also the new parts of the altered one, and so they saw different parts of their home landscape in a flawless, but newly changed entity, according to the principle of déjà vu. Out of this déjà vu-effect, the artists create a new consciousness of the city in the heads of their spectators and support a critical occupation with something, that was, before, taken for granted and which was, until now, seen as something well-known and established and unchangeable.

The main aim of City Obscura is so to show a city – and this can be any city – in its flexibility and mobility. Stand-still means there is no chance to change and no possibility to alter the future. And this installation tries to show us – with its particular interactivity mode – that it is us, the residents, who can feel free, and who have the power, to alter the infrastructure we have to deal with daily, but also to get a different perspective on things we perhaps don't appreciate anymore as we see them day by day. City Obscura was a more subtle work because the people the piece was intended for were not really into media art. But for us it was clear that the work did its job, when my collaborator Reinhold argued with an 65 year old lady about computer based art and she thought that she is too old to understand it and there is no meaning and suddenly she saw the city, she has seen so often, differently, and then she was quiet, looked to us and said that she now is able to understand the work, which was one of the best compliments I ever got for a work.

MEDIA POP ART - A WAY OF CREATING SOCIO-POLITICAL ART

As the works above show, I try to use the signs and the language of pop culture and everyday's life. I believe that in

this way I am able to reach more people and so my works are more likely to have an impact on society." Joseph Beuys is perhaps the best post-1960s example of an artist whose work changed society. Rather than adopting a perception of art that is formal and aesthetic only, his concept of social sculpture includes the kind of human action that is directed at structuring and shaping society - Beuys calls it the social organism. When seen in this way, art is not just a material artifact: it is also, and above all, action designed to have social consequences. Beuys' idea of relating plastic creativity to socio-political activities took up the social utopias of the historical avant-garde. Beuys was not primarily interested in including and using media in this context, but many post-1960s artists have both addressed media explicitly, and also used them to pursue concrete socio-political aims. They start by assuming that in a society increasingly influenced by media, an (artistic) change of media content or media structures can contribute significantly to democratizing society. And ultimately, behind this idea there lies the hope that art can change society."¹ Guy Debord among others formulated a radical social critique and also a radical critique of media society. It rejected creating aesthetic objects in favor of socially constructing situations aimed not at art but at life."¹ "The demand not to limit oneself to producing works of art any more, but to raise artistic practice to the level of the technological possibilities offered by modern industrial societies."⁵ This demand of Guy Debord is met by modern Computer Based Art. My demand though is that the produced art should use the technology and media with a sensible understanding of how to reach people and provoke the reactions you intended. "Form follows function" is not only the famous Bauhaus motto, in my work it is a credo as well. If I want to communicate something to kids, I will use their medium the computer game. "As a rule, media installations work as a link between a (media) view of the public sphere and a subjective view of the world."²

CONCLUSION

Media Pop Art has some advantages and some drawbacks. One of the benefits for young artists is that you can reach a lot of people with even

a simple piece, but for that it must be easy ascertainable. There the drawback arises, that curators and media theorists critic this kind of work as immature or unsubtle. An advantage however and what makes this kind of work so tempting for me, is that you recycle your own or other works and make different variations with the same piece, to give it a new meaning or look⁹. Media Art is associated with a lot of hard work, at least if you belong to the group who is programming this art themselves. Each piece takes you a long time in planning, programming, tuning, etc., so it's quite reasonable to recycle the algorithms you've already created and vary the content and context again and again. For me there is just no other option to make my art and get some attention for it. Most of the museums are far too conservative to commission computer based art² so as a young unknown media artist you have to draw some attention on you and your work, by embedding it in the pop cultural context. I grew up with pop culture and I try to reflect the media and the culture behind it with my works, so therefore my pieces often can be interpreted as media or social critique. ■

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By Robert Praxmarer

AUSTRIA
www.servus.at/cubic



DIY SURVIVAL: STRATEGIES OF AUDIENCE ENGAGEMENT

OBJECTIVES:

- to actively engage the public in creative acts, rather than presenting a passive, “spectator event.”
- to offer a humorous critique of every-day events and forms; competitions of all sorts: sporting, literary, artistic, fashion i.e., established conventions that are generally taken seriously.
- to demonstrate public ability to engage in a free-wheeling creative process
- to bring art practice into the public domain, thus engaging far more individuals than possible when events are sequestered away in galleries, theatres etc.
- to break down barriers to speaking with a “stranger,” thus creating a new openness and trust in public spaces and exchanges.
- to break down the barriers between “art” and “life”: the following approaches provide “fellow performers” without the hassle and compromises of more formal types of collaboration.

Events built on a foundation of humour are more easily accessible to the public than serious, confrontational ones. Thus, I enjoy the interaction with persons

unknown to me, and I find it generally restores my faith in the positive side of human nature; that people CAN still play, let their hair down, become involved without premeditation.

Another plus of events that employ spontaneous involvement is that little can go “wrong”, since the work is about exploring what can/might/will happen between me and the public. If people walk away without engaging, that response is a valid reaction to my work. For the most part however, people do engage, and are rewarded with a spontaneous interaction. On some occasions, they are awarded a Degree of Bananology in recognition of their breaking out of the public mold of non-involvement; i.e. their spontaneity is acknowledged.

1. STRUCTURED EVENTS:

Conceptualize, organize and advertise an event in which the public is invited to participate in creative and crucial ways.

If people are given sufficient details to perceive the event as non-threatening and fun, they will engage. While humour and fun may seem “light”, in terms of making a critique of contemporary culture, it makes the event accessible to a wide public, and

delivers a subtle commentary on the values of our competitive culture. I successfully used this approach in my 1975 and 1980 "Banana Olympics" (BO); a parody of the Olympic Games which attracted over 100 participants in both San Francisco (1975) and Surrey, BC (1980). While there was still an element of competition in the BO, the individual and team races were open to all, and the oversized prize ribbons, (not exactly "serious" prizes,) were awarded not on the basis of who crossed the finish line first, but who did so with the most "appeal." Costume and style of performance were the criteria on which the judges based their decisions. As much as possible, the races parodied official Olympic events while some were simply goofy. Some examples:

- the bureaucrats marathon, in which contestants were wrapped in red tape, then proceeded around the track taking three steps forward, two backwards, and one to each side.
- the 100 yards dash backwards
- the banana javelin throw
- the appealing relay, in which each team member pulls on a girdle, sashes, wiggles, strides or whatever, down the track, removes the girdle for the next team member to put on and perform.
- the hurdles, in which contestants had to jump over a low hurdle, and go under a high one.
- the back-to-belly-banana race, in which teams of four had a banana between each back and belly, and had to travel the distance of the track without dropping their bananas.

Both my 1982 "Going Bananas Fashion Contest," and 1983 "Banana Art Contest" required preliminary engagement of participants. The former, through CKVU, the TV station that hosted the event, the latter a word-of-mouth round up of art students. The spoof on fashion shows was ruined by the TV station which claimed models moving on a ramp would be too difficult to tape. Instead of vamping on a ramp, contestants had to stand in batches of twelve and have one of the stations announcers ask them inane questions about their costumes! The

other factor that detracted from my goals on that occasion, was that the banana company I'd approached for bananas offered a trip for two to Hawaii as first prize when they learned I'd lined up the TV venue for the event. Of course that increased participation, but for all the wrong reasons. I'm quite sure appearing on TV was sufficient incentive for most of the 36 individuals who arrived in costume the night of the event.

The "Banana Art Contest," on the other hand, while staged for Global TV, was conducted outdoors at Vancouver's public market, and offered no prizes. Degrees of Bananology were awarded to all 16 contestants whose banana creations ranged from the "reconstituted banana," a banana dragon, the exploding banana (which only fizzled), several undescrivable creations using sparklers and candles, and my own, the flag of Canada done in bananas.

2. SEMI STRUCTURED EVENTS:

The "Mona Banana Smile Test," Vancouver Art Gallery, 1973 April Fool's Day event.

In this case, the venue gives the structure that allows the public to engage, although it would probably also work in a street set-up. Ingredients: a large print of the Mona Lisa, banana in hand, with the face cut out, mounted on a board. I invite gallery goers to take the Smile Test by putting their face in the hole. I take a polaroid photo of them, pin their photo up on a board and give them a Degree of Bananaology for their effort. Most gallery goers accepted the invitation.

Dressed as the first female pope, I conducted the "Banana Communion," at the Sarenco Art Club in Verona in 1998. It took the form of a communion service, with amended bible readings, a bottle of banana liquor, and several pre-sliced bananas representing the "blood and body" of the "big banana in the sky" After chanting some mumbo jumbo and the amended bible reading in which Jesus feeds the masses from a banana and a jar of peanut butter, the audience was invited to come forward and receive the communion; the miraculously pre-sliced banana (sliced >>

in the peel) and a shot of the banana liquor. While the choice to engage or not was there, most in the audience came forward, knelt and received the communion, and my blessing; being touched, in the form of the cross, with a banana.

3. USING RECOGNIZABLE PUBLIC

ROLES:

We are all familiar with public petitioners, so it's a role that can easily be utilized for public art practices. Props include a clip board, pen, and possibly a sign that outlines the issue. In 1983, I got hundreds of signatures on a petition I conducted for three weekends, at the entrance to the public market. The issue was explained on the sign I held; "Help free bananas from DMV Subjugation" on one side, on the other, a blow-up of a letter from the Department of Motor vehicles refusing my application for the license plate BANANA on the grounds that it had "sexual connotations." I asked people to sign the petition that I should be allowed to have this word on my car license plates.

4. USING "PROFESSIONAL"

APPEARANCE:

After eight years of appearing in public in banana costumes and other outlandish, clownish costumes, I discovered the magic of the "professional" look; i.e. the lab-coated researcher. Using a concept developed with a group of artists, the Specific Research Institute, I designed a logo, had it produced as cloth badges which were sewn onto white lab coats. Each member of the group was free to conduct their own "research" projects in the public domain.

In 1993, I used this approach in the course of an 8 city tour of Germany, to conduct tests and interviews for my "Proof Positive that Germany is Going Bananas" (PPGGB) project. In each city, I set up an exhibit of over 100 articles relating to bananas, (blown up for easy viewing) from the German press. At the openings, white-lab coated, clip-board in hand I asked visitors to make an appointment to come back and

do my two tests; the "Roar Shack Banana Peel test," (12 cards with banana peels strewn on a black background,) and the "Personality Inventory for Banana Syndrome" (parody of the Minnesota Multiphasic Personality Inventory MMPI). I gave my introduction to the project, and conducted my person-in-the-street interviews in German. Both tests and the response forms were translated into German, and set up to look exactly like official test forms. In most cases, those approached in the street were patiently answering my questions, very few shying away as people did when I approached them dressed as a banana. I returned to Canada three and a half months later with over 270 completed test forms.

In 1998 I again used the researcher approach in my street performance, "Bananas in Distress," presented in Toronto at the 7a11d Performance Festival. In three different districts of the city, I ran with a large fuzzy banana under one arm, a suitcase full of banana items (toys, kitchen items, jewellery, etc.) in the other. While running, I sprang the suitcase open, spilling the contents in the path of pedestrians at busy intersections. I then appealed for assistance in collecting the spilled bananas, asking someone to hold my big banana while I did so. As we were picking up the bananas, I offered a Degree of Bananology to those who helped, which led to conversations about the project. I explained that I was researching public responses to a person in need of assistance.

My latest "public researcher" event, "Tie a Knot on Me," was conducted in Berlin, outside the Nordbahnhof subway Station. This event was staged in conjunction with an installation inside the station, of knots made by artists from N. America, Europe, Africa, Australia and Asia. From the front, my appearance was professional, with a small Specific Research Institute Canada logo on my black jacket. The back of my jacket was laced with dangling, multi-coloured strands of wool. I approached people in German, telling them I am an artist and art researcher from Canada, then asking them to participate in my research project by

tying a knot on me. If they agreed to do so, I turned my back to them so they could access the strands of wool, and told them that tying a knot was a symbolic gesture of uniting all the peoples of the world. When they were done, I asked if they to give me their name, place of birth and age. All those who tied a knot supplied that information without question! Two thirds of those approached accepted my invitation to tie a knot on me.

In conclusion, I would highly recommend any of the above tried and true methods for engaging and activating audience participation. The least successful of my interactive events, was a parody of a TV Game show, called "Banana Splits." I presented a series of questions drawn from my "Encyclopedia Bananica" material, to which teams from the audience were asked to MAKE-UP answers. That put people on the spot to improvise and talk spontaneously, something, I was sad to discover, was not something everyone can do. This project might have been fantastic if presented to an improv theatre company, but to a mixed bag of people drawn from the audience, it was more awkward than hilarious. While some people were able to rise to the challenge, more of them were stymied by it, and made uncomfortable by their inability to respond. I had to chalk that one up to experience.

By Anna Banana

CANADA

www.annabanastamps.ca



Tandem Surfing the Third Wave 5:

Randall Packer, Secretary of the US Department of Art & Technology

This interview took place via email in the Spring of 2004. More information on Randall Packer and his work can be found at:

<http://www.zakros.com/bios/packer.html>

RG: I'm curious about the initial formation of the US Department of Art and Technology (<http://www.usdat.us>). What was the process that led to it, and who was involved in the beginning?

RP: Four years ago, I moved to Washington, DC. After some exploration of the "nation's capital," with its monuments, the US Capitol, the White House, etc., I found myself in the midst of the greatest of all spectacles, the most ostentatious of all theatrical sets, the backdrop for America. I wanted to insert myself as a performance and multimedia artist into this space. I wanted to incorporate it through appropriation and transform it into an alteration of what it was originally intended to articulate as a proposal that repositions the role of the artist on the world stage. This was the germinal idea of the US Department of Art & Technology. US DAT became a site-specific performance work emulating systems of government in order to re-engineer those systems through the prism of the artistic lens.

RG: Your art and writing (and from what I gather, your teaching as well) often addresses the ever-expanding 'totalizing' effect of what is called 'multimedia.' There's both a utopic and dystopic side present to notions of singularity. What kinds of

relationships do you see between Virilio's Total War

(<http://webseitz.fluxent.com/wiki/PureWar>) and Wagner's Gesamtkunstwerk?

RP: The totalizing properties of the Gesamtkunstwerk (Total Artwork) have driven my own research and artistic production over the past 15 years. I was fascinated early on by Wagner's approach to the theatre, he could not fully realize his work until he had completely overhauled the "platform" of the opera house, creating a medium for immersing and directing the full attention of the viewer on the illusionary or 'virtual' space of the theatrical stage.

With US DAT, I was thinking about the total collapse of the fourth wall, that imaginary line between audience and the stage (still sacred in Wagner's theatre), in order to extrude the work from the stage into the space of the "real world," to dissolve the distinction between the two. This is to me is a further implementation of the Gesamtkunstwerk, in which the totalization of the experience of art is one in which the "real world" is transformed using techniques of media and illusion. (Regarding Virilio, you could say that war as theatre constitutes the ultimate transformation of the physical space.)

I was invited to speak at the Transmediale Festival in Berlin in 2002 as the Secretary of US DAT for their opening ceremonies, alongside several politicians and diplomats. No one was told I was a fake but there was

great confusion in the air. It was arranged that I was to be introduced by an actual government official, the Cultural Attaché of the US Embassy in Berlin. Now if there really were a Secretary of the US Department of Art & Technology, this would be the protocol. And so he played it completely straight. He gave a stirring introduction, indicating that the US Government was now embracing a significant role for the arts. I couldn't have said it better myself.

My speech, delivered to an audience of over 1,000, was a dadaesque collage of President Harry Truman's address to the United Nation's in 1945, mixed with texts appropriated from the Futurists, Berlin Dadaists, and even some of the hyper-utopian descriptions of artist works presented at Transmediale. The conclusion of the speech ended, appropriately with the following line, taken from the famous words of President Kennedy, "In this city of dada, decadence and indulgence, ich bin ein Berliner, Kunstler!". Most everyone recognized by this point it was a performance, except for one rather confused media critic whom I won't mention by name, but who thought I was an American government official posing as an artist. I found this reversal most delicious.

RG: The breaking of the "fourth wall" you mentioned in terms of the US DAT project has of course a history with political avant-garde performance, but with more complex communication technologies, the "fourth wall" seems to transform into something of more consequence. I'm thinking of other performance-based projects like the Electronic Disturbance Theater (<http://rdom.thing.net/eecd/ZapTact.html>), Critical Art Ensemble (<http://www.critical-art.net>), subRosa (<http://www.cyberfeminism.net>), and US DAT where the difference between symbolic action and "real" action is not so clear. This seems to have something to do with the openness of "outside the theatre" participation and effect, maybe. How do you think the practices of performance are reacting to multimedia technologies?

RP: What is actually happening here, in

breaking the 4th wall, is dispensing with the theatrical space altogether. Whereas Critical Art Ensemble, and particularly Electronic Disturbance Theatre, in my estimation, are more activist oriented, in terms of using electronic means to intervene or even disrupt, US DAT is more concerned with the power of illusion (an age-old political tool). It is a delicate balancing act between the real and the virtual - the emulation of government systems in order to transform them, to critique them from the inside out, rather than the outside in. US DAT is using multimedia techniques to parody the political obsession with image and the spectacle. And unlike the site-specific nature of political theatre, or activist techniques that occur in the physical space, the transformations of US DAT often take final form in the digital space. This medial space is wide and varied, ranging from news releases distributed via email, to the Department Website where you can find ideologies of the artistic avant-garde superimposed with bureaucrat-speak extracted from the real government, to video works that hype Department events, initiatives and speeches of the Secretary. I consider the combined use of text, video, sound, Net, etc., in the context of live performance, to embrace the techniques of multimedia in relation to the Gesamtkunstwerk.

RG: I'm wondering what your thoughts are on the potential (positive and negative) of aesthetic/conceptual collaborations with research/science are currently, especially given the fact that there is now a history (albeit a limited one) of such work. The big collaborations now are obviously biotech and IT. What are your thoughts on the known directions in these areas?

RP: US DAT in many ways parodies and exaggerates collaboration between government, arts, science, and industry, while at the same time, promoting it. While it is naive to think that artists can successfully change the thinking of the corporate world or government, US DAT constructs a utopian view of such an overblown, world-stage role for the artist. For a brief moment during a speech, while the suspension of disbelief is in full effect, >>

the Secretary becomes quite a real possibility and the message is very clear and plausible. This is how I believe it is possible and necessary to articulate the vision of US DAT. Since it would never be taken seriously as a "real" initiative, losing its impact as an actual entity, I implement it through the power of performance and the suspension of disbelief. When reality is not a concern, the mind can reach to the most far-flung places of the imagination, and that is where I prefer to live. I am an artist, not a bureaucrat, and so I fake bureaucratic systems in order to deflate them, to transcend them, to virtualize them. Perhaps it is at that moment when you can paint a better world, to go beyond what is and show what could be. Is this changing the world? Probably not. But artists are able to visualize through models, and perhaps... change may occur.

RG: Maybe the "tactical media" model of art collectives like the EDT wasn't a good fit for what you're doing with the US DAT. There aren't that many examples of this kind of theatre, at least not that actually function in a larger sense. The Yes Men (<http://www.theyesmen.org>) come to mind as a project with similarities. The relationship between the "creation of consent" and information technologies seems to create a strange situation that provides both a stage for critical, multimedia theater, as well as a curtain that renders it almost invisible, as the Yes Men illustrate quite well. Maybe you see the situation differently?

RP: The illusionary nature of US DAT's intent is very important to the transformational effect, in which the curtain or fourth wall is meant to be invisible, or possibly seen as shifting. This is carried out through a careful consideration of various types of media. I believe this to be in line with Critical Art Ensemble's definition of tactical media, in which the term refers to "a critical usage and theorization of media practices that draw on all forms of old and new, both lucid and sophisticated media, for achieving a variety of noncommercial goals and pushing all kinds of potentially subversive political issues." US DAT employs

a broad array of tactics and artistic strategies that range from performance, to appropriated and remixed government documents, to the use of email, the net and other electronic media, to stage a transformation and virtualization of the physical space - in this case, Washington, DC, the center of power in the Western world. Through these means, as mentioned before, I activate the "suspension of disbelief," allowing the viewer to experience a changed environment, a set of new possibilities, new ideas, thus subverting the original intent of the US Government. It is all about ownership. Who owns the environment, the monuments, the White House, the Capitol? Who owns the government, isn't it the people's government? Isn't it the job of artists to challenge the status quo? I believe it is the role of the artist to make this challenge by visualizing, re-engineering society (and government) according to their own vision, through whatever tactics of media are useful to the situation. To quote the motto of the Experimental Party, an initiative of US DAT (<http://www.experimentalparty.org>), "Representation Through Virtualization." This suggests that the artistic technique of representation can serve the dual purpose of envisioning for aesthetic objectives, as well as engaging in the political process through social critique.

RG: Have you received any form of responses from the US bureaucracy regarding the US DAT?

RP: The US Government has surprisingly left me alone, though I imagine someone, somewhere in the Fed has compiled quite a file. I know in fact they are aware of the project. In May of 2003, a feature article on US DAT, written by the art critic Jessica Dawson, was published in the Washington Post (<http://www.washingtonpost.com/wp-dyn/articles/A63065-2003Apr30.html>). The front page of the style section included a full color reproduction of the Department's official seal. Since the article mentioned President George W. Bush, the White House press office would have been required to distribute copies to its staff, perhaps even the President. Regardless, I have been left

quite alone. Perhaps we really do live in a free country? Only time will tell.

RG: There are some obvious qualities that seem endemic to the US in terms of media and government (and definitely in the relationship between the two) that allow for the US DAT to be quite effective in many respects. What are the sources that most inform the direction and thematics of projects like the US DAT for you? Does institutional critique, whether it's Hans Haacke or Bill Moyers, provide any sort of foundation or parallel form of investigation to follow?

RP: US DAT is a critique of government systems and bureaucratic processes that functions somewhat like a virus - inserted into the system, it emulates the system, but carries a new, subversive message. The Department has been constructed as an appropriation of legal documents, government news releases, political speeches, and executive orders remixed with manifestoes of the avant-garde and other hyper-proclamations and prognostications of the contemporary digerati. This literary form has been referred to as "socio-poetic assemblages of intimate bureaucracies" in Craig Saper's book, *Networked Art*. I have drawn texts from Futurism, Dada, Surrealism, Constructivism, Fluxus, Situationism, etc. and used them in the transformation of political texts derived from the White House Website, Presidential speeches, and texts culled from a range of government agencies and departments. In fact, the official biography of the Secretary of US DAT is a remix of Attorney General John Ashcroft's. I believe this is a way of subverting the status quo, transforming bureaucracies into poeticisms, what I would call a form of artistic mediation - viewing the US Government as a vast repository awaiting cultural appropriation and transformation.

RG: I'm wondering if you could talk about the working methodology that the US DAT has employed up to this point... how are decisions made via the different nodes (The Experimental Party, We the Blog (<http://www.wetheblog.org>), specific media projects...)? How important is collaboration (in all its different interpretations) to these

projects?

RP: Collaboration is essential to the US Department of Art & Technology. I have worked very closely with many collaborators including: Mark Amerika, Jonah Brucker-Cohen, Jeff Gates, Jon Henry, Lynn Hershman, Andrew Nagy, Trace Reddell, Rick Silva, Wesley Smith, as well as the 50 or so staff members of the Department, all of whom are listed with their grandiose titles on the Website (<http://www.usdat.us/staff.html>). When the Secretary gave a speech to open Transmediale two years ago, he called on an international group of artists to form the Global Virtualization Council (<http://usdat.us/gvc/>), and designated them as Ambassadors in order to "mobilize and coordinate artistic forces of virtualization internationally." The Canadian media artist Luc Courchesne is the Secretary General and has been an ardent supporter of the Department.

In late August of 2004, in conjunction with the Republican National Convention, US DAT is staging the Experimental Party (Un)Convention and (Dis)Information Center at the LUXE Gallery in New York City - engaging delegates in hyper-political propaganda. The writer and digital artist Mark Amerika is my principal collaborator in this project, along with several others who have been participating in US DAT over the past three years. The featured project will be the Media Deconstruction Kit (<http://www.experimentalparty.org/mdk>), created in collaboration with Wesley Smith, in which we will be re-mixing Convention coverage from the cable networks live and in real-time. The altered material will be streamed instantaneously out to the Internet. We believe these techniques can be used to swamp the mass media with total illusion as the Convention rhetoric heats up.

This is our plan - to spread the spirit of experimentalism and hyper-political propaganda through the power of artistic mediation. This is the role of the artist in society - and yes, we will prevail... ■

By Ryan Griffis

LOS ANGELES USA.
US DEPARTMENT OF ART & TECHNOLOGY
<http://www.usdat.us>



there is no

It may help the reader to understand the eclectic mix of articles gathered here by explaining a little about the art group who were the driving force behind this book. Then again it may not.

They have been defined as art wankers, outsiders, pranksters, tactical artists, guerrilla marketers, chaotic instigators of subversion, art terrorists, mind openers...who or what is C6?

A RANDOM SAMPLE OF C6 ACTIONS

Man in a box (1998)

One of C6 members locked himself inside a 2.8m by 2.8m box lit 24/7 and under constant surveillance CCTV cameras. He stayed there for 7 days with no food, just water. The entire event was broadcast online and relayed to the gallery space and the adjacent street via monitors for the whole 168 hours of its duration. The event brought 50,000 visitors to the site, crashed servers, attracted world press coverage and caused mayhem to the Brighton street where the gallery was located. Survival meets surveillance in this very public and controversy-stirring experiment in endurance, being watched and being forced to a stripped-bare core of existence.

On the fly (2003)

Rampage on the London Underground: a mobile action/installation stencil campaign that resulted in 1260 buzzing flies spray-

painted on the windows of a Central Line carriage. From the onset of its planning, it was clear that this campaign would have been as joyously risky as highly temporary, due to the curatorial polices of London Transport. At dawn during the hottest weekend of the year the C6 nucleus made its way to the tube. Advance logistics had suggested as the most suitable tracts the farthest points of the eastbound Central Line as the distance between stations allowed more time to act on the carriage windows. Even so, the two fly-men had only 9 minutes to cover each side of the carriage with two stencils cut to size and sprayed in red and black. 9 minutes to create the first mobile commuter installation.

Want & Need (2005)

A pseudo-guerrilla marketing campaign using sms, street graffiti, stickers, badges and the culture jamming of local telecoms advertising. The combined attack of these hyper-pervasive media tempt the public into sms-ing a phone number with a word/s describing their wants and needs. These texts in turn generate google-hunted images to be displayed in the gallery through a software that recreate them by using the original text sent by the user. It is the latest C6 work, exhibited at the detox exhibition in Oslo, Norway.

Whether C6 are producers of Tactical Media or practitioners of Strategic Art is unclear. Their distaste for the latest buzzword bingo of the art fields is only matched by their aversion for the pin down classification that increasingly characterizes the assimilation of creative output into the well-trodden and funding bodies-proofed of what can be called "application art". However, they like to refer to themselves as

subculture only subversion

'conceptual marketers'. Indeed, 'conceptual marketing' seems to be quite a suitable definition for the proffering of non consumer-oriented concepts that rely upon multi media broadcasts to elicit active audiences' participation. This is done by invading, reclaiming and subverting consumption-occupied territories both in virtual and real spaces. If you are thinking that no matter how sleek its situationist veneer may be, C6 strategies bear uncanny similarities to those of the advertising and marketing world we are all too familiar with, think again... The beautiful catch is that there is no C6 product or commodity. Not only was C6 set up as a no-profit making organization; it actually makes a point of consistently making a loss: 'Make a loss. It is good for your soul' was a notorious 1998 strap line.

This is connected to another crucial aspect of C6: the creation of liberated zones of gift economy where C6 members donate free limited edition works to passers-by as a way to instigate public collaboration, feedback and critical engagement. This random circulation of C6 promotional gifts wants to question the status of private ownership of goods and the commodification of the artwork, while instead providing a-functional powerful relics of instantaneous chance encounters and potential collaborative actions. C6 have called this tactical practice E.D.A.A. (Event Driven A-functional Art). EDAA emerges when an audience is provoked into taking part in a counterproductive system whose aim is never simply machinic exchange but full-fledged entropy that brings all participants to awareness through dysfunction. Any process that engages the audience in unpredictable usage of media sow the seeds for a new awareness of the

broadcast medium and message. Examples of this can be seen in C6 works such as Want and Need, Nest, New Media Spy and Fuck you.

This creation of a multi layered and unpredictable dialogue back and forth between the artist and the viewer is central to C6 practice, as it is the reclaim of public, virtual and mental space through multimedia based invasions of territories to create localised reactions and disturbances in the everyday. None of this could be achieved without C6 trademark and lopsided irreverence, though. Used as a tool to reverse conventional usage of media and as a trigger to provoke and disorientate, an irreverent dumbing-down of technical layers of communication leads to a different, lateral awareness of the processes involved, for instance the circular networks built to destroy data in Nest (Network Examination of Serendipitous Transfer) or the faking of an ATM machine online.

For design critic and curator Max Bruinsma, who has included C6 in his Deep Sites. Intelligent innovation in contemporary web design, published by Thames and Hudson (2003), C6 are "the raw life of London's artistic scene beyond the famed Brit Pack". For us, C6 are a cell of like minded agents provocateur whose unrepentant mission is to trigger events, actions and operations that invade establishment-held territories with their specific brand of counterproductive art. Somewhere in between interactive and activist, C6 resolutely invite the audience to take part in their enterprise, which has been described as vandalism, marketing, media pranking or apolitical activism. Nevertheless, they always present it as radically anonymous art. A typical C6 event happens in multiple arenas, often linking the street web and gallery with phones, >>

computers and mobile devices. They have exhibited websites, written network software, stenciled cities all over the world, created spoof companies and marketed unprofitable concepts, mixing digital work, performance, graffiti and stencils campaigns, printed media, stickers, badges and t-shirts, magazines, fly-posting, sms, answer machines and small ads, in pubs, clubs, galleries, in the streets and on the web.

Take for example their 'Bomb Soho' campaign, something of course not meant literally – especially after the vicious bombing of a gay pub in the Soho district in 1999 that left three dead and many injured – however, it makes clear C6's zero concession to PC politics and their aversion with all the 'media whores' sipping their frothy cappuccinos behind 'ergonomically curved desks'. Indeed, C6's online shop sells a very limited edition of highly politically incorrect T-shirts.

From their operative visual, tactical and psychogeographical departments in London, Sweden and New Zealand, this anarcoid collective of artists, coders and designers

mix a Dadaist sense of humour with political propaganda, high art with pranks, media experiments with cultural subversion. Since their beginning in 1997, they have exhibited in the UK, Romania, Norway, Sweden, Germany, Iceland, Italy, US and New Zealand. Their website gets around 50,000 hits a day mostly due to the very popular Toogle (www.c6.org/toogle)

Not only C6 is resolutely anti-copyright. It also actively promotes and encourages any sort of participation, contribution, association and name-usage from like-minded spirits. This means that you can happily use the C6 anti-brand for your projects, events, tactical disruptions or the like. Just get in touch with artwankers@c6.org for further details of un-coordinate operations and get involved with the C6 fine art sausage machine!

Betti C6

LONDON
www.c6.org/box
www.c6.org/fly
www.c6.org/wantandneed



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