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Wat is Verbindingen/Jonctions ?

Verbindingen/ Jonctions is het jaarlijkse, tijdelijke, nomadische multimedia en multidisciplinaire festival georganiseerd door Constant vzw in Brussel sinds 1997.

En Constant?

Constant is een vzw, gebaseerd in Brussel en actief sinds 1997 op het gebied van feminisme, onderzoek en informatie rond alternatieven voor copyright en werken in netwerkverband.

Constant ontwikkelt zich nomadisch met behulp van radio, elektronische muziek, video en databanken, zich verplaatsend van culturele omgevingen naar de werkvloer en naar vormingscentra.

www.constantvzw.com

Kunst, technologie en ethiek vormen een explosief mengsel. We begrijpen het woord ethiek hier niet als een confrontatie of een keuze ten opzichte van morele waarden. Het gaat ons om de keuze voor bepaalde technieken en praktijken die een bepaalde relatie tot de anderen, tot het werk, tot onszelf, met zich meebrengt.

Sleutelwoorden :
Autonomie, verspreiding, technologie, draad, code, solderen, copyright, copyleft, eigendom, verdeling, diefstal, gift, uitwisseling, formeel, informeel, poëzie, literatuur, rijm, functie, object, compilatie, menu, keuken, intern, externalities, lus, test, logica, coherentie, corruptie, gegevensbank, grafiek, afhankelijkheid, afhankelijkheden, boekhandel, bibliotheek, zak, kit, overleven, leven, stelen, interface, gemak, paswoord, toelating, transgressie, intrusie, rootkit, abstractie, figuratie, gebarentaal, performance, bestuurbaarheid, ergonomie, bruikbaarheid, taalgebruik, format, formattering, formatteren, vorm, proza, conferentie, link, aanhechting, zielsverhuizing, ziel, lichaam, performance, performativiteit

Deze reeks sleutelwoorden is het resultaat van een deconstructie, een analyse, een onderzoek dat vertrekt van een beeld. Stel u iemand voor die digitale middelen gebruikt voor creaties van klank of beeld. Wat zijn zijn/haar keuzes op technisch vlak? Op vlak van een individueel of collectief werkproces? Waar plaatst hij/zij zich, zijn/haar lichaam, ten opzichte van deze technologie, wordt het getoond of wordt het verborgen? Is hij/zij een dief, een verzamelaar/ster, een danser(es), een kopiist(e)? Wat zijn de verspreidingsmogelijkheden: via de ether, online, op scène, in de openbare ruimte? Wat zijn zijn contracten met het publiek, met de groep? Wat zijn de bronnen: ontmoetingen, toeval, overeenkomsten, ongelukken?

Inleiding

Verbindingen/Jonctions

wil dit geheel van vragen en verlangens krachtig aanpakken. Dit onstabiele mengsel is aantrekkelijk voor wie dialoog en experiment aanvaardt.

"De eigenlijke conditie van een deconstructie kan gevonden worden 'in het werk', zogezegd, precies in het systeem dat gedeconstrueerd wordt, kan de deconstructie ervan al omvat worden, werkzaam zijn, niet in het centrum maar geconcentreerd aan de periferie, in een uithoek waar het excentrieke het solide geheel van het systeem garandeert, waar het zelfs deelneemt aan de constructie van datgene dat het terzelfdertijd dreigt te deconstrueren. Consequent hierop verder bouwend zouden we geneigd zijn het volgende te concluderen; deconstructie is geen operatie die plaats vindt nadien, van buitenaf, op een zekere dag, maar is steeds reeds aan het werk binnen het werk... De ontmantelende kracht van de deconstructie bevindt zich altijd reeds geïntegreerd binnen de architectuur van het systeem, al met al, dit steeds reeds beschouwend, zou er een geheugen nodig zijn om deconstructie mogelijk te maken. Omdat ik geloof dat een conclusie geformuleerd met deze termen noch aanvaard als afgewezen kan worden, stel ik voor dat we deze vraagstelling voor een zekere tijd als hangende beschouwen."

Jacques Derrida, *Mémoires pour Paul de Man*

Verbindingen/Jonctions 7

ligt aan de voet van deze publicatie die bestaat uit geschreven sporen, nagelaten bewerkte geluiden, gegeven, gemaakte of gevonden beelden van het festival dat plaatshad tussen 20/11 – 6/12 2003.

Formats

Elke deelnemer/neemster aan VJ7 kon zelf kiezen in welk formaat hij of zij een bijdrage wilde leveren aan dit boek. Ook konden ze de licentie selecteren waaronder hun gepubliceerde werk moest vallen (copyright-copyleft). De verschillende vormen van licenties staan hier: www.creativecommons.org

Valerie Swain begint met een beschrijving en een interpretatie van de lezingen/ontmoetingen onder de noemer van *De Keerzijde van de Vergetelheid* (**A**-p.10). Ze verwerkte dit in de vorm een scenario. **Anja Westerfrölke**, **Nathalie Trussart**, en **Jorge Blasco Gallardo** hebben teksten geschreven waarin hun reflecties omtrent de poëzie en de politiek van het archiveren zijn geïntegreerd. Het patroon van de jurk van mevr. Jeanne Terwen-de Loos komt uit het project *Unravelling Histories* ontwikkeld door **De Geuzen**. De dialoog van **Nomeda en Gedeminas Urbonas** (p. 123) sluit aan bij dit hoofdstuk.

Naar aanleiding van de reeks lezingen *Media mediate* (**B**-p.34), over het concept van de performativiteit, werden sporen en teksten van de volgende intervenanten gepubliceerd: **Melanie Sehgal, Geoff Cox** en **Rudi Laermans**. De lezing van **Xavier Le Roy** werd getranscribeerd. **Benoit Deuxant** (Plochingen) verwerkte de seminaries in audiotracks (**CD 1**).

Getuigenissen over en van *Cuisine Interne Keuken* (**C**-p.60) en *NoFlash* (**D**-p.84), beide initiatieven gegenereerd door VJ7, werden opgevolgd door het VJ7 team, en door partners van Constant. De (tijdelijke- want deze projecten zijn nog volop in ontwikkeling) resultaten uiten zich in verschillende vormen: handleidingen, transcripties van interviews, een distributie van vrije software (**CD 2**), foto's, een glossarium, etc.

Ook opgenomen in deze publicaties zijn teksten van **Sebastian Luetgert** en **Jan Gerber** van Reboot.fm (**E**-p.100) en van **Olga Goriunova** (**F**-p.110), teksten die de vormen en formats van verspreiding en distributie onderzoeken (bijvoorbeeld door net art, radio streaming).

Verbindingen/Jonctions bood ook ruimte aan audiovisuele installaties (**G**-p.114): *The Remarkable Absent* van **Els Van Riel** en *The Transaction Project* van **Nomeda** en **Gediminas Urbonas**.

Eva Casal, Tore Honore Boe en **Oren Ambarchi** gaven concerten en workshops in het Volkshuis (**H**-p.124).

Elk jaar vindt VJ7 plaats op een andere locatie. Op die manier kan Constant het publiek, de culturele situatie van een plaats verkennen en dialogen aangaan met de omliggende culturele instellingen. Deze publicatie sluit af met een beschouwing over de zoektocht naar een plaats (**Ø**-p.132).

C'est quoi Verbindingen/Jonctions ?

Verbindingen/Jonctions est
le festival multimédia et
multidisciplinaire annuel,
ponctuel et nomade
organisé à Bruxelles,
depuis 1997,
par l'asbl Constant.

Et Constant?

Constant est une association
sans but lucratif basée à Bruxelles,
active depuis 1997 dans les domaines
du féminisme, des alternatives au copyright
et du travail en réseau.

Constant mène ses projets en matière
de radio, musique électronique,
vidéo, bases de données,
en se déplaçant dans les lieux
de culture et de travail.

www.constantvzw.com

Verbindingen/Jonctions 7
20/11 – 6/12 /2003
http://www.constantvzw.com/vj7
Technologies et art et médias,
technologies et éthiques

L'art, la technologie et l'éthique forment
un mélange détonnant. Nous prenons
ici le sens du mot éthique non comme
une confrontation ou un choix face à des
problèmes de valeurs morales, mais le
choix des techniques et des pratiques par
lesquelles nous créons un rapport aux
autres, à l'œuvre, à nous-mêmes

Mots clés :
Autonomie, diffusion, technologie, fil, code,
soudure, copyright, copyleft, propriété, partage,
vol, don, échange, formel, informel, poésie,
littérature, rime, fonction, objet, compilation,
recette, cuisine, interne, externalities, boucle,
test, logique, cohérence, corruption, base de
données, graphique, dépendance, dépendances,
librairie, bibliothèque, sac, kit, survivre,
vivre, voler, interface, aisance, mot de passe,
permission, transgression, intrusion, rootkit,
abstraction, figuration, gestuelle, performance,
navigabilité, ergonomie, usability, langage,
format, formatage, formater, forme, prose,
conférence, lien, attache, métampsychose, âme,
corps, performance, performativité

La suite de ces mots-clés est le résultat
d'une déconstruction, d'une analyse, d'une
recherche à partir d'une image. Imaginez
quelqu'un/e qui utilise des moyens digitaux
pour créer des œuvres sonores et ou
visuelles… Quels sont ses choix au niveau
de la technique ? Au niveau du processus
de travail collectif ou individuel ? Où se
place-t-il/elle, son corps par rapport à cette
technologie, la montre-t-elle, la cache-t-
elle ? Est-il/elle un voleur, un collectionneur,
un auteur, un danseur, un copieur ? Quels
sont ses choix de diffusion : on air, on line,
sur scène, dans le public ? Quels sont ses
contrats avec le public, dans le groupe ?
Quelles sont ses sources : les rencontres, les
hasards, les correspondances, les accidents ?

…/2

Verbindingen/Jonctions

est une tentative de prendre à bras le corps cet ensemble constitué de questions et d'envies. C'est un mélange instable qui attire celles/ceux qui acceptent le dialogue et l'expérimentation.

"La condition même d'une déconstruction peut se trouver "à l'œuvre", si on peut dire, dans le système à déconstruire, elle peut y être déjà située, déjà au travail, non pas au centre mais en un centre excentré, dans un coin dont l'excentricité assure la concentration solide du système, participant même à la construction de ce qu'elle menace simultanément de déconstruire. Dès lors on pourrait être tenté d'en conclure ceci: la déconstruction n'est pas une opération survenant après coup, de l'extérieur, un beau jour, elle est toujours déjà à l'œuvre dans l'œuvre… La force dislocatrice de la déconstruction se trouvant toujours déjà localisée dans l'architecture de l'œuvre, il n'y aurait en somme, devant ce toujours déjà, qu'à faire œuvre de mémoire pour savoir déconstruire. Comme je ne crois pouvoir ni accepter ni rejeter une conclusion formulée en ces termes, laissons cette question suspendue pour un temps."

JACQUES DERRIDA, *Mémoires pour Paul de Man*

Verbindingen/Jonctions 7

est à l'origine de cette publication constituée des traces écrites, sonores, visuelles laissées, données, créées, remixées par les participant/es aux rencontres, ateliers, concerts, conférences qui ont lieu du 20/11 au 6/12 2003.

Formats

Le choix de la forme de leur contribution à cette publication a été laissé aux participant/es. Et ils/elles ont sélectionné la licence sous laquelle ils/elles la publiaient sur www.creativecommons.org/

Pour commencer, **Valerie Swain** donne une interprétation sous forme de scénario et de description du séminaire *L'envers de l'oubli* (**A**-p.10). Séminaire sur la politique et la poétique de l'archive dont sont publiés les textes et témoignages écrits d'**Anja Westerfrölke**, **Nathalie Trussart**, **Jorge Blasco Gallardo** et le patron de la Robe de Mme Jeanne Terwen-de Loos tirée du projet Unravelling Histories des **Geuzen**. Voir aussi le dialogue écrit de **Nomeda** et **Gediminas Urbonas** (p.123)

Suite au séminaire *Media mediate* (**B**-p.34), sur le concept de performativité, sont publiés des textes et des traces écrites de **Melanie Sehgal**, **Geoff Cox**, **Rudi Laermans**, une transcription écrite de l'intervention de **Xavier Le Roy** et une réalisation audio de **Benoit Deuxant** (**CD 1**).

Des témoignages des projets *Cuisine Interne* (**C**-p.60) et NoFlash (**D**-p.84) entamés lors de VJ7 et poursuivis depuis lors par l'équipe et les partenaires de Constant, sont ici rassemblés sous forme de manuels, de transcriptions d'interviews, d'une distribution de logiciels libres (**CD 2**), de photos, de glossaires, etc.

Sont aussi publiées les contributions écrites de **Sebastian Luetgert** et **Jan Gerber** de Reboot.fm (**E**-p.100), et d'**Olga Goriunova** (**F**-p.110), explorant les formes et les formats de diffusion.

Verbindingen/Jonctions a été aussi le lieu d'installations audiovisuelles (**G**-p.114): *The Remarkable Absent*, d'**Els Van Riel** et *The Transaction Project* de **Nomeda** et **Gediminas Urbonas**.

Et le lieu de concerts et ateliers sonores d'**Eva Casal**, de **Tore Honore Boe** et d'**Oren Ambarchi**. (**H**-p.124)

Des lieux, sans cesse renouvelés à chaque édition du festival, qui permettent d'explorer des publics, des situations culturelles, des dialogues avec d'autres institutions, cette publication se clotûre sur le témoignage de la recherche de ces lieux. (**Ø**-p.132)

Introduction

What is Verbindingen/ Jonctions?

Verbindingen/ Jonctions is the annual, temporary, and nomadic multimedia and multidisciplinary festival, organised in Brussels since 1997 by Constant vzw.

And Constant?

Constant is a non-profit association, based and active in Brussels since 1997 in the fields of feminism, copyright alternatives, and working through networks.

Constant develops by means of radio, electronic music, video and database projects, which migrate from cultural to work places.

www.constantvzw.com

Art, technologies and ethics are an explosive mixture. We take ethics here not as meaning a confrontation or a choice regarding problems of moral values, but as a choice of techniques and practices creating a relationship to others, to work, to ourselves.

Keywords:
Autonomy, circulation, technology, thread, code, soldering, copyright, copyleft, ownership, sharing, theft, gift, exchange, formal, informal, poetry, literature, rhyme, function, object, compilation, recipe, cooking, internal, externalities, loop, test, logic, coherence, corruption, database, graphics, dependence, interdependencies, bookstore, library, bag, kit, to survive, to live, to fly, interface, ease, password, authorisation, transgression, intrusion, rootkit, abstraction, representation, body movement, performance, browsability, ergonomics, usability, language, format, formatting, to format, form, prose, conference, link, clip, metempsychosis, soul, body, performance, performativity.

This series of keywords is the result of deconstruction, analysis, research based on an image. Imagine someone who uses digital means to produce sound or visual creations. What are his/her choices on a technical level? In terms of collective or individual work? Where does s/he place her body in relation to this technology, does s/he show it, hide it? Is s/he a thief, a collector, an author, a dancer, a copier? What are his/her choices for circulation: broadcasting, on line, on stage, via the public? What contracts does s/he have with the public, within the group? What are their sources: meetings, chance meetings, corresponding, accidents?

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Verbindingen/ Jonctions

Is an attempt to seize bodily these questions and desires. This is an unstable mix, which is attractive for those who accept dialogue and experiment.

"The very condition of a deconstruction may be at work in the work, within the system to be deconstructed. It may already be located there, already at work. Not at the center, but in an eccentric center, in a corner whose eccentricity assures the solid concentration of the system, participating in the construction of what it, at the same time, threatens to deconstruct. One might then be inclined to reach this conclusion: deconstruction is not an operation that supervenes afterwards, from the outside, one fine day. It is always already at work in the work. Since the destructive force of Deconstruction is always already contained within the very architecture of the work, all one would finally have to do to be able to deconstruct, given this always already, is to do memory work. Yet since I want neither to accept nor to reject a conclusion formulated in precisely these terms, let us leave this question suspended for the moment."

Jacques Derrida, *Mémoires pour Paul de Man*

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Is the starting point of this publication made up of textual, audio, and visual traces, left, given, created, and remixed by those who participated in the encounters, workshops, concerts, and conferences which took place the 20/11 - 6/12 2003.

Formats

The format chosen for contribution to this publication was left open to the participants, who selected the license under which their work has been published at: www.creativecommons.org

Valerie Swain begins with a description and interpretation of the *Lining of Forgetting* seminar (**A**-p.10) in the form of a scenario. **Anja Westerfrölke**, **Nathalie Trussart,** and **Jorge Blasco Gallardo** have written texts and reflections of the seminar on the politics and poetics of archiving, and the pattern for the dress of Mrs Jeanne Terwen-de Loos is taken from the project *Unravelling Histories* by **De Geuzen**. See also the dialogue written by **Nomeda** and **Gediminas Urbonas** (p.123)

Following the seminar *Media mediate* (**B**-p.34) on the concept of performativity, written traces and texts by **Melanie Sehgal**, **Geoff Cox**, and **Rudi Laermans**, a written transcription of the intervention of **Xavier Le Roy,** and an audio work by Benoît Deuxant **Plochingen** have been published (**CD 1**).

Views and opinions generated by the projects *Cuisine Interne Keuken* (**C**-p.60) and *NoFlash* (**D**-p.84), initiated during VJ7 and followed since then by the team and partners of Constant come together here in the form of manuals, transcripts of interviews, free software distribution (**CD 2**), photos, and glossaries, etc.

Also included are written contributions by **Sebastian Luetgert** and **Jan Gerber** of Reboot.fm (**E**-p.100) and by **Olga Goriunova** (**F**-p.110) exploring the forms and formats of diffusion.

Verbindingen/ Jonctions was also a space for audiovisual installations (**G**-p.114): *The Remarkable Absent* by **Els Van Riel** and *The Transaction Project* by **Nomeda** and **Gediminas Urbonas**.

And a space for concerts and audio workshops by **Eva Casal, Tore Honore Boe** and **Oren Ambarchi**. (**H**-p.124)

Places, perpetually renewed for each festival, permit an exploration of the public, cultural situations, and dialogues with other institutions. The publication closes with a reflection on this search. (**Ø**-p.132)

A

The Living of Forgetting

EN

Series of interventions that raise questions about the poetics and politics of archiving.

In this chapter:

NL

De keerzijde van de vergetelheid. Een reeks voorstellen waarin vragen omtrent de poëzie en de politiek van het archiveren aan de orde waren.

In dit hoofdstuk:

FR

L'envers de l'oubli. Une série d'interventions qui aborde les questions de la poétique et de la politique des archives

Dans ce chapitre:

A

Valerie Swain

Scenario for an Archive Discussion

I consider the way Constant has approached their archives as an attempt to discover how one can create an open source archive, or how one can make their archive open source. Open source in the sense of open code, an open form, but also open in terms of the content and participation. This is an idea that permeates Constant's activities.

Their archives are not about preserving past events, even though there is a desire to keep a record of what has been exchanged which plays a part. Constant's archives are more about an involvement in the present moment in order to open a dialogue. Their archives are an invitation for future exchanges to take place.

'Records', or traces, can be contributed by those who attend an event - everyone has the opportunity to use a minidisk recorder and a microphone, for example, and begin recording. In this way their archives are part of the process or unfolding of the event, with the public taking an active role. The involvement of the public in the gathering of traces contributes not only to the content of the traces. By taking an active role in gathering traces of Constant's activities, the public contributes to shaping the meaning of Constant itself. And, since one can take away the knowledge of the technical process required to gather the traces; for example how to use the equipment effectively, or how to prepare something for publication, the skills one learns have the potential to be transferred and applied after an event is finished.

text : Valerie Swain
illustrations : Arnaud Dejeammes

The lining of forgetting

Constant at the moment is in the process of rethinking their archives, and this event was a part of that process. Guests and audience were brought together not only to speak about projects, but to also get their hands working with physical objects to consider the act of creating an archive.

The seminar was divided into two episodes. During episode one, each guest spoke about one of their projects:

De Geuzen
'What drives a collection?' This question was the starting point for De Geuzen's ongoing project Unravelling Histories. In the case of Unravelling Histories, the collection began with an encounter: the discovery of a dress which had been made from parachute fabric printed with maps. The project is presently organised around four dresses, which were made by De Geuzen, and a web-site database which contains information gathered through their research. De Geuzen articulate Unravelling Histories as a process which moves backwards gathering information but also one of making projections by re-mapping the surfaces of dresses. They are continuing to develop Unravelling Histories. De Geuzen is: Riek Sijbring, Femke Snelting and Renee Turner.

Jorge Blasco Gallardo
Culturas de Archivo project is a research of the limit between the archive and exhibition. Jorge Blasco Gallardo organises exhibitions as part of the project and is co-editor of the book edition of Culturas de Archivo. He pointed to the history of curiosity cabinets, which he identifies as something between the the exhibition and the archive as an important departure point for the Culturas de Archivo project. Jorge Blasco Gallardo spoke about his interest in the rules by which an archive is produced. Culturas de Archivo's exhibitions contain objects with no specific information attached, in order to place all of the material in the same context.

Anja Westerfrölke
Anja Westerfrölke spoke about the place of archives in her work. For her, archiving is a sanctuary or a place to change and alter material. It is not a representation of material. Anja Westerfrölke uses computers as a place to develop archiving in relation to language. She uses archiving in this way as a place to digest discoveries of the medium of the internet.

Nathalie Trussart
Analysing archives means trying to understand the rules, practices, and functioning of archives. Archives show the rules by which they were or are produced. How can we understand how rules can be eroded, changed, or one day disappear? For Foucault, the point of understanding the rules defining archives was not to find ways to produce archives, but to show and understand how archives are produced by power. Understanding the rules is not a tool to master the production of archives.

Nomeda & Gediminas Urbonas
The Transaction project by Nomeda & Gediminas Urbonas takes the theory of transactional analysis as the basis for an archive of films, interviews with women, and discussions with psychiatrists. Transactional analysis can be visualised as a triangular structure, with linked points of persecutor, victim and rescuer. The archive user can move between each of these positions. Issues Nomeda & Gediminas found relevant to the project were the possibilities of adapting transactional analysis as an archive structure, and also the fact that the Transaction film archive is the only archive of Lithuanian films outside of Russia.

During episode two, each guest was asked to bring a box containing items related to a project or research waiting to be archived. Episode two began with a discussion:

Scenario For an Archive Discussion

Scene one: Loss

Valerie: Is there anything interesting in an archive that doesn't repair loss? That leaves open spaces?

Renee: I think that ultimately archives don't repair loss. And that is why poetics can arise out of archives, politics can arise out of archives, precisely because of the gaps that remain. Especially when an archive remains a sort of private space and then it is pulled out. That's when it's brought into a kind of historical myth, a political myth. Artists are attracted to it, historians are attracted to it, because if it was pure fact, there's not much space for interpretation and mythology…
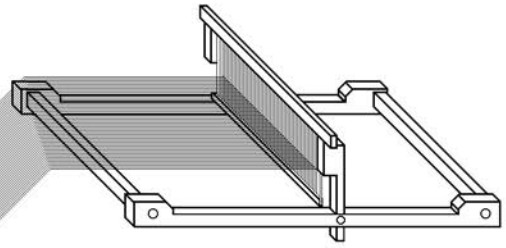
Scene two: The Content and the Method

Riek: What is the story you want to tell? Are there more stories to be told and is there a sensibility for different people to tell these different stories?

Laurence: I think that there is the possibility that other stories could be told or other uses can be done with the archive of Constant. We think that it is important to reveal how we work and how other people work because it could be useful for other people to learn from that. So what we want, besides the content, is to archive also how we bring this content together so other people can do the same.

Jorge: If I have understood, you are not trying to get archival methods to bridge or to organise all of your material, or are you? Would you like to have a standard method created by Constant for your material? You will lose something very potent: the narrative of the archive structure. If you have a good archival method you will be like another one of these big museums where you can get information very easily but you don't know how this information came to the museum and how it was performed, and how it was created. But if you can maintain the labels, the text, the way you are now archiving this material, it will be useful to understand also the narrative of your archive in each time that you created material.

Laurence: Yes, but it's what we are looking for. It's not only to archive, and to put data in the public domain, but also the narration, the connections, the path…

Femke: To me this situation is already a form of narration. It's never about a confining method that can contain all. There is the sense of how it was built and how it was made and you have the right to say the way you work is part of what needs to be transmitted, and what's interesting to transmit or not. How to find a mix between being open and at the same time legible, because I think thats the biggest problem. If you want to transmit something then the audience needs to be able to read what you're transmitting, and if you're the only index to all of the material gathered and transmitted then for legibility you sometimes need to make selections.

Femke:…and narration.

Anja: I get lost in archives, so to archive is a strategy for me not to replace loss but in order that I can use. I have experienced that if I build up an archive, or if I find a way to put things together, then I can forget them. The reason why I do it is to survive my perception and my interest in life and all kinds of experiences and appearances. So actually it's a survival strategy for me.

Femke: There is this beautiful story of X when he lived in America and he brought all of these clippings with him, like the industry newspapers he used to make his drawings. He became friends with a librarian, who was really fascinated with is stacks of clippings. And the librarian said 'Well, I'll help you to develop a system so you can actually find the right picture quickly.' So they worked for months to make a system. Finally they were ready, and when it was finished: A: his archive flooded, so everything was gone, and B: he never went there again because it was just stored, closed, there was no reason to consult it anymore, because it was dealt with. There's something in this kind of need to narrate an archive, let's say it needs to be raw, in a way, and then you as an artist, a storyteller, a historian, are able to use it as a material to then tell your story.

Scene three: Public? Private?

Femke: I'm interested in as you brought up the archive transforming when it's taken out of its box in a way... This idea of exhibiting archives. How do you think about this move from a private space; whether it's a public record or not, it's somehow closed; to the public, when you pull it out and put it into a museum space for others to see what the change is.

Jorge: Of course what changes is the narrative you build, but actually the structure in a private archive and a public archive is almost the same. They have a conversation with images and text: a text saying what the picture is and the group of documents are... I mean, it's just the same, as structure. We are just the same in our private customs and our public communications, we are working with the same tools.

and then how it was done then maybe we will be able to question what we've done.

Nathalie: I'd just like to add something along with the rules. Just to give another example, a very simple one. Imagine a family that doesn't have money for a camera, but they want to have one picture of the family. So they just take one picture. They could just make one so it was important that they give one meaning to this one picture. So the way they make this one picture with a professional photographer tells a lot about the rules that they followed in one way or another. The rules are not just the rules of power, or of a bad power, they are just the practical way you are able to produce an archive or not produce an archive. To produce this archive and not another.
For me, the idea of a set of rules is the idea of what kind of meaning we transmit. What
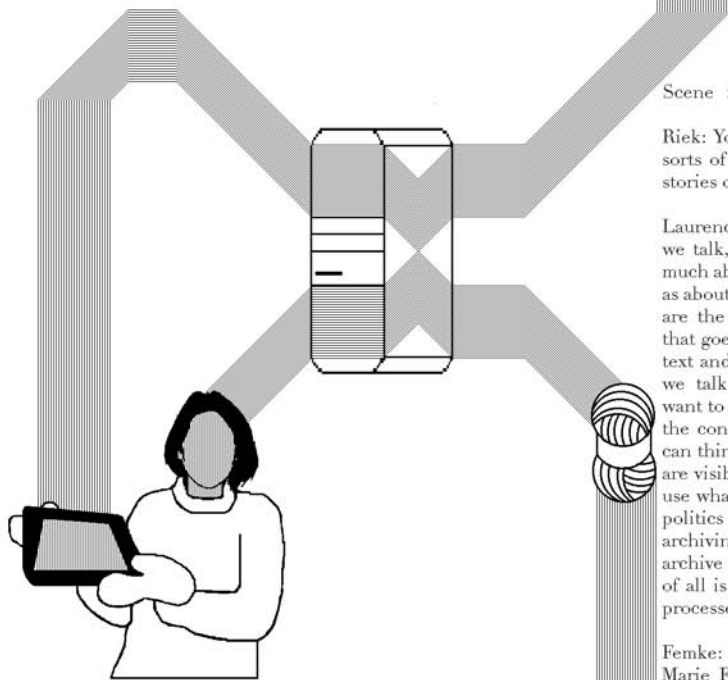
Scene four: The Rules

Jorge: I would like to try to explain something about a repression archive like the archive of the Spanish civil war. It was used by police, and they had this very closed method to archive every kind of document. They had also a lot of contributors, people reporting on other people... they had very strong rules about how to archive everything. Nowadays I'm using these archives. And even those rules are very important for me. Sometimes I prefer to really know what the builder, the constructor, the one of the group who has built the archive wanted to represent because it will be easier for me to understand what they were representing.

Laurence: That is why we want to archive our working processes too. If we transmit in the same gesture the content, the vision,

archive decisions we make to transmit this thing in this way and not another thing, and not another way. The problem I have is that recording anything or collecting or keeping anything, I don't see what we transmit if we do so. It seems to me it's really a question of decision: what do we want to transmit? And when this project, this plan is made, in one way or another, you'll see what will be done with this by others.
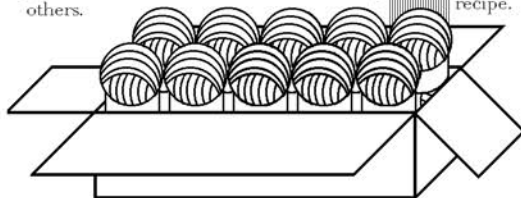
Scene five: The Cake and the Recipe

Riek: You can say that there are so many sorts of data, and it is now how to reveal stories out of it...

Laurence: But I have to say that the more we talk, the more I think that it's not so much about the stories or the data as much as about the tools. What I want to give away are the tools of work. Because of course that goes with what is inside the tools, the text and sounds and images. But the more we talk about stories, and narrative... I want to give away the rules. This goes with the content and the image because if we can think of a set of tools and rules which are visible and open that other people can use what we want to give away is clear, the politics are clear too. Of course we are archiving, we can work one year and archive everything, but what we want most of all is the process of how we do it. The processes we can publish and give away.

Femke: But, for example, I'm very glad Marie Françoise brought a cake, and not only the recipe. There's something in both. I'm very glad you're making food for us: food for thought, events, talks, things you serve up. And at the same time I could like the cake, and then ask Marie Françoise 'Please, give me the recipe'. I could add something to it or leave something out. I really don't believe you can only transmit the tools because the tools become valuable because of what's made with them. It's moving back and forth from the cake to the recipe.

Valerie Swain
Scenario for an Archive Discussion

A /1

Anja Westerfrölke

A documenting text

information is.

we build archives
to survive and maintain
our memory.

to archive is a strategy.

we manipulate and calculate
the presence,
but we are not sure
if we remember or forget it.

we hunt and /
or collect, we kill and /
or categorize.

Anja Westerfrölke
A documenting text

A / 2

: gets her computer attached to the beamer in the space of VJ7 in Brussels to screen different texts each for 7 sec and repeated in a loop.

information is.

we build archives to survive and maintain our memory.

to archive is a strategy.

we manipulate and calculate the presence, but we are not sure if we remember or forget it.

we hunt and / or collect, we kill and / or categorize.

i manage what i collect but i archive to survive my perception.

www.aec.at/fleshfactor/readingroom/readingroom/out/hiso11.htm
www.aec.at/fleshfactor/readingroom/readingroom/out/hiso58.htm
www.aec.at/fleshfactor/readingroom/readingroom/out/hiso71.htm
www.aec.at/fleshfactor/readingroom/readingroom/out/hiso77.htm
www.aec.at/fleshfactor/readingroom/readingroom/out/hiso92.htm

: checks if the texts are still appearing on the screen

‰i will introduce you to some of the work i did and to my story with archiving.

everything that you will see and read here exists already as part of different works which are online and i will use these links to point out some aspects of my practise of archiving.

i used to work much more with material processed through the work with my hands and if you do this you always have to store things. the best way to update the content of the archive with the state of the memory is to get into it and to adapt the system to your interest which of course has changed since the time you last worked at it.

just last summer i had the Danube flooding my storage at the height of one and a half meter. so this was quite a good opportunity to face my old work and all collected material and compare it to my memories.

for about 10 years i have experienced the impact of digital technology in what i do and how it influences my interest in space body and material.

no way I had an answer yet for the transfer between virtual and real experiences. It keeps being the challenge: the mostly straight and linear logic of the new media - with its exceptions of course together with the complexity which drives me crazy and the demand to transform the material to a state of understanding that it rather carries an idea than just standing for itself.

still McLuhan or how i understand McLuhan is helpful to find a way around and to hopefully not do what the media is not about.

archives can be treated as sanctuaries, as powerplaces, they promise order and transparency as well as access that is available or is not. but not only do they administrate the material, they handle it, they shape it, they alter it as well.

: clicks several urls one after another

www.artphalanx.at/projekte/arttraffic/strand/story/index.html
www.artphalanx.at/projekte/arttraffic/strand/human/index.html
www.artphalanx.at/projekte/arttraffic/strand/feel/index.html

www.yorku.ca/bmissing/artists/plot/dig5.html
www.yorku.ca/bmissing/artists/plot/video6.mpg
www.yorku.ca/bmissing/artists/plot/dig3.html
www.yorku.ca/bmissing/artists/plot/video5.mpg
www.yorku.ca/bmissing/artists/plot/digsites.html

‰these links were taken out of the works STRAND and PLOT

you became part of STRAND by buying a little box at different places in Vienna the same way like you get cigarettes out of an automat. Within this box you found an object and a card telling where this object was coming from and how to find out more about it.
with this url you got access to the page with your object and to a specific word. from there you could link to other objects with their words and by putting together these words you found out about the story.

about PLOT: in the nineties the public in Austria started dealing more openly with their recent history and that they had actually supported the Nazis.

we got invited by Vera Frenkel who had built a site dealing with the loss of bodies of art work which Hitler had collected for the museum he was planning to establish in Linz, Austria.

we used the image of digging up and preparing the ground in the garden to structure the information about Hitler being an artist himself, about him growing up in my own town, about how local politicians were dealing with this subject. we used questionnaires, little games and different kinds of lists to organize, layer and define all the information we had compiled.

: loads
www.aec.at/fleshfactor/readingroom/

‰READING ROOM deals as a project in different media with narrations of families in the west of Canada. commissioned by the Lethbridge Gallery we collected stories of the people in this area, we investigated the history of the location as the first library of the pioneers

and archived the objects together with empty bookshelves in the installation. in the www you had access to the stories organized by a system of numbers and drawings of the available objects. an electro-accoustic version of the stories you could hear in public and besides another version of the installation in Austria we produced a book with the stories to archive the installation/the objects as the installation/the objects had archived the stories.

with the book the stories get published for the first time and the installation gets documented.

: reads the introduction of the book READING ROOM (shortened)

‰all the stories collected here from people in the Lethbridge area are the shared memories of European immigrants to Western Canada at the turn of the century until now.

They retell the stories they have heard again and again through two or three generations and also share stories from their own experiences. A few of the stories put anonymously among the rest, are invented. These are the reminders of the inaccuracy and subjectivity of memory and of the curious dialectic of confusion between 'fact' and 'fiction'.

All of these stories are centered around a particular object from everyday life, some of which were stored in the object liberary of READING ROOM installation, labelled with identification tags and connected to the cyber library by a corresponding catalogue system of numbers and drawings. the user could feel free to borrow a memory by browsing in real or virtual space.

: clicks link 'The stories' and keeps clicking along the catalog

‰the intention was to access READING ROOM directly as much as possible so users would rather read the different stories then getting to know 'about' the project.

: clicks same URL and then link 'The exhibition'

‰the interest in this project by very different institutions is related to the use of different media which could be chosen in relation to the specific situation.
READING ROOM questions who is deciding about what will be covered by a certain archive and how a subjective approach can still function in a public space.

briefly i want to introduce you to archives which are related to text even more directly.

: clicks
http://www.servus.at/dominoa
and
http://www.servus.at/dominoa/englexpl.html

: waits till the java applett is loaded and starts playing the game

‰DOMINOA - a game using texts of seven Austrian female writers which get shown in different fields you can choose to put together like in a domino game.
the material for these fields are pages out of the different books seen from different distances. when you manage to reach a certain amount of points you get - as a kind of reward - access to read the literature and the biography of the writers directly. Reading the text then is the very reward for playing the game.

together with other women i work at the moo XXERO, an environment established through a software installed on a server which unlike conventional chatrooms allows the creation and manipulation of cyberobjects like robots, containers, rooms, etc.

: opens a moo client which you can download at
http://www.xxero.net
and fills in host: xxero.servus.at and port: 7777 and writes in the command line @go BRUSSELS look SCREEN, open SCREEN, take sentence01, look sentence01, look sentence02, look sentence03, look sentence04, look sentence05, look sentence06

‰i understand archiving not only as a representation of material and its appearance. an archive is more like an object or even like a media which creates interest. an archive is far from a firm construction which can be ignored. it's rather a model to be discussed.

Nathalie Trussart

Archive, jeu de règles, formation de pouvoir

Nathalie Trussart
Archive, jeu de règles, formation de pouvoir
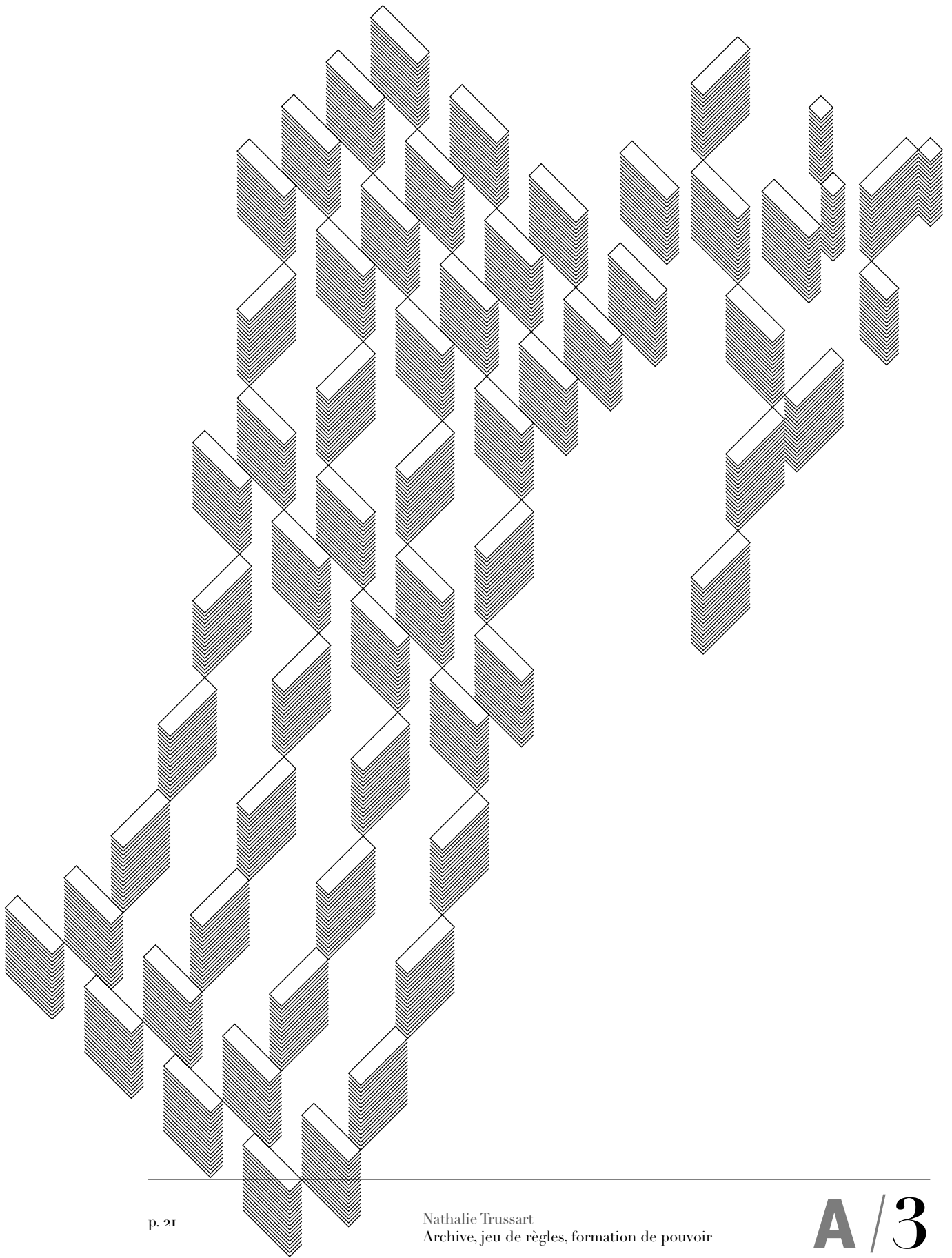
Le travail du philosophe Michel Foucault (1926-1984) aborde explicitement le problème de l'archive. A travers ses pratiques d'historien et de philosophe, il nous mène aux portes de la réflexion politique. En effet, ses études ponctuelles s'organisent autour d'instruments d'analyse permettant de poser un diagnostic sur l'actualité que nous habitons. L'archive est un de ces outils capables de diagnostiquer où et comment s'est installé un pouvoir. Pouvoir qui abuse en se concentrant ou pouvoir qui rend fort en se diffusant, le diagnostic pose les moyens de produire cette différence.

L'archive, en tant que terme technique explicite, appartient à la période dite «archéologique» de Foucault. La brève présentation qui suit s'y consacre. Néanmoins, il est intéressant de spéculer sur les fils qu'il est possible de tendre vers ses travaux ultérieurs. En effet, la période archéologique se caractérise par une large attention octroyée aux discours. Bien que comme nous allons le découvrir, le passage par les discours ne réduit pas ses analyses aux seules dimensions langagières, ses critiques lui reprochèrent de vouloir se passer des choses. Lire le projet archéologique à la lumière de travaux ultérieurs, permet de mieux rendre compte de l'entreprise plus vaste à laquelle l'archéologie ouvre. Ainsi, il serait possible d'aller puiser de quoi réfléchir l'archive dans trois groupes de travaux menés par Michel Foucault.

1. L'archive dans le contexte du discours, dans les textes écrits entre l' «*Histoire de la folie*»[1] (1961) et «*L'archéologie du savoir*»[2] (1969). Après différentes études de cas, Michel Foucault mène, dans «*L'archéologie du savoir*», une réflexion théorique sur la pratique qui guida ses pas. Dans la perspective d'une étude du discours, le rapport entre histoire et archive est ici construite. L'archive est présentée par contraste avec un réceptacle vide qui enregistre passivement les données. L'archive pourrait ainsi être définie comme **l'effet de création de différences entre modes d'importance**. Son analyse, nommée archéologie, consiste à déployer ces types d'importance et leurs modes de création.

2. L'archive dans le contexte d'un pouvoir producteur de discours. Dans «*L'ordre du discours*»[3], (1970) Foucault introduit les premiers jalons d'un pouvoir producteur, en l'occurrence d'un pouvoir producteur de discours. Foucault exprime alors la ligne directrice le long de laquelle il compte mener ses prochaines recherches. Les technologies de pouvoir produisent des discours, des savoirs et des archives,…mais pas n'importe comment. Des procédures précises contrôlent, sélectionnent, organisent et redistribuent la production des discours. C'est à leur analyse que Foucault destine alors son travail.

3. L'archive dans le contexte d'un pouvoir producteur, non seulement de discours, mais également de savoir, d'agencement matériel, d'aptitudes et d'attitudes, de modes d'objectivation et de subjectivation. Dans «*Surveiller et punir*»[4], (1975) et les textes qui l'entourent, la dimension concrète de production des rapports de pouvoir prend forme dans les dispositifs.

Ensemble des faits de discours

En contractant les enrichissements successifs de ces trois périodes de travail sur la notion d'archive, il est intéressant d'en nourrir une définition exposée par Foucault dans une conférence donnée en 1968.

«*J'appellerai ARCHIVE non pas la totalité des textes qui ont été conservés par une civilisation, ni l'ensemble des traces qu'on a pu sauver de son désastre, mais le jeu des règles qui déterminent dans une culture l'apparition et la disparition des énoncés, leur rémanence et leur effacement, leur existence paradoxale d'EVENEMENTS et de CHOSES. Analyser les faits de discours dans l'élément général de l'archive, c'est les considérer non point comme DOCUMENTS (d'une signification cachée, ou d'une règle de construction), mais comme MONUMENTS ; c'est - en dehors de toute métaphore géologique, sans aucune assignation d'origine, sans le moindre geste vers le commencement d'une ARCHE - faire ce que l'on pourrait appeler selon les droits ludiques de l'étymologie, quelque chose comme une ARCHEOLOGIE.*»[5]

Si en première approximation, l'archive peut être définie comme **l'ensemble des faits de discours**, c'est-à-dire des discours effectivement prononcés, à une époque donnée et qui continue à exister à travers l'histoire, il importe de préciser ce que sont ces faits de discours. Foucault affirme positivement dans cette définition ce qu'il nomme archive en marquant un contraste important.

L'archive comme fabrique de monument

L'archive ne se confond pas avec «*la totalité des textes qui ont été conservés par une civilisation*», ni avec «*l'ensemble des traces qu'on a pu sauver de son désastre*». Les faits de discours considérés dans l'élément général de l'archive ne sont point «*comme des documents (d'une signification cachée, ou d'une règle de construction) mais comme des monuments*».

Par ce contraste, Foucault tourne le dos à une pratique de l'histoire qui dans l'interprétation des documents tente de retrouver les souvenirs d'une mémoire collective, témoin privilégié du progrès linéaire dans lequel les hommes disent et font de façon continue leur avenir. L'archive ne peut être confondue avec une masse documentaire inerte. A travers cette pratique, les documents sont analysés comme une matière figée à travers laquelle il s'agit de reconstituer le passé dont ils émanent, par la recherche de leur signification cachée ou de leur règle de construction disposée par un auteur, une intention, une subjectivité. Cette démarche affirme la continuité du temps : le passé, le présent et le futur réalisent et reflètent le cours inexorable du progrès auquel les humains participent. Elle s'offre comme refuge d'une anthropologie ou d'un humanisme. Foucault refuse d'adopter la perspective d'un sujet fondateur de tout devenir et de toute pratique, pour laquelle le temps est conçu en termes de totalisation. Les révolutions sont dès lors réduites à des prises de conscience.

Foucault entreprend de décrire l'archive. Le document est traité comme un matériel vivant à partir duquel fabriquer des monuments. L'enjeu porte sur le travail et la mise en œuvre d'une matérialité documentaire. Quels sont les unités, les séries, les rapports de ce tissu documentaire ?

Nathalie Trussart
Archive, jeu de règles, formation de pouvoir

Les livres, les textes, les récits, les registres, les édifices, les institutions, les règlements, les objets ou les coutumes présentent, dans toute société, des formes de rémanence. Ils persistent, mais non pas comme images intactes de leur origine. Bien après la disparition de leur cause, ces phénomènes perdurent selon de nouveaux modes d'existence, pris dans de nouvelles techniques, dans de nouvelles pratiques, dans de nouveaux rapports sociaux. Ils y produisent de nouveaux effets. C'est par ces rémanences qu'une société n'est pas séparée de sa masse documentaire. Le travail de l'archive auquel invite Foucault porte sur ces rémanences, interrogeant le statut et l'élaboration qu'une société donne à une masse documentaire.

Jeu de règles

Positivement, Foucault affirme qu'il appelle archive « *le jeu des règles qui déterminent dans une culture l'apparition et la disparition des énoncés, leur rémanence et leur effacement, leur existence paradoxale d'événements et de choses.* » C'est en effet **un jeu des règles** que recherche Foucault. Non des règles préexistantes à leur jeu, possédées et appliquées par des membres de cette société. Bien plutôt des règles immanentes à leur fonctionnement dans une société, et dès lors qu'il n'est possible de décrire que dans les jeux de ce fonctionnement. Ces règles sont pourtant construites à travers l'histoire où elles se jouent. Elles émergent, se transforment et sont affectées par les éléments de leur environnement.

Ainsi, dans un cours donné au Collège de France en 1976, « *Il faut défendre la société* », Foucault retrace les différents modes d'existence de cet énoncé particulier. Lors de son émergence, au 17è siècle, il est l'instrument de lutte pour des groupes minoritaires, un instrument de rupture, l'énoncé d'une contre-histoire qui affirme la multiplicité des récits historiques possibles : l'histoire des uns n'est pas celle des autres. « **Il faut défendre la société** contre nos ennemis. Car l'Etat, la loi, les structures du pouvoir ne nous défendent pas contre nos ennemis. Ils sont même les instruments par lesquels nos ennemis nous assujettissent. Le pouvoir est injuste parce qu'il n'est pas le nôtre. » C'est le discours de la lutte des races tel qu'il portera les revendications populaires ou de la petites-bourgeoisie dans l'Angleterre pré-révolutionnaire et révolutionnaire. Aux environs des années 1630, ce sera le discours des puritains, des *Levellers* et des *Diggers*, en lutte avec le pouvoir du roi, Jacques Ier. A la fin du 17è siècle, ce même discours sera tenu par l'aristocratie française, amère contre Louis XIV. Dans ces deux cas, ce discours de la lutte des races constitue l'instrument d'un groupe social minoritaire contre un autre groupe social qui profite des privilèges du pouvoir royal, et les consolide. Un discours révolutionnaire se construit contre le discours de la souveraineté autour du thème de la guerre historique, de la lutte entre deux groupes pour un territoire.

Mais au début du 19è siècle, ce discours change complètement de contexte. Dans sa rémanence, il change de forme, d'objet, de but. Les effets qu'il produit sont différents. « **Il faut défendre la société** contre tous les périls biologiques de cette autre race, inférieure et

destructrice, que nous sommes en train, malgré nous, de constituer. » Ces énoncé appartient alors au discours d'un pouvoir centré, centralisé et centralisateur. Le combat se mène à partir d'une race donnée, la seule et la vraie, celle qui détient le pouvoir et qui est titulaire de la norme. Elle dirige ce discours contre ceux qui dévient par rapport à cette norme, contre ceux qui constituent des dangers pour le patrimoine biologique. Ce discours de la lutte des races sert dès lors à la stratégie globale des conservatismes sociaux et va produire un racisme d'Etat. Un discours biologico-médical se construit autour du thème biologique de la lutte individuelle pour la vie. La lutte des classes est reprise et recodée en lutte des races.

En deux siècles, un même énoncé va être pris dans des jeux de fonctionnement différents. Il va être amené à remplir des fonctions différentes. De nouveaux éléments offrent de nouvelles possibilités de codage et de recodage. Comment un même énoncé se trouve pris dans des configurations produisant des effets si différents? C'est l'histoire de cette variation, l'émergence, la reprise, les transformations, et la disparition d'énoncés, que permet de dessiner l'étude de l'archive au sens de Foucault.

L'énoncé : chair de l'archive

Nous comprenons mieux maintenant en quoi l'archive est « *le jeu des règles qui déterminent dans une culture l'apparition et la disparition des énoncés, leur rémanence et leur effacement* ». Mais qu'est-ce qu'**un énoncé** ? L'énoncé n'est pas l'atome du discours, au sens ou il serait un mot ou une phrase au sens grammaticale du terme, ou une proposition ou un acte de discours, qui serait susceptible d'être isolé en lui-même pour entrer en relation avec d'autres éléments qui lui seraient semblables afin de constituer le discours. L'énoncé, tel que traité par Foucault, trace d'autres lignes à travers le discours. Foucault donne deux exemples formels : une table de nombres utilisés par les statisticiens et la série de lettres -A,Z,E,R,T,Y- énumérée dans un manuel de dactylographie. « *Le clavier d'une machine à écrire n'est pas un énoncé ; mais cette même série de lettres - A,Z,E,R,T, Y - énumérée dans un manuel de dactylographie, est l'énoncé de l'ordre alphabétique adopté par les machines françaises.* »[6] L'énoncé n'est donc pas en lui-même une unité. Il est bien plutôt **une fonction d'existence particulière de signes**, à partir de laquelle, éventuellement, une analyse est possible sur le mode de la proposition logique (font-ils sens ou non ?), de la phrase grammaticale (selon quelles règles se juxtaposent-ils ?), de l'acte de langage analytique (quelle est l'opération qui a été effectuée dans les circonstances déterminées de cette formulation?), ou de tout autre mode d'analyse des signes.

Mode singulier d'existence

L'énoncé est **un mode singulier d'existence de signes**. Il n'y a jamais d'énoncé en général, indépendant ou neutre. Il n'y a que des énoncés singuliers et actuels. Foucault caractérise leur mode particulier d'existence par quatre modalités, quatre conditions de leur exercice.

Premièrement, l'énoncé a **comme corrélat un ensemble de domaines**, qui ne sont ni sa cause ni ses éléments. Il ne fait pas face à un référent. Mais il est **lié à un référentiel** qui est constitué de règles de possibilités ou d'existence pour les objets, les états de choses ou les relations qui s'y trouvent nommés. L'énoncé est l'actualisation des règles de fonctionnement du référentiel dans lequel il est formulé, et dans lequel sont organisées les instances de différenciation entre les objets, les états de choses ou les relations. Ainsi, l'énoncé A,Z,E,R,T,Y, repris dans un manuel de dactylographie, actualise les règles de fonctionnement du référentiel de la dactylographie en langue française. Différentes contraintes y sont liées : les contraintes grammaticales de la langue française, les contraintes mécaniques de la machine à écrire, les contraintes morphologiques de la main des utilisateurs. Ces contraintes sont définies par contrastes avec d'autres contraintes n'appartenant pas à ce référentiel. Ainsi par exemple, les contraintes grammaticales de la langue française sont spécifiques et différentes de celles définies par la grammaire de la langue anglaise.

Deuxièmement, l'énoncé a **un sujet** qui ne se confond pas avec l'auteur de sa formulation. Le sujet de l'énoncé est bien plutôt la place déterminée et vide qui peut effectivement être remplie par des individus différents, place suffisamment variable pour pouvoir soit être maintenue identique à elle-même, soit se modifier à chaque phrase. Décrire une formulation en tant qu'énoncé consiste dès lors du point de vue de son sujet à déterminer quelle est la position que peut et doit occuper tout individu pour en être le sujet. Ainsi, si l'on tente de décrire l'énoncé « A,Z,E,R,T,Y », la position que devra occuper tout individu afin d'en être le sujet sera celle de quelqu'un s'intéressant à la pratique de la dactylographie en langue française. La même suite de signes prononcée par un perroquet n'en fera pas un énoncé dont il serait le sujet. Ainsi, dans le cas de l'énoncé « il faut défendre la société », selon que l'on tente de le décrire lors de son émergence au 17è siècle ou lors de sa rémanence au 19è siècle, la position que doit occuper tout individu afin d'en être le sujet varie - soit membre d'un groupe minoritaire, soit de la norme raciale - à travers les variations de l'énoncé lui-même.

Troisièmement, l'énoncé est immergé dans **un champ énonciatif** où il apparaît comme singulier. Il est entouré d'un champ de coexistence, où se ménagent des effets de série et de succession, une distribution de fonctions et de rôles. Tout énoncé est ainsi spécifié, sa formulation est motivée et son sens est déterminé, en tant qu'il fait partie d'une série ou d'un ensemble d'autres formulations. Elles disposent pour lui des rapports possibles avec le passé et lui ouvrent un avenir éventuel. Cet espace collatéral est constitué par un ensemble de formulations auquel l'énoncé appartient, auquel il se réfère et qu'il réactualise, mais également par les formulations dont l'énoncé ménage la possibilité ultérieure, et par les formulations dont l'énoncé partage le statut (comme « littérature », ou « vérité scientifique », ou « technique dactylographique », etc.). Ainsi, l'énoncé « A,Z,E,R,T,Y » est pris dans un champ énonciatif où, par exemple, il partage un statut avec l'énoncé « Q,U,A,R,T,Y », où il lui répond en marquant la spécificité de la langue française au sein de la technique dactylographique.

Et quatrièmement, l'énoncé a **une existence matérielle**, au travers de laquelle il se donne : voix, surface ou élément sensible. L'énoncé n'existe que dans et par cette actualisation matérielle. Ainsi, la séquence de signes « A,Z,E,R,T,Y » ne constitue pas le même énoncé si elle est articulée par une voix ou si elle est inscrite dans un manuel de dactylographie, si elle est prononcée par une secrétaire à la retraite narrant son apprentissage de la dactylographie menée après la seconde guerre mondiale ou si elle est écrite dans un manuel d'histoire de la technologie européenne destiné à des étudiants américains. La matérialité est constitutive de l'énoncé lui-même. Il a une substance, un support, un lieu, une date. Pourtant cette matérialité ne se résout pas dans l'événement d'une formulation ou d'une énonciation. Elle ne se réduit pas à une identité spatio-temporelle. Elle constitue bien plutôt un régime complexe d'institutions matérielles, définissant **les possibilités de sa répétition**. Ainsi, la séquence de signes « A,Z,E,R,T,Y » constitue, pour les apprentis dactylos, un même énoncé répété dans divers manuels de dactylographie édités. En revanche, dans un futur de science fiction où des technologies vocales remplacent l'utilisation des claviers, cette même séquence de signes lue par un apprenti dactylo en quête de pratiques anciennes ne formera pas le même énoncé. Ce régime d'institutions matérielles de l'énoncé - son mode d'utilisation, ses règle d'emploi, ses possibilités d'usage - constitue un champ de stabilisation qui détermine les conditions et les limites de son identité dans différentes énonciations. Dès lors, il définit également les seuils à partir desquels il n'y a plus équivalence entre différentes énonciations d'une même suite linguistique. L'énoncé a ainsi en propre de pouvoir être répété selon les conditions strictes de sa lourdeur matérielle.

Pouvoir : événement et chose, à la fois

Dès lors, les énoncés, en tant que séquences de signes auxquelles on peut assigner des modalités d'existence particulières - un champ référentiel, une position de sujet, un domaine énonciatif associé, une matérialité répétable -, obéissent à la **loi de la formation discursive** à laquelle ils appartiennent. Cette formation discursive constitue le principe de leur dispersion et de leur répartition. Elle est réglée, et pourtant échappe à tout projet finalisé d'une histoire ou d'un sujet. Les règles qui l'organisent capturent les variations dans l'immanence de leurs occurrences, jamais déterminables. Mais dès lors qu'elles s'appliquent, elles façonnent le jeu pour tout énoncé à venir comme si elles le précédaient. Cette préséance, certes rétrospective, définit effectivement une formation de pouvoir.

L'énoncé n'est jamais réductible ni à un statut d'événement - qui le réduirait aux données spatio-temporelles de son apparition ou de son énonciation, en conférant à ses modes d'apparition une liberté sauvage- ni à un statut de chose - qui le réduirait à une forme idéale (grammaticale ou logique par exemple) actualisée de façon indifférente, en lui conférant un déterminisme structurale. Mais l'énoncé est toujours à la fois événement et chose. Le jeu de règles qui déterminent dans une culture son apparition et sa disparition, sa rémanence et son effacement, son existence paradoxale d'événement et de chose, Foucault le nomme Archive. C'est à l'étude de ce système général de formation et de transformation des énoncés que se consacre l'Archéologie.

Actualité, pouvoir et diagnostic

L'Archéologie suppose une travail de collecte de l'archive générale d'une époque : toutes les traces discursives susceptibles de permettre la reconstitution de l'ensemble des règles qui, à un moment donné, dans une culture donnée, définissent à la fois les limites et les formes de la discibilité, de la conservation, de la mémoire, de la réactivation et de l'appropriation.

Si l'Archive est la chair de l'analyse archéologique, c'est parce que Foucault lui reconnaît une identité historiquement datable, que nous recueillons. En effet, le besoin de former une archive générale, d'enfermer dans un lieu toutes les traces produites par une société, fondant les pratiques de collection publique, les institutions des musées et des bibliothèques, appartient à la culture occidentale dès le XIXè siècle.

Mais prise dans cette proximité, l'archéologie semble ne jamais pouvoir être décrite exhaustivement dans sa totalité. C'est pourquoi l'archéologie menée par Foucault s'inscrit dans son projet plus général de disposer l'ontologie de notre actualité. La description de notre propre archive vise la description de notre actualité. Les archéologies ainsi mises en lumières par Foucault visent d'abord notre actualité. L'enjeu porte sur la compréhension de ce que nous sommes aujourd'hui. Il convient de poser comme problème notre appartenance à un régime de discursivité donné, en ce qu'il est effectivement une formation de pouvoir. C'est à l'intérieur de ses règles que nous nous exprimons. L'archive, tissu de notre actualité, ne peut dès lors que se donner par fragments, territoires parcellaires, à partir des zones qui bordent notre présent. La région privilégiée de l'archéologue est celle qui, proche de nous et qui commande encore les modes d'apparition et de dispersion de nos discours, est pourtant déjà ce que nous commençons à cesser d'être. Loin de tenter d'anticiper ce que nous serons demain, l'archéologie tend à nous dépendre de nos continuités temporelles évidentes. L'archéologie établit que nous sommes différences. Notre raison est la différence des discours. Notre histoire est la différence des temps. La différence est cette dispersion que nous sommes et que nous faisons. L'archéologie nous invite à un travail à faire, entre ce que nous sommes et ce que nous nous faisons être.

Rendre problématique notre appartenance, c'est nous offrir les moyens de la redessiner, de frayer avec de nouveaux possibles. Reconnaître une formation de pouvoir ne se réduit pas à dénoncer un pouvoir qui abuse ou excède ses limites. Poser un diagnostic sur la formation de pouvoir à laquelle nous appartenons, offre aussi et surtout les moyens d'y faire se produire un pouvoir que nous exerçons en le diffusant. A travers ses études archéologiques, Foucault pose la question de notre actualité, de notre appartenance à notre présent. Il pose la question de savoir comment construire notre appartenance de telle façon que le pouvoir ne s'abatte pas sur nous comme une force irrépressible, mais que cette appartenance nous rende capable d'exercer notre pouvoir de la dessiner. *Empowerment*.

Notes

1   Foucault M., *Histoire de la Folie à l'âge classique*, Gallimard, coll. Tel, Paris, 1972.

2   Foucault M., *L'archéologie du savoir*, Gallimard, Paris,1969.

3   Foucault M., *L'ordre du discours*, Gallimard, Paris,1970.

4   Foucault M., *Surveiller et punir*, Gallimard, coll. Te, 1975.

5   *Sur L'archéologie des sciences. Réponse au Cercle d'épistémologie*, Cahiers pour l'analyse, n°9, été 1968, repris dans *Dits et Écrits*, texte n°59.

6   Foucault M., *L'archéologie du savoir*, *op. cit.*, p.114

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The Project

Archive Cultures project was born in the Fundació Antoni Tàpies in autumn of 2000 (*Cultures s'arxiu*). There have been two other editions, the second one, presented with the subtitle of *memory, identity, identification* (2003), and the third one presented with the subtitle *collections and new documents* (2003). Both of them kept a good part of the interests that formed that first edition where art, author, document, archive, history, memory and narration converged in a cultural project… As an exhibition support, it is inserted in a historiography slant in which a good part of the systems that organize texts and images share a common genealogy, where renaissance theaters and palaces of memory, first scientific exhibitions, first photography rooms, propaganda exhibitions and recent performances of the holocaust (or other tragedies related to the repression) cross continuously the line between exhibition and archive. Nevertheless, its point of departure is not that genealogy but the 20 contributions that artists and narrators have made on archives and the evidence shown by these works about a way of keeping information, building memory and ranging reality that, without a doubt, has marked all our cultural and social space.

1- Registry Culture

First issue: The original gestation of writing already implicitly contained the condition of registration and classification and, above all, the condition of secrecy and authority in the management of information and data. This does not of course imply an essentialist definition of registration, merely that the act of writing occurred as a result of certain needs of social organisation, and therefore is of a markedly classifying nature.

Second issue: Present paradigms of registry and archives have not arisen from contemporary technologies; on the contrary, it is the existence of certain social, political and cultural characteristics, long-present in the fabric of capitalism, that have led to the appearance of current technologies.
[…]
The inscrutable signs made by archivists are examples of the replacement of writing by symbolic interfaces. A global system of symbolic representation, through the elaboration of a complete genetic map or archive, represents the seed of the present digital discourse, the evolution of which however can be traced, in its turn, back to the origins of writing. Writing and numbering are vocationally universalist and classifying.

2- "Art-chive" identities (Photographic Practice I)

Despite the fact that the exhibition of 1917 did not take place as planned, work on the Iconographic Repertory continued until, by 1929, around 80,000 photographs had been collected, from among which the organizing committee of the *Art in Spain* exhibition selected the artistic items to be included in the exhibition. The Repertory, which constituted an important documentary record of Spanish architecture, was also used for the construction of the miniature Spanish Village in Barcelona.

While preparations were under way for the International Exposition of Electrical Industries and General Spanish Industry, plans were made for the celebration of a vast exhibition of the artistic richness of Spain. In order to become acquainted with this richness, a sort of catalogue or repertoire of Spanish art was drawn up, taking as a starting point the material that the Museum Library had previously begun to gather.

Work began immediately, sparing neither pains nor efforts. On the one hand, fully qualified technical staff were entrusted with organizing the provision, classification and serialization of the specimens, and on the other a group of expert photographers was sent to travel Spain, including its remotest spots, to seek or rather to discover valuable objects of art from the past, some of which have now disappeared either as a result of the ravages of time or of the covetousness of men.
[…]
When it was agreed that the Exposition would be finally held in 1929 with no further postponements and was transformed from a general Spanish show into an international event, the existence of the Repertoire enabled the organizing committee to decide upon which objects would be included in the exhibition of Spain's artistic heritage, as their necessary technical data were already comprised in its files.
[…]
On a similar note, it is strange to observe that Catalonia today, vibrant with nationalist fervour, has strengthened the age-old links tying her to the other Spanish lands by welcoming two significant collections in two of its great libraries. Thus the Biblioteca de Catalunya houses the Bonsoms Cervantine collection, composed essentially of different editions of Don Quixote, the work with the most profound racial value in the field of Castilian literature, while the Biblioteca dels Museus d'Art houses the iconographic Repertoire of Spanish art, the culmination of an arduous task which was not only undertaken by Germanic peoples, more powerfully attracted than us by the main school of Hispanic history.

3- Archives

Archives can contribute to a certain extent to the clarification of this panorama if they direct their efforts towards:

a. Taking advantage of information and communication technologies (TIC) in order to increase the information capacity of records and propitiate the widening of their social use.

b. Favouring the implementation of techniques of document administration to achieve cost-effectiveness of the information they contain, and above all to apply evaluation techniques to reduce the volumes of information and thus grant data that is informatively and juridically relevant a longer life-span.

c. Promoting measures of prevention and preservation of documents in order to guarantee the conservation

of information, paying special attention to electronic documents that have a short life-span and soon become obsolete as fundamental elements in the critical reflection and review of history.

d. Increasing the level of introduction of documentation on the Internet so as to favour the creation of a Virtual Archive that will bring essential information closer to citizens.

e. Intensifying the policies of cultural dynamics - publications, exhibitions, lectures, conferences, educational services - so that records may guarantee the preservation of collective memory.

Raising the awareness of society and of professionals of the leading rôle archives are to play in the processes of political transition from authoritarian régimes to democratic systems, both as regards the restitution of material assets and the claiming of responsibilities in the violation of human rights.

4- Identity-identification

In my book *Médicos maleantes y maricas* I analysed how the discourse of Argentinean criminology and psychiatry of the first decade of the twentieth century, at the peak of Liberalism, was used to organize, control and repress the large immigrant populations arriving at Buenos Aires drawn by the *laissez faire* and *laissez passer* of the early days of liberal capitalism on an international scale.

In the eyes of the scientists, criminologists and psychiatrists who studied them, such populations were difficult to define, rebellious, defiant and mixed. Not only did they confuse traditional models of nationality, sexuality, class and genre but also socialised and mingled in unexpected forms and places such as brothels or labour meetings, and other cultural centres where resistance to arbitrary and unfair prescriptions and legal mechanisms were organised and put into practice. Another culture was alive there – the tango – based on the prominent Argentinean labour movement of the early twentieth century. Using tropes and metaphors relating to hygiene, the new sciences interested themselves in the "moral plagues" threatening the State/Nation still in the process of being built. Yet by doing so, by creating a taxonomy of those who had been excluded – and who were thus *included* in this new Argentinean culture – these liberal scientists constructed a series of important identities and inserted them into a national imaginary just when the State/Nation was being organised.

5- (Photographic Practice II).

The series of Masonic photographs collected within the AGGCE, though not very large in number, is extremely interesting and significant from a historical, artistic and technical point of view. Chronologically they are documents from the last third of the 19th and first third of the 20th centuries, up until the end of the Civil War. The photographs total 625 paper positives and three flexible negatives on cellulose nitrate. […]There are

also a number of normal "family" photographs seized by the police, showing relatives, outings, friendly get-togethers, professional life etc. The artistic or technical value of these photographs is not as important as their documentary, social significance, revealing the private side of a comfortable bourgeoisie or middle class. From a historical point of view, the photographic series has an added interest. It documents the history of Franco's repression on such groups both during and after the Spanish Civil War. The photographs crudely reveal the police work carried out by the Records Office, as well as the stamps from the departments which seized the photographs, entry stamps from the *Delegación*, notes identifying the individuals depicted for later use by the Tribunals etc. We can really see it as a re-creation by the police authorities of the original photographic documentation.

6- Films

Foucault defines the archive as follows: An archive is "neither the total of the texts preserved from a civilization, nor the set of traces that could be salvaged before their destruction, but the set of rules in a culture that determine the appearance and disappearance of statements (énoncés), their survival and extinction, their paradoxical existence both as *events* and as *things*." According to Foucault, the formations and transformations of discourses are the object of the investigations of any 'archaeologist'. As we know, Foucault's concern was to provide an introduction to the origins of thought, chance, discontinuity, and materiality. Foucault wished to debate the discursiveness of facts within an "archive" in order to understand them not as *documents* but as *monuments*. Unlike in traditional historiography, the focus here is no longer on the "official" images of event-history, but on a monument in the sense of something that now speaks directly, although it was not previously supposed to either bear witness or speak. As Jacques Rancière puts it: "The monument is that which speaks without words, which, without intending to enlighten, mediates something to us that bears a memory within it by dint of the simple fact that it was merely preoccupied with its presence." In my view, this concept of the monument can be applied to film, even if the latter has the explicit character of a document. After all, even the "most eloquent" documentary film, made for a specific purpose, preserves some modicum of chance, of discontinuity, and of materiality, allowing us to read it *too*, as a monument in Foucault's sense.

7- The project (II)

Archive Cultures shows report groups, ranged file fragments taken to the wall. If the usual is that a document goes out from its normal space to be put in context in a historic, scientific, pedagogical or propaganda discourse, in this exhibition documents come out to be contextualized among other ones creating an epidermis of the human tendency to register, catalogue, file and collect the reality and therefore to build a glance over it. It gives rise to

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various possible routes by that tendency that represents as much as contributes to conform the reality, either as direct intervention as segregation and repression tool or either building and structuring a glance over it.

8- Anthropology (Photographic practise III)

… This is because the first anthropological photographs were not taken by anthropologists but by other observers, such as photographers, traders, travellers, doctors, illustrators and missionaries. The anthropologists at the time did not carry out their work in the field but instead compiled the information that they received from different commercial offices of traders, missionaries, diplomats or from the information supplied by the photographers themselves.

Dammann collected pictures taken by other photographers and groups them within a single album which was published under the title *Anthropologisch-Ethnologisches Albums in Photographien von Carl Dammann in Hamburg* (1873-1874).

The album is a extremely large book containing 50 pages with 642 photographs ordered geographically, including a large quantity of ethnic groups from all five continents. Anthropometric images of many of these groups are also included in order to reflect not only the ethnographic nature of the peoples included, but also their anthropological aspects.

On each page, Dammann includes a brief descriptive commentary, referring to the peoples illustrated, the sources of the photographs, the author, if known, and the person who has sent the image or the collection from which it was taken. Generally, below each photograph, the name, sex and age of the person illustrated is given. In some cases, only the name of the ethnic group is given.
Many of the subjects were not photographed within their natural environment but in the photographers' studios, using stereotypical images in an attempt to reaffirm the image's exotic, romantic or idealised nature rather than reflect reality.
[…]

9- Net
… But what can Winslow Homer's modern but not yet modernist painting mean for Mr. Bill Gates of Microsoft, and for the faceless virtual power that he extols? The whole point of the *information highway* is that one is never lost. Technical command requires constant orientation within the global matrix of information flows. Through his Corbis agency, founded in 1989, Gates wants to collect, through reproduction, all the images in the world. This is a proprietary and profit-hungry ambition, he wants to control the traffic in images, and for this, rights to reproductions are sufficient. He wants to own certain images as originals, however. What is the status of these select paintings, with their aura of uniqueness, their direct connection to the artist's hand, to the larger archive of this cyber-iconographic omnivore?

A recent visit to the Corbis web site, searching under the heading "Winslow Homer" yielded the following results: 53 pictures for "personal use" and 97 for "professional" or licensed use. The majority are marine paintings. For $3.95, the home customer can download a watercolor, *West Indian Divers*, say, for use as a greeting card, a pictorial gift for the friend about to embark on a Caribbean cruise. Indeed, the entire area of the web-site devoted to personal picture-shopping treats the consumerist work of purchasing and downloading images as if it were a seaside vacation, a fishing trip, or boating excursion:
Choose your dream yacht and experience the joy of sailing all-year-round… Reel in one of our favorite fishing prints… Transport yourself with a colorful, calming print of one of our scenic lakes.[1]

The archive, with its presumably watertight bulkheads between iconic categories, is offered up as a space of vicarious liquid immersion, dry-land two-dimensional *thalassa therapy*.
For all that, *Lost on the Grand Banks* is nowhere to be found. Despite the communitarian promises of the web — *the archive of everything for everybody* — unalienable private property asserts itself in the last instance. Rodchenko's revolutionary call: "Soviet citizens, photograph and be photographed!" can now be updated: "Everyone a picture researcher, but keep off the grass!"
But the Seattle cab-driver with the fishhook-scarred hand is never far away. And the semantic bulkheads leak, seriously, especially if one is careless about limiting the terms of one's search. A look under the heading "Jackson Pollock" in the professional archives yields over five thousand results. There are over two hundred pictures of Andrew Jackson, including the daguerreotype by Matthew Brady with which we began our story (IH 024498). The image trail leads yet again to a nuclear submarine, the USS *Andrew Jackson*, missile-launch technicians poised at the controls (RK 001223). There are 744 pictures of Michael Jackson, before and after his remarkable change of face, and a whole host of other Jacksons from the worlds of sports, entertainment, politics. For all the global pretensions, the selection has a parochial American flavor, more or less like a file of picture clippings from high school history textbooks and *People* magazine. A mere twelve are reproductions or installation views of paintings by Jackson Pollock, six are depictions of the actor Ed Harris, who portrayed Pollock in a recent film, two are images of very different fishes, *pollachius pollachius* and *gadus pollachius*, and a full forty-nine make up a bracing reportage on factory trawlers fishing in the Bering Sea for one of the two, commonly known as *pollack*, the not-so-secret raw material for that which the seafood industry labels as "imitation crab." The web-site visitor is assured by the digital archivists at Corbis that the Seattle cab-driver's former comrades, clad in bright orange rough-weather gear — the better to be spotted should they be swept overboard in icy waters — have all signed model releases, thus allowing them to grace the pages of corporate reports or advertisements for sundry commodities likely to be associated with the rigors of fishing on the high seas. Every image appears on the computer screen overlaid with the anti-theft protection of the Corbis "watermark" which resembles nothing so much as a satellite-radar view of

a hurricane. We are entering the territory of Borgesian delirium here, and it is only the narrow instrumentalism of the picture researcher, targeted like a cruise missile on this or that category, that prevents a dive through the eye of the storm into the abyss, *the deep*, *full fathom five*.

Winslow Homer was working on a specific sequence of images on the North Atlantic fishery of the late nineteenth century, paintings about work. In an exhibition originating at the National Gallery of Art in Washington, Nicolai Cikovsky and Franklin Kelly reconstruct a narrative sequence, moving from the inshore herring fleet to the deep sea halibut and cod fisheries on the treacherous Grand Banks of Newfoundland, and from tranquil, productive waters to looming disaster on the high seas.[2]

The three pictures, *The Herring Net*, *The Fog Warning*, and *Lost on the Grand Banks*, all the same size, were painted in 1885 and shown together at the 1893 World's Columbian Exhibition in Chicago. You can see the matching of the volume occupied by the dories, despite their shifting orientation on the waves. The implicit triptych is a taxonomic series — the omnivorous and pleasing seriality of the fish market, with herring displayed here, flounder over there, and at the next stall, big green cod fish, jaws agape, waiting for the baking-pan: the pseudo-disclosure of the *agora*. But it is also at the same time a narrative sequence, in which the hidden brutality of work on and against the sea is revealed. The narrative of doomed work tugs tragically downward at the buoyant illustrative productivism of the series.

Being lost in a dory on the Grand Banks was the dangerous outcome of specific organization of extractive industry in hazardous waters. The lostness depicted becomes purely metaphysical in its passage into Gates' possession. He finds the painting in order to lose its specificity, the depiction of lostness stands now as the antithesis of Gates' instrumental program of total global connectedness. This is the otherness, and non-identity, that makes the painting into a privileged esthetic object in Gates' hands, into truly *private* property. If I were tempted to connect this to a larger self-consciousness of contemporary elites, the finding of the painting of lostness in order to esthetically isolate lostness from the tyrannical imperative of connectedness is consistent with a number of ways in which the sea returns, in both romantic and gothic guise, to late modernity. The promotion of cruise ships, the making of films like *Waterworld* and *Titanic*, Bill Gates' purchase of *Lost on the Grand Banks*: these are all related. We are all invited to *lose ourselves* at sea. For most of us, this amounts to chump change in the supermarket of imaginary danger. But my guess is that members of financial elites, especially those investing in the intangibles of the "new economy," imagine themselves in a special way to be venturing forth on stormy seas, lifted high by the *irrational exuberance* of the swells, only to risk being dashed down, disastrously, beneath the waves. In their bunkered isolation from the rest of us, the image of the solo sailor is paramount. And to the extent that broad sectors of the middle classes are being asked to partake on a lesser scale in the same risks, that image of the *isolato* is paradoxically rationed out for mass consumption. Market Ideology demands that everyone sail alone.

Notes:

1   Marzo, Jorge Luis, *Registry Culture* at Enguita Mayo, Nuria; Blasco Gallardo, Jorge (Eds.), *Archive Cultures* (Salamanca: Ediciones Universidad de Salamanca, 2002)

2   Cladellas, Esteve, *Iconographic Repertorie of Spanish Art* at Originally published in *Bulletí dels Museus d'art de Barcelona*, Vol I, No. 2, Junta de Museus (Barcelona), July 1931. Included at Enguita Mayo and Jorge Blasco (Eds.), op. cit.

3   Alberch, Ramón, *The democratic dimesion of archives*, at Enguita Mayo, Nuria; Blasco Gallardo, Jorge (Eds.), op. cit.

4   Salessi, Jorge, *The thief of archives*, ibid.

5   Desantes, Blanca, *Masonic and Theosophical Photographs from the Archivo General de la Guerra Civil Española (AGGCE - General Archive of the Spanish Civil War)*, *Archive Cultures Bulletin*, nº2, Salamanca 2002. Originally published as an introduction to the collection from the AGGCE, Salamanca, Ministry of Education, Culture and Sports.

6   Blunminger, Christa, *Filmers on archives, some remarks on re-visions undertaken by Yervant Gianikian y Angela Ricci Lucchi*, at Enguita Mayo, Nuria; Blasco Gallardo, Jorge (Eds.), op. cit.

7   First *Archive Cultures* poster-programme, 2000

8   Adellac, Mª Dolores, *The National Museum of Anthropology and Archive Culures Project*, *Archive Cultures Bulletin*, nº2, Salamanca 2002.

9   Sekula, Allan, *Between the net and the deep blue sea*, at Enguita Mayo, Nuria; Blasco Gallardo, Jorge (Eds.), op. cit.

(**Endnotes**)

1   http://www.corbis.com

2   Nicolai Cikovsky and Franklin Kelly, *Winslow Homer* (New Haven: Yale University Press, 1995), pp. 226-230.

De Geuzen

The dress of Mrs. Jeanne Terwen-de Loos
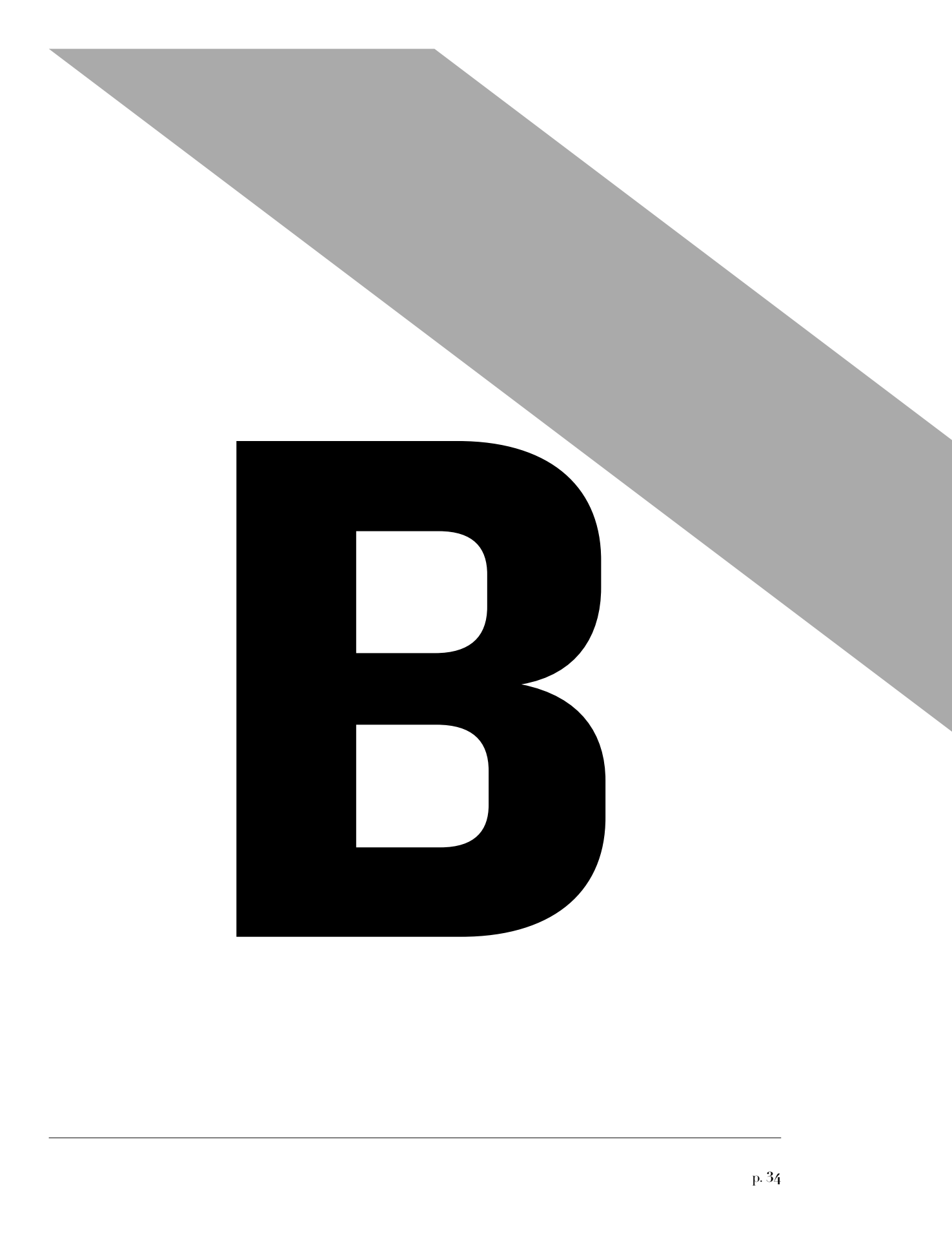
Replica:	The Dress of Mrs. Jeanne Terwen-de Loos
Pattern retraced by:	Greet de Kuijper
Date:	2002
Digital rendering:	De Geuzen
Image size:	5301 x 4932 px

Original object:	silk map dress belonging to Mrs. Jeanne Terwen-de Loos
Size:	38 plus 4 cm length
Land of origin:	The Dutch East Indies
Date:	1945
Tailored by:	Jeanne Terwen-de Loos
Sewn on:	cast iron treadle sewing machine
Stored:	Rijksmuseum Amsterdam, Archive of the Department of Dutch History
Donated by:	Jan Willem and Pier Terwen

History: After the capitulation of the Japanese in 1945, the internment camps in the Dutch East Indies were liberated. Most people returned to impoverished living conditions and had to make do with whatever was available. In need of new clothing, Jeanne van Leur-de Loos (Mrs. Terwen-de Loos), a Dutch art historian, purchased a bundle of silk RAF parachutists' maps at a flea market. From the maps, depicting parts of Burma, French Indo-China, Siam, India and China, she fashioned a silk dress.

B

Media Mediate
On Performativity

EN

On the concept of performativity

Series of interventions on the concept of performativity as mediation between the technology and the human in dance, software, language, media theory, music, gender, performing arts theory.

In this chapter:

Text 5
Looking back and not behind
Melanie Sehgal

Text 6
Notes towards a poetic of code
Geoff Cox

Transcription 1
The Theatre of Repetitions
Xavier Le Roy

Text 7
Media Magic
Rudi Laermans

CD 1
Audio remix of the conferences
Plochingen (Benoit Deuxant)

NL

Over het concept van performativiteit

Een reeks voorstellen over het concept van performativiteit gezien als mediatie, als intermediair tussen technologie en mens binnen podiumkunsten, software, taal, muziek, gender,…

In dit hoofdstuk:

Tekst 5
Looking back and not behind
Melanie Sehgal

Tekst 6
Notes towards a poetic of code
Geoff Cox

Transcriptie 1
The Theatre of Repetitions
Xavier Le Roy

Tekst 7
Media Magic
Rudi Laermans

CD 1
Audio Remix van de lezingen
Plochingen (Benoit Deuxant)

FR

Sur le concept de performativité

Une série de propositions sur le concept de performativité abordé comme médiation, comme intermédiaire entre la technologie et l'humain dans la danse, la théorie des médias et des arts de la scène, le software, le genre.

Dans ce chapitre:

Texte 5
Looking back and not behind
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Notes towards a poetic of code
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Plochingen (Benoit Deuxant)

B

Melanie Sehgal

Looking back and not behind

B / 1

Monsters cannot be announced. One cannot say: 'here are our monsters', without immediately turning the monsters into pets.

Melanie Sehgal
Looking back and not behind

B/1

I. Introduction

I chose the title "Looking back and not behind" to talk about the concept of Performativity. I will try to explain the idea and the development of the word "performativity" mainly in language theory and I hope that although it will be quite a bit of linguistics you will see at the end how the concept of performativity opens up and can be useful for understanding cultural practices in general and not only the practice of speaking. I will try to show how the idea of performativity leads from an analysis of language to cultural studies and maybe even further: At the end I have some questions, one is about the role of the object, and the other is if performativity could be helpful to think about media in general (and not only about language).

Performativity I think is mainly a tool that can be useful concerning many different topics. What I mean by tool is that it works on or against something that is already there, it doesn't really stand by itself as an own consistent theory. That's why I first want to situate the discussion around performativity in the larger context of philosophic and linguistic enquiry.

II. Situating Performativity

Language theory like philosophy in general was mostly interested in statements, in declarations *about* the world. Both Philosophy and Linguistics mainly ask "What-questions" because they believe in a fixed state of being, that doesn't change anymore once it has been revealed. A state of being is something that can be referred to, pointed at because it lies outside of language, in the world itself.

For Platon we can find the answer to those "what-questions" (what a thing really *is*) if we look *behind* its changing appearance, at its essence. The essence is a stable entity that lies behind what we see, so we have to abstract from the appearances if we want to come close to the truth. This division between stable essence and changing appearance is the core of what is mostly called metaphysics of presence. It exists in many different versions throughout the history of philosophy, but what those versions have in common, is that they distinguish between two ontologically different states that follow two different kinds of rules: in Platons case there is one eternal, not historical world of ideas, and one world of changing appearances. The world of appearance is of course much less valuable, because there is no truth, so the concern of the philosopher is the eternal world of ideas.

Linguistics make use of this philosophical scheme and apply it onto language: traditionally it distinguishes between the system of a language as grammatical structure and its use (like in writing or speaking). The interesting thing for them to analyse is the system, not the changing and therefore inferior use.

This is representational thinking that I would like to contrast with performative thinking in sketching three figures that shaped the idea of performativity.

III. Performativity in Language theory

A. John Austin

The first one is John Austin: he was an English philosopher of language from the fifties and the one who came up with the term "performative". Austin was very much opposed to focussing only on those "What-questions" and on defining statements that can be classified as either right or wrong. He himself was interested in ordinary (spoken) language, where there is of course much more than statements about facts: there are also questions, wishes, promises that make sense. He was interested in *how* language is used and what it *does*. Words, he says, don't only refer to the world, but they also do something, they can have effects *in* the world, or better in a specific situation.

As examples he begins with Rituals: If in a wedding ceremony the priest says: "Hereby I pronounce you man and wife!" then he doesn't refer to something, but he turns the man and woman in front of him into a married couple. This kind of words that do what they say Austin called "performative". Other examples for "performatives" in Austin's sense could be: "I promise…", "I bet hundred dollars" or a judge saying in court "I convict you!" Performatives don't necessarily have to be rituals, but they are all based on conventions. What becomes clear in those examples is that in order to be successful the context and an authorized subject are very important – without church but also without a real priest there is no marriage… So if we ask Austin where words get the power to transform or perform from, the answer is: The words of the priest have the power to transform two individuals in a couple because they are backed up with conventions - only because the priest repeats a ritual formula he can perform the transformation. The success of a performative sentence depends on the situation around it that is always historical and specific.

This means though that to be performative can not be an internal quality of certain words, and it implies that the effects of words don't only depend on the speaking subject, but on the situation, on the ones that are addressed. Thinking about Performativity is thinking about a relation, the relation between speakers and listeners. If speaking is doing (as Austin says) this doing is always directed to someone, towards a listener or an audience.

The second thing the examples show is that Performatives are not so much about right or wrong, not so much about truth, but about success and failure: And even the ritual act of marrying can fail: if one of the two not yet married says "no", the marriage didn't happen. This means though, that not only the conventional words of the priest are performative. Also a "No" will have a great effect and "change the world" at least for the couple. The possibility to fail shows that every speaking can be doing.

But if every word can then be performative, there is a problem that Austin leaves: how can we then confine a context? If words change the world then it seems hard to separate between language and world or context.

B. Jacques Derrida

To follow the idea that every word is somehow performative I will move on to Jacques Derrida. He reads Austin (in "Signature, évènement, contexte") and he is exactly interested in this problem of the context. For Austin we just have to confine the context and analyse it to understand the transformative power of the performative. Derrida is very critical of this idea, that the context is something external to the sign, something that you can draw a line around.

For him, on the contrary, it's only through the context that the sign can have any meaning at all (he replaces "utterance" by"sign", they are structurally the same for him): A sign only has meaning in relation to other signs, it is meaningful not by itself, but through its difference from others – the meaning of the sign "a" is that it is not"b, c, d" etc. On the other hand a sign is only a sign if it can be repeated in other contexts, if it works in different contexts. Derrida calls this "Iterability". So on the one hand it is only through the context that the individual sign has any meaning at all, it therefore incorporates those contexts, on the other hand it is the power to break with a context that makes a sign a sign.

Together those two assumptions mean that if a sign changes context it will also change its meaning: repetition implies difference. Meaning is not a stable entity within the sign but is made through the changing *relations* between signs. Meaning for Derrida exists only *in between*. That's why it can never be absolutely present. Speaking, like writing, is always repetition and therefore it is always referring to a non-present context. To define the context of a speech act is for Derrida impossible: contexts are always open, unconfined.

So where does the performative power of a speech act for Derrida come from? It stems from the just described power of every sign to break with one context and work within another context. The force of performatives is their mechanisms as signs. The power of a sentence or a sign to act is inherent to its being a sign.

So for Derrida every sign, every sentence is performative. In contrast to Austin he gives a systematic, linguistic explanation of Performativity, but his open contexts stay somehow unspecific.

C. Judith Butler

As a third and last position I would like to talk about Judith Butlers view on performativity. For the US-American feminist theoretician the question of Performativity is a political one. She brings Austin's conventional, but static explanation and Derrida's structural, but dynamic explanation of performativity together and this is how she gives performative thinking a political turn.

In the United States speech act theory was already a political and juridical issue, it made its way into the courts and law books. If speaking is doing, then people must be made responsible for their speech acts just as for any other acts. This becomes clear if you think about discrimination through words, what Butler calls "hate speech". If I say "You bitch" and this makes you one or at least feel like one, of course I have hurt you just as if I attacked you physically and consequently, I must be punished. Although the attempt to fight discrimination is of course good, the consequences of solving the problem in front of court, through the state are problematic for Butler. The state will decide from a universal point of view on what is right speaking and censor what is not - without taking into account the context or different forms of use (like irony, parody…).

For Butler the problem is how Performativity is conceived of here: Performativity in this view is a one dimensional, deterministic cause-effect relation: The word "bitch" makes a bitch. Meaning here is a stable self identical entity that is independent from any context and any kind of use, an entity that has the magical power create what it names.

Butler wants to solve the political problem of discriminative speech through reconsidering how language works and what performativity is. For Butler every speaking is performative, every speaking is doing something – but the essential thing is that speaking can not do exactly what it says. The power of words is not one dimensional. The speaking subject is not a little god that can bring into being what it intends and what it refers to. Her attempt is to conceive of the performative force of language in such a way that the addressed subject has the power to react *in the specific situation*. Her attempt is to redistribute agency. A victim of hate speech is not subjected for ever to someone else's hate speech - it can talk back.

Her starting point is that everything (at least everything that we can think and speak about) is discursive and that there is nothing before and untouched by discourse. Even subjectivity and the biological sex are not just there: they are constituted by discourse like everything else. If I say "the body is natural" then this is still a statement made through language and language is cultural. So everything is cultural because everything is discursive. Society and culture equal discourse.

But if society equals discourse, then agency and resistance has to happen through the mechanisms of language too. The question is how as subjects are themselves constituted by discourse. This is where she makes use of Derrida's dynamic concept of language, his idea of iterability (the idea that every sign can break with a context to work in a new one and like this create new meaning). Following Derrida Butler says that a word can be resignified, its meaning changes along its contexts and its way of using it. The power of words to hurt (the example of hate speech) can therefore be changed into something positive, hate speech is also (paradoxically) a kind of empowerment.

The example she mostly uses is the history of the word queer: At first calling someone "queer" was clearly meant as discrimination, it was meant to put someone down. But calling a name also creates a position - this is the performativity of language - it creates a subject in society and discourse: in this case a subject that is queer and that can talk back as such. Hate speech creates what it names - a queer subject – but it can not control the further life of this once created position: the queer subject doesn't have to stay in the inferior position, because once called into being it can re-act. And "Queer" actually became a positive self description, a position from which it was possible to claim certain rights and be visible. The word queer has been resignified because it has been inserted in a new context (self-description). That means discrimination always creates its own resistance with it. Agency and the possibility to resist to power structures for Butler are possible through language.

What does this mean for speaking in general? What we do when we speak, according to Butler, is not a create meaning out of nothing, but we use something we have not created ourselves: speaking is citing what has already been said back in time. We can never fully control what we say, because we can't overview all the previous meanings. But if using is repeating, it means also inserting a meaning in a different context and therefore changing it. That meaning always changes then counts for every speaking.

But for Butler words can do things only because people use them. Language is the speaking of all subjects that is historical and changes over time, there is no abstract system. Only through the process of repetition and citation something general (a word, a language) comes about. The general system is not something universal behind the objects but what is shared by subjects.

So what do words do when we utter them according to Butler? They (or we when we speak) make our world, maybe not in its materiality, but in its intelligibility (the possibility to understand certain things and others not).

If speaking is doing and doing is (following Foucault's model of power) always power, then speaking, language is itself powerful and normative. Power for Butler is the power of discourse. The constitution of a subject for example is not an abstract universal process, but through the individual name (like in the example of the queer) a subject gets a *specific* place in society and other forms of subjectivity are excluded. Performative language is a mechanism of inclusion and exclusion, it is not a neutral medium of reference. For Butler words make our society, the values we believe in, the categories we think in. In the interaction of speaking the subjects make their world. It is through the relation that speaking becomes doing, a specific doing.

In this view culture becomes crucial - the specificity of the different cultures can be explained through the specific interactions. And it is through the changing language that this culture becomes historical.

What I wanted to show with this line from Austin to Butler was how the concept of performativity moves from a focus on language towards culture, away from a focus on sense to an emphasis on the shared event of speaking.

Austin showed how important the non-linguistic context (society or culture) is for the success of a performative utterance. But this culture was somehow fixed and static. The context had to be closed off in order to explain why a performative works or fails. Derrida helped to conceive of a dynamic concept of language, but culture and history where left out. There is no transcendence, no world behind, because there is only language. Butler tries to conceptualize a historical and dynamic culture through a dynamic discourse. She includes culture, but at the cost that culture *is* discourse.

III. Opening up performativity

From here I would like to look at how the concept of performativity could or actually did open up. I would like to ask two questions: one is about the role of the object, the other is the question of the medium.

A. Performative objects?

My first question is if we could widen the idea of performativity even more in order to analyse all kinds of practices, not only linguistic ones. Performativity so far was about the practice of speaking, about the use of words that change their meaning through this use. Could this be true for the use of all kinds of objects and not only of words? The line I drew from Austin to Butler, from language to culture, could also be described in a different way: in this course the subject has been more and more decentred and deconstructed. The focus of performativity was to conceive of the subject in a different way without abandoning it: the subject is still there, but it is not sovereign anymore, it can't fully control what it says and does. But doesn't reconsidering the subject mean automatically reconsidering also the object?

Although the theoreticians I have referred to before don't go that far, I think that the idea of performativity leads to a different view not only on subjects, but also on objects. Austin, Butler and Derrida already practically conceive of words as objects that have a history and a life of their own. The opening up of performativity towards culture has to include also objects, because culture is not just made by or out of subjects. I want to briefly introduce two thinkers that include the object into their performative analysis.

Michel De Certeau (who could be an example for how performative thinking leads to cultural studies) makes no difference between the use of things and the use of words; both things and words are marked and formed by their past uses. Consumption actively changes what it makes use of - using is producing. Interestingly, De Certeau also explains how the privilege of the system versus the use in theory actually comes about: A scientific context (like Linguistics) has to transfer its objects into a secure place, abstract them from their relations and the practices of daily use, in order

to analyse them in peace. So what is absent if we analyse things (as well as words) is not an abstract context of signs (as Derrida says), but a concrete and historically specific context of practices and relations.

De Certeau carefully includes objects through their use. Our relation with objects is that we use what we didn't make ourselves and by using them we also change them.

But the question is how the objects also change us, if they generate specific uses.

The potential of objects to act is what the historian of science **Bruno Latour** is interested in. For him it is not the use of things but the things themselves that have a performative power. Things have an internal power to act. And they constantly change because what they are also depends on their changing relations with other objects and people. Objects change and get changed. Things and people change one another in a network of interaction. Objects are not stable, passive substances, but active quasi-objects.

History with De Certeau and Latour is not only the subject centred history of discourse, but a history full of all kinds of things, practices and opportunities!

Although I ended up quite far away from a strictly linguistic concept of performativity I think that the deviation over language theory was not in vain: The linguistic concept of Performativity changed how we can conceive of culture: culture is not a static system, not a text, but it is fluid, made out of practices by many different actors.

B. Performativity and media

The second question (which is still a real question for me) is the question of the medium: How could we think about media from a performative point of view?

(I am now talking about media in a very broad sense, not only about technological media but also about media of perception and about the concept "medium"…).

In the kind of language theory performativity criticizes media have no place. The linguistic focus is the abstract system of language, not its inferior version situated in time and space through media. Media in this view are just realising a grammatical system that is already there somewhere in an unmediated, pure way. Language is a set of possibilities from which only a selection is realised (this realisation is therefore always a story of loss). Thinking that media just realise something that is itself unmediated makes use of the two world scheme: there is a true reality that stays stable behind the false realisation through media.

Maybe the immanence of performative thinking could help to think about media without making use of two ontologies. The focus of performativity was on the actual use of language in time and space, on how something appears in a specific situation. If the use produces the system, then it is crucial *how* language is used – written, spoken, shouted,

broadcasted etc. There is no language without a medium that embodies it. Language is always something material, that has an own specific potential. If language only exists in its embodiments, then those embodiments – the media - are given a crucial role: they make the event; they are not accidental but essential. Focussing on performativity it is important to look at what media do, what kind of use and what kind of specific relation they generate. Different media lead to different kind of practices within the use, to different kind of relations. Media are productive. They produce a relation and they also change what they transfer through their materiality. But this change is not a loss, it's a productive mechanism.

That means media don't deprive us of a true reality – on the contrary: without media (understood in this of course very broad sense of embodiment in time and space) there would be no reality, nothing perceptible. Through the performativity of media we make our reality and it is a really real one with nothing else behind!

C. Closing…

I have tried to show how performative thinking challenges a so called two-world-model of philosophy. Representational thinking was about looking behind what we see in order to perceive the stable truth (with a mental not the physical eye…). The main strive of Performativity is to overcome this thinking in two worlds and think immanently (in terms of *one* ontology). Performative thinking is not trying to look behind the phenomena: there is no difference between essence and being (or becoming). In that sense it is a tool against Essentialism. Things, bodies, relations are thought of as constituted and not given. To explain a being, meaning or condition performative thinking looks at the history of becoming, how something became what it is - it looks back and not behind what we see.

Geoff Cox

Notes towards a poetics of code

B / **2**

[SULAWESI CRESTED MACAQUES]
writing the complete works of Shakespeare

Geoff Cox
Notes towards a poetics of code

B / **2**
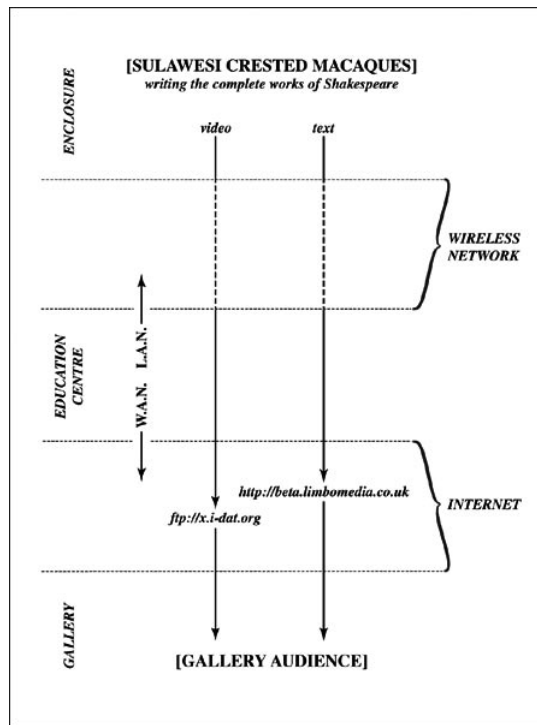
What follows is a series of loosely connected ideas [drawing upon, and hacking together, some previous papers and projects].

The presentation begins by making reference to an essay written with Adrian Ward and Alex McLean called 'The Aesthetics of Generative Code' (2000) making an analogy between code and poetry as a form that requires reading/speaking (or should I say writing/executing)

www.generative.net/papers/aesthetics/index.html
Some of these ideas have been further developed in the co-curation of the show 'generator' that engaged with rule-based work bringing together artwork from the conceptual tradition and the recent work of artist-programmers

www.generative.net/generator/
All the work was 'live' or performative in this sense as generative art/media. Part of this show included a contribution by some monkeys entitled 'notes towards the complete works of shakespeare'

www.vivaria.net/experiments/notes/documentation
itself part of an another project 'vivaria' engaging with ideas around artificial life, and asking the question 'why look at artificial animals?'

www.vivaria.net/
As you can see, the home page is suitably taxonomic.

My overall approach is rather unfashionable (bypassing deconstruction for historical materialism) drawing upon Benjamin's statement (in 'The Author as Producer' of 1934) that it is simply not enough to have social or political commitment without at the same time thinking through its relationship to the means of production and the technical apparatus. He says:

'An author who has carefully thought about the conditions of production today… will never be concerned with the products alone, but always, at the same time, with the means of production. In other words, his [/her] products must possess an organising function besides and before their character as finished works.' (1983: 98)

In this way, I am operating in a similar spirit to the organisers of this event in what they would describe as keeping things in the kitchen than taking them through into the dining room. For Benjamin, the 'cultural producer' is recommended to intervene in the production process, in order to transform the apparatus. This presentation simply asks if this general line of thinking retains relevance for cultural production at this point in time – when activities of production, consumption and circulation operate through complex global networks served by information technologies.

I. Aesthetics of Code

Aesthetics, in general usage, lays an emphasis on subjective sense perception associated with the broad field of art and human creativity.

Revisiting the troubled relationship between art and aesthetics (and largely reliant on Rée's book 'I See a Voice'), the argument in these notes is that, like poetry, the aesthetic value of code lies in its execution not simply its written form. The code largely performs the work.

To separate the code and the resultant actions would appear to limit the aesthetic experience, and ultimately limit the study of these forms and what in this context might better be called a 'poetics' of code. By poetics, I aim to imply a critical activity that would take account of other social factors outside of mere sense perception. For instance, quite clearly there is an ideology to aesthetics that lies relatively hidden and difficult to perceive critically. I haven't time to go into this in detail but it is worth noting Zizek's evocative description of ideology - the 'generative matrix' – that analogously expresses the generative code beneath the action. The suggestion, in keeping with the subject being described, would be that this requires a certain transparency to open it to criticism (we need to view the source code in other words). Revisiting the idea of the limits of aesthetic experience might serve to reveal contradictions between various modes of operation – for instance, between theory and practice, as well as between the intellectual and physical division of labour involved in the production of generative art works (in the case of 'immaterial labour', this is perhaps all the more difficult to perceive). These issues are all too easily overlooked in an over-concentration on aesthetic outcomes that are all often reduced to subjective judgement and taste.

In discussions of aesthetics, the predominant philosophical legacy has been that any theory of art is predicated on the 'specific characterisation of the senses'. It is now generally accepted that sense perception alone is simply not enough unless contextualised within the world of ideas. Similarly, the world of multimedia is all too easily conflated with a multi-sensory experience (of combining still and moving image, sound, interaction and so on) as if without a priori understanding of the integrated system (the body-machine) and its underlying code – genetics maybe, but this must also include social and discursive frameworks.

Aesthetic theory has tended to collapse experience into what is perceived through the five senses, whilst privileging sight and hearing over touch and taste, leaving smell 'at the bottom of the heap' (Laporte's History of Shit comes to mind, as does the Museum of Ordure that I am a trustee of; as the name suggests, it tries to archive that which culture doesn't value including digital shit). Subsequently there has been a recognition that this separation of sensual experience is inadequate and that a more systematic approach is called for that recognises the body as a whole as an integrated system, and then extend this to the outside world. To put it another way,

software and hardware should not be unduly separated but this is also networked to other machines, users and environments.

These limits of traditional aesthetics are emphasised in the problem of defining poetry. Poetry throws sense-bound classificatory distinctions into question as it is both read and heard; or written and performed through speech. Hegel suggests a way out of this paradox by employing dialectical thinking; as we do not hear speech by simply listening to it. He suggests that we need to represent speech to ourselves in written form in order to grasp what it essentially is. Thus poetry can neither be reduced to audible signs (the time of the ear) nor visible signs (the space of the eye) but is composed of language itself. This synthesis suggests that written and spoken forms work together to form a language that we appreciate as poetry. But does code work in the same way? Is the analogy productive?

Poetry at the point of its execution (reading and hearing), produces meaning in multitudinous ways, and can be performed with endless variations of stress, pronunciation, tempo and style. There are many precedents for this.

For instance, Surrealists and Dadaists used arbitrary patterns, rhythmical noise, and mere chance arrangements of words and sounds – in automatic or generative experimentation. Whereas the automatic text reduced the significance of the poet making the text a transcription or discovery rather than a production or invention, I am trying to stress a more purposeful arrangement of code by the programmer.

Rather than chance arrangements, attention to detail in code is paramount when it is encountered in written form and in terms of its execution. However, like poetry, language is used in a highly controlled manner and with subtle nuances. Evidently, code works like poetry in that it plays with structures of language itself, as well as our corresponding perceptions. In this sense, all poetry might be seen to be generative in that it is always in the process of becoming. Even for the Surrealist Paul Valéry, a poem 'entails a continuous linkage between the voice that is, the voice that impends, and the voice that is to come'. It is generative (and performative) in the sense that it unfolds in real-time.

II. Execution of code

By analogy, generative code has poetic qualities, as it does not operate in a single moment in time and space but as a series of consecutive 'actions' that are repeatable - the outcome of which might be imagined in different contexts. Code is a notation of an internal structure that the computer is executing, expressing ideas, logic, and decisions that operate as an extension of the author's intentions (whether achieved or not). The written form is merely a computer-readable notation of logic, and is a representation of this process. Yet the written code isn't what the computer really executes, since there are many levels of interpreting and compiling and linking taking place. Code is only really understandable within the context of its overall structure.

Code itself is clearly not equivalent to poetry as such, but retains some of its rhythm and metrical form. Code is intricately crafted, and expressed in multitudinous and idiosyncratic ways. Like poetry, the aesthetic value of code lies in its execution, not simply its written form. This is decidedly not to say that the code should be privileged (as implied by Adorno's comments on music being a by-product of the score) but that the code and the execution of the code need to be experienced and understood in parallel (for instance, the CODeDOC exhibition at the Whitney and later at Ars Electronica). Any sense of code's autonomy is subject to its place within its operational structure. In this way, code reflects human activity and human activity is coded within social and discursive frameworks – thus authorship is perhaps characterised in terms of (social) responsibility to the operating system and language structures. Clearly generative media operates in this way too and appears to encapsulate the paradox of autonomy. Generative art needs to acknowledge the conditions of its own making – its poesis (from the Greek poiesis, poetic art or creativity from poiein – to make; further suggesting 'auto-poesis'). This needs to be made transparent in the spirit of open process, and open source.

Exemplifying these principles, in Alex McLean's work forkbomb.pl you are encouraged to understand the code and the output of that code in parallel (incidentally, Alex McLean also made the runme.org software repository www.runme.org:

```
#!/usr/bin/perl -w
use strict;
die "Please do not run this script without reading the
documentation"
if not @ARGV;
my $strength = $ARGV[0] + 1;
while (not fork) {
exit unless --$strength;
print 0;
twist: while (fork) {
exit unless --$strength;
print 1;
}
}
goto 'twist' if --$strength;
<documentation is on the website
http://slab.org/forkbomb.pl.txt>
```

In this example, the program splits in two with every iteration. The code is relatively lengthy as the basic instruction could be reduced to one short line of code:

```
fork while 1;
```

The instruction is simply to 'split this process in two for ever' - thus, after the first iteration you get two processes, after the second you get four, then eight, and so on indefinitely. However, the output of the first example is significant in that it is a visualisation of the execution of the process in a more complex performative manner. On a technical level, the computer is under such a high load that it fails to

Geoff Cox
Notes towards a poetics of code

B /**2**

comply to its instructions - after a while the fork calls fail to split the process in two, and so on. The ordering in which the task scheduler does things becomes less-ordered the harder it is pushed. In this way, the output can be seen to be a visualisation of the computer's performance during the program's execution. The output would look very different on different computers, thus providing a 'representation' of the processor and operating system. The code and the resultant actions are intricately linked in poetic dialogue.

forkbomb.pl was included in the exhibition Generator that presented a series of self-generating projects, incorporating digital media, instruction pieces, drawing machines, experimental literature, and music technologies.

The intention of the exhibition was to act as a point of connection for different generative practices across disciplines, pointing to the relationship of visual arts to other media, and drawing together a younger generation of artist-programmers with more established conceptual artists engaging with computer technologies - such as Sol LeWitt, Stuart Brisley, Yoko Ono, with Alex McLean, Joanna Walsh, and Adrian Ward.

The exhibition title refered to the term 'generator' itself, describing the person, operating system or thing that generates. Sounds, images, and objects, distributed online and offline, generated their contents and possible meanings live throughout the course of the show. In this way, Generator sought to comment allegorically upon the wider systems within which the artworks generate their meanings. With this in mind, in a sense the works followed rules set by the curators too: following rule-based or mathematical structures, operating in real-time, and by addressing issues of authorship (not by deferral as is perhaps the orthodoxy, but more through the critical activities of the artist-programmer) by placing an emphasis on the productive apparatus under contemporary conditions (making reference to Benjamin's 'The Author as Producer' - all operating within the context of a (dead) gallery system. Generator attempted to place emphasis on these productive processes, allowing the artist-programmer and machine to be seen to work in partnership to disrupt tired old mythologies of creativity - emphasising that art conforms to formal structures and contraints, and that computers might be used for manipulating these structures.

On another level, the idea was to make reference to complexity theory, in that the relationship between order (that which can be classified and rationalised) and disorder (that cannot, because it is too chaotic and generalised) does not lie simply in opposition - but rather in dialectical tension.

III. Dialectics of code

The dialectic is a dynamic, perhaps generative process, by which an argument (thesis) is posed, only to be disputed by another (antithesis) in order to bring about a combinatory resolution (synthesis). The dialectical movement results in a synthesis which is not just the conclusion, but is to be seen to be part of a continuing critical process. With more reflection the synthesis will reveal itself to be a thesis in some other respect and so require the same dialectical treatment, and so on, in order to continue a chain of better understanding - whether finally concluded or not.

```
>list
>10 let thesis$ = "1"
>20 let antithesis$ = "0"
>30 LET synthesis$ = (thesis$ + antithesis$) + synthesis$
>40 print synthesis$
>50 goto 30
>run
saved dialectics.bas
```

The laws of motion are subject to inner contradictions at every level of operation, that define the mode of production – and that nothing is finished or resolved but in a continual state of flux. This idea of an inconclusive synthesis is accounted for in the contradictory phrase Orderly Disorder – a perfect maxim for correlating ideas of complexity with dialectical thinking.

According to N. Katherine Hayles: 'complex systems nevertheless become chaotic in predictable ways'. In other words, they are not absolutely chaotic (or random) but express a complex structure of order and disorder.

Thus systems, even social systems, are not closed but also open to influence and change from external and internal factors.

In other words, the concept explains how dynamic systems are very sensitive to small changes. The science of complexity, in other words, 'refers to the potential for emergent order in complex and unpredictable phenomena'. For instance, the system expresses unpredictability despite its deterministic character. If this all seems a rather inadequate description, I hope it is clear that I am not so much interested in a precise scientific mapping or explanation of this but its metaphoric potential: in that 'tiny disturbance can produce exponentially divergent behaviour' and this has some level of verification. Within self-organising or generative systems, disorder may lead to order, and order is encoded into disorder at a fundamental level. The argument that disorder is no mere opposite of order provides dialectical potential.

Within systems and their sub-systems, positive feedback loops might generate the further development of a process to the point of causing a fundamental and unforeseeable change of the existing system. By analogy, one could think of capitalism as one such system that contains the seeds of its own destruction (to paraphrase Marx). This is important as it emphasises the constructive positive role that disorder might play in creating order. According to this logic, at the 'bifurcation point', chance takes hold of determinism, and as a result either disorder or order may be generated. If 'Bifurcation' means splitting, as the point where within a system, one path or another must be followed, although the choice is limited to one

of two, the decision is thoroughly unpredictable. With increased frequency, bifurcations can lead to chaotic systems of course. In science, this is the theory of self-organising matter that Sue Owens has adopted to explain the possibilities of a social system – wherein order is both expressed in disorder and might be generated out of disorder. Living systems (such as society itself) are determined by rules, but at the same time demonstrate emergent properties that are unpredictable and appear to break rules. The possibilities are large and complex, but not endless nor open-ended. Hence, bifurcation theory is a common explanation for how ordered structures can arise from disorder.

This might be described as the working principle for Alex McLean's forkbomb.pl in that it demonstrates bifurcation but also contains the seeds of its own destruction as the system will eventually crash. Thus, it is possible to draw a parallel between the revolutionary moment and the bifurcation point as the point where dramatic change takes place. It is here that order and chaos are combined so that change can take place. But this patterning does not stop there for it to operate dialectically, but needs continual improvement so as to not stagnate (in leftist politics, this is sometimes called 'permanent revolution'). On the contrary, every new synthesis should become a new thesis and so progress is not stopped short, and in this way resists 'premature closure and false totalities'. Contradiction between parts is required for the complex whole to adequately describe the ways in which these parts express both disorder and order.

My argument is that dialectics continues to remain a useful conception and model of change to describe systems that appear to contain the same logic. Dialectics and complexity together suggest that human subjects are constituted through their relationship to society and institutions, and that society cannot be described simply as a collection of individual subjects but is a far more complex system that takes account of individual differences but also of collective and networked actions. The simple logic of the whole is more than the sum of its parts is made manifestly evident. Herein lies the impetus for change, as a result of revealing the contradictions between the relations of production. As a model of generative processes, the parallel of dialectical thinking and complexity theory offers a counter-argument to causal relations, such as a straightforward linear movement between cause and effect. This approach provides the possibility of change through collective human agency – at the point of bifurcation or revolution. By its inherent method, dialectics offers the possibility of transformation coexisting with a tight structural framework – it is both a paradigm shift and an old discredited paradigm in itself. It encapsulates the idea of orderly disorder wherein positive change remains a possibility and 'posits an optimistic turn to such processes by positing them as sources of renewal…'. Evidently, people and things are more complex, dynamic and self-organising – echoing the exhibition title 'generator' in describing the person, operating system or thing that generates.

In this spirit, this presentation tries to make the case for (poetic) contradiction – for a practice that acknowledges the conditions of its own making, the means of production and the technical apparatus. The theory and practice of code might be seen to be poetic in this sense. In the spirit of this debate at this event, the human subject is thoroughly embedded in these processes, in terms of making/performing the work. If this is understood dialectically, the coding requires transparency to demonstrate its transformative potential in art and life in general.

image of production scene:

www.vivaria.net/experiments/notes/documentation/

end/fin/einde

Notes

All references are in the original texts (links below).
These notes are based upon previous papers:

'*The Aesthetics of Generative Code*' (2000), with Adrian Ward & Alex McLean, Generative Art 00, international conference, Politecnico di Milano, Italy
www.generative.net/papers/aesthetics/index.html;
also in Eugene Thacker, ed, *Hard_Code: narrating the network society*, Alt-X Press, ISBN 1-931560-04-8, 24K, 22pp,
www.altx.com/ebooks/download.cfm/hardcode.pdf

'Generator: the dialectics of orderly disorder' (2002), conference paper, Creativity & Cognition Proceedings ISBN 1-58113-465-7, ACM Press, pp. 45-49,
http://portal.acm.org/citation.cfm?id=581710.581719&dl=portal&dl=ACM&type=series&idx=SERIES922&part=Proceedings&WantType=Proceedings&title=Creativity%20and%20Cognition
'*Artist as Engineer*' (2003), symposium, introduction, co-chair and co-organiser (with Joasia Krysa), as part of Interrupt: artists in socially-engaged practice, in partnership with Arts Council England, University of Plymouth
www.interrupt-symposia.org/symposia/engineer/

'*Why Look at Artificial Animals?*' (2003), conference paper with Adrian Ward, Consciousness Reframed 03, University College Newport, Wales
www.vivaria.net/texts/animal.pdf

And projects:

Generator (2002-03) touring exhibition, (co-curated with Tom Trevor) Spacex Gallery, touring to Liverpool Biennial and Firstsite, Colchester, with support from the Arts Council of England
www.generative.net/generator

The Museum of Ordure (ongoing) (with Stuart Brisley & Adrian Ward)
www.ordure.org/

Notes Towards the Complete Works of Shakespeare (2002-03) limited edition artists book & DVD, published by Kahve-Society & i-DAT for www.vivaria.net, produced by Book Works, ISBN 0-954181-2-X.

Vivaria (2003 and ongoing) website (with support from the New Media Fund of Arts Council of England) www.vivaria.net

Xavier Le Roy

The Theatre of Repetitions

Other references on this Opera:
www.steirischerbst.at/Programm/Langtext?ProgrammeID=35;EreignisseID=14&cmslang=Englisch

Xavier Le Roy
The Theatre of Repetitions

Thank you for the invitation. I do not know if the link is clear, but I will just report shortly on a project that I did. I think there is definitely a link with what is performativity. The title chosen here for my talk was "An Opera" because I was asked to stage an opera by Bernard Lang, who is a composer.

Before I tell the story of how this project was developed, I might point out that the link could be that I was first confronted to a score, a text. The question I asked was "What is to be performed between the notes"? When I discussed with the composer for the first time, he told me how he was composing and showed me the text, the notes… Facing the score, what appeared to me, my first thought, was that the staging was done already. You just have to play the notes, and this is it. But then there are some parts where people are not playing. They are there, present, and what they should mediate, to use this term, might be my job…

So I was invited to do this project. Bernard Lang was looking for somebody to stage his opera. He started to tell me all his ideas, what text he used, as he was also the author of the libretto. He wrote music and text. The first part of the opera was a text by the Marquis De Sade, the second a text by Williams Burroughs and the third extracts from the report of the Nuremberg trial. So this was quite heavy stuff.

He was telling also about his method of composition. The piece already had a title: **Das Theater der Wieder-holungen**", or the Theatre of Repetitions. His way of composing is largely based on "Difference and Repetitions" by Gilles Deleuze, as Bernard Lang is also a philosopher and he uses many philosophical concepts to compose his music. Basically, in the music, he is working on the idea of repetition, which in term of performance and performativity has obviously a strong effect.
Most of his compositions are made out of patterns of notes. For instance, a pattern would repeat five times and then comes another pattern that would be repeated thirteen times and another pattern that would be repeated tree times and one pattern only once and one twice and so on.
He explained all his ideas and how he came to do this. He made also very precise suggestions on how this music should be staged, should be performed. He had many pictures and a lot of things he wanted to do with video. He wanted screens, big screens, video screens where film would be projected. He was thinking about special images and had already very detailed ideas.
At the end of this first discussion, I ask him this question: "Why so many pictures? Why don't you make a movie? Why do you actually want to do an opera?"
First, he found it difficult to answer and finally returned the question to me. I told him that I was interested in the specificity of the media he had chosen to work with, that is opera, which is both music and text. It was for me a way of working on language and transforming it, particularly with his way of composing which is = if – if – y if you if you t – if you t- if you take the = this is the way it sounds. If you take this sentence and you say it this way, there is already a clear statement about a media or a way to transmit something. In other words, it's about transformation.
Continuing our discussion, I mentioned that I was not so interested in manipulating video pictures with the music but that I would like to think in terms of this specificity of his composition.
And I had also another question for him: "Why did he want to play this music on stage? Why did he need somebody to stage it? As he had all these ideas, it was done." And I added: "It's done, just get on with it!"
He says that he felt he was not able to and added an interesting thing: "I also want it to be music theater, you know". (this is a new name for opera: when it is new opera, the term used is "music theatre"). He added: "When music is played in concert, there is always some staging, some "mise en scène", the way musicians enter". I thought this was really interesting because of course then we were very close to what the media always produce in term of meaning. At the end of this discussion, we agreed to work together on this somehow. The proposal that I made was to try to use and perform the score with the following strategy. The notes. When the musicians play a note, it is already staged. They just play it: if the note is violent, they have to do such and such a movement; if it is a flute or if it is the piano, they have to do this and that. There is already a lot of movement that you have to do to produce the sound. I suggested that they do it, and that my job was actually to think about what they do when they are not singing, or when they are not playing the instrument. In practice, it was writing a second score, in between the score which was already there. And why suggesting that?: Because I'm interested in what the media already produce in term of meaning, which is very present. This is the way we have worked.

May be I can show a short excerpt. I have a some material, *[the quality]* it's very bad so you need a lot of imagination. But I will try to tell what you should look at so that you see a little… It lasts five minutes. It is at the beginning of the piece. The staging I proposed was to reproduce the usual and conventional way of how music is played. There is a stand, or some platform where the singers are standing in the front, the violins and the cellos in the second raw and the choir behind. The idea was to use the way music is played traditionally and to put it in a black box which would reproduce the "we are in a theatre" For me, the black box means theatre, and this theatre was practically in the theatre in which the audience was coming. The public would enter a room and they would see this black box in the middle of it. They sit in front and the whole thing is in a second black box, a theatre in a theatre…
[excerpt playing]
May be you see the pattern of the movement that they do… on the left side…
[more excerpt choir singing]
Here six soloist are leaving. One of my ideas was that if they have to sing they are there and when they don't have to sing, they can just go away.
[more excerpt instrumental]
The musicians, all the ensemble, they were the musicians here…

[instrumental music]
Two singers coming back…
[more excerpt voice singing]
There was a clear sign that when all the musicians had stopped playing, they simply lowered down their heads as one of the first sign of the performance. You see that everything is actually staged: every movements, the inbetween moment when they are not playing is also choreographed, so there is another text between the text.
[more excerpt choir singing]
Yes, this is also a another clear moment when you can see something…
If you look carefully, you see that there are some movement that work like a machine, following the..
[more excerpt choir]
So, well.
The material is not very good, but I hope that you got a little bit of the picture.
In this last moment, for example, the text was: "Aussi ridicule qu'absolue". They all play or sing, then the music stops, and they all do the movement of tilting their heads back four times. The aim was to trigger in spectators the way they look and listen, or how and what is the relationship between the movement which produces the message and its necessity, and the other moment where, because it is a live performance they are always there while if you were listening the music on a CD, they only appear through the sound.

Now I have to be short and to conclude. I was thinking, when listening to the previous speaker, Arjen, that what they mediated for me was actually the structure and the organisation of the music world which I didn't know before. All the hierarchies and how this conditions what they produce anyway. Maybe I was realising that what is mediated is also that education of the musicians…
I had a very difficult time with the soloists, it was difficult to work with them. I proposed this concept: "have the music". The music is very difficult to perform, they need to sit at the table, because they need to read the score, and they also need the tuning fork… It was very interesting for me during the rehearsal. Basically their activity was to read the score, to look at the conductor - because without him they were completely lost because of the complexity - and to put the tuning fork near their ear to get the tone. This was all choreography. So basically what I thought of proposing to them was: "Do all the movements that you need to produce the music the best you can". My strategies was not to ask them "You should say the words and put the arm behind you…and so on, and so on" but the exact opposite. "Be as comfortable as you possibly can". But this was very difficult. For them.
One of the biggest difficulty was of course that they kept asking me over and over, "Xavier, what does this text mean for you, what is the meaning of the text?" They where really asking for a reconstruction of the meaning of the text, which I thought was completely deconstructed by this way of composing. To make the language stutter produces sound of course, it makes complete sense for me as what music can be about this sound.
But they are used, and they are educated to re-make people understand what is in the text which creates the music which is not really understandable. The meaning, reading the text and hearing it, is the biggest problem that I have in opera. When I listen, I read the translation, and then I understand what they say, but actually what they say is something else and is something interesting.
So the most difficult thing with them was to get them to do simply what they need to do to produce the sound, and ask them: "Don't pay attention to the meaning of the words, just says the words the way you want to say them and it will convey the meaning that you want to give it." But they needed me to tell them the meaning of this text, so they could understand the interpretation.
And now we are back to the question of the relationship between interpretation and performativity and maybe what is the difference between what we could understand as performativity, and what we understand as interpretation. This was what I was asked: to give an interpretation of the text.
One of the singer's remark was: "You know, Xavier, for me to move I need first to understand the meaning of the text, then I have an emotion and from this emotion, I move." This is the mark of their education, or maybe they are built to be able to do this. This is an amazing technique, and they can do amazing things with it. They all have a very complex, very interesting construction, but it was impossible for them to hear: just do it and there will be a meaning, there will be emotion, because you cannot do it in another way,. I thought that this was interesting, and it is also what the piece mediates, to go back to the theme of the day… *[applause]*
Meaning is movement is meaning.

Rudi Laermans

Media Magic

Rudi Laermans
Media Magic
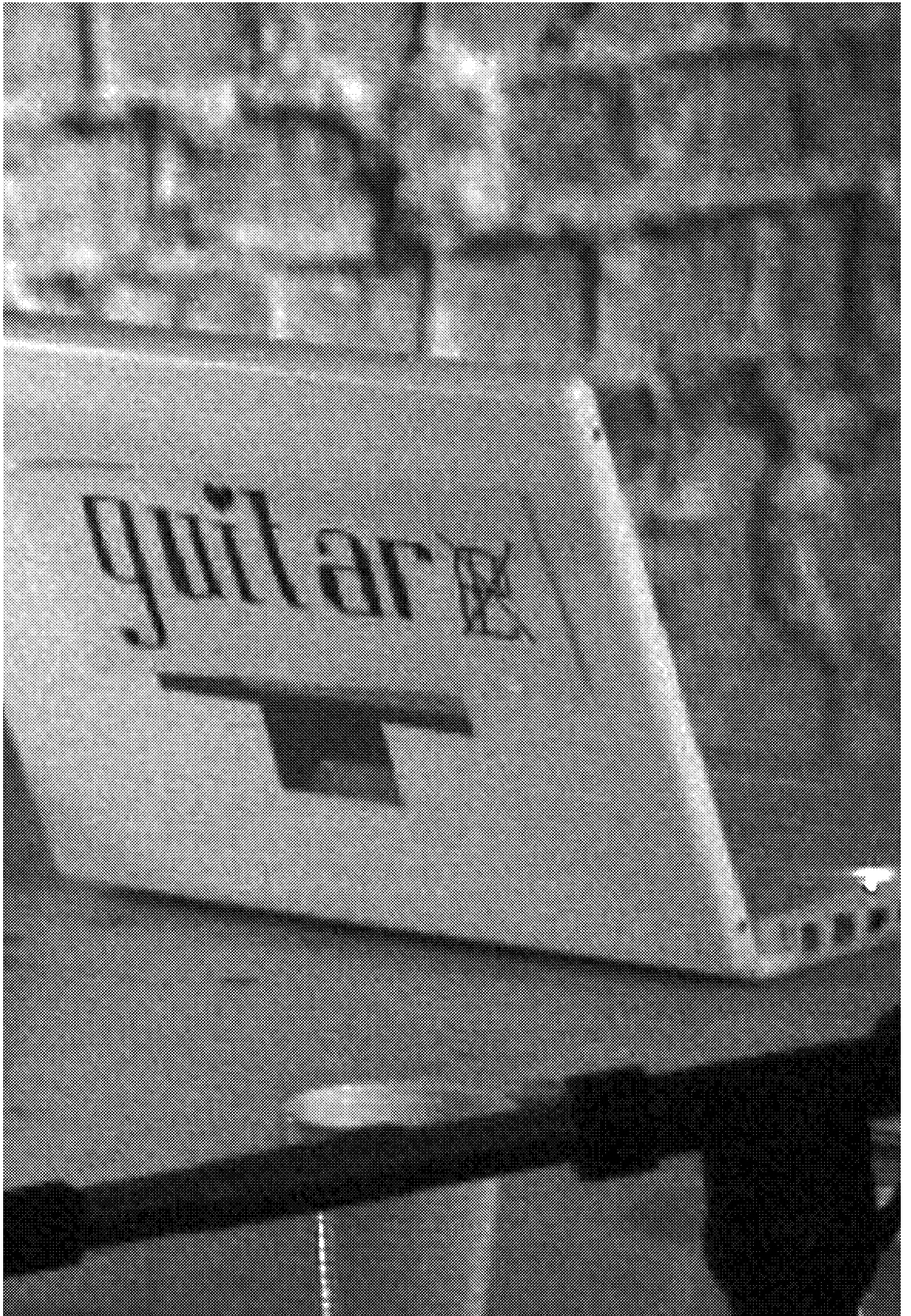
1.

As the name says, media mediate. They 'mediate' between individuals, between people, their inner selves and their environment, and also between objects. Communication media mediate between people, cultural and symbolic media place themselves between man and the world, interfaces link objects, machines and devices, networks… Not even the gods can do without media. In the Catholic tradition, Jesus, the host and the angels are all interfaces between the sacred and profane worlds. But whatever the actual form or specific function of a medium is, it always belongs to the class of *the 'in-between'*. Every medium creates a middle, a medial zone that also acts as a fluid or 'format'.

Media are often multifunctional. Language is a medium of communication, but every natural language is also a symbolic medium that transforms the speechless reality into a meaningful environment. This metamorphosis is something quite miraculous. Neither grammar nor vocabulary determine how we deal with the world, not even when we consciously reflect on it. But we do always describe the world with the aid of particular words. Language is not a neutral or objective video screen, it is interpretative. It makes specific distinctions, it differentiates coarsely or finely between objects, feelings, moral attitudes, etc. Without these distinctions there is only an amorphous Reality and nothing meaningful can be observed.

Things, situations and events are by no means always the direct effect of naming or giving meaning. It is possible of course: the performative use of language is far from uncommon. No bonds of love without the sentence 'I love you' ever being spoken (answered with 'and I love you too'), no legal obligation without contracts and articles of law. But the pen I am holding at the moment still exists without language being used. The English language itself actually suggests this: everything we can call an object has an independent material existence (which does not mean that for this reason we call it an object). The idea of 'reality' is inconceivable, and thus unknowable, without such words as 'object' and 'objective', 'reality' and 'realistic'… and such complementary expressions as 'subject' ('subjective'), 'unreal' ('unrealistic'), etc.

Machines do not understand colloquial or natural language. They exchange information in their own machine language, like HTML. A couple of clicks on the mouse is sufficient to convert an HTML document into English, Dutch or French. However, natural and machine languages are different media. Basic forms of implicit meaning, such as double meanings and allusions, cannot be programmed because they are so tied to a particular context. Nor does one ever speak a machine language, since it is used to *operate*. But it is not just a question of the relationship between colloquial language and machine language. For example, what is the relationship between pre-technological media and technological media? Painted images undoubtedly differ from digital images – but in exactly which respects? And is an image calculated or recalculated by a computer actually still an image? Is it not,

rather, an easily manipulated configuration of pixels which we only count as part of the world of images because of its superficial similarity to non-digital depictions?

What exactly happens to a communication medium like money when, in the course of its history, it first assumes a textual form (the banknote, the cheque, the share certificate, etc.), then mutates into bits and bytes in worldwide networks? Is digital money still actually real money? Or is it just a digitised amount whose movements are legally covered by a signature, by the banks or the share market as institutions? The digital code of ones and zeros meanwhile 're-mediates' a considerable proportion of the earlier media (does anyone still occasionally write with an old-fashioned typewriter?). In this way it seems that a new super-medium has been born that can store, execute ('perform'), transport, transform, etc., both readable texts and instructions in machine language, both images and sounds.

Digital code has penetrated virtually all spheres of life at lightning speed. Digital life is the ubiquity of hardware and software that runs on ones and zeros. We hardly notice what's happening: just like cyberspace, the whole digital realm is something of *an absent presence*. After all, you don't see any ones and zeros on a computer screen but you do see words and sentences. Nor do you hear bits and bytes coming out of the loudspeaker, only music. We disentangle signs and meanings, not mute ones and zeros or digitally-coded information. Perhaps the simultaneously strange and natural materiality of 'the digital' can best be compared with that of the body?

2.

Life and culture are analogue, not digital. The human locus of this analogue functioning is the body. An organism lives as long as the constituent cells reproduce themselves – this is what life is. Human bodies are connected to themselves and their surroundings by means of their five senses. These are our five primary media, which also mediate in our dealings with other pre-technological or technological media. At the same time the various media format our senses. First there was language, then writing, later came printing, and later still the first technological medium, photography: the history of the human body is measured by the fault lines that new inventions bring about in the links between sensory and external media. First, language formatted perception, while now the human eye is sharpening its focus on the inevitable confrontation with the various sorts of technological image.

Writing and printing benefited the eye, while conversely television and 'the electric age' once again create a quasi-oral, and partly tactile or haptic media environment. Marshall McLuhan already held this view in the 1950s and 60s, long before the digitisation of everyday life commenced. His masterpiece, *Understanding Media*, sometimes reads like a foreshadowed resurgence of the totally sensory: 'previous technologies were partial and fragmentary, the electric is total and inclusive'. Books and photos are absorbing but sensorily one-dimensional 'hot media', while cartoons and television are by contrast open

texts, 'cool media' that appeal to several senses at the same time. In fact McLuhan was already dreaming out aloud of a more direct link between the human body and the new technological media. In 'the electrical age', electric light and the computer screen reign supreme, and both are thought to have a direct effect on the neural system.

In such pre-technological media as writing and painting there is still a connection with the body. They are manual, and thus tactile, assuming a constant feedback to other senses. You can smell ink or paint, and a handwritten text or a painted picture arises out of a relationship of constant feedback with a view and its history. Just as a dancer actualises a personal history of physical discipline in every movement, in the picture that forms on the canvas the painter always sees a series of images from memory too. There is no dance without the body's memory, no painting without a stock of physical images. It is not freely drawn on, rather the images simply appear both with and in the work that is being created and which one occasionally looks at from a distance. This is what also happens to the viewer of the result. It is not a conscious subject that views it, but *it* – the unconscious deposits of countless visual experiences.

The other person's gaze is the pre-technological medium in which every newborn child learns to become human. This medium precedes language, as does touch, of course. Nor does a human ever lose this medium. Your whole life long you exist (or possibly not) in the eyes of others. It is their look, not their speech, that is the primary social medium. Social isolation begins with the removal of a certain number of gazes from a human existence. But since the invention of photography there is often a device between the other's gaze and one's own body. This makes for a radical shift. The gaze is always full of meaning, even when it says nothing. By contrast the camera's eye is a detached recorder. It is in fact not an eye but a lens – a focused objective (you don't make photos, you *shoot* them).

In the theatre, the other's eyes, and also their ears, take on a collective character. The theatre auditorium condenses the audience's visual attention into one single massive view of the stage. Their watching is faceless, nameless, anonymous. The stage plus the collective gaze remain the two medial mainstays of theatre and dance. The stage directs the individual gaze, which is precisely how it is condensed into a super-gaze. The result is miraculous: everything that happens on stage is immediately charged with meaning. In this way, the most basic words and gestures can change into true enigmas during a theatre or dance performance.

3.

Device – programme – manipulation; hardware – software – operation: this trinity characterises all technical media. Take for example a simple analogue camera, like a family Kodak from the fifties. The user operated the device: he chose the subject, the angle, the lighting, etc.; he looked through a small window, then pressed the button. The rest did not concern him. Apart from enthusiasts, hardly

anyone knew exactly how such a simple camera worked. It just seemed to record what happened within range of the lens. However, photos are not true-to-life illustrations. They do not duplicate reality, but record it in a way that depends on the apparatus and programming used.

An analogue photo undoubtedly refers to something other than itself, something external, that part of reality that appears in front of the lens at the moment the photo is taken. Analogue photos are therefore time machines too: they capture an instant of reality. But the photo is in any case not pure reproduction. And yet, from the very beginning the camera became *the* paradigm of epistemological realism. Hardly anyone reflected on the fact that, outside the world of photography and film, reality never appeared exclusively in black, white and grey. In fact it never quite works in analogue colour photos either, and this also applies to digital ones. In the photo of a birthday party the colours look different from what we observe: brighter or paler, with fewer or perhaps more shades.

Like every technical medium, to the layman a camera is an unfathomable application of theoretical concepts and insights, in this case originating in optics and chemistry. This remains the case in the so-called new or numeric media, which are based on digital code: they stabilise an epoch in the history of human thought by materialising it. This makes them both human *and* transhuman. This is another reason why technical media appear so incorporeal. They have emancipated themselves from the hand and tactility, and their natural environment is the laboratory and experimentation. As a theoretically founded recording device, an ordinary camera is much more akin to all sorts of scientific measuring apparatus than to the human gaze.

Media mediate between ourselves and the world in accordance with the always specific hard and soft, material and immaterial, properties of each medium. A language is an alphabet, and above all the linking of sounds or letters into words and sentences in accordance with a recognised semantics and a strict grammar. Subject – verb – object: without these it does not work, in communication just as in logical thinking. In technical media, apparatus and programming and hardware and software play a comparable part. The photographic or film camera appears to be at the service of the photographer or film-maker. But as an author, the man or woman behind the camera is not free. He or she can only record what the apparatus and programming are able ('want') to record. Both hardware and, more especially, software mark off boundaries. In the final analysis it is they, not the photographer or film-maker that define what can or cannot be photographed or filmed. At the same time their materiality meshes with a specific sensitivity, a more general way in which what is recorded is exactly captured *and* processed, recorded *and* transformed.

Photographic and film cameras do what their operator wants, but on their own conditions: the photographer or film-maker must want what the device is capable of. This means that the creator is not an author or a subject, but an *operator*. He is constantly tempted to probe the potential

uses of the apparatus and its programming. The operator is a tester, trying out a virtual collection. The same thing applies to a PC and a TV. A loop always arises between the technological medium and the operator, a relationship of mutual feedback and co-implication. In this cybernetic relationship both man and medium are subject, in the sense of being 'subordinate'. Apparatus and programme need an operator, and *vice versa*.

Do we watch TV because there is something new to see, or, rather, are we essential elements in a cybernetic linkage between operator, screen and transmission channel? Having a car makes life easier, because it makes us mobile. But it also invites us ('tempts') us to use it, as if the car needs you in order to exist to the full. We not only operate technology and media – technical media, 'mediating technology' – we also serve them both. Technological and medial possibilities insist on being actualised by way of operationalisation. Whenever we are accept this invitation, it seems as if we are the royal users. Media, and certainly technological media, conceal their gentle mastery by always casting us in the role of masters.

4.

Black and white photography, film and television ushered in a new visual domain, a new way of looking, and yes, even a new worldview. At one time millions of people observed the world quite naturally in black, white and tones of grey. Between them and their surroundings there were constantly images that made people and things appear in a completely different realm of colour than in normal observation. What were the consequences for everyday perceptions? What was the impact on the perception of oneself? What did it actually do to one's self-image to see one's face and body portrayed only in black and white photos and films for all those years? And then there are analogue recording devices and their particular effect on the human voice, in the sixties usually listened to on a transistor radio. People always heard politicians, actors, singers, etc., talking or singing in an 'analogue' voice. Didn't this mean they listened to their own voices differently too?

Media mediate not only between people or between people and their surroundings, they also bring these others and the world closer. They create intimacy, and with it the risk of obscenity too. In a theatre, a voice can come incredibly close, quite apart from the meaning of what is being said. At this point the meaning is no longer even of any importance, it is just the voice making purely physical contact. You can hear it breathe, grate… die away and come to life again. When a dance performance is a success, this strange intimacy is also to be found. It is as if the movements touch you directly and completely ignore the fourth wall that divides the stage from the audience. Whereas it is precisely an intermedial effect, the unpredictable result of the alchemy between the stage, the collective gaze and the fourth wall.

Media, and certainly technological media, are amplifiers: they charge the information conveyed with a 'third meaning' (this expression comes from a well-known essay on the work of Eisenstein by Roland Barthes). It is blunt because it has little transparency, is idiotic and yet questioning too. Photographic and, especially, film cameras have, for example, taught us to look at faces in a completely different way. On the screen, a face filmed in close-up undergoes a complete metamorphosis. It becomes an anonymous landscape packed full of details. Dimples, lines, shadows, etc.: it's all there, but so much more intimate - and usually much more attractive - than in real life. The category of 'the sensual' is part of the medial, as is glamour, that other by-product of Hollywood that radically reassessed interhuman relations in the twentieth century.

A voice is not usually sensual, but *becomes* so thanks to a medial prosthesis. In everyday life it sounds normal because it is familiar, whereas it sounds sultry or eroticised when passed through a telephone, cassette recorder or microphone. In the history of popular music this was the 'Sinatra-moment'. Frank Sinatra did not reject the then new possibilities of the microphone and studio, but made a pact with them. In this way he redefined the crooner genre. The sensuality of his voice is bound up with a very distinctive choreography involving the voice and the microphone. The voice dances round and with the microphone. First it is very close, then it is further off. This means you often hear something quite exceptional - something singular, something that seems both intimate and anonymous. It is this something that makes Sinatra's voice auratic, in Benjamin's sense of the word: what is heard sounds both close and distant. This something acts as the familiar punctum in Barthes' photography book: the voice goes straight through culture's wall of meanings. This thing, both personal and anonymous, is the resonance of the body *in* Sinatra's voice with the qualities of the microphone and recording apparatus as media.

The human body itself is also a medium. But of what? What does it embody and 'mediate'? A soul - an immortal one, perhaps? (Who will ever be able to tell us?). A mind - the notorious 'mind' of Anglo-Saxon philosophy? Or is this 'something' simply the unconscious? Or is it, even more matter-of-factly, the personal condensation of what is by definition an unplanned course of influences, the sediment of a socio-cultural environment in the form of a character or personality? This much is certain: something else always appears with each and every body – something that comes across both as anonymous and singular, impersonal and personal. The body looks like an interface with a face that is also a mask – the original meaning of the Latin word *persona*: it conceals what it shows. Media enhance this effect of concealment and revelation.

5.

The subtitle of McLuhan's *Understanding Media* is 'Extensions of man'. Every medium is an extension of our body and our perceptual system. This characterisation can be taken literally. Cameras and video devices have opened up a visual and acoustic spectrum that exceeds

normal human powers of perception. In a photo or film, the visible world again and again changes into a puzzle. We know the people, things and events viewed, we can identify and interpret them. But because of the media used we also always see so much that is unknown in what is known. Every interesting photo or film image brings us face-to-face with our 'optical unconscious' (*dixit* Walter Benjamin, once again), with a myriad of details that continually escape us in everyday life. As prostheses of the body or perception, media make us aware of both the limitations and the unconsciousness of normal conscious perception.

Looking at the overlooked, hearing the overheard: it sounds like the programme for a great deal of modern and contemporary art. Since it became modern, quite a lot of art has focused on a more concentrated perception of perfectly normal objects, everyday words, insignificant sounds and banal movements. Make the familiar unfamiliar, is a call we have heard also somewhere else. Much of modern and contemporary art does indeed deal wholesale in what Freud called 'the uncanny'. After the minimalist wave of the 1960s, we know what this amounts to: sometimes well considered, but much more often aiming at random at a singular sensory relationship between the work of art and the viewer. As a rule, its ultimate success depends on the institutional setting of the museum or the theatre, meaning the modern art culture that prescribes silence, attention and concentration. The paradoxical result is that the body is at the same time disciplined and can therefore be monopolised that much better by the work of art.

The present day art of experience shows us the essence of all contemporary art. It is neither didactic nor informative, it offers neither meaning nor message. Its aim is much rather to create intensive 'percepts' (this term is used by Gilles Deleuze). A contemporary work of art therefore requires neither understanding nor empathy, it wishes simply to be *experienced*. It defines itself as an interface between materiality and corporeality, it condenses certain energetic charges and tensions in paint, pixels and movements into observable and preferably high-impact events. Contemporary art is not so much about hegemonic or oppositional meanings, but is intended to transform signs into quanta. Successful contemporary art is the art of minute particles. You decipher meanings, you interpret and you understand – but all within an invisible force-field that justifies the interpretation and makes you watch or listen on. For this reason, every work of contemporary art is a trial of strength, a form of microphysics. It is precisely this orientation to experience that makes it a child of the 'electric age': even contemporary art wants to be *cool*.

Transforming the body into a passive receptor of external media: it is indeed the continuously renewed project of all technological media. They are often successful too, and with significantly less effort or consideration than contemporary art. It is let's say 10 o'clock in the evening, I am absentmindedly watching a TV broadcast. I see a couple dancing on an ice rink doing their very best (it is after all the world championship). My watching is ambiguous. On one level, that of conscious perception,

there is a load of meaningful information. The second level, that of the sheer attraction of moving images, is much harder to grasp. The constantly shifting configuration of pixels is 'a mesh of pervasive energy that penetrates our nervous system incessantly' (McLuhan).

Level 1 is all about a world beyond the screen, while level 2 is the world of the screen itself. The TV screen is an interface, and at the same time also a *face*, one that looks at me and makes me look back. It mediates between me and the world, but the same time it has its own effect, impact, etc.: it is fascinating, like every face. It is this *autonomy of the mediator* that creates the magic of every medium. We do not usually see or hear this. The mediator adopts a very accommodating attitude, and the medium as an instrument fits effortlessly into the expected role of 'go-between'. Every technological media derives its material power from its immaterial servitude.

'Immersion', the unresisting absorption into artificial stimuli and sensations, becoming subject-less, entering into a world which is both figuratively and, more especially, literally meaningless: both the TV and computer screen deserve a place of honour in every history of trance or of drugs. 'Television demands participation and involvement in depth of the whole being. It will not work as a background. It engages you,' as McLuhan already wrote in his manifesto with its expressive title *The Medium is the Massage*. The message is only a cultural pretext, the decisive element is the induced state of narcissistic self-forgetting. Staring, and understanding nothing (or not wanting to); clicking, and not finding anything (or not wanting to): the TV and computer screen are secularised prayer machines, just like raves and techno-parties, CDs and performances by noisy bands, and all those countless other medial artefacts that give us the opportunity to escape from the burden of a 'self', an individual or social identity, a gender, an age, etc. This is what is called authenticity: soullessly and sinfully returning to your body by way of a bodily prosthesis, becoming the medium of a technological medium and thereby changing into organless matter.

6.

New media 're-mediate' older media, and this is possibly the most important meaning of the famous catchphrase 'the medium is the message'. More recent media are parasites on their predecessors, which they suck out and redefine. Or, as McLuhan remarked in *Understanding Media*, 'The content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph'. Television and film 're-mediate' the novel and theatre genres, the radio mediates oral narration and, more recently, the Internet has given new substance to the medium of the library. Libraries in their traditional form follow the trend and transform into local nodes on worldwide information networks: they are increasingly changing into a sort of the live Internet.

'Re-mediations' leave a residue behind, they return the appropriated medium to a materiality which thereby appears specific or 'characteristic'. When photography

started to monopolise portrayal, painting started to draw its strength exclusively from the combination of paint and canvas. The written story dissolved in the film, the soap, etc. – but literature found a new life by concentrating on the way of writing, the materiality of language or signifier. Film also 're-mediates' theatre or, more correctly, acting. Starting with Stanislavski, this led to a counter-movement that promoted directing and dramaturgy to the position of cornerstones of the performing arts. But there was a second reaction too. This backed the physical presence of the actor – or *liveness* and performance. Theatre becomes contemporary whenever it finds its own medial identity in the direct relationship between stage and auditorium, actors and audience. Dance followed the same course. Television and Broadway shows 're-mediated' the choreography of the virtuoso body. The answer was dance as an art of the body, no more – without other medial supplements or additions. Since the now legendary performances by Judson Church in the Sixties, every movement can be a dance movement as long as it emphasises its physical nature. This is the reason why, in contemporary dance performances, one only exceptionally sees a body simulating weightlessness.

The various technological media force the older media into materialistic self-definition. Clement Greenberg's official modernist credo confirms this reduction. Away with the story, away with portrayal: a modernist painting in the style of Rothko or Pollock is neither narrative nor figurative. On the contrary, it celebrates painting as a specific medial combination of paint and canvas – of a visuality or pictoriality coagulated into flat or two-dimensional brush strokes (Greenberg's renowned 'flatness'). But modernist painting does not make up all the art of the 20th century. Painters, and dramatists and choreographers too, keep on chatting, talking and telling, or, in short, producing meanings. A narrative painting is different from a narrative photo; a novel read out from a stage is different from the film version. However, art that does the same thing in a different way can only succeed when it also 're-mediates' the technical medium with which it is in competition. This is why Gerhard Richter is the most important painter after Andy Warhol: his paintings outdo the photos they imitate – using paint.

Richter creates hybrid art, paintings in which photography and painting meet while at the same time remaining recognisable as independent media. Painting *and* photo, and in the contemporary performing arts in the style of Meg Stuart, live performance *and* video image. If it works, it does not lead to synthesis but to an interaction in which the combined media confirm their independence without clashing. This breaks down the individual narcotic effect of each independent medium. The one medium prevents the other from assailing and intoxicating the viewer's body, and from being able to put it in a state of unconscious fascination. McLuhan once again, 'the hybrid or the meeting of two media is a moment of truth and revelation from which new form is born. For the parallel between two media holds us on the frontiers between forms that snap us out of the Narcissus-narcosis. The moment of the meeting of media is a moment of freedom and release from the ordinary trance and numbness imposed by them on our senses'.

7.

Media mediate, but the intermediate zones they create change the two poles between which they establish contact in a way that is always medially particular. For example, a telephone connection metamorphoses the voice of 'the sender', as well as the way he communicates. At the same time it changes the way 'the receiver' hears: he listens not with two but with a single ear, and also differently than in an everyday conversation or during a meeting. And what about a simple holiday snapshot? The person photographed does his best to look good, and you see a pose that makes an effort to suggest relaxation. But sometimes you encounter something else of a completely different order, something that is not informative and radically breaks open the act of posing: a presence you had never previously noticed in the person photographed. Each medium is like a machine that only surrenders its anonymity in a self-created singularity.

The magic of a medium is that, and again and again, and often unexpectedly, it provides something to read, to see or to hear that appears unquestionably real and authentic – in the body, and thereby so much more convincing than a piece of conclusive mathematical reasoning. 'Aura', 'third meaning' and 'punctum' are terms that can undoubtedly be used to describe this effect. But the expression 'the extramedial', coined by Arjen Mulder, is much more accurate. According to him, in his book *Het twintigste-eeuwse lichaam [The 20th-century body]* (comparable formulations appear in his more recent book *Het fotografisch genoegen [The photographic pleasure]*), this means 'not the fact that a certain unique situation once occurred in front of and behind the camera, not the depiction in a photo, but the appearance of what is photogenic…. Some photos are good, others 'don't quite have it'. The extramedial means the presence in a medium of that which you cannot possibly comprehend by means of this medium itself…. What was a depiction (the photo) metamorphoses into something that was never present in what is depicted (the photogenic subject), something added, the presence of the dead, this speechlessness.' The final verdict follows seventeen pages later: 'the extramedial is a technical effect and an existential experience'.

In a photogenic photo, the light appears to pass through the subject's skin, straight to the 'soul' or whatever we call that thing that every body conceals *and* reveals. More is revealed than usual, and then again it isn't: what is seen is unrepeatable, apart from being bound to the medium, it can only be seen in this one photo, not in the other twenty-five snapshots. It was simply on target, unplanned and unfocused, but exceptionally effective. In exactly the same way you hear in certain recordings from the 1960s a pianist (Cecil Taylor!), a saxophonist (John Coltrane!), a guitarist (Jimi Hendrix!) or a singer (Captain Beefheart!) appearing as unique, and equally often you only listen to a simulation. The performer is truly doing his best, but it

doesn't work. The desired particularity cannot be displayed nor performed, neither optimised nor rationalised. Feigning unicity is something *completely different* from the unobtainable 'something' that breaks open a studied pose towards… towards what in fact?

The extramedial saves bodies and things from the mush of words and images that constantly covers them. It smashes the mountain of meanings the babble produces with a single blow from *outside*, but *within* the always personal intermediate zone of a single medium, or *within* the dialogue that takes place between two or more media on their borders. A medium like language, for example, can charge thoughts with a power that is utterly alien to them. Once written down, language therefore seems to be a much more natural habitat than the mental world of the consciousness. In a similar way, a photographic or filmic image can change a landscape into a very personal imaginary zone – as if you were looking at an objectification of your own fantasy in which the vanishing point of your imagination literally becomes a face that looks back at you.
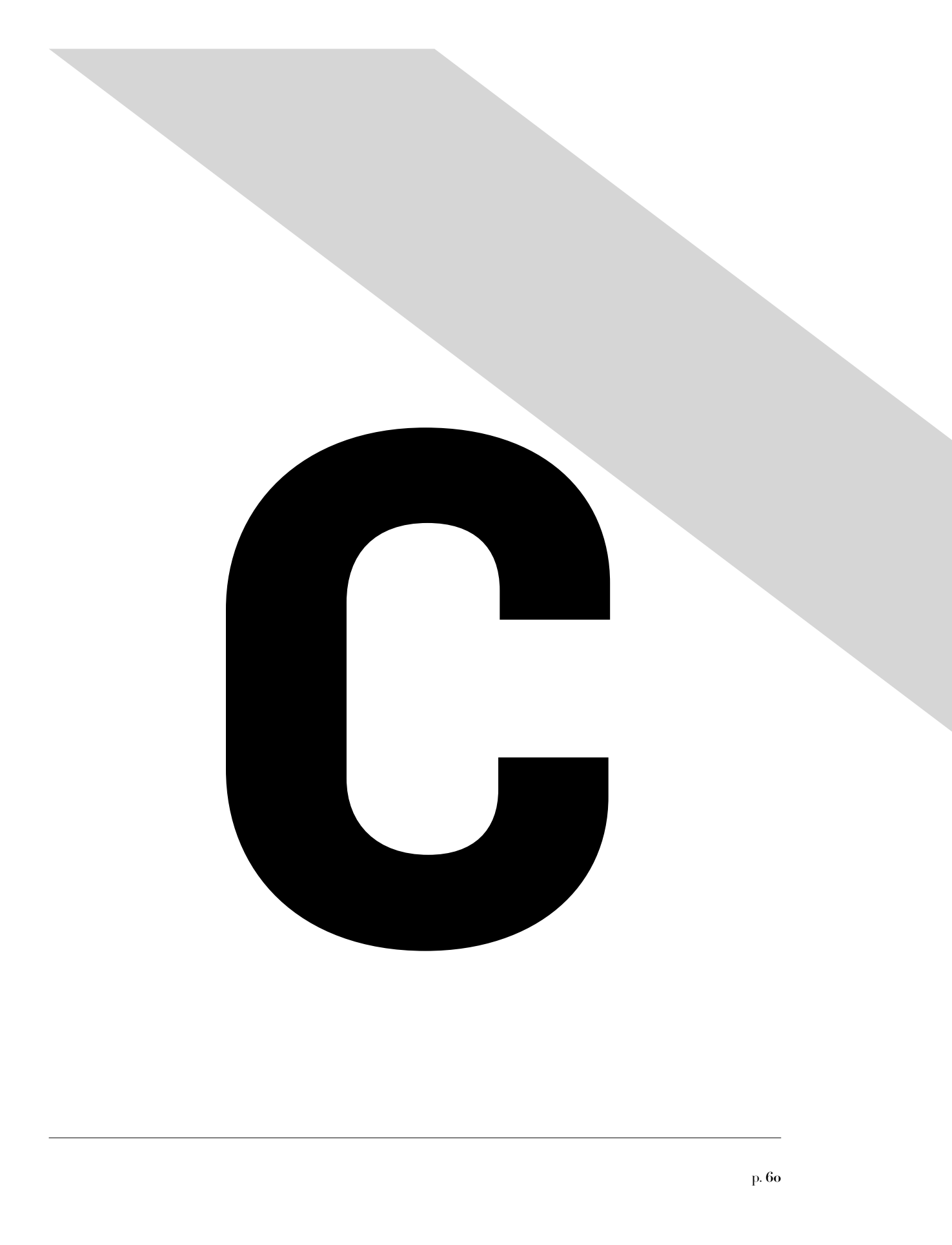
Painting attempted to allay the camera's power of portrayal by limiting itself to the materiality of paint and canvas. However, every successful abstract painting is a *face to face*: it looks at you, it questions you, it is coercive because it has an anonymous strength that looks back at you with a personal face akin to the human gaze. It is no different in the performing arts. I hear a voice, I see very ordinary movements continually filled with an exceptional grace, and especially with a *présence* - presence, charisma, topicality, personality, etc. – in which the body emancipates itself from its own materiality. The dancer's name doesn't matter, nor the title of the piece. In fact I didn't even see a performance. A sightline emerged in the intermediate zone that connects performance with theatricality. It linked my body to that of the dancer, and created both a sensory and 'extra sensory' contact within the boundaries of the performing arts. I saw nothing of meaning, I just had a experience that was neither directly moving, nor brutally fascinating, because the seen extramedial body was on the border where 'body' and 'soul' are interchangeable terms.

The extra medial is an oxymoron. It is Genuine, Real, Authentic… in short it is an Outside. At the same time it is photogenic, and thoroughly filmic, because it is bound to the camera, theatrical, dance-like, musical… in short it is 100 percent medial. The extramedial reveals the truth of our existence. We live medial lives, and yet we do not. We only realise the latter due to the appearance in a medium of a force that is external to it. But this force is only there *in* a medium. The world becomes World when it traverses a worldview. Reality becomes Real each time it contradicts the way we imagine reality to be. And 'everything that is the case' – Wittgenstein's definition of 'the world' – only becomes singular when one single man, thing or event finds a long-sought form in a specific medium.

In a photo, a perfectly simple vase on a table can look highly animated. On a stage an extremely simple movement can transform a body into the image of a body that looks

both dead and alive. On paper, ideas can lead a life that was previously literally inconceivable. In order to believe in the extramedial it is sufficient that a body becomes convinced of itself: 'there is *experience*, so both it – *that there* – *and* I exist'. It is in the simple conjunction 'and' that lies the magic of every medium. As an intermediary it can sometimes link the utterable to the unutterable, the presentable to the unpresentable, the audible to the inaudible… and itself to an externality, always with unpredictable consequences.

Only the art that seeks out non-art in order to become a *murmur of itself* in the extramedial is truly contemporary.

Rudi Laermans
Media Magic

C

Cuisine Interne Keuken

EN

By "cuisine interne keuken", we mean what a work, an organisation is made of: the components (ingredients), the tools (utensils), workplace, and work and creation processes (recipes). By means of a questionnaire several interviewers visited organisations, artists and asked the same 15 questions, regarding their tools, means of existence, in order to discover a recipes. Find out by reading the answers. If you want to start soldering, or make network cables, the recipes are available.

Transcription 2
Questionnaire: 15 Questions.
The answer on Question 1, 8 and 9 by 29 people.

Manual 1
Soldering Workshop
Joost Nieuwenburg

Manual 2
How to make network cables
VJ7 Team

NL

Onder interne keuken verstaan we datgene waaruit een werk, een organisatie bestaat; de bestanddelen (ingrediënten), de werktuigen, de werkplaats, de verschillende creatieprocessen (de recepten). Gewapend met een vragenlijst gingen meerdere interviewers op pad. Ze ondervroegen organisatoren, kunstenaars… naar hun werktuigen en bestaansmiddelen, in een poging om recepten te ontdekken. In de getranscribeerde antwoorden kun je het hoe, wat en waarom ontdekken. Als je wil leren solderen of netwerkkabels maken, dan staan in dit hoofdstuk de eerste stappen (recepten) en de nodige werktuigen beschreven.

Transcriptie 2
Vragenlijst: 15 Vragen
Het antwoord op vragen 1, 8 en 9 door 29 mensen

Handleiding 1
Soldering Workshop
Joost Nieuwenburg

Handleiding 2
How to make network cables
VJ7 Team

FR

Par cuisine interne nous entendons ce qui fait une œuvre, une organisation: les composantes (ingrédients), les outils (les ustensiles), le lieu du travail, les différents processus de travail et de création mis en place (les recettes). Sur base d'un questionnaire, les interviewers sont allés trouver des organisations, des artistes, et ont posé les 15 mêmes questions, concernant leurs outils, leurs moyens de subsistance, leurs principes d'organisation. Dans le but de découvrir peut-être des recettes. A vous d'explorer les réponses! Mais si vous voulez apprendre à souder ou à faire des câbles, les modes d'emploi suivent. Bon travail!

Transcription 2
Questionnaire: 15 Questions
Les réponses sur les questions 1, 8 et 9 par 29 personnes.

Mode d'emploi 1
Soldering Workshop
Joost Nieuwenburg

Mode d'emploi 2
How to make network cables
VJ7 Team

C

Questionnaire
Vragenlijst

How do you make a living?

How do you make a living? **C** / 1

q 01.	Wat is je naam?	Quels sont vos nom et prénom?	What is your name?
q 02.	Hoe oud ben je?	Quel âge avez-vous?	What is your age
q 03.	Wat is je origine en huidig adres/geografische situatie	Quelle est votre origine / votre situation géographique actuelle?	Where do you come from? What is your geographical situation?
q 04.	Wat heb je gestudeerd?	Si vous avez fait des études, lesquelles?	What did you study?
q 05.	Hoeveel personen heb je ten laste?	Combien de personnes avez-vous à charge?	Do you provide for other people than yourself? For how many?
q 06.	Hoe zou je je bezigheid/beroep definiëren?	Comment définissez-vous votre activité, votre profession?	How would you define your activity/ job/profession?
q 07.	Hoe zou je jezelf omschrijven/ voorstellen?	Comment vous présentez-vous?	How do you introduce yourself to someone?
q 08.	Leef je van je belangrijkste artistieke/organisatorische activiteit? Indien nee, waarvan leef je dan? Wat zijn dan je belangrijkste bron van inkomsten?	Vivez-vous de cette activité? Sinon quel(s) est (sont) votre (vos) moyen(s) de subsistance?	Can you make a living from your occupation/work? If not, how do you make a living?
q 09.	Heb je een tarief/vaste minimumprijs?	Avez-vous un tarif?	Do you have a price list / fees?
q 10.	Hoe berekent je je tarief/vaste minimumprijs? Welke factoren spelen mee?	Comment calculez-vous votre tarif? Sur quels facteurs vous basez-vous?	How do you calculate your fee?
q 11.	Wie houdt zich aan je tarief? - overheden - instellingen - privesector - bedrijven - het publiek - anderen Onder welke voorwaarden?	Qui paie ce prix? - les pouvoirs publics - des institutions - des personnes privées - des entreprises - le public - ou autres Quelles en sont les conditions?	Who pays the price/fees? - Public authorities, - institutions, - private clients, - companies, - audiences, - other… What are the conditions?
q 12.	Blijft u eigenaar van uw werk/ œuvre na de stopzetting ervan? Hoe, Wat, Waarom? En wat doet u met auteursrecht?	Restez-vous propriétaire de votre œuvre/travail après sa cession? Qu'en est-il des droits d'auteurs?	Do you retain ownership of your work/works once transfered? With what, with whom?
q 13.	Beschrijf het materiaal dat u gebruikt, waar komt het vandaan (hardware, software etc)? Meer algemeen: hoe beheert u uw investeringen in materiaal: collectieve aankoop, lenen, gift?	Décrivez le matériel que vous utilisez pour travailler, d'où vient-il? De manière plus générale, comment gérez-vous vos investissements en matériel? S'agit-il d'achat collectif, de prêt, de don, ou autres?	Please, specify the equipment/ material used in your work and their origin. More generally, what form does this investment take: collective buying, loan, gift, etc?
q 14.	Werkt u in groep? Indien ja: met wie, waarom, waarvoor?	Travaillez-vous en groupe, si oui avec qui, pour quelle raison, pour faire quoi?	Do you work in group, if so, with whom, what for, why?
q 15.	Andere vragen en antwoorden.	Autres questions et réponses.	Other questions and answers

C /1

How do you make a living?

***
Amy Alexander

Hi I am Amy Alexander. I am a media artist based at the moment in San Diego and Los Angeles. My education is mostly in films but I was also a musician twenty years ago and done Unix systems administration, programming, many things at once and including strange VJ projects.

I do not quite know how to answer the question. I have not actually trying to make a living as a VJ. This is sort performance projects which have been repackaged as VJ performance in recent months. I guess though the way to answer for me the way I make my living is I am a professor at a university which is a research university which means that the main thing they evaluate me on is my research. Well as an artist that means art projects and getting them exhibited, performed whatever. So the question for me has been, can I continue. This has only been in the past two years that I have had this situation. Can I continue making projects that are interesting for me and sort of cross this line between being critically interesting and yet getting out beyond the art community and into the public and still convince my bosses that this is like some worthwhile thing. In other words like I would not want to have to do stodgy academic projects to keep them happy. This has been the thing, so. So far it is working OK doing enough performances related things, it seems to legitimise it so. So that's my economic story. In past years, I was a systems administrator, doing the media odd stuff on the side, and so not getting directly paid for it but did not really have to think about legitimising it. It is quite an interesting thing but so far.. and that's kind of typical US media artist way of making a living, get a job at university and keep doing it. And it works for just now, so.

It is different, but it is not so different, as somebody says. I had people ask me to -– I don't know if it is the same in Europe, but in American academic conferences – they say: "Will you give a paper at this conference" And the conference charges admission, etc… People do that fortunately not to be ingrained in the academic model and you pay your own hotel and lodging *[laugh]* and this is a racket, an academic conference racket. If you give a talk, like at Ars Electronica, for instance, and they say: "You have to prepare something", it is a service.

***
Anouk De Clercq

Soms net wel en soms net niet
(Els: je sterft dan ha ha)
dan sterf ik van de honger

Nee ik heb nu sinds kort een artistiek statuut en dat geeft wel rust zo, dat geeft een basis.

Daarvoor niet, dan had ik gewoon een werkloosheids-uitkering met af en toe natuurlijk contracten, maar ja in cultuur is het niet zo dat je zo veel budget krijgt om daar echt comfortabel van te kunnen leven. Met momenten ging dat wel, comfortabel, en bij momenten niet.

(Els: als je met contracten werkt, dat zijn jobkes dat je doet, hier en daar, maar altijd in de sector?)

A: Altijd in de culturele sector, het is meestal zo dat als ik een nieuw project maak, soms is het in opdracht van een cultureel huis, voorbeeld het laatste wat ik gedaan heb was in opdracht van het Concertgebouw in Brugge, en dan geven die mij een budget om mee te werken.
Daarmee betaal ik mijzelf en de mensen met wie ik samenwerk, ik werk meestal ook samen met andere mensen. En natuurlijk ook de productie van het werk. En ik heb een VZW, dus alle contracten passeren via die VZW of via SMART, een sociaal secretariaat voor kunstenaars. Ja, je moet het menselijk aspect, van hoeveel tijd denk ik daarin te steken, of hoeveel tijd denk ik daar samen met andere mensen in te steken. En op basis daarvan bereken ik zo een beetje de prijs voor een productie. Een werk verkopen, heb ik nog niet gedaan. Maar dat hangt ervan af hoeveel dat het gekost heeft, hoe lang dat het duurt en op hoeveel exemplaren dat je het verkoopt, maar ik heb het nog niet gedaan.

(Els: zou je dat effectief doen, zoveel exemplaren en dan niet meer, dan is het op?)

Ik heb daar heel veel last mee, het is zo dat in de beeldende kunst dat dat zo een beetje het principe is om te vergeten dat DVD of videocassettes kopieerbaar zijn en daar een stop op te zetten. Het is niet helemaal democratisch, ik hoop dat er een beetje een tussenweg mogelijk is.
Ik ga zien, ik ga het uitproberen, ik zou heel graag mijn werk kunnen verkopen aan een lage prijs, gewoon in een winkel, in een bookshop.

(Els: Je hebt toch een werk te koop?)

Ja op vhs in de Bonheur, ja maar dat is iets eenmalig, nu plan ik wel een editie van mijn werk op DVD en dat aan een heel democratische prijs. Niet allemaal op een DVD maar wel een reeks van kleine DVD's zodat elk werk een DVD krijgt op zich. En dat aanbieden aan iets van een tussen de 5 en 10 euro per DVD, dat is niet ontzettend veel. Maar dan heb je natuurlijk de verzamelaars of de musea die dan uw werk aankopen en dat is nog iets anders vind ik en ik vind dat je aan hen wel een hogere prijs kan vragen. Dat kan zijn tussen de 2000€ en de 3000€ en meer als het een langere film bijvoorbeeld is, het hangt er kompleet van af.

Dat zou moeten kunnen samenbestaan vind ik. Dat je niet de een vergeet, ik wil zeggen uw publiek vergeet. Maar ik weet niet of het mogelijk is.

***
Apache 61

I am Mieko Shimizu I have a project called Apache 61 which is an electronic project. Apart from Apache 61, I have a company called ?street furniture? which make music for TV and film. So as Mieko Shimizu I compose music.
I have been doing this kind of thing for a long time as well, so I have to explain. In the 80s, I was in Japan and I

How do you make a living?
C /1

was quite *[laughs - audience: How old are you?]*. Well, I am *42 [audience surprised, laughs]*. In the 80s I was a pop singer in Japan *[laughs]*. I was doing a lot of TV commercial music and I was doing quite decent money, by the way and I had a rich boyfriend, and all that *[laughs]*. Life was very easy, but I did not really like the situation. It was comfortable but a little boring. I had the chance to go to London. My brother is a composer as well and asked me to help in his solo album. So I went to Brixton and said "wow" it is very different from my life. I suppose I do not want to go back to Japan, and did not. I became quite poor after that. But this is what I wanted. I wanted to become more of a hungry artist *[laughs]* and Brixton was the perfect situation. I really pursued my solo career, and it was very, very hard. London is very competitive, especially as a girl. I did not speak English at the time. I tried to see people to get into the "world" of London society, but it was really, really hard. I tried to get more jobs, in TV for example, but it was hard in a closed, exclusive society. I gave up and tried to pursue my solo career. After trying hard and hard, I finally got signed by Japanese label from London. They paid me a decent advance and I could live on this – not on record sales – but on this advance. My problem is that I take so much time to make music that I used the advance for something like a year. On top of this, I was doing live work, performance. So I could make an OK living by being a solo artist. But now I have a family, a daughter, and I wanted to support her and my solo career. So I decided that I could set up a company by myself doing TV and films. So this year I set up the company with my partner. We still have to go out and get jobs. Luckily my partner is good at doing this *[laughs]* and so as a new company we started doing quite well. It was better than doing solo artists. Still I have to work on the development of the company, which can be anything, not just the TV film music. We are thinking of doing?? ll as well. So it is quite enjoyable at the moment.

I am going to explain why I am doing this just now. I have to go back to the 80s again. I had a major record company behind and I got paid well from the record company and production company for TV and films. I thought I was doing OK, but actually later I realised that they were really ripping me off. A lot, much bigger money was behind, which I did not even know. I was really shocked about it. After that I just left everything, and got very sick. I was hospitalised. And I tried to do everything by myself but actually was not capable, yes not capable by nature. I was really suffering. First I tried to promote Apache, starting really from zero, for nothing. Then I started getting paid and went on stage. But it was very difficult to go there, to break that stage. Now I have decided to employ somebody else to do it for me, more professional people to manage which can get fair fee for me. I feel much more happy about it.

***
Barbara Thoens

I am Barbara Thoens, I am not a musician, I was a musician twenty, twenty years ago *[laughs]* and I am *[laughs]* with the group Eisprung. meanwhile I am in computers, I am a programmer and connected with the chaos computer club in Hamburg. I am here because I am the groupie of the Godmothers *[laughs]*.

I am paid from the government for not working at the moment *[laughs]* but it is only for one and a half year. After that I am not going to be an artist, I am doing computer things, teaching I think.

Twenty years ago, I earned, we earned when we had gigs we earned hundreds German mark per persons average but we never lived from that. Only at the beginning we did not get any money, but later, we were always paid but not very much. We were known in southern Germany a little but not so famous.

***
Kriz aka Saphine aka Miss Johnny

I am Kriz, I make a radio show, my education is… I am studying but not really hardworking *[laughs]* and I also made arts, but that was not my thing, to paint and so on. Now I am looking around and trying to build up a nice non-profit and a little bit political and anti-sexist scene in Bremen *[laughs]*.

I do not need a lots of money, really, I am living cheap and my rent is getting paid because I am 24 and in the school. I have 2 years of this comfortable situation that my rent is getting paid. Also I am working as a bar keeper and a very "scene" club and I am more DJing there that making drinks than… So I have 7 euros an hour from a mix *[laugh]* and yeah I am living from this, I think. And the rest of the time, I earn to make parties, to make people happy, to make free parties and than I spend my money like that again. So it is plus and minus and zero but I am really not good at handling money.

***
Deruisseau Pierrre

Ben je me débrouille avec çà. Il y a des phases, des moments où, si je ne suis pas engagé par l'école, que je ne suis pas employé comme maintenant par ce festival, j'ai un chômage, je suis au chômage et je me débrouille avec parfois des petits emplois complémentaires, du genre… Je fais çà moins, mais j'ai fait çà longtemps, comme travailler sur chantier. Oui, je connais beaucoup de professionnels dans divers milieux de petits appartements. Sinon il y a des mois où je peux vivre bien de ces revenus, de ces activités là. Mais il n'y a rien qui n'est dans des durées déterminées, euh indéterminées c'est toujours des courtes périodes, courts contrats. *[pour remettre le contexte, on a parlé du festival radiophonique où c'était un contrat]*
Il y a eu deux phases. Une première phase était une période de plus ou moins trois mois à mi-temps, et maintenant je suis à temps plein, plus ou moins pour trois mois aussi, avec un poste qui s'est défini en cours de route, mais - on va dire - qui est une sorte de coordinateur. C'est pour moi la première occasion vraiment professionnelle, pour être payé pour organiser des événements culturels. Le reste c'était toujours bénévole.

Que moi je proposerais, je demanderais. Ben non çà s'est toujours un peu négocié — c'est des barèmes, c'est des barèmes différents, c'est clair que si je suis employé comme psychologue, c'est un certain, c'est un travail universitaire. A l'école, c'est une école privée supérieure, donc, çà dû être négocié. Vous voulez avoir des idées de prix…*[rires]*. Euh, parce que c'est un montage complexe, *[rires]* différent d'une activité à une autre. Disons qu'à l'école, c'est un barème d'enseignant, mais dans ce cas là c'est une petite école, c'est pas énorme, qu'est-ce que je touche… c'est plus ou moins, euh, 70 euros pour 2 heures, mais bon c'est une histoire de 40 de l'heure, *[brut ou net]*,… net. Pour ma pratique au centre Exil, c'est un arrangement. C'est-à-dire je ne suis pas engagé de manière déterminée, salariée, c'est juste que certaines activités que je fais chez eux dont ils profitent de subventions ponctuelles, leur permettent de me faire des sortes de forfait, des sommes comme çà. Donc c'est pas payé à l'heure, c'est une sorte de paiement symbolique, enfin d'appoint. Et pour des performances sonores, c'est un peu ce qu'on me propose. Moi, je joue volontiers gratuitement dans un endroit qui m'est sympathique, s'ils n'ont pas de fonds. Si c'est un endroit où il y a de l'argent, je ne sais pas. Si c'est pour mixer… c'est des histoires d'un cachet de 150 euros par soir qu'on m'a parfois proposé. Voilà. Et ici pour Radiophonique, c'est.. je crois, on a pas basé, enfin je n'ai pas demandé je n'ai pas arrangé quelque chose ou je venais avec un barème universitaire parce que je suis universitaire, on a dealé sur un tarif qui nous a semblé raisonnable qui fait à temps plein 1300-1400 euros plus ou moins je crois, net.

***
Eva Casal

Well I have been I have making a living with my, in quotes, "artistic activities" the last nine years but it was always in that frame but it varied a lot. I can make an all right living, I do not need much money. Ya

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Gedeminas Urbonas

First name is Gedeminas and surname is Urbonas. Yes and no. From what we do, you know, from this practice, it is on the one hand hard to make a living because we do not make objects that can be sold in the art market or in some other market. But of course, what we do we create some.. Yes we are in this culture industry anyway, you know. We can find the ways to support our practice and ourselves by teaching, by making public lectures or by consulting some agencies. Yes also by being paid for our practice through the fees. Yes. And finally maybe by selling not the art objects but by selling sub-products. Let's say, let's say if we sell the CDRom or we sell the publication which are not the object but is like sub-products of some research […]

No, it depends on the project, it depends on the time spent left, it depends also on the complexity which is needed to present this project or this particular idea. So of course you have to take into account all these matters, all these different aspects. And in respect of these different aspects you can say, OK, this is something we can do, or we cannot do, you know. But I would not say that because… lets say, the fee we decide for our work, it is us who decide. Even though we have a company. So the [?transdisciplinary art programme] is the project which is playing the role of a company and this company represents us as an artist. So then we, me and Nomeda, we decide yes, that's OK we support artist Nomeda & Gediminas Urbonas, and that it needs this and that fee. But it depends on each proposal I would say…

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Gudrun Gut

I am Gudrun Gut, I am Gudrun Gut *(laughs)* and actually I played the drums twenty years ago. It is quite funny to go back to this here. And I do a weekly radio show in Berlin, Ocean club radio. We do club nights, but we do not have a club, it is a virtual club. I have a label called Monika Enterprise, and I do music, electronic music when I have the time *[laughs]*.

Original idea I think for musical artist is to get money from the record company. But I think it is a very old fashion way to approach this business because you have to make your way by yourself. If you are an artist who is living on the music with gigs, you are going to sell records as well anyway. It all belongs together, I think. You said that you found musicians who were taking care of themselves, making ground for other artists as well. But this is already new school. Old school is that you have to find a record company and they have to pay everything, they have to get me a tour, etc., but this is not working anymore. You have to be open and find your own ways. For me it is very good that I have this radio show every week. I have been in the business for twenty years, and since 1996, it is the first time I have kind of a regular income. It is fantastic.
[Q; from your show, not from your label?
Yes from the label, but it comes and goes. The label is lots of works and not much money - and it takes a lot of time till the money is coming back.[…] Yes, I think the label is now like it is plus minus. It is like I can pay the people who work for me and its going well for a small label like this. Also because I do artist development, which is something nobody does, no major label does it because it is so much work to get these artists somewhere. But that is what I like to do, so and I have always done what I like to do. And I am not good in normal business, I am more artist orientated person. But is great to have this kind of radio show money, because it is regular. It is kind of nice. And then I make most of the money as my work as an artist and this radio show, not from the label, definitively. Because if you get something, you invest it immediately. It is like work intensive, why did I ever start it? *(laughs)*. I did it at the same time as the radio show in 1997. It was good I had the radio show to have this regular income. But since I am in this industry for longer, in the independent music industry, I have a good deal with my distributors, because he sold Malaria already well, and that's help too. So I have this kind of bank, Malaria bank with me, yes it

helps. He gives me advances for releases, and stuff, and if I did not have the Malaria bank, I would not have get it. It's different.
[Other person: Most time you just spend to create an environment where you can work and this is…]
- I wish I could do music all day, and sell it, yes that would be paradise, but - reality is… I think it is typically female to say "I do not have a price". I do not know *(laughs)* I think Laurence you should get paid. Bosses are getting most of the money. I mean managers and so. […] You should have got paid. I do not get it. And I do not think one should be ashamed of making money. But this is a very female thing. I know a lot of female musicians and artists, they say oh no, they would be like prostitutes or something. *[laughs]* I do not get it, because money is fine, and you need it for living. It does not hurt to have a little bit of cash sometimes. Because if you have money you can spend it on… If you have money - you know, people who have money have power too - you can spend it in the right place. I think it is very important. And I do have a fee, definitively. I do not do it under, because it is my time, my life. I know what a club looks like, and you have to do the trip, to go. It's a lot of time you have to spend. If it is in Berlin, sometimes if it is a label night for Monika, I do it for free but that is because it is in my interest. […] We always got paid, from the beginning, that's so long ago *[laughs]* I cannot remember. But no, the first gigs, because there was no audience, you have to build your audience. But we built our audience, we worked on it, because we wanted to play live and we did it, we organise it ourselves, we rented the bus, we did the whole shit. And then we got an audience and pulled people and you got cash. But we were kind of strict on it, because we wanted to make a career out of it, a little bit. There was a plan, and we wanted to make money from gigs too and we wanted to sell records, we were ambitious. That's ok. Range wise: I did a prostitute gig, for example, for BMW DJing. This is prostituting for me because this is not the kind of scene I am in, they are not music lovers, but they pay best. And a lot of musicians live of doing this kind of gig, they get paid so well for shit music. So I put this gig on, and I was going to do this, but I felt pretty bad about it, because I do not have a driving licence *[laughs]*. It's not… but I did it, and it was really good money this sort of stuff, so… *[question in audience]*.
No, they do what they want, but I am trying to get better wages for them, because they are a little the same - may be I should… there is a benefit, and another benefit, and I say, you will soon have to do a benefit for yourselves soon *[laughs]*, you cannot go on like this. So I have always tried to get better money for them, like be a little the hard one. And then it is always a good excuse for them, because they do not want to be the bad artist. They say, but Gudrun, my label boss, say it is not possible or something. I do not mind taking the blame.

***
Harrisson

Alors my name, I have two different names, one a catholic one, one for working. One is Joel Vermot and my working name is Harrisson, HARRISSON *[and*

forename?] no forename for the second. Generally I say some stupid anglo-saxon forename when it is needed and use something like Reservations, Cinema *[so, your working name is like a nickname, and why Harrisson?]* It is when I studied in Strasbourg, we had this radio programme project with friends, it was a serial. I had to find myself a name and I found it, by taking books at random until I find a name, and it was Colonel Harrison from a science-fiction novel. So, OK I took it and kept it because people started to call me like that after the show and voilà.

Yeah, yeah. I do not have a lot of needs, so it's *(I also forgot to say that, I do not need much) [laugh]* Me too, I do not need much, so I can make - I would not say easily - but I can make a living.

Yes but it depends, it depends totally on the people I work for, or which I prefer, I work with. It depends. There is a kind of abstract number which is for the profession, it is 40-50-60 euros per hour of work, which is a kind of dream when you have this. But generally I work with a kind of envelop system. I ask my client, the people I work with "how much do you have", then I count for myself what could be the best with that price earning money also for me. So I do the balance of it with the production. *[And what is the average hour price then?]* The average? I can't say, I really can't say. It's kind of abstraction for the calculation, and then you can do the work in one hour instead of three days *[are you sure?]* Yes, it depends, it depends. If it is a question of an idea, it can come in one day or it can never come, or taking 2 weeks and it is not a good idea. For the realisation, you can count a bit extra money, but I am a bit control freak, like I want to have everything really well done. I control the whole graphic production from the idea to the printing, to the end. Errors can be generated at every stage, so it can take really a lot of time, even for a small thing, like a postcard or whatever. In fact it is always more than I ask, but it is the joy of the job also.

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Jorge Blasco Gallardo

Yes I make a living with this. I tried to get projects where I get money. It is not so much money, but it is enough to get to live. This my way of live, what I really want to do […] Like a standard fee for my work? No it depends on the place, sometimes, I work for free. I mean it depends on the context, on the place where I am working. I do not have any fee.

***
Julien Maire

Ce serait beaucoup dire que j'en vis. Disons que j'en grignote, mais je vis soit d'interventions, soit du travail avec ma femme en stylisme.
Oui, je commence à avoir un tarif, pour essayer de rentabiliser mes performances, j'ai essayé d'établir un espèce de tarif qui est d'ailleurs très adaptable suivant l'institution ou l'organisation qui m'invite. Mon tarif, ça va de 2000 à 0 euros, ou *[rires]* de 0 à 2000

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Karin Vyncke

Psychologisch gezien leef ik van dit beroep. Idealiter ook. Maar de realiteit is dat ik drie kwart van de tijd van mijn werkeloosheidsuitkering leef. Die uitkering maakt dat ik toch van mijn beroep kan leven. Was er geen uitkering, dan ben ik niet zeker of ik zou gedaan kunnen hebben wat ik nu doe. Maar misschien zou ik me dan anders uit de slag hebben getrokken, want tenslotte doe ik dit beroep, dus die drang die zit ergens vanbinnen en het moet eruit! *[lacht]*. Van iets leven, dat is veel gezegd, hé. Financieel gezien of anders. Bon, ik denk dat ik van dit beroep leef, ja, ja.

Ah! Indien dat mogelijk zou zijn! Nee, ik heb geen tarief. Het is altijd de zeer vervelende vraag die me gesteld wordt: « hoeveel wil je, wat is je budget? » Ik geloof dat dat afhangt van wat men doet en met wie. Men doet dingen gratis als het voor vrienden van me is die in dezelfde situatie zitten als ik. Als het vrienden zijn die niet dezelfde problemen hebben als ik, bon, misschien kan ik dan proberen om er ook financieel van te leven! *[lacht]*.

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Liz Bostock

My name is Liz Bostock and I am… I have a DJ agency in Amsterdam. My background is Arts management and Economics and Spanish. I am here, because I am interested in the female electronic scene. And looking forward to meeting all of you.

Well, I have just started a DJ agency with women and men, I am not excluding men. Because the market has collapsed, in that sense that.. yes, as a new comer you have to work four times as hard as you used to, and… My company name is Laughing Buddha management and my thing is to get females, especially new talent, in Holland and anywhere else. To get them a record deal or getting them more outside their periphery, where they are locally known. That is what I am doing. If I can live off it ? No. So I have also been a DJ, I also have gigs. As a final way to survive, I have done multinational career, but I do not like it, so right now I am struggling also to make this company work, but we are in our second year. It takes a while, but I am going to all those conferences, Sonar is one of my favourite, and Miami. Whatever money I get, I put back into the company and those DJs are pretty spoilt because indeed there are not many DJs agencies just now locally, or internationally, which pick any new talent that have not produced a record yet. Most of my talents, either they have or they are about to release their record. So hopefully from there, I can get some money out of it, so. That 's it.

Of course I do it for my DJs to try to get the best price. But if they are unknown or they are new talents in this Dutch market, it is very hard to get a good fee. It varies. The men do earn much more than the women. It's so funny, there is a female artist that has been in the market for about ten years, and because of her self-confidence, she has not made

it with the big guys, but she plays like the big guys. Because of her lack of self-confidence she never made it, so she is now getting around 500 euros whereas her friends, Dimitri, Marcelo, all these guys, they are all earning between 1500 to 5000 euros. I brought her in and I am not only her manager, but also her psychologist *[laughs]* I put in an enormous amount of time in all my DJs because psychologically, you have to keep them pumped up. I am earning… I will have to have a manager for myself, because I am getting the money for them, but then the commission fee is not as much as what I have put into it. But because they are new talent, and that's maybe what women like to do… I used to be a new talent, I had to get into the market, I wanted to give back something. But also I want to make money that's no doubt, that American side is still there, but you are dealing with a European market and European market says : "the Men rule". They want women, but they also have… You do look at girls - different market, dance - and are they good looking, how do they look, are they sexy enough. I package it also that the sex sells. I never wanted to do this, because I am not that type, but it does help when I am promoting them for the outside. So now, when I am trying to get them to Ibiza, because I have not enough funds, I am not in Ibiza, but they are going to play in Ibiza. If I was there, they would be paid. Right now they go to a club and play for free. Whereas Carl Cox is one of their friends and will be paid 10 000 €, OK, I am not kidding. Those people they know, all their friends, they go "come on, come on" *[public]*. They have to be paid because they buy their records. I am also in the women scene, I have also DJing in the women scene, hardly ever paid. But I make my DJs - some of them play in the women scene - I make them get paid. I say, this is ridiculous, you do get an entrance fee, and if they do not say "OK Look Liz" *[public]* They make the money at the bar, this sort of thing, they always try to manipulate you to get for free. And first I started off saying "Can you get my DJ in" I was not too tough, because I wanted promoting Laughing Buddha also, so you are like doing "concessions, concessions" I just decided recently, this summer, "enough, basta". It's a year of concessions, and now we are going to get paid. I was in Barcelona with a DJ in front of 2500 people and because he was not a producer, I let him play for 400 euros. After all my expenses, etc, I earned 40 euros. And then I asked myself : "What did I do wrong ?" *[laughs]*. That we are not going to do again, but he gets enough money and he is happy, so I can get him to go again somewhere else, you know what I mean. The DJs are also babies - I have a lot of babies and children - and the pampers are very expensive *[laughs]*. But I love what I am doing, but I also hope that with this gathering - indeed I am learning a few thing for myself right now. But definitely I have been a project manager, I also do events, and it was the hardest thing to ask for money. And I even went to friends, you know, a friend. I was weeks on end with "What shall I ask, what shall I ask ? Shall I do it for free?" And this person was getting married to a millionaire and I was saying to myself : "I should not be doing it for free". But you have sort of a problem to put yourself onto the market. But if you do not do that, then they do not take you seriously. So definitively, consider always charging for it because it is your time and you have to live.

Laurence Rassel

I am not. I am working as a secretary for other non-profit organisations or I am organising events for other organisations. For the first time I am paid as a teacher, but to organise Digitales which is an event gathering unemployed women being trained in new technologies, academics and artists. This is funded by the Ministry of Work. But as non-profit organisation, we have not enough funding to pay salaries. So most of the time, it's secretary or curator for others. *[audience: because I am doing a lot of things in Belgium, funded by your government but is that only apply to artists from outside the country ?]* […] I will answer this, I never expect to be paid, I always do a voluntary job, and I am not a model at all. The thing is you can apply for funding, but it depends on your language, and according to your language, you can apply to a certain ministry. Belgium is not bilingual, but trilingual. For each language, you have a cultural ministry responsible for the culture of the language. So if you expect money and want apply for funding, you are supposed, you must choose a language, but our organisation is bilingual by choice. And also art & media. You have theater & dance, film & television, and fine arts. If you are in new media, you are falling in between of everything. But all the culture is subsidised by state and government. Every place, every theater, etc, but this is different for a non-profit organisation of course. The artists I know entered the system by being teachers or being in a gallery, but most are studying in Amsterdam, in the Rijks Academy and in the Van Eyck Academy in Maastricht. They get a scholarship and live in Belgium because it is cheaper and they enter the system. So it is quite… The system for culture is subsidised, but you have to accept to belong politically and to one of the language, and our organisation does not want to belong to any group in particular. But this is a choice.

I never expected to be paid, because first to be an artist for me was a luxury, for my family too. So even more so, you do not expect to be paid for that. I am not a model at all, not at all. Secondly I agree to work for free if it is politically interesting and if our organisation gets funding, first it is for the technicians and the artists, not for the co-ordinator and the programmer. Because I am doing more or less what I want, but if you give orders to someone, I think this person should be paid. We treat artists as we want to be treated, I think. Some came to Brussels, so I guess it's OK. But it is really a problem.

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Mammique

Je m'appelle Camille
J'en vis, je suis salarié. Je n'ai pas de tarif, puisque je suis salarié. En fait c'est la Ménagerie qui donne les salaires, qui propose mes services. Donc on paie la Ménagerie, et les cachets vont directement à ceux qui sont au sein de la Ménagerie, plutôt qu'à moi-même qui suis salarié.

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Marie Vermeiren

Q - Est-ce que tu sais vivre de tes trucs artistiques
- Oui, l'un dans l'autre. Si l'un ne marche c'est l'autre, et ça fonctionne. Donc oui.
Oui, oui, j'ai toujours un prix minimum *[rires]*. C'est toujours minimum, puisque c'est dans le domaine culturel. C'est par projet, pas à l'heure qu'on n'est payé, c'est au projet.

***

Maya

I am Maya, I am part of the Godmothers. We are from Hamburg, Germany, and I am DJ, music producer and turntable artist.

Almost, I try to. It is difficult because sometimes you get enough money for the next month, but you never know how long it will last to pay your rent, and everything. You always struggle. But this year, against all my expectations because everything was cut down - it still working out quite well. I am doing quite a lot of workshops for DJing and music production which pays for my rent just now. Now I am doing some soundtrack production for movies and just now I am also working for an orchestra doing cross production with classical and electronic music. So there are different kinds of things I am working on just now, which, yes, pay my rent which is quite relaxing *[laughs]*. No I do not make money from record sale, because as the record companies where we put our records out were quite small companies, so got some, but not very much for this, and not enough for making a living.

For me it is quite difficult also because I am not good at to selling myself. I tend to be very enthusiastic when somebody is telling me to do something and if I like the idea, I say yes and forget to think that somehow I have to get paid. And so it is sometimes a problem for me to decide if I do it or not. For me it depends on what it is about, what I am asked to do, and what is the idea behind and with whom I work. I have no fee in general, and it depends on how much money is available for that. So I decide every time how much I am going to ask. For me it is more important to work together with people and to get new inspiration and get further in my work than to get money. I know I need it, but somehow I think you can always find a way to get along and even if it is hard, but… I figured out that for me I got more for myself, my own self, not so much confidence, but feeling better inside if I can work. And I try to get a job from time to time, but I always have to quit it because I feel so unhappy and I have no time to do my own work, and so I decided I just have to go on low level living conditions. But if you live in Germany it is not really low level, compared to other countries it's not too hard. It is difficult but it depends? as Conny said, people should recognise the work you are doing because you put so much energy and time and everything. I sometimes have the feeling that if you do not get paid, people don't see what you are really doing. So I want to make people actually see what I am doing.

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Michel Jacquard

J'en vis parce que j'ai décidé un moment donné de rentrer dans le cadre d'un service public qui s'appelle la RTBF et donc depuis lors, c'était il y a 3o ans, je vis grâce à çà Mais je dois dire que j'ai de la chance, je suis rentré à une époque où on pouvait choisir et proposer librement son secteur d'activité et que j'ai continué dans ce sens. Finalement cet emploi m'a donné plein de possibilités de travail et de recherches personnelles et j'en vis de manière salariale depuis 3o ans.

J'avoue que je n'ai aucun tarif car toutes mes activités extra-salariales, je les fais souvent à titre bénévole ou pour des prix excessivement bas, par pur plaisir et par nécessité de faire autre chose que ce qu'on me propose. Donc je suis hors tarif.

En fait c'est mon salaire de base de la Communauté française de Belgique qui me permet de vivre et donc de m'intégrer et d'accepter d'autres travaux en plus sans négocier des prix pour cela. Il y a beaucoup de bénévolat et de mise en participation, surtout dans le domaine du cinéma. Après 3o ans, c'est assez facile de dire combien je gagne, sauf que je n'ai pas le montant exact ici. En brut c'est de l'ordre de 4ooo euros, et compter environ 5o% de retenues, donc il reste quelque chose comme 2ooo euros.

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Neda

I am Neda, from Hamburg also part of the project Godmothers, part 2. I am also educated in fine arts, to get the circle *[laughs]*, but at the moment more producing music and DJing.

It is almost similar, I would say with the music thing, sometimes, it works out, sometimes we have beside jobs. At the moment I am doing music for the first time with kind of band project for a dance theater in Hamburg. I was also teaching awhile in a youth centre in Hamburg, DJ workshops, but still there is not enough money for this project. Sometimes it works out, sometimes it is quite difficult.

I think my experience is also that sometimes people say for a DJ gig for example "for a DJ, we have only this fee for you". You say no, I cannot do it for this, and two days later they say, OK we can do it for your conditions. It took me also a long time to realise that I should not be under my price. You need also a lot of self confidence to…*[exchange with the audience: You say I need this, but can you give me more. A normal booking I can normally say. You see the market, and you can say I can get this or this. And then you have club which pay only this, like the Melkweg, it is known that they pay only 25o per DJ. Only a promoter that comes in and rents the Melkweg will decide on its own how much they will pay. But the Melkewg or the Paradiso they are always 2oo or 3oo euros because they have a name. When you have the Paradiso behind the name of your DJ then you gain. But I am curious to know, did you decide your price when you produce something or before you produce something ?]*

- I must say I get most money when I started, I do not know why, better days, maybe. I think also it is the context. I think also it is the context. If it is a big club or a little one. Sometimes I have to rule, nothing without money, but sometimes I do jobs for special friends. I like to be straight on this point, get forward, because you also more honoured. Honour has something to do with money.

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Neotropic

Hi, my name is Riz Masleen and go under the name Neotropic. I am a musician and a producer and a very known filmmaker *[laughs]*

I think my story is the same as everybody else. I think I have subsidised a lot of my career via other work. The newest thing I have done is to start editing. I learnt to edit because it is such a very lucrative way to make fast money in particularly in commercials, film editing. And I can do it all from home, so it means I can subsidise my own projects. And because I have been really lucky to have a really good record company for the last six years, and unfortunately it has ended this contract, so my advances were kind of enough to cover some of the recording aspects and some of my living expenses. But like Mieko say, living in London is not the cheapest place to live and it is very competitive. You know we are in a minority, being women, and we really get a really shit deal compared to our male counterparts. And it is really sad that we are stuck and we have to work doubly hard to be recognised for that fact. I think that is one of the obstacle that we have had to overcome as women and - I do not want to jump on my feminist soap box here - but it is still even now, when I look at what my male contemporaries are being paid for the same kind of shows, it is amazing how much more they are being paid. Because they have been part of the whole mechanism from the beginning. So if you are kind of being in a minority, you are almost like a novelty act in the end of the day I think that last night - and seeing the festival last night - it really brought home to me that our time has come and that we need to grasp it now and make people aware of that we are as good, if not better, without sounding as if we are in competition with men. It is not about that, but I think it is about being heard. I think a lot of the time, we are not given that kind of vehicle. We are slipped always into weird festivals: "there is some feminist thing going on here" So we are not always given the sort of publicity that we need. And for me over years I have been very much trying to spread the word in that respect. So I set up a website called "sister to sister" which is kind of a bit "naf" but it allows women to come into the website and tell me their stories and to give them a platform to come in and ask questions: "how can I get into this industry", "what is the best way for me to do it" I can only pass on my own experience. But I think it is a real struggle to make any kind of living in the music industry, as we all know. The whole industry is going down, down, because of CD copying, people downloading things from the internet. I am not averse to this at all, but if we want to make money as artists… The money comes from things like publishing and royalties and unless you are selling records, it is very difficult.

I am very lucky that I have a very good publisher, and they put me up for a lot of good jobs for films, for commercials… It does not always come along, but now and then. The reason I managed to get a computer two years ago was because I got a very good commercial, a major TV commercial. And that gave me the opportunity to buy a new computer and to set up a decent studio. I think it is being able…I think as women we are very resourceful, and if we need to go and work, we will. Or as I do at the moment is going and signing on, because there is no way I can pay my rent because there is no income coming in. So I think it is about being resourceful and being able to manage what we do as artists I guess.
[question: do you guys perform together, but you do not live together, do you always play, perform together?]
It is something we have started doing. Although he is a male *[laughs]*, he is not a woman, but it is great. I have done festivals where I have asked: can I bring the rest of my band, and it has been: no, this is pure females. I do not have a problem with that, but sometimes I think it is good to show that that we are not trying to be that… A lot of males have been put off by certain events like that because they immediately get this idea, o no it's dykes, and all this, so it put them off a bit. I really think it is a sad thing. But by seeing the audience last night, it was so great to see how open people were. To dance to all this kind of music, stopping, starting. In London, you would find this really hard to get to come to this kind of show. Because they are so jaded, we are so spoilt in London, probably as in Berlin and other places and major cities. But to come here, and just see people get into it, regardless of what tempo it was, whether it was ambient, beat orientated, just blew my head off. And I love this. It was wa, please let us have more of this kind of thing. But it is just education in the end of the day. People, unless they are told about things, or dragged along, they will never know about it. Because sometimes, the mechanisms that work with promotion… But this has really been well promoted, I have seen posters all over the city. You do not always get this in London unless it is arts funded. And I think that if you get into the whole arts funding, which is something I have been lucky enough to get some money for, once you are in, it is a lot easier to get more money. But it is getting in there, because they have this kind of language that they have to use when you are filling in your application. And there is this balance between film and sound and they do want to mix the two together. But the whole reason for me to work with people like James is, I am lucky enough to travel, so I have met lots of other musicians which I have been inspired by. And with technology as it is now, we can work via our internet service or just by sending stuff to and from. I love this idea. So you can work with other people all over the world. *[question from audience]*. - Yes very much alone. It is only in the last year that I have started to work with other people because I felt I have come so far as a solo artist and I needed to challenge myself in another way. And there is something unique about doing something on your own, but when there are two or three other people on stage with you, the whole wib changes. You have this kind of comfort for me, because if something goes wrong, I have them to carry on. I am like boot the computer again, it's crushed again. It is not like the whole thing crashes.

I think like for anybody else, at the beginning, you all do it for free. If you are an unknown artist… But I think from my experience, particularly where I have been with doggy labels and their accounting is - well you know - completely…It is only when you see it for yourself and how you earn and your record company is making from you as an artist… Obviously their first premises is to recoup their advance, and often my advance have been so small that they recouped very quickly. But then you get into the entire realm of them, things like MCPS, things like royalties, publishing is where as an artist we can do very well. But unless you are well clued up in this respect.. A lot of my friends do not have publishing deals, don't have a way of collecting their royalties, so they have this money sitting in this void, and they do not have access to it. I had to learn the hard way, and I have had a succession of managers which have been terrible, like taking twenty per cent of my earnings and actually doing nothing, and all the time I am getting the gigs myself, doing it all myself, organising it myself. Through a lot of bad experiences, I have learned to be really very hard. You really have to be very tough in this business, because if you really want to get anywhere, from the beginning you have to have your ground rules, and not allow people to walk over you. It is very easy, I have spent an hour chasing a promoter in a club to be paid, and she ignored me. I stood there and she said "who are you"?

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Urbonas Nomeda

My name in Nomeda and my forename is Urbonas

Yes, just now I can make a living from it because it depends on what you think an artist is. So I think it is not only the one painting, drawing, filming when he wants it, but it is also an organiser. So it means that sometimes you are copy makers, or application filler, or you are the one who cleans the office, and so on. So besides the work that we presented yesterday here, we also run the Jutempus initiative, which has to do with organising different events, etc, for others. That is basically how live, from my professional work.

It again depends on what we are talking about. If we talk about artists as the one who is showing the work in big institutions, or a small institution, an official institution, you have some particular prices. If you are showing just film, if you are screen centred, then again you have another price. Or if you are doing the voluntary job, organise something, maybe you are not paid. But of course it depends on the occasion. But I think for the work we do, and me personally, you have to be paid. There is no other way.

- *[the question is not so much you have to be paid, but, more a systematic prices, and the balance you can have between earning money and practising your art]*
- Yes. We try to do it as professionally as possible in terms of what we insist on what we should get money for what we do. If we show the work, we have to get a fee for this, if we give a lecture, then we need to have a fee for that, and so on. Yes, you could say that we have a price list.

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Uli Ertl

I am Uli Ertl
Yes, ya, ya,. Enough is a good question, a good word. I do not do any other work.
No I do not have a tariff. I look at what people want to give me, and see if Ok, if I can do this. I never ask myself, more what they can give. Here for example, I got 250 for the performance today.

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Olga Goriunova

I have a scholarship and I earn something from my work but it is hard to say if I can live from it because I have this additional money with my scholarship. So I do not know. But generally, no. I would say no.

Usually, fees could be for example if I write an article. There is usually some norm that the journal generally pay such a fee and then you do not ask for more or less, it is just normal fee. Of course the fee is very different if you write an article for a Russian magazine or an Austrian one *[laugh]*, so you do not question that. Then if people invite me and there is just such money, I usually do not ask more *[laugh]*, this is also what people suggest which is my fee.

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Oren Ambarchi

Oren, my first name, my family name Ambarchi, Oren Ambarchi.

Well I cannot make a living directly from just doing my music. I can make a living from doing my music and music related things. For example, I teach at university. I teach two different classes. One is free improvisation, one is new music, introducing students to contemporary music, early electronic music, revolutionary music since de 5os until now. It is not really my music, but it is related to what I do. So I am happy to do that. I also work, I do all kinds of things. Sometimes I work in a record store and I import experimental music to the record store. That's very rare. The more European tours that I do, or I tour quite often to Europe and Japan, the more I am away, the less work they give me because they consider me unreliable, because I am never there. But they need me because not many people know about that field and how to get it. It is a kind of Catch 22. But the more I tour, the less work I have. Actually, I do not want to work there anymore. I am really sick of it. So I do that, I teach, I have started making music for film and TV a little bit. There is another job, experimental music television series called Subsonic which I co-produced and that was some work for about a year doing that like an independent contractor. One of the additional jobs that I did was the title music, the opening title music, the end title music, etc, etc. They were happy with that, so I got more work doing music for TV. So I do that a little bit. And… what else am I doing… I am working

with a distributor who is importing, distributing different labels from Europe and Japan in Australia, distributing interesting labels such as Tables of Elements, Revenant, Mode, Mego, you know, contemporary classical labels, experimental electronic label Touch So he wants me to work for him as well. So I am slowly kind of starting to think of working with him. I am trying to work as little as possible. But I have to work, because it is impossible for me to survive just recording or playing music. There is not many live shows in Australia, so I have to do other things to survive.
Another way that I earn money besides all these odd jobs which are music related, is my music. Because I have a lot of releases abroad and once in a while a royalty cheque which comes, you know *[laughs]* once in a while, not every day. But that really helps. So I do earn money from my music, but probably… Actually I have been living of doing tours in Europe. I have been fortunate in the last two years when I was getting a lot of work overseas and in Europe, because it is impossible to play gigs in Australia and live from it. There is not many gigs. So the last two years I would do a tour, come home and live from what I earn from the tour, two months, three months, not like a king, but living OK. And then I would be lucky that I would get another tour. I was kind of living like that way. But at the same time, I was really frustrated because you never know when the next dollar is coming from. I am kind of sick of that. I love the freedom, I really love the freedom, I am totally used to the freedom of just doing what I want to do. But at the same time, I am really frustrated with not knowing. Sometimes you do not have money to eat decent food, it is really horrible, especially if you are in a relationship. It makes it more stressing. But I do earn from this, yes.
- *[question…you are in system of royalties not just in a label]*
- All labels are different, they work totally differently. For some labels, you get an advance before you make a record and they give you X amount of dollars and you can do what you want with it as long as deliver a record. It's money, I have done that sometimes. But some labels, you just give them the record and as soon as its starts selling, you start making money.

First of all I aim at getting a fee of more that a hundred dollars for a gig. It is completely bizarre, it is very, very rare to get a fee like you would in Europe. There is no funding there. Most of the fees that you get for when you do a concert is from the door, so it is very difficult. When I tour Europe, it depends on the place. Some people, I know because I organise concert for myself in Australia, a lot of people put on events and they really do not have money, they just trying to make something happens. I think this is very important. If it is a situation like this, and they offer me a small fee, I will do it. Providing that I have other gigs that pay better, which allows me to leave Australia and come here to Europe and play, just to make it worthwhile. So I can do a few shows that pay quite well and quite a few that don't pay well and that kind of balances. It is important to play in small places, I think it is really important. So I'm happy to do that.

Poliart Yves

Je commence à avoir un tarif. C'est à dire que, là maintenant, je veux bien parler d'un aspect que je n'ai pas développé avant, qui est ce travail un peu de mercenaire, c'est-à-dire d'être appelé par des gens qui veulent que je les aide à réaliser un projet artistique. Effectivement j'ai un tarif, mais qui est très fluctuant. Non pas fluctuant par rapport aux gens qui m'emploient qui ont plus ou moins d'argent, mais j'essaie de me baser sur ce que peut représenter ce travail en temps. Donc si par exemple çà me prend un mois plein, deux mois pleins, parce qu'on sait très bien que le travail est un travail morcelé, qu'on travaille rarement de 9h à 5h sur le même boulot et qu'on arrête le samedi et le dimanche - il y a des réunions le soir, etc - donc j'essaie d'évaluer tout çà. Ce que je demande en général, c'est… par exemple ce que j'ai demandé pour Audioframes qui est cette exposition autour des installations sonores que je fais à Lille et à Courtrai, mon tarif est de 1500 euros net. Par exemple quand j'ai fait Streams où là j'étais commissaire pour l'exposition, j'ai touché 1000 euros net. Voilà. C 'est l'ordre de grandeur.
[question : sinon comme employé - là je ne peux pas employer le mot tarif, mais tu as aussi un prix en tant qu'employé qui n'est pas ce qu'on te paierait en calculant seulement sur des barèmes… tu as peut-être des exigences salariales minimum pour ce genre de travail là, puisque tu commences un nouveau boulot]
- Oui, mais ce qu'il y a, c'est que jusqu'ici je n'ai pas pu avoir d'exigences salariales, dans la mesure où je suis quelqu'un qui n'a aucun diplôme. A Bruxelles 2000, en 20 ans de carrière, c'était la première fois où j'ai pu clairement discuter du salaire que j'allais gagner, où j'ai pu dire : "J'estime que pour faire, mener à bien ce que je voulais faire, je voudrais avoir autant d'argent." Je ne veux pas cacher çà, comme chef de projet à Bruxelles 2000 je touchais 65000 francs net en main par mois. C'est la seule fois en 20 ans de carrière où j'ai pu négocier quoi que ce soit. Les autres boulots étaient généralement en fonction d'une échelle baremique déterminée par l'endroit où je travaillais. Il faut savoir aussi que dans le domaine culturel il y a eu, il a fallu attendre très longtemps avant qu'il y ait réellement des conventions paritaires sur un barème à fixer sur ce qui était… à l'époque on appelait çà un animateur culturel. Et donc c'était généralement basé sur les barèmes des enseignants, puis çà a changé, on a pris les barèmes de la fonction publique… Enfin, c'était très complexe. Tout çà pour dire, en deux mots comme en cent, que c'est un peu la loi de la jungle. Jusqu'à présent, je peux dire que, hormis les deux ans où j'ai travaillé à Bruxelles 2000, où j'estime avoir eu un salaire correct, qui n'est pas extraordinaire, 65000 francs je ne pense pas, enfin je pense qu'il y a des secrétaires qui gagnent plus que çà, mais pour moi c'était à 45 ans - je pense que j'avais 45 ans à ce moment là - c'était la première fois de ma vie que je gagnais cette somme là. En général, à la ville de Bruxelles, je gagnais 40000 francs net par mois, ce qui équivaut au salaire de balayeur. Mais bon, c'était en fonction du barème, et je suis parvenu à obtenir 10000 francs de compensation en plus, mais en échange, je devais avoir un statut d'indépendant complémentaire. Voilà. Aux Halles de Schaarbeck, là c'est, Hosanna alleluia,

je suis riche, je vais gagner l'équivalent de 73000 ou 74000 francs net par mois. Youpi. *[rires]*, Oui je trouve que ce n'est pas mal et je n'ai pas honte de le dire. -*[échanges avec interviewers]* Mais ça vous va comment je calcule le tarif, parce que c'est vraiment très vague… C'est relativement parallèle à ce que tu gagnes comme employé.

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Cornelia Sollfrank

Kind of. Because I do not have to pay rent. I have very little income at the end.
[interviewer: so you are living giving lectures] Doing workshops, teaching art, I do not know, this not actually being an artist. It is teaching. But I sold some of my work recently, so kind of, but not very well. *[laughs]*

I think it takes a while until you get the courage to say, well this is my condition, I won't be go below less than and that. For me it was my experience, it took me quite a while. For instance, I won't give a talk under a fee of this and that. I still do sometimes, it depends. For me, to answer the question, for me it still depends on the context very much. If I see it is a commercial thing, or a big thing where there is money, I try to get as much as possible out of it of course, and if there is somewhere, where I think it is very important to be, to contribute, to support also, I do things for free. Not so much - and I am not promoting this as a model at all. When I am doing things for free, I always try to say at the same time that I do not promote this. This should not be a model. It is an exception and I am very much in favour of not just trying to make a business. But as a fine art artist, I still think, I have the idea that there should be funding, state funding into the arts. This is part of the work I am doing to get into cultural politics and raise the voice for the arts and say "we need funding", not just me personally, but the arts need funding in society. There is money, they always say there is no money, but if you really get into it and see where the money is spend, what for, and how, carelessly it is handled. You know, they just throw away money for nothing. That makes me so angry and I do not see why I should work for free because I think my work is valuable and it should be recognised. If it is not a product I can sell which most of the time it is not, there must be other models of how it can be supported and stayed as one. I think it should be distributed as a model of financing…

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Tore Honore Boe

My name is Tore Honore Boe, which is impossible to pronounce but usually in English people call me Boa, like tall boy. Just now I am in a state of big transition, moving from Norway just a year ago and of course having a lot of new things to do in Gran Canaria, with practical stuff, bureaucracy, having a new baby and things like that. It is still my intention to make a living from what I do, but I know that I cannot only do things like concerts or records. I also have to do like cultural caretaker, to write articles, to help friends with making record covers and websites. The good thing is that I live in a place which is much cheaper

than my friends in Norway, so they can pay less money and I have more income, so it is a very good situation. It actually seem to be working, but it is only because me and my wife have a long tradition of living on a very neutral spending. We do not have a car, we don't spend a lot of money, we are not interested in what people call luxuries, like good furniture or designer ware. I get my clothes from my mother-in-law *[laughs]*, stuff like that. I can make a living, I can support my family from this now. But I could not do this if I was to join Northern European materialistic society. So this is also a case that made me have to move, because I could not live like this in Norway but I can on Gran Canaria. The needs are less, you know. In Norway you pay more on electricity in the winter than we do for the apartment for the whole year. But for most of the years, and I want to outline that I am a privileged Norwegian guy and my wife had a very good job for years, that made us possible to have one economy (single income?). I know this is not very modern in a feminist sense, but at the same time, it was me who was home before the children came, but also when the children came, I was a year at home, when my wife was working. If it had not been for my wife and that income, I could not have made the fundament which I can now make a living from.

I have a big problem about money. I feel like many artists I know that I am totally incapable of understanding the mathematics of economics. In one way I am very old fashioned but maybe also futuristic because I have those grand vision of a society that is based more on exchange of goods and deeds than what is actually happening just now. So when people say "can you come and play a concert" I say always yes, and then we have to see if it is possible with the money. Can I feel that it is worth for the family to go, now I have to go all the way from Gran Canaria. It means I have to spend I have a few days away, then I have to bribe my wife, you know, give her something extra, since I am away and she takes the kids. So it is always a problem. And for the last year now, my wife has done the management, and she is much more… Because she is outside, in a way, she can say the tour needs 3oo euros or something like this. But for me, as an artist, I am not capable of putting a value to my stuff. And I have also a very big problem with people I actually know who are totally overpriced. The problem is not that I.. I do not feel bad about these people who are getting a lot of money, but culture is a sector of society where there is a limitation on the money. And if somebody takes double, than somebody else will not get any. So if I took double the fee, somebody else would not be able to play. So to me, the arts, the meeting and the connection between artist and the audience is the fee for me. That is what I get, that is my capital. With all the experience I have had travelling for twelve years now, I feel like a rich man. It means I can do a concert and at the end of the day, if I cannot get paid I would still have the value of the concert of the meeting, the concert and the travel. It is totally naive, it is partly old time communism, but also it is pointing to the future because there will be, there has to be a crash in the Western economy. We see the signs already and I think it is good that people get the training of how to make life with less money. This is also interesting. I have been travelling in old eastern Europe, Tchekia, Slovakia, Slovenia, Poland,

places where there is no money. I see how much more value, much more appreciated things you do are. They know that you do it for doing it and not for the money. That is always the problem with what I have to take for a concert, because I have always make a balance between what is the benefits and the basic needs the family has, food and house you need *[laugh]*.

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Wendy Van Wynsberghe

Ik ben momenteel werkloos en ik probeer voor mij eigen projecten te zorgen, want ik ben eigenlijk niet graag werkloos. Af en toe heb ik een job. Hiervoor werkte ik parttime, wat me wel beviel, omdat het je op alletwee de kanten een kijk geeft. Werken aan je eigen projecten en aan die van een ander. Die projecten worden natuurlijk ook wel van jou, maar op een andere manier. Maar bon, door financiële redenen heb ik die job niet meer.

Voor je eigen projecten proberen zoeken is leuk, maar aan de andere kant brengt het toch heel wat stress mee. Kan ik dit? Doe ik dat goed? Is er een bepaalde manier om dingen te doen? Geen vaste job hebben geeft vrijheid en beperkt die ook, hoe raar het mag klinken. Ik weet het allemaal nog niet, we zien wel hoe het uitdraait….

Een prijs? Dat is afhankelijk van wie iets vraagt. Een grote instelling of niet. Een soort emotieve evaluatie. Ik vraag eerst wat iemand me voorstelt qua centen.

# Joost Nieuwenburg

Soldering workshop

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Joost Nieuwenburg
Soldering workshop
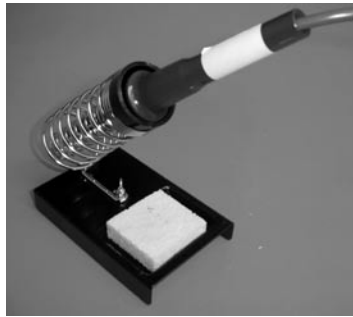
The goal of this workshop is to learn you how to solder and desolder. Soldering is an easy to master skill that can be used to modify electronic equipment to your personal needs. Apart from knowing how to solder it's good to have a hackers attitude. With this I don't mean the word hacker in the criminal context, but in an creative one. Using your own creativity it's possible to make both useful tools and original devices.

In order to start doing this you actually don't need to know much about the electronical components themselves. Although it is good to gain some basic understanding of physics, math and electicity laws.

Voltage is the electrical force, or "pressure", that causes current to flow in a circuit. It is measured in VOLTS (V, E or U).

Current is the movement of electrical charge - the flow of electrons through the electronic circuit.† Current is measured in AMPERES (AMPS, A or I)

Resistance is anything that causes an opposition to the flow of electricity in a circuit. It is used to control the amount of voltage and/or amperage in a circuit. Everything in the circuit causes a resistance (even wire). It is measured in OHMS (Ω)

If you know two of those three, you can calculate the third. This is known as the Ohm's law:

$V=I*R$ or $I=V/R$ or $R=V/I$

In order to let any circuit work you need an closed circle where the current flows from the – to the +.

The – is often revered to as "ground"

The basics of soldering can also be found on the net:

www.epemag.wimborne.co.uk/solderfaq.htm

To start doing your own electronical projects you need to have some tools. Most important are: soldering iron, solder, desoldering pump, small wire-cutter, wire stripper and a pair of small screw drivers. Usefull are a drill, a multi-meter, magnifying glass and a bench vice.

Circuit Bending

When you know how to solder you can start to manipulate audio toys. Circuit bending is making creative short circuits in such an audio device. When "properly" chosen, those short circuits make expresive and noisy alterations of the original toy sound. This requires no prior knowledge of electronics, actualy it's one of the best way's of getting familiar with electronic components.

The best place to learn more about bending is:

www.anti-theory.com/soundart/circuitbend/

Note: only use battery driven machines to hack since normal 23oV is dangerous to shake hands with.

Circuit reading

For this you need to know the basic elements that are used in electronics.

Resistor / Capacitor / Coil / Transistor / IC

Circuit diagrams are available in quantity on the net and in the public library. Start of with something simple but useful. Circuit board and electronical components you obtain from your local electronical shop, or you harvest them out of electronical wast. One way to know what value a resistor has is to measure it with an multi-meter. An other way is to look to the coloured rings on the resistor. Resistors have a colour coding, each code has a meaning and a value.

Look at

www.members.optusnet.com.au/ncrick/converters/resistor.html

and also

www.members.optusnet.com.au/ncrick/converters/rescol.html

Try a search on the net for more documentation. An useful way of using your soldering skills is to collect electronical waste in the streets, (often it isn't even broken) and take it into parts, desolder al components and store them for future projects. This will learn you a lot about the components, how they are used etc. IC's and other chips are often complicated, but if you do a search on their type number you'll find data sheets with the description of each pin.

Some examples of interesting parts:

– Motors (stepper or servo), from washing machines, VCR's computer-diskdrives, tape-recorders, printers.
– Relais, from old houses typicaly used in elevator units and emergengy lighting systems.
– They are used as an electronical switch, in conjunction with an sensor they make a powerfull tool.
– Power-adapters/transformers, all devices.
– Computers are of big interest, they are often in good condition and make an excellent controlling tool, if you still have a copy from DOS 5 (or higher) you can format the harddisk and have an stable opperating system with an free interpreter (Qbasic).
– In Qbasic you can write your own programs to do e.g. input/output.
– Audio hardware: amplifiers, speakers CD-players
– Everything with an infra red remote control.
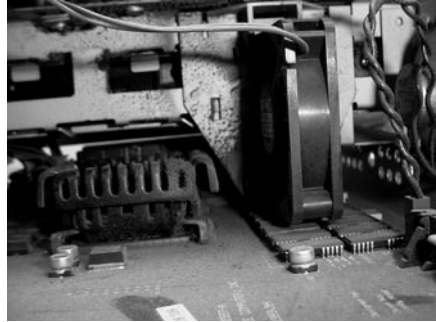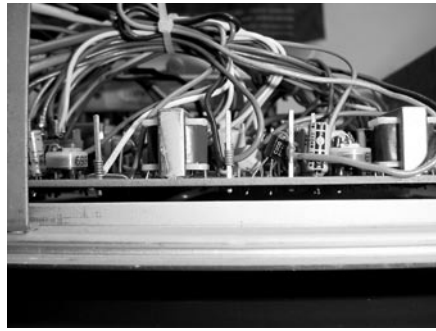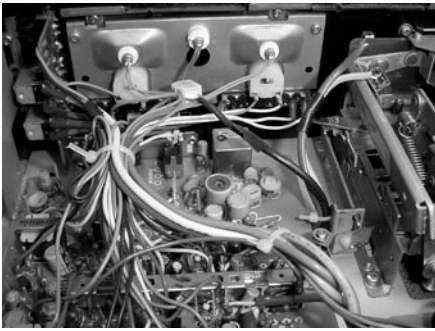
Links

Just some related material to get you started. Electronics is an good covered topic on the net, you can find a lot more yourself.

www.lowtech.org/
Collective from Sheffield, collects obsolete computers and computer equepment like scanners printers e.g.

www.xs4all.nl/~krooshof/
The Hague based artist with interesting links and custom instruments.

www.carrionsound.com/
Serious circuit bending, lot of links

www.oscillateur.com/index.htm
Bending tips, also in french

www.hut.fi/Misc/Electronics/circuits/
Collection of usefull circuits

www.doc.ic.ac.uk/~ih/doc/par/
Info on the IBM-pc parallel port

www.4qdtec.com/
Lot of circuits and tutorials

www.geocities.com/munkydiy/
Audio effect circuits and some links to related sites.

www.joostnieuwenburg.nl/
My website

VJ7 Team

How to make cables

ETHERNET CABLE D.i.Y.

STRAIGHT CABLE
→ between a computer and a router / switch ...

CROSSOVER CABLE
→ between 2 computers, 2 routers ...

WHAT U NEED :
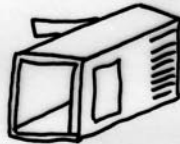
RJ 45 CONNECTORS

UTP CAT.5
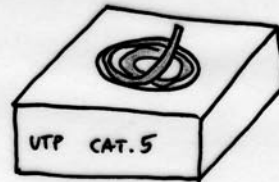
UTP CABLE
CATEGORY 5
8 WIRES

To CRIMP →

To CUT →

→ To STRIP OFF

RJ45 CRIMPING TOOL
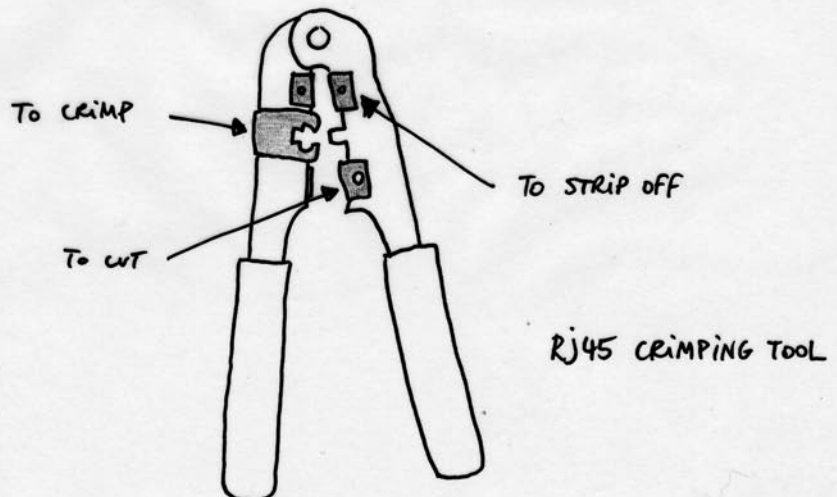
DIAGRAMS

STRAIGHT :

APPLY THIS DIAGRAM ON EACH SIDE OF THE CABLE !

▨▨▨	WHITE ORANGE
═══	ORANGE
▨▨▨	WHITE GREEN
═══	BLUE
▨▨▨	WHITE BLUE
═══	GREEN
▨▨▨	WHITE BROWN
═══	BROWN

CROSSOVER

APPLY THIS DIAGRAM ON ONE SIDE OF THE CABLE
AND THE STRAIGHT DIAGRAM ON THE OTHER SIDE !

▨▨▨	WHITE GREEN
═══	GREEN
▨▨▨	WHITE ORANGE
═══	BLUE
▨▨▨	WHITE BLUE
═══	ORANGE
▨▨▨	WHITE BROWN
═══	BROWN

INSERT THAT WAY !
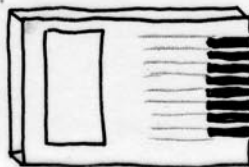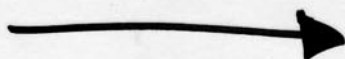
HOW TO ?
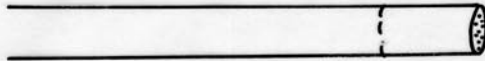
1. STRIP OFF THE OUTER JACKET OF THE WIRE (TAKE CARE OF NOT CUTTING THE WIRES!) ABOUT 3 CM FROM THE END.
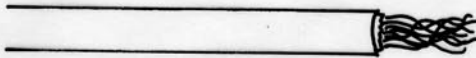
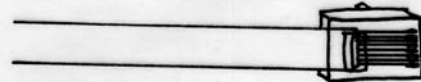2. SEPARATE THE PAIRS AND ALIGN THEM IN THE ORDER INDICATED IN THE DIAGRAMS.
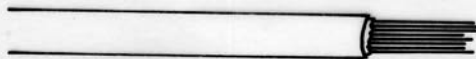
UNTWIST AND FLATTEN THEM CAREFULLY!
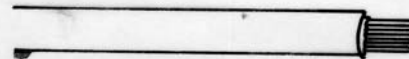
3. TRIM THE WIRES ABOUT 1 CM.
TAKE CARE THAT EACH WIRE HAS THE SAME LENGTH.
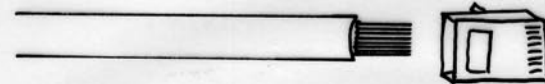
4. INSERT THE WIRES INTO THE CONNECTOR VERY CAREFULLY, EACH WIRE IN EACH CHANNEL OF THE CONNECTOR!

5. VERIFY THAT EACH WIRE IS IN THE RIGHT ORDER AND EXTEND TO THE END OF THE CONNECTOR.
PRESS THE CABLE INTO THE CONNECTOR FIRMLY.
INSERT THE CONNECTOR INTO YOUR CRIMPING TOOL AND CRIMP THE CABLE.

D

NoFlash

EN

NoFlash is an effort to propagate the use of free software among artists, elaborate processes of creative collaboration and propose new formats for exhibiting digital artworks.

Subscribe to the NOFLASH mailing list now!
http://userlists.all2all.org/mailman/listinfo/noflash

Website:
http://noflash.stormy-weather.be

Text 8
Verslag/Compte-rendu

Glossary 1
Terminology

CD2
Rollmops Distribution

NL

NoFlash is ontstaan uit de wens het artistieke gebruik van vrije software aan te moedigen, collaboratieve creatieprocessen toe te lichten en nieuwe presentatie- en distibutiewijzen voor digitale kunst voor te stellen.

Schrijf jezelf in op de NOFLASH mailing list!
http://userlists.all2all.org/mailman/listinfo/noflash

Site:
http://noflash.stormy-weather.be

Tekst 8
Verslag

Glossarium 1
Terminologie

CD2
Rollmops Distributie

FR

NoFlash est né d'une volonté d'encourager l'utilisation de software libre chez les artistes, de lancer des processus de création collaborative et de proposer de nouveaux formats d'exposition et de distribution pour les créations digitales.

La mailing list:
http://userlists.all2all.org/mailman/listinfo/noflash

Le site:
http://noflash.stormy-weather.be

Texte 8
Compte-rendu

Glossaire 1
Terminologie

CD2
Distribution Rollmops

D

NoFlash

NOFLASH

I-   In het begin

Een paar maanden geleden zijn we samengekomen om **Verbindingen**/**jonctions n°7** (**VJ7**) voor te bereiden. Het project NOFLASH is ontstaan vanuit de gezamenlijke vaststelling dat er bij de ontwikkeling van sites met artistieke inhoud voornamelijk gebruik werd gemaakt van één welbepaalde propriëtaire – bedrijfseigen, gesloten-software: Flash™.

Het project kreeg de naam NOFLASH, als samentrekking van NOFLASH FESTIVAL, een knipoog naar het evenement (Flash™ Festival) dat georganiseerd wordt door de marketingdiensten van het bedrijf MacroMedia™. Het idee was om onder de vorm van een wedstrijd een oproep te doen naar projecten die de mogelijkheden zouden belichten om andere programma's dan Flash™ te gebruiken om webmateriaal te ontwikkelen dat in een browser leesbaar was. De kritiek sloeg op de verplichtingen die Flash™ oplegt aan het formaat voor browserkunst.

De redenen waarom we deze groep gevormd hebben waren uiteenlopend: nieuwsgierigheid, afkeer van het monopolie, de nood aan een gratis oplossing, de kans om de mogelijkheden die vrije software biedt kenbaar maken…

De heterogeniteit van onze groep en de grootte van onze ambitie hebben het oorspronkelijke project grondig veranderd. Het werd steeds maar duidelijker dat we, voor we de criteria voor een wedstrijd konden formuleren, we eerst ons duidelijker moesten inwerken in de samenwerkingscultuur, en kennis moesten nemen van de werktuigen en standaarden die we wilden promoten.

Daarom heeft ons project verschillende paden gevolgd:
– Het opstellen van een lijst argumenten die verduidelijken waarom we verandering willen
– Een verdieping van de technische en politieke vragen met betrekking tot het aannemen van propriëtaire formaten of vrije standaarden

– De organisatie van een workshop die ons in staat zou stellen om onze kennis, vragen en ontdekkingen uit te wisselen met betrekking tot de vrije software voor webdesign en voor informaticatalen

De argumentatie

Die vindt u hieronder terug. Kort samengevat, bestudeert deze tekst het beleid van Macromedia™, en de banden die digitale kunstenaars en culturele actoren onderhouden met dit bedrijf. Ze legt het spiegelspel bloot waarin sommigen voldoening schijnen te scheppen: zeg me wat een kunstenaar doet, en ik vertel je welk programma hij of zij gebruikt, het formaat waarin het werk ontwikkeld werd. Deze tekst vormt ook een pleidooi voor een opener onderzoek, voor een meer participatief creatiemodel en voor een hechtere relatie tussen kunst en techniek.

Het opstellen van deze tekst was de eerste concrete samenwerking tussen de deelnemers aan NOFLASH. Het moet benadrukt worden dat hierbij duidelijk werd hoe complex een dergelijk ondernemen is:
– Hoe kan men zichzelf doen gelden, en tegelijk rekening houden met het standpunt van de anderen?
– Hoe kan men tegen iets protesteren, zonder te vervallen in banaal gejammer?
– Hoe voorstander zijn van verscheidenheid, zonder commerciële druk te vervangen door een terugplooi op zichzelf?
– En vooral, hoe kan een groepje jonge blanke mannen een uitnodiging formuleren die ook openstaat naar mensen van een ander ras, geslacht of leeftijd?

2-   De vrije wereld

Een bestandsformaat gekoppeld aan propriëtaire software kan slechts als standaard gelden binnen de limieten van de commerciële strategie van de het bedrijf dat de rechten op dit formaat heeft. Gegevens die worden opgeslagen onder een verouderd formaat worden zelf verouderd als de gebruiksversies van de visualizers en plugins voor die formaten niet geüpdate worden voor de huidige exploitatiesystemen (visualizers betekent hier een applicatie die ontwikkeld is om een bepaald formaat te lezen. Als een visualizer niet wordt aangepast met de tijd en de nieuwe ontwikkelingen, dan gaat de oude informatie verloren). Bovendien, als de visualizers en de gegevens slechts in gebundelde vorm circuleren, als bepaalde gegevens enkel in een bepaalde visualizer consulteerbaar zijn, en die toepassingen verouderen, worden de gegevens onleesbaar en kunnen ze niet meer worden gerecupereerd in recentere applicaties.

Een vrij formaat waarvan de code beschikbaar is in tekstvorm, een open source toepassing, verzekert een grotere duurzaamheid van de gegevens[1].

Bij onze zoektocht naar een formaat vergelijkbaar met swf, hebben we **svg** gevonden. De mogelijkheden van svg zijn bijna gelijk aan die van swf: vectoriële bewerking van beelden, animatie, interactiviteit. De twee formaten zijn echter niet helemaal identiek. Daar het formaat nog

zo nieuw is, ondersteunen de visualizers die voor svg ontwikkeld werden nog niet alle mogelijkheden; zo is het normaal gezien mogelijk om geluid toe te voegen aan een svg-bestand, maar geen enkele bestaande visualizer/plug-in implementeert op dit moment die mogelijkheid. Aangezien svg een afgeleide is van de xml-taal, is het wel gemakkelijker om ze door middel van batch processing te verwerken (de mogelijkheid om meerdere commando's tegelijkertijd te verwerken). Daardoor is de svg heel soepel en bruikbaar bij de realisatie van grafisch werk waarbij de coherentie tussen een groot aantal bestanden van belang is, bijvoorbeeld bij de ontwikkeling van thema's voor een interface of animaties (in animatie bijvoorbeeld: het samenspel van beweging, beeldkwaliteit en geluid).

We hebben kunnen vaststellen dat, zowel op het gebied van de vectorieel grafisch werk als bij de verwerking van bitmaps, vrije software tegenwoordig rijp, ergonomisch en efficiënt is. En dat er een natuurlijk logisch verband was tussen vrije software en open standaarden. Laat ons evenwel opmerken dat het gebruik van een open standaard niemand verplicht om uitsluitend vrije software te gebruiken. (Adobe™, de belangrijkste commerciële concurrent van Macromedia™, beschikt inderdaad niet over een eigen equivalent formaat en slaat zowel in swf als in svg op.)

3-   Voorbereiding van de workshop

Een workshop voorbereiden omvat het bedenken en uittesten van een infrastructuur waarin de deelnemers kunnen worden ontvangen en een voorbereiding om de deelname, de inhoud en het verloop te anticiperen.
Het onderzoek naar en de installatie van de infrastructuur leidde tot verschillende soorten installaties:
–   Distributies van Linux op de PC's
–   Installatie van de Apple tools op de Macs (daarbij werd vastgesteld dat het tamelijk moeilijk was om oudere versies van software te vinden om zo een zekere compatibiliteit te kunnen verzekeren; installatie van nieuwe systemen en nieuwe tools, Fink + X11)
–   Installatie van vrije software voor beeldbewerking, zowel op Mac als op PC

4-   Verloop van de workshop

Eerste dag:
Een miniproject werd voorgesteld aan de deelnemers: Het idee bestond erin om aan te tonen dat een programma voor de productie van beelden onder twee vormen kan bestaan: ofwel onder de vorm van een grafische interface die bediend kon worden met de muis (in dit geval The Gimp), ofwel onder de vorm van instructies die vanop afstand gegeven worden. Het bestaan van deze twee vormen maakt het mogelijk om verschillende of complementaire acties te realiseren.

De deelnemers werd gevraagd om portretten te maken die ze dan verknipten in verschillende elementen (ogen, oren, mond enz.). Deze beeldonderdelen werden vervolgens op een webserver geplaatst, die een script bevatte dat opnieuw gezichten samenstelde aan de hand van de

verschillende onderdelen die werden opgeslagen in een directory. Het valt op dat voor de meeste deelnemers de grootste moeilijkheid niet lag in het aanleren van de nieuwe software, noch in de conceptuele overstap van een grafische interface naar een reeks instructies, maar wel in het overschakelen van de ergonomische logica van Mac naar die van PC.

Tweede dag:
Demonstratie van de distributie Ratatouille en het programma Konfiot door Camille, auteur van deze software (mammique@lamenagerie.com).

Er werd niet alleen aandacht besteed aan het principe en de inhoud van de distributie, maar ook aan het principe van de distributie aangepast voor persoonlijk gebruik. Door de programma's van de distributie Ratatouille voor te stellen heeft Camille ons een bekend programma getoond (Sodipodi) in een zeer flatterend perspectief, want het is namelijk met dit programma dat de iconen voor het grafische thema gecreëerd werden. Hij heeft ons een aspect van het svg-formaat (opslagformaat van Sodipodi) getoond dat nog verder gaat dan swf: hij demonstreerde hoe we door een command line een geheel van bestanden in een map konden bewerken in tekstmodus (die aan de basis ligt van de open software, zie voetnoot [1]).

Derde dag:
De derde workshop is geëvolueerd tot een reeks proeven (met de programma's van de Ratatouille distributie en een distributie van Knoppix aangepast voor Mac), en er volgde ook een reeks consultaties over de manier waarop men zich dit soort programma's kan aanschaffen en hoe men die thuis kan laten draaien. Er werd bovendien ook een Debian geïnstalleerd op een Mac.

Daarna volgden de geplande presentatie en het debat. De presentatie bestond uit nog een extra overzicht van Myrtille, gegeven door Camille, de inleiding van Nicolas Malevé over het algemene project, de tussenkomst van Jens-Ingo Brodesser over de vrije formaten en de standaarden, en de interventie van Lionel Lesire over de "open Apple".

5-   Samenvatting van de interventies

Nicolas Malevé:
Inleiding tot het project NOFLASH, z'n ontstaan en z'n recente evolutie.

Camille Mammique:
Ratatouille is een distributie gebaseerd op **Knoppix**. Knoppix werd gekozen voor z'n "duurzaamheid" en z'n eigen evolutie. De bureautoepassingen werden vervangen door een reeks grafische toepassingen en videosoftware gericht op animatie. Camille heeft deze distributie ontwikkeld in opdracht van La Ménagerie in Toulouse, een productiehuis voor animatiefilm. Het grafische thema van Knoppix dat als model diende werd gewijzigd teneinde soberder, functioneler en homogener te worden. Daarenboven bevat deze distributie twee originele programma's, Myrtille en Konfiot. Myrtille is een

programma voor opname en montage van animatiefilm, en Konfiot is een viewer (met evenwel beperkte mogelijkheden qua montage en opslaan). Het geheel wordt beschreven en verdeeld op de site van La Ménagerie.

Ratatouille bestaat als downloadbaar pakket voor Linux, Windows, Mac (gelieve zich te informeren voor oude versies) en als autostart CD. Ratatouille is verkrijgbaar onder vrije licentie (GPL – General Public License).

Jens-Ingo Brodesser

De interventie van Jens-Ingo Brodesser ging over de verschillende standaarden, waarbij hij enerzijds onderscheid maakte tussen de echte standaarden, die als zodanig gespecifieerd worden, of waarvan het gebruik duidelijk blijkt, zoals HTML, svg,… en anderzijds de valse standaarden, formaten die ontwikkeld werden door bedrijven die rechten hebben en licenties verkopen als complement bij de dragers waarop hun producten geschreven staan. Deze "standaarden" zijn bijvoorbeeld psd (Photoshop documenten), swf,…

Dit zijn geen open standaarden, want ze zijn verbonden aan de ontwikkelingsstrategie of de marketing van het bedrijf dat er de rechten over bezit. Van de ene versie van het programma op de andere kan het formaat verouderd raken en gegevens die in dit formaat worden opgeslagen zijn niet meer bruikbaar noch bereikbaar. Dit kan dramatische gevolgen hebben, zoals wordt aangetoond door het voorbeeld van de administratie van een overheidsdienst die niet meer het recht had om z'n boekhoudkundige archieven te beheren.

Met een concreet voorbeeld heeft Jens-Ingo Brodesser zich ingespannen om aan te tonen hoe de vrije toegang tot de broncode, dus het gebruik van open software, een langere levensduur verleent aan een bepaalde standaard.

De enige garantie voor de toegang tot gegevens is het open maken van de standaard en de licentie die verbonden is aan de visualizers.

In een paar zeldzame gevallen gaan licenties over van COPYRIGHT naar COPYLEFT (zie woordenlijst); dit is namelijk het geval bij het programma Blender, waarvan de rechten te koop werden gesteld. Ze zijn toen gekocht door een groot aantal donatoren, zodat het copyleft in voege zou komen. Blender is nu een vrij programma dat inbegrepen is bij veel distributies.

Lionel Lesire

Apple biedt samen met z'n nieuw besturingssysteem (genaamd X) dat gebaseerd is op Unix, een hybride vorm aan, die half-vrij is, en half-propriëtair.

Unix-programma's draaien inderdaad onder bepaalde voorwaarden op Mac. In de laatste versie (X.3) staan de tools die het mogelijk maken om vrije programma's te gebruiken zelfs op een aparte CD (Xcode tools) die wordt meegeleverd met de officiële distributie. De windows manager van Unix (X11, zie onze woordenlijst) wordt van bij het begin geïnstalleerd en Fink wordt in een stabiele versie geïnstalleerd. De bijhorende documentatie is eerder beperkt en voornamelijk in het Engels. De versies die draaiden op oudere systemen zijn moeilijk bereikbaar op de site van Apple, die vooral gericht is naar het allerlaatste systeem. De laatste versie van X11 is bijvoorbeeld enkel

rechtstreeks downloadbaar voor het X.3-systeem. Naast de reclame die ervoor gemaakt wordt, en de al dan niet van Apple afhankelijke projecten (Darwin, Fink, Apple X11) valt het ook nog op dat er veel programma's die oorspronkelijk vrij waren naar Mac worden overgedragen, maar dat deze beweging slechts heel zelden in de andere richting gebeurt. Safari bijvoorbeeld, dat rechtstreeks van Konkeror afkomstig is, draagt nu wel degelijk het copyright van Apple Computer inc 2003.

6- Na VJ7

Na de contacten die gelegd werden tijdens VJ7, heeft ons project zich op natuurlijke wijze aangesloten bij het "GARBURE"-project (genoemd naar een fameuze soep), een verzameling distributies die allemaal een gemeenschappelijke basis hebben.

Garbure zal de volgende zaken omvatten: "Ratatouille", een distributie gericht op animatiefilm, "Galantine", gericht op gedrukt grafisch werk, en onze distributie met de lieflijke naam "Rollmops", voor servers en grafisch werk op het web. Deze convergentie is een gevolg van de vaststelling dat de noden en doelen zowat voor iedereen identiek zijn en elkaar overlappen.

Hoewel het oorspronkelijk bedoeld was als festival, wordt NOFLASH nu een distributie met vrije software die gebruikers uitnodigt om alternatieve werktuigen te ontdekken voor web design.

WAARSCHIJNLIJK VAAK GESTELDE VRAGEN

- **Waarom een distributie?**
- **Bestaan er andere projecten in deze richting?**
- **Wat maakt de NOFLASH-distributie zo verschillend (bijvoorbeeld ten opzichte van Knoppix)?**

- **Waarom een distributie?**
1: Om die programma's te bundelen die beantwoorden aan de praktische noden van web design, die uitnodigen tot experimentatie en samenwerking.
2: Om kunstenaars een software pakket aan te bieden dat tegelijk een krachtig werktuig is en een bewustmaking van het niet-propriëtaire alternatief, namelijk de open software.
3: In het geval van de live-cd, om het mogelijk maken Linux te gebruiken zonder dit te hoeven installeren.

- **Bestaan er andere projecten in deze richting?**
  Ja, u vindt die hier:

http://www.eprg.org/projects/SVG/flash2svg/
http://www.linuxfrench.net/article.php?id_article=1020
http://drawswf.sourceforge.net/
http://www.SWiSHzone.com/

Dit zijn projecten die ernaar streven om een vrije versie van een programma te bouwen waarbij het mogelijk zou zijn om geanimeerde vectoren te combineren met geluid en interactie, ofwel software die het mogelijk maakt om in swf te saven. Ook al zijn deze projecten nog in ontwikkeling (in min of meer actieve mate), het lijkt ons zo te zijn dat de bestaande waaier aan mogelijkheden voor een deel deze domeinen bestrijkt, en dat in sommige gevallen deze waaier nog breder is. Wij ondersteunen deze projecten, maar wij zouden graag toch iets anders brengen. Er bestaan reeds zeer complete distributies, en het is op één daarvan (het populaire Knoppix) dat wij ons gaan baseren.

- **Wat maakt de NOFLASH-distributie zo verschillend (bijvoorbeeld ten opzichte van Knoppix)?**
Wij zouden graag een onmiddellijk bruikbaar softwarepakket hebben, maar ook een werktuig dat leidt naar de ontdekking van het niet-propriëtaire alternatief, open software, gericht op animatie, interactieve creatie en visuele en sonore evenementen op het netwerk.
Daarvoor bieden wij een uniform grafisch thema aan, dezelfde heldere interface, en dat levert een groter gebruikscomfort op voor de verschillende programma's. Ook het hulpkader is aangepast, met tutorials die net iets "smarter" zijn dan gewoonlijk.

Argumentatie

Waarom de naam NOFLASH?

U weet ook wel dat de huidige informaticawereld beheerst wordt door een paar monopoliserende bedrijven. In de grafische industrie, gespecialiseerd in de creatie van webinterfaces, strijden de twee belangrijkste van hen, MacroMedia™ en Adobe™, om vereenzelvigd te worden met het begrip web design. Het gaat erom z'n naam onlosmakelijk te verbinden aan de activiteit waarvoor ze absoluut overwicht op de markt willen verwerven. Deze strategie werkt met een optimaal rendement voor het bedrijf MacroMedia™ op het vlak van grafische vormgeving voor het web. Zn' succes stoelt op de steeds couranter wordende eenwording tussen een discipline en een product: interactieve grafische creatie. Een verregaande associatie die in de hand gewerkt wordt door tal van luie instellingen, zoals de galerijen of de scholen, waar men het heeft over lessen "flash" of "director", alsof men het had over de realisatie van een "stilleven" of een "landschap". De keuze van de naam NOFLASH drukt inderdaad een wens uit om deze al te wijdverspreide tendens aan de kaak te stellen. Z'n ondertitel "skip the intro", wijst er echter op dat het project vooral tot doel heeft om zich los te maken van het propriëtaire grondbeginsel, om zich te concentreren op de diversiteit en de rijkdom van alternatieve benaderingen, de open software.

Een formaat en een cliché

Het flash-formaat is een propriëtair – bedrijfseigen, gesloten- formaat, dit wil zeggen, een formaat dat niet in handen is van een gemeenschap van gebruikers, maar dat evolueert volgens een bepaalde marktanalyse. In tegenstelling tot een open standaard die wordt opgebouwd als een stelsel van aanvaarde regels, en die samen wordt uitgewerkt door een groot aantal medewerkers (tenminste als dit werkt!), wordt een propriëtair formaat op unilaterale wijze bepaald door een ondernemerslogica. De toegankelijkheid voor alle platformen of de compatibiliteit ervan zijn geen prioriteiten voor ontwikkelaars van dergelijke formaten… En ook niet voor die van MacroMedia™. De software wordt ontwikkeld op basis van de analyse van wat een auteur van nieuwe media zou moeten zijn, een soort afleiding zonder ploeg van een filmregisseur. Kortweg, het comfort aanbieden van de regisseursstoel, maar dan uit z'n sociale context gerukt. Voor een groeiend aantal kunstenaars is het echter mogelijk om dit model van een geïsoleerde ontwikkelaar af te stoffen, door zichzelf opnieuw te definiëren ten opzichte van de collaboratieve productie.

Waarom het anders doen?

Laat ons eens even twee creatieve processen vergelijken: dat van een ploeg personen met uiteenlopende bekwaamheden en kwaliteiten, die samenkomen om de technologische basis te bedenken/in te beelden/uit te werken waarop ze een toekomstige productie gaan creëren en verspreiden; en dat van een cliënt van MacroMedia™. De eerste vergaderen, discussiëren, leren bij; worden

boos en verzoenen zich, gebruiken bibliotheken die hen ter beschikking worden gesteld door een ganse gemeenschap… om uiteindelijk hun werktuig af te werken. De cliënt van MacroMedia™, echter, haalt z'n kredietkaart boven of smeekt om een kopie van een programma waar hij niets van afweet. Hij kan natuurlijk ook het programma kraken en het zo op illegale wijze verwerven; maar gaat hij het door het te kraken iets nieuws leren over de logica en de functionaliteiten van dat programma?

Wat we moeten onthouden uit deze vergelijking, is dat we te maken hebben met twee soorten sociale relatievormen, organisaties. De eerste is gebaseerd op een poging tot organisatie van de transparantie en de openheid in het werkproces, alsook tot de circulatie en collectivisatie van bronmateriaal. De tweede berust op financiële transacties en het weerhouden van informatie. Op een of andere manier is de aankoop van propriëtaire software altijd een bijdrage tot de maskering van de functionering van een werktuig. Een vrije software ontwikkelen betekent dat men zich inwerkt in een netwerk aan kennis; door die software en kennis te gebruiken moedigen we alternatieve productiemethodes aan.

Om de voordelen van dit alternatief te verduidelijken, moeten we onderscheid maken tussen drie pistes:
– de ontdekking van nieuwe werktuigen die de open standaarden implementeren;
– de mogelijkheid om in de logica van de code binnen te dringen, waardoor creatieve mogelijkheden aanzienlijk vergroot kunnen worden;
– het gebruik van een project, en niet van een product, dat ons verbindt aan een collaboratieve werkvorm.

De eerste piste is de bekendste, ook al is ze betrekkelijk weinig gedocumenteerd. Het is onder andere die van de ondertussen al bekende software voor bewerking van bitmaps, zoals The Gimp, of recent nog Sodipodi. Het gaat om toepassingen die verschillende grafische of animatiebewerkingen aanbieden, en waarvan de exportformaten open en vrij zijn.

De tweede piste is niet enkel eigen aan vrije software. Maar in de cultuur van de vrije software, waar het uitwisselen van bronmateriaal van de software een essentieel onderdeel is van het gebruik ervan, wordt het aanleren van deze codes sterk bevorderd door de documentatie over het gebruik van deze codes en hun uitwisseling.
Om een paar voorbeelden te geven:
– de integratie van XML bij vele W3C-initiatieven maakt het mogelijk om de webinterfaces op extreem soepele wijze te scripten (alle elementen van een pagina of animatie kunnen gemakkelijk getoond/verborgen of gewijzigd worden);
– de lichtheid van de SVG maakt het mogelijk om animaties te realiseren voor allerlei radicaal verschillende soorten viewers (browsers, PDA's, Palms, mobiele telefoons);
– de grafische bibliotheken die aan de kant van de server functioneren maken een evolutieve beeldvorming mogelijk (link tussen de creatie van de beelden en databanken);

– andere codebibliotheken zoals LWP (in Perl geschreven) maken de simulatie van browsers mogelijk en zelfs het klonen van ganse internetsites.
Het is duidelijk dat er veel mogelijkheden zijn.

De benadering van dergelijke bronnen kan echter wel ontmoedigend zijn voor iemand die het niet gewend is om zijn weg te vinden in het labyrint van het aanbod. Vandaar het belang van de derde piste: bijeenkomsten rondom projecten. Personen die bezig zijn met de ontwikkeling van open source software verenigen zich vaak in precieze projecten die worden aangekondigd op sites zoals sourceforge.net. Deze plaatsen zijn gemeenschappen, sociale projecten: men kan er de andere deelnemers ontmoeten via irc (chat) of mailing lists. Men kan aan deze projecten deelnemen op verschillende niveaus (test, vertaling, documentatie en code), maar men kan er ook dialogeren en suggesties voorleggen. Het is via deze ontmoetingspunten, die fungeren als ware zenuwknooppunten, dat men de meeste informatie kan vinden en mensen om mee samen te werken. Een applicatie gebruiken, betekent zoveel als zich verbinden met de hele gemeenschap die die gecreëerd heeft, maar ook met de verscheidenheid aan gebruikswijzen en 'customisation' van deze applicatie (customisation is aanpassen naar jouw wensen voor een bepaalde toepassing, mogelijk omdat de applicatie open software is). Het is hulp vinden, maar ook z'n eigen zoektocht delen.

Noot

1 Vrije Software wordt in het Engels vaak ook "Free Software" of "Open Source software" genoemd. Het woordje *free* schept vaak verwarring, omdat velen er enkel de betekenis van "gratis" in herkennen. Free heeft de in eerste instantie de betekenis van *vrij* in de zin van *eigendom* (d.w.z., de software is eigendom van niemand), en pas in tweede instantie van *kostprijs* (d.w.z., de software is gratis). Het kostprijs-aspect is een *gevolg* van het vrij-zijn, en niet omgekeerd. In het Engels verwoordt men dit vaak met de volgende plastische uitspraak van Richard M. Stallmann: "*Free as in speech, not as in beer.*"

NOFLASH

1 - À l'origine

Il y a quelques mois, nous nous sommes rencontrés pour préparer **Verbindingen/jonctions n°7**(vj7). Le projet **NOFLASH** a trouvé son point de départ sur le constat commun de la proéminence d'un logiciel propriétaire particulier (Flash™) dans l'élaboration de sites à contenu artistique. Le projet s'est appelé NOFLASH par contraction de NOFLASH FESTIVAL, un clin d'oeil à la manifestation organisée par les services de marketing de la société MacroMédia™. L'idée était de lancer un appel à projets (sous la forme d'un concours) qui mettraient en lumière la possibilité d'utiliser d'autres logiciels que Flash™ pour fabriquer des contenus pour le web lisibles dans un browser. La critique portait sur le formatage de ce que le logiciel Flash™ impose à l'art pour browser.

Les raisons pour lesquelles nous avions formé ce groupe étaient variées: curiosité, lassitude du monopole, besoin d'une solution gratuite, opportunité de faire connaître l'étendue des possibilités des logiciels libres…

L' hétérogénéité de notre groupe et la taille de notre ambition ont transformé notre projet initial.
Il devenait de plus en plus clair qu'avant de formuler les critères d'un concours, il nous fallait à la fois nous imprégner davantage de la culture collaborative, et des outils et standards que nous voulions promouvoir.

Voilà pourquoi notre projet a poursuivi différentes pistes:
– la rédaction d'un argumentaire qui clarifiait les raisons de notre volonté de changement.
– l'approfondissement des questions techniques et politiques relatives à l'adoption de formats proprié-taires ou de standards ouverts.
– l'organisation d'un atelier qui nous permettait d'échanger nos connaissances, nos questions et nos découvertes par rapport aux logiciels libres de création pour le web ainsi que des langages informatiques.

L'argumentaire.

Celui-ci se trouve reproduit ci-dessous. Pour résumer brièvement, ce texte analyse la politique de Macromedia™, et les liens que les artistes digitaux et acteurs culturels entretiennent avec elle. Il met en évidence le jeu de miroirs dans lequel les uns et les autres se complaisent: dis-moi à quoi ressemble un artiste, je te donnerai le format de son œuvre. Ce texte est aussi un plaidoyer pour une recherche plus ouverte, pour un modèle de création plus participatif et pour une relation plus profonde entre art et technique.

La rédaction de ce texte fut le premier exercice collaboratif auquel se sont livrés les participants de NOFLASH. Il est important de souligner qu'il fut l'occasion d'éprouver toute la complexité d'une telle pratique:
– comment s'affirmer tout en tenant compte des différents points de vue?
– comment dénoncer sans se complaire dans la plainte?
– comment proner la différence sans remplacer une contrainte commerciale par un repli identitaire?
– et bien sûr, comment une bande de jeunes hommes blancs pourrait-elle formuler une invitation qui fût ouverte à des personnes d'autres race, sexe et âge?

2- Le monde libre

Le format d'enregistrement s'il est lié à un logiciel propriétaire n'est garanti, en tant que standard, que dans la limite de la stratégie commerciale de la compagnie qui dispose des droits sur ce format. Des données enregistrées sous un format devenu obsolète sont non seulement rendues obsolètes elles-mêmes si les versions des lecteurs pour ces formats ne sont pas renouvelés pour les systèmes d'exploitation actuels. Et pis encore, si les lecteurs et les données ne circulent que sous formes compilées, ces éléments deviennent illisibles et irrécupérables dans des applications plus récentes.

Un format libre dont le code est accessible sous forme de texte garantit une plus grande pérennité aux données.

Dans notre recherche d'un format comparable au format swf, nous avons trouvé le **svg**. Les possibilités du svg se rapprochent sensiblement de celles de **swf**: traitement vectoriel des images, animation, interactivité. Ces deux formats ne sont pas similaires en tout point. Du fait de la nouveauté du format, les lecteurs développés pour le svg, ne supportent pas encore toutes ses possibilités: ainsi le standard svg propose l'inclusion de son, mais aucun lecteur ne l'implémente actuellement. Comme le svg est un dérivé du langage xml, il propose par contre une grande facilité de traitement par lot. Ce qui le rend extrêmement souple et utile dans la réalisation de travaux graphiques qui demandent une cohérence sur un grand nombre de fichiers, comme la réalisation de thèmes pour une interface ou des animations.

Il nous est apparu, tant dans le domaine des graphiques vectoriels que du traitement bitmap, que les logiciels libres sont désormais mûrs, ergonomiques et performants. Et qu'une logique naturelle alliait logiciels libres et

standards ouverts. Notons cependant que l'utilisation d'un standard ouvert ne contraint personne à l'utilisation des seuls logiciels libres(en effet, le plus fameux concurrent commercial de Macromedia™, Adobe™ ne disposant pas d'un format propre équivalent enregistre aussi bien en swf qu'en svg).

3- Préparation de l'atelier

Préparer un atelier signifie penser et tester une infra-structure pour recevoir les participant/es ainsi que scéna-riser un minimum leur participation.
La recherche et l'installation de l'infrastructure a conduit a différents types d'installations:
– distributions Linux sur les PC
– installations des outils apple sur les mac (constat de la difficulté de retrouver les versions antécédentes de logiciels pour assurer certaines compatibilités, installations de nouveaux systèmes nouveaux outils fink+x11)
– tant pour les macs que pour les PCs, installations des logiciels libres de retouches d'images.

4- Minutes de l'atelier

Premier jour
Un mini-projet a été proposé aux participants:
L'idée était de montrer qu'un logiciel de production d'images pouvait se présenter sous la forme d'une interface graphique manipulable à la souris (dans ce cas précis The Gimp) ou sous forme d'instructions exécutées à distance. Et que l'existence de ces deux formes permettait des réalisations différentes ou complémentaires.

Les participant/es étaient invité/es à réaliser des portraits qu'ils/elles décomposaient en différents éléments(yeux, bouches, oreilles, etc). Ces parties d'images étaient ensuite envoyées sur un serveur web. Celui-ci abritait un script qui recomposait des visages à partir des différentes images qui lui étaient sauvées dans un répertoire.

Il est à remarquer que pour la plupart des participant/es la difficulté principale de cet exercice ne résidait pas dans l'aprentissage d'un logiciel nouveau ni dans le saut conceptuel de passer d'une interface graphique à une suite d'instructions, mais bien de passer de la logique ergonomique du Mac à celle du PC.

Deuxième jour
Démonstration de la distribution Ratatouille et du programme Konfiot par son auteur, Camille (mammique @lamenagerie. com).

Outre le principe et son contenu le principe de la distribution adaptée à un usage particulier est apparu sous l'angle de l'évidence. Camille en nous présentant les programmes de la distribution Ratatouille, nous a montré une application que nous connaissions (Sodipodi) sous un jour particulièrement flatteur puisque c'est avec ce logiciel qu'ont été créées les icônes du thème graphique. Il nous a montré un aspect du format SVG (format de sauvegarde de Sodipodi) qui dépasse la comparaison avec swf: il nous

a montré comment par une ligne de commande on pouvait traiter l'ensemble les fichiers d'un dossier en mode texte (qui est la base de ce format, voir glossaire).

Troisième jour
Le troisième atelier s'est transformé en une suite d'essais (des programmes de la distribution ratatouille et d'une distribution Knoppix adaptée au Mac) et de consultations sur la manière de se procurer et de faire tourner chez soi ce type de programmes. Par ailleurs une distribution Debian avait aussi été installée sur un Mac.

À la suite la présentation et le débat prévu eurent lieu. La présentation consistait en un tour complémentaire de Myrtille par Camille, l'introduction de Nicolas Malevé au projet général, l'intervention de Jens- Ingo Brodesser sur les formats libres et les standards et l'intervention de Lionel Lesire sur l' « open Apple ».

5- Résumé des interventions

Nicolas Malevé:
Introduction au projet NOFLASH, comment il est né et son évolution récente.

Mammique:
Ratatouille est une distribution basée sur **Knoppix. Knoppix à été choisi pour sa « constance » et son évolution propre.** Les logiciels de bureautique ont été remplacés par une suite de logiciels graphiques et vidéo orientés vers l'animation. Camille a réalisé cette distribution sur la commande de La Ménagerie (Toulouse) qui est une maison de production de cinéma d'animation. Le thème graphique de la distribution Knoppix modèle a été modifié pour être plus sobre, fonctionnel et homogène. En plus figure sur cette distribution deux programmes originaux, Myrtille et Konfiot. Myrtille est un logiciel de capture et de montage pour le cinéma d'animation et konfiot est un viewer (avec toutefois des possibilités limitées de montage et de sauvegarde). L'ensemble est décrit et distribué sur le site de La Ménagerie. Ratatouille existe comme paquets téléchargeables Linux, Windows, Mac et sur C. D. auto-démarrable. Ratatouille est sous licence libre (GPL).

Jens-Ingo Brodesser
L'intervention de Jens-Ingo Brodesser a porté sur les standards qu'il a différencié entre d'une part les standards réels, spécifiés comme tels ou dont l'usage est avéré, tels que le HTML, svg,…et d'autre part les faux standards qui sont des formats développés dans des compagnies qui disposent des droits et vendent des licences en complément des supports sur lesquels sont inscrits leurs logiciels. Ces « standards » sont par exemple PSD (pour document PhotoShop), SWF…
Ces standards n'en sont pas en ceci qu'ils sont liés à la stratégie de développement ou au marketing de la société qui en est propriétaire. D'une version du programme à la suivante le format peut devenir obsolète et les données sauvées sous ce format ne sont plus accessibles. Ceci peut amener à des conséquences dramatiques comme en témoigne l'exemple d'une administration de service publique ne disposant plus du droit d'exploiter ses

archives comptables. Exemple à l'appui, Jens-Ingo Brodesser s'est employé à démontrer comment l'accès à la source garantissait la pérennité d'un standard.

La seule assurance de l'accessibilité des données est l'ouverture du standard et la licence attachée aux lecteurs. Dans de rares cas, les licences passent du COPYRIGHT au COPYLEFT, c'est le cas du programme Blender dont les droits ont été mis en vente et rachetés par un grand nombre de donateurs afin qu'ils soient régis par le copyleft. Blender est maintenant un programme libre qui figure sur bon nombre de distributions.

Lionel Lesire

Apple propose avec son nouveaux système d'exploitation sur une base UNIX (nommé X), une forme hybride mi-propriétaire, mi-libre. En effet, les programmes Unix tournent à certaines conditions sur Mac. Dans la dernière version (X. 3) les outils permettant d'utiliser des programmes libres font même l'objet d'un C. D. spécial (Xcode tools) joint à la distribution officielle. Le manager de fenêtre (x11, voir note dans le glossaire) Unix est installé au départ et Fink est fourni dans une version stable. La documentation est plutôt limitée et massivement en anglais. Les versions qui tournaient sur les systèmes antécédents sont difficiles d'accès sur le site d'Apple fort orienté vers le dernier système, ainsi la dernière version d'X11 n'est disponible au téléchargement direct que spécifiquement pour le système X. 3. Outre la publicité qui en est faite et des projets dépendants ou indépendants d'Apple (Darwin, fink, Apple-X11…), il est à noter que si des programmes issus du libre sont portés vers Mac il n'y en a guère qui fassent le chemin inverse et que, par exemple, Safari qui vient tout droit de KonKeror porte bel et bien le copyright 2003 Apple Computer,inc.

Après VJ7, une distribution

À la suite des contacts pris lors de VJ7, notre projet s'est naturellement lié au projet « GARBURE » (du nom d'une fameuse soupe) qui est un ensemble de distributions partageant un tronc commun.
Garbure inclura: « Ratatouille »(distribution orientée vers le cinéma d'animation), « Galantine » (orientée vers le graphisme imprimé) et notre distribution au doux nom de Rollmops (server et graphisme web). Cette convergence est issue du constat des mêmes besoins et de buts quasiment superposables.
A l'origine un projet de festival, le NOFLASH devient maintenant une distribution de logiciels libres invitant à l'exploration d'outils alternatifs de création pour le web.

Frequently Asked Questions

– **Pourquoi une distribution?**
– **D'autres projets dans le même sens existent- ils?**
– **En quoi la distribution NOFLASH est-elle différente (de Knoppix par exemple)?**

– *Pourquoi une distribution?*
1 Pour regrouper les programmes qui répondent aux besoins pratiques de la création pour le web, et qui invitent à l'expérimentation et à la collaboration.
2 Pour donner à des artistes un objet unique qui puisse être à la fois un outil efficace et un éveil à l'alternative non propriétaire.
3 Dans le cas du live-cd: pour donner la possibilité d'utiliser Linux sans en passer par l'installation.

– *D'autres projets dans le même sens existent- ils?*
Oui vous trouverez ici:
www. eprg. org/projects/SVG/flash2svg/
www. linuxfrench. net/article. php?id_article=1020
www. SWiSHzone. com/
http://drawswf. sourceforge. net/

les adresses de projets cherchant à fabriquer une version libre d'un logiciel qui combinerait l'usage des vectoriels animés avec du son et des interactions, ou bien des logiciels qui sauvent en. swf. Nous soutenons ces projets mais nous souhaitons apporter un objet un peu différent. Il existe déjà des distributions fort complètes et c'est sur l'une d'elle (la populaire Knoppix) que nous allons nous appuyer.

– *En quoi la distribution NOFLASH est-elle différente (de Knoppix par exemple)?*
Nous voudrions un objet directement utile mais aussi un outil de découverte de l'alternative non-propriétaire orientée vers l'animation, la création interactive, les événements visuels et sonores pour le réseau. Pour cela nous apportons un thème graphique unifié qui permet plus de confort dans l'utilisation des différents programmes et surtout un environnement d'aide, de tutoriaux plus « smart » qu'à l'habitude.

Argumentaire:

Pourquoi le titre NOFLASH?

Vous n'êtes pas sans savoir que le monde informatique actuel vit sous la domination de différentes firmes monopolistes. Dans l'industrie graphique qui se spécialise dans la fabrication d'interfaces pour le web, l'enjeu pour les deux principales d'entre elles, Macromedia et Adobe, est d'incarner la pratique du web design.

Il s'agit d'associer le plus fortement le nom de sa marque à l'activité dont elle tente de capturer l'ensemble du marché. Cette stratégie fonctionne à plein rendement pour la firme Macromedia dans le monde du graphisme web. Son succès repose sur l'amalgame de plus en plus courant entre une discipline et un produit: la création graphique interactive. Amalgame relayé au travers de tant d'institutions parresseuses comme les écoles ou les galeries où l'on parle de faire du «flash» ou de faire du «director» comme l'on disait faire une «nature morte» ou un «paysage». Le choix du titre NOFLASH vise bien sûr à critiquer cet amalgame trop courant. Son sous-titre «skip the intro», indique néanmoins que le vrai but du projet est de s'affranchir du préambule propriétaire pour se concentrer sur la diversité et la richesse d'approches alternatives.

Un format et un cliché

Le format Flash est un format propriétaire. C'est-à-dire un format qui n'est pas dans les mains d'une communauté d'utilisateurs/trices mais qui évolue selon l'analyse d'un marché. Contrairement à un standard qui se construit comme un ensemble de règles acceptées et (quand cela marche!) co-élaborées par un grand nombre d'acteurs; un format propriétaire est décidé unilatéralement selon une logique entreprenariale. Son accessibilité à toutes les pateformes par exemple, sa compatibilité ne sont pas des priorités pour les équipes de développement...

et nottamment ici pour celle de Macromédia. Le logiciel est réalisé sur la base d'une analyse de ce qu'est supposé être un/e auteur/e de nouveau média, une sorte de dérivation sans équipe d'un réalisateur de film. Bref proposer le confort du siège de «director» extrait de son contexte social. Pour un nombre croissant d'artistes, néanmoins, se redéfinir par rapport à la production collaborative permet de dépoussiérer ce modèle réduit de créateur solitaire.

Pourquoi faire autrement? Comparons un instant le processus créatif d'une équipe de personnes à compétences diverses qui se rassemblent pour penser/imaginer/réaliser la base technologique sur laquelle elle va créer, diffuser une future production; et celui d'un client de Macromedia. La première se réunit, discute, apprend, «se fâche et se réconcilie», utilise des bibliothèques mises à sa disposition par une communauté... pour finalement réaliser son outil; le client de Macromédia, lui, sort sa carte de crédit ou mendie une copie du logiciel dont il ne sait rien. Et s'il peut bien sûr cracker le logiciel et l'acquir ainsi illégalement: qu'est-ce que cracker lui apprend de plus sur les fonctionnalités et la logique de son nouvel outil? Ce qu'il faut retenir de cette comparaison = c'est que nous sommes face à deux types de socialités. La première est basée sur une tentative d'organisation de la transparence et de l'ouverture dans les processus de travail, ainsi que sur la circulation et la collectivisation des ressources. La deuxième est basée sur la transaction financière et sur la rétention de l'information. D'une certaine manière, acheter un logiciel propriétaire, c'est toujours payer pour que l'on nous masque le fonctionnement d'un outil. Développer un logiciel libre, c'est s'insérer dans un réseau de connaissances; l'utiliser, c'est encourager des modes de productions alternatifs. Pour éclaircir les bénéfices de cette alternative, il faut distinguer trois pistes:

la découverte d'outils neufs qui implémentent des standards;la possibilité d'entrer dans la logique du code, qui permet d'étendre les possibilités créatives de manière significative;l'utilisation d'un projet et non d'un produit qui nous connecte à une forme collaborative de travail.

La première piste est la plus connue bien que relativement peu documentée. C'est celle entre autres des déjà-célèbres logiciels de traitement d'images bitmap comme The Gimp, ou plus récents comme Sodipodi. Il s'agit d'applications qui permettent différents traitements graphiques ou d'animation, dont les formats d'exports sont ouverts et libres. **La seconde piste** n'est pas propre aux seuls logiciels libres. Néanmoins dans la culture du logiciel libre, comme l'échange des sources du logiciel est au coeur de la pratique, la documentation de l'usage de ces codes et l'échange de ceux-ci stimulent fortement leur apprentissage. Pour donner quelques exemples:

l'intégration du XML permet de scripter les interfaces web de manière extrêmement souple (tous les éléments d'une page ou d'une animation peuvent aisément être révélés/cachés ou modifiés); la légèreté du SVG permet de réaliser des animations adaptées à des visionneurs de types radicalement différents (browsers, PDA, Palms, téléphones portables); les bibliothèques graphiques qui fonctionnent côté serveur et permettent une imagerie évolutive (liaison de la fabrication des images à des bases de données) d'autres bibliothèques de code comme LWP(écrite en Perl) permettent la simulation de browsers voire le clonage entier de sites internet.

On le voit, la profusion est de mise. Néanmoins, l'abord de telles ressources peut être décourageant pour qui n'est pas habitué à trouver son chemin dans ce labyrinthe d'offres. C'est pourquoi la **troisième piste** est si importante: se rencontrer autour de projets. Les personnes engagées dans le développement de logiciels open source se réunissent autour de projets précis qui sont annoncés sur des sites comme sourceforge. net par exemple. Ces lieux sont des lieux de socialité: on peut y rencontrer les autres participant/e/s via irc ou mailing lists. On peut participer à ces projets à différents niveaux (test, traduction, documentation et code), mais on peut aussi dialoguer en vue de soumettre des suggestions. C'est à partir de ces névralgiques points de rencontres que l'on peut recevoir le plus d'informations et rencontrer des gens avec qui l'on peut travailler. Utiliser une application, c'est se connecter avec toute la communauté qui la produit mais aussi avec la variété des usages et des «customisations» de cette application. C'est trouver de l'aide, mais aussi partager sa recherche.

B

Binair(e): Binary describes a numbering scheme in which there are only two possible values for each digit: 0 and 1. The term also refers to any digital encoding/decoding system in which there are exactly two possible states.

Bitmap: A bit map (often spelled «bitmap») defines a display space and the color for each pixel or «bit» in the display space. A JPEG is a graphic image file type that contain bit maps.

Blender: Blender, the open source software for 3D modeling, animation, rendering, post-production, interactive creation and playback.
http://www. blender3d. org/

Bootable cd: A bootable CD is an operating system that boots from a CD. To use its software, you do not need to install it on your hard drive. To start the CD, set up the BIOS of your computer to boot off the CD, putthe CD in the drive, and power up the computer.
www. knopper. net/knoppix/index-en. html

C.

Copyleft: To copyleft a program, we first state that it is copyrighted; then we add distribution terms, which are a legal instrument that gives everyone the rights to use, modify, and redistribute the program's code *or any program derived from it* but only if the distribution terms are unchanged. Thus, the code and the freedoms become legally inseparable. Proprietary software developers use copyright to take away the users' freedom; we use copyright to guarantee their freedom. That's why we reverse the name, changing "copyright" into "copyleft."
(The Free Software Foundation).

Copyright: A copyright provides its holder the right to restrict unauthorized copying and reproduction of an original expression (i. e. literary work, movie, music, painting, software, mask work, etc.) Copyright stands in contrast to other forms of intellectual property, such as patents, which grant a monopoly right to the use of an invention, because it is not a monopoly right to do something, merely a right to prevent others doing it. A copyright holder typically has exclusive rights:
– to make and sell copies of the work (including, typically, electronic copies)
– to import or export the work
– to make derivative works
– to publicly perform the work
– to sell or assign these rights to others
(from wikipedia:
http://en. wikipedia. org/wiki/Copyright)

D

Debian: Debian is a popular and freely-available computer operating system that uses the Linux kernel and other program components obtained from theGNU project. Debian can be downloaded over the Internet or, for a small charge, obtained on CD. Asopen source software, Debian is developed by over 500 contributing programmers who collectively form the Debian Project.

Distribution: a collection of (GNU/Linux) software combined with an operating system

F

Fink: The Fink project wants to bring the full world of Unix Open Source software to Darwin and Mac OS X. We modify Unix software so that it compiles and runs on Mac OS X («port» it) and make it available for download as a coherent distribution.

Free Software: Free software is a matter of the users' freedom to run, copy, distribute, study, change and improve the software. More precisely, it refers to four kinds of freedom, for the users of the software:
– *The freedom to run the program, for any purpose (freedom 0).*
– *The freedom to study how the program works, and adapt it to your needs (freedom 1).*
Access to the source code is a precondition for this.
– *The freedom to redistribute copies so you can help your neighbor (freedom 2).*
– *The freedom to improve the program, and release your improvements to the public, so that the whole community benefits (freedom 3).*
Access to the source code is a precondition for this.

G

Gif: The GIF (Graphics Interchange Format) is one of the two most common file formats for graphic images on the World Wide Web. The other is the JPEG. The LZW compression algorithm used in the GIF format is owned by Unisys, and companies that make products that exploit the algorithm (including the GIF format) need to license its use from Unisys.

Gimp: GIMP is an acronym for GNU Image Manipulation Program. It is a freely distributed piece of software suitable for such tasks as photo retouching, image composition and image authoring. It is an extremely capable piece of software with many capabilities. It can be used as a simple paint program, a expert quality photo retouching program, an online batch processing system, a mass production image renderer, a image format converter, etc. GIMP is extremely expandedable and extensible. It is designed to be augmented with plugins and extensions to do just about anything. The advanced scripting interface allows everything from the simplest task to the most complex image manipulation procedures to be easily scripted.
http://www. gimp. org/

GUI: Graphic User Interface

H

HD: High definition

HTML: To publish information for global distribution, one needs a universally understood language, a kind of publishing mother tongue that all computers may potentially understand. The publishing language used by the World Wide Web is HTML (from HyperText Markup Language). HTML gives authors the means to:
– Publish online documents with headings, text, tables, lists, photos, etc.
– Retrieve online information via hypertext links, at the click of a button.
– Design forms for conducting transactions with remote services, for use in searching for information, making reservations, ordering products, etc.
– Include spread-sheets, video clips, sound clips, and other applications directly in their documents.
(from W3C:
www. w3. org/TR/html401/intro/intro. html)

J

jpeg:
1) JPEG (Joint Photographic Experts Group) is an ISO/IEC group of experts that develops and maintains standards for a suite of compression algorithms for computer image files.
2) JPEG is a term for any graphic image file produced by using a JPEG standard. A JPEG file is created by choosing from a range of compression qualities (actually, from one of a suite of compression algorithms).

K

Knoppix: KNOPPIX is a bootable CD with a collection of GNU/Linux software, automatic hardware detection, and support for many graphics cards, sound cards, SCSI and USB devices and other peripherals. KNOPPIX can be used as a Linux demo, educational CD, rescue system, or adapted and used as a platform for commercial software product demos. It is not necessary to install anything on a hard disk. Due to on-the-fly decompression, the CD can have up to 2 GB of executable software installed on it.
www. knopper. net/knoppix/index-en. html

Konfiot: Konfiot is a mini-programme for editing Myrtille animations. You can import the animations and change their chronological order. The animations can be directly edited and corrected in Myrtille. There is a direct interaction between Myrtille and Konfiot, which makes it possible to work in real time. The edited films are saved as. kon. The animations are imported by drag and drop. You can import animations under the form of a folder, a file, a « chronology » (list of files in chronological order) or a symbolic link to one of these. The final edit can be exported as Quicktime encoded as MJPEG-A. Konfiot is (GPL).

N

NOFLASH: collaborative project started with the development of VJ7. Participants from the beginning:
Lionel Lesire
www. lionellesire. be
Michel Cleempoel
www. michelcleempoel. be
Jens-Ingo Brodesser
www. all2all. org
Eric Gianquinto
http://devnull. be
Didier Demorcy
www.radioswap.net
Nicolas Malevé
www. constantvzw. com

NOFLASH FESTIVAL: First result of NOFLASH, a part of the festival VJ7, with a call for participating projects.

M

MacroMedia: Commercial American Company,owner of the following software:
FLASH, DIRECTOR, DREAMWEAVER, FIREWORKS,…

La Ménagerie: La Ménagerieis a French studio for animation movies. They produce movies and give workshops.

Myrtille: Myrtille is a graphical interface which allows you to capture images (from a camera). With Myrtille you can manipulate sequences of images which are in a list. With that list you can create a video animation in real time.

O

ogg: format. ogg is an audio format which compresses audio with different variable compression rates (like an mp3, but better:-). Different encoders/decoders are available for Linux, Windows and MacOSX.
www. vorbis. com

P.

PNG: A patent-free replacement for the GIF, the Portable Network Graphics (PNG) format, has been developed by an Internet committee and major browsers support it or soon will.

PSD: PSD is the default proprietary file of Adobe Photoshop. It allows for Adobe Photoshop formatting (Layers, DropShadows, etc) and is compatible with a variety of Adobe software such as InDesign
(from wikipedia:
http://en. wikipedia. org/wiki/PSD)

R

Ratatouille: Ratatouille distribution: a specific Linux-based distribution for image, video and sound editing based on free software.

S

Sodipodi: Sodipodi is a vector-based drawing program, like CorelDraw® or Adobe Illustrator® from the proprietary software world, and Sketch or Karbon14 from the free software world. It is free software(GPL). Sodipodi uses W3C SVG as its native file format. It is therefore a very useful tool for web designers. Sodipodi works under most versions of Unix and Windows.
www. sodipodi. com

svg: www. w3. org/TR/SVG/
A W3C specification which defines the features and syntax for Scalable Vector Graphics (SVG), a modularized language for describing two-dimensional vector and mixed vector/raster graphics in XML.

swf: a format in which you can save files made in « shockwave/Flash », software owned by Macromedia

U

UNIX: An interactive time-sharing operating system invented in 1969 by Ken Thompson after Bell Labs left the Multics project, originally so he could play games on his scavenged PDP-7. Dennis Ritchie, the inventor of C, is considered a co-author of the system. The turning point in Unix's history came when it was reimplemented almost entirely in C during 1972 - 1974, making it the first source-portable OS. Unix subsequently underwent mutations and expansions at the hands of many different people, resulting in a uniquely flexible and developer-friendly environment.
(from hyperdictionnary. com:
www. hyperdictionary. com/dictionary/Unix)

V

vectoriel: Vector graphics is the creation of digital images through a sequence of commands or mathematical statements that place lines and shapes in a given two-dimensional or three-dimensional space. In physics, a vector is a representation of both a quantity and a direction at the same time. In vector graphics, the file that results from a graphic artist's work is created and saved as a sequence of vector statements. For example, instead of containing a bit in the file for each bit of a line drawing, a vector graphic file describes a series of points to be connected. One result is a much smaller file. Animation images are also usually created as vector files. For example, Shockwave's Flash product lets you create 2-D and 3-D animations that are sent to a requestor as a vector file and then rasterized « on the fly » as they arrive.

VJ*: abbreviation for verbindingen/jonctions*, the number of the edition. It is a multimedia festival organised by the VZW Constant. The first edition was in 1997.

W

W3C: http://www. w3. org/
abreviation of World Wide Web Consortium
The World Wide Web Consortium (W3C) develops interoperable technologies (specifications, guidelines, software, and tools) to lead the Web to its full potential. W3C is a forum for information, commerce, communication, and collective understanding.

X: X11: Version 11 of the X Window System.

X Window System: A specification for device-independent windowing operations on bitmap display devices, developed initially by MIT's Project Athena and now a de facto standard supported by the X Consortium.
(from hyperdictionnary. com:
http://www. hyperdictionary. com/search. aspx?define=X+window+system)

Apple X11: is Apple Computer's implementation of the X Window System for Mac OS X. Apple's X11 implementation is based on XFree86 and adds support for hardware accelerated 2D graphics, hardware OpenGL acceleration and integration with Aqua, the Mac OS X GUI. Apple X11 was initially available as a downloadable public beta for Mac OS X 10. 2 and is now a standard part of Mac OS X 10. 3.

from wordIQ:
www. wordiq. com/definition/Apple_X11. html

Als je een versie in het Nederlands wil vinden voor het merendeel van deze termen:
http://people.mech.kuleuven.ac.be/
~bruyninc/etos/termen.html

NoFlash

Distribution
Rollmops
Distributie

Rollmops est une distribution de logiciels libres dédiée à la création en réseau. Elle contient des outils performants qui permettent de créer, lire et diffuser des documents interactifs et multimedia optimisés pour le web. Avec Rollmops, on peut aisément tester des logiciels-phares de la création collaborative, comme des serveurs de stream ou des systèmes de publication, sans passer par l'étape parfois complexe de l'installation. Rollmops inclut aussi de la documentation sur ces logiciels.

Rollmops est un travail en cours. Pour suivre l'évolution de cette distribution, demander de l'aide ou contribuer à son évolution, vous pouvez vous inscrire à la mailing list "noflash": http://userlists.all2all.org/mailman/listinfo/noflash/

et visiter la page suivante: www.constantvzw.com/rollmops

(Rollmops est un CD auto-démarrable réalisé à partir de la distribution Knoppix - plus d'info: voir glossaire).

Ci-dessous, vous trouverez une liste provisoire des logiciels contenus dans Rollmops:

Rollmops is a distribution of free software dedicated to network creation. It contains efficient tools that allow one to create, read and diffuse interactive and multimedia documents optimized for the web. With Rollmops, one can easily test model software for collaborative creation, such as stream servers or publication systems, avoiding the (sometimes) complex step of installation. Rollmops also includes documentation about the software.

Rollmops is a work-in-progress. To follow or contribute to the evolution of this distribution, or to ask for help, you can subscribe to the mailing list "noflash": http://userlists.all2all.org/mailman/listinfo/noflash/

and visit the following page: www.constantvzw.com/rollmops

(Rollmops is a bootable CD made by Knoppix distribution - for more info see the glossary)

Below you will find a temporary list of software included in Rollmops:

Rollmops is een distributie van vrije software, die dient om actief en creatief om te springen met internet. De distributie bevat efficiënte werktuigen (tools) waarmee je interactieve en multimediadocumenten bestemd voor het web kunt creëren, verspreiden en lezen. Met Rollmops kun je makkelijk de populaire toepassingen die dienen voor websamenwerking testen zoals streamservers of publicatiesystemen, zonder de soms complexe software-installaties te moeten doorworstelen. Bij Rollmops hoort ook documentatie rond de programma's.

Rollmops is een project in ontwikkeling. Om de evolutie van deze distributie te volgen, of om vragen te stellen of een bijdrage te leveren, dan kun je je inschrijven op de mailing list "noflash": http://userlists.all2all.org/mailman/listinfo/noflash/

verdere ontwikkelingen kun je ook hier volgen: www.constantvzw.com/rollmops

(Rollmops is gemaakt op basis van Knoppix en is een bootable CD - meer info: zie Glossary)

Hieronder vind je een voorlopige lijst van de programma's die Rollmops bevat:

Graphical
- .Sodipodi
- .Dia
- .Inkscape
- .Passepartout
- .GIMP
- .ImageMagick
- .GQview
- .gPhoto2

Sound
- .Audacity
- .XMMS
- .sox
- .muse

Video
- .Kino
- .MPlayer
- .MEncoder
- .transcode

Servers:
- .Web(Apache, Tomcat, Caudron, Zope)
- .Databases(PgSql, MySql, Gadfly...),
- .Streaming(icecast, videolan)

Scripting Languages:
- .Perl
- .PHP
- .Python

Code editors:
- .emacs
- .vi
- .quanta
- .bluefish

Browsers:
- .mozilla
- .galeon
- .konqueror
- .lynx

E

Radio Exchange

EN

Reboot.fm
Reboot.fm is described as "a software project that works with the social and political aspects of open source tools and free content and expands them into the arena of cultural production.""Attached to this project is the idea to create an "open radio license which would set a legal standard for peer-to-peer program syndication". http://reboot.fm

met during VJ7

Radioswap
Radioswap.net is a system aimed at exchanging and co-producing programs between independent radio stations. Radioswap seeks multilingualism, is directed at volunteers and tries to give a greater place to forms of self-management. The web platform that connects today a pool of international independant radios is alive and kicking. www.radioswap.net

Code 1
Restream
Jan Gerber

Text 9
Introduction to a true history of the internet
Sebastien Luetgert

NL

Reboot.fm
Reboot.fm beschrijft zich als 'een softwareproject dat rekening houdt met politieke en sociale implicaties van programma's die gebruikt worden binnen open source en vrije inhoud, en die dit toepast binnen de sferen van de culturele productie.' De idee om een vrije radiolicentie te creÎren die een legaal kader biedt voor de syndicatie van peer to peer programma's is verbonden aan dit project.
http://reboot.fm

ontmoette tijdens VJ7

Radioswap
Radioswap.net is een systeem voor co-producties en uitwisselingen van programma's tussen onafhankelijke radiostations. Radioswap.net streeft meertaligheid na, richt zich op vrijwilligers en tracht een zekere vorm van zelforganisatie toe te laten.
www.radioswap.net

Code 1
Restream
Jan Gerber

Tekst 9
Introduction to a true history of the internet
Sebastien Luetgert

FR

Reboot.fm.
Reboot.fm se décrit comme « un projet de software qui prend en compte les implications politiques et sociales des outils en open source et des contenus libres, et les étend aux sphères de la production culturelle » L'idée de créer une « licence libre de radio qui donnerait un cadre légal à la syndication de programmes peer-to –peer » est attachée à ce projet. http://reboot.fm

rencontra lors de VJ7

Radioswap
Radioswap.net est un système de co-production et d'échanges de programmes entre radios indépendantes. Radioswap.net recherche le multilinguisme, s'adresse à des bénévoles et privilégie une certaine forme d'autogestion. La plateforme web d'échange connecte aujourd'hui diverses radios indépendantes à une échelle internationale.
www.radioswap.net

Code 1
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Jan Gerber

Texte 9
Introduction to a true history of the internet
Sebastien Luetgert

E

Jan Gerber

Restream

```python
#!/usr/bin/python
import os
import string
from time import *
from sys import exit
from ogg import OggSyncState, vorbis
from shout import Shout
from types import NoneType
from urllib2 import urlopen
from xmlrpclib import ServerProxy
from math import *

class shoutogg:
    def __init__(self):
        self.ogg = OggSyncState()
        self.page = 0
        self.serial = 1
        self.shout = Shout()
        self.shout.host = '127.0.0.1'
        self.shout.port = 8000
        self.shout.user = 'source'
        self.shout.password = 'password'
        self.shout.mount = '/reboot.ogg'
        self.shout.format = 'vorbis'
        self.shout.protocol = 'http'
        self.shout.open()
    def __call__(self, data):
        self.ogg.bytesin(data)
        while 1:
            newpage = self.ogg.pageseek()
            if newpage == None:
                break
            if self.page == 0:
                self.page = newpage
                continue
            if self.page.serialno!= newpage.serialno: self.page.eos = 1
            if newpage.pageno==0: self.page.eos = 1
            self.page.serialno=self.serial
            if self.page.eos == 1:
                if self.serial<65536: self.serial = self.serial + 1
                else: self.serial = 0
            self.shout.sync()
            out=self.page.header+self.page.body
            self.shout.send(out)
            log.write(out)
            self.page=newpage
        return

def fillbuffer(f):
    read = f.read(4096)
    length=len(read)
    return (read,length)

def print_log(string):
    print time(),"\t:",string

xmlrpcurl="http://localhost:8070"
next_url='http://localhost/ogg/bios.ogg'
fallback_url='http://localhost/ogg/os.ogg'

so=shoutogg()
server = ServerProxy(xmlrpcurl)
f=urlopen(next_url)
ftotal = 0
timestamp=0
f_tmp=0

while 1:
    while 1:
        length = 0
        while length == 0:
            if timestamp < floor(time()):
                timestamp = floor(time())
                try:
                    next_t = server.upcoming_show()
                except:
                    print_log("XMLRPC Server did not respond: %s" % xmlrpcurl)
                else:
                    (next_start, next_url) = next_t
                    if timestamp <= next_start <= ceil(time()):
                        try:
                            f_tmp = urlopen(next_url)
                        except:
                            print_log("could not open ogg stream: %s" % next_url)
                        else:
                            f.close()
                            f=f_tmp
                            f_tmp=0
            (read,length) = fillbuffer(f)
            if length == 0:
                f.close()
                f= urlopen(fallback_url)
        ftotal = ftotal + len(read)
        so(read)
    print 'Track end, total %d bytes' % ftotal
    f.close()
```

Jan Gerber
Restream

E / 1

Sebastian Luetgert

Introduction to a True History of the Internet

(**1**) There isn't much you can do if there aren't two of you. Sometimes, if you're entirely on your own, you need to duplicate yourself, betray your country or assume another nationality, in other words, to really be twice. Lenin's great ideas came to him when he was not living in Russia. Later, there was so much he had to do, he spent half of his time making mistakes, and then he died. But his prime phase of creativity was when he was in exile in Switzerland, when Russia was overcome by famine, and when he used to go for bicycle rides in the hills around Zurich. That was when he could think best - when he was in two places at once. The most interesting aspect of the internet or doing websites is that you can share with others the opportunity of being in two places at once. However, these should also function as sites of communication, since that's what they essentially are, but in fact they impede communication.

(**2**) Setting up a website, the way it is usually done, is so profoundly monotonous that this fact has to be concealed by any means whatsoever, with a bunch of ignorant and bored people who are always seeking novel ways of killing time. Then, fortunately, someone has an ingenious idea, immediately defined as ingenious, because otherwise you would call it stupid, and people would never dare to admit: I'm doing something stupid. That's why you say: I'm doing an ingenious website. You collaborate for three months, you have to talk to each other, and then you break up. But it only takes three months. Then you look for something new. It is really a totally wrong life, held together by fear and a lack of vision in the minds of people who actually have lots of visions, but who, for some reason, are not capable of perceiving them. They want to see less of them on their screens, that's what they like. Even the best website is less interesting than a day in the life of just anyone, and this anyone, once he has seen the website, considers it much more desirable than his own life. These are all quite strange phenomena, but that's not what I'm bothered about. Only, to live such a life is quite miserable.

(**3**) So how to discuss these matters, how to react? One simply can't. Society and all its pressures are too strong. And even between people who initially liked each other… We were in love, XXXXX and I, in spite of all our mistakes, but then… In fact, all I can say about it is that the internet has driven us apart. I think she always resented not having been offered a job in Silicon Valley, and I guess she would have been happier there, if only she had been born ten years earlier, with the opportunity to end up in San Francisco one day. But in the beginning, the priority was to do internet in a different way, to be able to make a living with it, to survive, to live in a normal fashion, that is, to do internet in a normal fashion, to make enough money for a two-room flat with a nice bathroom and occasional holidays, and to do the websites you want to do, not promotional or pornographic or political sites or whatever. And not to be forced to move to the U.S., like all the other Europeans. We almost achieved this, but it took such an enormous effort, and we felt so lonely, that we ultimately realized: All this is just mad. You have all the means to do websites… And then you find out that people don't want to change as much as you think they do, nor does the world.

(**4**) In the internet, it is easier to change things, even in the internet industry, much easier than in literature or in the arts - or what we call the arts - just because there is less going on, there are less websites being published than books being printed. It is easier to change programming, because there are less programs and less programmers. In Germany, the number of people who are doing websites is much smaller than the number of people who are writing. It should be easier to change the relation between the computer and the desk, rather than between a printing press or a conveyor belt, a workbench or a machine in an Audi or Ford factory. But the former remains the most resistant configuration. Today, even cars are no longer produced the way they used to be in the past. But a computer… if you take the PC, it is still the same as it was in the seventies, it hasn't changed at all. Everyone is constantly shouting for change. But no, they want things to get better, not to change. Things get strenuous if you are forced to change, change is difficult. To make it from the age of five to the age of thirty - how long does that take? 25 years. That's arduous. Things could be different. But change isn't easy. I believe the internet is an area where it should be relatively easy to change things, because the internet isn't that important. But it is precisely where people cling to their positions more than anywhere else.

(**5**) You can tell a programmer, or a worker who considers himself to be underpaid: Alright, I'll pay you more - that's what I did, naive as I was - I'll pay you more, but come up with some texts, too. He says: They won't be any good, I can't write. Then I tell him, I know, but because they are going to be bad they will help me to find better ones. So allow me to pay you for your effort of writing absolutely stupid texts. They will help me to come up with better ones. Things would be a lot easier if I could start with something silly in order to come up with something less silly. But, believe me, he would never use the word processor. As a programmer, he would never use the word processor, even if you told him to write something about himself. About himself, that would be even worse. He could talk about himself, but that wouldn't leave a lasting impression. In fact, when it comes to talking, internet people definitely talk a lot. Even more than in normal life. In normal life you have to work, and that means you don't have time to talk. Students are not allowed to talk in class, workers are not allowed to talk in the factory, and secretaries must keep silent all the time. But on the internet, you are privileged: they are talking all the time, it almost never stops.

(**6**) It's the amateurs who make Yahoo rich. They make a lot of homepages, but always only one at a time, one about their holidays, another one at Christmas, maybe another when a child is born, but they never set up a page that could be linked to the first one. What drives these people to make all these homepages? For them it may be just a natural thing to do, but for a professional I don't consider that a natural thing. For me, the real enemy is the internet professional ˆ who actually spends even less time programming than the amateur. At least I can ask the amateur if he has already taken a look at one of my websites. And then I can ask him, After doing this homepage, why didn't you do

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another? At least this gives me the opportunity to have a real conversation about the internet. And the amateur will in fact realize that having to do another one means that you want to establish links. That's something he doesn't need to, noone is expecting that from him. Not everyone is expected to do websites. But you should be allowed to expect it from those who are actually doing websites. Professional - what does that mean? It depends on whether you define the term in a positive or negative way. Usually, when I argue with professionals, I accuse them of not being professional, precisely because they claim they are. But towards other professionals who accuse me of not being professional, I reclaim the status of an amateur. I tell them: By the way, you are not internet amateurs, you are even worse professionals than professional soccer players. Of course they are a class, a sort of mafia, and people are afraid of them. Streaming, for example, a field that would not need to be that complicated, is rapidly becoming more and more specialized, but at the same time, it remains the same. Noone has an idea what to do with it, so they do nothing at all. You can explain it by defining what is a good or bad worker. You can assess whether a table is well or badly constructed. Then you can discuss the assessment. If the table breaks down as soon as you sit on it, and someone claims: I built it, and I'm a professional carpenter, then you can answer: Okay, but you're a bad professional. The internet is just as simple. But there is always someone trying to fool you. I think that people really have no idea. Programmers rarely know how computers work, and they are unable to fix them. They prefer taking a broken computer to the store for repair. Hardly anyone knows what a processor is. Even at Yahoo, very few employees know what they are actually doing.

(7) The biggest fraud concerns the notion of the so-called target group. They are telling you: You have to respect the target group, you have to make sure that the website doesn't bore the target group. Above all, you have to remember that that if the website bores the target group, they will no longer visit it, and in case you have put money into your website, that money will be lost. It would be more correct to say: I must attract as many people as I can in order to make as much money as possible. There's nothing wrong with that, but that's what they should say. Instead of: You mustn't bore the target group. "You mustn't" is a completely meaningless line. For a long time, my gut reaction, based on the respective insight I had at that moment, would be: There is constant discussion about the target group. I don't know what that is. I can't see them. I don't know who you mean. When I began thinking about the target group that was due to certain enormous failures, like SansSoleil.com, visited no more than 18 times in two weeks. Only 18 times, I can still count that far. So I asked myself: Who the hell are these 18 people? I would have liked to see these 18 people who had visited the website, I would have liked to know what they looked like. That was the first time I really thought about the target group, that I was able to think about the target group. I don't think that amazon.com is capable of thinking about the target group. How can anyone think about 12 million users? Their CEO might be able to think about 12 million dollars, but to think about twelve million users, that's simply impossible.

(8) Rolux does not propose a concept of the internet. All it may be able to offer, at least that's what I attempted to do, is an idea of people on the internet, and I think that's less dishonest than, for example, the Etoy website, where they are trying to convince people that that's how things are on the internet. And even though people don't understand anything about it they are happy with it, because it fits with their concept of the internet, which is that you can't understand it anyway and that's just how it works. However, the way the Toywar website was done was very different from what people think. It is no coincidence that Toywar won the Webby Award for the best foreign website, because it's a typical American website. Toywar is a technical term, a term for a trick. It is a technical issue. But I think this website was awarded because of its masterful concealment, precisely because it claims to reveal the true essence of the internet, an unattainably distant, magical realm that simultaneously attracts a lot of pleasant and a lot of unpleasant people.

(9) Financiers, go-betweens or providers are more realistic than the majority of net artists, because they think of their target group in terms of dollars, in terms of three million consumers at two dollars per hour, they make a brief projection, and then that's it. That's how they think. At least they are reality-bound, and that's what they are trying to be. But what if you don't think in these terms? What do I have that might attract four million users? It took me a long time to come to a conclusion, and I think that in Berlin maybe one or two hundred people are interested in what I have to say. But how to reach them? The internet is not particularly well organized to such ends. To reach them through e-mail, I would have to send too many mails. My website doesn't reach them either. To reach them, I would have to change it, to do a website I wouldn't like to do. So I say to myself: One has to think smaller, a bit longer, and in a different way. And then I realize how lonely I am. And this leads us to the actual problem. What causes the things I do to be of interest to others? You can knock at your neighbor's door at any time and tell him: Listen, give me five dollars, and I will read you a story. And then you can make a statistical analysis of who opens the door, gives you five dollars and listens to the story. Whether or not it's a good story is a different matter… But that is the true problem of production and distribution. The actual producers, the accomplices of the portals, are the multitudes of users, in other words, the whole of society. They just delegate… In reality, people are living their own lives, innumerable more or less extraordinary episodes. Those slaving away in a factory are living unbelievably arduous lives. But they delegate… they don't use their own imagination… people who are a bit more clever manage to keep circulating their ideas, some of them even quite well - that's their way of working - but that doesn't the fact that people delegate the idea or non-idea of their life to the internet. And then it's over and done with…

(10) And when I take a look at the Etoy website, I consider mine more honest, if you like, since I have remained totally outside, because… I don't know… Back then I didn't think that way, but today, if I had to start again, that's what I would

try to do. What is dishonest about the Etoy website is that it doesn't show how they engage and employ people. Why they employ agents and lawyers and why… Etoy just present themselves in front of a small helicopter that they don't even own anymore, and then they put the word "Internet" on top of it. Which, even as an indication of what they think of the internet, is complete bullshit. The true history of Etoy would be a very fancy website that would become horribly expensive during its production. To me, the internet is primarily a matter of money. Someone has money and gives it to someone else who in return acts as if he was an artist, but in reality… And about Rolux: I don't know, I see people working on the internet, and then I see how it is ruining their relationships, the internet obviously isn't a good place to… But after Toywar - how could you still explain what that is: doing a website? You would say… I don't know what you would say. You wouldn't be able to… And this is precisely the power of the internet, it strengthens people's belief that it is mysterious and familiar at the same time, because it costs them 5o or 6o dollars in access fees each month. Internet and television should be like local newspapers. Small papers do exist. The artists here… they are publishing their own paper. There are small papers published in universities, and noone would say: This paper has to be distributed all over the world. It is internal, and that is sufficient. I think that the same goes for websites. There may be some major ones aimed at everyone, but it is wrong to begin with everyone. I believe this can have quite horrible consequences that people have no idea about.

(11) There is one thing that has always interested me: how to get from one website to another? That means, basically, why you link a website to another. Amateur programmers don't do that, they don't need to. But professional programmers, they don't just link two pages, but rather 8oo. They can rely on the fact - that's how it works today - that the 8oo pages are all the same. One page multiplied by 8oo. They are engaging different designers, just to prove… the only reason that all the links have different names is that, if they hadn't, people would stop visiting. But people are completely at the end of their tethers, working at the university or at the office, so they don't notice that it's always the same website.

(12) The internet is a power, and people still like websites. What do they enjoy on the net? Rolux, or if you like, Toywar: if that's still what people like, then that's because the way these sites are done is closer to them, because they possess an enormous power, and because that won't change. Technical standards may change, but the essentials remain. The internet is the only field where it is possible to change things that are useless the way they are. In any other area that would require too many people and too much equipment. So you have the choice to wait and manage your own petty affairs. But even this demands profound passivity. Sometimes there is a sudden explosion, you don't get it done. But it's possible on the internet, because it's relatively easy, it only takes a small number of people. Sometimes you collaborate with twelve people, sometimes just with two, and then, given two or three others, you can try to find a few more out there who might be interested. Maybe you don't even have to join

up with internet people. One should be seeking one's allies elsewhere to get things going. Silicon Valley? Indeed, that is a cultural phenomenon, much more powerful than anything else, and it will never disappear. It simply can't. The proof is that it is more prosperous than ever. It is more prosperous than it ever was in the nineties. And the users? There are more users than ever before. How many babies are born each year? Where do you think the target group has its origin? After all, the people who are supposed to use these websites have to be created somehow.

(13) We only know very few people. We quickly break up with the few people we know. I just can't find a friend. The only one I managed to find - and it was him who approached me - was XXXXX. He came and told me: I can't do websites on my own, I have to be more than one. He wanted to do websites, but in a different way than all the others, not on his own. And unconsciously, I realized that I wouldn't be able to make it on my own. You have to be at least two. And then maybe three, if possible. But I didn't make it. After XXXXX I got to know a woman, a girlfriend, but we said to ourselves: We are only one-and-a-half. One-and-a-half, because together we were only half of three. One-and-a-half doesnt mean one and a half one, it means three divided by two. I have never managed to be three. The problem of my website is finding the third one. A programmer, for example, but a programmer who would also like to do something else, other than programming, or at least one who would need programming for himself, who would not be happy just earning money and selling his knowledge, but who would need the code for himself and not just for the agency or for me. If it would be a programmer - fine. If it would be a financier then it would be a financier. If it would be a writer then it would be a writer. It wouldn't matter - anyone could be the third one. We tend to believe that the major Silicon Alley portals are done by one person, sometimes by two, if they are good, if they are slightly better. And if, for example… Just recently, I realized once again that the power of Nettime, the reason for their breakthrough in Europe at a certain time, was that it was run by three or four people who were talking about the internet. There was a time when Geert Lovink and Pit Schultz were talking to each other. And in relation to the others around them, that was already sufficient, because they were expressing themselves and felt the need to express themselves, because they felt the need to collaboratively transcend an illusion. And this illusion was the internet, not the book. Otherwise, you wouldn't use the internet.

(14) Net critics should do websites, rather than criticize. Or else engage in net criticism as if they were doing websites. Their strength - as long as they were engaged in net criticism - was that it was not a critique. They discussed other programmers' websites as programmers themselves, and often they didn't really know what to say about a given website, because they simply didn't like it. All they could do - for they couldn't just claim that the links were broken - was to name the person responsible for the website, as a physical and moral person, and then attempt to blame this physical and moral person for just about anything, in order to make the person aware of the fact that they

didn't like the website. When they were doing Nettime, they were talking about websites because they didn't get any websites done themselves. That didn't make them sad, as they were still at the beginning. At least I think that's how it was. I have never seen myself as a net critic, but rather as someone who talks about websites because he likes to do one himself. It was a way of getting involved in the internet.

(**15**) Let us imagine that, if you were engaged to a woman, you would put a picture of her on the web in order to remember her. Things only start to get expensive once you start trying to say more. A whole portal about your loved one or yourself, that's costly. The server is not what is expensive. A server that costs twenty or hundred thousand dollars, that's not the expensive bit. The technical part of a website is relatively cheap. In the case of a four million dollar website, server space and traffic don't cost that much. What is expensive is the way all this is done. The boo.com episode was expensive. They sent e-mails to Los Angeles or San Francisco with the following content. The budget was fixed at ten million dollars, and then - they hadn't even begun programming - they said: We have already spent ten million dollars. So an e-mail was sent to New York, asking: Boss, can we overdraw the budget and spent up to twenty million dollars? It took one week for the reply to arrive, stating that they were indeed allowed to spend up to twenty million. In the meantime, the website had already reached the twenty million anyhow, with all the people around and the telephone bills. So they sent the next mail: We have now reached twenty million dollars, can we go up to thirty? And so on, up to 250 million dollars. Today, setting up a website in Silicon Valley will have cost at least twenty million dollars by the time you sign the contract, and that's the absolute minimum, even for a medium website.

(**16**) It took me a long time to understand that on the internet there is no desire to make money. The world economy as a whole is structured to the ends of making profit. But on the internet, people want to spend money. Some people are making money, a company's CEO or web designer, they earn a lot. But if some people are making money, like in the U.S. or in Europe, where income is generally high, then that's because people in the Philippines, in India or Mozambique are losing money and don't have enough to eat. We are dealing with interconnected systems, the Earth is not an unlimited entity. And today, in a time in which communication has become so rapid, people eat better in the U.S. the worse people eat elsewhere, because things happen so much faster. The poor are poorer than in the Middle Ages, and the rich are getting richer. The interesting thing about the internet is that it is a zone of excess, otherwise people wouldn't be paying fifty or one hundred dollars a month for it.

(**17**) But today I think that… I rather try to think and say to myself: There must be a whole lot of people who have similar problems as I do, in their own way, wherever they are. I know that from reading the newspaper, from watching television, and from the stories I'm being told. When you listen to the news, or when you're being told what people are up to, strikes, murders… when I read the news and try

to make sense of them for me or for you, that some people fought over some property or that someone killed his child, whatever, even business news, then I say to myself: There must be people who aren't that much different from me. Two years ago, I wouldn't have said that. It's a result of working on the internet. You are a kind of communication vehicle, you're neither the one struck by the arrow nor the one shooting, you are the arrow. Writing, programming, thinking, talking may all mean being the arrow. Love is a different matter. Love is the instant when the arrow either is shot or hits its target. In this case you don't have to think about the arrow. But sometimes the arrow doesn't go straight and is just traveling through the air. This may take hundreds of years or just three seconds.

(**18**) The world has changed, but then I think, maybe not that much. People dress up in medieval clothes, in an overly perfected environment. A lot of things change, but then again not that many. The websites, the ones I see… the users can't have changed so much, since the websites are still the same. Or maybe the websites have changed and the users have remained the same. This would have to be demonstrated. A website doesn't exist on its own, it's necessarily part of a family. Homepages only exist as a part of a family. If there were no families… Let us imagine what would happen if there were only lovers, and they wouldn't get married and create families. Then there wouldn't be any homepages. Yahoo would collapse immediately if there were less marriages.

(**19**) If one would do websites, and if one would take a close look, rather than just babbling about it, one would most certainly see something. One would be able to discern which elements to preserve and which to discard. But then everything would change to such an extent… That would imply a colossal amount of work. Genuine work. I think that all the websites I have done are critical websites, in a more or less successful way. That's why it is so difficult to perceive if they are working, precisely because they are critical websites. A critical website, as I understand it… It's like justice. It's a critique. It's a website that makes visible specific elements of something else and promotes critical reflection. The term "critical" has different meanings: a critical moment is a juncture at which a change of direction occurs, the boiling point of water or the turning point in a dramatic situation. "Critical" refers to a critical situation: you fall off your bicycle, war is beginning, or you're abandoned by your wife.

(**20**) It is not possible to judge a situation my means of adjectives. We are living in an age where adjectives are used as a means of definition. But definitions require verbs. Nouns and adjectives serve a different purpose than to define. Today, adjectives are used to define websites. That's why today I would like to start again - and if we find the time, we are going to do it, if I find two or three people who would like to collaborate - I would like to start again, and I hope this will uncoil like a spiral rather than turning around in a vicious circle, to start again with criticism, talking about the internet or doing internet by the means of a magazine. To do something else than programming for a while, writing and publishing, a mixture of screenshots

and texts, especially net criticism, the way I think it should be done today, maybe different from before. To criticize a website the way you criticize a meal or a car engine that has been badly installed. Maybe one would end up stating something else than just: That's great, that looks like Jodi, that's more beautiful than Jodi…

(21) We went to Ars Electronica, that's true, but we really felt uncomfortable there. We didn't want to go to Berlin Beta, and that's why we felt obliged to go to Ars Electronica, and we simply didn't dare to tell them that they were just as stupid as we were, because we had come along. And then, we also wanted to show our website. All this is really very complicated. It's just like going to an event and then realizing how lousy it actually is, and that you can't stand all this crap anymore. But that's something you only realize once you've been there. Media festivals are like a law. Anyway, media festivals are the only places where noone talks about websites. It's important to exchange ideas about your work, but that happens to take place in this form. It's really the same in all areas of activity. There are all sorts of congresses, dentistry congresses… The internet is an industry like any other. Of course, dentists would not dare to announce: Festival of the Tooth.

(22) On the other hand… The internet is not a regular industry, it's an industry of expenses. It is not profit-oriented, such as the car industry, the electrical appliances industry and the stamp industry. It is not an industry dealing with physical objects. A website is a moment of stored energy, held in motion, beginning to flow and then to disappear. New technologies are being developed to replace the internet, because internet and phone lines, by the fact that they are durable, are said to be endangering entire industries and, by extension, mankind's industrial subconscious. Paper is sufficient as a means of storing information. Signs and symbols on paper, that's enough to write down the commandments, that's still the best. Phone lines and websites are full of potential danger. They transcend the law. Of course the law could be written on websites, but that would mean to establish links, and that would imply a judgment. Once there is a law it is written on paper so that there is no need to judge. We are talking about a decree, not a law. We are talking about a decree, an order. Websites are not orders. Websites are put in a certain order, and thus they create a certain way of life.

(23) Telephone wires are quite resistant. After about one hundred years, nobody knows exactly, they begin to corrode. And yet people believe that this is still a bit too long, there are too many websites that will remain, and that could become problematic in the end. Decrees can still be printed on paper, there is no need to use a different method that might possibly induce change. Today there are new means of recording, but rather than perfecting the traditional ones, new methods were invented which are much less durable, like the CD-ROM. Hewlett-Packard is no longer producing printer paper, much to the disappointment of their genuine community that still prefers paper, and the prospect of being able to keep it for 60, 100 or even 200 years. Now people are using DVDs,

with the manufacturers' explicit intention of limiting their life span to 10 years. It is understandable that this is the way things are. And who knows, maybe it's just alright.

(24) In one sense, Geert Lovink helped me a lot. He had been expelled from the internet, and, rather than lamenting, went to all the media festivals at a time when all the internet people hated media festivals. He was very clever, he knew how to make the most of the situation. He managed to squeeze more money out of institutions than he would ever been able to get through the internet. Later, precisely this was the reason why he had to quit the media festivals. He was unusual in any respect. Then he got funding from all sorts of foundations, from the Vatican, the Red Cross, wherever he could. I don't think I have ever given much support. Once I've given something. I met XXXXX, she had no money, and I had 2000 dollars, and I gave them to her, that's not that much. That is my capital, made up of a variety of other things, far bigger than me because I am too small to be able to absorb it all. Sometimes that makes me mad and angry and bad-tempered, or just a bit stupid, because I am six foot tall and about ten inches wide, and I have ideas that can walk twenty or thirty yards. You can't absorb the whole world, not even in your imagination. I would prefer to have different ideas, that's why I like talking, either to people in extreme situations or, in the case of the internet, with those who have limited success and unlimited problems.

(25) Someone like Pit Schultz was quite an outsider, a genuine outsider and probably far more unhappy than the average citizen of Mozambique who doesn't have enough to eat. This is also Geert Lovink's influence, to consider places beside the norm, to go elsewhere, and not to be afraid of doing websites for just a few. I am always happy, except in overcrowded buses, in overcrowded airplanes, or when I am stuck in a room with twelve others. Actually, I've always preferred being alone, but with someone else in the same situation. Most people like to be in a crowd. This reveals class difference. Poorer people prefer communal spaces, even if that means some discomfort. But they like it there, for they are surrounded by others who also can't stand being alone. But on the internet, there are really too many people these days. I quite liked it when there were only five or six. Back then, you could at least ask: What extraordinary coincidence brings you here?

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Software Art Repository

EN

Text 10
Click a Pathway for Some Great
Ideas or Template Art Manifesto
Olga Goriunova

NL

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FR

Texte 10
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F

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Click a Pathway for Some Great Ideas

or

Template Art Manifesto

Chicken fillet, sprinkled with salt, red and black pepper, curry, and coriander costs in the supermarket much less then just uncut raw chicken. You get it packed into a tidy plastic container along with a clear instruction how to fry it. Well, of course, you can choose not to fry it, but rather steam it, but you will agree that you wouldn't really steam curry chicken. Nor would you make a soup out of it. Basically all that you can do is to fry it.

No doubt, it is very convenient. You shouldn't even remember to salt the dish. Strictly speaking, I also doubt that a lot of modern young adults know how to cut the chicken in pieces. And even my mother can't identify which part of the cow the particularly piece of beef comes from. But if you take an old cooking book, there you can get all the knowledge. Though you won't be able to apply it. Cooking today is performed with the help of dish templates. Prepared products, instructions to follow, and here we go, enjoy your being a virtuoso cook.

Template, a combination of prepared / existing content and instructions how to achieve a particular result with it, has been introduced to private life long ago. I remember meccano sets of plastic or metal details for assembling a plane or a ship, which adults adored no less than kids.

In the digital domain there appear more possibilities to form consistent instructions. In fact, instructions can be regarded as components of digital realm based on strict, rational and defined algorithms. As culture being transferred into the digital domain with its abundant content, and the very nature of digitality is collage and plagiarism, templates and wizards for templates form an important part of our digital cultural life. Digital culture at large can be called a template culture.

Let us take an example of programs for generating or processing music. Every second teenager spends a significant amount of time playing with sound libraries, mixing and looping or generating musical pieces of certain style, length and melodic structure. He or she works with cultural heritage and set of instructions for achieving certain goal of 'creating' a piece.

If you purchase a server space today, along with the server space you can possibly get a program for generating your web site. You can also generate CD covers, paintings,

sculptures, letters, fliers, postcards, wedding planners, photo frames, home inventory worksheets, car loan worksheets, vehicle logs, travel planners, fitness tracking, moving lists, CV and portfolios, home improvement worksheets, sports team records, tape inventory, certificates, cover letters, gift labels, journals, menus, shopping lists, travel journals, lawn worksheets, party invitations and planners, school reports, newsletters, instruction sheets, bibliography, and monthly financial report.

Is it something else you might need in life? Probably, funerals planner? Divorce planner? Or suicide letter wizard?

As Frankfurt school showed long ago one of the main tasks of culture industry is to make people forget about grief and death. Entertainment and manipulation in pop culture were widely discussed and questioned, which didn't prevent them from being transferred into the digital domain together with the pop culture. And if for Windows 3.1 Microsoft suggested the template that was nothing more than a particular web-hosting contract (without any pretensions for global usability of it), Microsoft Works 6.0 helps you to write a letter of sympathy to your friend who is in the hospital (or rather it will write it for you). When using templates, everyone can feel himself/herself creative. You are a great DJ when you are 15, a great cook when you are 20, and a great artist when you are 25. When using templates you individual preferences are very much respected. For instance, you are absolutely free in choosing the layout for your letter. You are free to cook whatever you want from curry chicken legs.

Today's culture is the digital culture. Digital culture is the template culture. If there is a template culture, there is template art.

Associated works:
Suicide Letter Wizard for Microsoft Word
http://runme.org/project/+slwiz/

---

* Registered by Microsoft, Picture It

Olga Goriunova
Click a Pathway for Some Great Ideas

F / 1

G

Installations

G

Els Van Riel

The Remarkable Absent

G / 1

Els Van Riel
The Remarkable Absent

G / 1

Els Van Riel
The Remarkable Absent
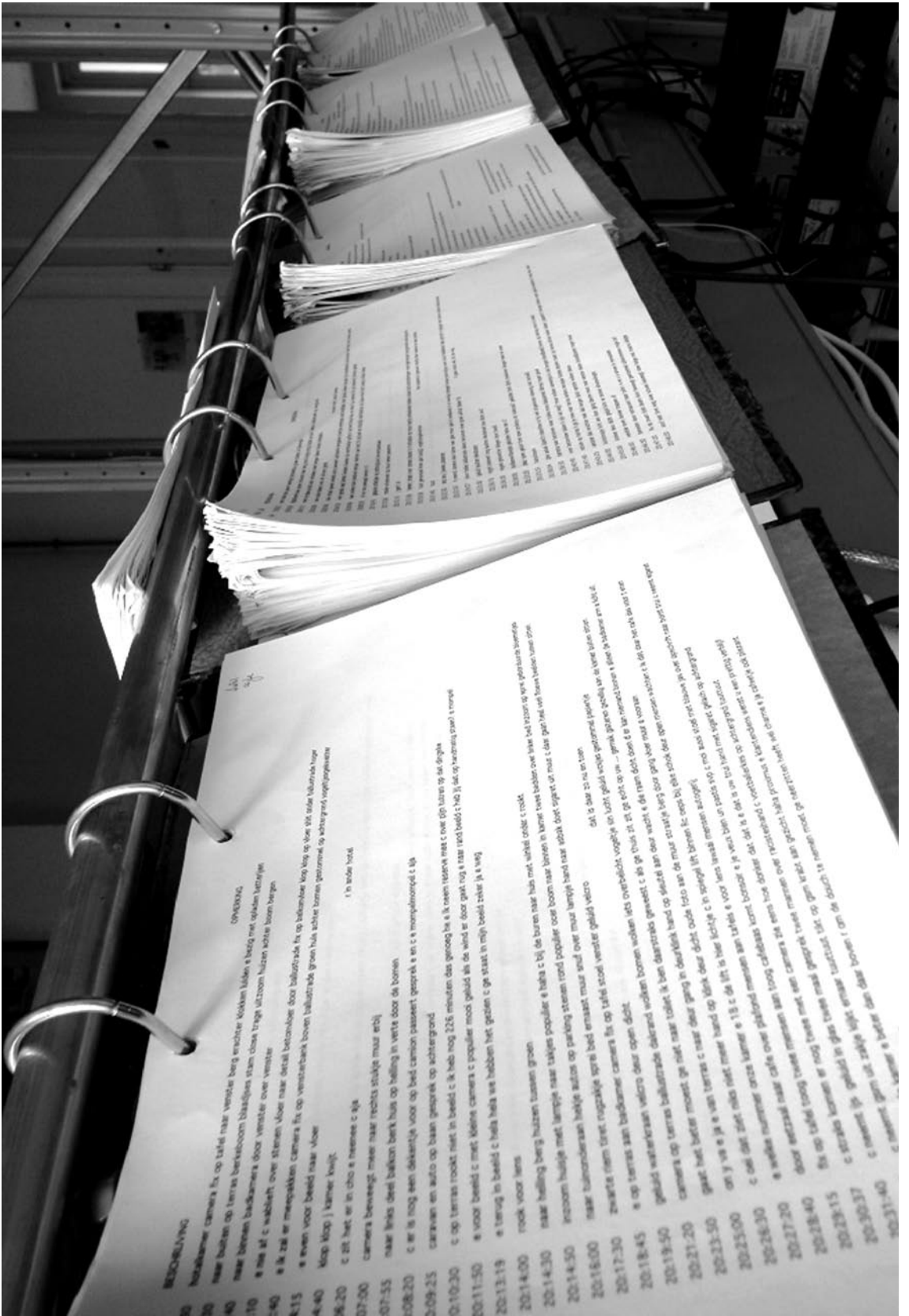
Video installation
Video-installatie

Camera's:
Carine Peeters
Hilde Wils
Jo Huybrechts
Rudi Bekaert
Els Van Riel

5 computers
5 projectors
10 speakers
1 mix table

5 computers
5 projectoren
10 boxen
1 mengpaneel

'The Remarkable Absent' ends up being a video result on a simple trip of 5 people spending 15 days travelling to Spain: 8 days on the road, 7 days staying in the country house of a friend. 5 little mini-DV camera's and a time schedule guides the behaviour of the 5 people. Seven corresponding hours a day, the camera's recorded about everything and anything. The expected result will be a research on the fragile relativity of time, following a network of different, indifferent, parallel and crossing lines of action in a comparable space. Or five different views on one recognisable reality screened parallel at the same time.

The Remarkable Absent
werd gesteund door het
VAF, Vlaams Audio-Visueel Fonds
en de
Vlaamse Gemeenschapscommissie
van het Brussels hoofdstedelijk gewest.

In 'The Remarkable Absent' maken 5 mensen met elk een camera een simpel reisje van Brussel naar Spanje. 7 dagen onderweg en 8 dagen in het buitenhuis van een vriend worden door 5 draaiende miniDV-camera's begeleid. Gedurende 7 overeenstemmende uren per dag registreren de vijf camera's zowat alles en niks, als chronometers, of chronorecorders. Het resultaat wordt een aftasten van de fragiele relativiteit van tijd aan de hand van een netwerk van uiteenlopende, samenlopende en kruisende actielijnen in een vergelijkbare ruimte. Of 5 verschillende versies van een parallelle realiteit, simultaan getoond in een video-installatie.

In de voorstellingstekst van de installatie
'The Remarkable Absent'
schrijf ik:

Ondertussen is me duidelijk dat de naakte parallellografie van de vijf tijden, geregistreerd door de vijf camera's, op zich een waarde bevat die ik wil ontdekken door middel van een installatie. Een parallelle projectie moet blijk geven van een fragiliteit van tijd, gedreven door toeval in een ongedirigeerde actie van registreren en geregistreerd worden, zeven uur per dag, 15 dagen lang.

105 uren tijd maal 5 ruimtes in 525 kleine doosjes.

'The Remarkable Absent' gebruikt video, beeld en geluid, als middel om stukjes tijd te registreren. Uit al die geregistreerde uren blijkt een onoverkomelijke veelheid aan informatie die rustig passeert. Een simpel reisje naar Spanje waarin niks echt spectaculairs gebeurt, verwordt tot een spel van lijnen in tijd en ruimte die naast elkaar lopen, op elkaar afkomen, elkaar kruisen, van elkaar weg bewegen. Sommige acties, bij momenten, lijken alsof ze door een niet aanwezige hand zijn geleid… toeval.

De trukendoos video uitgekleed tot daar waar er geen truuk meer te begrijpen valt.

Na het visioneren van de 525 uren materiaal, parallel op vijf verschillende schermen, gedurende 105 uren, ben ik er van overtuigd dat eender welke vorm van montage zal afdoen aan het project, of op zijn minst niets kan bijbrengen.

De waarde van de parallelle tijden zit hem in het concept zelf. De installatie is de enige eerlijke taal om dit concept te communiceren. Elke actie, elk beeld, elke seconde heeft enkel recht van bestaan in het geheel, getoond in een real-time projectie. Een eventuele montage zou elke geloofwaardigheid ruïneren.

Mijn werk wil op deze manier duiden op de onmogelijke veelheid aan mogelijkheden die per dag te verwerken valt. Ik wil dat elke fractie van elke seconde een mogelijke keuze inhoudt, voor één iemand in één lineaire tijd en één wisselende ruimte. Vijf keer zo veel, onder elkaars invloed en totaal verschillend voor vijf mensen in diezelfde tijd en vergelijkbare ruimte.

Els Van Riel
The Remarkable Absent

G / 1

Nomeda & Gediminas Urbonas

Transaction

Nomeda & Gediminas Urbonas developed the Transaction project, launched in 2000 on the invitation of Witte de With, Rotterdam, as a framework to trace the script of life through the history of media. Techniques of collaboration, discussion, packaging of information and dissemination of it through media channels and systems of signs are used for an investigation into gendered space. The methodology comes from transactional psychoanalysis which suggests a structure based on a drama triangle between three roles of victim, persecutor and defender. The model of three-way dialogue between women, psychiatrists and film archive facilitates a paradigm for script analysis; it maps out the invisible territory of dispatches, becoming a kind of 'unpacking' of closed off memories and voices. Through the shared recollections of media project builds a pathway to navigate from the past to the present during further developments and sessions at Kunstlerhaus Stuttgart 2000, IASPIS Stockholm 2001, Ludwig Museum Budapest 2002, Sprengels Museum Hanover, 2002, Manifesta 4, Frankfurt.

Invited to participate in Documenta 11, Transaction developed 'Voice Archive', reflecting the social construction and metaphysical qualities of the voice of Lithuanian women, featured through a set of samples ranging from speech and narrative to chanting and songs.
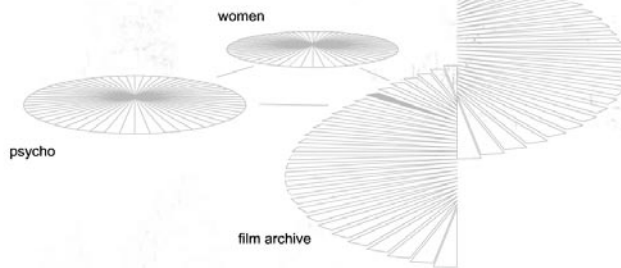
establish her relation with the past and her father. She is the intellectual engine of the film itself and the mediator between men of different ages. However, since her character lacks emotion and courage she cannot succeed. She is just a spokesperson for the director-character and his ideas, not an articulated and committed woman. The only possible role offered here for women is to sacrifice

03/04

worse' 'So what can there be worse?' 'Nothing will change'. So it also seems to me that this phrase perfectly fits both, Lithuanian cinematography and Lithuanian mentality and especially Lithuanian cinematography.
Nothing changed

I have to fight all day.

I can't live without you,

We are often called "Homo sovieticus" in the West, labelled as antihuman and antidemocratic. But what a the values carried out by Western men longing for a patriarchal relationships?

I think this soviet artificial space around me caused the need to communicate with reality through some mediator.
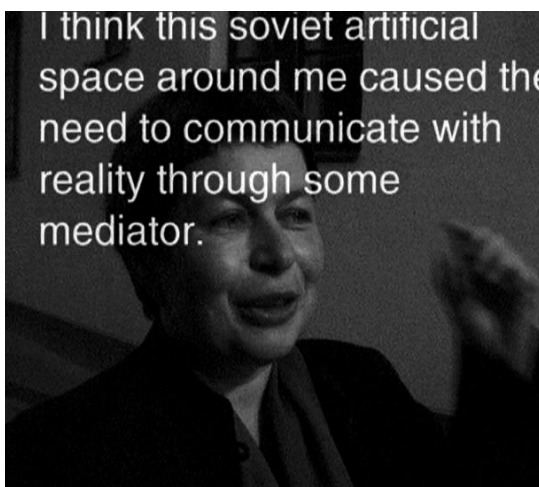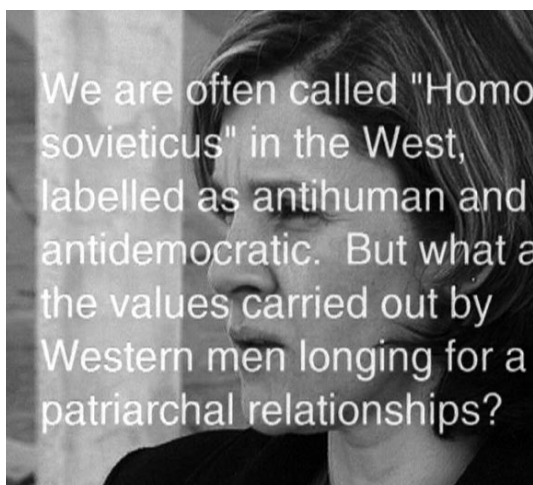
— *You know what I suggest?*
— What?

— *Let's go to sleep now, and when we get up tomorrow morning the first thing we'll do is to listen to what Jorge was saying and what the Geuzen girls spoke about, OK?*
— What for? You have done it once already.

— *I did it once, but I do not remember. And I want to hear it through to the end. I listened all about the dress. It gets you into the context, you see? Jorge is smart. He was mumbling a bit, but there was good grip on what the key to archiving is for him. I think we can just record our conversation now. We can begin with archiving. The starting point was the interview. It was never a case of just sitting down and collecting things in order to present them.*
— Transaction is not about collecting and showing. It is about generating conditions in order to construct, at a model level. Archiving is a search for a syntax, which generates the rules for a voice to become a language. Following the notion of a victim scenario, Transaction borrowed the language of the methodology suggested by transactional analysis, i.e. to employ notions of a drama triangle, a pattern, a game, a model, which classify roles and direct the rules. The importance of this methodology was relevant for as long as it could feed the conditions of the communication game that is suggested by a transaction as a model.

— *It's the moment when people archive not in order to collect, but in order to construct. One should find a key point, a clue to grasp how to articulate construction. This clue or key should have the capacity to unfold through the building process. It is about scripting and being a part of the script the same time. We have to trace where the starting point was for us. Where do we start?*
— Transaction starts with an interview with a psychiatrist who stated that we live the scenario of a victim, which is constructed for us in this society. A society that is undergoing a transition that could be framed as post—socialistic, or post—colonial if you like. And if we take into account the packaging strategies that both of the systems, (the one which is no longer here, and the other which is not here yet) mutually share in scripting the scenarios then the question is: how to make reading of such scripted data? Introducing a game into the methodology of reading might help.

— *So Transaction followed the pathway leading from one person to another collecting their statements to find out the key to the box. Finally by working with Transaction we understood that what's important is the reference, and nothing else, which could be a clue. Having the references Transaction could work with idea of archive. So it is not just collection of interviews or films.*
— OK, but what about the web version www.transaction.lt ?

— *The drama triangle became a search pattern that provided a method for classification, introducing a navigator to trace a scenario. If we look at the scripting pattern from the perspective of supply and demand, we can say that the interesting thing is the path one has to chart through.*

So it's not information displayed but a route *of a narrative one constructs and* builds, *which is scripted.*
— You know, today I was explaining to my aunt the website, and once again I went through what kind of work Transaction did. Starting from an archive it developed the model to generate a system of links with a women studies centre at Vilnius University, Central European University in Budapest, and so on. Transaction did its work by actually articulating the contemporary practice of the artist, I think.

— *I think this is how I understand the role of an artist here and now. Is this not enough? Isn't it complementary to my civil contribution? I think it's important how Transaction unfolds, how people can participate in it, and how it becomes useful. It starts with the support that comes from the art domain and goes into the other worlds. For example, women and students can make use of it.*
— Yes, practice unfolds as system that leaves this sanctuary of art to encompass other practices, becoming a navigator or a media in itself. At the same time it is a complete unfolding of ourselves, it's a self—unfolding, as we explain who we are and what we do here.

— *So you agree with what Zizek said about the lack of an universal idea in this changing world? This raises the question of whether an universal idea, as suggested by the psychiatrist, could be mediated and borrowed to become the methodology of the Transaction project. It makes the whole communication game between the parties a continuation of the universal idea and it is a bit fundamental.*
— I would stress that if we speak about archives, we should speak about how the opportunities created by Transaction are developed by people. Therefore the importance lays again in the clue, in those precise moments Transaction collects according to the references and desires that women disclosed to facilitate their voices. And how it evolves from a script to a voice, charting three layers of the search.
So these references articulate archiving as demand to participate in different embodiments, which are chosen, whether it would be an installation, creative session, video or a website.

— *But don't you find the references sometimes sentimental?*
— It depends. If in 2000 Transaction had a sense of time, then after few years we would see the media highjacking of the reference idea as sentimental chance, which can only be understood as reaction of repressed. And references are lost and the clue gets lost because of a repetition gesture. Although, if you recall the resistance to all this material, all this searching? Not for past memories, they're meant to be deleted, they should be gone with privatization, no collaboration with soviet past…

— *Do you sleep? Do you have anything more to say?*
— No. I am not sure if this description is enough.

— *It seems to me that the idea of archiving mutually engages a search for identity. People, in most cases, collect photos that snap certain moments of life, reminders of who they are. Any kind of collecting has this double bind: being a reminder and becoming self—unfolding.*

H

Sound Workshops and Performances

EN

Eva Casal played a concert in the Volkshuis/Maison du Peuple on November 25. In the preceding workshop, the ground hum of a space was explored. Combining an endless quantity of loops, slight variations on an theme, we end up with a pure tone. Each space has a ground hum, a pure tone, which makes the space resonate with a unique sonority.

The next day everyone was free to experiment with the acoustic laptops created by the Norwegian musician *Tore Honore Boe*. These handmade laptops consist of the following: a selection of wood boxes with various tiny objects attached; springs, stones, metal, rubber, string, needles, memorabilia - amplified by old-school contact mikes and pick-ups. After all the experimenting throughout the afternoon, Tore took to the stage and performed. The Australian *Oren Ambarchi* concluded the series with a moment of Cuisine Interne Keuken (a reflection on the life of an artist). First he let the Volkshuis/Maison du Peuple resonate with his abstract processed guitarsounds. After the concert-moment the musician led the audience through his life, jobs and experiences, accompanied by some wellpicked songs. Ambarchi turned out to be a born storyteller.

NL

Eva Casal concerteerde op 25 november in het Volkshuis. In de voorafgaande workshop werd de grondtoon van een ruimte onderzocht. Door een oneindig aantal licht variërende loops te combineren kom je tot een zuivere toon. Elke ruimte heeft een andere grontoon waarbij die resoneert.

De volgende dag mocht iedereen experimenteren met de handgemaakte akoestische laptops van de Noor *Tore Honore Boe*. Die laptops bestaan uit hetvolgende: een keuze van houten dozen die verschillende kleine objecten bevatten; veringen, steentjes, touwtjes, metaal, elastiek, naalden en andere aandenkens, versterkt door goede oude contact-micro's en pick-ups. Na al dat geprobeer concerteerde Tore zelf. Tenslotte sloot de Australiër *Oren Ambarchi* de concert - en workshopreeks af met een Interne Keukenmoment. Hij liet eerst het Volkshuis zinderen met zijn abstracte gitaarklanken. Daarna kon je luisteren naar het levensverhaal van de geboren verteller Ambarchi, aan de hand van gekozen tracks en anecdotes over zijn jobs en ervaringen.

FR

La performance d'*Eva Casal* eut lieu le 25 novembre à la Maison du Peuple. Lors de l'atelier préliminaire, elle proposa d'explorer la sonorité de l'espace. Combinant une suite sans fin de loops, de variations sur un thème, nous avons atteint une tonalité pure. Chaque espace a son propre bruit, une tonalité, qui fait résonner l'espace de manière unique.

Le jour suivant, chacun/e a était libre d'improviser avec les «ordinateurs acoustiques» créés par le Norvégien *Tore Honore Boe*. Ces ordinateurs artisanaux sont faits de boîtes en bois contenant différents petits objets: cordes, pierres, métaux, gommes, ressorts, aiguilles, objets souvenirs – amplifiés par de bons vieux micros contacts et autres pick-ups. Après les expérimentations de l'après-midi, Tore repris le son en main pour un concert. L'Australien *Oren Ambarchi* termina cette partie du programme par un moment de Cuisine Interne Keuken (une réflexion sur la vie d'un artiste). Mais il fit d'abord résonner la Maison du Peuple avec des sons de guitare transcendés. Après ce moment de concert, il promena le public dans sa vie, son travail et ses expériences de musicien, illustrant son histoire d'excellents choix musicaux. Ambarchi se révéla un conteur-né.
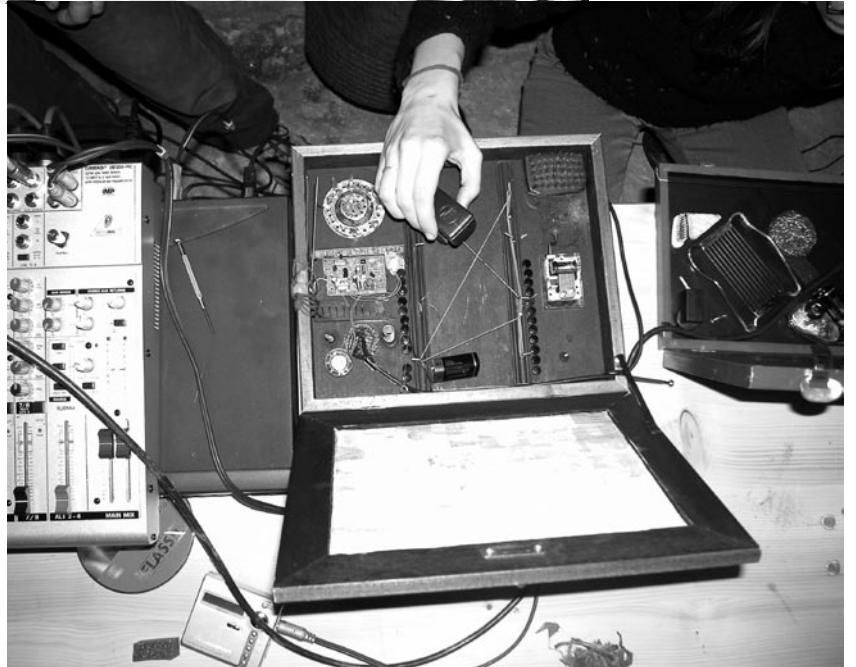
H

Eva Casal

Eva Casal

H /1
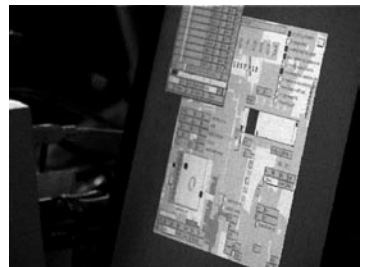
Tore Honore Boe

The.MO# project round two

The break in touring activities means that I'll spend
a lot of time listening to the live recordings, selecting
out the sounds that work and start shuffling them
around into compositions. These extremely detailed
listening sessions might change the outcome of
concert round two, going from the improvised w.i.p. of
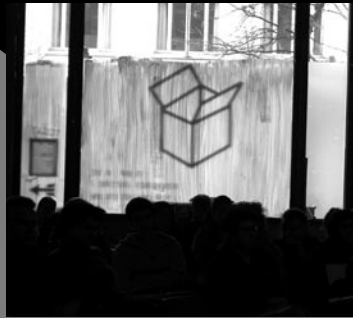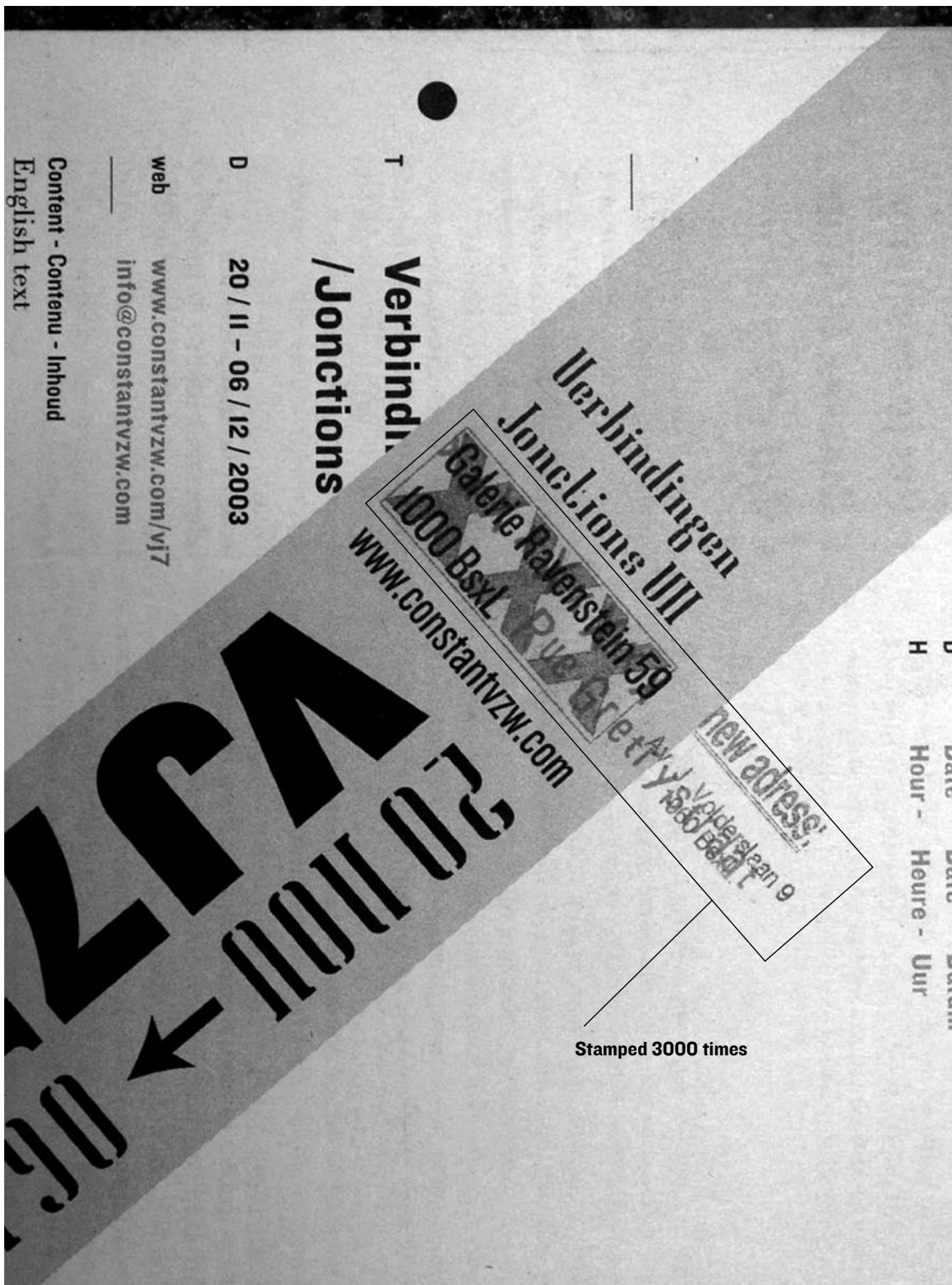round one into live renditions of the
mastered work.

http://kunst.no/alias/origami/tore/

Oren Ambarchi

www.orenambarchi.com

Ø

Verbindi.../Jonctions

D 20 / 11 – 06 / 12 / 2003

web
info@constantvzw.com
www.constantvzw.com/vj7

Content - Contenu - Inhoud
English text

Verbindingen
Jonctions VII
Galerie Ravenstein 59
1000 BxL
www.constantvzw.com
20 nov 03

new adresse
Vautierstraat
1050 Bxl

D Date - Date - Datum
H Hour - Heure - Uur

Stamped 3000 times

Stamps

Time 22/11 06/12   And

	Th. Je. Do. 20/11	Fr. Ve. Vr. 21/11	Sa.Sa.Za. 22/11	Su.Di.Zo. 23/11
workshops		Opening 16:00		16:00 Seminar **The Lining of Forgetting 2nd episode**
& events	21:30 Film **Derrida** with Le P'tit ciné	17:30 Seminar **The Lining of Forgetting 1st episode**	13:30 Seminar **Media mediate: on perfo-mativity**	19:00 Presentation **Software art repository**
	Arenberg Cinema 7€			

Ongoing, everyday from 10:00 to 18:00
Installations:
The Transaction Project
Nomedas & Gediminas Urbonas,
The Remarkable Absent
Els Van Riel

Ongoing, everyday from 16:00
Videolibrary:
"Subsonics"
co-production Oren Ambarchi, Alison & Brendan Walls

Webradio VJ7
"Cuisine Interne"

	Mo.Lu.Ma. 24/11	Tu.Ma.Di 25/11	We.Me.Mi. 26/11	Th. Je. Do. 27/11	Fr. Ve. Vr. 28/11	Sa.Sa.Za. 29/11	Sa.Sa.Za. 06/11
workshops	17:00 Sound Workshop **Eva Casal** Frankenstein	17:00 Sound Workshop **Tore Honore Boe**	16:00 Workshops **NOFLASH**	16:00 Workshops **NOFLASH**	16:00 Workshops **NOFLASH**	16:00 workshop **soldering electronics**	16:00 **Display of the Constant's archives: the work done**
& events	20:00 Listening to **Eva Casal**	20:00 Listening to **Tore Honore Boe**	20:00 Presentations **Boot fm Radioswap**	20:00 Listening to **Oren Ambarchi**	20:00 Presentations **NOFLASH group**		Frankenstein

Everything is free and open.
Alles is gratis en de toegang is vrij.
Tout est gratuit et l'entrée est libre.
(except - sauf - behalve "Derrida" at Arenberg)

English Spoken
Voertaal Engels (Nederlandstalige ondersteuning)
On parlera en Anglais (Support en français possible)

Please suscribe for the workshops
Gelieve in te schrijven voor de workshops
L'inscription aux workshops est recommandée
info@constantvzw.com

VJ7 Team
+Nurse+
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Anne-Laure Buisson
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Pierre De Jaeger
Didier Demorcy
Benoît Deuxant
Eric Gianquinto
Harrisson
Sebastien Koeppel
Lionel Lesire
Nicolas Malevé
Yves Poliart
Laurence Rassel
Valerie Swain
Laurent Thurin
Els Van Riel
Wendy Van Wynsberghe

Thanks to
13
Palindroom
all2all.org
Le Ptit ciné
Radioswap.net
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H+M
Precare
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Ondes Numériques
La ferme du Biereau
pneu

le p'tit CINÉ

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Precare

Met de steun van

VLAAMSE GEMEENSCHAPSCOMMISSIE

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1060 Bruxel
++ 32 (0)2 539 24 67
info@constantvzw.com
www.constantvzw.com

I am rooted, but I flow.
Virginia Woolf - *The Waves*

E.R./V.U. - Constante - 5 rue du Fortstraat - 1060 Bruxel -

DIENST CULTUUR
SERVICE CULTURE
ST GILLIS/ST GILLES

Stamped 3000 times

Stamps

We visited many places, waiting for
a «yes» after several «maybes»…

**Galerie Ravenstein Galerij,
1000 Brussels**
Manager of this place: Robelco
Through: Precare
*We had to pay this place (rent + service charges);
Refused after a month of «normally yes».*

**Archives de la Poste,
Post Archief,
1000 Brussels**
Owner of this place: la Poste - De Post
Through: Recyclart
This place is not suitable for VJ7

**Recyclart, Gare de la Chapelle,
Station Kapellekerk,
1000 Brussels**
Owner of this place: SNCB - NMBS
Through: Recyclart
not available

**Ateliers de la rue de
l'Église Saint Gilles,
Sint-Gillis Kerkstraat,
1060 Brussels**
Through: Paul Casaer
not available

**rue Grétry straat, 19
1000 Brussels**
Owner of this place: Ville de Bruxel Stad
Through: Precare
*Verbal deal, file on the échevin's - schepens desk.
Nothing signed.*

**rue Grétry straat, 21
1000 Brussels**
Owner of this place: Ville de Bruxel Stad
Through: Precare
*Verbal deal, file on the échevin's - schepens desk.
Nothing signed.*

Place / Plek / Lieu

ex-Sun beauty,
rue des Halles, Hallenstraat
1000 Brussels
Owner of this place: Ville de Bruxel Stad
through: Precare
Verbal deal, file on the échevin's - schepens desk.
Nothing signed.

rue Blanche straat, 29
1060 Brussels
Occupants of this place: association
« 29, rue Blanche, mouvements de femmes »
Too small for VJ7

Espace Candela Ruimte,
rue de Victoire,
Overwinningsstraat 96,
1060 Brussels
Owner: Bernard Tassier
Price: 745 euros per day
too expensive.

Salle de réunion du
Vergaderzaal van café L'union,
Parvis de St-Gilles,
Sint-Gillis Voorplein
1060 Brussels
Owner of this place: Café l'Union
too small for VJ7

Maison du peuple, Volkshuis
Parvis de St-Gilles,
Sint-Gillis Voorplein
1060 Brussels.
Owner of this place: Saint Gilles district
OK. We had to clean this place, install electricity,
and heating, it was free of charge for the rent
(public building).
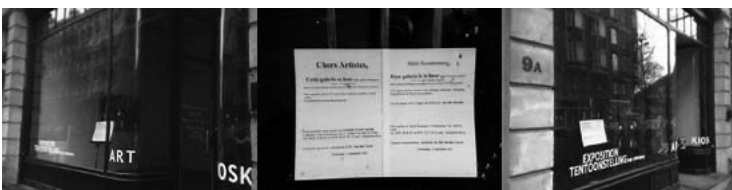
Art kiosk gallery,
Av. J. Volderslaan, 9
1060 Brussels.
Owner of this place: M. Ramant-Peters
We rent it for 3 weeks 600 euros charges included.

Place / Plek / Lieu

Ambarchi, Oren

Oren Ambarchi (Australia) is an electronic guitarist and percussionist with longstanding interests in transcending conventional instrumental approaches. Born in Sydney in 1969, he has been performing live since 1986. His work focuses mainly on the exploration of the guitar, "re-routing the instrument into a zone of alien abstraction where it's no longer easily identifiable as itself. Instead, it's a laboratory for extended sonic investigation". (The Wire, UK). Ambarchi's work on harmonics and resonance has led him to define serene spaces of fluid, shifting sound.

www.orenambarchi.com

Blasco Gallardo, Jorge

Jorge Blasco Gallardo (Sp) is a freelance writer and director of cultural projects. He holds a degree in Fine Arts by the USAL. He has also carried out studies in the Technological Educational Institution (TEI) of of Athens (Graphic Arts Deparment). Afterwards he takes a postgraduate course at the UPC. During the PhD courses he focuses on a theorical thought of the relations between art, history, architecture, urbanism and aesthetics. He obtains the scholarship FI that is granted by the Generalitat de Catalunya and works as an investigator at the UPC (1998-2001, in the research field of Architecture and Design). He is currently writing his thesis on "archive-museum cultures".

www.culturasdearchivo.ua.es

Casal, Eva

Eva (G) contributed in the first jpechrelease. a little piece of music called « square happiness » to be found on the first jpech dvd, alongside vessel nimmer and g23's superman on the visuals.

www.wehavethis.org

Cox, Geoff

Geoff Cox (UK) is an artist, teacher and projects organiser as well as currently Senior Lecturer in Computing at University of Plymouth, UK, where he is a member of the CAiiA-STAR (Science Technology Art Research) research group and part of i-DAT (Institute of Digital Art & Technology). He recently co-curated the touring exhibition Generator in collaboration with Spacex Gallery (Tom Trevor) and with support from the Arts Council of England.

www.generative.net/generator

De Geuzen

De Geuzen (Nl) is:
Riek Sijbring,
Femke Snelting and
Renee Turner.
"Around 1994 we started working together while studying at the Jan van Eyck Akademie in Maastricht. In 1996 after realizing our collaborations were more than a habit, we officially took on the name De Geuzen. Pooling our various skills together, our practice includes curating, art, design and educational workshops."
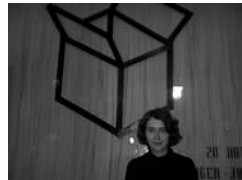
www.geuzen.org

Demorcy, Didier

Didier Demorcy (B), is a film and radio maker, co-founder of Radioswap.

www.radioswap.net

Goriunova, Olga

Olga Goriunova (Ru) Media researcher, writer, teacher of the new media history and theory. Born in 1977 in Ulan-Ude, USSR. Lives and works in Moscow. Ph.D. candidate in Media Lab,University of Art and Design, Helsinki, Finland. For the benefit of mankind, Olga Goriunova wrote Suicide Letter Wizard for Microsoft Word, an application that helps you to create a suicide letter according to your preferences. She will introduce to Runme. org, a software art repository and the Read_Me Festival.

http://runme.org/

Honoré Boe, Tore

Tore Honoré Boe (Nor) presents sound collage where the focus is set on amplifying sounds that would otherwise pass unnoticed, and extensive use of room frequencies adding a certain resonnance that barely needs to be processed. Verving on the edge of feedback, his musical beauty is based in risk and chance. He might jump from extremely low soundscapes to potent sound collage in a glitch, or he might not.

http://kunst.no/alias/origami/tore/

Bio
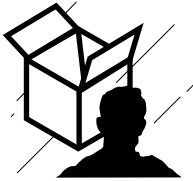
Laermans, Rudi

Rudi Laermans (B) lectures in cultural sociology at the University of Leuven, is an essayist and critic an publishesin Etcetera and several professional journals.

Le Roy, Xavier

Xavier Le Roy (F) studied molecular and cellular biology at the University of Montpellier, beginning his doctorate in 1987 and also taking classes in contemporary dance. After three years of specialised research into breast cancer, he finished his thesis in 1990 and moved to Paris for further dance training with Ruth Barnes and Anne Koren.

Luetgert Sebastian
& Gerber Jan

Sebastian Luetgert and Jan Gerber are two members of the Reboot.fm crew. They live in Berlin (G).

Reboot.fm is described as « a software project that works with the social and political aspects of open source tools and free content and expands them into the arena of cultural production. »
Attached to this project is the idea to create an « open radio license which would set a legal standard for peer-to-peer program syndication ».

http://reboot.fm

Mammique

Mammique (F) is the developer of La menagerie, Toulouse.

This studio for animation movies created Myrtille, a specific Linux-based distribution for image, video, and sound editing based on free software.

www.lamenagerie.com/

Mulder, Arjen

Arjen Mulder (Nl) is a biologist and media theorist and has published several books of essays on the relationship between technical media, physical experiences and belief systems. He is a member of Adilkno, a collective that published « Cracking the Movement » (1994) and « Media Archive » (1998). He is the writer of « Het fotografisch genoegen » (1999), « The Book for the Electronic Arts » (with Maaike Post, 2000) and « Levende systemen » (2002).

Nieuwenburg, Joost

from Joost Nieuwenburg (Nl)
"For me the concept of recycling is important.
A lot of the materials I use for my art are found thrown-away in the street. A point of departure is using materials and machines in a way where they were never designed for. I like cooking and I like to work along with other people. Both subjects are present in my work."

http://interfaculty.nl/
students/joost/

Plochingen

is the pseudonym of Benoit Deuxant (B) , who helped prepare the debate on performativity during VJ7.
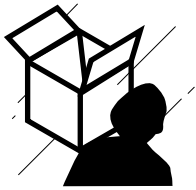
He is also a founding member of the collective martiensgohome.
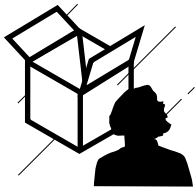
www.constantvzw.com/mgh/

Sehgal, Melanie

Melanie Sehgal, born in London (1978), lives in Berlin. Studies in philosophy and cultural science with focus on contemporary language and media theory. Currently she is working on a thesis on the concept of the virtual in history of philosophy.

Bio

Valerie Swain

Valerie Swain is a Canadian artist who presently lives and works in Brussels. She is in the process of completing postgraduate research on the topic of archive systems and feminism at Transmedia, Hogeschool Sint-Lukas Brussel.

T.Turner

T.Turner (G) is a songwriter, dj, organizer; aka rolling thunder, aka king of fishes, aka dj enran.

Trussart, Nathalie

Nathalie Trussart (B) is a researcher preparing a PHD in philosophy in which Michel Foucault and genetics meet, to demonstrate the many ways to become an heir. Interested in problems raised by the question of how to tell a hi/story.

Urbonas, Nomeda & Gediminas

Nomeda and Gediminas Urbonas (Lt) were born in Lithuania. They were both educated at Vilnius Art Academy, gaining MAs in visual arts in 1994. In 1997 they were co-founders of the JUTEMPUS interdisciplinary art program – a model for social and artistic practice interested in designing organisational structures that question the relativity of freedom. In 2000 they co-founded VILMA – Vilnius Interdisciplinary Lab for Media. They have been awarded a number of high level grants and residency awards to pursue their investigations into old and new media practice. They live and work in Vilnius and also spend time working in Stuttgart where they are connected with Akademie Schloss Solitude and the Künstlerhaus Stuttgart. Their work was shown at Documenta 11 in Kassel in 2002.

www.transaction.lt

Van Riel, Els

(Gierle, B)

Study's:
Photography-Cinematography NaRaFi Brussels.

Next to camera and production work for several film, video and theatre productions, Els van Riel created:
- 16mm film-installations
- video-installations
- an ongoing improvisation project for music, dance and video with QO2.

Westerfrölke, Anja

drawings / objects / installation / video / CD-Rom / www / MOO (Austria)

"working with material, space and new media i am used to collaborate with others.
using the computer, using the web it was the media itsself which conditioned me to deal with text: i built a library of familystories of Canadian immigrants during the last century, i created an online game representing literature of 7 Austrian female writers. but besides the representational aspect which i used digital media for working now on a moo allows me to interact with the media in a way where the text becomes the meeting place between the code of the media and my personal interest."

www.servus.at/anja.west/

Bio

Colofon

plochingen

1   **dubbing derrida**
2   **illustrate/not**
3   **poetics of code**
4   **fascinating concepts**
5   **véjiset** remixed by **martiensgohome**

produced and recorded in
heidi snowfield compound,
all guitars by plochingen.
copyleft 2003

Bonus: **Dy VJ7 Wen Film Seb**

Rollmops is een bootable CD, dat is een
besturingssysteem dat opstart van een CD.
Om de software te gebruiken moet je die niet
installeren op je harde schijf. Om de CD te starten,
moet in je BIOS van je computer aangeduid staan
dat die moet opstarten van CD. Steek de CD in je
CD-Rom (of aanverwante) drive en start je computer op.
Als je systeem de CD negeert, dan moet je in je BIOS
gaan (kies F2 of Delete bij het opstarten). Daar kun
je de volgorde van opstarten veranderen (kies CD als
eerste medium waarmee je computer moet opstarten
– dit klinkt allemaal veel ingewikkelder dan het is!).
Om je werk op te slaan: een klik op je rechtermuisknop
op het bureaublad volstaat om de gewenste folder of
harde schijf te selecteren.

Let op: deze CD werkt nog niet met Macintosh computers.

This is a bootable CD, which is an operating system
that boots from a CD. To use its software, you do not
need to install it on your hard drive. To start the CD,
set up the BIOS of your computer to boot off the CD,
put the CD in the drive, and power up the computer.
If your system ignores the CD, you have to check your
BIOS (push F2 or Delete when your computer starts
up) for the booting chronology. To save your work,
a simple click on the right mouse button on the
desktop surface suffices to choose a folder or hard disc.

Warning: this CD does not yet work with
Macintosh computers

Rollmops est un CD auto-démarrable, donc il n'est
pas nécessaire de l'installer sur le disque dur.
Insérez le CD dans votre lecteur de CD-ROM et
démarrez votre ordinateur. Si le système ignore le CD
vérifiez dans le BIOS (Suppr. ou F2 au démarrage)
que le CD-ROM est bien devant votre disque dur dans
la séquence chronologique de boot. Lorsque vous avez
démarré sur Rollmops pour enregistrer votre travail:
maintenez le bouton droit enfoncé sur le bureau et
sélectionnez le volume désiré dans le menu local.
(attention, pour des questions de droits, les partitions
Linux ext2/3 ne sont montables qu'en lecture).

Attention: ce CD ne fonctionne pas encore avec des
ordinateurs Macintosh.

CDs

CDs

Constant uzw

Quoi d'autre?
Iets anders?

Virginia Woolf