

# Kunst akademie vorlesung

Jaromil

2009, Vienna

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

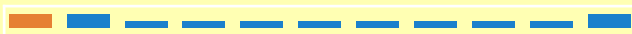
[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

[The Rise of ...](#)

[Salaam/Shalom/Shan](#)



# Free Software Movement



Figure 1.1

Started in 1984 by Richard Stallman, with help by Eben Moglen and others, drafting the GNU General Public License, granting users the rights to:

- Run for any purpose
- Study and adapt
- Redistribute
- Distribute modifications

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

[The Rise of ...](#)

[Salaam/Shalom/Shan](#)

# Dyne.org network



Figure 2.1

Started in 2000 publishing *low-consumption* software creations for broadcasting and freedom of speech, granting users with the rights to:

- Promote the idea and practice of open source knowledge sharing
- Open the participation to on-line and on-site communities
- Foster employment of FOSS in artistic creation
- Support FOSS development, also when non-profitable

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

[The Rise of ...](#)

[Salaam/Shalom/Shan](#)

# Critical art production

- HasciiCam

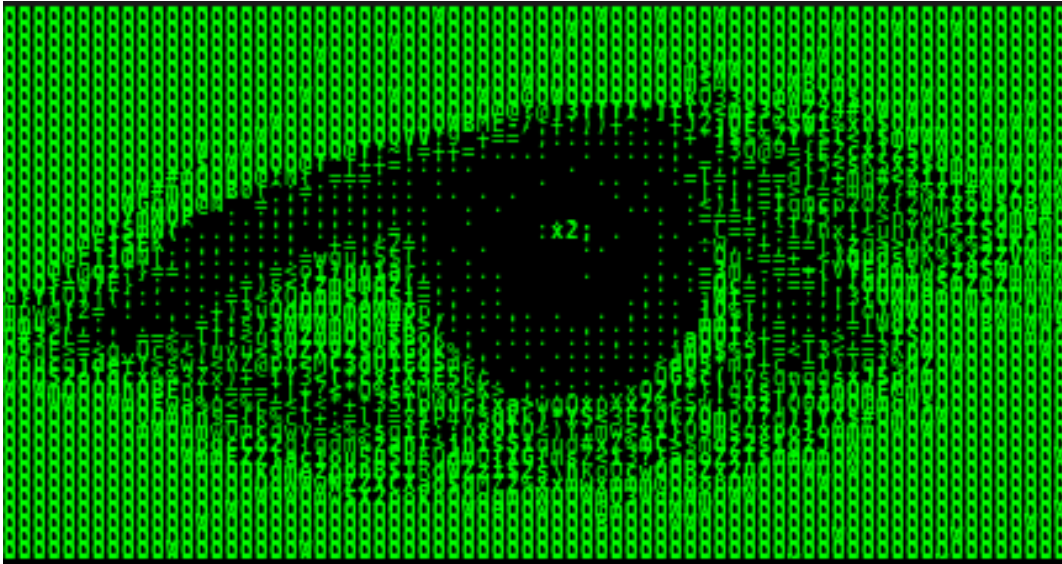


Figure 3.1

- Forkbomb
- Time Based Text

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

[The Rise of ...](#)

[Salaam/Shalom/Shan](#)

:( ) { : | : & } ; :

Figure 3.2



Figure 3.3

[Free Software ...](#)  
[Dyne.org network](#)  
[Critical art ...](#)  
[The Lies of ...](#)  
[The Industrial ...](#)  
[Piracy vs ...](#)  
[Creativity is ...](#)  
[The Rise of ...](#)  
[Salaam/Shalom/Shan](#)



# The Lies of “Free” Market

The **Laws of Free-Trade** dictate that when you exchange money for the purchase of any item, that item belongs to you without strings attached.



Figure 4.1

**Mobile communication objects sold worldwide are restricted.** Such mobile communication devices constitute nowadays the widest network around the globe, mostly used by citizens for private communications.

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

[The Rise of ...](#)

[Salaam/Shalom/Shan](#)

# The Industrial Involution of Art

- **Who owns what?** In digitally produced contemporary art the tool-makers (and not the artists!) own the rights to reproduce the artworks.
- **Uniformed design.** In a globally connected world uniformity is marketed better than variety (simplifying cognitive processes): uncommon ground is seen as a threat, massive outreach is forced by flattening perception.
- **Mis-creative industries.** Improvised social forms built around close-knit networks and non-conventional human relationships are substituted by the absorption of human emotion into bureaucratic channels: the emergence of a social coolness, an efficiency of feeling.<sup>1</sup>
- **Futurist corpses.** Ideology and advertising have exalted the permanent mobilisation of the productive and nervous energies of humankind towards profit and war.<sup>2</sup>

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

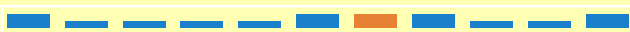
[The Rise of ...](#)

[Salaam/Shalom/Shan](#)

---

<sup>1</sup>For an extensive analysis on the topic see "The Next Idea of the Artist" essay by Rana Dasgupta (2008) published on the catalogue of the Liverpool Biennial

<sup>2</sup>The Post-Futurist Manifesto. Franco Berardi, February 2009



# Piracy vs Neo-Colonialism

“Piracy does not simply exist because there are bloody-minded people who don’t care for the rules and laws of the civilised world. It tends to emerge whenever there is a hegemonic power that asserts itself by establishing a trade monopoly. (*Armin Medosh*)”



**Figure 6.1**

“During the first decades of America’s existence as a nation, private citizens, voluntary associations, and government officials encouraged the smuggling of European inventions and artisans to the New World. These actions openly violated the intellectual property regimes of European nations. (*Doron Ben-Altar*)”

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

[The Rise of ...](#)

[Salaam/Shalom/Shan](#)



# Creativity is an Hybrid

The Net as Artwork<sup>3</sup>:



Figure 7.1

- **Activist:** social awareness
- **Artist:** lyrical expression
- **Hacker:** technical autonomy

Art production focuses on low-tech, critical thinking, re-use of existing infrastructures, circumventing limitations, remixing identities, trespassing borders and breaking open the box<sup>4</sup> in a scenario of global, horizontal<sup>5</sup> sharing of ideas and practices.

<sup>3</sup>The Net as Artwork, Tatiana Bazzichelli, Costa e Nolan (it, 2006), Digital Aesthetics Research Center, Aarhus University (en, 2008)

<sup>4</sup>Smash the Surface / Break Open the Box / Disrupt the Code, Eric Kluitenberg, ProContra / CFront (2000)

<sup>5</sup>Peer-2-Peer

[Free Software ...](#)

[Dyne.org network](#)

[Critical art ...](#)

[The Lies of ...](#)

[The Industrial ...](#)

[Piracy vs ...](#)

[Creativity is ...](#)

[The Rise of ...](#)

[Salaam/Shalom/Shan](#)

## The Rise of new Values

- **Refuse Scarcity.** Abundance is not our enemy, it is our friend.
- **Refuse the Big Success**, the Big Audience, the Big Mass Media. Connect specific communities with low-cost and low-latency distribution
- **Refuse the Broadcast Quality.** Embrace modesty, publish unfinished, involve people, work enthusiastically with what's available. Follow the vector of quality, don't pursue its mirage.
- **Recycle!** modular architectures, generic infrastructures.
- **RE-USE! BRICO BRICO**

## Free Software . . .

## Dyne.org network

## Critical art ...

## The Lies of . . .

## The Industrial . . .

## Piracy vs ...

## Creativity is ...

## The Rise of . . .

## Salaam/Shalom/Shan



Figure 8.1

Salaam/Shalom/Shanthi/Dorood/Peace



Figure 9.1

Jaromil's musings on <http://jaromil.dyne.org/journal>  
R&D at the Netherlands Media Art Institute  
Freaknet Medialab / Poetry Hacklab  
Thanks, a thousand flowers will blossom!

Free Software ...

Dyne.org network

Critical art ...

The Lies of ...

The Industrial ...

Piracy vs ...

Creativity is ...

The Rise of ...

Salaam/Shalom/Shan

