

# **OWN THE SENDING/ PLATFORM**

**DISTRIBUTING CONTENT VIA MEDIA  
(PLATFORMS)(SELF GOVERNED OR NOT).**

## **SAMIZDAT**

**"Samizdat:**

**I write it myself, edit it myself, censor it myself, publish it myself, distribute it myself,  
and spend time in prison for it myself."**

**Vladimir Bukovsky**

## **DEMOCRATIZATION VIA MEDIA**

**Free distribution, through overcoming hierarchical structures and power positions via decentralized networks**

**Zine/magazine: zine depo (arnhem), <https://zinecamp.hotglue.me/>  
<https://theanarchistlibrary.org/>**

**TV: General Idea (test tube), raindance corporation, park4dtv, salto, open rotterdam)**

**Internet : [ubu.com](http://ubu.com), [archives.org](http://archives.org), [videovortex](http://videovortex.com), [wikipedia](http://wikipedia.org)**

**Radio: (radio centraal, operator, funx, ...)**

**Social media: (boiler room tv, brut officiel, omroep zwart, ...) mastodon**

## **CONNECTING**

- **Popular visual culture**
- **Shared/public platforms**
- **Activity (dancing, karaoke,**
- **media use (magazine, radio, app's, ...)**
- **diy, dit, diwo**
- **in opposition or in favor off**
- ...

## **OPEN SOURCE**

**open source community:**

- [https://en.wikipedia.org/wiki/List\\_of\\_free\\_and\\_open-source\\_software\\_packages](https://en.wikipedia.org/wiki/List_of_free_and_open-source_software_packages)
- floss, gnu, cc
- Xpub (pzi), open.kitchen,

# **PUBLIC LIBRARY, (ACTIVATED) STORAGES OF KNOWLEDGE**

**Sharing databases – public libraries:**

- **bilbiotheca, distributisi ruruhuis, ...**
- **Usb stick: alexandria project**
- **Memory of the world (using calibre software)**  
**<https://library.memoryoftheworld.org/#/books/>**

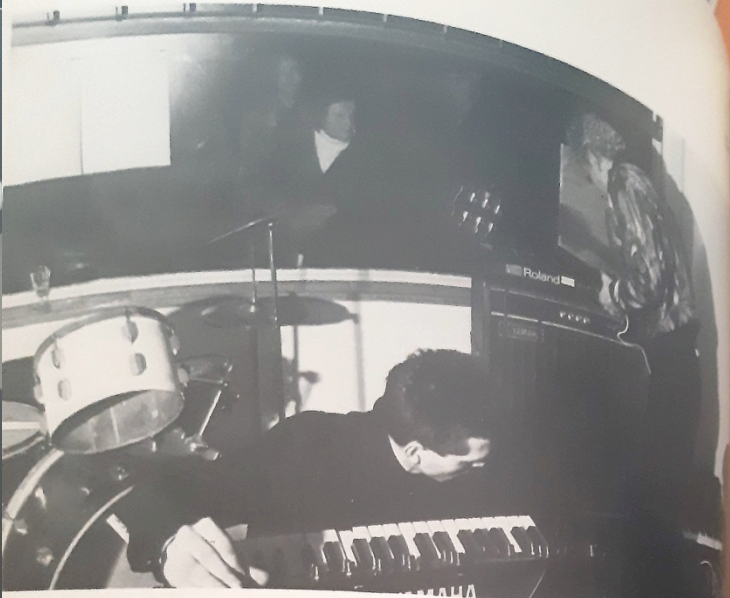
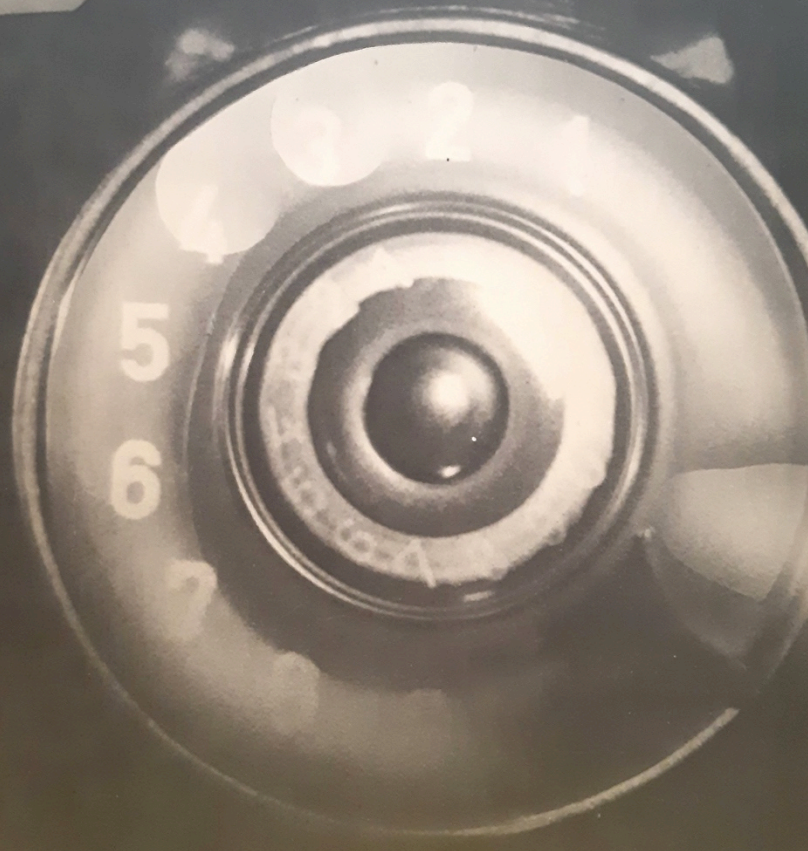
## **PLAY AND EXPERIMENT**

### **Available material and infrastructures**

- **Consumer products (handycam)**
- **Distribution channels (people traveling)**
- **Existing network and infrastructure (twitter bot)**
- **Available technics old and new**
- **Friends network**
- **Building communication structures from scratch (ddd)  
schoolboard (homeshop)**
- **Just infiltrating, trying or fooling around with things (cookbooks)  
learning a technic, passing time, ...  
infiltrating tv or radio program, copying hierarchic acts (Adrian Piper),  
sensor band (playing together over media channels),  
simply trying to send postcards without paying, ...**



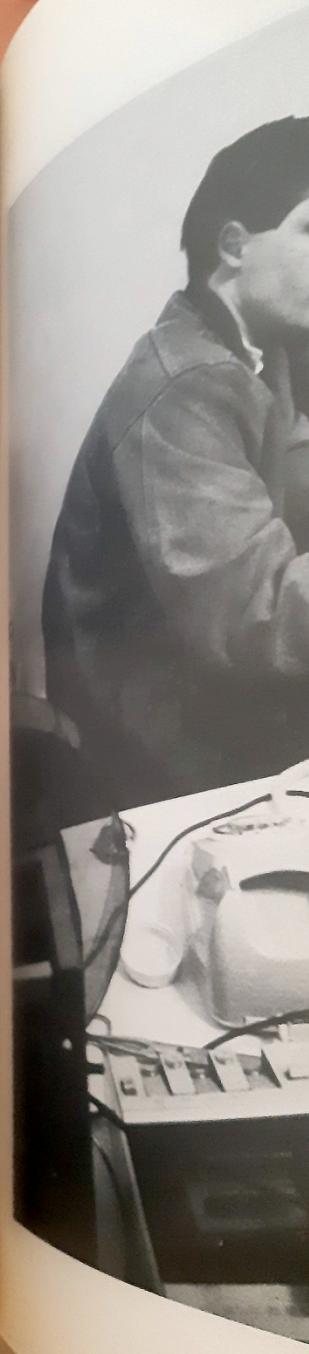
ART  
TELECOMMUNICATION



Telefonmusik Wien — Berlin  
Berlin — Nervous Service Fritz...



Telefonmusik Wien  
Rainald S. László Berlin





TAKE2030

## Update {id, signal, latency}

Dokumentation der interaktiven Performances: GARLIC=RICHAIR, RICHAIR2030, PORTA2030, Fotografien, Lunchbox, Portapack, Knoblauch, 2008  
Documentation of interactive performances: GARLIC=RICHAIR, RICHAIR2030, PORTA2030, photographs, lunchbox, Portapack, garlic, 2008  
www.take2030.net/



Die drei in der Ausstellung präsentierten Arbeiten GARLIC=RICHAIR (2002–2003), RICHAIR2030 (2003–2004) und PORTA2030 (2006–2007) des Londoner Künstlerkollektivs TAKE2030 formulieren eine symbolisch überhöhte Kritik des Informationskapitalismus. Metaphern, Allegorien, Sprachschöpfungen und Inszenierungen der Wirklichkeit dienen dazu, eine Realität zu skizzieren, in der Tauschwirtschaft und DIY-Technologien die kapitalistische Warenwirtschaft abgelöst haben werden. Als Ausgangspunkt dient ein Szenario „after the crash“ – also nach dem angenommenen Zusammenbruch der Weltwirtschaft im Jahr 2030. In GARLIC=RICHAIR wird selbst angebaute Knoblauch zum Goldstandard einer Tauschwirtschaft, modelliert nach dem Vorbild der argentinischen Truque Clubs.<sup>1</sup> Die Anreicherung der Luft spielt gleichzeitig auf den Geruch der gesunden Knolle, ebenso wie auf das drahtlose Signal der freien WLAN-Bürgernetze an. RICHAIR2030 spielt dieses Szenario weiter. Durch den Zusammenbruch der globalen Netze ist Bandbreite extrem knapp, nur noch die drahtlosen Community-Netze funktionieren. „Rollergirls“, eine Art punkiger High-Tech-Märchenfee, mit Inline-Skate-Rollschuhen, Mini-stärken das drahtlose Signal und übersetzen es in Audio. Dazu benutzen sie „Lunchbox Chiputer“, tragbare Computer, die wie japanische Lunchbox aussehen und fortgeschrittene Mesh-Netzwerk-Technologie einsetzen.<sup>2</sup> PORTA2030 führt die Reihe fort, indem so genannte „Porta-Porters“ – Träger der speziellen Porta-Technologie – unter-

The three works by the London artist collective TAKE2030 – GARLIC=RICHAIR (2002–2003), RICHAIR2030 (2003–2004), and PORTA2030 (2006–2007) – formulate a critique of information capitalism through symbolic, expressive language. By using metaphors, allegories, newly created words, and fictional scenarios played out in the real world, they sketch out an 'after the crash' future reality in which exchange economies and DIY technologies will have replaced the commodity-based capitalist economy.

In GARLIC=RICHAIR organically farmed garlic serves as a kind of gold standard for an exchange economy modelled after the Argentinian truque clubs.<sup>1</sup> The 'enrichment' of the air plays with the double reference to both the smell of the healthy garlic seeds and the wireless signal of free network communities. RICHAIR2030 continues with the same scenario. Because the global networks have crashed, network bandwidth has become extremely scarce, and only the wireless community networks are still functioning. 'Rollergirls' – punky high-tech-fairies on in-line skates with miniskirts and small light bulbs in their dresses and hair – are roaming the streets to 'pump up' the bandwidth, that is, retransmitting the signals and transferring them to sound. To this end they are using 'chiputer lunchboxes': small computers using advanced mesh network technology located inside something that looks like a Japanese

TAKE2030, Update  
{id, signal, latency},  
2008  
© TAKE2030 2004



wegs sind. Die Technologie ist nun in einem bequem tragbaren Wearable, dem PortaPack versteckt, eine Art Tragegurt/Tasche mit drahtlosem Mesh-Netzwerk, Webcams, Lautsprecher und 4 speziellen Knöpfen, die es erlauben, Stimmungen zu kommunizieren, und z. B. ein „Gefahrensignal“ auszulösen. In Anspielung auf die Portapacks, die ersten tragbaren Videoaufnahmeeinheiten, die in den sechziger Jahren von VideoaktivistInnen benutzt wurden, holt PORTA2030 den taktischen Mediengebrauch ins 21. Jahrhundert und zelebriert die Selbstaktivierung und Mobilisierung lokaler Gemeinschaften.

Die Projekte von TAKE2030 setzen filmische Zukunftsszenarien in den Realraum um und vermischen dabei Pop, Politik, Science Fiction und Realität auf spannende Art und Weise.

ARMIN MEDOSCH

school lunchbox.<sup>2</sup> PORTA2030 develops the series further by deploying so-called 'Porta Porters': people carrying specially designed Porta technology. The technical parts are now hidden inside of a pouch of sorts that can be comfortably slung around the body, containing a computer with a wireless mesh network, a webcam, a speaker, and four special buttons enabling the communication of moods – for instance, a 'distress' signal can be given. In reference to the famous Portapack – the first portable video equipment used by video activists in the nineteen-sixties – PORTA2030 takes tactical media usage into the twenty-first century and celebrates the self-activation and mobilisation of local communities.

The TAKE2030 projects take cinematic future scenarios and transpose them into reality, thereby mixing pop, politics, science fiction, and reality in new and interesting ways.

1 Truque Clubs verwenden eine Währung selbstgestalteter Bons als Zahlungsmittel, so dass ein ökonomischer Austausch stattfinden kann, auch wenn die offizielle Währung zusammengebrochen ist, wie es bei der argentinischen Finanzkrise 2001/2002 der Fall war.

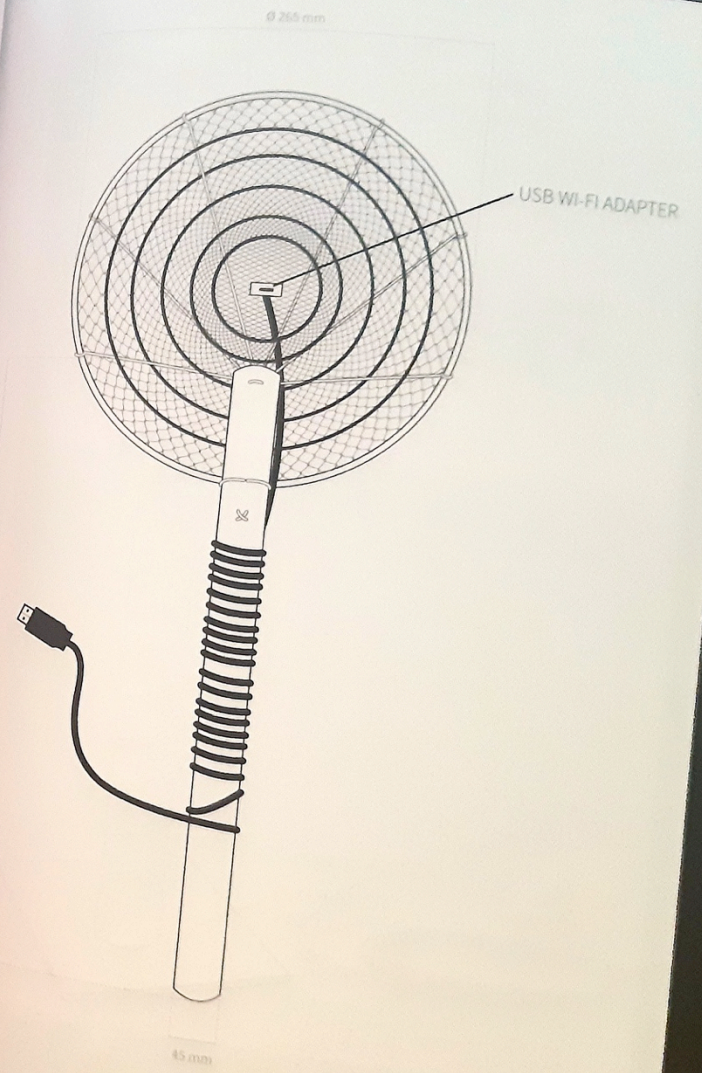
2 Ein Mesh-Netzwerk ist ein drahtloses Computernetz, das so genannte dynamische Routingprotokolle einsetzt. Diese erkennen automatisch, wenn ein Knoten ausfällt oder hinzukommt und ändern entsprechend das „Routing“ der Daten im Netz.





Pretty Fly For A Wifi revisits the histories, origins and uses of self-made Wi-fi antennas. The project is centered around rebuilding, testing and documenting of these folkloric parts of network infrastructure. The designs for these antennas are based on DIY instructions that once lived on home pages and which are now only partially preserved through the Internet Archive. These antennas serve as an interesting point of departure to talk about the internet's infrastructure and how day-to-day users could potentially influence its shape.

Pretty Fly for a Wifi  
Booklet









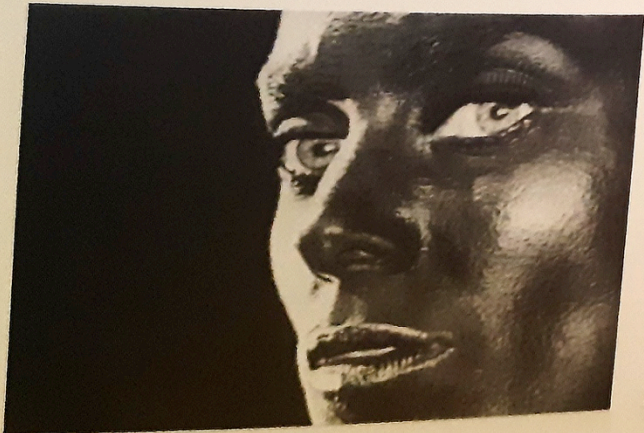
**Kultur Aktuell** video colour  
 (The Arts Today)  
 produced by Manfred Eichel  
 NDR  
 First broadcast on 3 February 1982  
 Duration: 50 minutes

with reports on exhibitions at the Kölnischer Kunstverein and the Berlin Nationalgalerie; including works by Klaus vom Bruch, Ulrike Bröckmann, Peter Kolb, Mike Krebs, Uraula Wevers and Herbert Wertschauer among others. The introduction to the world of the first international magazine on video cassette – *Infermental* – on the occasion of the Berlin Film Festival and the video café Korrekt in the Moabit district of Berlin; a portrait of the artist Günther; a technical introduction to the medium by artist Bernd Krause in Hamburg video studio; an introduction to the phonothèque at the Hamburger Kunsthalle; and a number of other cultural events in northern Germany.

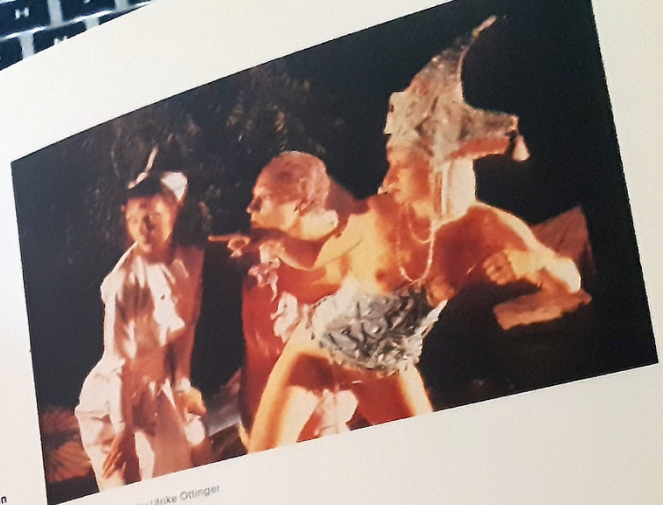
**IV Das Kleine Fernsehspiel** (Short Plays for Television)

'In 1962 Hajo Schedlich started the series of 'Shorts Plays for Television' on ZDF and remained its chief editor until 1974. In doing so, he early established the premises for privileges which even today still allow us to work without too many constraints.<sup>13</sup> That is how things are seen by the series' current chief editor, Eckart Stein, who heads an editorial team of thirteen. The series is broadcast forty-two times a year in a late-evening slot and is characterized by an increasing use of video productions. The tendency towards the use of new cinematographic media began with the co-production and broadcast (on 20 July 1978) of *Video 50* by Robert Wilson. We have selected two more recent examples:

3 Stein, Eckart: *Unser Aufgabenbuch*, From: *Freispiele*. Das Kleine Fernsehspiel im Programm. Eds. Andreas Schreitmüller and Eckart Stein. In: *TR Praktikum 4*, p. 11



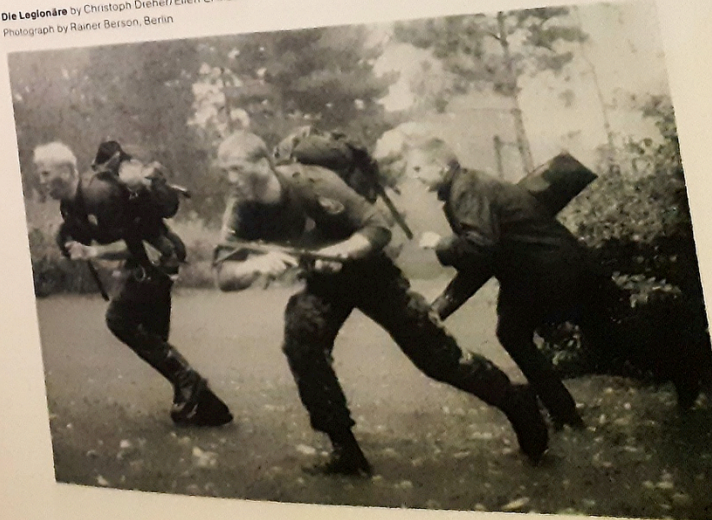
*Video 50* by Robert Wilson  
 Produced and broadcast by ZDF, 20 July 1978



*Superbia der Stolz* 38 min colour  
 Produced by  
 Ulrike Ottlinger, Steffen Spring, Jim Herrmann,  
 Peter Kolb, Wolfgang Petrick,  
 Uraula Wevers and others  
 Edited by Ulrike Ottlinger, ZDF 1986  
 First broadcast on ZDF 27 January 1987  
 Duration: 38 minutes  
*Superbia* (Seven Women - Seven Sins)

*Superbia der Stolz* by Ulrike Ottlinger  
 Photograph by Ulrike Ottlinger

*Die Legionäre* by Christoph Dreher/Eilen El Maiki  
 Photograph by Rainer Berson, Berlin



*Die Legionäre* 14 min and colour  
 Produced by  
 Christoph Dreher/Eilen El Maiki,  
 Uraula Wevers, Steve Crow,  
 Uraula Wevers, Judith Pex,  
 Ulrike Schütz  
 1986  
 First broadcast on ZDF 31 July 1985  
 Duration: 14 minutes





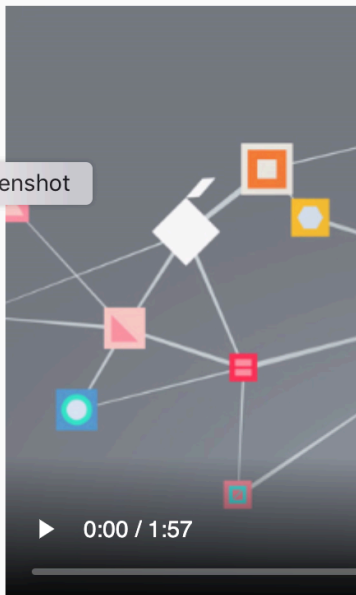
# SUPERGLUE

Make and host your own webpages at home

HOME

HOW IT W

Screenshot



28/10/2020

HOTGLUE.ME :: unique tool for web publication & samizdat

## unique tool for web publishing & internet samizdat

Check out the HOW-TO for detailed instructions for own domains!

**HOTGLUE is a visual tool for making amazing web-pages!**

- Simply manipulate pictures, text and video directly in a browser window!
- Editing a page looks exactly the same as viewing it, the only difference is that you can move things around!
- No programming skills needed!

watch the video!

01:26

**Newsflash!**  
Introducing a new feature - "lock object"! Once "locked" the object can not be moved around or modified..

To start with your own HOTGLUE website you have 2 options:

1). Get a homepage at hotglue.me:

new?

register here!

log in to change your existing account

2). Install HOTGLUE on your own webserver:

download HOTGLUE!

Star 132

Tweet #HOTGLUEme

Donate

## INVESTIGACIÓN PARTICIPATIVA PARA EL CAMBIO, PARTE III: CIENCIA ABIERTA PARA TODOS - CONOCE A HACKUARIUM

PARTICIPATORY RESEARCH FOR CHANGE, PART III:  
Open Science for Everyone - MEET HACKUARIUM

- *Hackuarium* se trata de ciencia abierta.

- Donde vivimos; incluso nuestro nombre se pronuncia 'acuario' y valoramos mucho la transparencia!

- Todos los miembros se adhieren a un estricto código de ética\*!

- Nuestros 'hacks' tratan de resolver problemas, no causarlos!



- *Hackuarium* is about open science.

- Where we live, our name is even pronounced 'aquarium' & we greatly value transparency!

- All members adhere to a strict code of ethics\*!

- Our 'hacks' are about solving problems, not making them!



\* <http://www.hackuarium.ch/en/our-values/>

Presentación de Rachel Aronoff de Hackuarium y AGiR! (Acción para la integridad genómica mediante la investigación!) para #AtratoCollaborations

Presentation by Rachel Aronoff from Hackuarium and AGiR!  
(Action for Genomic integrity through Research!) for #AtratoCollaborations

Miércoles/Wednesday, 28 de octubre 12:30 PM Colombia/7:30 PM Switzerland



fundación suiza para la cultura  
proshelvetia



exploratorio  
TALLER PÚBLICO DE EXPERIMENTACIÓN



La cultura es de todos

Mincultura