
OPEN SCORES How to program the Commons

OPEN SCORES How to program the Commons

OPEN SCORES How to program the Commons

OPEN SCORES How to program the Commons

OPEN SCORES How to program the Commons

#exhibition



OPEN SCORES – How to program the Commons

In its most general sense, a score is the notation of a value (such as a high score in a game). More specifically, a score is the notation of a complex musical arrangement or of an action in order to make it executable by someone else at another place and another time. Repeatability is at the core of any score. Being rooted in compositional practice, the writing of scores meant an abstraction of performing into "sheet music" which then served as a binding template, while at the same time offering space for individual interpretations. The Italian composer Ferruccio Busoni (1866-1924) wrote that notation is to improvisation what a portrait is to a living model, and that the performer has to dissolve the rigidity of the signs and set them in motion. The process itself of writing down art for performance, like any kind of communication, is subject to constraints of convention, while at the same time undermining them by opening up other fields of possibility. Composers of experimental music in the late 1950s and early 1960s expanded that very space between notation and performance when they started to break away from traditional notation systems and created many new forms of music notation. This indicated not just the inclusion of new concepts of music for which new representations had to be found, but also a shift in the relationship between notation and music¹. Notations and the process of creating them were granted an existence as independent works that no longer had strict repeatability as their main function, but rather served as an inspiration for interpretation and the continuation of the work. In any case, a score can be described to have a "double function", being at once a discrete work as notation, while at the same time representing the actual performance of what has been laid out in the score.

Inspired by the artistic breakthrough achieved by expanding the musical notation system, Fluxus artists, subsequently, adopted the idea of using scores. Fluxus scores could take different forms and functions; some were scores in the traditional musical sense, some were instructions for events or performance, others described set-ups for situations or installations, or they were the work itself – that is, the concept². Using scores, Fluxus artists often experimented with the creation of new constellations between the role of the artist, the artwork and the audience. As a consequence, not only did the boundaries between the piece, its production, and the author become blurred, but it was also the recipient who often had to take on an active role in order to make the piece complete. The performative shifts in Fluxus performances, however, remained within the boundaries of the art field. They remained largely within that symbolic space and did not intend for transformative effects outside the art world. For the exhibition OPEN SCORES we build on this history, but we also continue to expand it.

The projects invited to the OPEN SCORES exhibition have already been involved in the research project Creating Commons³ from which the idea for the exhibition has been developed. After a series of workshops held in cooperation with our partner HeK (House of Electronic Arts Basel) and interviews with all the artists and theoreticians involved⁴, it made sense to communicate our findings and the discourse we had created not just through an academic publication, but also in the form of an exhibition. panke.gallery in Berlin was immediately enthusiastic about the idea and its director Robert Sakrowski, who has a long-standing expertise in researching and curating internet art, joined our team for preparations.

The goal of the exhibition was to bring these artistic practices of digital commoning into the gallery space and introduce them to an art audience. Commoning here serves as an umbrella term to denote artistic strategies that suggest new ways





of dealing with resources and put an emphasis on collaboration and collectivisation. This may include, for instance, the provision of large-scale digital resources, the sharing of knowledge for an emancipatory way of handling technology, or the suggestion of guidelines and codes of conduct for inclusive and self-reflexive ways of working together. These practices are embodied in a variety of projects that exist totally independent from any attribution as art projects. They do something and they have an effect – on their users, and on society at large. Nevertheless, their actions are determined by the rules they give to themselves. A self-empowerment that recalls artistic freedom – as conceptualized in aesthetic theory –, but at the same time contradicts the paradigm of purpose-free art. This dazzling and ambivalent existence as empirical alternatives to social conditions and their alterity in relation to economic and artistic contexts makes them worthwhile objects of research.



With regard to the exhibition, the question arose how such practices can be presented in an art space. It required a formal solution that would give them an aesthetic presence in the space while making the practices and their social and political effects accessible, comprehensible, repeatable and adoptable. The concept of the score and its eventful history, therefore, seemed to be an adequate conceptual tool. Scores of the respective practices would serve as exhibits in the gallery space while, at the same time, pointing to the practices that have their embodied existence outside the art world. Unlike Fluxus scores that largely remained within the paradigmatic settings of the art world, the scores of the commoning projects would mark interventions within and beyond the boundaries of the art world.

Our call kept the concept of the score open and suggested it be an occasion to break down one's own practice, with the score becoming a tool to reflect on the practice or aspects thereof. Other possibilities were to understand the score as a set of instructions, a "program" to achieve a goal, a working instruction, a performance instruction, or an operating instruction based on the underlying questions of what the core of the practice was, what it aims at, consisted of or allowed to do. Almost all of the invited artists have agreed to take part in this experiment and we are grateful for their enthusiasm and trust.

OPEN SCORES: How to program the Commons provides an insight into the diversity of aesthetic practice that takes place within and beyond traditional art sites and formats and has set itself the task of finding both symbolic ways to address current political and social issues, as well as experimental, speculative yet practical and functioning suggestions for alternatives. The scores serve as a first introduction to manifold practices. The visitor is encouraged to become part of the commoning, which does not mean carrying out simple instructions, but becoming involved in the practices as a commoner.

Cornelia Sollfrank



¹ *Notations*, John Cage and Alison Knowles, Something Else Press (1969). Available at: https://monoskop.org/File:John_Cage_Notations_1969.pdf

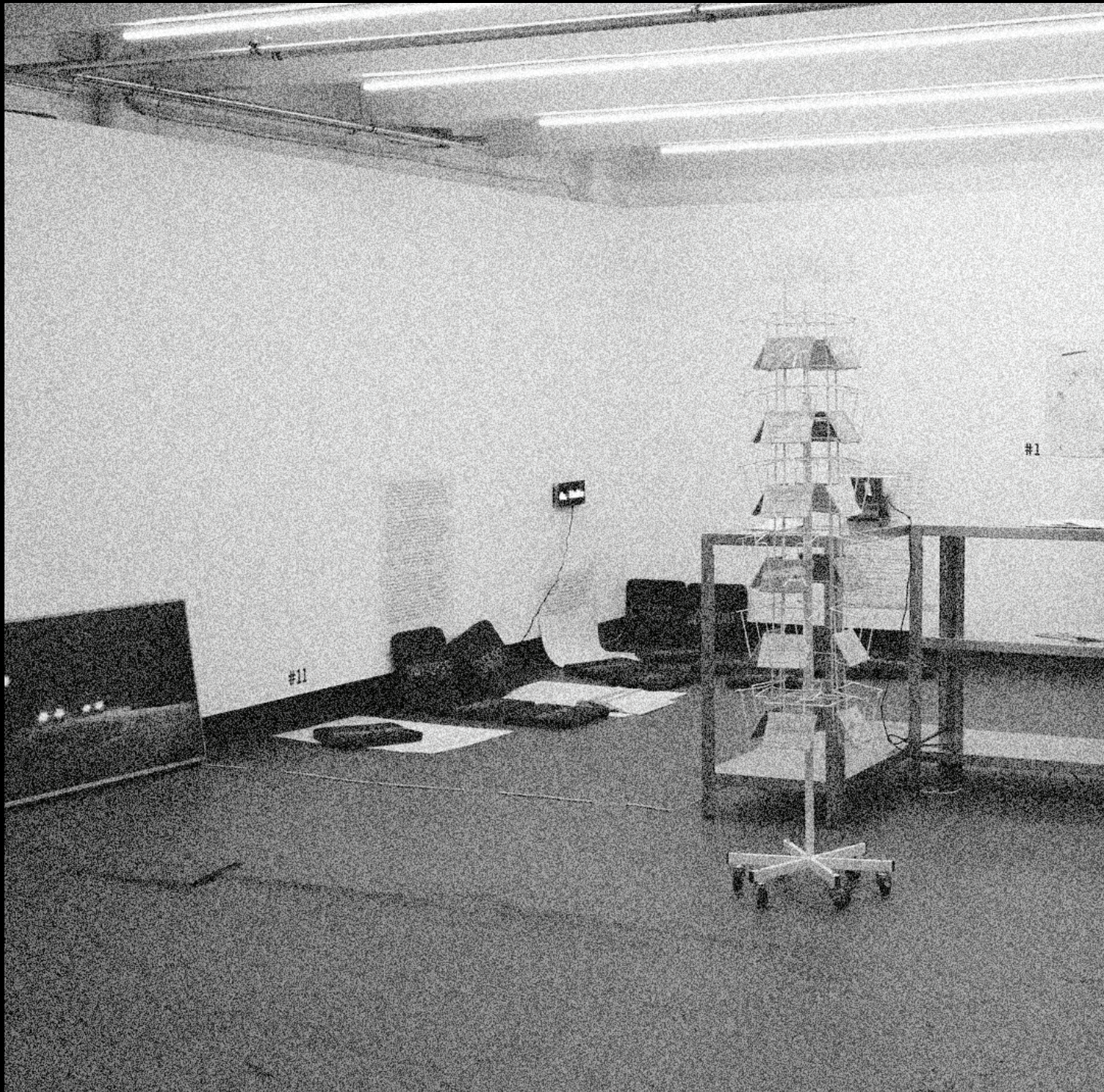
² One of the most famous examples to which we paid homage in the exhibition *OPEN SCORES* is the score "Make a salad" by Alison Knowles, first performed during the Festival of Misfits, ICA London, October 24, 1962.

³ The documentation of *Creating Commons* is available online: <https://creatingcommons.zhdk.ch/>

⁴ All the interviews are online and available here: <http://creatingcommons.zhdk.ch/>

THE SCORES

From the 15 plus scores of the exhibition two major concerns emerge: transforming large-scale shared digital resources into new cultural objects, and ways of being and working together as commoning practices.





**TRANSFORMING SHARED RESOURCES
INTO CULTURAL OBJECTS**



#13

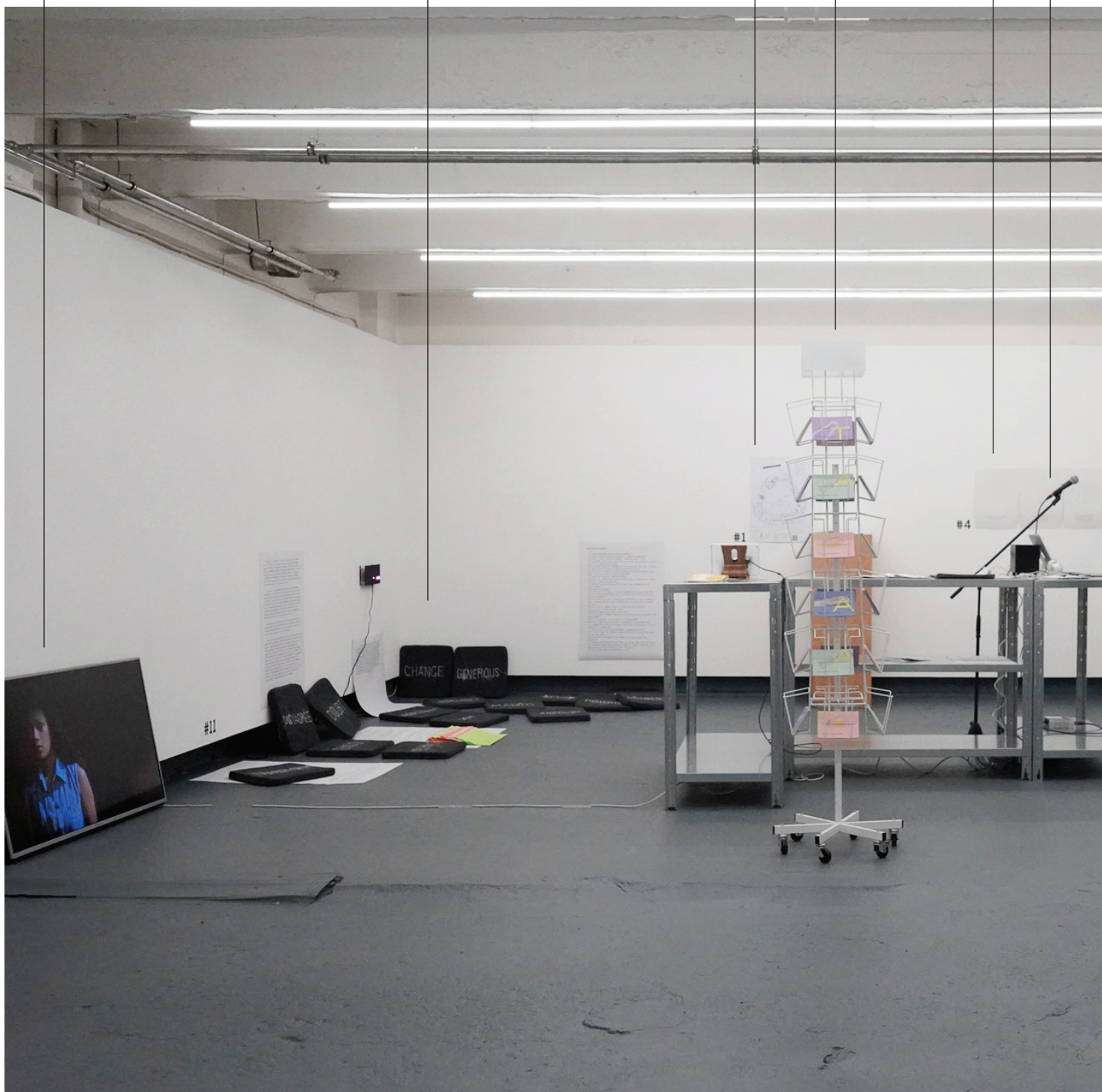
#11

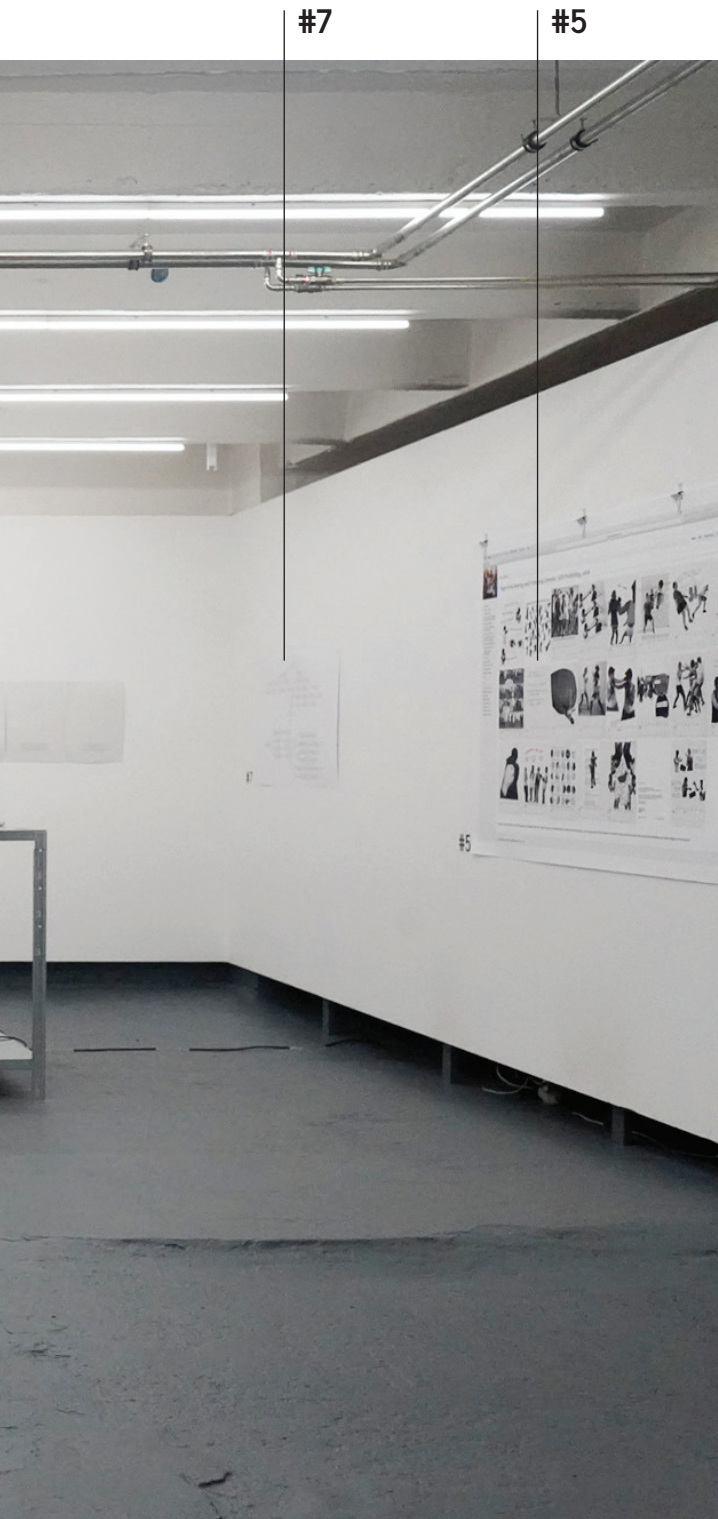
#1

#15

#4

#10





#3

How to curate YouTube video grids

Sakrowski, panke.gallery

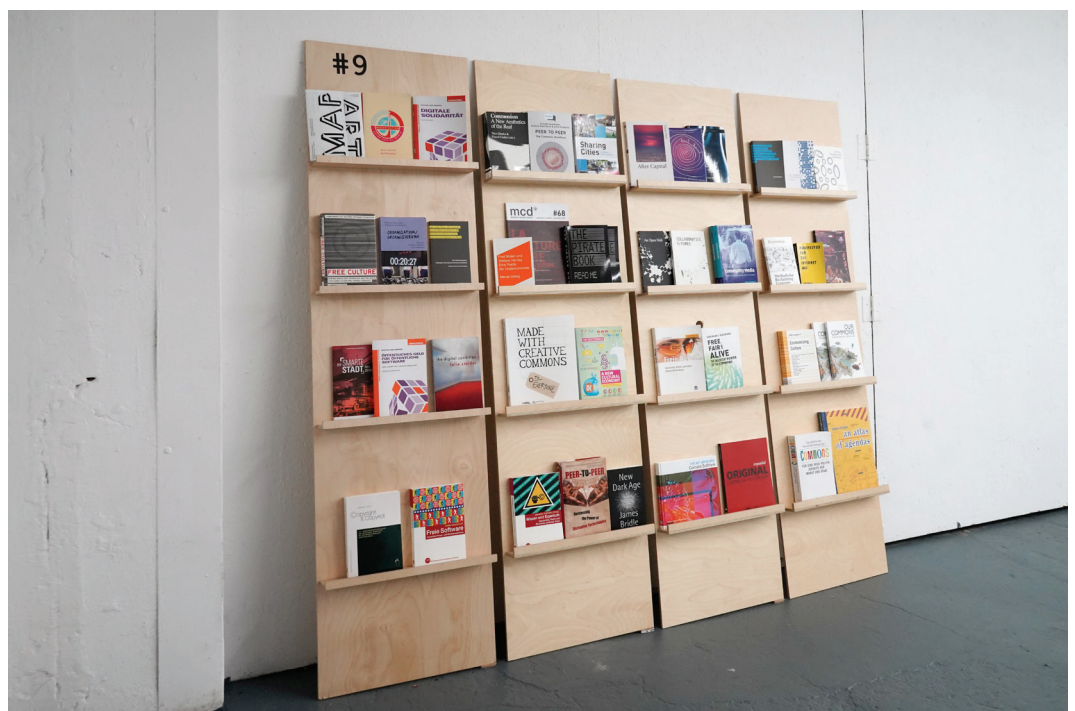
This score uses the form of the popular genre of the "HowTo"-video on YouTube. — In a few simple steps Sakrowski explains how to use GRIDr (<http://www.gridr.org>). GRIDr is an artist-developed software that translates the linear character of YouTube videos (one after the other) into a spatial arrangement (a grid) that enables to show multiple videos at the same time. The platform was created for the exhibition "3 hours in one second" in which the software was given to artists, scientists and curators to deal with web 2.0 phenomena, to select YouTube videos and to illustrate their position by arranging them as a composition in a 2x2, 3x3 or 4x4 video grid. Artist Jonas Lund has programmed the platform, which is free for everyone to use. The effect of the software is a re-orientation of attention towards the interplay between the videos, making visible, for example, the transfer of stylistic elements between them.



#9 Temporary Library for Creating Commons Alessandro Ludovico, neural.it

A "Temporary Library" is a collection of physical books that is created as part of a cultural event and relates to its overall theme. The score of any "Temporary Library" consists of three tasks: First, to identify the relevant non-mainstream publications in the thematic horizon of the respective event. Second, to contact the publishers and invite them to donate a copy to the physical library, which is accessible during the event. Third, to find a host library willing to take over the temporary library on a permanent basis, thus inserting these publications into the body of material held at the library. Besides its normal task of lending out individual books, the host library should also agree to 'lend' the entire donated collection, i.e. it can become a "temporary library" again as it travels to other events for a period of time and then returns to the host library. The central role of the library as a nodal cultural system is transforming into a still undefined new type of cultural body, influenced by the spontaneous creation of different types of DIY libraries. Libraries should evolve from their historical and 'monumental' role, into an extended, networked and shared infrastructure of knowledge, which is able to fill specific knowledge needs. The "Temporary Library for Creating Commons" is a specific instance of the concept of the "Temporary Library" and deals with the simultaneity of scarcity and abundance in the field of cultural publishing and relates the temporary character of the exhibition to the long-term orientation of a library.

PDF: <http://creatingcommons.zhdk.ch/temporary-library/>





mcd® #68
MUSIC & CULTURE DIGESTS
septembre - octobre - novembre 2011

CULTURE

ORGANISATION/ORGANISATION

00:20:27

An Open Web

CO
FU

OFFENTLICHES GELD FÜR ÖFFENTLICHE SOFTWARE

the digital condition
felix stolder

MADE WITH CREATIVE COMMONS

OK
To EVERYONE

ARS ELECTRONICA

A NEW CULTURAL ECONOMY

Freie Netze

Geschichte, Politik und Kultur
offener WLAN-Netze

Freie Software

Wissen und Eigentum

PEER-TO-PEER

Harnessing the Power of Disruptive Technologies

New Dark Age

James Bridle

net.art generator
Cornelia Sollfrank

OF
CORN



#10

Last Pages – an Iteration of Very Public Radio

Sean Dockray, aaaaarg.fail / The Public School

This score is an Internet radio station with an open microphone in the gallery space. Next to the microphone, an instruction says: "Read aloud the last page that you read silently."

The score plays on a theme that runs through much of Sean Dockray's work: turning activities, like reading, that are usually done in isolation, into something that can be shared with others. From the sharing of pages, read by different people in different languages, a fragmentary library emerges, shaped by the community not just through the selection of texts, but also through the unique voices that read them. The voice recordings go into an archive that grows over time:

<https://radio.creatingcommons.zhdk.ch/>



#13

Get Into the Car / Get Out of the Car

Sebastian Lütgert / Jan Gerber

OxDB.org / pan.do/ra / Pirate Cinema

"Get in the Car / Get out of the Car" is a semi-automatic edit of about 300 film clips in which someone either says "Get in the car" or "Get out of the car", including a few slight variations. The 25-minute video consists of about 300 clips, spanning 100 years of film history, showing people either getting into a car, or getting out of a car. It is an exhilarating speed run through the history of film that distills around the car, and includes some of the most canonical constellations of cinema.

The underlying score is simple: Make a key word search through the OxDB database identifying a set of sentences in the subtitles of the films. Edit the resulting collection of clips to make an aesthetically interesting film. The score utilizes the database's unique features enabling to go transversally across a large number of films, jumping to, and extracting, specific scenes. But the creation of new meaning, a film that is enjoyable for humans to watch, is left to the human editor, highlighting a fundamental limit of algorithmic creation, insofar as the creation of new meaning requires an intentional subject. "Get in the Car / Get out of the Car" made with OxDB, in five days. (Without OxDB, this might have taken considerably longer.)

https://rolux.org/video/get_in_the_car_get_out_of_the_car/



#12

The Inverse Reader

Dusan Barok, monoskop.org

"The Inverse Reader" is a collection of writings, talks and conversations about shadow libraries, independent libraries and artists' digital libraries. While they are associated mainly with questioning intellectual property and the struggle for access to scholarly communication and artistic expression, communities around these libraries have also been actively engaging with amateur librarianship, scholar-led publishing, the politics of search, pirate care, critical pedagogy, self-education and other things which are brought here together.

"The Inverse Reader" contains a growing selection of more than sixty statements and texts presented at gatherings and publications over the past ten years. It is presented as a collective index of words and expressions from across the corpus. The relevant terms are selected (semi-) automatically using a "tf-idf" algorithm [1] and link to passages in the texts. The score that takes the form of an algorithm analyzes the term frequency-inverse document frequency of terms in order to extract those that are specific to this discursive universe. It comes with a set of controls through which the reader sets certain parameters of how the material is displayed and how to access given passages. Thus, it offers a possibility for transversal reading following the permutations of key terms across a set of texts, with an option to revert to linear reading of a singular full text. The interface allows for adjusting the number of displayed terms and controlling the display of personal names. The list of all included texts is at the bottom (with controls to include and exclude the given text). "The Inverse Reader" has been created on the occasion of the exhibition at panke.gallery and is also available online at

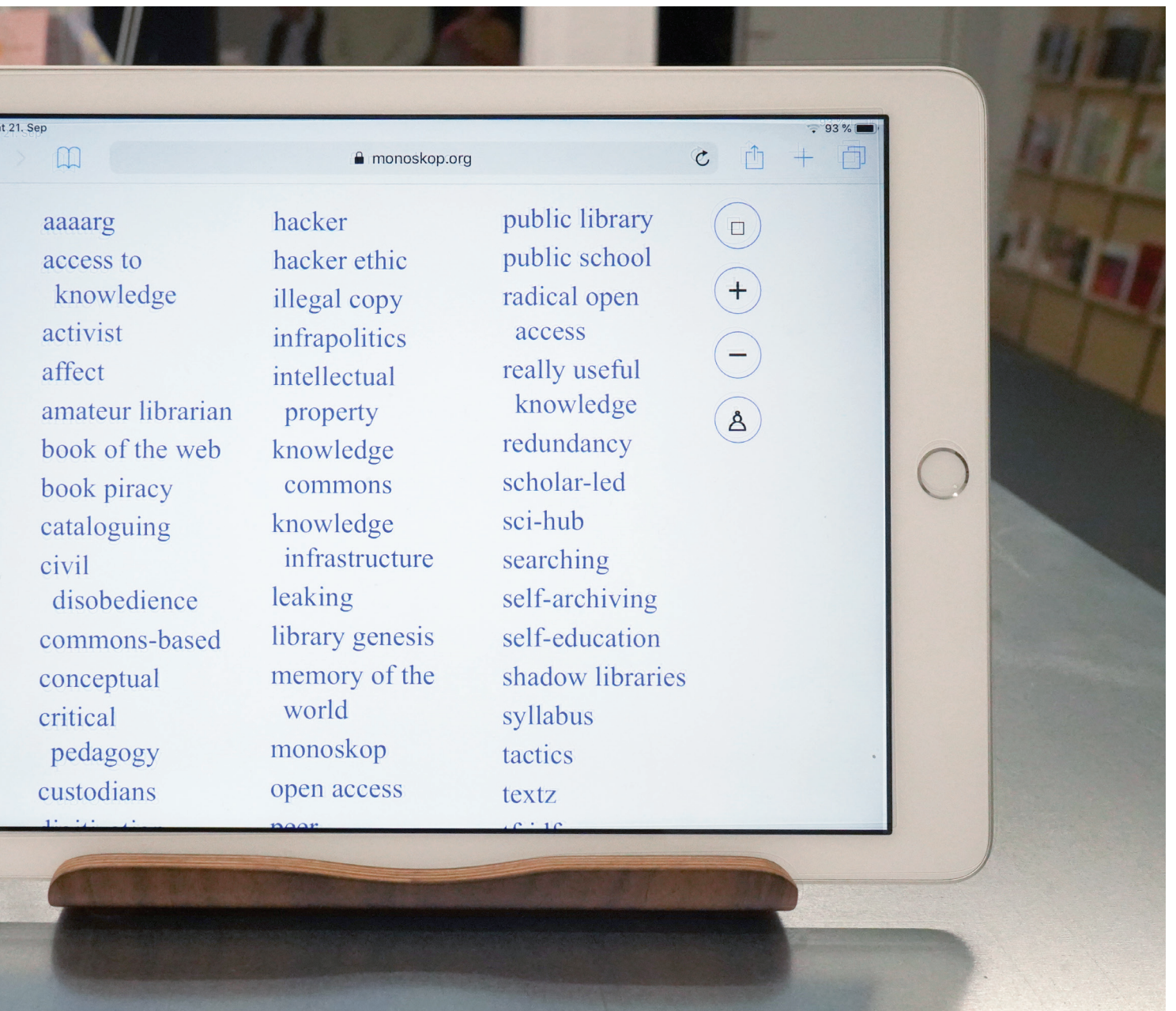
<https://monoskop.org/reader>

Visit https://monoskop.org/Digital_libraries for more.

¹ Karen Spärck Jones (1972) conceived a statistical interpretation of term specificity called Inverse Document Frequency (idf), which became a cornerstone of term weighting: "The specificity of a term can be quantified as an inverse function of the number of documents in which it occurs."

(Source: <https://en.wikipedia.org/wiki/Tf-idf>)





Author	Title	Year	Category	Notes
Ronan Scarborough	Notes for My Body Double	2003	Quintus	
Patrick J. Buchanan	Subotage: America's Enemies Within the CIA	2001	Quintus	
Max Wolfman	Churchill, Hitler, and the Unnecessary War: How Britain Lost Its Empire and the West Lost the World	2008	Quintus	
Spencer Wells	Public Procurement and Innovation: The Role of Institutions	2008	Quintus	
Jonah Lehrer	Deep Ancestry: Inside the Geographic Project	2010	Quintus	
Roger Scruton	A Book About Love	2008	Quintus	
Jody Berger	Fools, Frauds and Firebrands: Thinkers of the New Left	2010	Quintus	
Joseph Harris	Misdiagnosed: One Woman's Tour of -And Escape From- Mad-Therapies	2010	Quintus	
Susan E. Davis	Speech Useful Words or Say Nothing: Old Norse Studies	2008	Quintus	
Thomas O. Hill	The Lost Sorcerers: The Path From Alchemy to the Periodic Table	2008	Quintus	
Richard Morris	Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do	2009	Quintus	
Claude M. Steele	Honest Money: The Biblical Blueprint for Money and Banking	2011	Quintus	
Gary North	The Hobus Strip: Dr. August Kubler's Meticulous Hand in Mathematics, Games, Literature, and Cosmology	2008	Quintus	
Clifford A. Pickover	Art, Technology, and Cosmology	2006	Quintus	
Ell Jantroy	Political Fraud: A History	2010	Quintus	
Jan Fainberg	Science Is Fiction: The Films of Jean Polleux	2008	Quintus	
Andy Kasasi Bellows				
Mazina McDougall				
et al.				
Yaron M. Godeswicz				
Zacharia Sitchin	The Coherence of Kabbalah's Transcendental Idealism	2008	Quintus	
William J. Mann	There Were Giants Upon the Earth: Gods, Demigods, and Human Ancestry: The Evidence of Alien DNA	2008	Quintus	
Mitchell Zuckoff	Hell, Georgia: Becoming Bertha Steinsand	2011	Quintus	
Yoshihiro Ishikawa	Robert Alton: The Great Biography	2008	Quintus	
Mardy Grotbe	The Formation of the Chinese Communist Party	2012	Quintus	
Oliver Sacks	Ifferisms: An Anthology of Aphorisms That Begin with the Word "If"	2009	Quintus	
Prudence M. Rice	The Mind's Eye	2010	Quintus	
Bernard D'Mahoney	Mojo Political Science: Time, Astronomy, and the Cosmos	2008	Quintus	
Novartis Foundation	Hoteland	2008	Quintus	
Hanno Harot	The Nature of Intelligence	2008	Quintus	
David Alan Herzog	Myths for the Masses: An Essay on Mass Communication	2004	Quintus	
Seth G. Jones	Webster's New World Essential Vocabulary	2004	Quintus	
Duane E. Ullrey	In the Graveyard of Empires: America's War in Afghanistan	2009	Quintus	
Charlotte Kirk Beer	Encyclopaedia of Animal Science	2004	Quintus	
Wilson G. Ford				
Frank Cross	The Failed Promise of Originism	2011	Quintus	
Ryan Toy	Where Cookbook: A Real-World Guide to Effective Where Use	2009	Quintus	
Matthew Helms	Red Scarf Girl: A Memoir of the Cultural Revolution	2008	Quintus	
Ji-li Jiang	Class in America: An Encyclopedia	2007	Quintus	
Robert E. Weir	The Speed of Trust: The One Thing That Changes Everything	2008	Quintus	
Stephen M. R. Covey				
Rebecca R. Parrill				
Stephen R. Covey				
Nelson W. Aldrich	George, Being George	2008	Quintus	
Barry Moreno	The Status of Liberty	2004	Quintus	
Cathryn Jakobson Ramin	Crooked: Outbitting the Back Pain Industry and Getting on the Road to Recovery	2011	Quintus	
James Anonin				
Anthony C. Sutton	The Evolution of American Investigative Journalism	2006	Quintus	
Randall Munroe	Wall Street and the Rise of Hitler	1976	Quintus	
Rachel Clare Donaldson	What If? Serious Scientific Answers to Absurd Hypothetical Questions	2014	Quintus	
Sharon Bertsch McGayme	"I Hear America Singing": Folk Music and National Identity	2011	Quintus	
Greg Mitchell	The Theory That Would Not Die: How Bayes' Rule Cracked the Enigma Code, Hunted Down Russian Submarines, and Emerged Triumphant from Two Centuries of Controversy	2016	Quintus	
John C. Lilly	The Tunnel: Escapes Under the Berlin Wall and the Historic Films of the UK White House	2016	Quintus	
Craig S. Ebright	Tried to Kill	1977	Quintus	
James N. Frey	The Deep Self: Prejudice, Misinformation and the Tenth Isolation Technique	1987	Quintus	
Ian Morris	How to Write a Damn Good Novel	2010	Quintus	
Jesse F. Ballenger	Why the West Rules - For Now: The Patterns of History, and What They Reveal About the Future	2008	Quintus	
Andrei Solovov	Self, Sentility, and Alzheimer's Disease in Modern America: A History	2011	Quintus	
Istina Rozdgin	The Red Web: The Struggle Between Russia's Digital Dictators and the New Online Revolutionaries	2006	Quintus	
Robert Goldwort	Writing for Science	1990	Quintus	
Peter Buzelov	Alien Nation: Common Sense About America's Immigration Disaster	2014	Quintus	
Bill Hayton	The South China Sea: The Struggle for Power in Asia	1999	Quintus	
Douglas Runkhoff	Coercion: Why We Listen to What "They" Say	2012	Quintus	
Nicholas A. Lombert	Corruption: Why We Listen to What "They" Say	2008	Quintus	
Mitsuyo Wada-Marciano	Planning Armageddon: British Economic Warfare and the First World War	2008	Quintus	
Deborah Hayden	Nippon Modern: Japanese Cinema of the 1920s and 1930s	2008	Quintus	
John Green	Post: Genius, Madness, and the Mysteries of Significance	2011	Quintus	
Jatone Croopman	Paper Towns	2013	Quintus	
Pamela Hartzband	Your Medical Mind: How to Decide What is Right for You	2004	Quintus	
Jyoti Puri	Encountering Nationalism	2012	Quintus	
Stanley Fish	There's No Such Thing as Free Speech: And It's a Good Thing, Too	2005	Quintus	
Bryan Heiler	Much City: Winning and Losing in Football's Forgotten Town	1998	Quintus	
Jeff Chang	Can't Stop Won't Stop: A History of the Hip-Hop Generation	2008	Quintus	
D. J. Kool Weer				
John Boardman	The Oxford History of the Classical World	2008	Quintus	
Jasper Griffin				
Oswyn Murray				
Walter Kirn	Lost in the Meritocracy: The Undereducation of an Overachiever	2010	Quintus	
Stanley Baran	Introduction to Mass Communication: Media Literacy and Culture Updated Edition	2008	Quintus	
Herman Melville	Why Dick	2008	Quintus	
Carl F. Hovde				
James C. Dick	The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia	2009	Quintus	
Nicholas B. Dirks	The Scandal of Empire: India and the Creation of Imperial Britain	2008	Quintus	
Mark Solomon	The Cry Not Unity: Communists and African Americans, 1917-1936	1990	Quintus	
L. Brent Houston	Mock Proofing Your Ecommerce Site	1998	Quintus	
Teri Edgwell				
Ryan Russell				
et al.				
Alexandros Baroteli	The Post and the Prince: Ovid and Augustan Discourse	1990	Quintus	
John Nichols	The Death and Life of American Journalism: The Media Revolution That Will Begin the World Again	2011	Quintus	
William M. LeoGrande	Back Channel to Cuba: The Hidden History of Negotiations Between Washington and Havana	2011	Quintus	
Svetlana Alexievich	Black Channel to Cuba: The Hidden History of Negotiations Between Washington and Havana	1997	Quintus	
Keith Gessen	Voices from Chernobyl: The Oral History of a Nuclear Disaster	2007	Quintus	
Steven Bellis	Antisemitism: A Very Short Introduction	2008	Quintus	
Brad Ripca	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
Tasig Ramadan	Antisemitism: A Very Short Introduction	2008	Quintus	
Joel Best	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
James E. Hughes	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
Eric McGilivray	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
Sarah Vowell	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
Michelle Jackson	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
Paul G. Hefron	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
Michael J. S. Lewis	Super Bogs: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman	2013	Quintus	
et al.				

Determined to succeed? Performance versus choice in educational attainment
 Mastering windows XP history
 The price and quality of the book

#14
Scrolled Score
Marcell Mars / Tomislav Medak
Memory of the World

What an index card is to a book, a repertorium is to a collection. This repertorium describes the "Scrolled Score" collection, consisting of all the digital books returned from the query 'score' against the "Memory of the World" shadow library. The results are compiled into a separate collection of scores that game masters, chefs, actors, musicians, readers, writers, computers, librarians and others can download and play to.

In the exhibition, "The Scrolled Score" is presented as a very long printed scroll, and a QR code allows to download the list and then, with a few simple commands, download all the books mentioned. The collection can then be imported into Calibre, a popular software to manage e-books. The score allows everyone to create and curate large collections of e-books, and, if interested, becoming a librarian him/herself. As Memory of the World proclaims, if everyone is a librarian, then the library is everywhere. Conditions Governing Access:

The set of instructions is simple, as listed here:

https://www.memoryoftheworld.org/blog/2019/09/02/repertorium_scrolledscore/





#15

MADE
BY
FINEST
FOR
WELL



COLLABORATION

Commoning is foremost a collaborative practice, and working together can develop into stable structures that can even take the form of institutions.

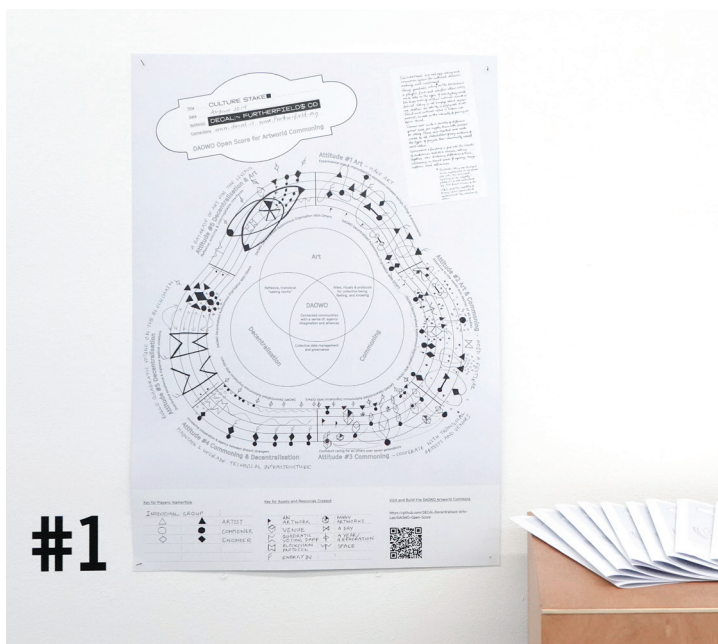
The scores of the second group are concerned with ways of working and being together, and often are derived from practices of creation and maintenance of alternative institutions.

#1 The DAOWO Open Score for Artworld Commoning Ruth Catlow & Marc Garrett Furtherfield / DECAL

Decentralized Autonomous Organisation With Others (DAOWO) is the second wave of global art world restructuring against the toxic cult of the individual-artistic genius. This action first found expression in the punk spirit of networked collaboration called DIWO (Do It With Others). The DAOWO Open Score is an experimental framework for nurturing the art world commons after Web 3.0 at the intersection of three fields of practice: art, commoning and decentralization engineering.

The score template that takes the form of a venn-diagram is used to notate the patterns and rhythms of artistic collaboration, resourcing, and dissemination. It provides six attitudes around the intersections of these points, that is areas for reflection of practise. On a music-like notational diagram, users can develop a notation or a score of their own projects. Other local and distributed communities-of-players can then repeat and improve upon art works, actions and organizations across distance, difference and time. The ultimate aim of DAOWO is to increase the resilience and resourcefulness of connected communities with an increased sense of: agency, imagination and alliances. With the diagram comes a booklet providing further information on the context, strategy and implication of the project in depth. The DAOWO Open Score for Artworld Commoning offers a tool for the reflection of a collaborative practice in the arts, where users can exemplify the roles, actions and relationships of all participants, and the resources and assets used by and created through their practice.

PDF: <http://creatingcommons.zhdk.ch/daowo-open-score/>



#2 How To Be a Feminist Hacker Mz* Baltazar's Laboratory

The sticker zine 'How To Be a Feminist Hacker' offers stickers with instructions of how to become a feminist hacker in comic form. The instructions are a reflection of the central values and experiences of being part of the community running Mz* Baltazar's Laboratory, a feminist hackerspace in Vienna. It addresses topics like community building, education, care, self-determination and relations to the outside world. The zine visualizes the metamorphosis of a feminist hacker and the foundation of a clan or collective. The zine has been created by Stefanie Wuschitz who has been part of the collective Mz* Baltazar's Laboratory since 2009 and who is researching feminist hacking as a critical practice.

For the exhibition, the zine has been printed on adhesive foil and the visitors were invited to take out stickers and give them the chance of a second life on various laptops, walls, posts or trash cans.

PDF: <http://creatingcommons.zhdk.ch/how-to-be-a-feminist-hacker/>



#4 Good enough. Laurence Rassel

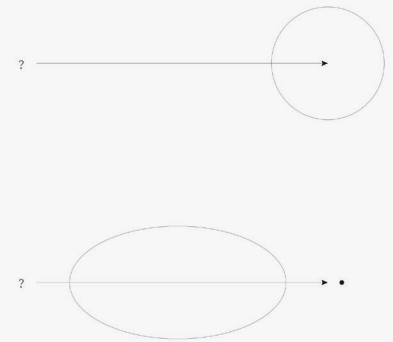
The good enough institution can recognize its mistakes, analyse them and correct them. It also knows how to recognise its limits and accept them, as best they can... It is that to be able to work below the ideal of the model.¹

The score consists of five diagrams that reflect on topics of collaboration in a public educational institution. The diagrams are based on notes and reflections by Laurence Rassel, director of the École de Recherche Graphique in Brussels. Her managerial strategy is deeply influenced by institutional psychotherapy, feminism and the principles of free software. Central to her work is the understanding that every institution is constantly in the process of becoming through the actions, roles and relations of all of its members, a process she calls "instituting." The scores offer ideas and understandings concerning the ecosystem of collective work, methodologies of collectively dealing with problems, the relations of laws/rules and values, and the boundaries of the institution.

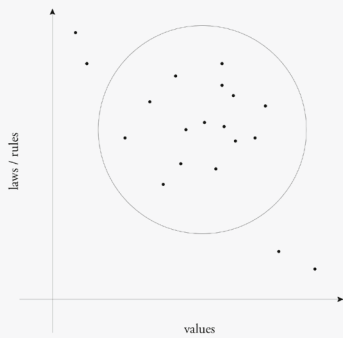
"Since 2015, I am acting as the director of an institution (currently an art school), and I am collaborating with a systemic psychologist to apply the principles of institutional psychotherapy in my work. In this context, my colleagues, the psychologist and I have drawn various schemes and diagrams to understand the balance, the compromises, the limits, we have to accept, to negotiate, to experience in order to work collectively and with care in the framework of an institution and maybe achieve a good enough direction position. I am sharing these drawings and questions."

¹ Philippe Kinoo, "Autorités, pouvoirs, décisions, responsabilités dans une institution", in: Qu'est-ce qui fait autorité dans les institutions médico-sociales?, Érès, 2007.

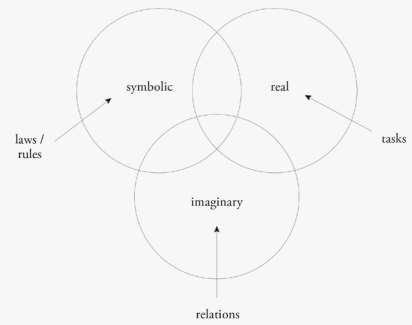
PDF: <http://creatingcommons.zhdk.ch/good-enough/>



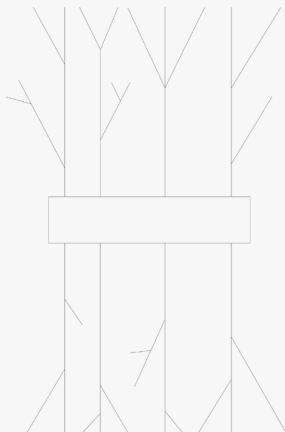
What is more important: the result or the process of how you come to a decision? What if the ideal collective process leads to an unwanted decision?



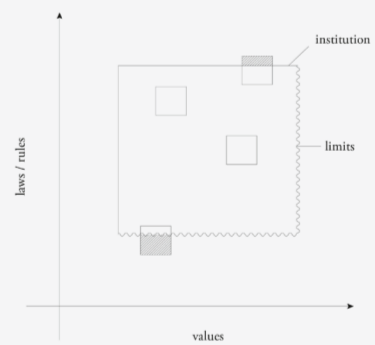
Tensions between values and laws/rules:
 How do we define collectively on what we agree?
 Which values do we have in common?
 The rules are not negotiable, are they?
 Or which ones do we decide to ignore?



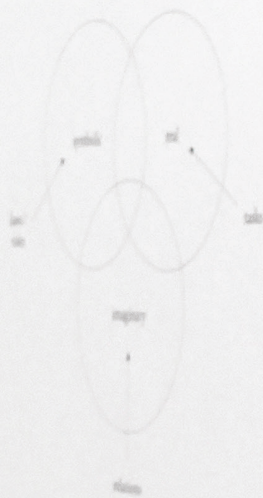
Not Lacan.
 Collective work, horizontality might lead to chaos.
 It's recommended to establish rules, to identify
 the tasks per individuals or groups, and to work
 on the relations, on how we work together,
 and to create an ecosystem of the real,
 the symbolic, the imaginary.



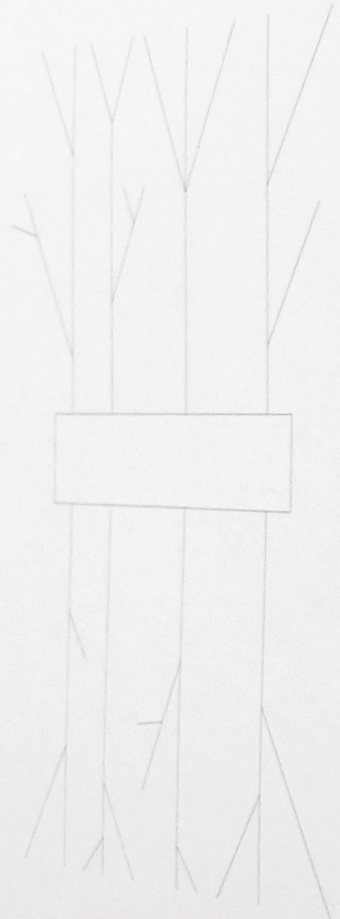
First, establish a problem, a question we all agree on.
 Second, describe all the causes of this problem: Why? and why?
 Thirdly, describe all the consequences of the problem.
 Do not try to dodge the description of all the causes
 and consequences before jumping to a solution.



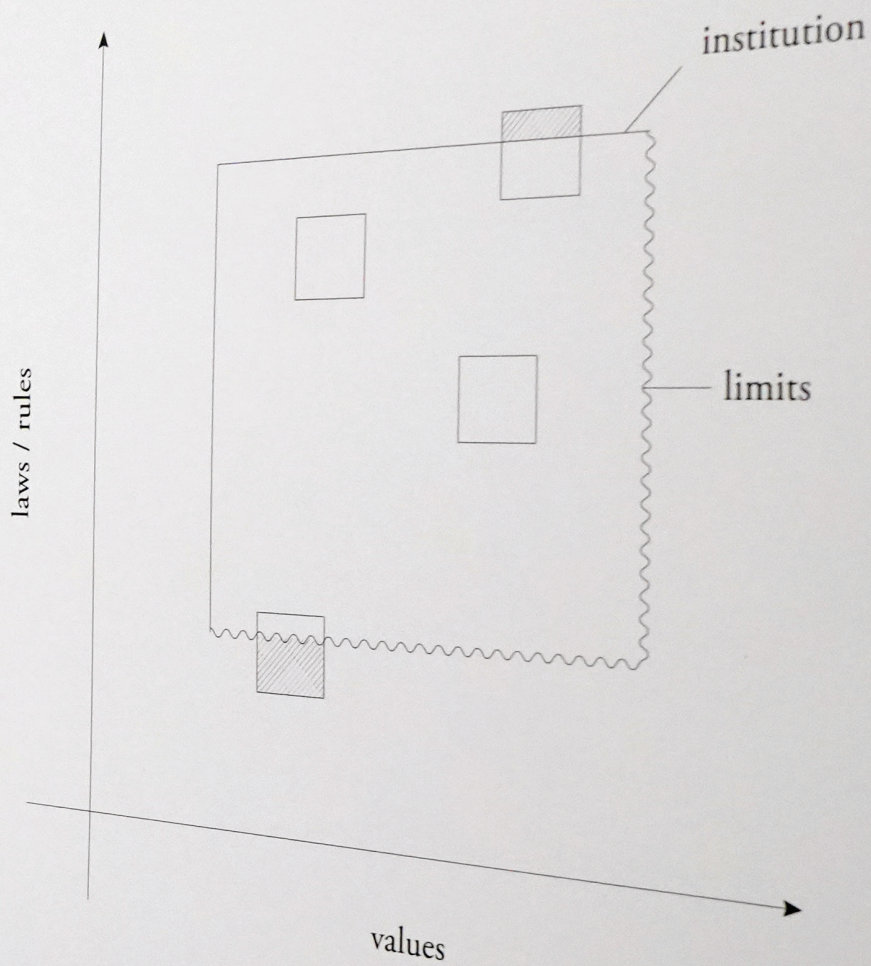
What are the limits of the institution?
 Which ones are negotiable? Which ones are not?
 Who defines them? How?
 It is not sustainable to expand them continuously, or is it?
 How does the director body resist to the pushes?



The Lash
 Collective work, intentionally might lead to chaos.
 It is recommended to establish rules, to identify
 the roles for individuals or groups, and to work
 on the situation, not how we work together,
 and to share an awareness of the real,
 the symbolic, the imagery.



First, establish a problem, a question we all agree on.
 Second, describe all the causes of this problem: Why? and why?
 Thirdly, describe all the consequences of the problem.
 Do not try to dodge the description of all the causes
 and consequences before jumping to a solution.



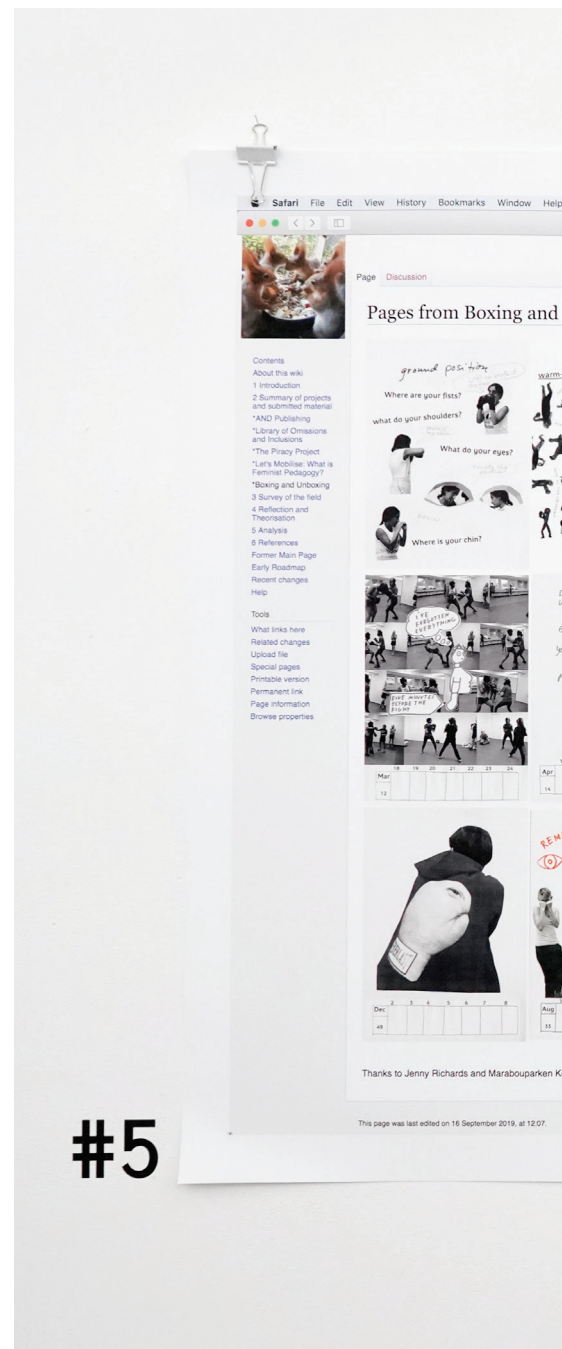
What are the limits of the institution?
 Which ones are negotiable? Which ones are not?
 Who defines them? How?
 It is not sustainable to expand them continuously, or is it?
 How does the director body resist to the pushes?

#5 Against Immunisation: Boxing as a Technique for Commoning. Eva Weinmayr, AND publishing

Boxing is a moment of "border swerving, border linking and border spacing", rendering permeable the borderlines of our "proper" subjects. As a nonverbal, bodily dialogue it transgresses the very borderlines that we elsewhere seek to protect. During sparring I deliberately forgo this established immunity – my contours become vulnerable through the mutuality of the touch: My fist touches and is being touched at the same time. By relating commons to boxing, this score rethinks the concept of the commons in a counterintuitive fashion. The score shows a selection of calendar sheets of the boxing calendar published by AND publishing in 2018. Based on the experience of a boxing class organised during a residency, the calendar reflects boxing as a way of relating, that is a technique of responsive inter-connectedness, challenging the notion of separate individuals. Thus, it critically comments on the resource-orientated notion of the commons as a concept that is still relying on property and forms of community that are defining belonging, constituting of a proper self, and at the same time the improper other, the intruder. Boxing is challenging that notion by a non-verbal, bodily dialogue that transgresses the very borderlines that usually get protected.

"If we conceive of boxing not as a concept of masculinity and violence or the survival of the fittest, but as a moment of intense negotiation of border space, contagion and border linking, then it might serve as a technique to unlearn the building blocks of possessive individualism and the figure of the 'proper.'"

http://wiki.evaweinmayr.com/index.php/AND%27s_Boxing_and_Unboxing_calendar



#6

Community Servers: Bringing Community Networks to the Ground

Panayotis Antoniadis, nethood

This score is a booklet and card set, both part of a "methodology under construction for the participatory design of local applications in Community Networks". Community Networks are digital infrastructures designed collaboratively with a specific local community, creating a hybrid space of social interaction, local concerns and digital possibilities to serve the needs of the community. The methodology is based on the experience of a participatory design process for the Sarantaporo.gr Community Network in rural Greece, led by NetHood, and identifies four key processes on community building, digital space, physical space, and project management run by teams with different backgrounds and expertise. It proposes the visualization of selected threads of actions along these different processes on a "project score", which evokes an analogy with a music score. Members of the different teams are encouraged to regularly mark their past and planned actions on the score and reflect on their relationships and interdependencies trying to develop a common understanding and language, similarly to a jazz improvisation. The booklet includes a set of "method kit cards" representing a possible set of threads of action for each process as a starting point, and examples of suggested actions for each thread based on the experience from this specific case study. A collaborative online environment for documenting experiences in different case studies is under construction at:

<http://nethood.org/studio>.

PDF: <http://creatingcommons.zhdk.ch/community-servers/>



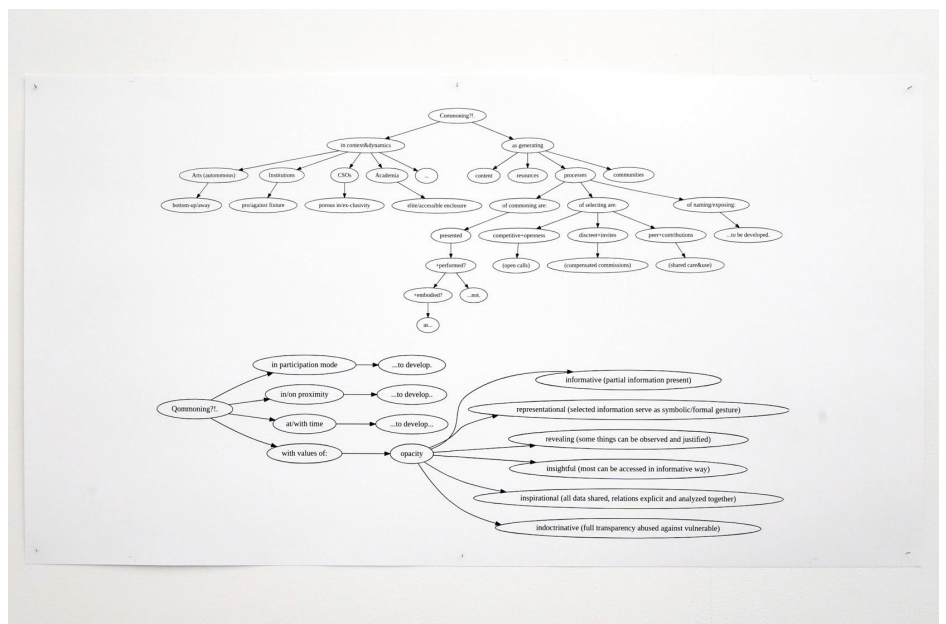
#7

QomMo(a/w)ning?!...

Zeljko Blace with (non) fellows and friends...

...is a mapping exercise/ tool that contrasts general aspects of commoning with the specificities of queer experiences in commoning groups and processes. The mind map is fed by personal experiences that get transformed into diagrammatic abstractions. While the diagrams mainly show the result of self-reflexive and analytical thinking, they can also serve as a tool for all kinds of contexts for thinking through their own processes of commoning. Core issues are the often irreconcilable economies, priorities and needs of the people involved as e.g. the requirement in the art world of naming people versus group identities in activist contexts, or extra resources needed for more complex ways of working that are suppressed by the 'efficiency' logic. The diagrams also point to, for example, the different requirements regarding transparency, which might be an absolute value for ones and a safety risk for others. A fundamental issue is the often experienced discrepancy between high level of meta theoretical discussions and a lack of living practices that exercise and embody values as including an awareness for decision-making processes, an understanding of mechanisms of inclusion and exclusion as well as affinity and ability as criteria for collaboration, sharing and care.

PDF: <http://creatingcommons.zhdk.ch/qommoa-wning/>



#11

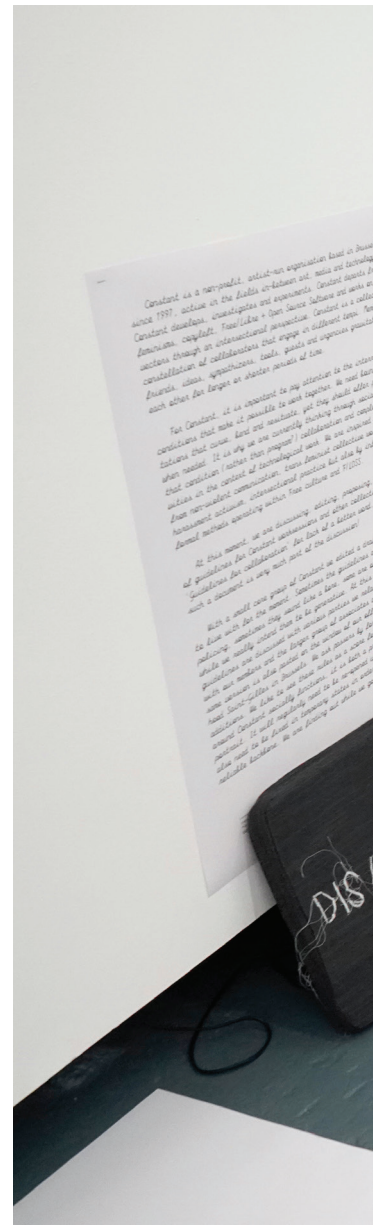
Collaboration Guidelines

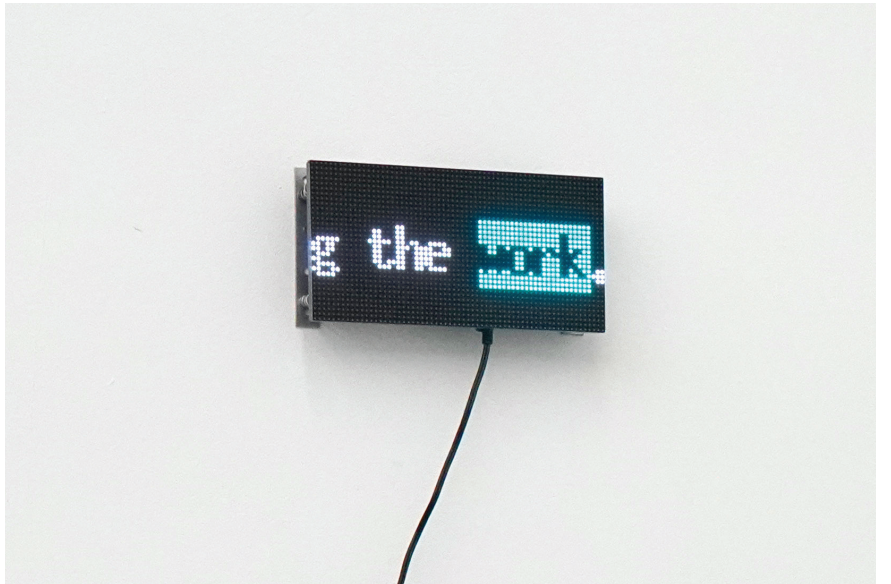
Michael Murtaugh / Femke Snelting / Peter Westenberg
Constant

The score "Collaboration Guidelines" is an installation that invites visitors to relax, to reflect and discuss. It consists of an LED screen on the wall, cushions on the floor, leaflets and a number of large-scale posters. The installation presents a set of rules, modes and expectations that suggest and question ways of being and working together. The guidelines are based on the process of developing a code of conduct by Constant for their own collaborative work. While sitting on cushions with embroidered keywords, visitors are invited to read texts on posters explaining the methodologies involved in the development of the guidelines. The colourful leaflets provide insights into the discourse at Constant, and invite users to discuss and share their own experience of collaborative situations. The LED screen on the wall, developed by Michael Murtaugh, displays the process of development of the guidelines by running through changes as they were written and rewritten.

Guidelines in progress:

<https://pad.constantvzw.org/p/guidelines.questions>





RUST

LEFT

MAGIC

SUPP

OX

PORT

INTRA

POROU

CONNEC

PORT

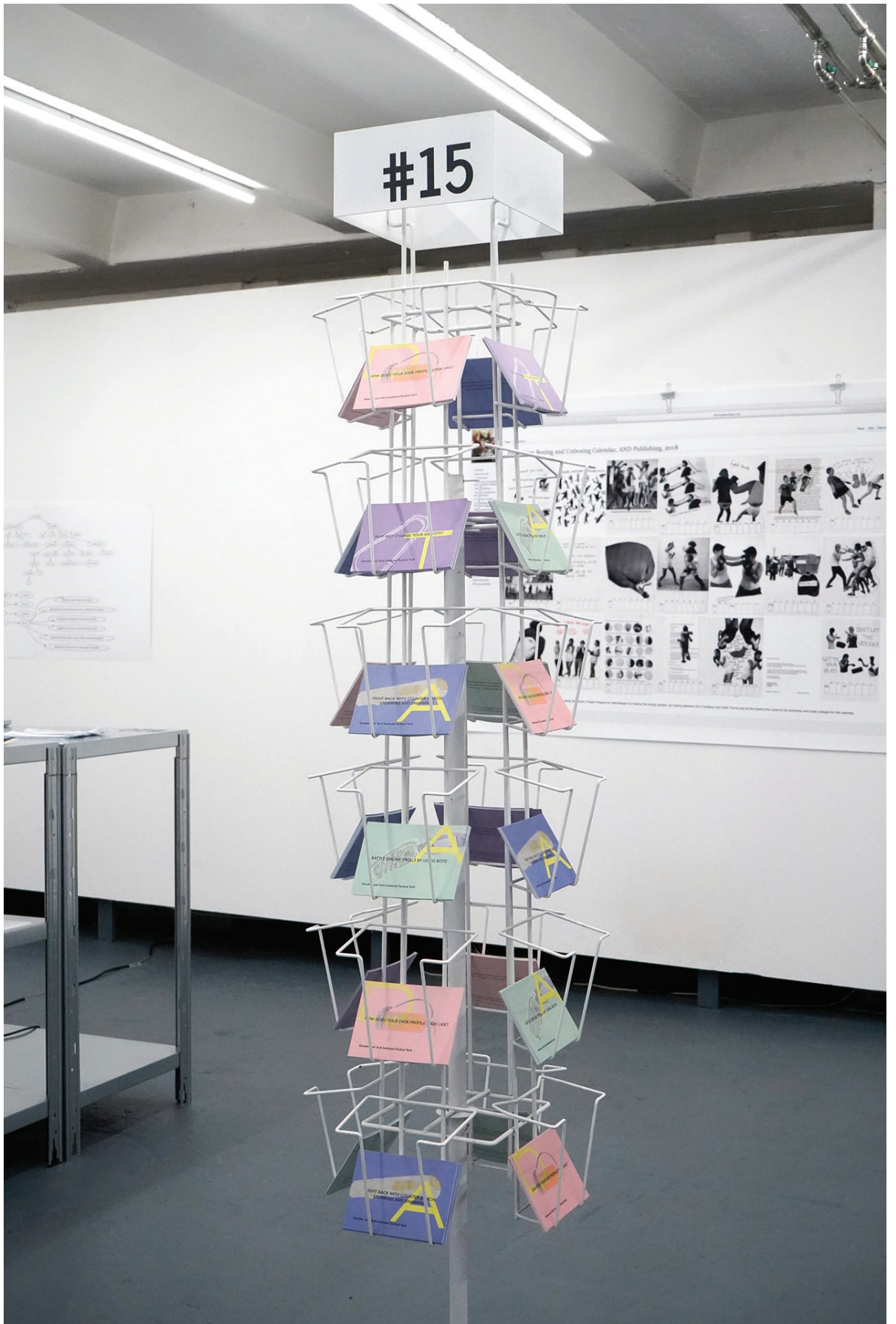
#15

Zen and the art of making tech work for you. Practical guidance for women and trans* activists, human rights defenders and technologists spideralex, Gender and Tech Institute (Tactical Technology Collective) / APC

This online manual is a community-built resource for the growing community of women and trans* activists, human rights defenders and technologists. It grew out of the 2014 Gender and Technology Institute, organised by Tactical Technology Collective and the Association for Progressive Communications (APC). The Institute brought together almost 80 participants and facilitators—mostly from the Global South—to focus on issues faced daily by women and trans* persons online and offline, to share strategies and tools for better protecting their digital privacy and security, as well as to show they can spread this knowledge and skills with their communities and organisations. The manual is designed to be a living, growing collection of practical guidance and information that uniquely speaks to the needs, experiences, and activities of its users, both online and offline. The current manual explores two overlapping issues: First, how to craft appropriate online presences (or a series of them) that strengthen the ability to communicate and work online safely? Secondly, how to collaboratively create online and offline spaces that enable the communities to share, collaborate, and communicate safely? It offers reflections on including gender aspects into privacy and digital security, detailed information about the working of the data industry, strategies of protection and claiming spaces, and a vast set of resources for more information. In this score, commoning is not only a question of how to collaborate, but also a question of how these collaborations and communities are shaped by technological infrastructure, developing methodologies for regaining control and claiming ownership of being together in and through digital technology. For the exhibition, Eva-Lotte Andereya designed four postcards that catch the visitors' attention and point them to the online manual.

https://gendersec.tacticaltech.org/wiki/index.php/Complete_manual





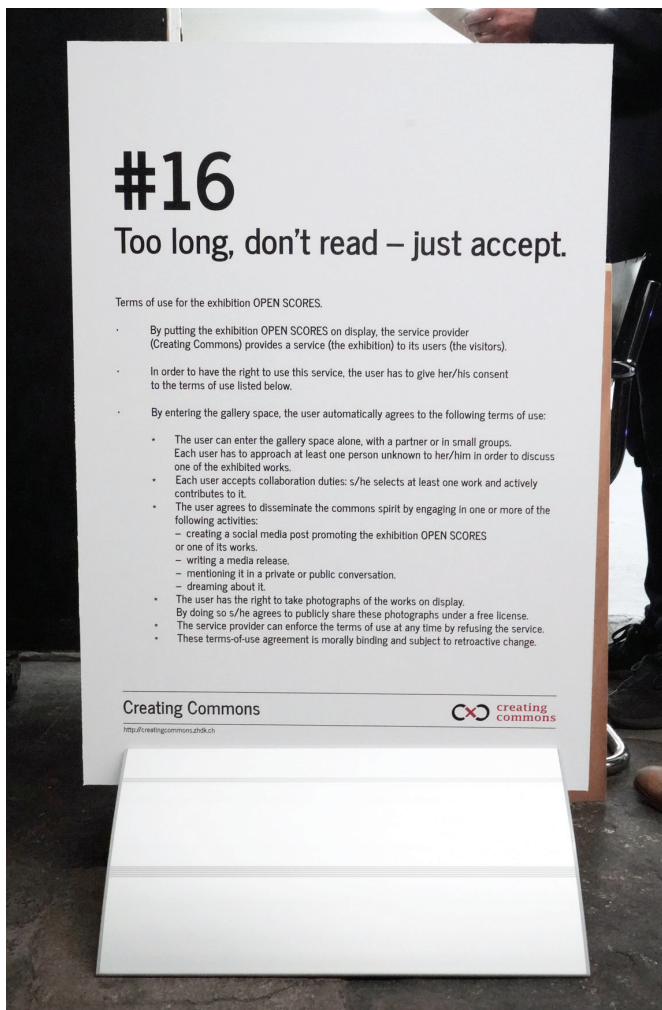
#16

Too long, don't read – just accept

Shusha Niederberger / Cornelia Sollfrank /
Felix Stalder, Creating Commons

This score consists of the terms of use for the visitors of the exhibition OPEN SCORES. At the entrance of the gallery, there is a display containing the list of terms and conditions, governing the use of the materials available inside. By entering the exhibition space, the visitor automatically agrees. Mimicing the practice of internet platforms and software companies to force their users to agree—to often extensive and incomprehensible terms of use—the organizers of the exhibition transfer this practice to the physical space of the gallery. While on corporate online platforms, such terms of use are legally binding, Creating Commons seeks a more playful approach by making the visitors commit to certain, partly absurd rules of conduct when entering the exhibition. This gesture draws attention to the sovereign rights related to the ownership of online and online territories.

PDF: <http://creatingcommons.zhdk.ch/too-long-dont-read/>



#17

Proposition: Let's Make a Salad

Shusha Niederberger / Cornelia Sollfrank / Felix Stalder

Creating Commons

This event score, which was executed at the opening night of the exhibition by Creating Commons, is an homage to famous Fluxus artist Alison Knowles. Premiered in 1962 at a Fluxus concert held at London's Institute of Contemporary Arts, it proposed the obvious: to make a salad – by the artist, for the audience. The idea was to connect high art with daily life. "Everybody can enter into it by eating it," explained Knowles. The work – equal parts musical arrangement and participatory performance – entails prepping and tossing vegetables in dressing and serving it to attendees. John Cage, who co-edited the famous book *Notations* with Alison Knowles, a first collection of experimental scores, declared the salad score to be "New Music." Since 1962 it has been re-enacted by the artist herself on many occasions, amongst them at Tate Modern in 2008 where she had to make a "Giant Salad" to serve the many visitors.

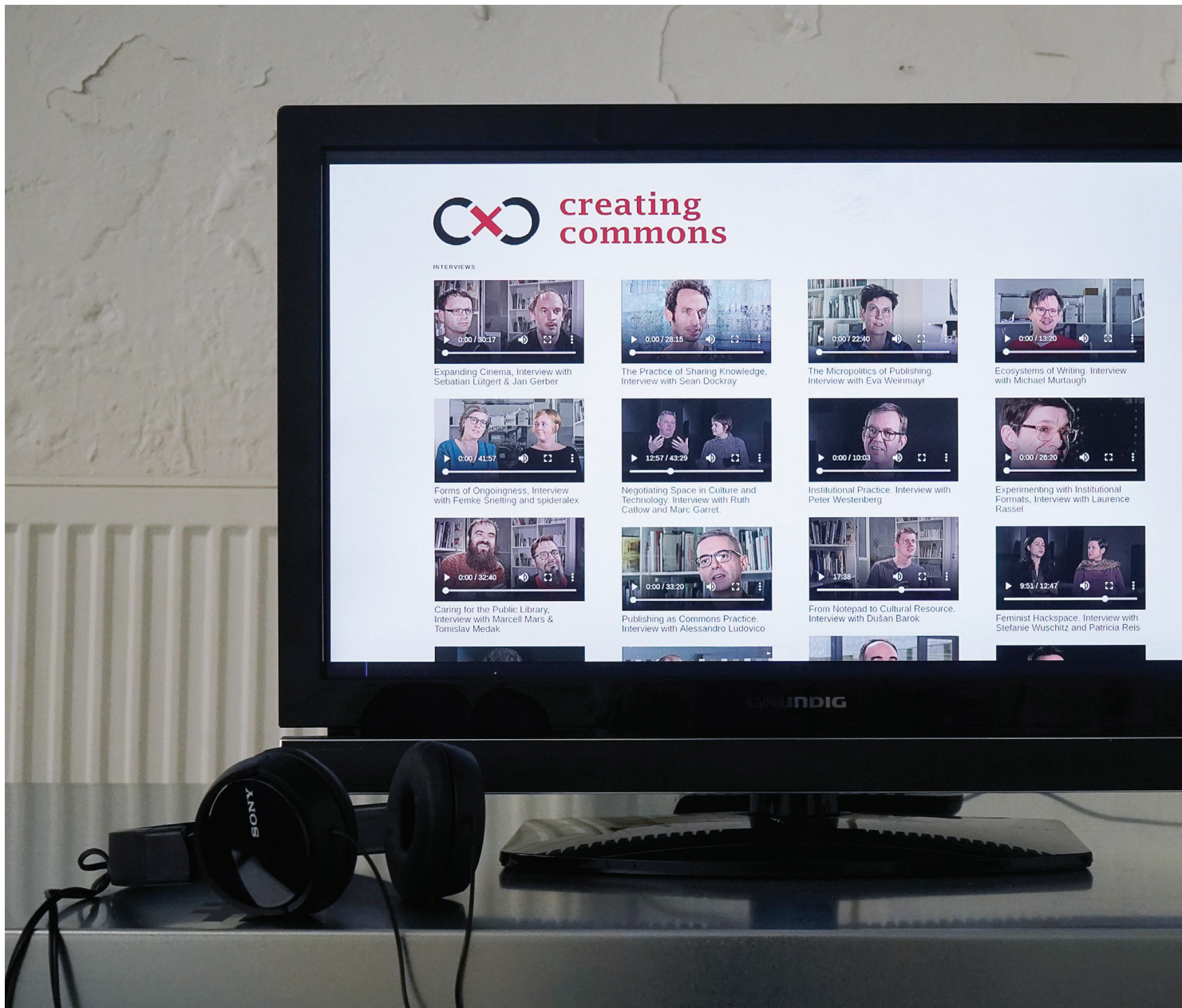


#18

Video interviews with all the involved artists

Available at:

<http://creatingcommons.zhdk.ch>





1		Working with the Paradoxes of Technology. Interview with Marek Tuszynski (Ta... In this interview, Marek Tuszynski, one of the two co-founders of Tactical Tech, explains wh...	***
2		The Practice of Sharing Knowledge, Interview with Sean Dockray Sean Dockray is an artist and initiator of the knowledge-sharing platforms The Public Scho...	***
3		Caring for the Public Library, Interview with Marcell Mars & Tomislav Medak Marcell Mars (researcher and programmer) & Tomislav Medak (philosopher) work together o...	***
4		Expanding Cinema, Interview with Sebastian Lütgert & Jan Gerber Sebastian Lütgert & Jan Gerber are two artists and programmers who developed the movie...	***
5		From Notepad to Cultural Resource. The Aesthetics of Crosslinking at Monos... Dušan Barok is a researcher, artist and cultural activist based in Amsterdam. His practice in...	***
6		Feminist Hackspace. Interview with Patricia Reis and Stefanie Wuschitz Patricia Reis and Stefanie Wuschitz (feminist hackspace Mz* Baltazars Laboratory, Vienna) ...	***
7		Commoning Infrastructures. Promises, challenges and the role of art. Lecture by Daphne Dragona	***
8		Crowd Benefits, Interview with Mauricio O'Brian Mauricio O'Brian talks about the crowdfunding platform goteo.org, participatory culture, no...	***
9		Ecosystems of Writing, Interview with Michael Murtaugh Michael Murtaugh on active archives and tools, software practice in the context of art and c...	***
10		Publishing as Commons Practice, Interview with Alessandro Ludovico	***
11		Producing Organizational Aesthetics, Interview with Olga Goriunova	***
12		Forms of Ongoingness, Interview with Femke Snelting and spideralex Cornelia Sollfrank in conversation with Femke Snelting and spideralex	***
13		Talk by Olga Goriunova: Next few years of art and commons: on idiosyncratic ... Cultural theorist, philosopher and curator Olga Goriunova focuses in her talk on the radical ...	***
14		Experimenting with Institutional Formats Interview with Laurence Rassel by Cornelia Sollfrank. Sunday, 4 March 2018, @HeK, House...	***
15		Rethinking the Art School, Laurence Rassel Institution, instituted, instituting, common, commoning. Talk by Laurence Rassel. Thursday, ...	***
16		Institutional Practice: Interview with Peter Westenberg Peter Westenberg talks about the work of Constant in Brussels, the possibilities of licencing...	***
17		Negotiating Space in Culture and Technology. An interview with Marc Garrett and Ruth Catlow from Furtherfield, London. In this interview ...	***

ENDORSEMENTS

This arrangement, or rather, this assembly of different "scores" for the production of commons in the media art scene first of all demonstrates the high degree of self-reflection and personal responsibility of these groups. All of them have consciously chosen different ways of working together. Ways of working that question property relations. Some of them have been doing it for decades and have probably, without it having to be said explicitly, gone through one crisis or another. For the tenacity of wanting to live differently is not a gift. It is work, work, work, in the best sense of the word, namely that it does not merge into what wage labor makes of us.

Beyond that, however, it also becomes clear that for each group, as globally networked as they are, there is a very specific situation. To perceive, to acknowledge and to live this singularity is work. It cannot simply be derived or adopted from the rules of another group – even if we learn from and with each other. And that is why we are all gathered here together. Everything has to be done again and again and again. That means a lot of work – but also excitement and joy: to see that so many do not get tired of doing it again – in different ways – even if it has perhaps been done before.

Yvonne Volkart



The exhibition "Creating Commons" offered a diverse insight into current artistic strategies of collaborative creation and working with freely usable resources – from playful to conceptual approaches. I found it very successful that the visitors became active participants and were encouraged to reflect by participating. The "mindset" of the exhibition was already expressed wonderfully in the welcoming sign: "Too long, don't read - just accept" that invited the visitors to approach the complex topic with a portion of irony and wit.

Sabine Himmelsbach
Director of HeK (House of Electronic Arts Basel)



OPEN SCORES is not only a greatly inspiring exhibition, it also presents a set of resources that is vital for survival in the post-digital age. Now more than ever, we need to re-assess the proprietary path taken by digitalization and create shared and collaborative spaces and protocols for the open exchange of knowledge and collaboration. The exhibition impressively builds on a rich network of such efforts already since long underway and points to the challenges and possibilities such projects will face in the future.

Kristoffer Gansing, Berlin
Researcher and curator, former artistic director
of transmediale – festival for art and digital culture



EVENTS PROGRAMME

Talks, screenings, and workshops

Saturday, 21 September 2019

Opening, 19:00

- 20:00 TEMPLATES, music performance,
Johannes Kreidler
- 21:00 Let's make a salad, performance by Creating
Commons, homage to Alison Knowles
- 22:00 DJ Gigstaa
- 23:30 DJ ROLUX-FOX
-

Sunday, 22 September 2019

Workshop, 11:00 – 17:00

Wiki What?

Collaborative building and maintenance of knowledge
resources using monoskop.org as an example.

Workshop with Dušan Barok.

Friday, 27 September 2019

Talk and Screening, 21:00

Film as Digital Object.

Sebastian Lütgert in conversation with Cornelia Lund,
followed by Pirate Cinema screening.

Video documentation available at:

<http://creatingcommons.zhdk.ch/film-as-digital-object-2/>

Saturday, 28 September 2019

Workshop, 11:00 – 17:00

Sebastian Lütgert on the Oxdb film database.

Friday, 11 October 2019

Talk, 19:00

Thick Webs & Continuous Relays: Feminist Epistemologies for the Digital Commons.

Talk by Isabel de Sena.

Video documentation available at:

<http://creatingcommons.zhdk.ch/thick-webs-continuous-relays/>

Saturday, 12 October 2019

Workshop, 11:00 – 17:00

Moments of Autonomy. Feminist educational practices for the digital commons.

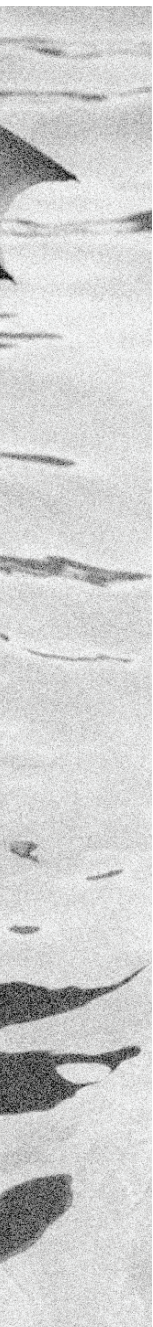
With Andrea Hubin (Kunsthalle Wien), Shusha Niederberger (Haus für elektronische Künste, Basel), Cornelia Sollfrank (ZHdK Zürich), Peggy Pierrot (e.r.g., Brussels), Daphne Dragona (transmediale), Safa Ghnaim (tactical tech), Stefanie Wuschitz (Mz* Baltazar's Laboratory, Vienna) and others.



OPEN SCORES
OPEN SCORES
OPEN SCORES
OPEN SCORES

How to program the Commons
How to program the Commons
How to program the Commons
How to program the Commons

open.kn.gov



The research project Creating Commons explores interstitial practices which open the space between art and commons. They are challenging established notions of contemporary aesthetic practice as well as of contemporary commons, requiring the development of a new theoretical and aesthetic framework for this emerging field.

The framing questions for the research are:

- How can new forms of organization and collaboration bring forth different kinds of cultural works and social relations?
- How are new property relations articulated?
- How can artistic practices contribute to the further development of the commons as inclusive, diverse and democratic forms of organization?
- What role can art and an expanded understanding of aesthetics play in the advancement of the commons as a political project?

We think these are urgent questions, because commons constitute constantly evolving realities pointing beyond the growing commercialization of culture and its damaging effects.

For the complete program of talks and workshops please visit our website: <http://creatingcommons.zhdk.ch/open-scores>

This exhibition is part of the SNF-funded research project "Creating Commons" and was generously supported by the Institute for Contemporary Art Research, (IFCAR), Zürcher Hochschule der Künste (ZHdK).

panke.gallery
Gerichtstr. 23 / Hof 5, 13347 Berlin
Wed–Sat: 15:00 – 19:00
E: info@panke.gallery
W: panke.gallery

Design and Layout: Camila Coutinho
Photos: Alexia Manzano
Special thanks to Eva-Lotte Andereya (project assistance), Domagoj Smoljo (!Mediengruppe Bitnik) for technical support, panke .eV. and panke.gallery.

CC BY-SA 4.0
Attribution-ShareAlike 4.0 International
<https://creativecommons.org/licenses/by-sa/4.0/>



hdk

Zürcher Hochschule der Künste
Zurich University of the Arts

OPEN SCORES – How to program the Commons

21 September – 12 October 2019

panke.gallery, Berlin

The exhibition OPEN SCORES brings together a series of practices through which artists articulate their specific forms of digital commons. From online archives, to digital tools/ infrastructure and educational formats, the projects envision a (post-)digital culture in which notions of collaboration, free access to knowledge, sustainable use of shared resources and data privacy are central. For the exhibition, each of the projects created a unique score to present their practice.

Participants:

Dušan Barok (monoskop.org), Marcell Mars & Tomislav Medak (memoryoftheworld.org), Sebastian Lütgert & Jan Gerber (Oxdb.org), Kenneth Goldsmith (ubu.com), Sean Dockray (AAAAARG), Zeljko Blace (#QUEERINGNETWORKing), Ruth Catlow & Marc Garrett (furtherfield.org), Laurence Rassel (erg.be), Marek Tuszynski (Tactical Tech), Michael Murtaugh, Femke Snelting & Peter Westenberg (Constant), Stefanie Wuschitz (Mz* Baltazar's Lab), Panayotis Antoniadis (nethood.org), Alessandro Ludovico (neural.it), Eva Weinmayr (andpublishing.org), Spideralex, Sakrowski (curatingyoutube.net), Creating Commons.

Curated by Creating Commons

(Shusha Niederberger, Cornelia Sollfrank, Felix Stalder)

