#exhibitionguide

This exhibition brings together a series of practices through which artists articulate their own 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, artists have developed a SCORE relating to their practice. A SCORE can have different meanings: It can be a general instruction, a working instruction, a performance instruction or an operating instruction. In any case, it is meant to lead to a realization of an intended action and as such is an interface between a human actor and an object/material/machine.
And a SCORE can also be linked to a technical HOWTO document, in that it contains information on how to perform a specific task.

Within the exhibition, the newly developed SCORES add an aesthetic layer while pointing to the socio/political impact of the presented projects. The exhibition will also feature the interviews conducted as part of the research project as well as a temporary library on the subject of digital commons. Furthermore, there will be a program of talks, screenings, and workshops.

Participants:
Dušan Barok (*monoskop.org*), Marcell Mars & Tomislav Medak (*memoryoftheworld.org*),
Sebastian Lütgert & Jan Gerber (*0xdb.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)

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

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 artworld commons after Web3.0 at the intersection of three fields of practice: art, commoning and decentralization engineering.
The score template is used to notate the patterns and rhythms of artistic collaboration, resourcing, and dissemination. 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.

#2
How To Be a Feminist Hacker
Stefanie Wuschitz, Mz∗ Baltazar's Laboratory, Vienna

A Sticker Zine
Stefanie Wuschitz has been part of the collective Mz∗ Baltazar's Laboratory since 2009 and is researching feminist hacking as a critical practice. The zine 'How To Be a Feminist Hacker' visualizes the metamorphosis of the feminist hacker and the foundation of a clan or collective. Parts of the drawings are stickers that can be removed with the intention of giving these sticky zine elements the chance of a second life on various laptops, walls, posts or trash cans.

#3
How to use GRIDr as an exhibition tool for Youtube-Videos
Sakrowski, CuratingYouTube.net, Berlin

GRIDr [http://www.gridr.org] is an open online platform for creating video grids. The platform is an idea born from of the exhibition "3 hours in one second" in which it was given to artists, scientists and curators who deal with the web 2.0 phenomena, to select youtube videos and to illustrate their position by arranging them as a composition in a 2×2, 3×3 or 4×4 video grid. Jonas Lund was programming then the platform, which is now open for every one to use. Sakrowski explains in his video the history and usage of GRIDr in a typical HOW TO youtube video style.

#4
Good enough.
Laurence Rassel, Ecole de Recherche Graphique, Brussels.

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

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

This score rethinks the concept of the commons in a counterintuitive fashion. 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."
 Boxing is a moment of "border swerving, border linking and border spacing" (Ettinger), 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.
http://wiki.evaweinmayr.com/index.php/AND%27s_Boxing_and_Unboxing_calendar

#6
Community Servers: Bringing Community Networks to the Ground
Panayotis Antoniadis, nethood, Zürich

As digital and physical space become more and more intertwined, commoning strategies in these domains require collaborations across different disciplines and fields of action. This methodology builds on a specific case study developing local applications for a community network in rural Greece 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 "methodkit" 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.

#7
QomMo(a/w)ning?!...
Z. Blace, with (non) friends

QomMo(a/w)ning?!... is a diagramatic draft of some of the (non) obvious limitations and frustrations with Commons by queer and questioning people. It is based on personal and shared experiences of inside + outside of networks and enclosures and proposed as a tool to reflect on other Commons in arts&culture – and to do it as the Other.

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

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. The concept of a "Temporary library" is to curate a list of tiles, asked to be donated by the respective publishers, filling specific knowledge needs during cultural events, and becoming then a permanent resource in an institutional library.

#10
Last Pages – an Iteration of Very Public Radio
Sean Dockray / AAAAARG / ThePublic School

An Internet radio station with an open microphone.
Next to the microphone, an instruction says:
Read aloud the last page that you read silently
When no one is broadcasting, the archive plays.

#11
Collaboration Guidelines
Michael Murtaugh / Femke Snelting / Peter Westenberg, Constant, Brussels

Collaboration Guidelines presents a set of rules, modes and expectations that suggest and question ways of being and working together. The installation is based on the commitment and guidelines for collaborative situations that Constant is currently formulating. They are presented in a setting that invites visitors to relax, to reflect and discuss. The space is colourfully lit by a LED display developed by Michael Murtaugh which runs through recent changes in the Constant collaboration guidelines while they are being written and rewritten.

#12
Inverse Reader
Dušan Barok, monoskop.org

The Inverse Reader is a collection of writings, talks and conversations about shadow, independent and artists' digital libraries. While they are associated mainly with questioning of intellectual property and 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 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 terms are selected (semi-)automatically using a "tf-idf" algorithm [1] and linked to passages in the texts. 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, exclude and display the given text). The 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.

#13
Get Into the Car / Get Out of the Car
Sebastian Lütgert / Jan Gerber, 0xdb / Pan.do/ra / Pirate Cinema

Pirate Cinema Berlin, 2017-2019, 25 min.
"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 result, spanning almost 100 years of moving images, is an exhilarating speed run through the history of film that distills, around the object of the car, some of the most canonical constellations of cinema. Made with 0xDB, in five days.
(Without 0xDB, this might have taken considerably longer.)

#14
Collection Title: Scrolled Score
**Creator: Memory of the World
(Marcell Mars/ Tomislav Medak)**

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

What an index card is to a book, that is a repertorium to a collection. This repertorium describes the Scrolled Score collection, compiled from 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 gamemasters, chefs, actors, musicians, readers, writers, computers, librarians and others can download and play to.

Conditions Governing Access:
The set of instructions is simple, as listed here:
https://www.memoryoftheworld.org/blog/2019/09/02/repertorium_scrolledscore/
The manual was published in summer 2015 by the Tactical Tech Collective: https://gendersec.tacticaltech.org/wiki/index.php/Complete_manual

#15
How to regain control. Practical guidance for women and trans* activists, human rights defenders and technologists.
Spideralex / Gender and Tech Institute (Tactical Tech) / APC

This manual is a community-built resource for our growing community of women and trans* activists, human rights defenders and technologists. It is designed to be a living, growing collection of practical guidance and information that uniquely speaks to our needs, experiences, and activism, both online and offline. Content listed in the manual was created in response to our community's requests for ideas and guidance they needed, but couldn't find elsewhere. The current manual explores two overlapping issues:

First, how can we craft appropriate online presences (or a series of them) that strengthen our ability to communicate and work online safely?
Secondly, how can we collaboratively create safe online and offline spaces that enable our communities to share, collaborate, and communicate safely?

The manual grew out of the 2014 Gender and Technology Institute, organised by Tactical Technology Collective and the Association for Progressive Communications (APC).
The manual was published in summer 2015 by the Tactical Tech Collective: 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, ZHDK Zürich

Terms of Use for the Exhibition OPEN SCORES

At the entrance of the gallery, there is a list of terms and conditions, governing the use of the materials available inside. By entering the exhibition space, the visitor automatically agrees to these. While on corporate platforms, such terms of use are legally binding, Creating Commons seeks a playful approach to these invisible but nevertheless very powerful governing structures of software and Internet platforms. By applying them in a physical environment a number of–partly absurd–agreements make perceptible, how often users agree to something they have hardly read and certainly not understood, and how these agreements can have an impact on their 'real life.'

#17
Let's Make a Salad (1962)
Homage to Alison Knowles

The artist makes a salad in the gallery space and shares it with the visitors of the exhibition.

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 developement 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 exhibtion is part of the SNF-funded research project "Creating Commons" and 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

http://creatingcommons.zhdk.ch