

**Sebastian Lütgert/Project Gnutenberg,
walser.php (2002)**

»walser.php« is a computer program which via an appropriate interpreter can generate a human-readable ASCII text version of Martin Walser's novel »Death of a Critic«, from the 10.000 lines of source code. While the source code contains the novel itself in an »invisible«, machine-readable form and thus can be distributed and modified as free software under the GNU General Public License, it may be executed only with the written permission of the Suhrkamp publishing house.

**Cornelia Sollfrank,
copyright © 2004, cornelia sollfrank (2004)**

This 45 minute video researches the question of who actually is the author of the art works created with the help of the »Net Art Generator«. The »Net Art Generator«, developed by Sollfrank in 1999, is a computer program which automatically generates art by recombining third party's texts and images from the World Wide Web. In her lecture Sollfrank elaborates on five possible (co-) authors. With whom the artist will have to share in the end?

**David S. Touretzky et al.,
Gallery of CSS descramblers (since 2000)**

After the Norwegian teenager Jon Johansen was charged in Norway for having developed the small decryption program »DeCSS« (created to allow PCs running under free operating systems such as GNU/Linux to play DVD movies), computer science professor David Touretzky created a »Gallery of CSS descramblers« to show how the DeCSS decryption algorithm could be expressed in many forms, convincing an American court that the distinction between »code« and »speech« was false. Other activists printed the DeCSS code onto t-shirts, and created a variety of artwork, and even a lengthy poem in haiku form, that encoded the algorithm. These were added to the Gallery as well.

ubermorgen.com, Injunction Generator (2001)

This program automatically generates mass injunctions which are used as a weapon against critical websites, or as a means to cash in on lawyer charges because of alleged trademark infringement, breaches against imprint duty or personality rights. In order to suppress the spreading of allegedly critical information about its products or the company's behaviour, corporations threaten individuals almost routinely with legal consequences or high penalties. In many cases, the fact of threatening alone leads to a considerable narrowing of the freedom of expression: »[T]he law is used by whoever has the most cash to victimize those without it.« (The Yes Men)

Public Library

Public Library

Public Library is a mini exhibition of art that engages with information freedom and knowledge commons in a direct, unmetaphorical way. It gathers several art works and projects which critically deal with the increasing commodification of culture and propose or embody alternatives. All those works have been released in the public domain or under free licenses.

Public Library is conceived as a small public space consisting of bookshelves and desks in which the works can be accessed, viewed, browsed, read and copied. As a metaphor, **Public Library** follows the theme of »Wizards of OS 3 – The Future of the Digital Commons«. On the other hand, the title is not metaphorical since the works can be experienced just as in a public library, as opposed to more auratic and less accessible traditional white cube shows.

Public Library (»Öffentliche Bibliothek«) ist eine kleine Ausstellung im Rahmen der WOS3. Sie zeigt künstlerische Arbeiten, die Informationsfreiheit und Wissensaustausch jenseits herkömmlicher Copyright-Kultur unmittelbar und nicht bloß metaphorisch zu ihrem Gegenstand haben. Die ausgestellten Arbeiten und Projekte kritisieren die zunehmende Warenförmigkeit von Kultur und entwickeln Gegenmodelle, die sie experimentell an sich selbst vollziehen. Alle Arbeiten sind copyrightfrei oder unter freien Lizenzen verfügbar.

Public Library ist ein kleiner öffentlicher Raum aus Bücherregalen und Schreibtischen, in dem die Arbeiten benutzt, betrachtet, durchgeblättert, gelesen und frei kopiert werden können. Mit ihrer Metapher der öffentlichen Bibliothek entspricht die Ausstellung dem Motto »The Future of the Digital Commons« der Wizards of OS 3. Zugleich ist ihr Titel nicht metaphorisch, weil alle ausgestellten Arbeiten – anders als in einer auratischen "white cube"-Galeriaustellung – genau so wie in einer öffentlichen Bibliothek ausliegen und benutzt werden können.

Wizards of OS 3
berlin congress center
Alexanderplatz, Berlin
June 10-12, 2004
www.wizards-of-os.org

Lloyd Dunn (USA/CZ)
Dragan Espenschied & Alvar Freude (D)
Internationale Situationniste (F/NL/B/GB/I/DK/D/CZ/DZ)
Kembrew McLeod (USA)
Sebastian Lütgert (D)
Cornelia Sollfrank (D)
David S. Touretzky et al. (USA)
ubermorgen.com (A)

Concept and Realization
Inke Arns, Florian Cramer

Lloyd Dunn (editor),

Photostatic/Retrofuturism (1983–2004)

Founded as a magazine for photocopy art, Photostatic/Retrofuturism became a major voice and platform of anticopyright art activism between the mid-1980s and mid-1990s, soaking up such diverse tendencies as Mail Art, Situationism, Plunderphonics, Neoism and early subcultural computer art. Since 2002, a digital 'retrograde edition' is freely available in the Internet.

Dragan Espenschied & Alvar Freude,
insert_coin (2000/2001)

With the motto »two people control 250 people«, Dragan Espenschied and Alvar Freude secretly installed a web proxy server at their school, Merz-Akademie Stuttgart in 2000. This server manipulated, through a Perl program, everything students and professors read on the Web.

Internationale Situationniste (1958–1969)

The Situationist International was founded in 1958, being one of many splinter groups of French post-war avantgarde movements which, in their organizational structure and Marxist discourse, shaped themselves after the Surrealist group around André Breton. From 1958 to 1969, the journal *Internationale Situationniste* was published. With its printed permission for free reproduction, translation and alteration of its content, it appears to have been the world's first »Open Content« publication.

Kembrew McLeod, Freedom of Expression™ (1998)

Since 1998 Kembrew McLeod is the legal owner of the phrase »Freedom of Expression« (trademark number 2,127,381, issued by the US Commissioner of Patents and Trademarks). In order to point to the growing commodification of common goods, he staged a media campaign, in the course of which he – as the legal owner of the trademark Freedom of Expression™ – threatened to sue anybody who would use this trademark without his consent.

Sebastian Lütgert/Project Gnutenberg,
textz.com (since 2001)

Since 2001 Sebastian Lütgert has been running the project textz.com which comes onto your home computer with the snappy slogan »we are the & in copy & paste«. textz.com is a warez database for texts. One can find text with and without copyright, fictional and theoretical texts, manifestoes, articles and song lyrics. The recent and ongoing Adorno case is threatening www.textz.com.

Concept

Ever since cultural goods have been turned into digital zeros and ones and distributed via computers and the Internet, the cost of their reproduction, transport and storage has gone down to a few pennies. Reproducing digital works hardly costs anything, and every copy is identical to its original. Multiplication does, unlike with non-digital goods, not imply a shortage of resources. In theory, there are no limits to the mass sharing and further development of digital goods if it wouldn't conflict with the classical logic of economy. Still before the Internet and digital information technology, some currents of late 20th century avant-garde art spotted the conflict of free culture and copyright control, and positioned themselves with counter-programs of gift economies and anti-copyright.

At the conference »Wizards of OS 3 – The Future of the Digital Commons« **Public Library** presents artistic work from different countries which addresses the artificial shortage of cultural goods on the one hand, and subverts copyright regimes on the other, for example

- by circumventing legal prohibitions and proprietary control mechanisms with creative means (David S. Touretzky et al., *Gallery of CSS descramblers*) and steganographic transport of copyright-protected work (like in the program code of *walser.php/walser.pl*),
- by provocative closure of common goods (like Kembrew McLeod's 1998 trademark registration of the phrase »freedom of expression«)
- by making essays and whole books publicly downloadable (like the online database of *textz.com*)
- by programmatically giving up the copyright of one's work (like in the writings of the *Situationist Internationale* of the 1950s and 1960s and the Mail Art/Copy Art magazine *Photostatic/Retrofuturism* in the 1980s and early 1990s)
- by pointing out already existing restrictions and control measures (like in Alvar Freude & Dragan Espenschied's *insert_coin* and *ubermorgen's Injunction Generator* and in Cornelia Sollfrank's video lecture *copyright © 2004, cornelia sollfrank*).

The **Public Library** displays predominantly contemporary concept / net / software art that reflects the clash of law, new technology, economy and artistic work in a both profound and playful way.

Konzept

Seitdem Kulturgüter in digitale Nullen und Einsen umgewandelt und durch Computer und Internet verbreitet werden, ist der Aufwand ihrer Reproduktion, Transport und Speicherung auf Pfennigbeträge gesunken. Für die Vervielfältigung digitaler Kunstwerke fallen kaum noch nennenswerte Kosten an, und jede Kopie ist identisch mit dem Original. Anders als bei nichtdigitalen Werken gibt es keine Verknappung von Ressourcen durch Vervielfältigung. Theoretisch sind der Vermehrung und auch innovativen Weiterentwicklung keine Grenzen gesetzt, gäbe es da nicht einen Konflikt mit klassischen marktwirtschaftlichen Kreisläufen. Noch vor Internet und Digitalisierung erkannten die Kunst-Avantgarden des späten 20. Jahrhunderts den Konflikt von freier Kultur und Urheberrechtskontrolle und bezogen mit Gegenprogrammen der Geschenkökonomie und des Anticopyrights Position.

Public Library stellt anlässlich der Konferenz »Wizards of OS 3 - The Future of the Digital Commons« künstlerische Arbeiten aus verschiedenen Ländern vor, die sich einerseits mit künstlicher Verknappung von Kulturgütern befassen, andererseits Copyright-Regimes unterlaufen, so z.B.

- durch kreatives Umgehen rechtlicher Verbote und proprietärer Kontrollen (David S. Touretzky et al., *Gallery of CSS descramblers*) sowie die steganographische Verpackung urheberrechtlich geschützter Werke (im Programmcode von *walser.php/walser.pl*)
- durch provokatives Wegschließen gemeinfreier Güter (wie z.B. Kembrew McLeods Registrierung eines Warenzeichens für den Ausdruck »freedom of expression«)
- durch die öffentliche Bereitstellung von Artikeln und ganzen Büchern als herunterladbare Textdateien (wie in der Online-Datenbank von *textz.com*)
- durch programmatischen Verzicht auf Urheberrechte an eigenen Werken (wie in den Schriften der *Situationistischen Internationale* der 1950er und 1960er Jahre sowie in der Mail Art/Copy Art-Zeitschrift *Photostatic/Retrofuturism* der 1980er und frühen 1990er Jahre.)
- sowie durch Aufzeigung schon vorhandener Kontrollen und Restriktionen (wie in den Projekten *insert_coin* von Dragan Espenschied & Alvar Freude, dem *Injunction Generator* von *ubermorgen* und in Cornelia Sollfranks Videovortrag *copyright © 2004, cornelia sollfrank*).

Die **Public Library** versammelt vorwiegend zeitgenössische Konzept-, Netz- und Softwarekunst, die die Kollision von Rechtskontrolle, Technikentwicklung, Ökonomie und künstlerischer Arbeit zugleich nachdenklich und spielerisch aufzeigt.