OPEN SCORES   How to program the Commons

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#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 music[1]. 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 concept[2]. 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 Commons[3] 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 involved[4], 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/
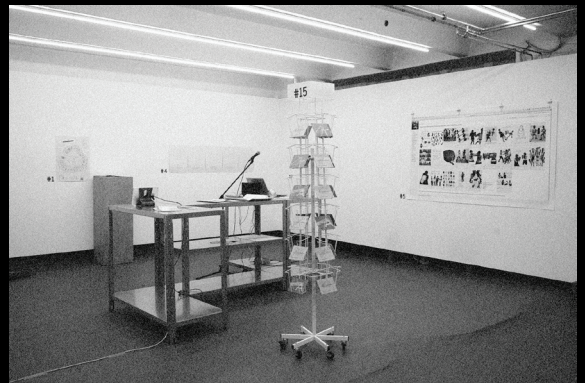
THE SCORES

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.
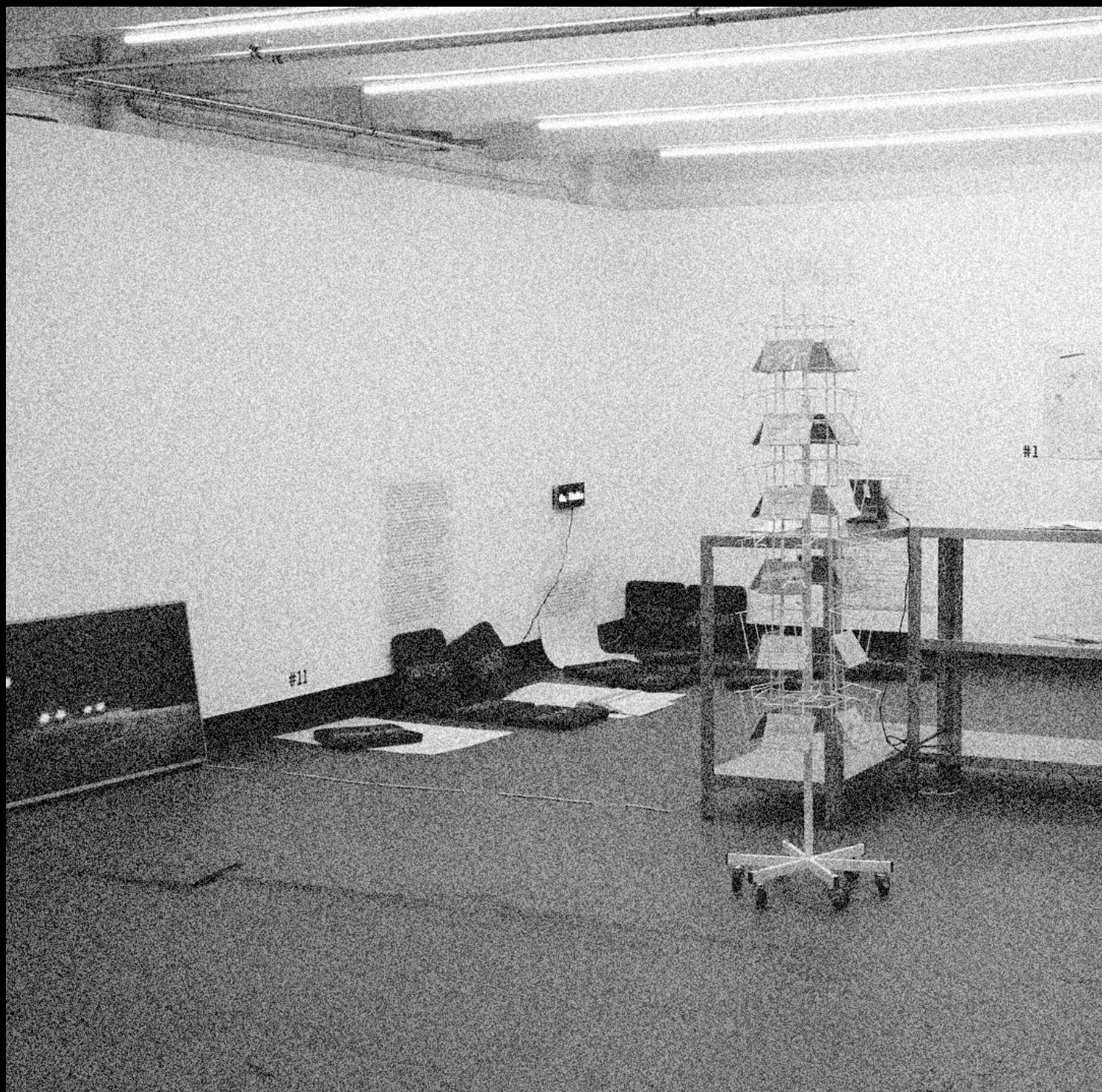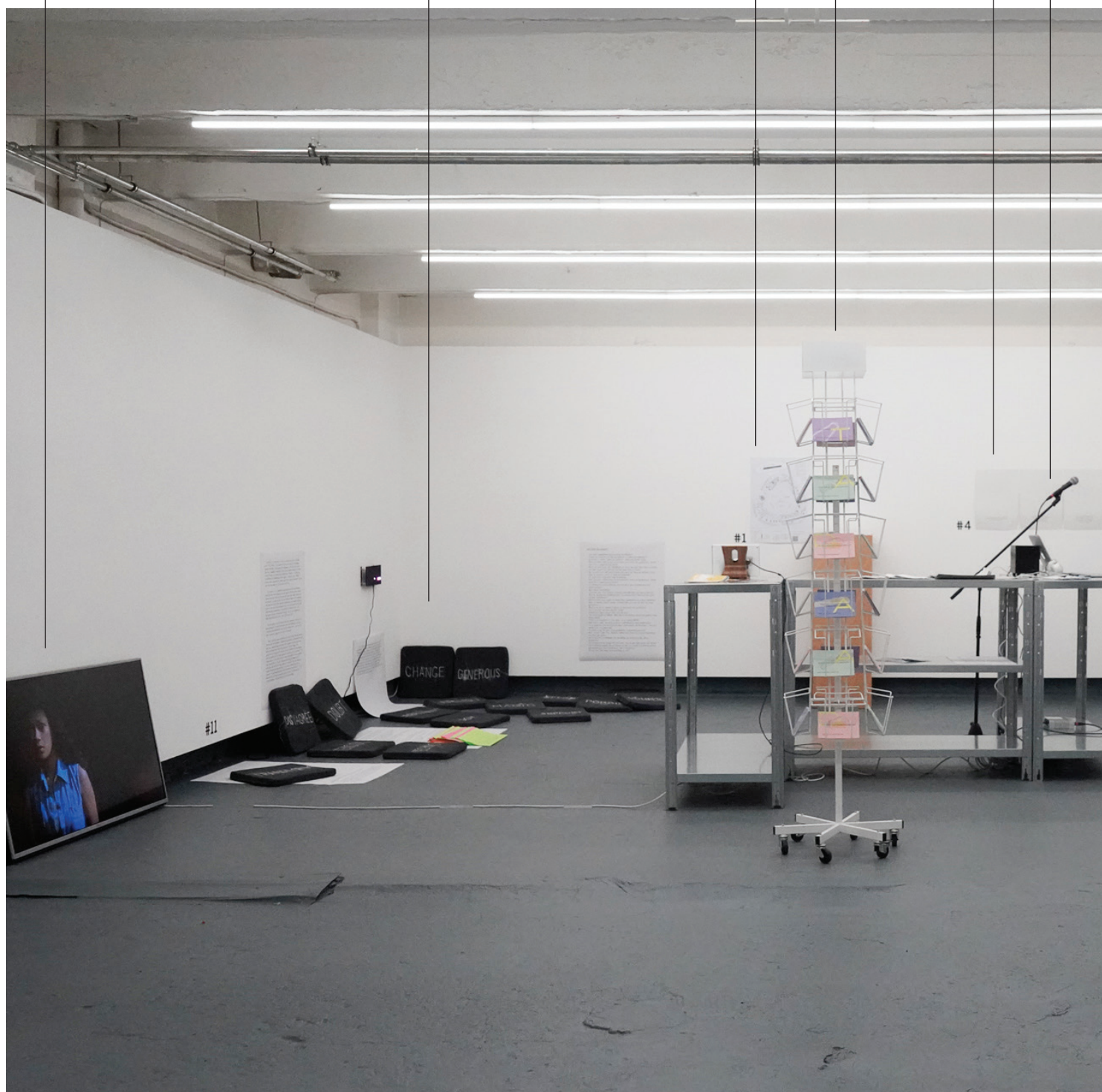
TRANSFORMING SHARED RESOURCES INTO CULTURAL OBJECTS
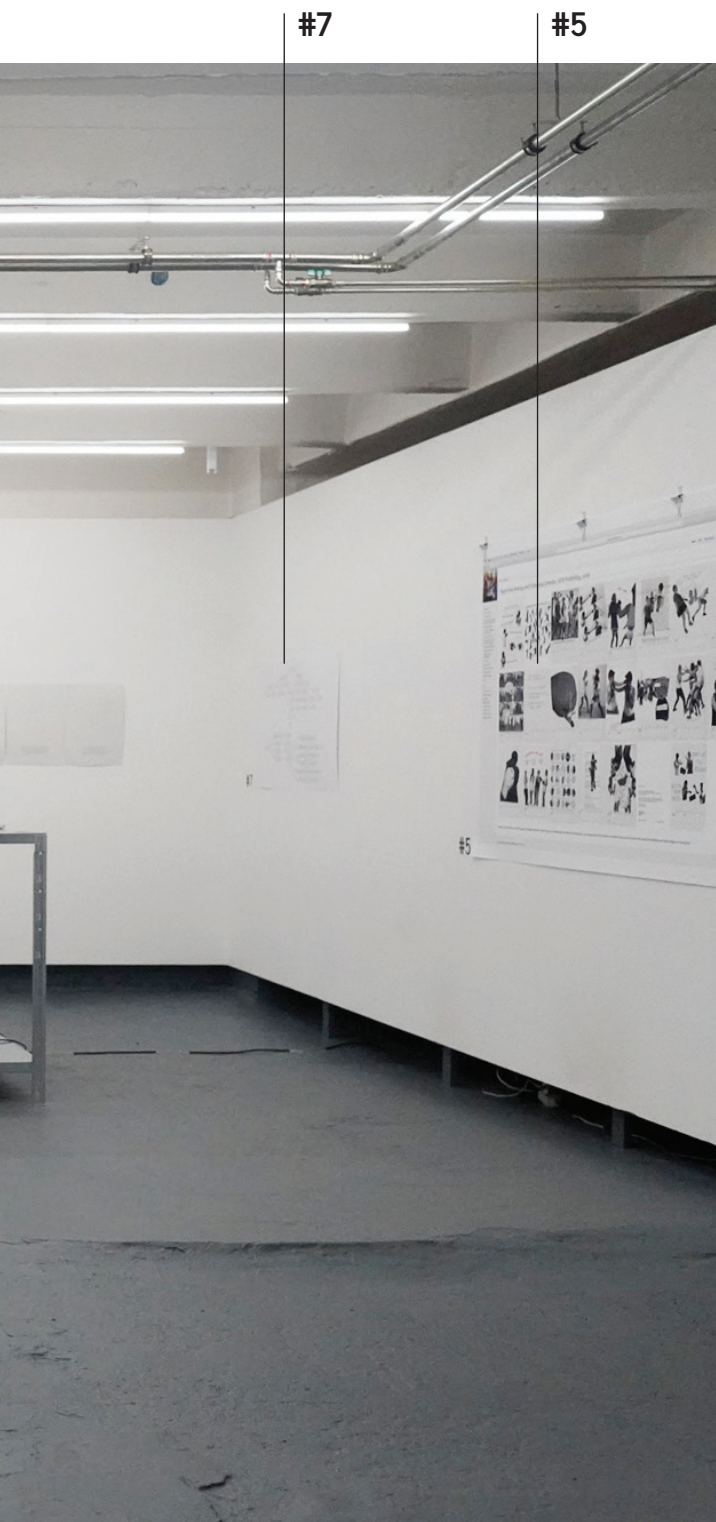
#13 #11 #1 #15 #4 #10

#1

#4

#11

CHANGE GENEROUS

#7   #5

#14   #9   #6

#2   #12

#3   #18

#3
How to curate YouTube video grids
Sakrowski, panke.gallery
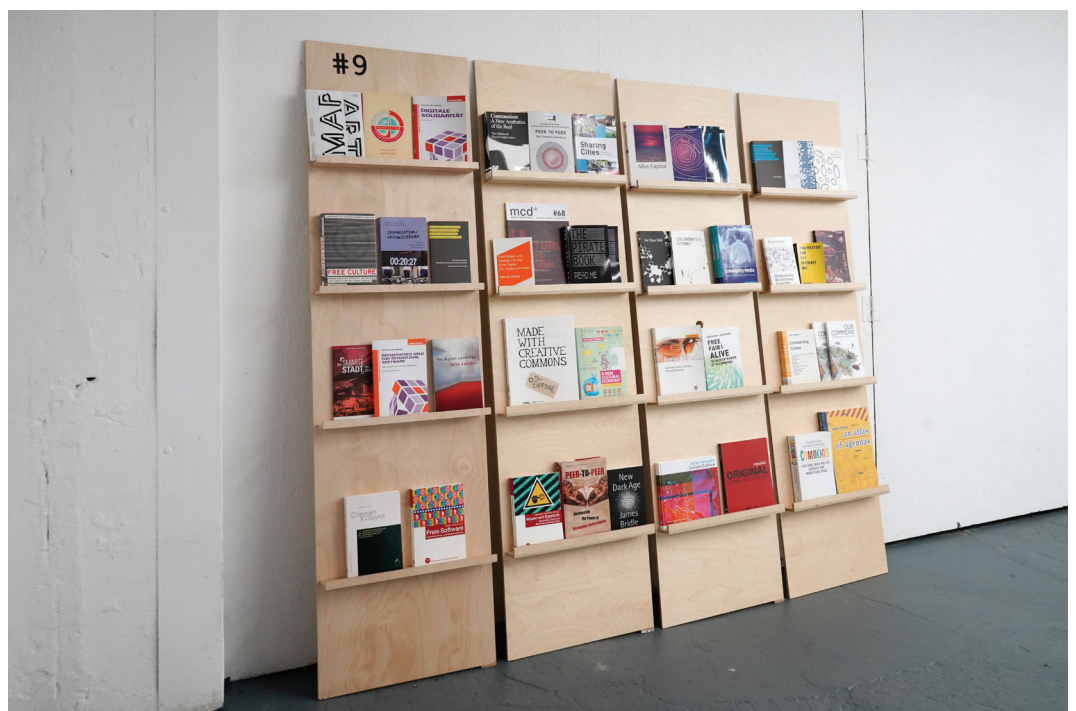
This score uses the form of the popular genre of the "HowTo"-video on YouTube. — In a few simple steps Sakrowski explains how to use GRIDr (http://www.gridr.org). GRIDr is an artist-developed software that translates the linear character of YouTube videos (one after the other) into a spatial arrangement (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 2×2, 3×3 or 4×4 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
HISTOIRES & CULTURES DIGITALES
septembre · octobre · novembre 2017

LA CULTURE LIBRE

THE PIRATE BOOK
READ ME

An Open Web

CO
FUT

ORGANISATION/
ORGANISIERUNG

00:20:27

Fred Moten und
Stefano Harney
Eine Poetik
der Unterzommens

Merve Verlag

ANALYSEN

ÖFFENTLICHES GELD
FÜR ÖFFENTLICHE
SOFTWARE

the digital condition
felix stalder

MADE
WITH
CREATIVE
COMMONS

To
EVERYONE

ARS ELECTRONICA

A NEW
CULTURAL
ECONOMY

OK

C C C C

Armin Medosch

Freie Netze

Geschichte, Politik und Kultur
offener WLAN-Netze
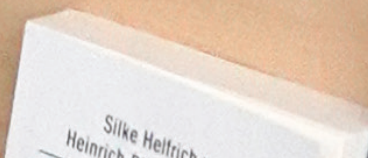
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Freie Software

Wissen und Eigentum

Geschichte, Recht und
Ökonomie stofflicher Güter

PEER-TO-PEER

Harnessing
the Power of
Disruptive Technologies

New
Dark Age

James
Bridle

net.art generator
Cornelia Sollfrank

OP
CO

LLABORATIVE
TURES

Community Media

People, Places, and Communication Technologies

Kevin Howley

Economia

Methods for
Reclaiming
Economy

GEEAE

MANIFESTOS
FOR
THE
INTERNET
AGE

GREYSCALE

REVISTA DE
GAMBIOLOGIA

AVID BOLLIER & SILKE HELFRICH

FREE,
AIR AND
ALIVE

INSURGENT POWER
THE COMMONS

DATA browser 01

Economising
Culture

Carbon Defense League & Conglomera Media Conglomeration
Adam J. Chmielewski
Jordan Crandall
Ewrebyazz Orchestra
Marina Grzinic
Brian Holmes
Margareta Jahrmann
Esther Leslie
Maryna Lewandowska & Neil Cummings
Armin Medosch
Julian Priest & James Stevens
Raqs Media Collective
Mirko Tobias Schäfer
Jeremy Valentine
The Yes Men

OUR
COMMONS

Political Ideas for a New Europe

RIGINAL   expanded

LIA SOL

Silke Helfrich
Heinrich

#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
0xDB.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 0xDB 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 enjoya-
ble for humans to watch, is left to the human editor, highlighting
a fundamental limit of algorithmic creation, insofar as the crea-
tion of new meaning requires an intentional subject. "Get in the
Car / Get out of the Car" made with 0xDB, in five days. (Without
0xDB, this might have taken considerably longer.)

#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
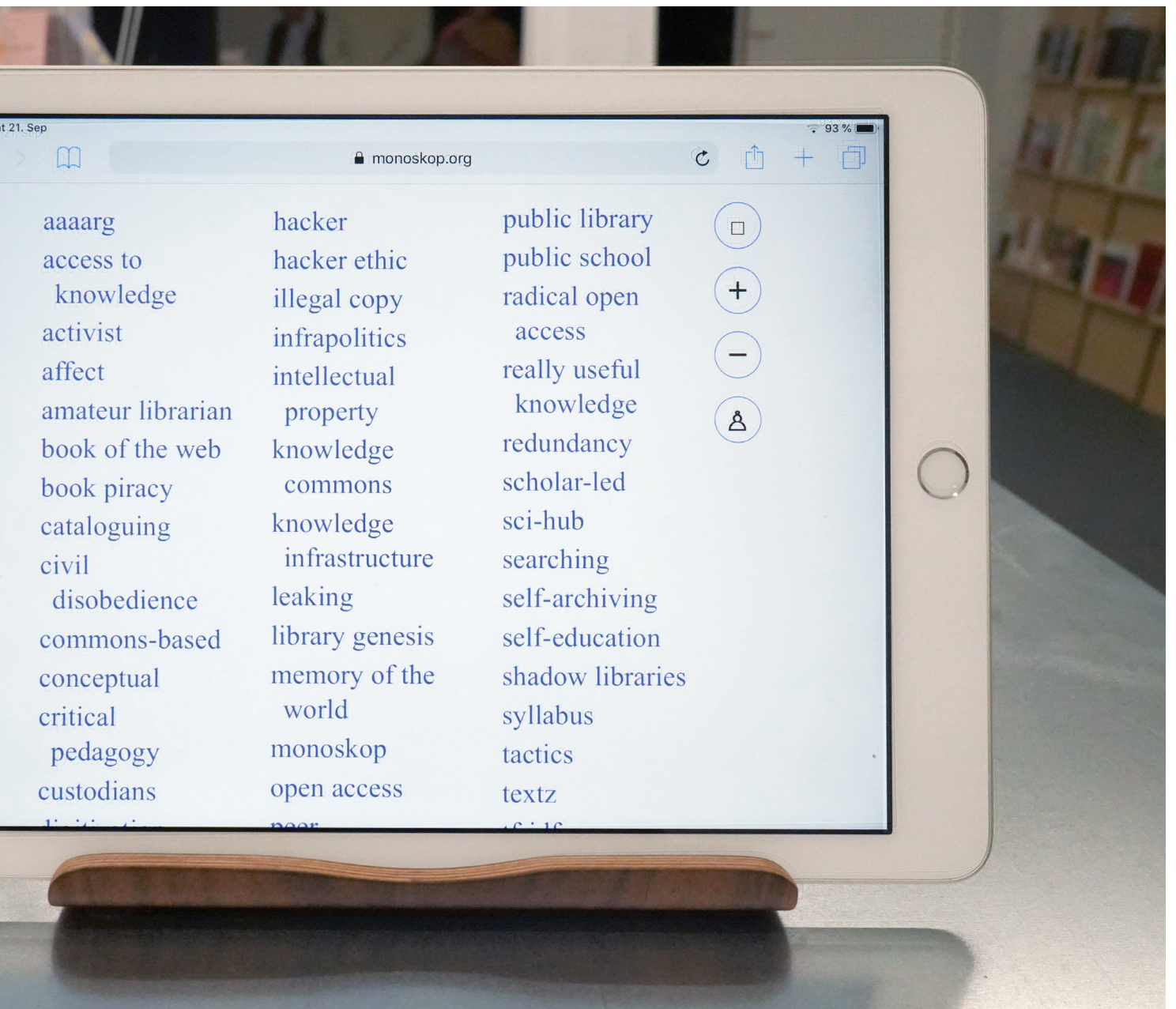
https://monoskop.org/reader

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)

aaaarg
access to
  knowledge
activist
affect
amateur librarian
book of the web
book piracy
cataloguing
civil
  disobedience
commons-based
conceptual
critical
  pedagogy
custodians

hacker
hacker ethic
illegal copy
infrapolitics
intellectual
  property
knowledge
  commons
knowledge
  infrastructure
leaking
library genesis
memory of the
  world
monoskop
open access

public library
public school
radical open
  access
really useful
  knowledge
redundancy
scholar-led
sci-hub
searching
self-archiving
self-education
shadow libraries
syllabus
tactics
textz

Author	Title
Rowan Scarborough	Notes for My Body Double
Patrick J. Buchanan	Sabotage: America's Enemies Within the CIA
	Churchill, Hitler, and "The Unnecessary War": How Britain Lost Its Empire and the West Lost the World
Max Rolfstam	Public Procurement and Innovation: The Role of Institutions
Spencer Wells	Deep Ancestry: Inside the Genographic Project
Jonah Lehrer	A Book About Love
Roger Scruton	Fools, Frauds and Firebrands: Thinkers of the New Left
Jody Berger	Misdiagnosed: One Woman's Tour Of--And Escape From--Healthcareland
Joseph Harris, Susan E. Deskis, Thomas D. Hill	Speak Useful Words or Say Nothing: Old Norse Studies
Richard Morris	The Last Sorcerers: The Path From Alchemy to the Periodic Table
Claude M. Steele	Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do
Gary North	Honest Money: The Biblical Blueprint for Money and Banking
Clifford A. Pickover	The Mobius Strip: Dr. August Mobius's Marvelous Band in Mathematics, Games, Literature, Art, Technology, and Cosmology
Eli Zaretsky	Political Freud: A History
Jean Painlevé, Andy Masaki Bellows, Marina McDougall, et al.	Science Is Fiction: The Films of Jean Painlevé
Yaron M. Senderowicz	The Coherence of Kant's Transcendental Idealism
Zecharia Sitchin	There Were Giants Upon the Earth: Gods, Demigods, and Human Ancestry: The Evidence of Alien DNA
William J. Mann	Hello, Gorgeous: Becoming Barbra Streisand
Mitchell Zuckoff	Robert Altman: The Oral Biography
Yoshihiro Ishikawa	The Formation of the Chinese Communist Party
Mardy Grothe	Ifferisms: An Anthology of Aphorisms That Begin With the Word "If"
Oliver Sacks	The Mind's Eye
Prudence M. Rice	Maya Political Science: Time, Astronomy, and the Cosmos
Bernard O'Mahoney	Hateland
Novartis Foundation	The Nature of Intelligence
Hanno Hardt	Myths for the Masses: An Essay on Mass Communication
David Alan Herzog	Webster's New World Essential Vocabulary
Seth G. Jones	In the Graveyard of Empires: America's War in Afghanistan
Duane E. Ullrey, Charlotte Kirk Baer, Wilson G. Pond	Encyclopedia of Animal Science
Frank Cross	The Failed Promise of Originalism
Ryan Troy, Matthew Helmke	VMware Cookbook: A Real-World Guide to Effective VMware Use
Ji-li Jiang	Red Scarf Girl: A Memoir of the Cultural Revolution
Robert E. Weir	Class in America: An Encyclopedia
Stephen M. R. Covey, Rebecca R. Merrill, Stephen R. Covey	The Speed of Trust: The One Thing That Changes Everything
Nelson W. Aldrich	George, Being George
Barry Moreno	The Statue of Liberty
Cathryn Jakobson Ramin	Crooked: Outwitting the Back Pain Industry and Getting on the Road to Recovery
James Aucoin	The Evolution of American Investigative Journalism
Antony C. Sutton	Wall Street and the Rise of Hitler
Randall Munroe	What If?: Serious Scientific Answers to Absurd Hypothetical Questions
Rachel Clare Donaldson	"I Hear America Singing": Folk Music and National Identity
Sharon Bertsch McGrayne	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
Greg Mitchell	The Tunnels: Escapes Under the Berlin Wall and the Historic Films the JFK White House Tried to Kill
John C. Lilly, Craig S. Enright	The Deep Self: Profound Relaxation and the Tank Isolation Technique
James N. Frey	How to Write a Damn Good Novel
Ian Morris	Why the West Rules--For Now: The Patterns of History, and What They Reveal About the Future
Jesse F. Ballenger	Self, Senility, and Alzheimer's Disease in Modern America: A History
Andrei Soldatov, Irina Borogan	The Red Web: The Struggle Between Russia's Digital Dictators and the New Online Revolutionaries
Robert Goldbort	Writing for Science
Peter Brimelow	Alien Nation: Common Sense About America's Immigration Disaster
Bill Hayton	The South China Sea: The Struggle for Power in Asia
Douglas Rushkoff	Coercion: Why We Listen to What "They" Say
Nicholas A. Lambert	Planning Armageddon: British Economic Warfare and the First World War
Mitsuyo Wada-Marciano	Nippon Modern: Japanese Cinema of the 1920s and 1930s
Deborah Hayden	Pox: Genius, Madness, and the Mysteries of Syphilis
John Green	Paper Towns
Jerome Groopman, Pamela Hartzband	Your Medical Mind: How to Decide What is Right For You
Jyoti Puri	Encountering Nationalism
Stanley Fish	There's No Such Thing as Free Speech: And It's a Good Thing, Too
Bryan Meales	Much City: Winning and Losing in Football's Forgotten Town
Jeff Chang, D. J. Kool Herc	Can't Stop Won't Stop: A History of the Hip-Hop Generation
John Boardman, Jasper Griffin, Oswyn Murray	The Oxford History of the Classical World
Walter Kirn	Lost in the Meritocracy: The Undereducation of an Overachiever
Stanley Baran	Introduction to Mass Communication: Media Literacy and Culture Updated Edition
Herman Melville, Carl F. Hovde	Moby-Dick
James C. Scott	The Art of Not Being Governed: An Anarchist History of Upland Southeast Asia
Nicholas B. Dirks	The Scandal of Empire: India and the Creation of Imperial Britain
Mark Solomon	The Cry Was Unity: Communists and African Americans, 1917-1936
L. Brent Huston, Teri Bidwell, Ryan Russell, et al.	Hack Proofing Your Ecommerce Site
Alessandro Barchiesi	The Poet and the Prince: Ovid and Augustan Discourse
Robert W McChesney, John Nichols	The Death and Life of American Journalism: The Media Revolution That Will Begin the World Again
William M. Leogrande	Back Channel to Cuba: The Hidden History of Negotiations Between Washington and Havana
Svetlana Alexievich, Keith Gessen	Voices From Chernobyl: The Oral History Of A Nuclear Disaster
Steven Beller	Antisemitism: A Very Short Introduction
Brad Ricca	Super Boys: The Amazing Adventures of Jerry Siegel and Joe Shuster--The Creators of Superman
Tariq Ramadan	In the Footsteps of the Prophet: Lessons From the Life of Muhammad
Joel Best	Damned Lies and Statistics: Untangling Numbers From the Media, Politicians, and Activists
James E. Hughes	Family Wealth--Keeping It in the Family: How Family Members and Their Advisers Preserve Human, Intellectual, and Financial Assets for Generations
Eric MacGilvray	The Invention of Market Freedom
Sarah Vowell	The Wordy Shipmates
Michelle Jackson	Determined to Succeed?: Performance Versus Choice in Educational Attainment

#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

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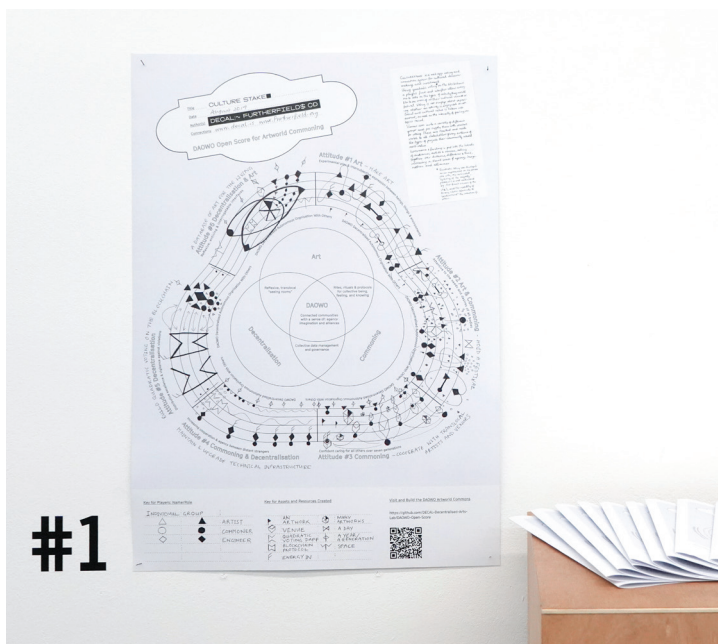
#2
How To Be a Feminist Hacker
Mz∗ Baltazar's Laboratory

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 hackspace 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 manage-rial 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 eco-system 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 (cur-rently an art school), and I am collaborating with a systemic psychologist to apply the principles of institutional psychother-apy 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/
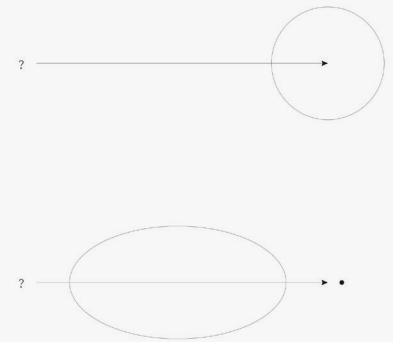
What is more important: the result or the process of how you come to a decision? What if the ideal collective process leads to an unwanted decision?
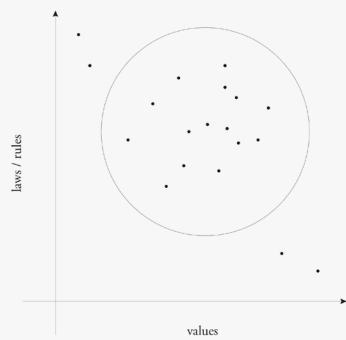
Tensions between values and laws/rules:
How do we define collectively on what we agree?
Which values do we have in common?
The rules are not negociable, are they?
Or which ones do we decide to ignore?
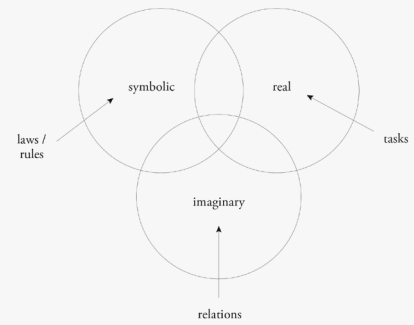
Not Lacan.
Collective work, horizontality might lead to chaos.
It's recommended to establish rules, to identify
the tasks per individuals or groups, and to work
on the relations, on how we work together,
and to create an ecosystem of the real,
the symbolic, the imaginary.
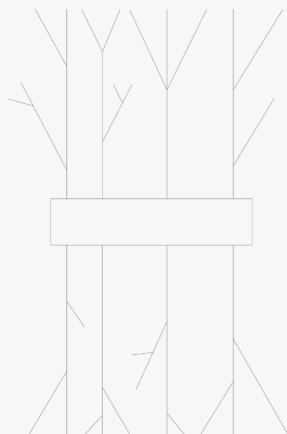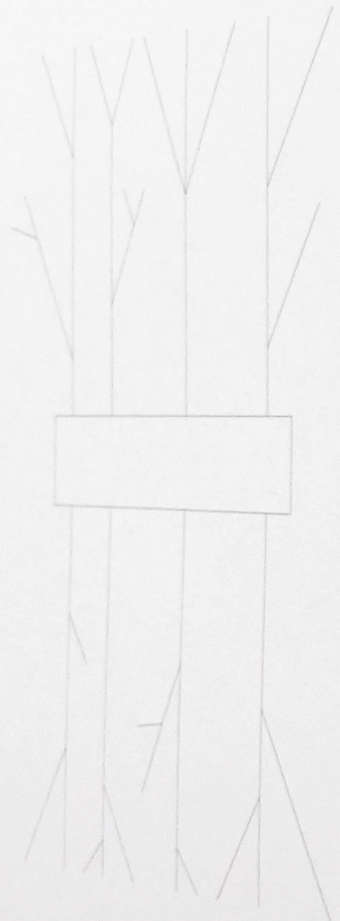
First, establish a problem, a question we all agree on.
Second, describe all the causes of this problem: Why? and why?
Thirdly, describe all the consequences of the problem.
Do not try to dodge the description of all the causes
and consequences before jumping to a solution.

What are the limits of the institution?
Which ones are negociable? 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?

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.

institution

limits

laws / rules

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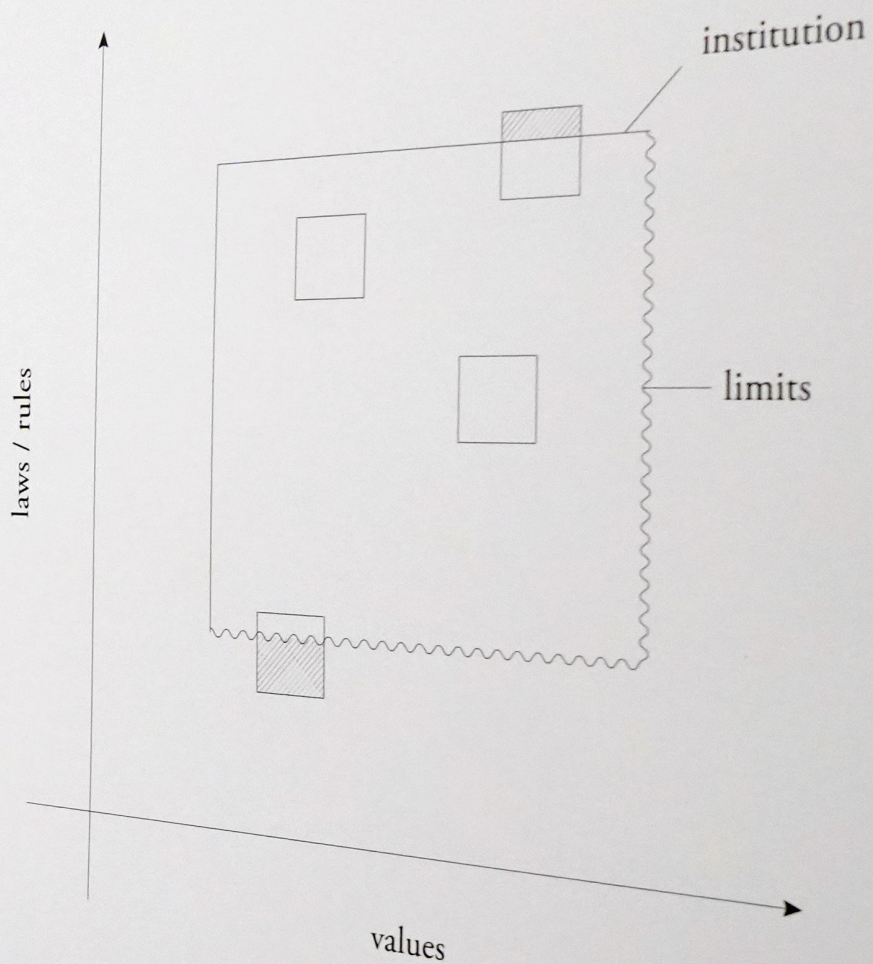
What are the limits of the institution?
Which ones are negociable? Which ones are not?
Who defines them? How?
It is not sustainable to expand them continuously, or is it?
How does the director body resist to the pushes?

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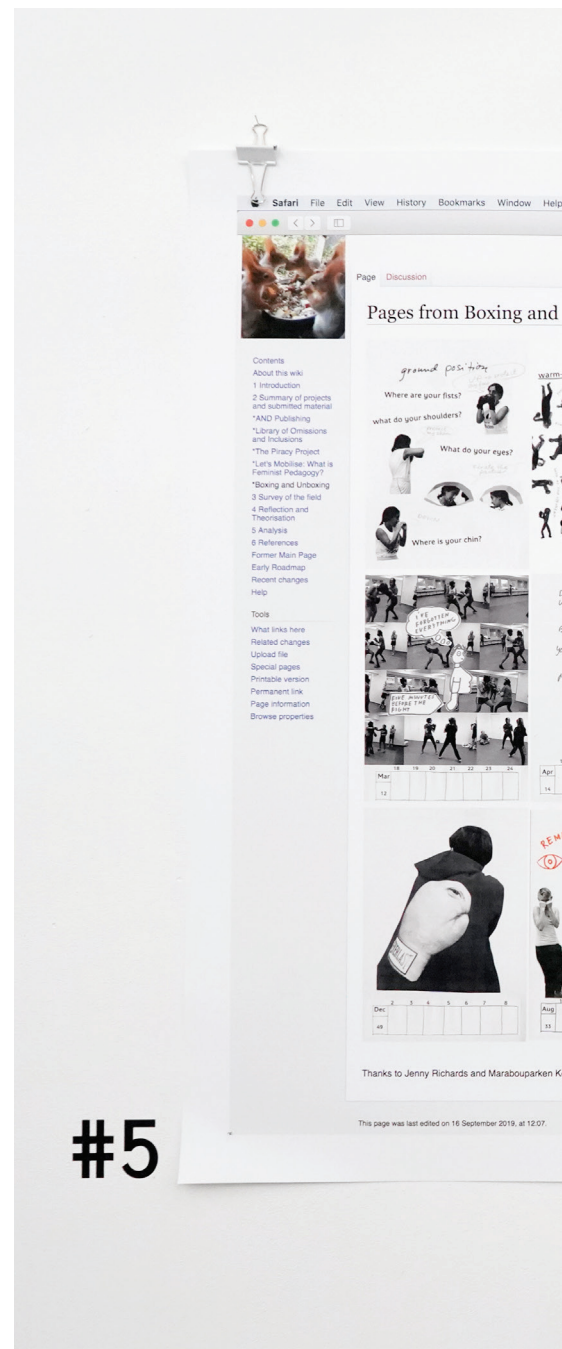
#6
Community Servers: Bringing Community Networks to the Ground
Panayotis Antoniadis, nethood

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 em-
broidered 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
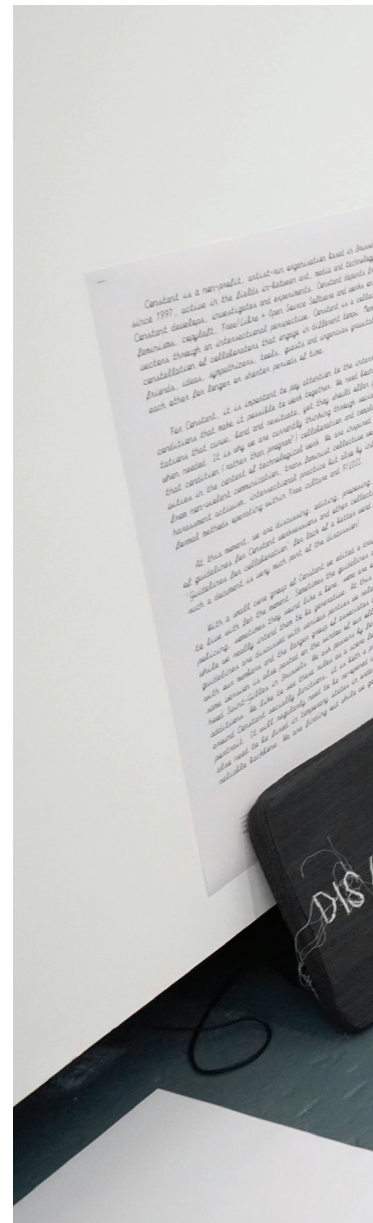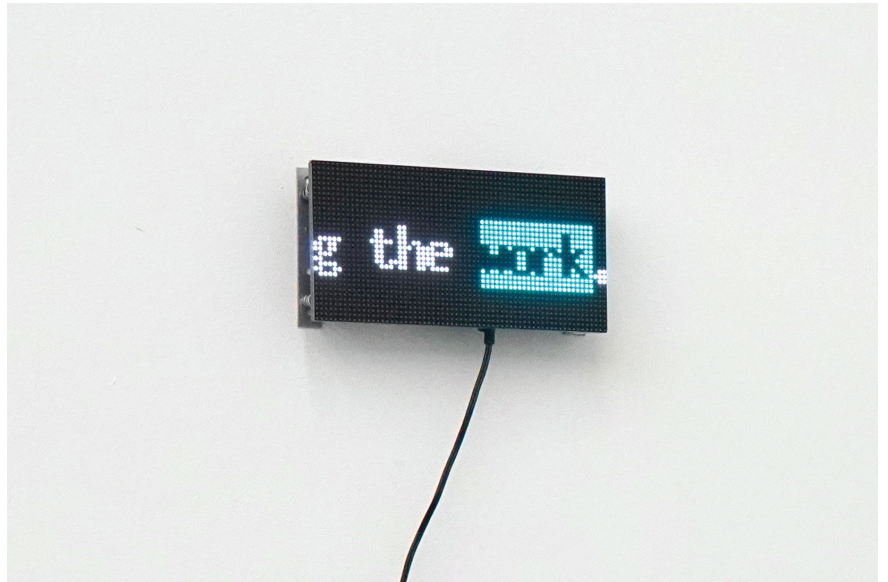
#15
Zen and the art of making tech work for you.
Practical guidance for women and trans* activists,
human rights defenders and technologists
spideralex, Gender and Tech Institute (Tactical Technology
Collective) / APC

This online manual is a community-built resource for the grow-
ing 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 organisa-
tions. 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, collab-
orate, and communicate safely? It offers reflections on includ-
ing 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

HOW DOES YOUR DATA PROFILE LOOK LIKE?

Gender and Tech Institute/Tactical Tech
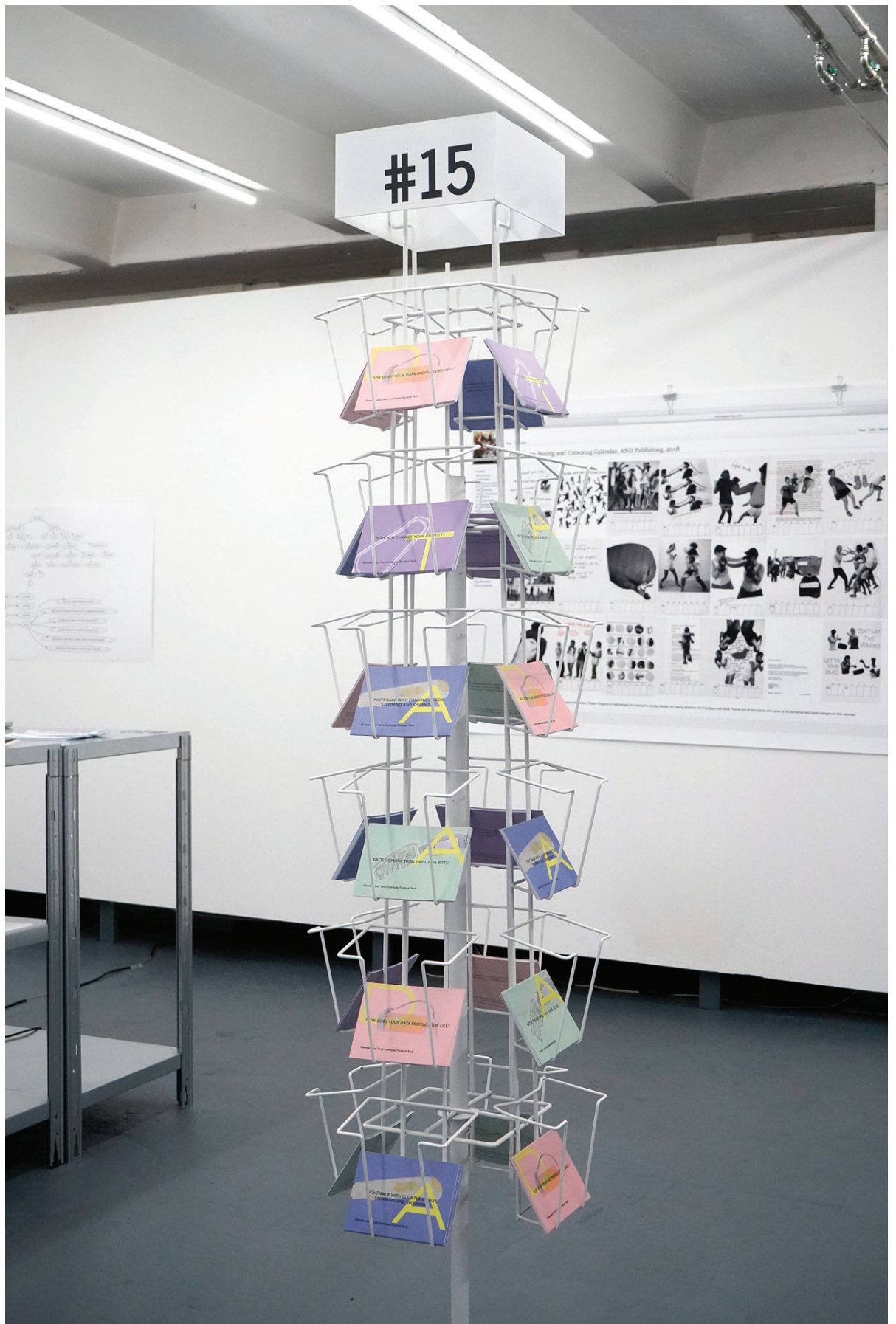
#16
Too long, don't read – just accept
Shusha Niederberger / Cornelia Sollfrank /
Felix Stalder, Creating Commons

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/
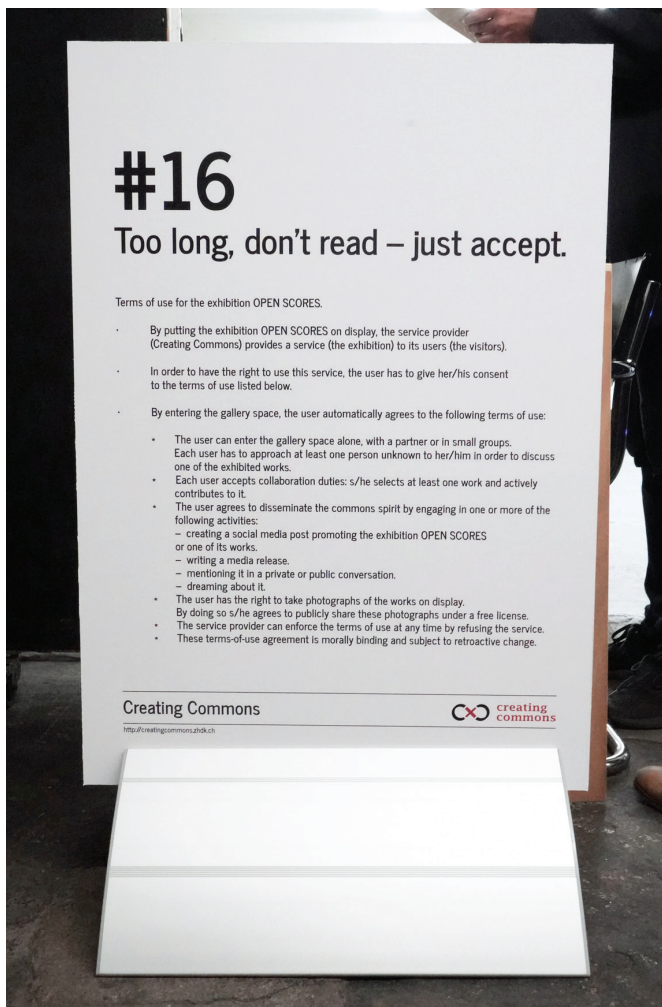
#17
Proposition: Let's Make a Salad
Shusha Niederberger / Cornelia Sollfrank / Felix Stalder
Creating Commons

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

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

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

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)

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
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OPEN SCORES

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

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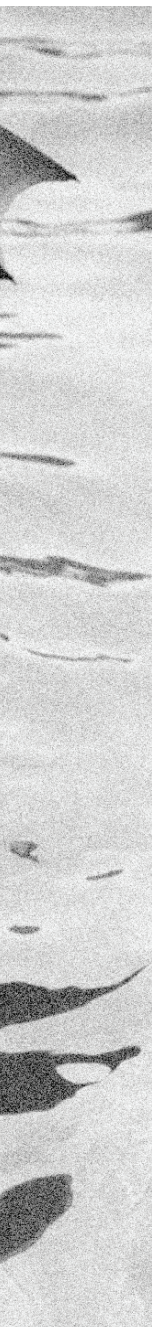
The research project Creating Commons explores interstitial practices which open the space between art and commons. They are challenging established notions of contemporary aesthetic practice as well as of contemporary commons, requiring the development of a new theoretical and aesthetic framework for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

creating commons

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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)