»Don´t forget: the archive!«
: Collecting Non-Archives for the Post-Media Condition (I)

// Concept Note

The possibilities as well as the challenges to engage in this constructions and projection of memory and accessible ressources for shared reference have dramatically increased with networked media, but also been shaken sometimes traumatized by the demanding model of the archive.

It might be said: the post-media condition is not only characterized by a breakdown (at least: major reconfiguration) of mass media, but also of other media institutional setups like 'the archive'. At the same time the Net (and all its grey and dark parts) may seem like the ultimate archive, one that at the same time doesn´t adhere to any of the rules of what an archivalist would or could accept. Not to mention all media devices and systems beyond the internet, creating archivable material of different sorts, as we speak.

Given the overabundance of archiving possibilities of the present, some would hold that 'the archive' is confronted these days with 'problems' of volatility, real-time mediations or fictionalization. In parallax to this we can start with three alternative presumptions:

1 - Media are everywhere and have entered our everyday practices. As social actors we live, move and position ourselves in different macro-media fields, while at the same time media as such are recording and storing devices, either having the capacity or the implicit effect of documenting our activities and expressions with ever greater 'ease' (an ease that can also be a threat) and in ever more modes, combinations and scopes. In this situation there is --- depending on perspective - a lush or inflationary emanation of potential archives all around us.

2 - Post-Media collectives of all sorts --- being interested in collective forms of enunciations and formulating non-aligned perspectives --- never were into normalized institutional archives in the first place. Wherever groups engage in critical and relfexiv social positioning they find the act of forming and cultivating shared memory and reference as not only consisting of the purely functional storing of 'information' or administering of 'documents'; they sense it is also consisting in the construction of protocols of norms and valorizations and the implementation of an ethos of remembering and conserving, as well as a codification of cultural symbolisms.

3 - 'The archive' being tied to the containerized and mechanistic realities of a dying media environment and part and parcel of governance in control societies, being built on a tradition of bureaucratic organization of subsuming populations, is and has to be an object of contention and critical revision to all critically civil actors dealing with the metapolitics of re-constituting memory and reference.

We are therefore collecting and assembling acteurs and projects trying to re-imagine what the function formerly performed by 'archives' is, was and what enlivened patterns it can take in the future present. Everything between deliberate non-archivable practices to the never achievable reconstruction of the 'cultural archive' is of interest. There are no list of criteria for this temporary repository of non-archives, as every post-media archive is a function of the partakers of any social or cultural endeavor. We are expecting anything, from counter-archives (endangered/unconventional/dangerous archives) to impossible or non-archives; from spontaneous ad-hoc archives (filters + tools; retrieved collections) to archives of desire-imagination-enunciation; we are awaiting to learn about the arts of re-constructing collectively embedded traces and resources of collective praxis as interrogations the (in)accessibilities, appellations and intransparencies of institutionalized knowledge/power systems...

_ Rachel Baker on behalf of Irational.org: Archeology of an Artserver - Paleolithic to Early Neolithic period.

One day in the paleolithic period of net culture, (1995) Heath squatted a server by dot.com entrepreneur and anarchist Ivan Pope and registered a mis-spelt domain name. Since then irational.org has operated as a loose collective of like-minded individuals formed through certain shared artistic, political and personal affinities. There was no manifesto or ideological proposal just an invitation from Heath to join, maybe during a walk or a mutually appreciative encounter at a group show. The term 'post-media', suggesting as it does the objects, events and actions that happen in negotiation with mediated terrains, but not because of them, is pertinent to irationalists, highlighting one key point of connection with one another. Each individual core member has their own body of work and has taken a distinct, personal route through an 18 year period of networked digital and art economies, which, in many ways, have influenced the material and psychological conditions of irational members in different ways.

The main connective factor is perhaps the server itself.

Recently, as the data burden has increased, irational.org dispensed with its old server and transferrred all data to a new, bigger, faster machine. This makes the old server available for an archeological survey of all the data artefacts that reside there, including emails, cgi and .pl scripts, documentation, projects (some broken), reviews, profiles etc. We would use the residency at Lueneberg to conduct an anthropological/archeological/art market analysis on the old server, opting to restore/change artworks and/or leave them untouched. We would invite 'expert' guests (curators, hackers, sociologists, anthropologists, futurologists) to offer perspectives on irational artefacts and the historical or contemporary context in which they emerge, potentially changing them and producing new forms. We would invite collectors and art historians to consider the worth of various artworks and artefacts, old and new, performing valuations as if for auction. We would invite anthropological analysis, through the server, of the individual members and their social relations during the paleolithic to early neolithic period of net culture, circa 1994 - 2012, allowing wider reflection of the figure of the post-media operator in that context.

The server itself can also be rearranged, redesigned, reframed and represented according to the tours and dialogues with each invited guest.

_ Micha Cardénas: Dancing Through The Archives: Embodied Memory and Electronic Memory in Public Performance

In Joanna Zylinska and Sarah Kember's book Life After New Media: Mediation as Vital Process, they articulate a vision of human bodies existing in a field of mediation intertwined and becoming-with non-human bodies. Zylinska and Kember propose the act of the cut as an ethical act in this field, "processes of temporary stabilizing the world into media, agents, relations and networks." In public performances as part of the social practice project Local Autonomy Networks, I have invited participants to use their bodies to express concepts of safety, violence and community based responses to violence. These performances demonstrate Zylinska and Kember's concept of the cut as an act which creates relations and networks and also reveals forms of mediation. As the performers' bodies move through public space, they activate their own bodies as archives of traumatic memory as well as muscle memory from workshop rehearsals and they simultaneously activate public space as a site of performance by

interacting with its architectures of buildings and publics. Additionally, these performances have activated surveillance networks and their extensions through security guards and police. Developing a trans of color critique, I will consider how the specific bodies acting in these performances have particular affordances to activate levels of mediation differently, both as bodies which are mediated by biotechnologies such as prescribed hormones and as bodies of color and non-gender-conforming bodies which are already hyper-visible to the surveillance networks of the state, including medical and police surveillance. Ultimately, I will consider how movement itself can act as a technology of communication and how this can be extended through wearable electronics.

_ Jens-Martin Loebel: Langzeitarchivierung / Emulation [Long-Term Archiving / Emulation]

Die Herausforderung des langfristigen Erhaltes und der Nutzung digitaler Objekte in kulturbewahrenden Institutionen bildet das Arbeitsfeld. Das Aufgabenspektrum spannt sich dabei von der Klärung konzeptioneller und rechtlicher Fragen bis zur Vermittlung technischer Lösungen für den praktischen Einsatz. Die Vielzahl unterschiedlicher digitaler Objekte – vom einfachen Textdokument bis hin zur komplexen multimedialen Anwendung – bedarf unterschiedlicher konzeptioneller und technischer Lösungen.

Die Schwerpunkte der Gruppe umfassen strategische Zielstellungen wie die Vermittlung und Verbreitung der Emulation als Bewahrungskonzept, die Klärung der rechtlicher Grundlagen oder die Erstellung bzw. Verbreitung von Best-Practices-Beispielen, konkrete Forschungsfragen wie die Erforschung offener technologischer Fragen zur Emulation als Bewahrungskonzept oder der Automatisierung von Bewahrungsworkflows sowie den Aufbau von Kooperationen mit nationalen und internationalen Partnern aus Forschung und Wirtschaft.

_ Eric Kluitenberg: [Tactical Media Files - A Living Archive?]

 In case you are mot familiar with TMF: http://www.tacticalmediafiles.net/

Also check the about page: http://www.tacticalmediafiles.net/article.jsp?objectnumber=38519&pagetype=about

We (David Garcia and I) started this documentation resource (as we now like to call if for ourselves) in 2008, and it has been growing since. It's based on the (physical) archives of the Next 5 Minutes festival / conference series on tactical media (1993 - 2003), the physical archive of which is held by the International Institute of Social History in Amsterdam.

The thing is that I would like to strengthen the basis for this resource, also because upkeep is difficult and it desperately needs a new round of CMS development and upgrade as well as improvements on the front end side, but I haven;t quite figured out how to proceed with this initiative. There is some interest from the side of the Open Images project of the Netherlands Institute for Sound and Vision (the national broadcast archive), but nothing formalised. (Open Images: http://www.openbeelden.nl/)

Another option is to take it into a research environment, as also my current research activity revolves around themes close to what can bel labeled as 'tactical media' - see for instance the recent Network Notebook 'Legacies of Tactical Media' with the Institute of Network Cultures. (http://networkcultures.org/wpmu/portal/publications/network-notebooks/no-5-legacies-of-tactical-media/)

That would then of course invite a whole new set of questions about how the resource could function as a research tool and environment that we have previously left unaddressed.

_ Erling Björgvinsson and Anders Høg Hansen: Living Archives & Archiving Bodies

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Living Archives - a newly started four-year, research initiative at Medea, Malmö University - will study and critically experiment with how public cultural heritage can become a social, open and raise cultural awareness that can lead to social change. The two main topics of the project are performing memory and open data, topics that will be addressed through collaborative and participatory design and art processes where designers, artists and computer scientists collaborate with institutions, NGO's and citizens. Collaborating non-institutional archives, the topic of this presentation, might include Gyssla, a Malmö NGO-folksong archive; One Hundred Years of Immigrant Women in Malmö; and/or Your Voice, Your Pictures, a project where Swedish youth collect Somali stories from their parents and grandparents. These are all expressions of the need for creating non-institutional archives or even non-archiving practice that go against official institutional remembering practices that have tended to focus on canonization, store housing and the building of monuments. Similarly the debate around monuments and the creation of anti-monuments has critically engaged with and questioned fixed, shared and official memory practices. Such critical approaches have emphasized the need for more temporary approaches to memory and archiving and is some instances favoring new formations of subjects or in Rancière's term subjectification, as well as the creation of what Mouffe would term agonistic arenas that open up for critical, passionate and creative engagement with conflicting views, memory and the present. With the advent of the online presence of archives many hope that the archives become more accessible and more open to participation, which in turn will make them more public and democratic, but what does it imply to "expand" the walls and what does it mean when the roles are blurred between archivists and citizens? As the Living Archive has just started and to get a first understanding what it could mean to engage with non-institutional archiving practices and with contested and ephemeral memory practices we have started to critically analyze the folk music archive run by Gyssla and an earlier public memory project called City Symphony Mamö, which was a citizen engaged film production, to critically address notions of openness and participation in relation to archiving and collective remembering. As such we want to present the over all project as well as insights gained from Gyssla and City Symphony Malmö so as to discuss opportunities and dilemmas when we now start experimenting with some of the above actors on what collaborative archiving practices can mean.

_ Renee Ridgway: re:search

 I would use this forum to present a n.e.w.s. (http://northeatswestsouth.net) project I have been working on that will now be submitted to funding organisations with various partners.

re:search: an artistic research project that investigates, compares and visualizes contemporary artistic activities using curated data sets, online databases, mailings and social media through human as well as algorithmic filtering and criteria.

<u>Synopsis</u>

re:search is a multidisciplinary one-year artistic research project that aims to incorporate many facets in the production of art in regard to search, where people from various fields of expertise come together and produce knowledge, discussions, presentations and an exhibition. It will involve the collaboration and participation of many artists, curators, art critics and historians, researchers, theorists, students, academics, activists and programmers, bringing together diverse practitioners of art and technology, along with the general public.

re:search will be comprised of an investigation of contemporary art through comparing specific curated

data sets (indices). Curators will be invited to contribute content in order to build the indices of diverse artistic practices: artistic research, activist engagement, cultural diversity, shadow interventions, etc. These will be collated and compared to protest activities of the past, research-based academic PhDs, art advertisement mailings, ethnic marketing strategies, etc. These corpuses will be visualized through curatorial (human) as well as algorithmic filtering and criteria. On online forum at n.e.w.s. (http://northeastwestsouth.net) will contextualize this process and research.

As part of re:search, a hackathon (workshop) will be organized with artists, computer scientists, hackers, curators and theorists in which to initiate the Re:search Interactive Platform (RIP) -a website for rapid prototyping that will design and produce algorithms that makes use of these indices. During the hackathon the curated data sets will be filtered and compared to various forms of ranking, visibility, popularity criteria such as Google, e-flux, Google scholar, citation index, ixquick, startingpage, duckduckgo, blekko, etc. as well as our developments of alternative search. Eventually there will be a presentation of the RIP and an exhibition will contextualize the results of the diverse curatorial positionings. This will be comprised of some of the works in the data sets, or their documents, as well as showing visualizations generated from the accumulated data of this research, along with the back ending that enables interaction with the user.

The project culminates in a publication that will critically reflect on the project combining theoretical texts from the n.e.w.s. site, contents of the indices, data visualisations and images of the exhibition.

_ Baruch Gottlieb: What are we archiving for? Some thoughts on the DCA project.

Since 2011 transmediale has been creating its archive, from scratch, under the auspices of the DCA project of the European Union. The project will end in June 2013 and the result will be an online-searchable database of the several thousand items indexed so far. This short talk will revisit the institutional history of the project as it explores how the many challenges revealed deeper priorities and considerations affecting our choices towards the form in which the archive will very soon emerge to the public.

_ Felipe Fonseca: Mutirão da Gambiarra

I could offer the experience of Mutirão da Gambiarra, which we usually define as MetaReciclagem's editorial collective but whose main purpose was to serve the functions usually attributed to institutional forms. In other words: instead of creating a nonprofit organisation to represent MetaReciclagem (by establishing well-defined borders saying who was in or out), we decided instead to create a subgroup that would mediate the diverse narratives floating around, pressure groups to document their actions and findings, etc. It materialised (!) as a weblog and a number of publications elaborated since 2009 and became an important aspect of MetaReciclagem itself.

_ Adnan Hadzi: FLOSSTV: CRITICAL VIDEO EDITING

Adnan HADZI, Goldsmiths, University of London / Deckspace media lab

Deckspace media lab hosts a collaborative database-filmmking server and video archive. One of the projects being hosted on this server is the FLOSSTV (Deptford.TV) research project of Goldsmiths, University of London.

Deptford.TV is an online media database documenting the urban change of Deptford, in South/East London. It operates through the use of free and open source software, which ensures the users continued

control over the production and distribution infrastructure. Deptford.TV (http//www.deptford.tv) was initiated by Adnan Hadzi in collaboration with the Deckspace media lab, Bitnik media collective, OWN project, Liquid Culture initiative, and Goldsmiths College.

This presentation argues for the importance of: a) the use of open source software, which ensures the users continued control over the infrastructure for distribution; b) the capacity building of participants in the technical aspects of developing an on-line distribution infrastructure that they themselves can operate and control, empowering them to share and distribute production work both locally and internationally.

The presentation continues the debate raised in the Next 5 Minutes media conference (Amsterdam, 2003) regarding 'tactical media in crisis'; a conference which in many ways marked the "crash" of an online activism based on a merely tactical approach. As McKenzie Wark and others stated during the conference: 'can tactical media anticipate, rather than be merely reactive?'

The aim of a strategy is to generate a form of social contract; not only by enunciation or discursive agreements, but by actual practice. Existing networks, applications, artefacts and organisations like The Pirate Bay, Steal This Film, Deptford.TV, the Transmission.cc network etc. in effect constitute strategic entities that rewrite the rules of engagement with digital media on an everyday basis. The problem being, that many of these entities become deemed illegal, quasilegal or illegitimate by the current copyright legislation, something which can only really be addressed through finding new ethical frameworks which can appropriate what is already happening but in terms which do not frame it in the old dichotomy of 'legal' versus 'illegal'.

As Michel de Certeau makes us aware of, strategies differ from tactics in that they are not reactive to an oppressor or enemy. Rather, strategies are selfmaintained, autonomous, and – more specifically – spatially situated. If the 'temporary autonomous zone' (Bey 1991) of pirates, nomads and vagabonds is characterised not by permanence but by transience, still it might be seen as a means to generate short intermissions of stability; the establishment of momentary connectors, stable points, islands in the stream. The establishment of such islands is dependent on location and manual effort: different types of strategies that will become apparent throughout this paper. An overarching issue for this research has been the concept of 'data spheres' and of strategies aiming to build, uphold and defend these generative spheres. Adnan Hadzi presents a case for the strategic use of copyleft licenses within the datascapes of peer to peer networks by establishing data spheres: basically, acknowledging the need for a social contract which can uphold an ethical viability for those data spheres that have already emerged, but are currently branded illegitimate or at least nonsanctioned.

Keywords: FLOSSTV / Copyleft / Critical Video Editing / DATABASE film-making / Deptford.TV

_ Paolo Ruffino (CDC/IOCOSE) : NoTube

would like to contribute presenting the work I did, as part of artist group IOCOSE, with the NoTube project.

'In an age obsessed with digital preservation, constantly growing databases, search engine optimization and unlimited encyclopedias, the NoTube is here to investigate in the dark side of meaning production' http://www.iocose.org/works/notube

The NoTube Contest was the first and main part of the project, it had three editions and it was based on the search engine and database of YouTube. The participants were supposed to find and submit the less valuable video they could find on YouTube. There were strict criteria for determining how 'valueless' a video could be, and then we had a jury of experts (philosophers, media critics, artists) choosing each

year who the winner was.

This is for example the final shortlist and winner of the 2011 edition http://www.notubecontest.com/year/2011

Then we also developed the project in various forms, one of them is the 'First Viewer Television', a streaming of 0 (zero) views videos from YouTube, updated every 20 minutes.

http://firstviewer.tv/

The main concept of the NoTube project relates to your proposal in many ways, I think. Mostly, we were interested in the unexplicit statements that a service such as YouTube has when preserving even those videos which have no keywords, no links, no narrative and no views (which means not event the person who uploaded the video ever watched it). The promise seems to be that everything will be saved, even clearly unvaluable information. Similarly, other digital archives tend to promise a constant increase: think about Wikipedia as an always expanding collection, as opposed to the original idea of the Encyclopedia, developed during the Enlightenment, for filtering and selecting only the most valuable information to be passed to the next generation. Quick notes here, but we can talk abotu this if you like.