EXTRACTS from the READER 01
Postcapital. Archive 1989–2001

On Archives and Networks

Basak Senova

Turkey has been going through incredibly rapid and immense social, political, and cultural changes since the shift to neo-liberal economy in the beginning of the 80's. While we have been simply going through these changes, we have neither been able to record them nor have been aware of their speed. Our lives have been transformed. To slow down the pace of these changes and to visualize such a data would enable us to understand and to confront the details that lie behind the reasons for these changes and their effects on us.

Today, media collects and distributes images for us with immense speed and magnitude. We are surrounded by these images; and more than ever, all communication technologies -as efficient apparatus of late capitalism- infuse our lives with vast attacks of images. Nevertheless, we have also learned from the same sources that the meaning of any image is dependent upon the context. It is not only the images, but also the ideologies and realities behind the images that are being created for us.

In this respect, "Postcapital" archive developed by Daniel García Andújar ironically shoots back with the same gun by detecting lapses in our perception and explanation of political, cultural, economic, social, and even technological conditions and realities. He indexes our cognitive mechanisms. Andújar's project strives to make sensible connections between mediated images of an immense and chaotic pile. His intention is building a system that helps the viewer/user to correlate incidents of certain periods from different time slates of a decade via multidirectional links.

Thus, almost magically, the sequence in the flow of images throughout a timeline builds a certain statement, while a new syntax via another order with exactly the same images might state a completely different ideology. Hence, if we are given access to the entire archive, we acquire the potential to extract and dismiss the intentionally tweaked or altered information from a streaming media.

Nevertheless, aside from the intentionally distorted information, the tremendous speed in the flow of mediated images prevents us from perceiving and digesting such an enormous mass of information all at once. At this very point, the networks and the networked achieves of information function as the indexing engine for us. We receive, perceive, interpret or misinterpret, utilize information through networks. It's true that we live in achieves, but accessing and making use of their content solely depends on how much we are acquainted with and use networks. Yet, this opportunity never allows us to be free with our actions and expressions within a network, whether a network is distributed or centralized. Galloway argues that "without a shared protocol, there is no network"[1], and draws our attention to the fact that there is no real freedom of the Internet *–worldwide network of networks, which is decentralized-* due to the nature of protocol (*"of contradiction between two opposing machines"*), which both "radically distributes control into autonomous bodies" and "focuses control into rigidly defined hierarchies."[2] Hence, no matter whether they sound democratic and non-hierarchical, distributed networks, computing technology, and protocol –as Galloway puts it- all together create the new "apparatus of control" that characterizes our contemporary setting.

For this very reason, Daniel García Andújar's project Postcapital. Archive 1989-2001 is significant in various levels for the understanding of control mechanisms, which systematically compose our lives through networked archives and their interfaces. These archives operate in

various layers of our daily perception and realization through the re-designing of life styles; procedures of auto-control; re-perception of histories; generating modes for social psychology; constructing communication channels; and particularly, through technological embodiment.

Galloway, Alexander. (2004). Protocol: How Control Exists After Decentralization. Cambridge: MIT Press p.12.
ibid. p.8.

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Postcapital. Archive 1989–2001
Daniel García Andújar / Technologies To The People

Daniel García Andújar's project *Postcapital. Archive 1989 - 2001*–conceived, in equal measure, as multimedia installation, stage, open databank, and workshop–is founded on a digital archive comprised of over 250,000 documents (texts, audio files, videos, etc.) from the Internet compiled by the artist over the past ten years.

Postcapital revolves around the far-reaching changes having evolved world-wide in social, political, economic, and cultural realms over the last two decades, their watershed moments emblematized in the 1989 fall of the Berlin Wall and the attacks on September 11, 2001. Here, Andújar views the developments subsequent to the "fall of the Wall" not as aspects of postcommunism but rather of postcapitalism. Emerging here is the question as to what extent capitalist societies have changed in absence of their erstwhile counterparts and which new walls have been erected through the global politics following events of 1989 and 2001.

The triumphal course of capitalism and of the Western democracies has by no means proved to guarantee peace, security, and stability, as the conflicts in former Yugoslavia, the war in Iraq, or, even more recently, the slumps in the U.S. financial markets have demonstrated. *Postcapital* is an attempt at reading the complex and divergent realities of the 21st century by virtue of their forms of representation.

The English term "postcapital" references financial capital as well as capital cities. As such, the project explores both the transformations of capitalist societies and the shifting of their urban loci of power.

In 1989, the first cornerstones were laid at the Genevan research institute CERN for the World Wide Web, the significance of which for the transition from industrial to knowledge society has been sufficiently noted. *Postcapital* therefore alludes less to the utopias of a vanquished capitalism than to those upheavals affecting all areas of life that are both spawned and exacted by the networked age of information.

In view of contemporary information and storage media, knowledge is, according to the artist's theory, no longer acquired by visiting archives but rather through life in the networked archives. Thus, an essential role is inherent in the interpretation of information. In this sense, *Postcapital* is an open model for traversing archives, as metaphorical as it is practical and implementable.

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Postcapital. Archive 1989-2001

Iris Dressler
(German-English Translation: Dawn Michelle d'Atri)

Scenarios

Postcapital, first shown in 2006 at the art institution La Virreina in Barcelona, is presented in a different way at each exhibition space it graces. In Stuttgart, the presentation consisted of an ensemble of accessible exhibition modules portraying the outside view of an "urban silhouette" shifted from the center. The video montages, images, and documents which could be seen inside are all based on Andujar's digital archive and were focused on various contextual aspects.

Chronology

The expansive setting was framed by a voluminous frieze of images delineating a subjective chronology of events having taken place between 1989 and 2001. The first and last images were derived from an advertising campaign in a South African daily newspaper operating with the slogan "The world can change in a day." One motif shows the Berlin Wall on November 8, 1989 and the other the square at New York's World Trade Center on September 10, 2001.

Private/Public

Contrasted on two respective banners were logos of globally operating companies opposite names of left-wing organizations: in proxy for, on the one hand, the privatization of almost all public spheres of life and, on the other hand, the re-appropriation of the public scopes of agency.

Media Noise

Positioned in front of the "urban silhouette" was an open video installation drawing on "old-media" archive inventory. It interrelated Cold War propaganda films, political advertisements, entertainment "for men" (soccer; sex), commercials and financial news.

Modules

The "urban silhouette," a labyrinthine ensemble of exhibition modules, could be accessed through two entrances where visitors encounterd a video projection. One showed a video montage of documentations of walls being stormed. The other showed a helical camera pan along the satellite image of a metropolis. Only upon second glance is the urban texture recognizable as "Ground Zero."

Border Crossings

The six exhibition modules connecting the two entrances contained audio, image, and video collages focusing on the various contexts. The space adjacent to the "storming of walls" presented various declassified documents related to the "revolutions of 1989" in Eastern Europe. Highlighted here were, furthermore, a series of other events that provoked or heralded decisive changes in 1989: for instance, the Tianamnen Square massacre in Beijing, the U.S. troops' invasion of Panama, or the Exxon Valdez oil spill.

9/11 Mysteries

The exhibition module next to "Ground Zero" revealed a counterstatement to the official reports on the attacks of September 11, 2001—the video documentation, 9/11 Mysteries, substantiating how the collapse of the World Trade Center towers could only have been caused by targeted explosions. The aim here was not to corroborate or to invalidate any particular

theory, but rather to explore the question of what its collective credibility is dependent on. At the same time, Andujar referenced Pinochet's military coup on September 11, 1973 in Chile.

Red Box/Black Box
Situated at the center of the architectural ensemble were two exhibition modules, one red and one black. The red box comprised sources like the "Marxists Internet Archive" or a compilation of various musical interpretations of the "Internationale." In the black box, Andujar showed his video work Honor, which interweaves images of war and terror from computer games, newscasts, amateur documentations, and advertising campaigns. In contrast, he examined the representational forms of resistance in a slideshow, collecting images of the global demonstrations against the war in Irak, which took place on March 20, 2003.

Cartographs and Diagrams
Forming a "hub" between the different spatial segments, an open booth housed a collection of maps and diagrams that presented distinct interpretations of globally entwined social, political, and economic changes. An animation interlinking the satellite images of current megacities and agglomerations likewise points to an altered perception of the world.

Archive and Workshop
The "heart" of the archive—the server—was concealed behind the "urban silhouette." Through different computers networked with the archive server, visitors were provided with direct access to the entire stock of data in the archive. They could use it for personal research, to copy materials, to intervene in the archive's classification scheme, or to present their own selection from the archive on monitors. In addition, a series of events were held in the archive section.

Library
An element decoupled from the archive section, the digital library offered access to writings, texts, videos, and audio documents from, or about, over two hundred authors who have enduringly influenced current thought. A selection from the inventory was made available in printed form.

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Technologies To The People/Daniel G. Andújar
www.danielandujar.org

Technologies To The People (TTTP) began in 1996, as part of the "Discord: Sabotage of Realities" exhibition project that took place at the Kunstverein and Kunsthaus in Hamburg. It was originally presented as a virtual company dedicated to bringing technological advances closer to the least privileged; a sort of vague corporation that reproduced dissuasive language, the identity tics and visual archetypes associated with commercial companies in the digital environment. As a definition of the context in which TTTP originated, it is important to refer to a certain incipient explosion that was gathering momentum in the world of information technology at that moment; monetary mirages materialised there, —public companies with inflated stock prices, exaggerated initiatives and platforms with no definition— which, after acquiring incomprehensible media prominence, disappeared as if they had never existed. At the same time, and also in this initial period of the Net, notions uncritically idealising a supposed independence and democratisation of knowledge that the Internet should bring with it began to

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crop up, though in the end they never materialised. TTTP thus appears as a parody in the aforementioned double sense, i.e., as a disconcerting antithesis to the hypothetical wrongdoings of technological corporations, and also as an ironic counterpoint to the exhortations of the disciples of digital liberty.

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Nonetheless and in hindsight, it could be said that TTTP has developed four more or less distinct courses of action throughout its lifespan: one, shaped around the launch of various products with which the corporation meddles in the market, ridicules the productive capacity of the company itself and styles strategies for connecting and empathising with hypothetical users. Among the most prominent projects in this sphere would be the Street Access Machine (1996), a machine allowing those begging in the street to access digital money; the Body Research Machine (1998), an interactive machine that scanned the body's DNA strands, processing them for scientific experiments; and x-devian by knoppix, an open-source operating system presented as part of the Individual Citizen Republic Project: The System (2003) project. Another course the initiative takes would be the critical reflection on the art world TTTP presents through the Technologies To The People Foundation with its collections distributed free of charge, —Photo Collection (1997), Video Collection (1998) and Net Art Classics Collection (1999)— already calling the idea of material and intellectual property into question. A third conceptual area would be constituted by the creation of the so called e-pages (e-arco.org, e-manifesta.org, e-seoul.org, e-valencia.org, e-barcelona.org, e-sevilla.org, e-norte.org and e-madrid.org among others), which have become true platforms for citizen reflection linked to a specific cultural environment and a very concrete set of problems. Also to be highlighted among TTTP's activities is the construction of the vast Postcapital Archive.

The Postcapital Archive (1989-2001), www.postcapital.org, was presented for the first time in 2006 at the La Virreina Centre de la Imatge in Barcelona as part of the Postcapital Politics, the city, money project, together with the work of artist Carlos Garaicoa and essayist Iván de la Nuez. Since then, this multimedia proposal in process —that not only allows user consultations but also copying and even modification— has gone on expanding in successive exhibitions, workshops and interventions in public space carried out in Oslo, Santiago de Chile, Bremen, Montreal, Istanbul, Dortmund, and most recently at the Württembergischer Kunstverein in Stuttgart as an anthology.

In its current configuration, the archive contains more than 250,000 documents compiled from

the Internet by Daniel G. Andújar over nearly a decade of creative work. These materials, among which publications, video and audio clips and image banks are to be found, sketch out a vast examination of the geopolitical transformations and the state of communist and capitalist ideologies in the period spanning from the fall of the Berlin Wall to the attack on the Twin Towers in New York. Throughout this entire period, the Postcapital Archive (1989-2001) has continued developing projects of different scales and formats, some of which shape its presentation in "The Unavowable Community" project. Thus the proposal developed for the Venice Biennale hinges around two major thematic areas in confrontation: one revolves around media imagery and the ideological stereotypes generated during the period spanning from 1989 to 2001; the other reflects on the nature of the archive itself, in which mechanisms of organisation, compilation and representation are used to categorise knowledge. Found within the first of these sections is the so-called Time Line, an extensive series of images from the media and advertising that shape a subjective chronology derived from contrasts and antagonisms where the most varied of political occurrences from the post-capitalist period are narrated and illustrated. This sort of visual diary has its beginning and end in the publicity campaign launched by a South African newspaper with the slogan "The world can change in a day", which made use of the confrontation between two photographs, one of the Berlin Wall on 8 November 1989 and another of the World Trade Center on 10 September 2001. "Border Crossings", a video collage illustrating different forms of 'outflanking', from a leap from the Berlin Wall to border traffic in Ceuta and La Gomera, is also located in this section dedicated to questioning political stereotypes. A video memorialising the Tiananmen Square student massacre in 1989 is presented as a contrast to this sequence. Also to be noted here are the works titled "Honor", a compilation dedicated to the Iraq War interweaving journalistic documents, videogame animations and clips from amateur movies filmed by the American marines themselves; "No War", an anthology of recordings about the mass protests against the U.S. conflict with Iraq that took place in 2003, and finally, "Tuesday, September 11", contrasting the citizen shock experienced at Ground Zero in New York on Tuesday, 11 September 2001 with the situation of political chaos that also occurred on a Tuesday, 11 September in Santiago, Chile in 1973 as a result of General Pinochet's military coup.

In terms of the work integrating reflection on the forms of organising knowledge proposed by the archive, an intervention that has already become a sort of emblem of the Postcapital Archive (1989-2001) is noteworthy. It consists of two large panels that show, respectively, the logos of primary global corporations and the names of leftist organisations from all over the world, thus confronting capitalism and communism, the market and ideology. The server that unites all of the compiled material and offers the users the possibility not only to copy it but also to participate in its organisational layout is also located in this same semantic space, at the heart of the archive. Finally, we find two proposals that are complimentary in a certain way: an extensive collection of maps, diagrams and cartography that interprets recent social, political and economic changes, relating them to images of new megacities and urban sprawl, as well as the so-called Postcapital Library, likewise a cosmology, including texts, videos and other documents by over two hundred authors that could very well constitute a sort of post-capitalist canon.

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Extracts from "Hacking the Interfaces of Access Culture and Envisioning the Literacy of the Post-Capitalistic Future: On The Installation Works by Technologies To The People / Daniel García Andújar"

Jacob Lillemose

Access to Technology is a Human Right™

Since its foundation by Daniel García Andújar in 1996, the organisation Technologies To The People (TTTP) has promoted its multiple activities under the heading of this slogan, and as such it serves as a relevant point of approach to these activities.[1] The slogan is a straightforward, honest political statement, yet with the addition of the trademark sign the statement introduces an ambiguous, if not downright confusing discourse. What does it mean to trademark a self-declared human right, and what kind of property is the trademark actually protecting, the content or the sentence? In accordance with this ambiguity neither TTTP nor Andújar have explained the reason for the trademark, nor have they commented on the slogan, except perhaps by trademarking several of its projects. One of those projects might in fact suggest a preliminary reading of the slogan. *Remember, language is not free™*, alternatively titled *Language (Property)* (1997),[2] is a web project listing slogans that have been trademarked by various pioneering IT companies—including TTTP's own[3]—as hyperlinks to the respective companies' copyright declarations. Read as interconnected statements, the slogan and title suggest that the question of access involves issues of economic interests in the form of intellectual property and, furthermore, that the question of access, besides its practical dimension of actual access, is also a conceptual question in the sense that it involves the language and imagery that frame the access. Hence, when the work of TTTP/Andújar addresses the increasingly crucial question of access to technology as well as information in contemporary culture, it is not simply as a question of having access or not.[4] What makes the work such a valuable (artistic) response to this question is that it focuses on the access itself and expands the question to concern how the access is formed by mediating layers of significance. In *Technologies To The People Video Collection* (1997),[5] the announced content, online copies of classical pieces of video art, is ultimately inaccessible, and instead one is involved with the process of (not) getting access. By engaging with these layers, TTTP/Andújar supplies the practical and formal questions of access with questions of what uses the layers institute and not least which ideas of 'the people' they put into practice. From its early web-based projects such as *Armed Citizens* (1998),[6] which displayed the easy access to buy handguns over the World Wide Web, or *The Street Access Machine* (1996),[7] which promoted a mobile device giving beggars access to the credit card economy, to its current installation works such as *Postcapital Archive* (2004-),[8] TTTP/Andújar has employed a distinct tactic combining irony and criticism, fiction and reality, to playfully explore this dimension of the access to technology and information in contemporary culture. It has given the people access to incomprehensible amounts of cultural data, of which the thousands of terabytes in *Postcapital Archive* is a recent example, at the same time as it has challenged the people to develop an alert awareness of the layers of significance as a highly politicised level of cultural control as well as liberation and empowerment.

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Whether it is in the form of a website presenting its own activities[9] or a 'data-base installation' of media material as in the *Postcapital Archive*, TTTP/Andújar is concerned with programming relations of exchange. Its organisations and presentation of information processing anticipate perceptions and uses of the Internet and software which, rather than being directed by automatisms and principles of functionality that eventually lead to cultural reproduction, are guided by cultural reflection and experimentation. Moreover, the connection with conceptual art emphasises that although TTTP/Andújar works skilfully and specifically with the Internet and software, and is often associated with so-called 'net art' and 'new media art', its activities escape the 'NetArt-Ghetto' announced on its website. To the extent that TTTP/Andújar uses digital media and technologies it is as a cultural discourse. It is concerned with how these media and technologies technically, economically and socially produce culture and the access to it and not least with how this cultural condition can be mediated
by aesthetic forms that involve the active participation of the people. One such form, which is also prevalent in conceptual art, is the installation.

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A well-recognised and much debated term within interface theory is 'usability',often used in association with the notion of 'transparency'.[28] Usability generally applies to the design of interfaces guided by principles of easy and effective use, allowing the user direct focus on and access to the content. As its home page clearly demonstrates, TTTP/Andújar does not conform to the principles of usability and transparency.[10] On the contrary, the design and infrastructure of the home page complicates navigation, in some cases to the point of mystification. It focuses attention on the mediating function of the interface and how it organises and conceptualizes the access to content. This is an interface aesthetics that TTTP/Andújar advances in its installations. The installations facilitate use in the sense of giving access to content, but contrary to the principles of usability they emphasise the interface as a complex element to be considered and reflected in interplay with the content. Rather than giving immediate and intuitive access to the content, the installations function as a contextualising meta-layer that employs multiple codes, often through fiction, to produce specific forms of access, forms that are not easily decoded, or rather, that do not call for decoding in the traditional sense but activate a more profound and conscious use.

As interfaces, the installations of TTTP/Andújar conduct what Jacques Rancière has conceptualised as 'a distribution of the sensible'. A distribution of the sensible designates "a distribution of spaces, times and forms of activity that determines the very manner in which something in common lends itself to participation and in what way various individuals have a part in this distribution" (Rancière, *The Politics of Aesthetics*, 2004).

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The installations function as tools for the production of a people of subjectivities, for "processes of subjectivisation", to quote Rancière, at the same time as they function as the tools that these subjectivities can use to interact with culture, through a feedback of human ideas, sensibilities, energies and agency. Like hacker manuals, they are processual tools empowering these subjectivities with the capabilities to liberate and develop themselves. What makes the installations of Technologies To The People/Daniel García Andújar one of the most artistically compelling and politically pointed responses to the challenges of contemporary access culture, then, is not simply the content of cultural data that they give access to, although that in itself is impressive and powerful, not least in *Postcapital Archive*. The people of information processors that the installations practically and conceptually envision for that access are their true

accomplishment. It is a people that represents a new kind of literacy, a kind of literacy akin to that expressed by a hacker, who educates himself by challenging the logic of the system, rather than by the student, who learns how to work a system according to the system's own logic. This 'hacker literacy' is a non-institutionalised and non-disciplined literacy, an autonomous, self-reflective and imaginative activity that disturbs the equilibrium and control mechanisms of systems. It represents a new, unorthodox yet advanced way of information processing that is able to operate the radical complexity and potentiality of the system, and thereby it is able to open the system, in this case access culture, and keep it open for continuous rediscovery and reinvention, by the people. Essentially, the hacker literacy constitutes a post-capitalistic community to the extent that it is based on free common sharing of information, knowledge and experience of a multiplicity of hackers "being singular plural" to quote Jean-Luc Nancy. So far this community, the community of the access culture of the future, is still in its embryonic stages of development, but by involving the people in its production the installations present us with the prospect that that future is not so distant.

1. Officially, Technologies To The People is an entity in itself at the same time as it functions as a conceptual framework for Daniel García Andújar's artistic practice. Technologies To The People has sponsored several of Andújar's projects and even awarded him a prize, while Andújar has represented and spoken on behalf of Technologies To The People in a number of contexts. To attempt a categorical distinction between the company and the artist is pointless, just as the ambiguity regarding their interrelation is a point. For this reason, the text will refer to them as TTTP/Andújar, a plural singularity which appropriately reflects Jean-Luc Nancy's notion of "being singular plural", and which, in dialogue with Maurice Blanchot's notion of 'communism', informs the general curatorial concept of the pavilion.
2. http://www.irational.org/tttp/TM/warning.html
3. Copyright © 1997 Technologies To The People Incorporated. All rights reserved. Technologies To The People, Inc. is a registered trademark. Reproduction in whole or in part without written permission is prohibited. All other trademarks or registered trademarks are property of their respective owners. Other product and company names mentioned herein may be the trademarks of their respective owners.
4. The question of access or not is rather formulated as a question of access for whom. A statement from The Technologies To The People Annual Report 2000 thus reads, "Technologies To The People is aimed at people in the so-called Third World as well as the homeless, orphaned, unemployed, runaways, immigrants, alcoholics, drug addicts, people suffering from mental dysfunctions and all other categories of 'undesirables'. Technologies To The People is for people denied access to the new information society and new technologies. Technologies To The People wants more people to be networked".
5. http://www.irational.org/video. The online version also works as an integrated part of an installation.
6. http://www.irational.org/tttp/Crypto/armed1.html
7. http://www.irational.org/tttp/*siteTTP/index.html
8. http://www.danielandujar.org/tag/postcapital
9. http://www.irational.org/tttp/primera.html
10. Jakob Nielsen is among those who have popularised the term usability and his website, http://www.useit.com/, is a clear example of how, according to the principles of usability, the interface in accordance with classical communication theory should function as a neutral medium for the transmission of information. Donald E. Norman, who has worked with Nielsen on a number of projects, has launched the idea of 'the invisible computer', the completely integrated machine, which would be the ultimately transparent form of technology. The user would not have to worry about interacting with an interface or even a computer. Using a computer would be an immediate, intuitive experience. While this 'invisible computer' might offer certain possibilities for the experience of technology, it would also tend to make him/her blind to the politics of the interface (s)he is interacting with, thus representing potential hidden manipulation and exploitation of the user. When TTTP/Andújar emphasises the interface, making it and the computer visible, it is with the intention to obtain the opposite effect, namely to enable the user to understand and engage with these politics.

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Extracts from "Ways of Working"
Iris Dressler's interview with
Daniel García Andújar

Extracts from "Ways of Working": Iris Dressler's interview with Daniel G. Andújar

I do not distinguish between one activity and the other. Art also has a political function and needs to take a clear ethical stance. As I understand it, art cannot limit itself to simply airing great questions about the human and the divine, or to obeying strategies which are purely aesthetic or marketplace driven; it must rather be committed to and involved in social and political processes. I think that these are the kinds of territories where visual artists can show signs of commitment and set examples with their work; without these, their ability to act becomes very limited. Historically, artists' work has been associated with visions that are too egocentric and hyper-individualistic, focusing on the vision of the one-of-a-kind object as the sole material reference to their work. It is something that is transformed into mere exchange value in a market that is also simultaneously evolving in its own economic context. As we mentioned earlier, we are caught up in a sweeping process of change, which is creating attitudes that allow for DGA ID management on a global level of different movements in favour of the development of new forms of innovating and creating collectively. These attitudes are also in favour of freely sharing the acquired knowledge and the right to use it. It is a complex global process of cooperation and development that is constantly expanding its areas of interest and growing in participants. They are ways of organising work that have been declared more productive with tremendous capacity to direct these innovations towards the goal of communal interest. Social cooperation reveals its powers of innovation and creation, understood as the best way to support a model that allows for the distribution and expansion of the contents for the participants, the users and the audience. Obviously, artists must belong to the process of change, and it will not be easy to adapt.

We have to demonstrate our ethical commitment with the work we do, incorporating it into the process that develops the various aspects that constitute our social, political and cultural context. We are living through a re-formulation of the processes of the production, transmission and appropriation of symbolic goods that makes us reconsider the models for constructing subjectivity and social organisation.

Walter Benjamin had already written about producers in 1934: "A writer who does not teach other writers teaches nobody. The crucial point, therefore, is that a writer's production must have the character of a model: it must be able to instruct other writers in their production and, secondly, it must be able to place an improved apparatus at their disposal. This apparatus will be all the better, the more consumers it brings into contact with the production process —in short, the more readers or spectators it turns into collaborators."

We must begin by redefining the role of the artist in this society, even within its specificity, and there is nothing wrong with that —or is this the only field that cannot have a crisis or be in a state of constant change? Aren't professionals in other disciplines —educators, journalists, scientists— trying to redefine or rethink their role in society, to gradually adapt to change, to find their place in society? A process must be started to break with the classic conception of the artist in order to create a different one which should be processual in nature, akin to the character of an analyst, informer or critic, within a reality of logical answers to the current exclusionist, bourgeois state of art institutions —the museum, the market, the academic DGA

11

ID world, the conservative concept of the artist. Artists must offer alternative actions, open spaces of confrontation and criticism.

This implies going into the arena, questioning the structure as a whole and convincing others that we can restructure the entire system using different parameters; processes other than the ones proposed by the current court artists, official portraitists, roundabout artists and decorators in cahoots with the powers that be. We cannot resign ourselves to turning back to the cathedral, painting vaulted ceilings in theatres and decorating the apartments of construction business's nouveau riche. Obviously we're pushing the issue one step further, reformulating a thorough rereading, but I don't believe that we are doing anything more than observing what is going on around us and questioning it, questioning it all the time, learning to read the reverse of images. It is nothing new.

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The public space forms the basis on which I operate as an artist and so I reflect on it and formulate questions about it. Reclaiming the public space is a historical constant that is continually being redefined; we are currently working within a very confined space, subject to constant pressures. It is necessary to expand this space, and to do so we must be very alert to proceedings directed towards limiting the use and enjoyment of these free spaces. Every working context is conditioned in different ways. The conditions for reading the situations are different, and as such expressing which practices to follow also varies for each case. The city has been the point of reference for public space as we have known it until very recently; it is subject to a complex system of relationships and ongoing negotiation. The Web, as a public space, is also determined by social and power relationships and by a system of negotiation quite similar to that of the city. By contrast, the spaces marked off for developing artistic practices are specially designed: the result of a historical evolution with the aim of creating a base for structuring artistic language.

It is a specific, restricted, protected space for a highly defined cultural process. As artists we should invest much more in its management, evolution and transformation, or we should abandon it once and for all, in which case its function will remain DGA ID limited and subservient to service and entertainment industries. As regards to the media, the traditional media, i.e., radio, television and the print media can no longer continue to support themselves as a fundamental pillar of a structure that has been foundering for some time —it has already had its turn and its methods are being contended. Unilateral, closed, defined discourses that do not offer an opportunity for response, participation or being managed collectively are no longer accepted.
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We are still engaged in a process of digitisation that is transferring a good part of our visual legacy from its formal physical format. All this information is being placed in containers located on a new plane near the public space with high visibility and accessibility. This circumstance generates a new, saturated, ornate and noisy visual panorama, creating a new landscape that will modify the relationships with our imagination. We can generate and consume content very quickly, but also modify and retrieve it with the same swiftness from an enormous archive continually being created and examined. The primary transformation in the era of information society is the evolution of habits in public, and as an audience, to the extent that we can speak of a new era of participation and interpretation. The audience no longer wants to be limited to receiving information, loathes being the passive subject of cultural processes that exclude, and wants to interact with these new media, participating in the process of transmitting information

and being an active part of this information's evolution and transformation into knowledge.

….

Formulating questions is a very important part of the artistic praxis. I wanted to get away from unilateral, closed, defined discourses offering no possibility for response, participation or interaction. The projects reproduce processes, and these processes normally imply a certain level of complexity that we should not seek to conceal.

Visual language is the most valuable tool in artistic practice, but 'the visual' is currently associated specifically with contemporary digital territory, digital recreation, publicity; we artists are no longer the only ones capable of influencing the visual imaginary, and not only that, but I think we have lost part of this capacity. Perhaps it is the moment to stop making more noise and creating more images. This doesn't necessarily mean stopping working with images. We should join this battle and shoulder certain responsibilities: discover what is behind the images, teach how to decode them, help open the code to the visual framework, showing the reverse side of all this, laying bare its entrails. It is a language full of capabilities, but it is caught up in the struggle for control and domination. Language can change the world, or it should.

…

I am interested in emphasising the audience's inability to access the top of the podium, to climb up the tower and take the reins of the discourse. My work is about de-hierarchising these processes. No one may raise their voice above others', and so I don't let anyone do so. This is why I always position the server, the 'archive', beneath the tower, as a mechanism for distributing information that works at the floor level, feeding the other elements that make up the installation. This is an attempt to indicate that what has held the tower upright for so long is precisely its hidden mechanisms. Let's learn to use them.

In this information society, the basic resource will be knowledge, and the will to apply knowledge to generate more knowledge should be grounded in a heightened effort to systematise and organise it, demanding that learning be lifelong. This was the big change, beyond mere formal questions about the media. In a short period of time we have gone from visiting the museum, the library, the archive, to living within the archive itself. We do not, as individuals, have the ability, time or memory to comprehend the entire system. Researchers tell us that the human being's working memory capacity is limited to remembering four things and no more, even if we employ memory tricks like repeating something many times or grouping and classifying things. How, then, are we going to manage this vast quantity of documents, information, images and so on? We have to generate mechanisms that allow us to transform all this noisy mess into specific knowledge to be able to develop any particular nuance of our personalities. And we have to undertake this in a collective way, seeking new mechanisms from a number of fields and disciplines, certainly beginning with education. I propose creating a true culture of the archive, learning to learn from the context of a wealth of choices —life within the archive-, in a knowledge society that gives options and requires us to choose again and again, to learn without limits, to value new opportunities and confront numerous challenges and puzzles; a knowledge society that is unacquainted with genre work, that calls old classifications, control systems, hierarchies, legitimacies, values and so on into doubt time and again.

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Post_Cyber-Communism
and the Holes in the Pavement
(v0.2.0.1)

Orton Akıncı

Daniel García Andújar describes the condition and the period after the "fall of the Berlin Wall" as an aspect of post-capitalism, rather than of post-communism. That condition, the period covered in Andújar's project "Postcapital. Archive 1989-2001" also features the advance in information technologies and the phenomenon of the Internet.

When the students began ripping of the paving stones to throw them to the police during the events of May 1968 in Paris, they realized the yellow sand underneath the paving stones; the cobblestones. And when they also turned on the water pumps, the sand got wet. Yes, this was the "beach". The beach of freedom, covered up by the pavement of the modern civilization of property and control. The "beach" was the "another world", "under the paving stones".

In his 1998 essay "Cyber-communism", Richard Barbrook stated "the Americans are superseding capitalism in cyberspace". This was also the time Andújar describes as an aspect of post-capitalism. According to Barbrook, the Americans were having a different experience than that of capitalism in their daily Internet practice. This experience, which he relates to that of communism, was a consequence, an aspect of capitalism. According to Barbrook, it was capitalism itself which made the "digerati" a powerful class with high salaries, and it was the digerati who developed the information technologies, the Internet and the idea of free/open source software, as well as many other possibilities that enabled the individuals to "supersede" capitalism in "cyberspace". Just like the scenario Karl Marx proposed for the end of the capitalism: *"At a certain stage of development, the material productive forces of society come into conflict with the existing relations of production or -- this merely expresses the same thing in legal terms -- with the property relations within the framework of which they have operated hitherto. From forms of development of the productive forces these relations turn into their fetters. Then begins an era of social revolution. The changes in the economic foundation lead sooner or later to the transformation of the whole immense superstructure."*

The Internet, which used to be a "beach" (for a very brief period) for those who believed in the "possibility of another world" (if we happen to use the slogan of today), is not a different space than the "Babylon" we live in. Not anymore. It used to be a beach which was only visible to those with a vision, but also to those who became aware of this vision and tried invading this beach to make the possibilities invisible by filling the holes in the pavement covering the beach; the holes that enabled those to be aware of the beach.

The Internet used to a "beach"!

For some, the Internet used to be a beach when we had another life there other than our daily lives.

The Internet used to be a beach for some when we were all anonymous on the Internet with the nicks we chose for ourselves. When we had our peers with their nicks they had chosen for themselves in our contact lists, instead of our high school friends and families with their ID names they didn't even choose.

For some, the Internet used to be a beach until the time when netizens became masses that needed to be tracked, controlled and censored when "needed".

The Internet used to be a beach for some until we became valuable customers on the Internet that needed to be "personalized" for Internet advertising while our "data bodies" were being tracked , captured and traded for this "personalization", completely ignoring our privacy.

For some, the Internet used to be a beach when sharing our wireless Internet connection with our neighbors was regarded as a "new form of hospitality". Until the time that we were frightened by the threat that everybody, even our neighbors, could be "criminals" who would exploit this connection we share for "illegal" actions such as "p2p file sharing" and put the blame on us.

For some, the Internet used to be a beach when people were asking for "free, public wireless Internet connection" for everybody from local governments as a social service. Until the time that we were targeted as customers for personal broadband Internet (wireless high-speed Internet access) by GSM operators, which also simplified the tracking and personalization process for them to capture our "data body" and match it with our identity. We are even being charged separately for this Internet usage which is matched one to one with our identity.

The Internet used to be a beach for some until the time when Metallica sued Napster for enabling illegal file sharing of their songs.

The Internet used to be a beach for some when there was an alternative to what Derrida calls "the impossible possibility of the gift", for kids on the p2p networks, who were "incriminated, accused, charged and busted" for sharing the "digital gifts" (which are not subject to scarcity), without even knowing who their peers were.

For some, the Internet used to be a beach until the kids who share their photos online were targeted for selling convenient products of "printer docks" to "easyshare" their digital photographs by "printing" them.

The Internet used to be a beach for some until the time when some young people who had innovative ideas and projects for the Internet began realizing these projects not to "realize themselves", but with the "American dream" of becoming rich by selling these projects one day to big corporations that were already monopolizing the Internet.

The Internet used to be a beach for some until software engineering students at the universities (the universities which are also encouraged to cooperate with the industry to get patents instead of creating free/open standards and knowledge for the public) were depoliticized and educated to become capitalist entrepreneurs, without having any idea of what "GNU General Public License (GNU GPL)" is.

For some, the Internet used to be a beach until the time when the idea of "open source" arrogated the idea of "free software" and depoliticized its social context and rendered the idea and the promise of "free software" invisible.

The Internet used to be a beach for some until the Creative Commons arrogated the idea of "free culture" overlooking the importance of the "share alike" and the "derivative works"

approaches of the "copyleft" attitude and the economic model of the "free software" based on creating added value that also enabled the work's commercial use.

The Internet used to be a beach for some until the "crowdsourcing" approach depoliticized the idea of "commons-based peer production" by reducing the social, economical and political context of being "peers" to the idea of being "crowded" and until the time when the idea of p2p was reduced to bare "pirate file sharing".

For some, the Internet used to be a "beach" until the time when the "sand" was covered with the "pavement".

It may be too late for the possibility of another world in the capitalist world we live in. It is too difficult to throw away all the paving stones on the beach without the aid of some "technology" such as a political approach to information technologies. But we can start with struggling for the "possibility of another Internet". A "free, p2p distributed Internet" where we can be "anonymous" if we want. A free Internet like that of the "Freenet". A free Internet where we have the right to produce, distribute, access, appropriate and share information to "build culture". "Free culture", not the open "source" culture. Not culture as a bare "source" of "crowdsourcing" for profit, but culture as the "commons" for peers. Not with "commons without commonality" like the Creative Commons but with copyleft commons.

Political approach to information technologies is crucial to render its potentials visible for making another world possible. If the "base", which is the "mode of production", determines the "superstructure", which is culture, then "the commons based peer production" as defined by Yochai Benkler offers "a new mode of production" as stated by Michel Bauwens. Also for the case of individual production, an artist, who no longer needs the capitalistic relations of the "culture industry" to produce, reproduce and share/distribute her/his productions, provides an alternative to the capitalist mode of production based on the financial capital. Because the artist can produce using information technology tools such as "digital duplication" (even using other "digital multiplication" methods of "digitizing" and "transcoding") and "distributed p2p networks" that democratize the production, multiplication and sharing of that production. This "base" can determine the "superstructure" of free culture.

If "the superstructure can determine the base", then we can begin to consider the "free culture" movement, which is influencing more and more artists to make their productions "free" (as in freedom). This also forces the "culture industry" to change the way it operates. A culture based on "donation" with free will can also constitute the real "use value" of cultural productions instead of their "exchange values".

No matter if "the base determines the superstructure" or "the superstructure can determine the base", we are witnessing a change in both the "base" and the "superstructure" in certain areas.

The promise of capitalism that advocates for itself through the economic problem of distributing limited resources among unlimited human desires is being attacked by both sides of the equation. First of all, the sources are not limited anymore in terms of information (once it is produced). The digital information on the Internet, which can be duplicated in infinite numbers with a "marginal cost approaching zero", also abolishes the problem of "scarcity", except for "artificial scarcity". On the other hand, the idea that the human desires are unlimited is nonsense for the "commons based peer production", where peers contribute to the production with their free will according to their own capabilities and they also benefit from the production according to their needs. Because peers do not consume more than they need.

Joseph Beuys says that everybody can be an artist; everybody can be productive if they have economical and political freedom to decide what and how to produce. Both of those freedoms are granted by information technologies, if they are interpreted politically. Capitalism itself gave the economic freedom to the "digerati" that enabled them to decide what to produce and they produced the tools and ideas that constituted the "digital culture".

The beach of "cyber-communism" as discussed by Richard Barbrook was a consequence, an aspect of capitalism. "Cyber-communism" of Barbrook was also a period of "inter-capitalism"; a period when only those with a vision realized the holes in the pavement and saw the beach underneath. It was an invisible communist interval in the period Andújar describes as an aspect of postcapitalism. But our Internet experience today is no longer what it used to be when Barbrook wrote about its potential (even practice) of cyber-communism in 1998. The Internet is being utilized by capitalism day by day. The holes in the pavement are being filled one by one. The promise of the possibility of another world on the Internet, the "beach", is being rendered invisible again. This state of the Internet we are experiencing now is the consequence of the post-"post-capitalism". The potential of a communist interval in "post-capitalism"; the potential of the "cyber-communism", the beach, which has been buried under the pavement, has not been evaluated politically.

First of all, "another Internet is possible" both as a "base" and an "infrastructure" to determine the "possibility of another world" that would be inspired by the holes in the pavement and the veiled promise of "cyber-communism".

Even though there are still unfilled holes in the pavement, our captured "life on the networked archives" now is post_cyber-communism.

This printed version of this text contains no references since the reader may search on the Internet for any word and concept that s/he is not familiar with if s/he wants to have more information. However, online version(s) of this text that the reader can also find by searching on the Internet, are hyperlinked to the references and may have also been improved.

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Questions. Interview with Daniel García Andújar
Erhan Muratoğlu

The emergence and rapid evolution of the Internet throughout the 1990's which led to a Big Bang of current day Information, and the most recent success obtained with the LHC Project which produced massive information about the Big Bang in the universe, are both products of a very large participatory society of scientists and scientific research centers from all around the world, led by CERN. Ironically, we are still at the very beginning of a new era of many million light-years in which we have to learn how to keep information participatory and harvest this information in order to create knowledge. Participate: To me, this word is the ultimate keyword

for the Postcapital project. The project encourages viewers to be participants; to become involved in forming a collaborative, interactive archive which constantly evolves and produces new meanings through re-shaping information. The project also suggests that other artistic projects should connect in the same manner as "the network of networks" so that they might expand these information bases.

Erhan Muratoğlu: What, in this sense, are your predictions regarding participatory evolution?

Daniel García Andújar: Information and communication technology, and the consequences of globalization have unquestionably had a transforming influence, dismantling old ways of thinking and operating. There can be no doubt that this represents a reformulation of the processes of production, transmission and appropriation of symbolic goods, which forces us to re-examine the models of construction of subjectivity and social organization. We can see a clear break in the linear guidelines of experimentation of time and space, as well as concepts such as authorship or intellectual and industrial property. We are witnessing a re-examination of individual and collective identities, based on the new multicultural context and the context of diversity, resulting in a crisis in the classical systems of representation and the model of cultural reproduction associated with the nation-state. The development of "new technologies" has actually given us the capacity for alternate formulations by offering new media for the production processes and systems of different cultural goods and services, and for ways in which information is distributed and transmitted. With the emergence of a meritocratic hierarchy based on individual effort that works for the collective good and person-to-person relations, -which help to create one of the greatest collective areas for exchange, innovation and creation ever seen in the history of humankind-, we have seen a change in certain processes of collective working and learning .

Erhan Muratoğlu: Do you think that interactivity and non-linearity of information societies are sufficient enough to aid in the constructing of new forms of sharing, hence new economies and governance?

Daniel García Andújar: Social cooperation reveals its power to innovate and create, for it is seemingly the best way of supporting a model that permits distribution and expansion of content for participants, users and audiences. I sometimes look the artist's working space like a metaphor. The artist's working space is in turn a set of spaces, not necessarily physical or joined, where he or she works, investigates, celebrates, listens, visits, consults and exchanges, meets and/or argues as part of a complex system. A process prevails which breaks down the classic concept of artistic education, ushering in another concept which is formative, analytical, informative, critical, and activist in a reality and logic which responds to the situation we now live in - an open experience where we share, learn or contribute, where the idea of open social space and collective experience is possible, where the idea of exchange, collaboration and de-hierarchized experience is emphasized.

We have to accept something that will require our understanding even more crucially in times to come: We cannot individually grasp the complexity that surrounds us; we have to allow for collective intelligence processes to take place.

Erhan Muratoğlu: There is an asymmetrical dynamic between the amount of ever-growing and accessible information and the knowledge that individuals can utilize. Do you think that collaborative information networks would be a cure for this?

Daniel García Andújar: In a short period of time, we have gone from visiting the museum, the library, the archive, to living within an archive. We do not, as individuals, have the ability, time or memory to comprehend the entire system. Researchers tell us that the working memory capacity of a human being is limited to remembering four things and no more, although we can use tricks like repeating something many times or grouping and classifying things. How, then, are we going to manage these vast quantities of documents, information, images, and so on? We have to generate mechanisms that allow us to transform all this noisy mess into specific knowledge to be able to develop any of the particular nuances of our personalities. And we have to undertake this in a collective way, seeking new mechanisms from a number of fields and disciplines, certainly beginning with education. I propose creating a true culture of the archive: learning to learn from the context of a wealth of choices – from life within the archive, a knowledge society that gives options and requires us to choose again and again, to learn without limits, to value new opportunities and confront numerous challenges and puzzles; a knowledge society that is unacquainted with genre work, that discredits the likes of old classifications, control systems, hierarchies, legitimacies, and values.

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Net-Capital /Post-Capital: The Istanbul Node
Özgür Uçkan

1989, the fall of the Berlin Wall and 2001, September 11... These watershed Daniel García Andújar chooses for his network-based archive-process installation signify a paradigm shift: the paradigm shift from scale economies to capacity economies, industrial production to flexible network production, physical power to knowledge power, the nation state to transnational Empire, a unipolar world to a multipolar one, de-centralized and distributed all-encompassing net-world: This is a paradigm coined by the most recent global crisis: Global Network Capitalism...

Andújar's choice of dates also heralds what's beyond this paradigm. The fall of both the Wall and the Twin Towers indicate there is an "after" to capitalism. This potential future ironically feeds off the "network" concept. Because at its core, the concept of "network capitalism" embodies an antagonistic dichotomy. The network topology undermines the foundations of capitalism. The process of capitalist accumulation and profit now depends upon co-operations established online, collaborative intangible labor, innovation networks, and the development of knowledge production, access, dissemination, that is to say the process of creating surplus value through open, continuous, horizontally coordinated networks. Network means co-operation and sharing, whereas capitalism is the product of an instrumental reason dominated by competition. Capitalism is founded upon the private ownership of the means of production, while the network undermines ownership by making the means of production accessible. In Christian Fuchs's terms we are in an interzone in which competition and cooperation co-exist in antagonism. On the one hand, information monopolies (Microsoft, Google), the digital divide, precarious knowledge labor, information warfare, electronic surveillance, Internet censorship, accumulation of reputation online, cyber hate, commodified virtual communities, disinformation; and on the other digital gift economy, file sharing, free software, open content, Creative Commons, Wikipedia, cyber protests, e-participation, co-operative virtual communities, online citizen journalism... On one pole of this dichotomy is e-participation and

participatory economy, on the other e-domination and economy of scarcity. Dominated by competition logic, transnational information capitalism succeeds in colonizing the concept of collaboration for now, through for instance, "participatory" management, team work, strategic alliances, and corporate social responsibility. This is a transition stage from a disciplinary society to a society of (self-)control. A participatory and self regulated information society based upon collaboration is in Ernst Bloch's words a "not-yet" for now. But it is evident that the day will come when capitalism will not be here.

The fact that the data bank of images Andújar's "Post-Capital Archive: 1989-2001" installation can be searched by the audience in a network topology, that is to say the open network format of the project points to a post-capitalism web of possibilities. The meaning of each image changes by triggering an endless series of possibilities in the context of other images we correlate it with. Because the net also means possibility: with our participation, an almost infinite number of combinations have the power to change the world.

As Iris Dressler notes, "post-capital" makes reference to both financial capital and to capital cities. Thus, it depicts the transformation of both capitalism and of urban centered powers. So, what potential narratives does the Post-Capital Archive nurture in the İstanbul node?

The images in the Post-Capital Archive are not foreign to us. There are no "foreigners" in global network capitalism. No place is "elsewhere"*. The net binds the entire space. But one of the characteristics of the network is how it strengthens the nodes. Cities, especially big, multi centered, distributed cities like İstanbul have privileged functions on the net. While one of these functions is to absorb global information and culture, that is to say diversity in the geography, the other is to add localities, local singularities to the global network's universe of values. Therefore the image-bank where we form our own possible networks, also summons our own images to us. We have images that deserve to enter the Post-Capital Archive.

Through which images does the Net-Capital node foretell İstanbul's post-capital future? I think of 1996, the Susurluk accident and 2007, the murder of Hrant Dink. Or 1999, the Marmara Earthquake and 2010, the protests of Tekel (Turkish Tobacco and Liquor Administration) workers. Or 1997, February 28, the post-modern coup-d'état and 2009, the arrest of retired army generals... We can interpret these dates and the images they evoke based upon an axis of cooperation dominated by the logic of collaboration and build from these instances a network expanding towards our potential future. We can thus realize our part in the large and complex node of the global network, and venture to a post capital future. Because network is memory.

As Andújar says, art has to be responsible. Aesthetics is not enough. Art has to be ethical. By playing with our common mind, Post-Capital Archive provokes us to partake in the future. Network is possibility...

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Alternative Economics, Alternative Societies

Oliver Ressler

After the breakdown of real-existing socialism, it was said that there were no alternatives to capitalism. Without a counter-model to the dominating system, alternative concepts for economic and social development face hard times. In industrialized nations, only those "alternatives" that do not question the existing power relations of the capitalist system and parliamentary representative democracies have been discussed after 1989/1991. Other socio-economic approaches struggle with the stigma of the utopian and are excluded from serious discussion, if considered at all. Astonishingly, this does not change even in times of deep economic crises.

The ongoing exhibition project "Alternative Economics, Alternative Societies" has been realized since 2003 as an expanding archive installation. "Alternative Economics, Alternative Societies" focuses on diverse concepts and models for alternative economies and societies, which all share a rejection of the capitalist system of rule. An interview was carried out for each concept in the framework of the project with social theorists, economists, and historians. From these interviews, 16 videos in various languages were produced over the years.

"Alternative Economics, Alternative Societies" turns against the conception that reflection on alternative forms of how to organize societies can nowadays take place only as a historical research project. Alternative forms of economies and societies may be regarded as "unrealistic", because at this time, the most important social conditions do not exist for introduction and transformation (perhaps with the exception of Venezuela, Bolivia and Ecuador). In any case, it appears that there is no alternative to outlining alternative models in order to not only criticize the existing hegemonic system, but also to introduce an inclusive social change in the long run.

At the beginning of the 21st century, it is no longer possible to talk about the alternative – which socialism was for many people in the 20th century – but about a whole bundle of measurements, initiatives, adjustments, counter-strategies, and models. The project "Alternative Economics, Alternative Societies" understands the break-away of clear orientation as an opportunity: It assembles elaborated descriptions of organizing models for alternative societies and economies, certain principles which are of importance for the development of a society, and descriptions of concrete historical experiences. It presents concepts that do not prescribe and predetermine each detail of the society, but leave free space for people to introduce their own perceptions. Such a society cannot be achieved through a kind of master plan that some small elite group has in mind. It should be achieved through a broad process of dialogue involving as many people as possible. It has to be a kind of open, transparent, bottom-up policy developmental process. In one of the videos realized for "Alternative Economics, Alternative Societies", the German writer Christoph Spehr points out that today, utopian thinking does not have to be prescriptive in the sense that it dictates what to do. The conceptual structure of "Alternative Economics, Alternative Societies" – editing a non-hierarchical structured pool with various social and economic models – is influenced by basic considerations which lead to the creation of the World Social Forums, namely to avoid the dominance of one movement over another.

The models presented in the project can be particularly contradicting. But they still share a couple of principles such as the strengthening of direct and participatory democracy, a just distribution of wealth and means of production, a strong solidarity between people, the suppression of hierarchies, and the introduction of structures favoring self-management.

Artistic practice is sometimes described as a form of alternative or utopian thinking, but there aren't many art projects which seriously engage in bringing about social and economic change. The intention of "Alternative Economics, Alternative Societies" is to provide people with ideas on which a society better than the existing one might be based, and to initiate discussions. The achievement of "Alternative Economics, Alternative Societies" is that it has created real temporal spaces for thinking, networking, exchange, information and inspiration in 21 cities around the world[1].

[1]For further information about the particular concepts and models introduced in the project or places of realization please check the book "Alternative Economics, Alternative Societies", Wyspa Institute of Art (Ed.), 240 p., 2007 or the webpage www.ressler.at

<p style="text-align:center">⇛⇝</p>

Sources

Sources

#1

1989

20. 01.	George H. W. Bush succeeds Ronald Reagan as the 41st President of the USA.
March	Berners-Lee started at CERN, Geneva and writes his "www proposal". It should be the origin of the world wide web.
24. 03.	In Alaska's Prince William Sound the "Exxon Valdez" spills 240,000 barrels (11 million gallons) of oil after running aground.
09. 05.	Slobodan Milošević becomes president of Serbia.
04. 06.	The Tiananmen Square massacre takes place in Beijing.
	Solidarity's victory in Polish elections is the first of many anti-communist revolutions in Central and Eastern Europe in 1989.
18. 06.	Elections in the European Union. First entry of the German rightist extremist's party "Die Republikaner" in the parliament.
10. –	
11. 09.	The Hungarian government opens the country's western borders to refugees from the German Democratic Republic.
23. 10.	The Hungarian Republic is officially declared by president Mátyás Szűrös (replacing the Hungarian People's Republic).
09. 11.	East Germany opens checkpoints in the Berlin Wall, allowing its citizens to travel freely to West Germany for the first time in decades.
10. 11.	Bulgarian Communist Party leader Todor Zhivkov is replaced by Foreign Minister Petar Mladenov.
28. 11.	The Communist Party of Czechoslovakia announces they will give up their monopoly on political power.
14. 12.	Chile holds its first free election in 16 years
20. 12.	Operation "Just Cause" is launched in an attempt to overthrow Panamanian dictator Manuel Noriega.
22. 12.	After a week of bloody demonstrations, Ion Iliescu takes over as president of Romania, ending Nicolae Ceauşescu's communist dictatorship.
29.12.	Constitutional amendment in Poland.

Source: en.wikipedia.org

Sources
#2

01. 01.   At midnight the 21st century starts.
20. 01.   George W. Bush becomes the 43rd President of the United States.
23. 01.   Five people attempted to set themselves on fire in Tiananmen Square, Beijing.
16. 02.   US and UK war planes bomb a Baghdad suburb.
12. 03.   The "Buddhas of Bamyan" are intentionally dynamited and destroyed by the Taliban.
13. 05.   Silvio Berlusconi and the Italian House of the Liberties coalition win general elections.
28. 06.   Ex-president Slobodan Milošević is send to The Hague to stand trial for alleged war crimes.
20. –
22. 07.   The 27th G8 summit takes place in Genoa, Italy. Massive demonstrations are held against the meeting by anti-globalization groups. One demonstrator, Carlo Giuliani, is shot dead by a police men.
24. 07.   Tsar Simeon II becomes Prime Minister of Bulgaria.
11. 09.   Attacks at the World Trade Center in New York City, The Pentagon in Arlington, Virginia, and in rural Shanksville, Pennsylvania.
15. 09.   Sikh Balbir Singh Sodhi gets shot in the USA. Apparently, he had been confused with a person of Middle Eastern ethnicity.
07. 10.   The United States invades Afghanistan, with participation from other nations participating in Operation *Enduring Freedom*.
10. 10.   U.S. President George W. Bush presents a list of 22 most wanted terrorists.
20. 10.   Serbia and Montenegro become members of IMF.
02. 12.   Enron files for Chapter 11 bankruptcy protection 5 days after Dynegy cancels a US$ 8.4 billion buyout bid. At the time this is the largest bankruptcy in U.S. history.
11. 12.   The People's Republic of China is admitted to the World Trade Organization.

Source: en.wikipedia.org

Sources
#3

Tuesday , September 11

2001 – USA
Attacks at the World Trade Center in New York City, The Pentagon in Arlington, Virginia, and in rural Shanksville, Pennsylvania.

1973 – Chile
Chile's democratically-elected government is overthrown in a military coup after serious instability. President Salvador Allende commits suicide during the coup in the presidential palace, and General Augusto Pinochet heads a U.S.-backed military junta that will govern Chile for the next 16 years.

Source: en.wikipedia org

Sources
#4

Das Kapital

Das Kapital (Capital, in the English translation) is an extensive treatise on political economy written in German by Karl Marx and edited in part by Friedrich Engels. The book is a critical analysis of capitalism and its practical economic application and also, in part, a critique of other related theories. Its first volume was published in 1867.

Source: en.wikipedia org

Sources
#5

Internationale

The Internationale *is a famous socialist, communist, social-democratic and anarchist anthem and one of the most widely recognized songs in the world.* The Internationale *became the anthem of international socialism. Its original French refrain is "C'est la lutte finale / Groupons-nous et demain / L'Internationale / Sera le genre humain." (Freely translated: "This is the final struggle / Let us join together and tomorrow / The Internationale / Will be the human race.")* The Internationale *has been translated into many of the world's languages. Traditionally it is sung with the hand raised in a clenched fist salute.* The Internationale *is sung not only by communists but also (in many countries) by socialists or social democrats, as well as anarchists.*

Source: en.wikipedia org

Sources
#6

The Communist Manifesto

The Communist Manifesto, was first published on February 21, 1848, and is one of the world's most influential political manuscripts. Commissioned by the Communist League and written by communist theorists Karl Marx and Friedrich Engels, it laid out the League's purposes and program. The Manifesto suggested a course of action for a proletarian (working class) revolution to overthrow the bourgeois social order and to eventually bring about a classless and stateless society, and the abolition of private property.

Source: en.wikipedia org

Sources
#7

Marxism

Marxism is the political philosophy and practice derived from the work of Karl Marx and Friedrich Engels. Any political practice or theory that is based on an interpretation of the works of Marx and Engels may be called Marxism. A theoretical presence of Marxist approaches in western academic fields of research is present in the disciplines of anthropology, media studies, theatre, history, Sociological theory, economics, literary criticism, aesthetics, and philosophy.

Source: en.wikipedia org

Sources #8

Communism

Communism is a socioeconomic structure and political ideology that promotes the establishment of an egalitarian, classless society based on common ownership of the means of production and property in general. Karl Marx posited that communism would be the final stage in human society, evolving into a classless, stateless society of "pure communism". Communism is usually considered to be a branch of socialism, a broad group of social and political ideologies, which draws on the various political and intellectual movements with origins in the work of theorists of the Industrial Revolution and the French Revolution. Communism attempts to offer an alternative to the problems believed to be inherent with capitalist economies and the legacy of imperialism and nationalism.

Source: en.wikipedia org

Sources #9

Socialism

Socialism refers to a broad set of economic theories of social organization advocating state or collective ownership and administration of the means of production and distribution of goods, and the creation of an egalitarian society. Modern socialism originated in the late nineteenth-century working class political movement. Karl Marx posited that socialism would be achieved via class struggle and a proletarian revolution which represents the transitional stage between capitalism and communism.

Source: en.wikipedia org

Sources #10

Stasi

The Ministerium für Staatssicherheit (Ministry for State Security), commonly known as the Stasi, was the official secret police of East Germany. The MfS was headquartered in East Berlin, with an extensive complex in Berlin-Lichtenberg and several smaller facilities throughout the city. It was widely regarded as one of the most effective and repressive intelligence and secret police agencies in the world. The MfS motto was "Schild und Schwert der Partei" (Shield and Sword of the Party), showing its connections to the Socialist Unity Party of Germany (SED), the equivalent to the Communist Party of the Soviet Union.

Source: en.wikipedia org

Sources #11

9 11 Mysteries

911 Mysteries is a careful deconstruction of the official story set alongside clean, clear science. It is ninety-minutes of pure demolition evidence and analysis, laced with eye opening witness testimonials. The 9/11 picture is one of strict and simple physics: How do you get a 10-second, 110-story pancake collapse of a major structure? This is also the story of blasting itself; how shaped charges are strategically placed to slice through steel beams, allowing total control of how a building falls.

Source: amazon.com

Sources #12

Archive

Archives are made up of records which have been accumulated over the course of an individual or organization's lifetime. Archival records are normally unpublished and almost always unique, unlike books or magazines, in which many identical copies exist. This means that archives (the places) are quite distinct from libraries with regard to their functions and organization, although archival collections can often be found within library buildings.

Source: en.wikipedia.org

Sources #13

Library

A library is a collection of information, sources, resources, and services, and the structure in which it is housed: it is organized for use and maintained by a public body, an institution, or a private individual. In the more traditional sense, a library is a collection of books. However, with the collection of media other than books for storing information, many libraries are now also repositories and access points for maps, prints, or other documents and works of art on various storage media such as microform, audio tapes, CDs, LPs, cassettes, videotapes, and DVDs.
Thus, modern libraries are increasingly being redefined as places to get unrestricted access to information in many formats and from many sources.

Source: en.wikipedia.org

Sources #14

Capitalism

Capitalism is an economic system and a form of society, in which resources and enterprises are controlled by private power. In a capitalist system, private control of these enterprises is protected by the

law. A capitalist political system protects the exchange and distribution of capital between legal or private persons, which are driven by competition and profit-maximization, and where investments, distribution, income, production and pricing of goods, commodities and services are predominantly determined through the operation of a market economy in which anyone can participate.

Source: en.wikipedia.org

Sources #15

Cartography

Cartography is the study and practice of making representations of the Earth on a flat surface. Cartography combines science, aesthetics, and technical ability to create a balanced and readable representation that is capable of communicating information effectively and quickly. Cartographic representation involves the use of symbols and lines to illustrate geographic phenomena. This can aid in visualizing space in an abstract and portable format. The cartographic process rests on the premise that the world is measurable and that we can make reliable representations or models of that reality.

Source: en.wikipedia.org

Sources #16

GDR

The German Democratic Republic (GDR) was a self-declared socialist state (but often referred to in the West as a 'communist state') created in the Soviet Zone of occupied Germany and the Soviet sector of occupied Berlin. East Germany existed from 7 October 1949 until 3 October 1990, when its re-established states acceded to the adjacent Federal Republic of Germany (West Germany), thus producing the current form of the state of Germany.

Source: en.wikipedia.org

Sources #17

Market

Markets may be any of a variety of different systems, institutions, procedures, social relations and infrastructures whereby persons trade, and goods and services are exchanged, forming part of the economy. Markets vary in size, range, geographic scale, location, types and variety of human communities, as well as the types of goods and services traded. Some examples include local farmers' markets held in town squares or parking lots, shopping centers and shopping malls, international currency and commodity markets, legally created markets such as for pollution permits, and illegal markets such as the market for illicit drugs.

Source: en.wikipedia.org

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CHRONOLOGY

Postcapital. Archive 1989-2001
Daniel Garcia Andújar

Exhibition
2010
-Postcapital Archive 1989-2001 (1989-2001). OPAL Contemporary Art Space. Curated by Basak Senova. Istanbul Turkey
- Postcapital Archive (1989 – 2001) . The Unavowable Community; Bòlit-LaRambla. Curated by: Valentín Roma. Girona, Spain
- Postcapital Archive (1989 – 2001) . Honour; Espai Visor Gallery. Valencia, Spain

2009
- Postcapital Archive (1989 – 2001), Iberia Art Center, Comisariado por: Valentín Roma. Beijing, China
- Trapped in Amber. Angst for a Reenacted Decade. Postcapital (Honor). UKS, Oslo, Curated by: Helga-Marie Nordby, Bassam el Baroni. Oslo, Norway
- Angel of History, Postcapital (copyright), Laboral , Curated by: Christiane Paul, Steve Dietz. Gijón, Spain.
-Postcapital (Archive 1989 – 2001). "Mauer/Bremen". Museum for Modern Art, Bremen, Germany. Curator: Anne Thurmann-Jejes.
- Postcapital (Archive 1989 – 2001). Venice Bienal. Catalan Pavilion, Venice, Italy. The Unavowable Community with: Archivo F. X./Pedro G. Romero, sitesize; Curator: Valentín Roma
- Angel of History, Postcapital (Archive 1989 – 2001) "Copyright", Laboral, Gijon, Spain. Curator: Christiane Paul, Steve Dietz
- Postcapital (Archive 1989 – 2001), Württembergischer Kunstverein, Stuttgart, Germany. Curator: Hans D. Christ and Iris Dressler
- Anna Kournikova Deleted By Memeright Trusted System – Art in the Age of Intellectual Property, Postcapital (Archive 1989 – 2001) "Library". Hartware MedienKunstVerein, PHOENIX Halle Dortmund, Germany. Curator: Inke Arns and Francis Hunger. - La mediation du conflit/Mediating Conflict, Postcapital (Archive 1989 – 2001). "Honor. The War", Maison de La Culture, Montreal, Canada. Curator: Sylvie Lacerte.
- 2nd Biennial 01SJ, Global Festival of Art on the Edge, Zero1. Postcapital (Archive 1989 – 2001). "Honor. The War". San Jose, California. Curator: Steve Dietz, USA
- Close Window. Refresh, Senko Studio in Viborg, Postcapital (Archive 1989 – 2001). "Honor The War". Curator: Annette Finnsdottir, Denmark

2007
Postcapital (Archive 1989 – 2001). "Secret", Barcelona Toolbar, Matucana 100, Ciudad de Santiago de Chile. Curator: Valentín Roma, Chile

2006
- Postcapital, "City, Money, Politics" with Carlos Garaicoa and Ivan de la Nuez. Palau de la Virreina, Barcelona, Spain. Curated by the artists.

Video Screening
2009
-Multitud Singular: El arte de resistir, Postcapital, The Wall, Museo Nacional de Arte Reina Sofía, Curated by: Berta Sichel. Madrid, Spain.

2008
- Postcapital Honour. 2nd Biennial 01SJ Global Festival of Art on the Edge, Zero1. San Jose, California, Curated by Steve Dietz. USA.
- Postcapital Honour. Close Window. Refresh, Senko Studio in Viborg, Curated by: Annette Finnsdottir. Denmark

Public intervention

2007
Postcapital, Secret, Barcelona Toolbar, Matucana 100, Ciudad de Santiago de Chile, Curated by: Valentín Roma, Chile.

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