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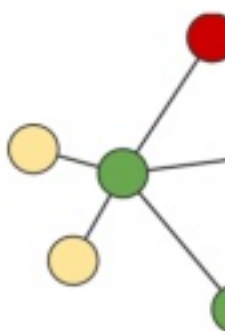
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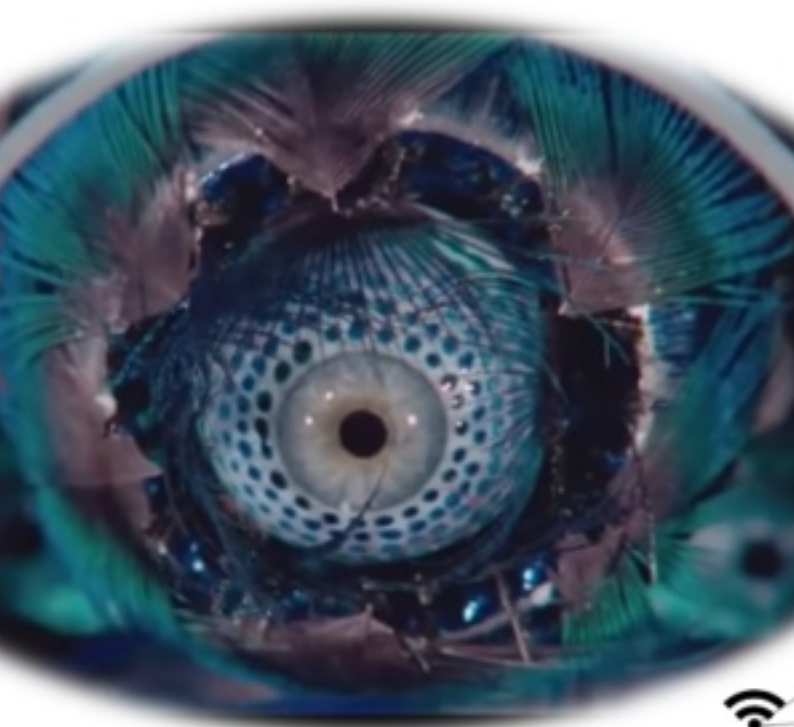
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VI.ZINE.AIR

Constant ~ MAXlab





The Matrix - Welcome To The Desert O...

Media Playback

02:15

4:32 / 4:58

# VI.ZINE.AIR



Een visie op de toekomst van kunst en digitale technologie, een tele-visie, maak je niet alleen. Dit zine is de uitkomst van een uitdagende uitwisseling tussen onderzoekers van de onderzoeksgroep MAXlab en de vereniging voor kunst en media Constant. Het toont een interactie tussen praktijken, referenties en posities in een veranderende realiteit.

In het voorjaar van 2020 benaderde coördinator Kristof Timmerman Constant met de vraag om samen te werken aan een 'filosofische doorlichting' van de werking van MAXlab, met als doel om ideeën te genereren die voeding zouden kunnen geven aan de toekomstvisie van de onderzoeksgroep. Om duidelijk te maken dat het ons ging om een generatieve uitwisseling tussen de werking van Constant en die van MAXlab, doopten we de 'filosofische doorlichting' om in een 'diffractieve doorlichting'. We leenden daarvoor een term van feministische denkers Donna Haraway en Karen Barad, die daarmee aangeven dat 'doorlichting' interageert met dat wat je observeert. Het verandert daardoor, en transformeert tegelijkertijd ook de 'doorlichter'.

Voor Constant was het een bijzondere uitnodiging omdat we als organisatie van makers en denkers, het functioneren van de instituten en infrastructuren rondom kunst, technologie en educatie bevragen. Constant positioneert zich op het snijvlak van kunst, design en technologie en genereert aan de hand van collectieve onderzoeksactiviteiten artistieke inhouden en methodieken die doorwerken in de praktijken van kunstenaars en organisaties om ons heen. Onze werking is sterk gevoed door intersectioneel feminisme, het werken met Free/Libre Open Source software culturen, en collectief auteurschap. Dat vertaalt zich onder andere in onderzoek naar het delen van creatieve processen, en naar het bevorderen van collectieve werkcondities. De uitnodiging vanuit MAXlab vatten wij op als een genereuze vraag om samen inzichten te ontwikkelen die belang kunnen hebben voor de hele artistieke sector.

De rol van digitale media in artistiek werk is sterk verbonden met maatschappelijke ontwikkelingen op het gebied van communicatie-technologieën, platforms en infrastructuren. Technologie is in toenemende mate een uto-dys-topische kapitaal centrifugaal veld waarin globalisatie en monopolisering, parallelle waarheden, extractie en exploitatie zich mengen met dagdagelijkse handelingen. Een veld van voortschrijdende inzichten, waarbij het steeds duidelijker wordt dat een intensiever computergebruik een stijgend energie- en grondstofverbruik tot gevolg heeft, en dat dit verbonden is aan wereldwijde ecologische, en sociaal politieke problematieken. Dat is een context die we niet kunnen negeren wanneer we interactieve media-installatie maken, of wanneer we een toekomstvisie ontwikkelen voor onze organisaties.

Big Tech, Big Oil, Big Farma, Big Data... je zou bijna vergeten dat er ook nog praktijken op een andere schaal bestaan. Door het gebruik van computers, chips en andere hardware componenten verbinden we ons aan producenten, industrieën, culturen met soms cynische motieven en bedenkelijke praktijken. Het inzetten van de meest geavanceerde technologie is zeker een uitdaging voor een onderzoeksgroep die met media werkt. Maar dat kan, en moet, op een kritische manier die ruimte schept voor creatie, voor manieren van doen die soms bescheiden en marginaal zijn. Het zelf maken van netwerken, van televisie en het experimenteren met haar componenten, het in elkaar steken van techno-kunstige gereedschappen ... nieuwe toepassingen vinden voor oude apparatuur, nieuwsgierigheid naar obsoleete en nog onbestaande protocollen, ...

In de loop van 2021 organiseerden we verschillende activiteiten waarin we de praktijk van MAXlab-onderzoekers in gesprek brachten met die van Constant. Daarbij stond steeds een ander aspect van digitale technologie centraal: auteurschap, netwerk en infrastructuur. Wendy Van Wynsberghe en Elodie Mugrefya brachten Science Fiction binnen als speculatief medium voor het denken over andere communicatievormen, en sociale netwerken die niet worden gedomineerd door kapitaal. Met Peter Westenberg werkten we aan het remixen van elkaars werk als manier om te begrijpen dat elke vorm van uitzending een herbewerking in zich draagt, en Martino Morandi demonstreerde de effecten van veranderende technische protocollen op de uitzendervaring. Diezelfde thema's waren ook aanleiding voor de samenstelling van een reader die Femke Snelting

samenstelde, waarin relevant materiaal uit media- en software studies, wetenschapsfilosofie en media-archeologie werd samengebracht. Aan het eind van de serie faciliteerden Martino Morandi en Wendy Van Wynsberghe een workshop DIY video 'streaming' waarbij elke computer in de ruimte zowel uitzendstation als ontvangsttoestel werd. Interferentie, lagtime, synchronisatie ... de rafelige randen van de audiovisuele beleving werd een speelruimte voor ongepolijste spatialisatie en hinkelend samenspel.

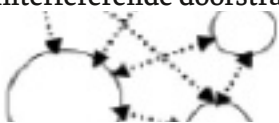
Wie zendt uit, wie spreekt? Wie staat achter de camera, wie maakt de redactionele keuze? Wat zijn de actieve en passieve rollen en wie bekleedt die? Wie neemt deel en wie bepaalt de regie? Wat mag gezegd en door wie? Wat zijn de ongeschreven regels, de conventies, de routines? Welk gedrag is normatief, welk ongepast? In het werken met media is het belangrijk te denken over machtsverhoudingen, over genderidentiteiten, representatie van marginalisaties, leeftijd, ras, gezondheid. Het apparaat staat niet enkel tussen ons in maar leidt ook naar nieuwe mogelijkheden om relaties te hertekenen.

De volgende pagina's hergroeperen materiaal in drie hoofdkanalen: Immersie, Toegankelijkheid en Cocreatie, drie thema's die langzamerhand kristalliseerden tijdens de gesprekken met Ine Vanoeveren, Gina Poortman, Janna Beck, Jeroen Cluckers, Philip Meersman, Dan Mussett, Michael Segers en Kristof Timmerman. De citaten komen uit de reader en we vroegen Martino Morandi en Elodie Mugrefya om een bijdrage die aan zou kunnen zetten tot verdere reflectie. De geschakeerde samenspraak die ontstaat op de pagina's van deze Zine, levert combinaties waaruit nieuwe ideeën kunnen groeien over hoe media en interactie een plaats krijgen in de toekomstige werking van de onderzoeksgroep.

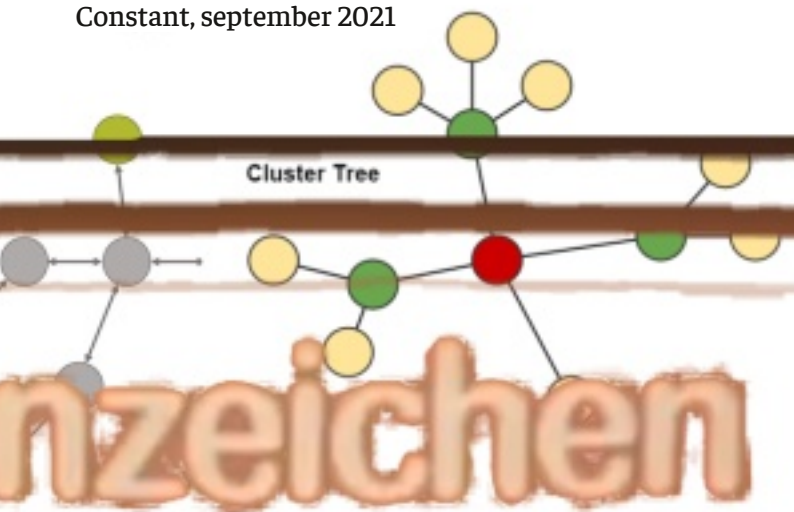
Als interdisciplinaire groep die ook regelmatig van samenstelling wisselt in een veranderlijke wereld, is het de vraag in hoeverre een MAXlab visie gefixeerd kan zijn. De onderzoeken volgen elkaar op, en zijn niet noodzakelijkerwijs coherent of aanvullend op elkaar. Maar in het behouden van de verschillen die optreden tussen de positioneringen, ligt ook de potentie tot volharden in meerstemmigheid. Fricities, dissonanties en diffracties als aanleiding voor onderzoek naar de veranderlijke condities voor cocreatie, immersie en toegankelijkheid. Deze gecollageerde zine stelt dan ook een methode van continue fracturatie voor.



Punten, scheidslijnen, slashes, accenten, verdubbelingen, tegenspraken, diffracties, breuken, ongelijkheden, komma's, intervallen, hernemingen, correcties, provocaties en onduidelijkheden. Het zijn actieve uitnodigingen tot gesprek en verder onderzoek. Een diffractieve uitzending. Een interfererende doorstraling.



Constant, september 2021



# nzeichen



# CO-CREATION

//// // // /// ///

# AUTHORSHIP

// TOOLS

/ MEDIUM



Meaning Behind: The Holy Mountain



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Scroll for details





Janna: Authorship in collaborative practices with tensions. My role as an 'author' is to conceptualize, to make connections, to set up a project.

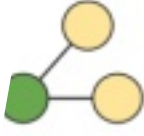
Kristof: Co-creatie draait om het bewerkstelligen van kritische standpunten, door mensen vanin het begin te betrekken bij een creatieproces

Rather than viewing transformative works as "merely derivative," or as repetitions, copies, rip-offs, knock-offs, or imitations, the free software/free culture framework allows us to see transformative works as development projects, as elaborations, extensions, modifications, and refinements of a source.

Abigail de Kosnik (2016), Archontic production and new media literacies. In: Rogue archives, p.291-298



...ces.



**Gina: Ik haal inspiratie uit het werk van McLuhan: "We first shape our tools, and then the tools shape us." We moeten leren omgaan met media. Dat verandert de manier waarop we kijken.**

People need new tools to work with, rather than tools that 'work' for them. They need technology to make the most of the energy and imagination each has, rather than more well-programmed energy slaves.

Ivan Illich (1973), *Convivial reconstruction*. In: Tools for Conviviality p23-26

There is no point in making copies without distributing them.

Copying is not merely reproducing the same as discrete objects, but coding cultural products into discrete data and communicating such coded copies across networks: seeding and culturing.

Michael: Ik vind het interessant om technologie, die vaak vanuit technisch- en commercieel standpunt te creëren, in te zetten om nieuwe kunstvormen

Dan: The designer, the scriptwriters and people who code the technical framework add creatively to my work. The software makes other things. So who is 'the' author?

While the territory of poor images allows access to excluded imagery, it is also permeated by the most advanced commodification techniques. While it enables the users' active participation in the creation and distribution of content, it also drafts them into production. Users become the editors, critics, translators, and (co-)authors of poor images.

Hito Steyerl (2009), "In Defense of the Poor Image"

Rather than operating on sounds, images, film, or text directly, electronic and digital devices operate on the continuous electronic signals or discrete numerical data. This allows for the definition of various operations that work on any signal or any set of numbers – regardless of what this signal or numbers may represent (images, video, student records, financial data, etc.).

Lev Manovich (2011), Filter > Stylize > Wind. In: Inside Photoshop

...author in this? ...other people do

**Philip: Context is belangrijk. Ik schrijf anders met potlood en pen op papier, dan op een iphone, laptop of whatever. Bij mijn gedichten noteer ik ook welke manier ik ze geschreven heb. Bijvoorbeeld: dit is met een paarse pen geschreven in een boekje, of ge-edit in Word.**

The complexity of photographic objects and practices creates a need for discourses and engagements that interfere with computer vision's questions and inflect its trajectory. It gives some urgency to finding a ground for understanding and learning how machines learn to see that exceeds the confines of the AI lab and extends the limits of the white walls of the gallery.

Nicolas Malevé (2019), The delegation of vision. In: An Introduction to Image Datasets

een 'actor' op het spanningsveld tussen  
input en output.

Janna: Technology is a tool. Like a painter has a  
set of colors and brushes, I use computers, code  
and projectors.

Jeroen: Onze maatschappij is niet los te  
van technologie. We zitten  
van Al.

Online video will always be attached to a range of items. By this I mean that what appears as a video's link or tag signifies the existence of at least one pair of objects: The video and its link. In a simple case this pair could be the online video and the html file it links to. In the same manner a website also signals at least one pair of things: a single page is a string of code paired to a css style sheet, video or user action. In all of these cases, when the other object pairs with the video they create a common space.

Andreas Treske (2013), Screen Modes: Online Video. In: The inner life of  
videospheres -- Theory for the YouTube Generation



Elodie Mugrefya

# Subject: #Welcome!

## Dear newcomer, Welcome!

Here are a few introduction words in an effort to help you land in this space.

We could start with saying that we form one of the nodes part of the Downside-up federation (If you're familiar with the federations you can skip the two next paragraphs). The configuration of federations comes with a purpose of decentralization. And decentralizing is this very simple idea that the power, control, management, governance, decision-making - whatever you'd like to call it - but also responsibility and/or accountability should be as largely as possible distributed and collectively managed. This to avoid the accumulation and hoarding of any kind of power into just a few hands. This is a concept some people, us including, find appealing. Some may say not enough people to form a 'proper' network but let's not focus on negativity.

This decentralization makes possible the establishment of small networks, made of nodes, of contact and solidarity among like-minded (or like-looking) persons. Here, we discuss and exchange ways of dealing with killer plants in your surroundings from multi-species perspectives. But you can find many other nodes in this federation. For instance, conversation circles to share the pain and frustration in the difficult and perpetual fight against the total and absolute obliteration of most (if not all) earthly species by the human species. By the way, the main point of conflict between end-of-our-world nodes is whether the human species should be part of the rescue plans or not; the issue is not settled and might very be 'naturally' settled into the near future.

If you wonder why the federations are still, let's gently say, a niche compared to the seemingly all-encompassing Dot. Well the answer would be multiple. The idea of federations is not brand-new, quite the contrary. Instead of going into talks of innovation, progress, novelty and all that impercolotalist bullshit, the movement of digital federations positions itself just as an alternative to the Dot; that doesn't mean we don't have our own (many) problems (to have a sense of these, you can



look through the 2786 entries in the section #Issues). But this lack of shining novelty might be the very reason for the rather limited excitement for federations :(

Also, with various vain efforts to stay under the radar of the Dot, federations end up staying under the radar of everyone, except the Dot. Indeed, in an effort to connect and cover the entire human population, even those who were not especially asking, the famous magenta, cyan and yellow Dot seems to have made true its simple yet effective slogan "All of us". Let's be gentle with ourselves and admit that competing against the Dot is pretty brutal. A few clicks in my Dot journal and you can find out that the Dot 'knows' my private home address. It also 'knows' that I'm allergic to epinephrine and nuts, which is useful information in order to stay alive. That I'm active in another node coordinating the fights against the displacement of the remaining populations living along the amazon river for the construction of a massive water vacuum, and that this precise node is void-listed as terrorist for its alleged tights with Brutal (Re)Actions groups.

As for us here, we try to find non destructive ways to attend to the killer plants that have taken most parts of the unregulated green spaces. We do think that all of the quick and easy fixes proposed by governmental and private offers alike are extremely harmful to the environment and that there's ways to co-live with the murderous plants. Providing that these ways require continuous care and precautions, they also account for the fact that plants became murderous as a protective strategy from us in the first place.

### IMPORTANT

Please be mindful. There's no certainty here, an advice that works in one situation might not work in another. It is important to check several things before being able to test one proposition.

1. The quality of your ground: for example, boggy soil plants tend to be the easiest to charm with nutritious liquids, while the plants growing in stony soil tend to be more vindictive and need a bit more than sweet water to be soothed, such as birdsong (better if it's live and not recorded, they sense it somehow).
2. The position of the sun: as it is increasingly rare to clearly see the sun in the sky, you can find the sun position chart in relation to plants mood in the

section #Ready-to-print resources.

3. It's good to know if the plant has been a victim of human attack in the past, some can hold a grudge up to 10 years. The resentment is perceptible in different ways throughout species, you can have a look at it in the section #Sensing and listening to the resentment of a plant.

I hope things are more clear for you, please browse all 47 sections before asking any questions and don't hesitate to introduce yourself in the section #Newcomers

All power not to us!



IMMERSION

//// // // /// //

NETWORK

// INTER-

DEPENDENCY

/

RELATIONALITY

MYBRAIN

FINEM



Je in je hoofd als 'virtueel' bestaat niet, alles is  
deel van dezelfde realiteit, realiteit is wat  
Kristof:  
hoe je in een boek kan verdwijnen en dan spreken  
we over immersie.

The more the world is becoming interconnected, the more we  
realise how important interconnections are, the more we  
realise we actually know less than we thought we knew. But  
this experience of not-knowing is tempered by the possibility  
of finding someone (or something) who possesses this  
particular piece of information, skill or knowledge that one is  
lacking.

Felix Stalder, Structural transformations. In: Digital Solidarity, p16-27

Jeroen: Vanuit een westerse filosofie denken we in  
scheidingen en tegenstellingen, maar je  
ook kan begrijpen als  
polen d.

Sherry Turkle (2009), Design and science at the millennium. In: Simulation and its  
discontents. p43-45

...en duo's die samen één veld uitmaken, dat  
wordt één groot speelveld. Reëel en virtueel zijn  
dan totaal vervlochten.

Gina: Lichaam en geest zijn niet te onderscheiden en zijn niet los  
van elkaar te zien, ze staan altijd met elkaar in  
verbinding.

When the body is part of the experience of simulation,  
doubting is difficult even for experts, because doubting  
simulation starts to feel like doubting one's own senses.  
With research and design now indissociable from simulation,  
one cannot simply put a pencil back in the hands of a designer  
or ask a molecular biologist to model proteins with balls and  
sticks.

Edouard Glissant translated by Betsy Wing (1990). Relinked, (Relayed), Related. In:  
Poetics of relation. p169-179

Relation relinks (relays), relates. Domination and resistance,  
osmosis and withdrawal, the consent to dominating language  
and defense of dominated languages. They do not add up to  
anything clearcut or easily perceptible with any certainty. The  
relinked (relayed), the related, cannot be combined  
exclusively... What best emerges from Relation is what one  
senses.

u it, de set wordt onthuld. Dat we zien dat  
er camera's staan, en het 'maar een verhaaltje'  
doorbroken, dit is juist het begin van een nieuw  
mysterie.

Michael: Hoe iets te maken zonder  
te hebben, hoe iets

Rather than mutual ignorance, apathy, or revulsion, what is needed is engagement, discussion, and yes, even conflict, in order to imagine and perform a different future. The proliferation of echo chambers and the erasure of politics is not inevitable—we can make them self-canceling prophecies. Although this will entail more than different network algorithms, these algorithms are a good place to start. (...) The future lies in the new patterns we can create together, new forms of relation that include liveable forms of indifference. The future lies in unusual collaborations that both respect and challenge methods and insights, across disciplines and institutions.

Wendy Hui Kyong Chun (2019) Co-relation not Correlation. In: Pattern Discrimination p35-90



...technologie?  
...ers te laten ontstaan uit de  
...mer vooraf een plan

Philip: Ik maak geen onderscheid tussen het  
kunst-aspect en het technologische. Het moet  
één geheel zijn, een totaal, een gesamtbeleving,  
een synthese. Heel Hegeliaans eigenlijk.

The mix of operating systems and social systems from which net culture first emerged, has been replaced by a system of limited user permissions and privileges. Those who engage with the Fediverse work to undo this decoupling. They want to contribute to network infrastructures that are more honest about their underlying ideologies. These infrastructures do not hide behind manipulative or delusional exploits of ideas like openness, universal access, or apolitical engineering.

Aymeric Mansoux, Roel Roscam Abbing (2019). Meet the fediverse. In: Seven Theses on the fediverse and the becoming of F/L/OSS, The Eternal Network

When users are considered as social atoms superimposed onto a technological network, the spontaneity and innovation within their possible collective intelligence is deformed by the control of the networks, driven as it is by intensive marketing and consumerism aimed at individuals rather than the development of the potential of the group. Within the social network, the individual subject is an atom and subjectivation becomes an engineering process under intensive monitoring and control.

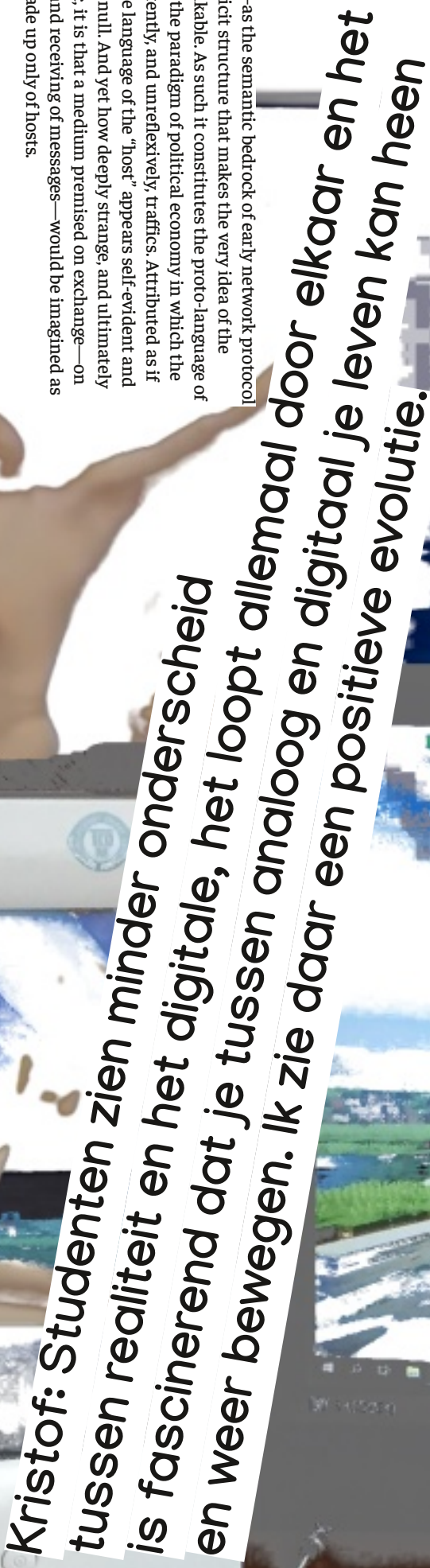
Yuk Hui, Harry Halpin (2013), Collective Individuation: The Future Of The Social Web. p103-110

**Janna:**  
My projector is the most  
precious tool. It projects  
images outside the computer and  
creates immersive environments and  
surrounded by.

**Philip:** Ten dienste van wie staat het gebruik van  
technologie eigenlijk? Open Source en alternatieve  
vormen zijn belangrijk om daar bij te betrekken.

The term 'digital economy' (...) seems to describe a formation which intersects on the one hand with the postmodern cultural economy (the media, the university and the arts) and on the other hand with the information industry (the information and communication complex). Such an intersection of two different fields of production constitutes a challenge to a theoretical and practical engagement with the question of labour, a question which has become marginal for media studies as compared with questions of ownership (within political economy) and consumption (within cultural studies).

Tiziana Terranova (2004), Free Labour. In: Network Culture: Politics for the Information Age, p.73-80



**Kristof: Studenten zien minder onderscheid tussen realiteit en het digitale, het loopt allemaal door elkaar en het is fascinerend dat je tussen analoog en digitaal je leven kan heen en weer bewegen. Ik zie daar een positieve evolutie.**

Hospitality—as the semantic bedrock of early network protocol—is the implicit structure that makes the very idea of the Internet thinkable. As such it constitutes the proto-language of protocol and the paradigm of political economy in which the system insistently, and unreflexively, traffics. Attributed as if by default, the language of the “host” appears self-evident and ideologically null. And yet how deeply strange, and ultimately symptomatic, it is that a medium premised on exchange—on the sending and receiving of messages—would be imagined as a network made up only of hosts.

Anna Watkins Fisher (2016), Codes of Conduct. User be Used: Leveraging the Play in the System. In: Traversing Technologies

# What alternative to software alternatives?

Free-software communities (as well as all others involved in thinking and trying how informatics could be otherwise) have long struggled with the concept of 'software alternative'...

On one side a symptom that many things are not right and not fair in the software industry, the alternative-to paradigm often represents the wish for a drop-in replacement for a specific software or service that has revealed itself as problematic after having become entangled in the lives of its users, to the point of feeling necessary.

Out of this conflict between necessity and refusal comes the occasion for a technical solution, an alternative. As all technical solutions, it is actually never enough if it does not come with a change of configuration of the whole sociotechnical network, of the system of complex interdependencies that every software takes part in.

Many free software projects have embraced the narrative of 'ethical alternatives', such as for example the Framasoft association, that promises to substitute every problematic dependencies established with commercial extractive platforms with fair counterparts provided by the free software community, "Changing the world one byte at a time".

Still there are few issues with the alternative discourse.

One limit is in the fact that certain dependencies can't ever have an ethical counterpart, for their model is extractive / exploitative / unsustainable at the core. A classic example, one could safely say that there can be no "ethical alternative" to Facebook. A social network with billions of users, which to be able to sustain itself economically has to be centered on the profiling of its users and sale of personal data to advertisers? To demand an ethical alternative to this would be the same as demanding a fair and sustainable capitalism... a contradiction in terms.

Another issue with the alternative discourse is that it limits our imagination and understanding of what software could be once liberated from the efficiency- and profit-oriented value systems of proprietary software and extractive platforms.

Many free-software projects had focused on trying to offer surrogates to users escaping from questionable software relations: leaving Microsoft



Office, many users found relief in Open Office, then in Libre Office.

While the Libre Office example can be considered a successful alternative, consistently offering a cross-platform appropriate solution for spreadsheet and word document users across the world, one wonders is left to wonder about the relation between its successful spread and its similarity to the Microsoft counterpart.

Thirdly, the alternative paradigm risks to produce wrong expectations when a software is directly seen as an drop-in alternative-to replacement for a commercial counterpart. A classic example of this is GIMP, the GNU Image Manipulation Program.

Too often misinterpreted as the drop-in Adobe Photoshop replacement for the Linux user, it will inevitably let down these sort of expectations.

GIMP offers many things that are not in Photoshop, more related with automation, scripting, and experimental file based practices... So it would make much more sense to consider it its own thing... But the temptation to promise that every software need will be covered by the free-software community brings to this wrongful depiction as an alternative.

In the context of this alternative thinking, it has been interesting to consider the PeerTube project together with the researchers from MAXLAB.

According to Wikipedia, "PeerTube is a free and open-source, decentralized, federated video platform powered by ActivityPub and WebTorrent, that uses peer-to-peer technology to reduce load on individual servers when viewing videos. Started in 2017 by a programmer known as Chocobozzz, development of PeerTube is now supported by the French non-profit Framasoft. The aim is to provide an alternative to centralized platforms such as YouTube, Vimeo, and Dailymotion."

In its working, though, it is radically different from commercial video platforms, as it combines the federation system of ActivityPub to connect different smaller installations, and the peer-to-peer technology of WebTorrent to distribute the content with the help of its users. In fact, in the words of the developers, "PeerTube is not meant to become a huge platform that would centralize videos from all around the world. Rather, it is a network of interconnected small videos hosters."

At a first glance, though, its user interface still carries a too-close resemblance with YouTube, which does not help when combined with the name of the project. It was through testing it together, that we could unfold its fundamental difference, currently inconspicuous in the interface.

Sharing the platform with the researchers from MAXlab, after an initially cold reception, many interested responses followed. Here are two that can be recounted.

The first was a shift of expectations from what a video platform can provide in terms of social networking. When thinking about YouTube or TikTok, part of MAXlab's interest was about the need for circulation of the content to a wider public. Which seem to support the idea to be on the platform where 'everyone' is. When discussing about the workings of these platforms, though, a realization comes: the circulation only happens with the surroundings one is already known into. The attention economy that rule the commercial platforms, make sure that it is only the marketing-useful material that circulates, or the material which has a high re-circulation rate.. So every user is always already in a bubble either defined by the general economy of the platform, where advertisers and sponsored videos rule the rankings of what you will 'casually encounter', or defined by the existing interests of a user and their surrounding social network.

On PeerTube, at the moment, one is both more exposed to casual encounters, seen the current lack of competition with commercial producers of content, and can actively choose its own larger network of relations through which to circulate content, via the federation mechanism. This has a super interesting potential when thinking about art education contexts...

Another reason of differential interest emerged when testing the live streaming function that was currently added to Peertube. First seen with suspicion, doubting that the streaming would ever have the same bandwidth and stability of their extractive counterparts such as Twitch or YouTubeLive, a degree of excitement came from understanding one fundamental difference: the lack of content management, of control and active patronage by a party with different economies, different ethics and different understanding of culture. Many of the streams produced by users, including teachers and students from the art academy, have recently encountered the 'feature' of algorithmic content control on platforms: all audio recognized as intellectual property is automatically silenced and removed from streams and recordings. In a context where sampling and remixing is key to music production, the fair use of music is systematically prohibited. When one exits the domain of commercial platforms, the response to these questions about the ethics of remixing, the fairness of use, the commons, are again up to individual and collective choices, instead of being automatically decided upon by algorithms.



This short experience seems to be a good omen for a re-understanding of software alternatives...

Without trying too hard to do things differently, the scale and paradigms of extractive platforms are themselves pushing 'alternatives' into being fundamentally different by reason of scale, of capital — the model of federation and the peer-to-peer distribution of files is both an ethical choice and a material necessity for the PeerTube project. At the same time, commercial platforms seem to increasingly create arguments to push away their users by invasive methods, unfair extractions, algorithmic censorship, content bubbling...

It is important to create moments in which the social and political issues with centralized platforms can be looked at together, and the software dependencies collectively re-considered in relation to other approaches, even just to remind of the possibility of networking otherwise.

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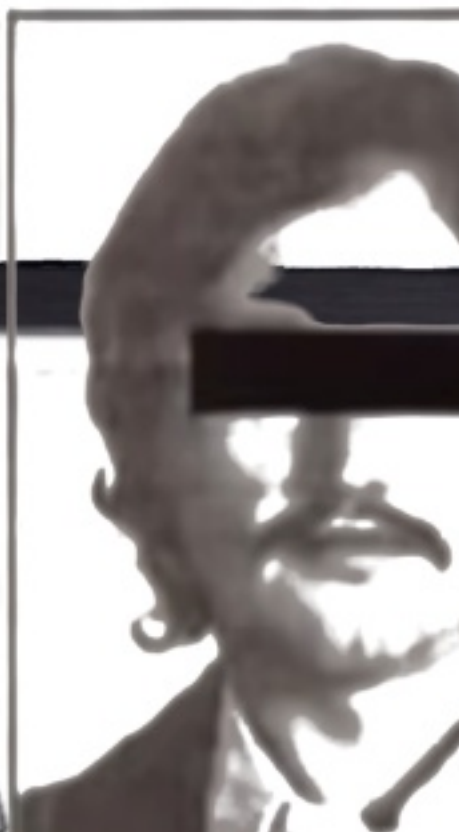
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INFRASTRUCTURE

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Michael: Ons werk zou een verbindende factor kunnen zijn tussen industriële spelers die de technologie ter beschikking stellen en de kunst die nieuwe vormen aanbrengt.

Ine: We mogen maatschappelijke problemen rondom tech niet uit de weg gaan, het is aan ons om over te brengen, dat technologie ook de wereld ten goede kan veranderen

Kristof

Telecommunications standards were often structured around the value of interconnection, which involves a dominant network to which "foreign" devices may be connected. In the case of landline telephones, a central telephone network operates according to a single protocol, and telephones and answering machines (for instance) can be connected to it on the user's end. Broadcast radio or television work the same way: a nation decides how the electromagnetic spectrum will be divided up, and then radios and television sets are built to receive over-the-air signals in those frequencies.

Jonathan Sterne (2012), The politics of standards. In: MP3, the meaning of a format. p103-109

If media events are firmly understood as micro-time-critical processes, then they refer to processes on this side of the "historical" field. Media history deals with the actual implementation and thus the temporalization of logical relations in physical materiality in the double sense of technology. If the implementation turns a technical-symbolic constellation into a media process, then being-in-the-world means being-in-time.

Wolfgang Ernst (2016), Time-Critical Media Processes. In: Chronopoetics – The Temporal Being and Operativity of Technological Media. p3-8

stof: We willen laagdrempelig zijn en ook state  
of the art innovaties volgen. We moeten  
kritisch zijn en op de hoogte blijven.

Ine: We moeten de ervaring van mensen met een beperking net zo  
serieus nemen als die van fully-abled personen. En dat van in het  
begin meenemen in het conceptuele denkproces rondom de  
technologie en het kunstwerk.

When the televisual is not fixed as a technology of  
broadcasting, its meanings can be expanded and understood in  
relation to practices such as military intelligence, archaeology,  
and astronomy—practices that employ technologized vision to  
gaze on and produce knowledge about the earth's surface, the  
ancient past, and the cosmos. The televisual is inherent to  
these fields of inquiry because the knowledges they generate  
are based on modes of distant observation.



Jeroen: De relatie met technologie leidt tot een verschuiving van perspectief binnen ontwerpen. Dragers zoals papier, het scherm, staat meer centraal, het scherm, antropometrischer. Ontwerpen wordt ontwerpen. Dit vraagt om nieuw schrijven,

Dan: The work is talking back to the world. Ways Big Tech exists in the world.

The discovery of new forms of raw material is what makes the current moment distinctively colonial. If historical colonialism expanded by appropriating for exploitation geographical territory and the resources that territorial conquest could bring, data colonialism expands by appropriating for exploitation ever more layers of human life itself.

Ulises Ali Mejias (2019), The Capitalization of Life without Limit. In: The Cloud Empire. In: The costs of connection. p5-18

To think of the cloud as a limitless, all-encompassing medium that is simply there, inevitable, or — worse — actively out to get us is to discount our own involvement in any sort of shared debate or project.

Tung-Hui Hu (2015), Conclusion. In: A Prehistory of the cloud. P145-148





**Janna: It is important to look at younger generations, follow their use of tools. Use them as well and be critical about it.**

**Kristof: Ik wil de technologie gebruiken om de zintuigen op scherp te stellen, om de reële wereld in vraag te stellen.**

Many aspects of infrastructure are singularly unexciting. They appear as lists of numbers and technical specifications, or as hidden mechanisms subtending those processes more familiar to social scientists. It takes some digging to unearth the dramas inherent in system design creating, to restore narrative to what appears to be dead lists.

Ine: Gaat het  
over de realiteit die jij voor  
jezelf wilt maken of kan het diverser?

Kristof: Er bestaan systemen in de maatschappij  
waarvan wij ook de techniciteit en skills niet  
snappen. Werken met ingenieurs en  
programmeurs is bijna een evidentie en  
samenwerkingen, uitwisselingen super belangrijk.

If the languages are finite, then so, unfortunately, are the life possibilities.

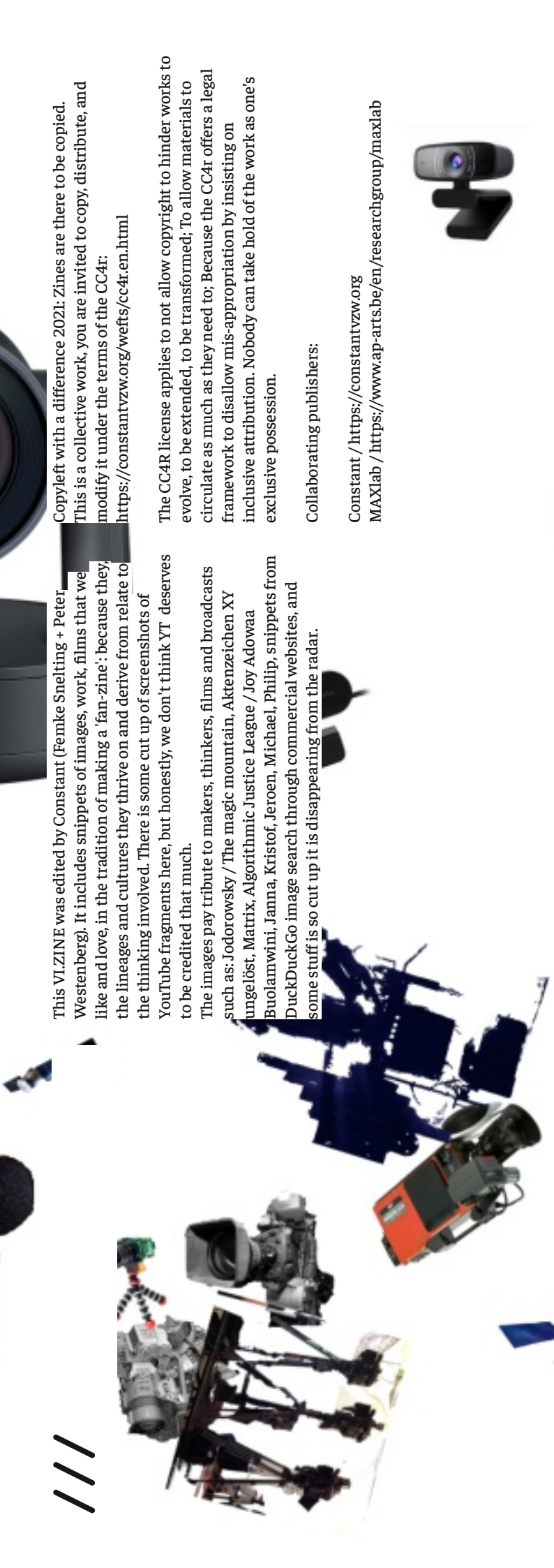
Alexander R. Galloway and Eugene Thacker (2007), "Appendix: Notes for a Liberated Computer Language". In: The Exploit: A Theory of Networks. p.159-166

the: Het is belangrijk weg te gaan van het elitaire  
en toegankelijk te zijn. De ivoren toren wordt  
kunstenaars met de papepel ingegoten. In het  
Europese landschap zijn experimentele labs  
noodzakelijk. Ons onderzoek is toekomstgericht  
en betreft ook groepen mensen die geen toegang hebben.

The notion of a margin of platform indeterminacy both lends coherence to the ensemble as a kind of structuring play amongst its constitutive elements and points to an obscure opacity that precipitates, animates and affects platforming and infrastructuralising processes.

Adrian Mckenzie (2018), Enacting infrastructures in data centres. In: From API to AI: platforms and their opacities

Olga Gurionova, Art Platforms and Cultural Production on the Internet  
(Routledge Research in Cultural and Media Studies)



This VI.ZINE was edited by Constant (Femke Snelting + Peter Westenberg). It includes snippets of images, work, films that we like and love, in the tradition of making a 'fan-zine': because they, the lineages and cultures they thrive on and derive from relate to the thinking involved. There is some cut up of screenshots of YouTube fragments here, but honestly, we don't think YT deserves to be credited that much.

The images pay tribute to makers, thinkers, films and broadcasts such as: Jodorowsky / The magic mountain, Aktenzeichen XY ungelöst, Matrix, Algorithmic Justice League / Joy Adowaa Buolamwini, Janna, Kristof, Jeroen, Michael, Philip, snippets from DuckDuckGo image search through commercial websites, and some stuff is so cut up it is disappearing from the radar.

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