

Read Write Run

Collective practices with and without the internet

Kunstakademiet, KHiO, Oslo
27-31 October 2025

course facilitated by Dušan Barok

This week-long course explores how artists and activists have imagined—and built—alternative networks for connection, care, and resistance. Each day focuses on a different practice or lineage that challenges the dominant narratives surrounding the internet. Rather than treating it as a neutral tool, we will consider it as a contested space shaped by power, politics, and possibility. We will look at how communities have claimed technological agency: from feminist reimaginings of the internet, to artist-run infrastructures that resist extractive systems; from experimental publishing that blurs digital and physical space, to ecological approaches to computing; and to shadow libraries that rewrite the terms of access to knowledge. We will move between show-and-tell, group work, and hands-on activities such as writing on a “pad”, working with a wiki, and posting on Mastodon. We will adapt the plan along the way.

Day 1. Community-run infrastructures

A look at how artists create and maintain alternative infrastructures in response to systems that authorise violence. With the Feminist Server Manifesto as a guide, we will explore federated social media networks, community-based radio and television initiatives, and the ethical, political and creative frameworks of artist-run servers. Emphasis on the ways in which such infrastructures foster collective agency and prioritise care, accessibility, and sustainability.

Day 2. Technofeminisms

A dive into the roots and evolving discourse of technofeminism, starting with the "Big Daddy Mainframe" and the legacy of early cyberfeminist movements. The slogan "Cyberfeminism is not..."—originating from the Cyberfeminist Manifesto by the Old Boys Network—gives a jumping-off point to explore the playful and subversive tactics used by feminists to critique and reimagine the relationship between gender and technology, reflecting on issues such as algorithmic bias, techno-utopianism, and the decolonisation of digital infrastructures.

Day 3. Experimental publishing

An exploration of how artists and collectives are experimenting within the spectrum between digital and physical publishing. From the ephemeral nature of GIFs and memes to the enduring DIY ethos of zines, we will consider publishing as a form of artistic intervention and community-building, and look at self-publishing practices, such as web rings and early internet culture. The focus will be on how publishing can disrupt traditional gatekeeping in the art world.

Day 4. Permacomputing

An introduction to the community of practice around permacomputing, which applies permaculture principles to technology. A critical engagement with issues such as e-waste, resource reuse, and the environmental impact of digital infrastructures, considering how low-tech approaches can reduce the digital footprint of artistic practices. We will also look at offline technologies and the role of "permapublishing" in fostering more sustainable approaches to creating and presenting with an ecological mindset.

Day 5. Shadow libraries

An exploration of the politics and practices of shadow libraries, which challenge traditional models of intellectual property and access to knowledge. We will discuss the role of civil disobedience in digital archiving, from book scanners and pirate networks to the "kopimi" ethos of open sharing. Discussions will center on the ethical, legal, and artistic implications of creating and maintaining commons-based resources.

Dušan Barok is founding editor of Monoskop, a wiki for arts and studies. He studied Networked Media, Media Studies and Heritage and Memory Studies in Rotterdam and Amsterdam and wrote his doctoral thesis on publishing as a conservation strategy for contemporary art. Recent collaborations involving exhibitions and publications include EastUnBloc (nGbK), Katalog for kunstnerisk publisering (Torpedo), Read Write Run (Kunstraum Lakeside), Multiple Realities: Experimental Art in the Eastern Bloc (Walker Art Center), Art Doc Web (TU Berlin), We Have Never Been Closer (tranzit.sk), New Media Museums (Olomouc Museum of Art), Vasulka Live Archive (Masaryk University) and Collecting and Preserving Research-based and Archive-based Art Projects (M+).