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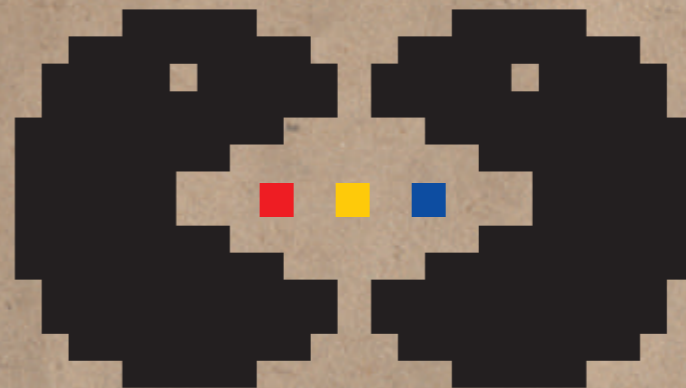


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BARE



SHARE

CULTURE OF FILE SHARING  
IN ROMANIA

WE WERE UNCOOL  
BEFORE UNCOOL WAS COOL



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## Introduction

Bare Share presents DC++ file sharing culture in Romania. It argues that while the administration's efforts to meet EU standards stumbled on the long road of social evolutionism, digital society found a viable shortcut: the combination of technological development and illiteracy in permission culture unexpectedly "beamed up" the romanian internet generation to the very issues of contemporary virtual social space - e.g. forming electronic tribes, producing remix culture and playing gift economies. This is framed - specific to the romanian context - by a romantic manner in tackling self-representation or telling private from public space - as illustrated by the accompanying collection of cultural artefacts collected from public DC++ hubs.

Along these artefacts - created by anonymous and mostly untrackable originators the exhibition showcases works by some of the best known romanian artists using digital space.

## The DC++ story

### DC++

According to Wikipedia, file sharing is "the practice of making files available for other users to download over the Internet and smaller networks". DC++ is a file sharing software, like Kazaa, Gnutella, or the now iconic Napster. The popularity of peer to peer file sharing has always been huge: Napster registered 10 million users in its first 6 months of activity with 200.000 new users in one day, and at its peak 60 million users were sharing 2 million songs. Napster was brought down by copyright lawsuits, while "The Effect of File Sharing on Record Sales" - a study conducted by Oberholzer and Strumpf in 2004 proved file sharing had statistically zero effect on record sales. Today over 1/3 of the global internet traffic is consumed by peer to peer connections. It is a significant world phenomenon, and media expert Marco Montemagno, author of the P2P Manifesto states it is not only the thing to come: peer to peer networking is unstoppable.

### The rise of the e-tribes: power to the people

McLuhan predicted in 1970 that "electric media" will "retribalize society into clusters of affiliation". Today consumers unite around a common interest and form so-called "communities of interest" - the tribes of the electronic space. Embedded in a culture of participation, consumer tribes are doing much more than consume. Typically DC++ users start out with searching for information and end up discovering a sense of community, creating tastes together, evaluating quality together and negotiating consumption standards together. It is a process of building value - even if built on sharing or giving things away. Electronic tribes claim meaningful ways of life and assert social power. They are able to legitimate symbols and create or shape brands, fashions or movements that reach beyond the boundaries of the community.

### Netnography

P2P programs like DC++ are the forefathers of web 2.0 in creating social networking - creating places to see and be seen by peers. With the dynamic development of communities based on sharing common knowledge of culture, looking for trends and patterns, meanings and symbolism becomes the work of a netnographer - an emerging metier doing qualitative, interpretative research of computer mediated communications. With group members identity ranging from verinimity to anonimity the unit of analysis becomes behavior or the social act, rather than the individual person. The methods of ethnography - means of identifying significant categories of human experience are still applicable though: interviews, observation, and documents producing quotations, descriptions and excerpts are transferrable to the virtual environment.

### Permission vs. remix culture

P2P networking became the "achilles tendon" of permission culture - a society in which copyright restrictions are pervasive and enforced to the extent that any use of copyrighted works need to be explicitly leased. The key issue is the changing global paradigm of producing culture. As McLuhan observed, in the coming age individuals turn from consumers to producers of culture. At the larger scale, media culture shifts from mass consumption to mass consumption-and-production and examples like Flickr, YouTube and Wikipedia illustrate abundantly the phenomenon. Mass media culture is ephemeral, and the continuity of ephemeral cultural artefacts is essential to ensure continuity of culture - our non-genetic way to adapt to the environment. The lumpy administration of the system in which copyright holders can require payment for each use of a work cannot keep up with today's accelerated production and consumption cycles. The solution is a culture permissive by default of efforts to



improve upon, change, integrate, or otherwise remix the work of copyright holders - the currently used term being remix or read/write culture. Permission culture keeps kicking back and YouTube has already been forced by copyright owners to delete ripped material from its servers. But this can only happen because YouTube is built on a client-server model. Had it been peer to peer, with no central location of any file and with parallel downloading of each file from hundreds of users, there would have been no way to ask for the deletion of any cultural artefact. Peer to peer YouTubes (perhaps a new generation of torrents with a strong social attitude) will mark the transition to the new era called the post-copyright apocalypse.

#### Return of the tribal law

Besides the number of discontent copyright holders there is the innumerable mass of individuals who witness the legal system - a formalization of the ethical which in turn is the abstractization of the moral - failing to be flexible enough to cover the emerging new uses/misuses of technology. The very white-whig-and-robe rhetorics of the legal system demonstrates its identity is cemented in conservatism and fast change is just not in its nature. Thus when individuals need to cope with the vulnerability of their self-representation on the net, their way to go (besides education in managing their data) is making one step back from the legal, i.e. putting their faith back in the ethical and the moral code of their communities or tribes. The step is not as risky as it sounds: as the social cohesion of an e-tribe grows its moral basis strengthens, and even as the crack between legal and social responsibility widens, the Robin Hoods of the digital realm will dodge the former but generally obey the latter. For example the unidentifiable (i.e. eluding legal responsibility) owners of www.hai6.net - who display prime material from various sharing networks - DC++ included - offer the possibility of deleting cultural artefacts from their site on the original creators request - when facing their tribe they feel this is the ethical thing to do.

#### History: neighborhood networks as ISP's

File sharing is rooted in the so-called neighborhood networks - developed in the late nineties in Romania's biggest cities, most notably in university centers like Bucharest, Cluj, Iasi and Timisoara. In 2000 Romania's internet penetration was 4% compared to Germany's 28% and people were looking for an alternative to expensive and low-bandwidth dial-up. Help came from students who already built small dormitory networks (usually leeching the university backbone) and with their expertise transferred to other students living in the residential area blocks of flats, small 5-10 computer networks were created sharing a single internet connection. These initiatives grew very fast from tens to hundreds then thousands of users. Hunks of UTP then optical cable appeared overnight on lampposts, and ISP executives anxious about their loss of profit started complaining about the "second rewiring" of the country. In 2004 Varujan Pambuccian, then president of the Commission for IT and Communication in the Parliament declared that neighborhood networks were the only spontaneous economic phenomenon in Romania. The National Authority for Communications and IT reacted and set up a legal framework for turning neighborhood networks into liable legal entities. Neighborhood networks became businesses and soon associated setting up Interlan in late 2004. By then firms like C-Zone grew to over 10.000 users and over 1.000.000 euro invested. Today in Romania there are over 750 neighborhood networks with over 1.6 million users. Big ISP providers started buying off the operators to eliminate competition. Currently a huge 28% of internet connections are done through neighborhood networks in Romania.

#### File sharing on neighborhood networks

Neighborhood network members are generally wired with 100 Mbps UTP lines allowing a transfer between nodes of up to 12 MB/s. This means a shared 700 MB mpeg movie transfers in one minute from one user to another, a 4.7 GB DVD image in 7 minutes. Internet bandwidth for a user rarely exceeds 512 Mbps thus it is far more efficient to download music, films, software and

books from one another then from the net (e.g. torrents). Everybody understood this, so everybody has used DC++ from the beginning, while internet was only used for mailing and googling. The bear share of traffic was done through the intranet. The two proto-contracts of the early days speak for this: "Network Access" and "Network Access with internet".

#### Operation Gramophone

Software piracy was 95% in 2000 and it decreased with less than 5% each year to 75% in 2006, when Romania received a "yellow flag" from EU regarding software piracy and copyright issues. "Piracy helped the young generation discover computers. It set off the development of the IT industry in Romania," - Romania's President Basescu said during a news conference with Bill Gates. Gates made no comment. But police have long considered neighborhood networks a medium where illegalities thrive. Operation Gramophone in June 2006 struck tens of DC++ users at home in a cleansing set of actions. Computers were confiscated by ski-masked SWAT-teams in 4 counties of the 41. Civil society retaliated swiftly on the immature legal grounds of Operation Gramophone and the Anti-Gramophone disclaimer was conceived. The text invoking quotes from Romania's constitution to the Universal Declaration of Human Rights regarding private space is hung as a mantra at the entry of many neighborhood network users today, meant to chase the law away.

#### Identity and value

Users tell hubs by the main chat and the shared content. Big hubs are less moderated and content is more homogenous while smaller hub chats are more closely watched and content is targeted. The social cohesion of a DC++ hub is inversely proportional with its size, smaller DC++ hub members still organize face-to-face meetings. At a hub meeting in 2004 Ultranet hub moderator "Sanyi" took pride in having "the most civilized chat" and having "a much bigger upload than download traffic" - meaning that more people were taking files from them then they are taking from others - a praise to the quality of content shared on the hub. Romanian DC++ networks rarely tolerate leechers. A minimum share of 1-20 GB share is generally required to gain access to what others offer. Big minimum share signals a hub proud of its content and member quality.

#### The user's journey

According to Walther, consumption knowledge is developed in concert with social relations. Thus the trajectory in time of a DC++naut will spread along the cultural dimension and the social dimension. The progression along the two vectors is not entirely independent. As an example it is hard to reach communal relationships without adopting the lingo. Superimposing Kozinets' classification of community members into Tourists, Minglers, Devotees and Insiders over the space generated by the cultural and social dimensions, we get Figure 1.

Tourists leech of the community, sharing and socializing as little as necessary to have downloads running. Minglers socialize (typically flirt) but don't really contribute to the content flow of the community. Devotees contribute to the content but you don't see them much socializing around. Insiders usually put up the biggest and best organized shares and administer the community. The path of a typical user will wander in this space, ranging between a Tourist and an Insider. As a rule of thumb DC++ networks comply to Pareto's rule of 80-20 that is, approximately eighty per cent of the traffic is generated by approximately twenty percent of the users. In DC++ networks Tourists and Minglers usually make a bit more than 85% of the user base while the Devotees and Insiders little less than 15%.



### Insiders: Hori and Paul

Top level tribal management is the job of Insiders. They are high priority users who have power over the rest of the users. Among tasks like administering the network, Insiders have the privilege to kick and ban the misbehaving (being rude on the main chat or faking shares). It is a small, closed and exclusivist group gaining access in which is usually done through the Devotee side - the second most influential group of users. "Hori" is an Insider in many hubs (some of them private) due to his collection of art movies of over 500 Gb. He has managed to remain an Insider role due to his skills in administering hub software although he is not much of a talker and is seldom present on the main chat. People virtually know him by his share. Devotee "Laura" tried several times to find out who "Hori" is. After 2 weeks of inquiries on the main chat it turned out "Hori" lived 100m from "Laura".

"Paul", on the other side, has become an Insider after being remarked for his diplomacy moderating the main chat for over 5 months - voluntarily. He was coming from the Mingler side, with not much to share. He was ointed an Insider but after two months of using his kick&ban rights, his authority was questioned by Devotees (who had more valuable share). "Paul" lost his Insider status in one week and never got it back.

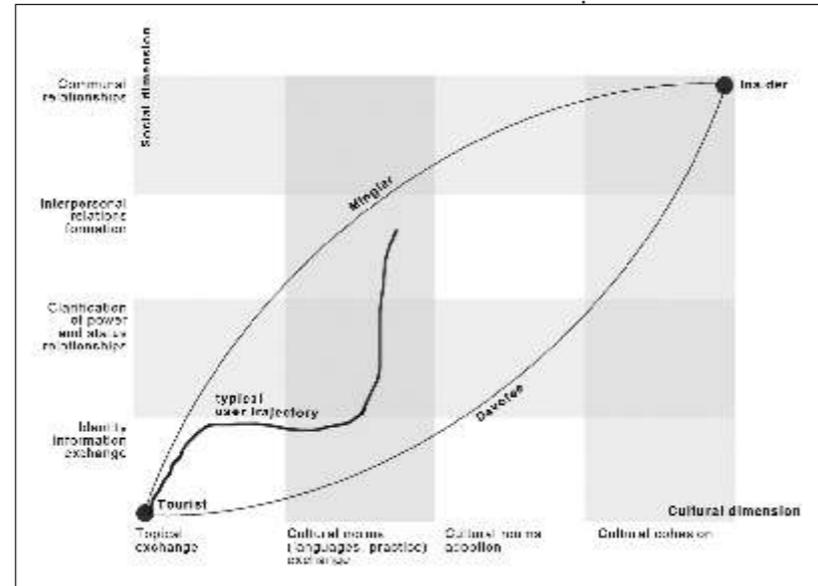


Figure 1.

### What is shared

When setting up their first share, DCnauts usually throw in whatever they got on their computers. This is usually music, films, kits and games - an unstable collection, largely governed by fashion trends as the average age of DC users is 25. But to raise to the bar of for self-representation sakes people often share their private folders. Searching for "My Documents" in the top 30 hubs constantly produces more than 1000 hits. Photos, letters, home videos complete the palette of shared items. As users generally do not realize the extent their data can be used or abused, DC++ shares reside at the vulnerable edge between private and public space. Downloaded data is spreading uncontrollably, creating inter-referential representations and copies of each other. Backtrace to the original instance or meaning is technically impossible. The cultural artefacts become simulacra with no real original, stable or objective source for communication and meaning. With inter-subjective and not objective knowledge dominating the discourse DC++ networks comply to the postmodern condition.

### Setting the trends

Content is valued over social skills in DC++ hubs, therefore trendsetters generally come from the Devotees and Insiders. A well-organized collection resembles an online exhibition catalog - thoroughly maintained or even curated. Users with unusually big shares (>= 500 Gb) are the hub's gallery owners and it is from them the content (newest films or kits) pours onto the community. With DC++ hubs bitwise redundancy reaching over 95% the role of the trendsetters is considerable in shaping the hub profile. The "pitzipoanca and cocalar" trend (a nationwide debate on lowbrow suburban lifestyle - see [www.cocalari.com](http://www.cocalari.com) and [www.pitzipoanca.org](http://www.pitzipoanca.org)) originally grew on DC++ shares.

### The gift that keeps on giving

Aside the bravado of doing something slightly illegal though not unethical, the biggest benefit DC++nauts get is participating to a tribe of sharing. Hub administrator "Sanyi" remembers the old days: "Saturdays we hubbers would meet for a beer and pizza. All of us. And with bandwidth sometimes very low we would carry data on hard disks around just to keep shares moving." Living the tribes life to the fullest extent is the main reason users spend tens of hours every week browsing, downloading, organizing their collection.

"In folk tales," as Hyde observes, "the person who tries to hold onto a gift usually dies". DC++ neighborhood networks are providers of endemic culture and the act of sharing is the prototypical contract of participating to this culture. Sharing while not expecting immediate gratification make neighborhood networks complex gift economies - where the community becomes an entity, the real gifting partner - playing the role of the donor and recipient at the same time. This ideology of exchange - regardless of legal issues or moral concerns - builds a subculture of consumption that is maintained through giving. Gifting becomes a tool for the collapse of the permission culture based capitalist market hegemony while serving as an alternative consumption activity at the electronic frontier.



#### Wired student dormitory.

Leeching the university backbone was a general practice in the late nineties - the early days of DC++ file sharing.



#### Entangled switches.

People who accepted to host these appliances were often exempted from paying the connectivity fee. This rarely exceeded 3 Euro per month and even today is generally under 6 Euro / month for an 512 Kbps internet connection. But the jackpot still is the approximately 10 MBps internal network - used for neighbourhood network data transfer. A 700 MB movie will download in less than 2 minutes at this rate.



#### Hunks of UTP cables.

Big ISP complaints about the "second rewiring of the country" drove the National Authority for Communications and IT to set up the legal framework for turning neighbourhood networks into legal entities in 2004.



#### A distributor box today.

A more businesslike attitude took shape in the last 4 years and big ISP like RDS started buying off neighbourhood networks. Note the distributor box has its own power supply by now.

My Documents	[RO]E[RDS]...	0 8	RT4Y6A5AA...AAATTREAI	10/29	F...
My Documents	[RO]E[RDS]R...	0 8		0/8	E...Documents and
My Documents	[Ro]E[Rd]S...	0 8	OLTHEA5AA...AQQA5AAA	51/54	WINDOWS\system32
My Documents	[Ro]E[Rd]S...	0 8	OLTHEA5AA...AQQA5AAA	51/54	WINDOWS\system32
My Documents	[RO]E[RUC]...	0 8	NK4UBA5AA...JAQQA5AAA	0/13	C...WINDOWS\sys
My Documents	[ro]E[ru]y...	0 8	CTRZAYAA...JEDD99KAG	0/10	C...WINDOWS\sys
My Documents	[RO]E[T]e[HA]...	0 8	DDRDUAQA...TAFDO3YCAI	0/12	C...WINDOWS\sys
My Documents	[RO]E[T]e[ome]...	0 8	REPPA9QA...YAO5AAAA	0/1	
My Documents	[Ro]E[uc]C[ic]...	0 8	LLLYCB5AA...SADQAAAA	64/65	WINDOWS\system32
My Documents	[Ro]E[uc]C[ic]...	0 8	LLLYCB5AA...SADQAAAA	64/65	WINDOWS\system32
My Documents	[Ro]E[uc]C[ic]...	0 8	LLLYCB5AA...SADQAAAA	64/65	WINDOWS\system32
My Documents	[RO]E[UC]C[ic]...	0 8		0/1	quake III arena\ba
My Documents	[RO]E[UC]R[D]...	0 8	AZAAAHIQT...AAQT4QUAQ	8/8	D...
My Documents	[Ro]E[uc]p[ic]...	0 8	2D3MWA7M...AQCTWQEB	1/10	C...WINDOWS\sys
My Documents	[Ro]E[uc]p[ic]...	0 8	2D3MWA7M...GAB27VQAI	1/10	C...Documents and
My Documents	[RO]E[CT]R[oi]...	0 8	XP44KARIF...MG7D4MKAG	16/20	D...
My Documents	[ro]E[ct]te[lea]...	0 8	DD3T65AA...SIAMUAAAA	59/48	C...WINDOWS\sys
My Documents	[ro]E[ct]te[lea]...	0 8	DD4DEBAA...SIAMUAAAA	59/48	C...Documents and
My Documents	[ro]E[ct]tr[is]e[ie]...	0 8	PRTO68YAA...2QCDD3UZAI	1/5	C...WINDOWS\sys
My Documents	[ro]E[ct]tr[is]e[ie]...	0 8	DD3XDAQBA...AMUAAAA	60/60	C...WINDOWS\sys
My Documents	[RO]E[F]e[ao]...	0 8	OSDHY8YAA...NSDD3YBDQ	74/92	C...WINDOWS\sys
My Documents	[RO]E[F]e[ao]...	0 8	OSDHY8YAA...HQBD32C3I	74/92	C...WINDOWS\sys
My Documents	[RO]E[F]e[ao]...	0 8	OSDHY8YAA...QTDQ3ZAEA	74/92	C...WINDOWS\sys
My Documents	[RO]E[TVPS]...	0 8		10/10	e:\backup\Andrei
My Documents	[RO]E[TVPS]...	0 8		10/10	e:\backup\Andrei
My Documents	[RO]E[TVPS]...	0 8		8/10	WINDOWS\system32
My Documents	[RO]E[TVPS]...	0 8		1/1	e:\urfs\si + \Sima
My Documents	[RO]E[TVPS]...	0 8	AAAA5AAAA...XYTCUM2AI	11/11	card

Folder	Size	Type
H...	55.7 GB	
Documents and Settings	3.3 GB	
Program Files	11.4 GB	
WINDOWS	1.0 GB	
Uninstall.exe	42.0 KB	8B4DC0

Sharing ballast.

A typical leecher (tourist) will share system files to reach the minimum quota necessary to access DC++ hubs. Leechers make up more than half of any public hub.

[12:12] <[NeVedem]bebe\_mik\_buff.X> undeii nenea ala  
 [12:12] <[NeVedem]bebe\_mik\_buff.X> asasinul  
 [12:12] <[NeVedem]bebe\_mik\_buff.X> ?  
 [12:12] <me> a fugit?  
 [12:12] <me> s a piti!  
 [12:12] <[NeVedem]bebe\_mik\_buff.X> stai sa vedem  
 [12:12] <JoKeRoO> s-a speriat de luna smardoaica  
 [12:12] <[RO]B[RDS]svlic> am dat 70 lei pe ei acum un an  
 [12:12] <JoKeRoO>  
 [12:13] <me> duaaa  
 [12:13] <[NeVedem]bebe\_mik\_buff.X> lol  
 [12:13] <me> mi a vazut mushchii  
 [12:13] <JoKeRoO> da da  
 [12:13] <[NeVedem]bebe\_mik\_buff.X> [RO]B[Asasinu: unde esi bre ?  
 [12:13] <JoKeRoO>  
 [12:13] <[RO]B[RDS]svlic> cris  
 [12:14] <[RO]B[Asasinu] buf nuy conteaza  
 [12:14] <[NeVedem]bebe\_mik\_buff.X> vreau sa t scot la un suc  
 [12:14] <[NeVedem]bebe\_mik\_buff.X> :D  
 [12:14] <[NeVedem]bebe\_mik\_buff.X> nene rayden  
 [12:14] <[NeVedem]bebe\_mik\_buff.X> ce faci ma ?

Main chat.

Teenage minglers would typically flirt the night away on the main chat, or if lucky, in private rooms. Offensive talk in the main chat will result in kicks or bans for the rude user - the role of admins in moderating the main chat is crucial.

D...	64.2 GB
Firme documentare pentru crestinul care vrea sa se fofasca de idolele diavolului	121.5 MB
Firme si muzica cretina	45.7 GB
muzica mea	4.8 GB
predici lui rex	10.2 GB
predici 1	152.3 MB
01_Daniel_Brinzei_-_Cartea_profetilor_-_[Isaia_41:22-29]-[www.resursecrestine.ro].mp3	10.7 MB
02_Daniel_Brinzei_-_Daniel_mesajul_profetilor_-_[Daniel_1:2]-[www.resursecrestine.ro].mp3	12.5 MB
03_Daniel_Brinzei_-_Vizul_lui_Nebutaadnetar_-_[Daniel_2]-[www.resursecrestine.ro].mp3	10.1 MB
04_Daniel_Brinzei_-_Chigul_de_auni_nchinarea_-_[Daniel_3]-[www.resursecrestine.ro].mp3	4.1 MB
05_Daniel_Brinzei_-_Mantaria_lui_Nebucadnetar_-_[Daniel_4]-[www.resursecrestine.ro].mp3	14.7 MB
06_Daniel_Brinzei_-_Judecata_Divina_-_[Daniel_5]-[www.resursecrestine.ro].mp3	11.4 MB
07_Daniel_Brinzei_-_Un_sam_integra_-_[Daniel_6]-[www.resursecrestine.ro].mp3	7.4 MB
08_Daniel_Brinzei_-_Daniel_si_fara_4_-_[Daniel_7]-[www.resursecrestine.ro].mp3	14.2 MB
09_Daniel_Brinzei_-_Berbecul_si_tapu_-_[Daniel_8]-[www.resursecrestine.ro].mp3	10.5 MB
10_Daniel_Brinzei_-_Daniel_date_istorice_-_[Daniel_9]-[www.resursecrestine.ro].mp3	13.6 MB
11_Daniel_Brinzei_-_Impinirea_vremii_-_[Daniel_9]-[www.resursecrestine.ro].mp3	10.5 MB
12_Daniel_Brinzei_-_Daniel_si_fara_5_-_[Daniel_10]-[www.resursecrestine.ro].mp3	9.3 MB
13_Daniel_Brinzei_-_Cronica_lui_yitorului_-_[Daniel_11-12]-[www.resursecrestine.ro].mp3	11.1 MB
13-Petru_Lascau---Daniel,un model pentru noi .mp3	10.5 MB

Niche share.

DC++ space is often a treasurehouse for the curious. Neo-protestant sermons or music add to the huge variety of material residing in DC++ space. The well-organized air of the collection shows the user is focused on his content and had in mind the visitors of his share.



1950 - Father of the bride	700.1 MB
1950 - The Gunfighter - Gregory Peck	607.3 MB
1951 - A streetcar named desire	602.3 MB
1951 - The African queen	700.9 MB
1951 - The Great Escape - M Lanes	700.2 MB
1952 - Steamboat	1.4 GB
1952 - Garden of Eden	498.6 MB
1953 - How To Marry A Millionaire	607.2 MB
1953 - Julius Caesar	1.3 GB
1954 - Anka Kurbadze - 7 Samara	1.3 GB
1954 - Ali Baba et les quarante voleurs - Fernandel	605.4 MB
1954 - Casanova's Big Night	700.4 MB
1954 - Seven brides for seven brothers	700.2 MB
1954 - Vera Cruz - Gary Cooper, Burt Lancaster	601.7 MB
1955 - Air Les Belles Souches	700.7 MB
1955 - Rebel without a cause	613.5 MB
1955 - The Man from Laramie - James Stewart	606.4 MB
1956 - Fastidius Plaut	700.7 MB
1956 - Notre-Dame De Paris	728.4 MB
1956 - The Man Who Knew Too Much	701.1 MB
1957 - 12 Angry Men	600.6 MB
1957 - The Down Side	700.1 MB
1957 - Love in the phibetians	701.2 MB
1958 - Cat on a hot tin roof	600.1 MB
1958 - Etes Preco - Ring Circus	606.9 MB
1958 - Ni Vu Ni Cănuț (Dina Traian)	613.3 MB
1958 - The Big Country - Gregory Peck, Charlton Heston	1.4 GB
1959 - North by Northwest	712.9 MB
1959 - Some like it hot	607.1 MB
1959 - Săbierii, last summer	700.2 MB

467 GB of movies.

Efficient and tidy, this Insider orders his share by release years. Others do it by genres or IMDB ratings. Insiders are leaders of the community and are often undertaking hub administration tasks like servicing hub software or moderating the main chat.

Nr. fiș / carnet de sănătate	
Se adeverește că ..... sexul M / F	
Născut: anul ..... luna ..... ziua ..... -- numele -- -- prenumele --	
Cu domiciliul în: jud. .... localitatea ..... str. .... nr. ....	
Având ocupația de: ..... la .....	
Este suferind de: .....	
Se recomandă: .....	
S-a eliberat prezenta pentru a-i servi la: .....	
Data eliberării: 200... luna ..... ziua .....	

ȘTEFIAN ANTONIȘTEI  
Medicină Generală  
Cod 146373  
L.S.

Blank medical excuse.

High school students share a large variety of material ranging from scanned medical stamps to pre-produced exam papers on common subjects.



Low-brow party people.

Private photos become the salt and pepper of neighbourhood networks generating nationwide debate on topics such as fashion or lifestyle (view [www.cocalari.com](http://www.cocalari.com) or [www.pitzipoanca.org](http://www.pitzipoanca.org)). The rug, the dresses, the dancing style - everything is iconic on this image and speaks about the social cast it comes from.



Driving the horse around.

The iconography of the poor (the unshaven peasant wearing a hat while driving, the red Lada with the tainted hubcaps, the horse squeezed inside) contrasts with the quality highway and the fact that the photographer is sitting in a better car - as reflected by the the motor-driven side mirror. The highly popular image can be found in the share of a huge number of users.



**Trabant overloaded.**

The image is a recurrent piece of the "Eternal and Fascinating Romania" folder residing in many DC++ users share.



**Brad Pitt.**

Another piece of the "Eternal and Fascinating Romania" folder. It has been of good fortune with the lower social casts to name their offspring after famous people.



**On the beach.**

After becoming one of the most prominent images showing low-brow Romanian moguls on dc++, a british video-production company dared to use the image as a background for a commercial presenting the Romanian soccer team. The public debate generated by the outraged Romanian press soon reached the verdict: the image depicts bulgarian moguls and they are standing on a bulgarian beach. The thick gold chain however is an accessory not uncommon with their Romanian counterparts.



**High Couture.**

Vivian Westwood paid a tribute to the very powerful iconography of the bulgaro-romanian low-brows in her fashion show in Milan, June 22, 2008.





Gigi Becali & family 1.

The image is part of the collectibles grouped in the directory named "Famous Soccer Players and their Girls" in many users share. Chivu, Mutu, Lacatus, Hagi - are all featured in the collection with their former and current partners.



Gigi Becali & family 2.

A former shepherd, the controversial Gigi Becali is today the owner of Steaua - one of the best ranking romanian soccer teams, a politician and philanthropist.



Preparations to barbecue.

Accidentally or on purpose a large number of DC++ users share photo series documenting their everyday life. The setting is a student dormitory - perhaps one of the those the DC++ revolution started from 10 years ago. Note the white UTP network cable entering the room at the window corner.



Students at barbecue.

The over 50 picture set shows the chronology of the barbecue set up in a dirty dorm backyard from mid afternoon till evening. Again, note the grey UTP network cable on the right.





Tuned Dacia 1.

Images of tuned cars are a major collectible with teenagers taking up the most active segment of the DC++ community. Cars are a powerful part of the iconography of self-representation and the bull bar on the Dacia shows its owners aspirations to an SUV.



Tuned Dacia 2.

DC++ file sharing is a mass-phenomenon reaching especially the young urban population, and with an average of 5 Euro / month file sharing is accessible to all social segments. On this image the Dacia - the national car, now used mostly by the lower-middle class, is tuned to emulate a BMW - the dream car of the young and savage womanizer wannabe.



Starting the Engine for Good (video screenshot).

In the past few years mobile phones with cameras have become "pop technology" and DC++ space started to fill with home-made videos. This masterpiece shows a model airplane engine that needs a lot of patience to start up. The file is shared mostly on Transylvanian hubs (typically the Cluj region).



Jumping over the Hag (video screenshot).

Learning to produce videos greatly extended the creative capabilities of the population. The movie shows a prankster jumping over an old woman. The highly popular movie started spreading from Bucharest outwards.



The Marasesti Fuck (video screenshot).

The juicy local dialect used to tell this pornographic folk poem tops the appeal of foul language to youth.



Sex in the Classroom (video screenshot).

Topic of a typical (nationwide yet ephemeral) media scandal in June 2007, the movie shows a student flashing during one of the breaks in school. The media failed to tackle the real issue: the freedom and responsibility of using global content producing / publishing technology.



Demo Mode Hidden Camera Sex (Video screenshot).

The video is but one of the thousands of homemade sex videos on DC++. Yet this one is an accidental masterpiece: the camera starts to record in demo mode and the commercial discourse of the demo effects exiles the actual action to the background, making it obsolete and insignificant.



Red Blanket - digital photo by Larisa Sitar. Sharing their

Sharing their folders by accident or on purpose, artists started to discover the power of file sharing networks. The peculiarities of the medium (eg. the uncontrollable spread of the art piece) raise issues such as that of contextualization of the artwork and demand the renegotiation of the basic concepts the art discourse is constructed upon.





Dance Salomea (video by Bogdan Marcu).

The video emulating a rough cut of a handheld video has been successfully spreading for over 4 years in the DC++ space. The mechanisms of evaluating the quality of cultural or artistic artefacts in file sharing space are different to the ones ruling the physical world. Rating by an Insider may be compared in its effect to the contribution of an art critic or curator. Cultural artefacts are typically ephemeral in the file sharing space and the expansion / shrinking cycle of a work over the DC++ hubs is an indicator of the success or flop.



Grill (digital photo).

After being hunted down and included in the present selection for its blasphemical attitude (the metal case the meat is grilled in is in fact a church accessory used to light candles for the dead in) this picture took a rest of over a year until being showed to Stefan Tiron -cocurator of this exhibition- who recognized himself in the hooded figure on the right - a sign that big as it may seem, DC++ space is an overlapping mosaic of communities of consumption that can sometimes prove surprisingly narrow.



Cocalari 1.

In the early years (the late nineties) file sharing started out as a middle class social exercise - it took computer literacy and financial resources to plug in to a network. As technology spread and cheapened, the lower social layers acceded to it and in the present are slowly taking over the content and the discourse.



Cocalari 2.

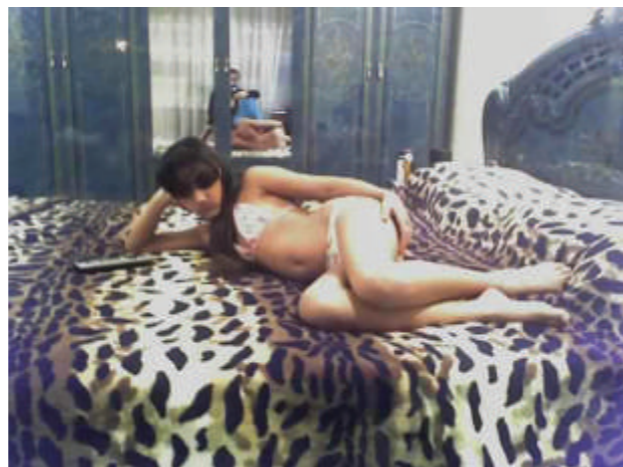
Making fun of cocalars remained a middle class exercise and dates back to 2003 on DC++ networks - when "manele" music broke into social acceptance and cocalari lifestyle emerged in masses on the neighbourhood networks. As an operational definition, cocalars are (male) members of a lower class subculture. Their explicit discourse revolves around money (they make a lot of it - to the envy of their enemies) women (attracted by their money) cars (mostly BMWs and SUVs) and branded clothing (D&G, Armani, Gucci).





Cocalar 3.

In reality cocalari make less money than they claim, are misogynists, can't keep up their cars and are wearing fake branded clothing (a mutually acknowledged practice among them). Cocalar lifestyle has become a major theme of public debate and until mid 2006 it was fuelled largely by the cultural artefacts found on DC++ hubs.



Pitziipoanca 1.

Pitziipoanca's are the female counterparts of the cocalari. With tastes looking doubtful to the middle class (pitzi's know it's sheer envy) they largely accept the role cocalari cast upon them - that of sexual objects. Pictures like this are usually found in their shared MyPictures folder.



Pitziipoanca 2.

In 2006 popularity of social platform [www.hi5.com](http://www.hi5.com) grew among pitziipoanca's. This shifted attention from DC++ hubs and critics today literally mine both hi5 and neighbourhood networks in search of the ultimate pitziipoanca. Websites like [www.pitziipoanca.org](http://www.pitziipoanca.org), [www.cocalari.com](http://www.cocalari.com) or [www.hai6.net](http://www.hai6.net) specialize in commenting their lifestyle.



Cocalar 4.

Aware of the criticising, c&p community members sometimes make administrators take down their pictures from their sites. But there is no such thing as taking down a picture from a DC++ hub where instances of a cultural artefact are multiplying uncontrollably and the commentaries are made on the main chat. Cocalari and pitziipoancas are extremely vulnerable to attacks on their identity. Defending themselves becomes more and more a matter of education - the biggest issue to look upon in the future.

The photo was shared on ultranet, a Cluj-Napoca DC++ hub in summer 2007. It was taken after 2003 (1), in the spring (2), on one of the forest margins (3) people usually go out for a grill (4) and it shows a lower-middle class (5) city dweller (6) young man preparing -probably- for a 1st of May (7) meat (8) grilling and beer drinking (9) party with his family (10). Returning home (11) he would download the images from the camera (12) to his shared folder.

- (1) The new format plate the car has was introduced in Romania in 2003.
- (2) The plum tree on the left side is blooming.
- (3) The trodden path on the right side and the worn out grass behind the young man show the place is heavily walked by people.
- (4) The burned stones prove people already grilled meat there, and as it is spring, the fireplace must be last year's, as is the litter around. The 1100L garbage bin in the bush shows the administration also acknowledges the place as a freetime destination.
- (5) The now out of production Dacia1300 used to be the typical car of the Romanian lower middle class. The composition suggests a direct relationship between the young man and the car behind.
- (6) Over 85% of the computers in Romania are still used in cities. Also, it is very uncharacteristic for villagers to spend their free time grilling meat at the margin of a forest.
- (7) It was during Ceausescu's ruling that 1st of May (Labour Day) became the official meat-grilling-and-beer-drinking day of the worker class - the tradition is very much alive even today.
- (8) The traditional food on these occasions is "mititei" -spiced minced meat rolls on the grill. Also, being a vegetarian is very uncharacteristic with people driving Dacias.
- (9) Note the 1L plastic beer bottle behind the young man.
- (10) The young man is wearing a training suit to protect him from the cold - the ambient lighting (no shadows) proves the sky is clouded. Training suit is too unfashionable and therefore unfit for a social event like going out with friends on the 1st of May - it is probably his family he's out with.
- (11) Ultranet was a network of 2500 people in 2006 and spread across the Grigorescu neighbourhood in Cluj-Napoca. Living there would grant a fairly good social standing to the young man: Grigorescu is the third best rated neighbourhood in the city.
- (12) The IMG\_ prefix is a characteristic of Canon cameras but the file's EXIF data does not show the camera manufacturer so the picture could have been taken by a mobile phone (eg. Motorola). This may also belong to the young man.

The young man - around 17 - is most probably a highschool student and the owner of the computer the photo was downloaded to and later shared.





Eh, azi am primit un mail cu un scan de pe carnetul meu de student din 2001. Pana aici toate bune si frumoase, parca am facut un scan la vremea aia. Tipul mi-a zis ca l-a gasit pe dc++. Chestie care m-a speriat, cum chestii cu mine de acum 7 ani de zile zac in continuare pe internet, prin hardurile oamenilor. Oare ce dracu fac cu ele? Drept urmare l-am intrebat de unde a luat poza, a zis ca nu stie, dar a cautat-o din nou si a rezultat:

Am cautat din nou sa vad si am gasit 2 utilizatori la care exista poza aia:

[RO][B][Roedu]Dnajss - IP: 86.121.128.5

[RO][ScifIElf] - IP: 89.36.151.40 , ambli de pe hubul ENIGMA. Adresa de hub: enigma.evolva.ro

Haha, deci daca mai apar poze cu mine pe net sa stiti ca sunt de acum 7 ani, ca sunt ok, chiar daca le veti considera compromitatoare nu ma vor afecta. Dar ... nu e bine nici sa sharuiesti ceva pe dc++ nici sa il folosesti.

"Eh, today I got a mail with a scan of my 2001 student ID. So far so good, I seem to have photocopied it back then. The sender told me he found it on DC++ hub. This kinda frightened me, to know that my 7 year old stuff is still lurking on the hard disks of some people. What the hell are they using it for?" So I asked him where he got the picture. He said he didn't know so I searched it again and I found it here:

[Ro][B][Roedu]Dnajss - IP: 86.121.128.5

[Ro][Scifielf] - IP: 89.36.151.40

both from the Enigma hub. Hub address: enigma.evolva.ro

Haha, so if more pictures with me appear you should know they are 7 years old and are OK even if you'll find them compromising. It won't affect me. But... it's not good neither to share anything on DC++ nor to use it. "



#### Romanian Free Download Project

wishes to encourage the access to the free content and the liberation of the content from any form of unique control. In the meantime, Romanian Free Download Project seeks answers to the following burning questions:

- 01 What is free culture in Romania?
- 02 Who is producing free culture in Romania?
- 03 What kind of role does Internet play in spreading this free culture?

Romanian Free Download Project is collecting and gathering resources which can and could be free downloaded from Internet. In this way, RFDP seeks to encourage actively the uploading, copying and downloading of new free materials.



## What's new on the flea market?

In Romania free downloading precedes the Internet. It precedes even the turning point of 1989. Free downloading has its origins during a period without chronicles, chroniclers, logs and blogs. Despite the restrictions, there was copying, watching and transmitting all that couldn't have been watched, reproduced and copied anywhere and anytime. It is important to acknowledge the importance of this issue. Free culture lived and proliferated in half-legality and was practiced in private by a lot of people also before 1989. As private as it may have been, it was in fact a group practice. The video cassettes were being watched and circulated inside the group for the simple reason that not everybody was a VCR owner. The circulation of these materials was restricted both outside Romania (by copyright) but also inside the country (because its content was deemed as politically dangerous).

Despite all that, the people were enjoying, translating and copying video movies, copying and xeroxing books, copying photographs and posters from foreign magazines. There were questions of taste, preferences and similar passions based on certain genres which today exploded in every direction. These would be a few of the project conclusions of the so-called Subcultural Scuba Divers. Subcultural Scuba Diving was initiated in 2007 together with Sebastian Big and depicted a small sample of what seemed to be non-important, without value, passing, and contradictory before the time Internet started in Romania (and elsewhere) a new universal way of communication and data flow. Subcultural Scuba divers in the low depths of subcultural waters were ready to do a sort of cultural cryptozoology during a period considered poor, deserted and ominous. The research started with "Ecology, Civic Spirit and Pacifism in the Romanian Martial Arts." You got the feel you were acting like some sort of Grimm brothers describing a period threaten by amnesia, not yet transcribed, not digitalized, with memories determined by certain idols, fetish artifacts or key movies.

Probably the majority of these artifacts and proofs of a free culture before 1989 have already vanished buried by high definition movies, high quality photos and easy and ready to find books. The conclusion was that the video star of our common childhood wasn't killed by the sudden rapacity of new technologies.

We just realized that Bruce Lee wasn't killed by that silver needle stuck in the back of his head, he wasn't killed by flying masters using delayed deadly effects techniques. The proof was clear that he was surviving very well, within different local versions of his own death. Almost all our interviewees knew a version of the death of Bruzli (Bruce Lee). Also the fact that there weren't final proofs, or generally accepted and unique versions was direct proof of the richness characterizing a free oral culture with its origins before 1989. Free culture was free because it was permitting and preferring the transformation of the content, altering the quality, encouraging free interpretation, circulation and spreading of as far as possible from the original. All that was coming in and was bleeding across the borders into Romania was reinterpreted, modified, and altered starting right with the imperfections of the copying

process. We can state now that due to the lack of efficient copying the rate of mutation was very high and clearly benefic. The final copy doesn't resemble anymore with the original. And nobody owned the master copy anyway. In the past, free culture was associated in general with the mass culture, a key culture for a common childhood and teenage period before the 1989 and which transmitted constantly methods of producing and reproducing the "nunceag" (or "maceag", "nouceag", "runceag" and "lanceag" as it was known in different regions of the country), photos and posters with Bruce Lee, Chuck Norris, Jackie Chan, Mutant Ninja Turtles and Karate Kid, as well as mobility exercises such as the "rope". The internet revolution was built on networks and practices from the typing machine era, the indigo paper, the xerox copying machine, the audio and video cassette culture, and all that today we can call dead media. We actually found certain media living fossils still alive which were also clues on missing links, links which were proving that it is vital and important to let yourself copied and transmitted further on other supports and channels. If we trace closely who is spreading what and how free culture gets pushed today through the internet we will find certain recurring names reappearing in time. The ones who published materials under CC licenses in Romania helped establish a practice avant la lettre. The CC licenses have been recently launched in 2008 for the very first time in Romania. But many participant musicians within some experimental electronic music trends followed by their own initiative releasing their EPs, collaborations, albums and tracks on some compilations of certain net labels become the pioneers of Romanian CC. For some a long time they started spreading a specific artistic practice based on file sharing and free dissemination which in many cases had as a final purpose the spread and extension of the sound universe per se. This is the direction in which the most innovative musical trends are marking their presence felt throughout the internet. The ones who don't practice this type of mutual relationship start closing and artificially protecting their work. In this way one can end up imposing controlled and restrictive dissemination linked to mostly old content, linked to classical limitations and envious of its own symbolic power. And all seems to get blocked with the ones who are ready to sacrifice everything just to become the sole owners of a unique cultural content. The world of electronic music is very prolific, at the level of new comers but also at the level of new labels forever launching EPs, albums, compilations, with an increasing rate. Due to the fact that in electronic music milieu's everyone is sharing and using the other's innovations, it becomes normal and usual to allow and promote access to one's work, thus ensuring its continuous spread and development through reproduction. In the end it doesn't really matter what was the prime move that made you publish, and become "generous" with your work. What remains important is that you made it possible and that you never got scared of becoming copied, reproduced and even more important - gradually transformed.

What do you do when all that you receive seems to be closed, locked up, when you can't modify almost anything from

what you get? Then you start to unlock and open this cultural content received in a tight package containing a set of set rules, use instructions and copying orders. You are bound to try and change those instructions and those restrictive labels. From the point of view of sound this should be translated as radical methods of sampling cutting high sources and low sources, ripping pop music, hunting the most common and unforgettable hits. There are historical hits originating in classical music, patriotic music of national hymn or in military choirs and marches. In every epoch there are musical styles considered as incompatible, sacred and impossible to remix and combine. But when you combine them, when you join them you break not only the rules of the good composition, but also rules that are linked to the classification and hierarchies of style. For example, every national hymn, every historical hit of this type has a closed content that is conditioned in a thousand ways, reproduced and played only when the typical conditions concord, only when the body itself is standing in certain positions, etc. What happens when you bring in non-orthodox and low cultural versions of some historical hits, of some great national poets? How do the pirate versions of the great historical hits function, what happens with the unique version when its not unique and singular anymore?

Through sampling, paste and sound collage, the content can be released, downloaded and interpreted. The old content, finished and closed was made to be swallowed as fast data food. Nowadays you shouldn't repeat by heart the historical mantra, the national hymn or the pop hit exactly how you received it, in exactly the same way you received orders to transmit and to emit it further on. You can alter it, deform it, hold it up to ridicule freely, being free to waste its rhetorical force. Biblical hits were non stop pirated during history and in their turn themselves were pirate copies of older Sumerian versions.

When you do a collage, when you clash thinking ways and different didactic methods, when you cut and join modern exercises of political instructions without immediate connections you basically crack and unlock closed contents that are always protected by canons inside the protective locker of culture. The ones who are doing collage and radical sampling are forced to search for the vulnerable points of the dominant culture, the key routes full of non-sense, intensely falsifying the over-repeated leitmotif.

The access to the source code of pop language of the dominant culture can be made most of the times through backdoors, left unsecured, open and unlocked. Many times you can find out more about modernity by studying the way its grass lawn looks after being cut afresh every morning.

I think we all started from the illegal but very vital, from a cultural point of view, copying of some difficult to access content before 1989 and we ended up spreading some code breaking methods right at the level of cultural codes suffering from heavy encryption.

STEFAN TIRON

#### Bach's son thinks that music is an accepted theft

I've read this long question somewhere: What does one liberate, when one "liberates music"? A world of sounds? A syntax? A practice? Can one "liberate sounds" without liberating those who make them?<sup>1</sup>

The problem arises not in liberating music from its formal internal rules, but in copyright, that is material rules, held by the media producers and record studios, atavistic rules preserved from a pre-digital world, from the industrial capitalism.

Meanwhile, the entire cultural production has moved from their hands to everyone's network: the consumer has become consumactor, and the rareness market has transformed into abundance and excess zone. A „liberated“ music, though constrained by the rules of intellectual property - that type of exclusive and reductive copyright - is still a paradox.

If we accept the fact that we have entered the third phase of capitalism (the cognitive-informational one, based on the adherence of knowledge to the individual, not on the adherence of the individual to the brand), then we should look at the entire contemporary creativity as a common territory, that cannot be split or consumed, because it cannot be owned or limited. Is freedom possible without this freedom of access?

Music has always been, by its internal encoding, a subversive and vanguardist act. Music is the first art that changed its status of private language into a public one and it best captures the transformations which appear in the world's social strata. The copyleft - creative commons paradygm best entered the musical environment, an environment with several strata - performing/memorizing/storing/rendering -, an environment which is built on collaborative art (composing, performing etc.). Music is at the beginning of this new capitalism, just like literature is at its end. BOG, Mort la creier, Selfmademusic, Grupul Contur, Makunouchi Bento are just making music? Do they liberate music from the „tyranny“ of the instruments, musical scores, interpreting etc. or do they propose something more, a freedom ("as in free speech, not as in free beer") and a communi-ty/-cation/-on of creativity? Everything lies on the level of social practice, not on the level of creation. Actually, the creation thing is way obsolete. They don't make music, they propose „worlds of sound“, post-sound (they already apply a first filter), that travels autonomously from one to another, from a type of listening to another and from a way of interaction to another. This music is in its last evolutionary stage: composition, as final stop on the route of noise-representation-repetition. Composition is the act of autonomizing, of drawing music out of the representation register, of hierarchic-repetitive themes and - undoubtfully - hazard. The autonomy of the "world of sounds" is temporary, until it enters another node of the network, where it will be re-assigned and re-distributed by other individuals.

The first practice their music implies is downloading. (In fact, the „zero point“ practice was posting music in the

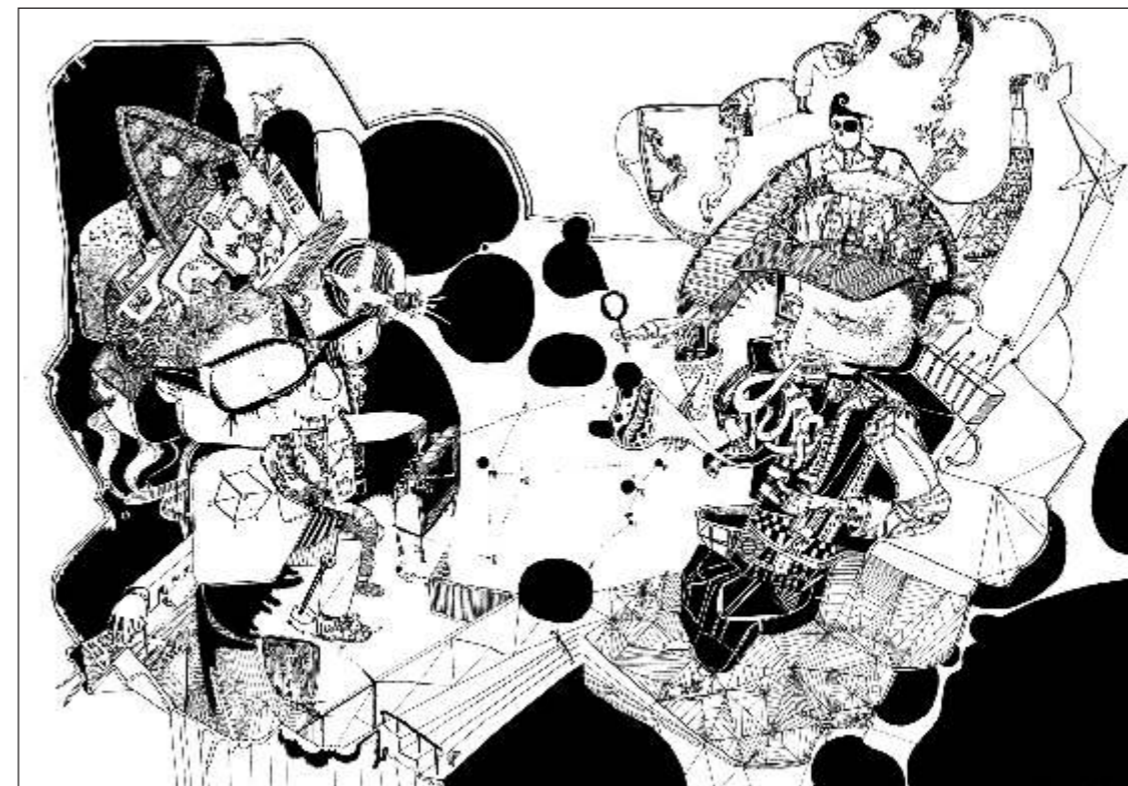
network, in a fluid and rejoinable environment. If streaming is the listening activity (seen from the consumactor's viewpoint), downloading is the activity of selecting, indexing, replicating and storing. The duplicate then becomes manipulation of bytes and non-exclusive approach. From there on the remix begins, as second practice which this music allows and encourages. The last practice is depriving, integrating the new "worlds of sounds" in the autonomy proposed by the Creative Commons licence and, at the same time, circulating the music inside the creative community. The cycle is complete and at the same time, can be re-enacted and go on forever. I've replaced the paradox of exclusion with the one of democracy.

Free music is a culture of gift and multiplying exchange. Free music cannot function in an economy of games with null result. Free music is the economy of non-distinguishing within sound dissemination and distribution, but not within its composition.

It has been thought for a long time that the internet would lead to the disappearance of authorship. Actually, it led to the disappearance of the theorist-author and his producer. Free music is the zone in which authors appear every second, with each intervention brought to the "world of sounds". The audience and the authors have overpassed the last interface that kept them in the autism of various and sometimes conflictual practices. Now, since the rules have changed, one thing remains to be modified: education conducted from one single epistemic centre. The implosion goes on!

<sup>1</sup> Denis Laborde, *Freedom for Music! Intuition and the Rule*, in "Making Things Public. Atmospheres of Democracy", edited by Bruno Latour and Peter Weibel (ZKM | Center for Art and Media Karlsruhe & The MIT Press, 2005).

CONSTANTIN VICA





The Makunouchi Bento, or traditional Japanese lunchbox, is a highly lacquered wooden box divided into quadrants, each of which contains different delicacies. Reading the box as both an object and a metaphor, Felix Petrescu (Waka X) and Valentin Toma (Qewza) founded this experimental / electronica project back in 2001.

Felix was a member of Urban Experience - one of the pioneers of the underground electronica scene in Timisoara (Romania) focused mainly on dance music, while Valentin had his solo project. The first Makunouchi Bento album, Himette, was finished in no time, being a collection of new tracks, but also old unreleased works of Urban Experience and Qewza. With their album available for free download, further singles and EPs released on well-known netlabels like Eerik Inpuj Sound, Miasmah, Metempsychosis, Ogredung, and also a live act and a DJ set at two important musical events in Timisoara (TM01Base Festival and TMBase Fused Series), they started to get their music heard both in Romania and abroad.

Finally, it was time for Romania to develop an interest in experimental music, and Makunouchi Bento have found themselves invited to all the important events across the country. Latest releases include "Balada unui creier mic EP" released on the first Romanian netlabel - Arhiva7, "Lament of the Fishing Robot EP" (Camomille), "Flika EP" (TMBase) and "Trcutu LP" (One) - a special project made for AVMotional 2 Festival, consisting of electronic interpretations of various classical compositions (Satie, Ravel, Arensky, etc). The Camomille #100 anniversary compilation had a huge success, over 16000 downloads in one month.

<http://makunouchibento.inpuj.net>

<http://www.archive.org/details/one020>

<http://www.archive.org/details/camomille088>

<http://www.ogredung.org/r51.html>

<http://www.ogredung.org/r68.html>

<http://www.tmbase.ro/features.php?eid=24&lang=ro>

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Selfmademusic is a musical project initiated by Mihai Salajan which combines different genres from electronica to hip hop, from film music to rock. The project was launched for the first time during the AV Motional project. It was performed at MNAC (Museum for Contemporary Art Bucharest) within the Kinema Ikon Retrospective, at the In Between event at Dealu Frumos (2005) and also at Sibiu in 2007 at the festival "Intru/Intre Culturi".

FLIKA - MAKUNOUCHI BENTO, BLEEP, SELFMADEMUSIC  
<http://www.tmbase.ro/features.php?eid=18&lang=en>

contact:  
mimink@gmail.com  
<http://www.myspace.com/smmromania>  
<http://www.myspace.com/treipastori>



"I speak about a serious thing: ahiva7 netlabel because at the beginning we kicked it as experimental, loop distribution, vst and other DIY adventures, on low and embarrassing domains as go.ro and home.ro. The primary reason was purely selfish, to upload my games and sounds. In the beginning I was doing research on seeking hidden producers from the p2p world and I took me more time. But once the network was done, I became lazier. I have only the filter role now. And then more and more people have more courage now and know how to find me. Maybe this is the trick. The netlabels appeared as an important free and legal alternative to all the commercial labels. And due to the fact that it doesn't represent a music which is very profitable, it had made its own association. It's clear that people are in the mood for playing."

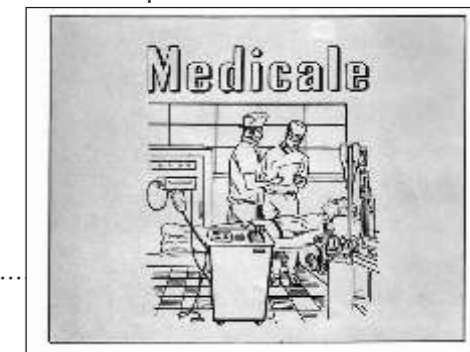
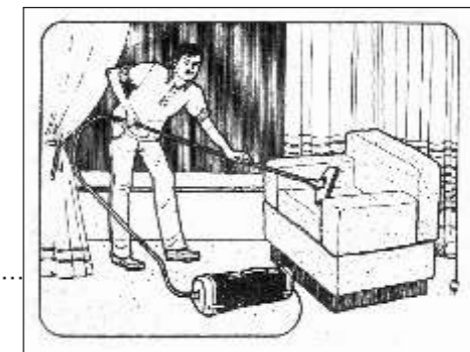
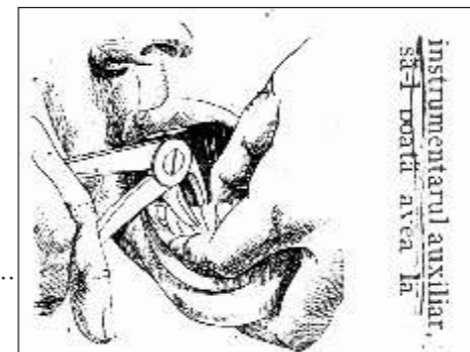
"In the beginning I didn't care too much about the CC. I was considering it as a more moral protection. In the end we were giving the files but asking them not to modify, change or to make dirty profit out of it."

"The Almanah started its life as supplement to a semi-blog, a playground. The first number is extremely personal. Until I started to discover the big inspirational source of 'Almanah's and then the construction of each number was made by internet searching and emailing. During all this time I looked and I researched 'the Almanah of Health', 'Woman Almanah', 'Almanah Magazine', and 'Oral Chirurgy'."

arhiva 7 artists: Minus, Qbik, Ben Hamed, DJET, makunouchi bento, minim.all, Bog, Mihai Popoviciu, Aries Fiktion, dyslex, Selfmademusic, MJC, Silent Strike, Unicode, pIII, Pablo Akaros, polimeriX) mp3

<http://arhiva7.ro/netlabel/>

contact:  
ion@arhiva7.ro







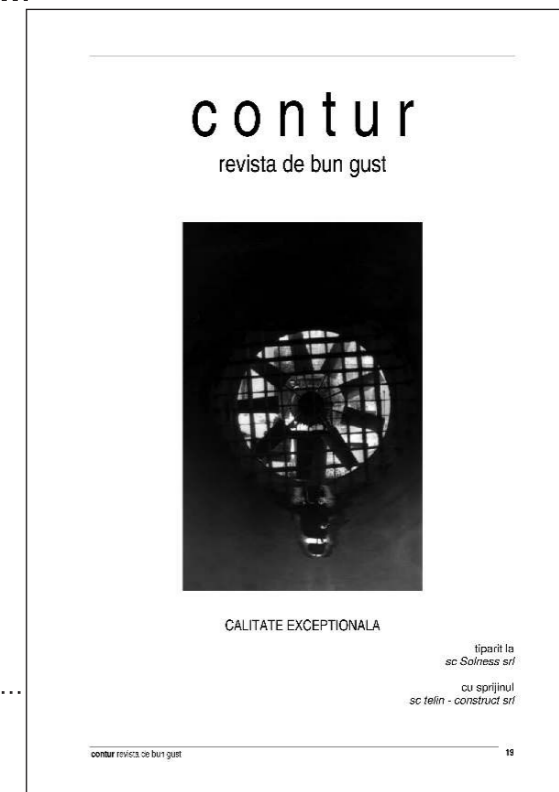
"Contur-revista de bun gust" ("Contur- magazine of good taste") was established in 1999, after a discussion between bozo, flo' and gheghe, somewhere in Timisoara and then entering also hdmkg.

It is a magazine to represent its members, who had also diversified their directions as a group, through music and performance. From the Contur no2 they gave up at "magazine of good taste", "being not a new magazine, but trying to make it new, not being unique, not having straight directions, program of project."

grupul\_contur extended: bozo (alex dan mitrofan), flo' (florin fâra), gheghe (gheorghe şandor), hdmkg (horaţiu fâra), cătălin c. vasii, sergiu popovici, dorian petrov, dorothea iordănescu, bogdan zărnescu, gabi szorad, vlad sturdza, tavi scurtu, eddie neumann.

Contur magazine (pdf)  
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 Crashomon is a portal which tries to archive the internet from its outside, in the shape of a cybernetic paperbased "ceaslov" (archaic term for old book) which is not a "ceaslov" but a magazine which is not a magazine but a series of magazines which function as a book to put on every hard disk and hotel night stand, bedroom and brand new office. If in Rashomon by Akira Kurosawa everybody tells the story differently, Crashomon tells us about the "Microsleep: the suspension of the masses", "The prevention of the miniterrorism by education", Youth Against Fascism", "Pheng Shoei Phuii SPAcient", "Partially COLOR NOIR", "RELAX" and many other meme which weren't yet classified and catalogued according to wikipedia.  
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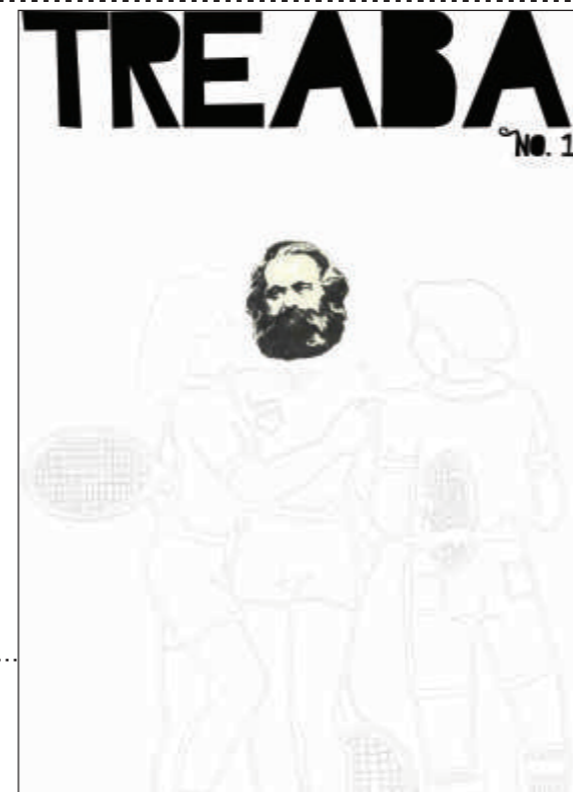
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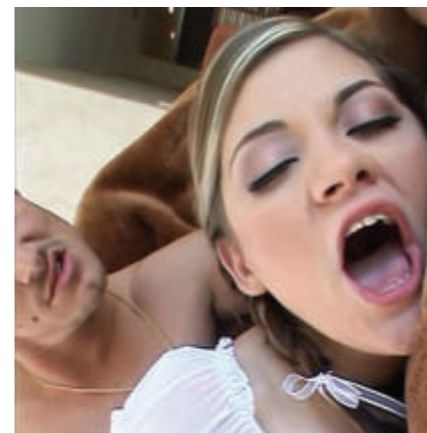
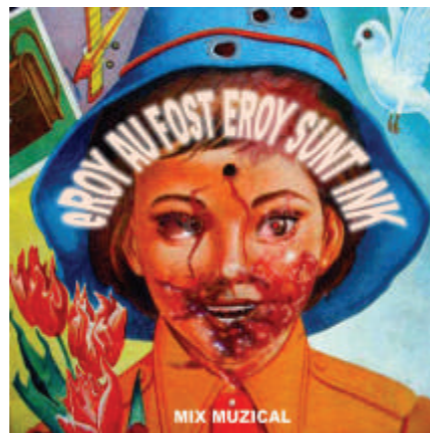


**Strong Women  
Own Guns**

**REKLAMA**







He did a lot of cartoons that are usually seen at Romanian otaku gatherings and nowhere else. He acts as a filter, relishing the catch, sucking in toxic popular media content. From the toxic waste of Romanian popular media and entertainment industry, Bogdan Marcu retains the most kitsch-laden, indoctrinating and vicious instances. He always manages to push them over the cliff, injecting them on the way with a healthy dose of blasphemy. Otherwise his videos can be bizarre reminders of the wonderful isolation enjoyed by computer freaks everywhere in the world. In a video with music by Austrian sound artist Moebius, Bogdan Marcu is hitting the mp3 with a cuddly teddy-shaped pointer right on top of his own desktop.

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Architecture student, part of Flamingo Crew Brasov, long-time collaborator for Manga Inc zine, Otaku Magazine, cover art design for the Kaidan music compilation, he also took part in Ciprian Muresan's this is a virtual representation of an actual fanzine about nothing (i am not a great fan of stuff), but it's manually produced by me so it's and independent rip-off shareware product of three comics-thinking minds.

<http://www.scribd.com/doc/4254544/sefeo>  
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Music styles applied to projects :  
 Randomform - IDM/Ambient/Broken Beat/Experimental  
 minim.all - Minimal/Glitch/Ambient/Experimental/Tape Music/Sound Art  
 The Moon - Ambient  
 Sunmoon - Ambient/Dark Ambient/Drone/Field Recording/Sound Art  
 Datacrashrobot - Electro/Glitch/Ambient/Experimental

- 2006 Cozzzzzzzzzmonautica, Sunmoon (ex noiz:less) dj set, Teatrul de Papusi, Timisoara
- 2007 Freaka Night, Czech Centre, Bucharest.
- 2007 The Moon Live Audio/Video Performance @ AVion\_05/Platforma AVmotional, Orange Concept Store, Bucharest.
- 2008 Art Is Not Mute, Ersta Konsthall National Museum Sound Archive, HIT, Gothenburg, Sweden.
- 2008 Noapte Alba a Galeriilor, Sunmoon Live Performance & DJ Set @ Galeria Kollector, Ollie Gang Shop, Bucharest.

<http://netlabel.laiglemecanique.com/lam002.htm>  
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