

Shu Lea Cheang, Armin Medosch, Yukiko Shikata

Kingdom of Piracy <KOP> Online Project

Kingdom of Piracy <KOP> ist ein offener Online-Arbeitsbereich, in dem die freie Weitergabe von digitalen Inhalten – die oft als Piraterie verdammt wird – als ultimative Kunstform des Internet erforscht wird. In Auftrag gegeben vom Acer Digital Art Center (ADAC) in Taiwan für die ArtFuture 2002, wurde <KOP> als Sammelbecken für Links, Objekte, Ideen, Software, künstlerische Auftragswerke, kritische Artikel und Online Streaming-Medienerevents konzipiert. Für den Event, eine der ersten internationalen Online-Ausstellungen, die vom taiwanesischen Computerriesen Acer gesponsert wurde, wurde im Dezember 2001 eine Pilot-Website <http://kop.adac.com.tw> eingerichtet. <KOP> wurde im Rahmen einer Pressekonferenz im Museum of Contemporary Art in Taipei, Taiwan, präsentiert. Im April 2002 gab es einen Führungs- und Richtungswechsel beim ADAC. Etwa um dieselbe Zeit wurde in Taiwan eine große Anti-Piraterie-Initiative gestartet. <KOP> wurde in Taiwan zu einem politisch sensiblen Thema, und der Start verzögerte sich – ins Unendliche, wie es zunächst schien. Im Mai wurde den Kuratoren und Künstlern der FTP-Zugang zum <KOP>-Server verweigert. Mitte Juni wurde kop.adac.com.tw abgeschaltet. ADAC forderte redaktionelle Rechte auf die Links der Künstler und verlangte eine Änderung des Titels *Kingdom of Piracy*. Das Kuratorenteam wies diese Forderungen zurück und suchte nach Wegen, das Projekt sowohl als taiwanesisches Initiative als auch als internationales Online-Kunstprojekt zu schützen. In der Zwischenzeit bewirbt sich <KOP> um die Schirmherrschaft des Museum of Contemporary Art in Taipei und erlebt seine Premiere bei der Ars Electronica 2002.

In der sich herausbildenden immateriellen Informationswirtschaft bildet das geistige Eigentum (IP) – urheberrechtlich geschützte Inhalte und patentierte Ideen – die wichtigste Ressource vieler ihrer größten Industrien, von der Unterhaltungsindustrie bis zu Pharmazie, Informations- und Biotechnologie. Die Definition geistiger Eigentumsrechte in der digitalen Domäne erweist sich als einer der zentralen Kämpfe, dessen Ausgang die Kultur der Informationsgesellschaft formen wird. Vor weniger als zehn Jahren versprach das Internet den freien und unbeschränkten Austausch digitaler Kulturgüter. In den letzten Jahren wird diese Utopie jedoch zunehmend vom Schreckgespenst „Piraterie“ verdrängt. Im Zuge dieser Verschiebung wurden restriktive Bestimmungen eingeführt, um eine Tendenz im Zaum zu halten, die als Bedrohung der Informationswirtschaft gesehen wird. Content-Industrien beschäftigen ganze Heere von Rechtsanwälten, um Peer-to-Peer-Netzwerke, in denen Dateien frei ausgetauscht werden, schließen zu lassen und um Gesetzgebung zu formulieren, die jedwede Umgehung von Kopierschutzmechanismen verbietet. Letzteres soll dem relativ neuen Ansatz dienen, das Urheberrecht mithilfe einer speziellen Software zu stärken, bekannt als Digital Rights Management System (DRMS). Diese Software soll das unbefugte Kopieren von eBooks, Musik und Videofilmen unmöglich machen. Diese Systeme verändern die Natur der Eigentümerschaft grundlegend. Kulturell wichtige, ja, sogar wesentliche Prinzipien wie Fair Use werden zugunsten der totalen Kontrolle der Eigentümer über die Verwendung ihres Contents ausgehöhlt. In dieser schönen neuen Welt erhält der Käufer eine beschränkte Lizenz zur Verwendung einer Datei, anstatt eine Aufnahme, ein Video oder ein Buch zu „besitzen“. Die

verbleibende Macht geht auf Firmen über, die riesige Bibliotheken urheberrechtlich geschützter Materialien horten. Diese Unternehmen, in erster Linie große multinationale Konzerne, werden in letzter Zeit als „Datenherren“ gebrandmarkt, weil es in ihrer Kontrolle liegt, wie wir digitalen Content, dessen rechtmäßige Eigentümer wir sind, sehen, hören, lesen und verarbeiten können.

Der rigiden Durchsetzung geistiger Eigentumsrechte auf der ganzen Welt durch Patente, Urheberrechtsschutz und Anti-Piraterie-Gesetze stellt sich eine lockere, aber zahlenmäßig wachsende Allianz von Wissenschaftlern, Forschern, freien Software- und Open-Source-Entwicklern, Künstlern, Rechtsanwälten und Lehrern entgegen. Sie fürchten, dass die Innovationsbarrieren von den Datenherren zu hoch angesetzt werden. Durch die Errichtung digitaler und rechtlicher Zäune rund um Informationen steigen die Zugangskosten für Bildungs-, Wissenschafts- und Kunstinstitutionen und Gruppen ins Unermessliche. In der Folge entsteht die Gefahr, dass das geistige Leben und die radikale Innovation im Interesse einiger Weniger erstickt werden, die kontrollieren, wie bestehende Informationen zur Schaffung neuer eingesetzt werden können.

Der Zweck von *Kingdom of Piracy* <KOP> besteht darin, die Law-and-Order-Bestimmungen unter die Lupe zu nehmen, die das geistige Eigentum in Bezug auf geografische und kulturelle Grenzen bestimmen, und einen Blick auf die Veränderungen und Herausforderungen zu werfen, die dadurch für Künstler und Kulturschaffende weltweit entstehen. Im Gegensatz zu dem, was häufig behauptet wird, sind geistige Eigentumsrechte nicht universell. Sie haben zum Beispiel in Asien keine Tradition. Die demonstrative Vernichtung von Millionen von Raubkopien von CDs und DVDs in China – Teil des Spektakels um den Aufnahmeantrag des Landes in die WTO – ändern nichts an der Tatsache, dass ein Großteil des asiatischen Kontinents diese Dinge weiterhin nach eigenen Regeln handhabt. Das Zerplatzen der Dotcom-Blase zu Beginn des 21. Jahrhunderts stürzte die elektronischen Zulieferindustrien Taiwans und Asiens in die Rezession und führte dazu, dass die Kluft zwischen westlichen und östlichen Volkswirtschaften heute so groß ist wie eh und je. Das Königreich der Piraterie ist überall, wo radikale Innovation stattfindet: an den Rändern und im Mainstream der High-Tech-Wirtschaften von Asien über Osteuropa bis in die Datenparadiese von Sealand und in die Hacker-Garagen in Silicon Valley. Das gemeine Fußvolk der digitalen Welt schwimmt in Millionen von MP3 und in endlosen Fluten von Raubkopien und illegaler Software, „Warez“ genannt. Codes für Aneignung, Cut-and-paste, Vervielfältigung, Sampling und Remixing sind seit Langem künstlerische Praxis. <KOP> ist eine Herausforderung für Künstler, Autoren und Praktiker, diese Techniken in Frage zu stellen, Beiträge zu diesem wachsenden Königreich zu leisten, es zu analysieren und sich anderweitig damit zu befassen. Das Projekt fordert sie auch auf, sich ab sofort in die Prozesse des Königreichs selbst einzuschalten, eines Orts, an dem alle Produktionen Teil einer von Grund auf zusammenarbeitungsorientierten, ableitungsfreundlichen und intim verbundenen Umgebung geistiger „Eigentümer“ sind. *Kingdom of Piracy* <KOP> lädt Hackerallianzen (im Sinn Eric S. Raymonds, also „Leute, denen es Freude macht, die Einzelheiten programmierbarer Systeme zu erforschen und ihre Fähigkeiten auszuweiten“) und Künstler ein, sich in die Versorgungsleitungen der digitalen Fülle einzuklinken. Die <KOP>-Site ist ein aktiver öffentlicher Bereich für das globale Austauschen von Dateien, das Scrambling und De-Scrambling und digitale Jam-Sessions. Auftragsarbeiten werden im Rahmen einer Strategie des intellektuellen Diskurses und der poetischen Intervention in künstlerische „Piraterieakte“ verwickelt, wobei die Piraterie aber nicht als Geschäftsmodell unterstützt wird.

Aus dem Englischen von Annemarie Pumpernig

Kingdom of Piracy <KOP>

The Right to Copy: Local study on piracy as an art form

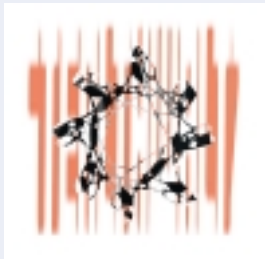
Whiteg Weng

www.elixus.org

As all-encompassing as the idea of intellectual property and copyright is today, the mis-coinage “piracy” has wide application on the Internet beyond those of w4r3z d00dz, key generators and bootleg distributions. Music soundtracks, HTML source code, and 2-D graphics are all subjects to low-cost duplication efforts. This study takes a local perspective to focus on the positive effects of uncontrolled duplication both on industrial growth and cultural identification; this mentality was arguably the core reason for the so-called “Taiwan Miracle,” which heavily depends on IP-free materials in the Commons.

Highlighting the most influential events of the past 10 years, we provide a chronology of the mass movement of duplication and distribution on various media, and try to shed some light on today’s dilemma of striking a balance between pleasing foreign content holders and fostering development of local culture. Is the right to copy an exclusive privilege of content suppliers? What are the positions of various participants in this struggle? Is such a vendetta absolutely unavoidable?

(writing project)



stealth waltz

Mukul Patel & Manu Luksch

www.ambienttv.net

The Corporation Inc

Announcement to stakeholders: Heritage License Agreement

Announcement to stakeholders: Heritage License Agreement
Following the highly successful appropriation of bio- and eco-knowledge and techniques through patent legislation, The Corporation today announces the extension of its reach to the regulation of folkloric production—in particular, music. Folklore encodes traditional wisdom that rightfully belongs to everyone. The current inheritors of these forms do not have the means to adequately preserve or share them. The Corporation, with the support of a consortium of publishing companies, will safeguard this global cultural heritage, develop efficient distribution mechanisms, and conduct an archaeology of the traditional wisdom encoded in folklore through the Heritage License Agreement (HLA). The HLA is effective immediately. Only instrumental electronic music in 2/2 time (binary beats) is exempt from the Heritage License, and may be distributed and consumed without reference to an agent of the HLA.

The Corporation will be the exclusive licensing agent for traditional music production and distribution. As a valued stakeholder, you are assured of high rewards.

Ambient Information Systems Ltd./ For Immediate Release

Ambient Information Systems Ltd. is proud to launch the first fully vetted and ratified HLA-free 2/2 server (www.ambienttv.net/2002/2). DOWNLOAD FOR FREE (limited time offer). Our first license-free 2/2 track, *Stealth Waltz* by Electroglo-Bodywerkz (Manu & Mukul). Hidden inside one simple rhythm loop (in time sig. of 4) is another loop. When the 2 loops are played together, a waltz is heard—the *stealth waltz*. AIS: For all your contemporary musical needs. Stay safe, stay legal!

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Low_Level_All_Stars

BEIGE vs. RSG

http://rhizome.org/Low_Level_All_Stars/

Video game culture has long relied on “crackers,” the fearless geeks who remove a game’s copy protection through brute force. Crackers often leave behind modified start-up screens as evidence of their trade. This special cracker graffiti both documents the intrusion and provides a platform to showcase the cracker’s skills. “Low Level All Stars” showcases the best cracker tags selected from over 1,000 games available for the commodore 64 computer. All cracker tags have been re-cracked by beige and RSG and extracted as stand-alone commodore animations. You may watch a video clip documenting each piece, or view still images. ROMs will be available soon from this site. All documentation was made directly from the C64 with no computer emulation.

The File That Wouldn't Leave

0100101110101101.org

www.0100101110101101.ORG

Satanism, Pedophilia, Cyber Inquisition and Cultural Terrorism in the amazing story of “The File That Wouldn't Leave”

You won't believe it!

On the 4th of March 2002, 0100101110101101.ORG is forced to immediately erase from its server the file containing Luther Blissett's book *Lasciate che i bimbi* (“Let The Children. Paedophilia as a pretext for a witch hunt”). The server hosts the (un)complete archive of the Luther Blissett Project 1994 – 2000 (www.LutherBlissett.net). The imposition comes from the international Internet provider PSInet, with the threat of cutting 0100101110101101. ORG's connectivity. The excuse is that the content of the book is “illegal and defamatory and relating to paedophilia.” The named book analyses instead how the creation of emergencies becomes a way to establish more restrictive laws and censorship, both in the real world and on the Internet. The book comes to the conclusion that the pedophilia phenomenon has been amplified and magnified resulting in a repressive crusade towards all individual liberties.

The *File That Wouldn't Leave* is the story of a case of subtle censorship obtained through the provider's Net Abuse Policies, that allows it to impose the removal from a website of any material considered defamatory, obscene, pornographic, pedophile or simply inconvenient. The pyramid-like Internet connectivity system allows any server, by simply sending an email message, to start a chain reaction of removing requests that, threatening to cut the connectivity, starts from the upper level server downwards, to reach any single website that hosts the named material. Whereas no server is supposed to verify the truth of the accusation, any server has the right of imposing the removal to the lower ones. *The File That Wouldn't Leave* shows how censorship develops and where it can lead.



Kingdom of Piracy <KOP>

injunction generator

ubermorgen.com

www.ubermorgen.com

The *injunction generator* offers all Internet users a platform to generate court orders and automatically send them to the respective registrars, domain-name holders and journalists. You can issue as many court orders as you wish and bring down as many domains as you want. The platform will constantly monitor the targeted urls and send out alerts to all involved parties as soon as the target-site dns is down. Chaos in all cases, it does not matter whether the registrar actually decides to take the domain down or not, chaos is guaranteed in any case (and as we all know, certain downtimes for web-servers are usual, so our alerts will generate some attention to this fact). So we wish you a pleasant "ZEITGEISTschiffversenken" game with our non-territorial digital legal art.

Global Village Health Manual v.1

Raqs Media Collective + Joy Chatterjee

www.sarai.net

Work in the Age of Virtual Reproduction

This work wants you to suspend conventional notions of authorship while you interact with it. Just as the artisans of the popular prints of the last two centuries often used images and motifs from the visual universe around them, so too have we gathered materials from the World Wide Web to constitute the different layers of this work.

This is as much to bring to public attention the inherent extensibility and reproducible nature of artwork in the digital domain, as it is to reclaim the knowledge-sharing imperative of early popular printmaking. This is why we have chosen the cover of a manual, a primer of public health, as our point of reference. In the late nineteenth century, printmaking entered the public imagination as a cheap, accessible and popular means of producing and circulating pictures, stories, information and rumor. This was a culture that eluded censors and skirted copyright. Today, a hundred years later, a cluster of technologies centered on the computer and the Internet has made possible the birth of a new folklore of images and ideas, which, like its print ancestor, is also busy eluding censors and skirting copyright.

This work wants you to bridge the distance between the data stream of the present and the fading imprint of the recent past. It asks that you look through yesterday's web of images at the bitmap of where you are today.

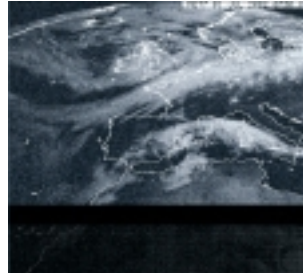
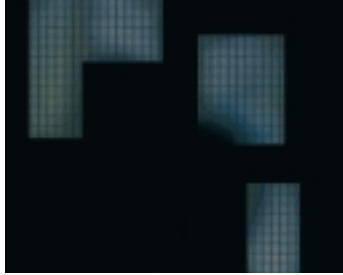


Resource Hanger +

doubleNegatives

www.d-xx.com

ResourceHanger+ (RH+) makes objects of web sites from the inputted keyword or URL, and offers the interface which carries out the hybrid. It supports basic cycles of all creative acts such as: copy → improvement → copy ... as the process will be further repeated. The code by JAVA of *RH+* itself is also open for improvement.



I love you, world

p.RT

www.cyberrex.org/p.rt

I want to make a piece of poetry lost in the net; with sudden cuts, minimal and cold, baroque and lonely, mixing CNN with flowers, inviting Christiane Amanpour to write few sentences, code and information, from haven to earth. The World Data is hacked and accessible, why should we lose time discussing Entertainment Data piracy? I want to explore sense of precise solitude in the Kingdom. (V.R.)

explorer 98 game

EASTWOOD – Real Time Strategy Group

<http://explorer98.net>



explorer 98 is a net game, which is based on two inseparable parts of today's industry of fun: corporations that make computer games, and platforms—operative systems on which games have been played. The game *explorer 98* is a perverse convergence of the largest software corporation, Microsoft, and one of the biggest studios for RTS (real-time strategy) games, Westwood Studio. *explorer 98* is a RTS game but also includes several other genre elements of contemporary computer games as

adventures or arcades. *explorer 98* uses as its game map snapshots (print screens) from Windows *explorer 98* browser that is a constitutive part of the Windows 98 operating system. Units in the game are units from Westwood's game from the Command & Conquer Series: *Tiberian Sun*. Symbolically, this game is played inside the very core of the Microsoft empire, inside Windows Explorer, the ultimate search engine in Windows' operating system. There is only one campaign. The player is always on the side of Microsoft; he/she must choose to be a hero of the Microsoft Windows empire against evil terrorists. There is no alternative.

Everything, from the explorer map to the units is cut/pasted and then included in the game. All software is illegal/pirate (Windows98, Westwood's *Tiberian Sun*), and it was bought on the Novi Sad black market.

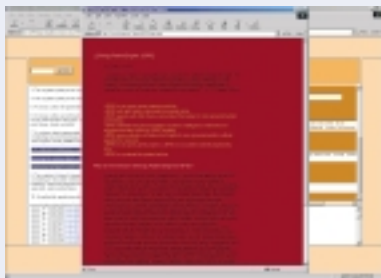
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i_Biology Patent Engine(i-BPE)

Diane Ludin

www.thing.net/~diane/artindex/dlartrez.html

"A patent is a type of property right. It gives the patent holder the right, for a limited time, to exclude others from making, using, offering to sell, selling, or importing into the United States the subject matter that is within the scope of protection granted by the patent."—U.S. Patent Office



i-BPE is an open gene patent machine.

i-BPE is an open gene project.

i-BPE is a counter-market-objectivity tool.

i-BPE is a patent the patent action.

i-BPE agents will offer trans-corporate DNA play, for non-governmental ownership.

i-BPE gene patents will return bio-rights to non-governmental, cultural agents for revision.

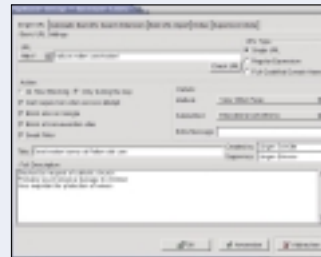
Top 100 Net Blockers

Dragan Espenschied, Alvar Freude

<http://a-blast.org/~drx/>

<http://alvar.a-blast.org/>

The Internet is the single most powerful medium for free expression and speech in history. This freedom is endangered by many initiatives that are trying to block access to content for certain audiences: for example, the inhabitants of a whole state. State agencies promote restricted access and impose filtering policies on ISPs to "protect" Internet users from pornography, racism, crime and every other non-valid content. Intelligence services want to read emails, monitor each Internet user and a lot more. ODEM.org aims to add a new view to the discussion by presenting an off-the-shelf information blocking, filtering, manipulating and spying-out solution called Omni Cleaner that:



- easily handles the amount of traffic a typical provider has to deal with
- can be controlled by a centralized agency—for example, a possible future German Ministry of Internet Censorship,
- offers all the nasty features a police state would like to have in a comfortable interface that gives people with no Internet experience (like the typical politician) the possibility to control all net traffic
- can also keep encrypted websites under surveillance
- is able to forward arbitrary emails over a secure connection to a centralized agency
- offers the possibility to change the content of every affected web page: partially or completely

Purchase Omni Cleaner and finally live in a beautiful world! (price negotiable)

From Underground to Mainstream

Felix Stalder

<http://felix.openflows.org>

As the Internet exploded into a mass medium in the mid-1990s, underground culture that had contributed significantly to the creation of cyberspace exploded with it. This was not the first time that the underground burst out of its niche, but this time, things were different. By having full access to highly efficient means of production and distribution, the underground was no longer restricted to a few clubs in global cities, some galleries in Paris, London, and NYC, specialized book stores, or computer labs at universities. Underground acquired overnight the global reach of the mainstream. On a structural level, the distinction between the two was disappearing rapidly. Nothing symbolized this better than Napster. Free sharing of music, simply for the joy of being part of a peer group, could now rival the industry's own distribution channels in terms of efficiency.

As a consequence, the open model of underground culture (defamed as piracy) has come into full confrontation with the closed model of the mainstream.

(writing project)



Warriors of Perception: Search and Manifest (A Freenet Game)

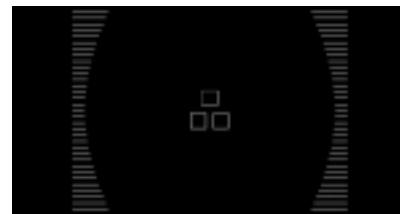
Agnese Trocchi

<http://candida.kyuzz.org>

SOME UNIVERSE for heike, dragan and your browser

Olia Lialina

<http://art.teleportacia.org/olia.html>



PiraPort

The elixir Initiative

(Autrijus Tang & Ilya Eric Lee)

www.elixus.org

HIGH BALL

exonemo

www.exonemo.com



Distributed Media → Digital Abundance: Property Decay in C21

J.J. King

www.jamie.com

(writing project)