

FREE TEXT: *THE DEATH* OF *THE AUTHOR*

Roland Barthes

4 pages, translation from French, 1977

We know that a text does not consist of a line of words, releasing a single "theological" meaning (the "message" of the Author-God), but is a space of many dimensions, in which are wedded and contested various kinds of writing, no one of which is original: the text is a tissue of citations, resulting from the thousand sources of culture...

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FREE TEXT:

COPY, RIP, BURN

THE POLITICS OF COPYLEFT AND OPEN SOURCE

David M. Berry

273 pages, 2008

"This book critically engages with the activities and theoretical exchanges between the free/libre and open source software groups who write and share computer code online. I place these groups in the context of the expansion of intellectual property rights and look at their discourses surrounding the enclosure of the 'intellectual' commons..."

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FREE TEXT:

TO OPEN, TO COLLECT, TO EXPAND, TO CONTINUE

RICHARD SERRA'S VERB LIST, POST-INTERNET
APPROPRIATION, AND THE CULTURE OF

Brandon Bauer

7 pages, 2010

An essay examining the tension between the culture of use signaled by the internet and the culture of ownership embedded in the clearance culture of restrictive copyright through a comparison with and reinterpretation of Richard Serra's 1967-1968 verb list. Published in Pool (December 2011).

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FREE TEXT: ANTAGONISM AND RELATIONAL AESTHETICS

Claire Bishop

30 pages, essay, 2004

"If relational art produces human relations, then the next logical question to ask is what types of relations are being produced, for whom, and why? ...The relations set up by relational aesthetics are not intrinsically democratic...since they rest too comfortably within an ideal of subjectivity as whole and of community as immanent togetherness. An effect of this insistent promotion of these ideas as artists-as-designer, function over contemplation, and open-endedness over aesthetic resolution is often ultimately to enhance the status of the curator, who gains credit for stage-managing the overall laboratory experience.

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FREE TEXT: OUTSOURCING AUTHENTICITY?

DELEGATED PERFORMANCE
IN CONTEMPORARY ART

Claire Bishop

16 pages, 2008

Since the early days of performance art in the 60s and 70s, the concept of the performer's agency has changed significantly. While some artists still perform their works themselves, many others are now hiring non-professional performers to execute their ideas. Both the means and the outcomes of this kind of performance are often controversial, and raise a number of ethical, political and theoretical questions.

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FREE TEXT: *PARTICIPATION*

DOCUMENTS OF CONTEMPORARY ART

Claire Bishop (Ed.)

211 pages, 2006

The desire to move viewers out of the role of passive observers and into the role of producers is one of the hallmarks of twentieth-century art. This tendency can be found in practices and projects ranging from El Lissitzky's exhibition designs to Allan Kaprow's happenings, from minimalist objects to installation art. More recently, this kind of participatory art has gone so far as to encourage and produce new social relationships. Guy Debord's celebrated argument that capitalism fragments the social bond has become the premise for much relational art seeking to challenge and provide alternatives to the discontents of contemporary life. This publication collects texts that place this artistic development in historical and theoretical context.

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FREE TEXT: IN PRAISE OF COPYING

Marcus Boon

290 pages, 2010

This book is devoted to a deceptively simple but original argument: that copying is an essential part of being human, that the ability to copy is worthy of celebration, and that, without recognizing how integral copying is to being human, we cannot understand ourselves or the world we live in. Bloom argues that the dominant legal-political structures that define copying today obscure much broader processes of imitation that have constituted human communities for ages and continue to shape various subcultures today.

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FREE TEXT: *THE ACTIVIST* COOKBOOK

CREATIVE ACTIONS FOR A FAIR ECONOMY

Andrew Boyd

107 pages, 1996

A Hands-On Manual for Organizers, Artists and Educators Who
Want to Get Their Message Across in Powerful, Creative Ways

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FREE TEXT: ON THE ORIGIN OF THE RIGHT TO COPY

CHARTING THE MOVEMENT OF COPYRIGHT
LAW IN 18TH CENTURY BRITAIN (1695 - 1775)

Ronan Deazley

291 pages, 2004

The book examines the lead up to the passage of the Statute of Anne and charts the movement of copyright law throughout the 18th century.

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FREE TEXT:

A USER'S GUIDE TO DETOURNEMENT

Guy Debord

7 pages, translated from French, 1956

A détournement is a technique developed in the 1950s by the Situationist International, and consist in "turning expressions of the capitalist system against itself." Détournement was prominently used to set up subversive political pranks, an influential tactic called situationist prank that was reprised by the punk movement in the late 1970s and inspired the culture jamming movement in the late 1980s. Détournement is similar to satirical parody, but employs more direct reuse or faithful mimicry of the original works rather than constructing a new work which merely alludes strongly to the original.

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FREE TEXT:

THE PRACTICE OF EVERYDAY LIFE

Michel de Certeau

254 pages, translated from French, 1977

Considers the uses to which social representation and modes of social behavior are put by individuals and groups, describing the tactics available to the common man for reclaiming his own autonomy from the all-pervasive forces of commerce, politics, and culture.

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FREE TEXT: TRIP WITHOUT A TICKET

The San Francisco Diggers

6 pages, from *The Digger Papers*, 1968

"This is theatre of an underground that wants out. Its aim is to liberate ground held by consumer wardens and establish territory without walls. Its plays are glass cutters for empire windows..."

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FREE TEXT:

THE ARTIST AS

PRODUCER

IN TIMES OF CRISIS

Okwui Enwezor

2 pages, 2004

"If we look back historically collectives tend to emerge during periods of crisis; in moments of social upheaval and political uncertainty within society. Such crisis often forces reappraisals of conditions of production, reevaluation of the nature of artistic work, and reconfiguration of the position of the artist in relation to economic, social, and political institutions..."

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FREE TEXT: PUBLISHING, PIRACY & POLITICS

AN HISTORICAL STUDY OF COPYRIGHT IN BRITAIN

John Feather

280 pages, 1994

This book is a survey of the development of copyright law in Britain.

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FREE TEXT:

FROM A CRITIQUE OF INSTITUTIONS TO AN INSTITUTION OF CRITIQUE

Andrea Fraser

6 pages, article, 2005

“Nearly forty years after their first appearance, the practices now associated with ‘institutional critique’ have for many come to seem, well, institutionalized... In the context of museum exhibitions and art symposia...one increasingly finds institutional critique accorded the unquestioning respect often granted phenomena that have achieved a certain historical status...How can artists who have become art-historical institutions themselves claim to critique the institution of art?”

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FREE TEXT: FREE EXCHANGE

Hans Haacke and Pierre Bourdieu

78 pages, 1994

How can we affirm the independence of critical artists and intellectuals when confronted by the new crusaders of Western culture, the neoconservative champions of morality and good taste, the sponsorship of multinationals and the patronage theorists who have lost all touch with reality? How can we safeguard the world of free exchange which is and must remain the world of artists, writers and scholars?

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FREE TEXT: DIGITIZE THIS BOOK

THE POLITICS OF NEW MEDIA, OR WHY WE NEED OPEN ACCESS NOW

Gary Hall

273 pages, 2008

In the sciences, the merits and ramifications of open access—the electronic publishing model that gives readers free, irrevocable, worldwide, and perpetual access to research—have been vigorously debated. Open access is now increasingly proposed as a valid means of both disseminating knowledge and career advancement. In *Digitize This Book!* Gary Hall presents a timely and ambitious polemic on the potential that open access publishing has to transform both “papercentric” humanities scholarship and the institution of the university itself.

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FREE TEXT:

THE ENEMY OF ALL

PIRACY AND THE LAW OF NATIONS

Daniel Heller-Roasan

278 pages, 2010

Drawing on the diverse materials of several disciplines, from law and history to political theory and literature, *The Enemy of All* brings to light a single paradigm that defines the act of piracy. This “piratical paradigm” consists in the conjunction of four traits: a region beyond territorial jurisdiction; agents who may not be identified with an established state; the collapse of the distinction between criminal and political categories; and the transformation of the concept of war.

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FREE TEXT: *THE GIFT*

IMAGINATION AND THE EROTIC LIFE OF PROPERTY

Lewis Hyde

369 pages, 1979

Argues that when a primarily gift-based economy is turned into a commodity-based economy, "the social fabric of the group is invariably destroyed." Hyde writes that commercial goods can generally become gifts, but when gifts become commodities, the gift "...either stops being a gift or else abolishes the boundary..." Hyde's central theorem—that true art does, and must of its nature, stand outside the market economy, presents a serious problem for the artist forced to live in a world increasingly subsumed by the market economy.

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FREE TEXT:

MY ARTWORLD IS BIGGER THAN YOUR ARTWORLD

Caitlin Jones

article published in *The Believer* 3 (10): 3-13

The dominance of the art market—not to mention the art object—is being challenged by hackers, code warriors, and artistically motivated nerds who prefer networks, websites, and \$19.95 poster sales to glitzy shows and art-star fame...

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FREE TEXT: RECLAIMING THE COMMONS

Naomi Klein

9 pages, essay, 2001

“Around the world, activists are piggy-backing on the ready-made infrastructures supplied by global corporations. This can mean cross-border unionization, but also cross-sector organizing—among workers, environmentalists, consumers, even prisoners, who may all have different relationships to one multinational... The biggest challenge facing us is to distil all of this into a message that is widely accessible. Many campaigners understand the connex- ions binding together the various issues almost intuitively—much as Subcomandante Marcos says, ‘Zapatismo isn’t an ideology, it’s an intuition.’”

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FREE TEXT: EXCHANGE RATE

**ON OBLIGATION AND RECIPROCITY IN
SOME ART OF THE 1960S AND AFTER**

Miwon Kwon

14 pages, introduction text, 2003

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FREE TEXT: CODE: AND OTHER LAWS OF CYBERSPACE, VERSION 2.0

Lawrence Lessig

352 pages, 2008

Under the influence of commerce, cyberspace is becoming a highly regulable space, where behavior is much more tightly controlled than in real space. But that's not inevitable... We can—we must—choose what kind of cyberspace we want and what freedoms we will guarantee. (Basic Books, New York, 2006)

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FREE TEXT: REMIX

MAKING ART AND CULTURE THRIVE IN THE HYBRID ECONOMY

Lawrence Lessig

352 pages, 2008

Should anyone besides libertarian hackers or record companies care about copyright in the online world? Stanford law prof and Wired columnist Lessig argues that we should. He frames the problem as a war between an old read-only culture, in which media megaliths sell copyrighted music and movies to passive consumers, and a dawning digital read-write culture, in which audiovisual products are freely downloaded and manipulated in an explosion of democratized creativity. Both cultures can thrive in a hybrid economy, he contends, pioneered by Web entities like YouTube.

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FREE TEXT: ESCAPE ATTEMPTS

Lucy Lippard

254 pages, from *Six years: the dematerialization of the art object from 1966 - 1972*

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FREE TEXT:

THE PERFORMATIVITY

OF CODE

SOFTWARE & CULTURES OF CIRCULATION

Adrian Mackenzie

27 pages, 2005

This article analyses a specific piece of computer code, the Linux operating system kernel, as an example of how technical operationality figures in contemporary culture. The analysis works at two levels. First of all, it attempts to account for the increasing visibility and significance of code or software-related events. Second, it seeks to extend familiar concepts of performativity to include cultural processes in which the creation of meaning is not central, and in which processes of circulation play a primary role.

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FREE TEXT:

DEAR IMAGES

ART, COPYRIGHT AND CULTURE

Eds. McClean and Schubert

277 pages, 2002

Collects 24 essays by international experts on many vital issues related to the ownership of art – who does it belong to, who can use it, what value does it have. The texts cross borders, considering international copyright conventions, fair use, the internet, concepts of originality, public access to art in museums and digitization, by international experts. A fascinating collection looking at issues from moral rights to the artist as a 'brand.' This material addresses the complex intersection of copyright, culture and technology, and how it affects contemporary art practice.

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FREE TEXT: COPYRIGHT IN HISTORICAL PERSPECTIVE

Lyman Ray Patterson

280 pages, 1968

The book traces the history of Anglo-Saxon copyright from the outgoing 15th century to the late 19th century.

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FREE TEXT:

DARK MATTER

Gregory Sholette

257 pages, 2011

Art is big business, with some artists able to command huge sums of money for their works, while the vast majority are ignored or dismissed by critics. This book shows that these marginalized artists, the "dark matter" of the art world, are essential to the survival of the mainstream and that they frequently organize in opposition to it. Sholette argues that imagination and creativity in the art world originate and thrive in the non-commercial sector shut off from prestigious galleries and champagne receptions. This broader creative culture feeds the mainstream with new forms and styles that can be commodified and used to sustain the few artists admitted into the elite. This dependency, and the advent of inexpensive communication, audio and video technology, has allowed this "dark matter" of the alternative art world to increasingly subvert the mainstream and intervene politically as both new and old forms of non-capitalist, public art.

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FREE TEXT: IN DEFENSE OF THE POOR IMAGE

Hito Steyerl

10 pages, 2009(?)

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SOL LEWITT

Superflex

112 pages, book, 2010

Features elaborate documentation of the FREE SOL LEWITT project, produced at the invitation of the Van Abbemuseum by Danish artist collective SUPERFLEX. SUPERFLEX organised the reproduction of an artwork by the American artist Sol LeWitt. A metal workshop was created in the Van Abbemuseum where copies were produced and distributed for free to the public. The copied work is 'Untitled (wall structure), 1972 and was acquired by the Van Abbemuseum in 1977.

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FREE TEXT:

ABSTRACT HACKTIVISM

THE MAKING OF A HACKER CULTURE

Otto Von Busch and Karl Palmas

132 pages, 2006

In this publication, Otto von Busch describes "hactivism" in an abstract sense, relating it to phenomena such as shopdropping, craftivism, fan fiction, liberation theology, and Spanish social movement YOMANGO. Similarly, Karl Palmås examines how publications like Adbusters Magazine, as well as business theorists, have adopted a computer-inspired worldview, linking this development to the dot.comboom of the late 1990s.

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