

January 2015, Rotterdam

For me is clear now that the term open source is not the right way to say it, for what I'm looking for. When I use the term is also creates a discussion or debate about open source. I don't want to critic open source or the art world in a political way. Off course I have a critic on the art world, but how I'm to say. I raider show a kind of tool, what can be used in the art world. To give a different take than the traditional way.

I have to be careful that I or the work don't end up in a debate or discussion, that is not the point of the art that I make. The work of art is central, not the maker. But what kind of art would that be?

The work has to be on the move. My role as an artist is to start a work/frame so that the viewer can be involved, can collaborate, participate, you name it. The process, the 'move' of the work is the goal. It's a never ending story, the work can be finish. I don't want to be the director, but how to create a work that is open and free enough but still invites the viewer.

Is authorship still relevant in this research? I give up my authorship, but how cares if you see or experience the work? For me, I'm still interested to research authorship, but there are two separate things.

The biggest question is still; **[W`hY?]**

Felix Gonzalez Torres is a America, Cuba-born artist. His is known of his minimal installations and sculptures in the mid 80's. I'm naming him in my research because he made work what become famous because it was 'removable'. Felix made called 'process art'. In his installations process was the key feature to the installation. For example the could take a piece of the work with them, like the candy in the picture. In so doing, contribute to the show disappearance of the sculpture over the course of the exhibition.

The possibility for endless reproducibility's, the work is disseminated, to exist in multiple places at the same time and to be realized completely only through the participation of the viewer, which he described:

"One enormous collaboration with the public. The piece are like a virus." - Felix Gonzalez Torres

Reference: Felix Gonzalez Torres http://en.wikipedia.org/wiki/Felix_Gonzalez-Torres

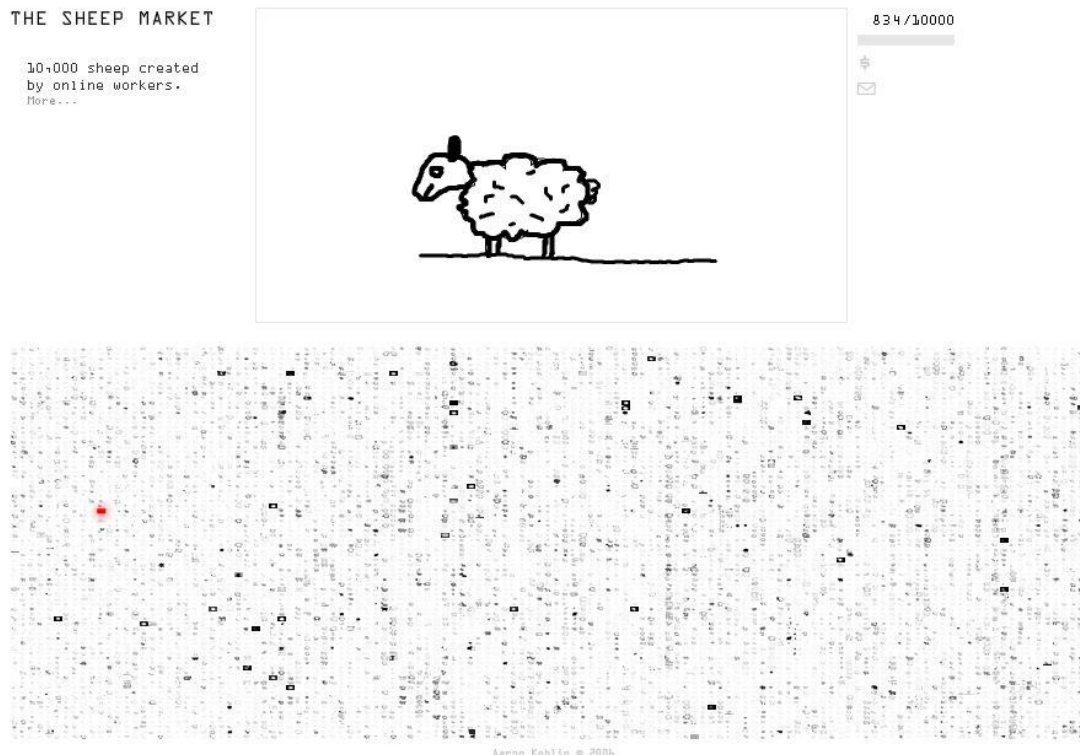
The work of Felix changes over time, but in the end it will be gone. So a process, I don't see. I want the viewer to contribute and to create something with the work, than just take it with them. The viewer creates the process from the work, a work that's never done, or finished. You need each other to create the work.



“These freedoms are vitally important. They are essential, not just for the individual users’ sake, but because they promote social solidarity that is, sharing and cooperation. They become even more important as more and more of our culture and life activities are digitized. In a world of digital sounds, images and words, free software some increasingly to equate with freedom in general.” - Richard Stallman

Reference: **Metropolis M** – 2009 Feb/Mrt. *Remixologie. Over de bronnen van shareware.* Page 52- 55

Art, therefore, should be free, in order to stimulate creativity, and this means that every individual is free to copy art, distribute it and modify it for personal, non – or commercial use. Other artist can turn them in new ways, stimulating creative practice.



Aaron Koblin created the work *'the Sheep Market'*. The sheep market is a collection of 10.000 sheep created by workers on Amazon's-Mechanical Turk. (a website where you can place chores) Each worker was paid \$.02 to draw a sheep facing left. But the ideology of bureaucratized systematized human labour is firmly established and has been maturing rapidly since the industrial revolution. Aaron's work uses real-world and community generated data to reflect in cultural trends and the changing relationship between humans and the systems they create.

I give this work as an example for the *'free'* interpretation what you have as a viewer. Draw a sheep is the assignment, so it's not that free what I mean, but everybody draws a sheep differently. It is a specific task just what Miranda July did with here *'Learn to Love you More'* project. What I like of these projects it's the artist creates a movement. The works are a virus, a virus of sheep or assignments. They create a kind of frame and the viewer as to react between the framework. The assignments are very specific, I want to create a way that they are open and the viewer creates something without any framework. Without any assignment it's hard to invite people to contributed to the work. So I'm going to looking for a **middle road**.

Reference:

Aaron Koblin - <http://www.thesheepmarket.com/>

Miranda July - <http://www.learningtoloveyoumore.com/>

Jeanne van Heeswijk is a 'network' artist from the Netherlands. I want to highlight her project Draw a Line (2000), based on an old Dutch territorial game. In collaboration with Rolf Engelen, she filled an area in the gallery 25 metres square with soil, a reference to the Dutch tradition of land reclamation. Besides forming the setting for a game, this square was also a flat, almost two-dimensional sculpture bearing a strong resemblance to the work of such Dutch Constructivists as Mondrian and others.

The installation was a reworking of the traditional Dutch game of 'landjepik' ('land grab'), which centres on gaining and losing territory, land and space. A companion booklet lays out the rules of the game, which can be played in three variants: 'Wanna Play', 'Wanna Fight' and 'Wanna Act'. In the third variant, the objective is to create space for the opponent instead of taking space from him - an impossible task in a game of conquest. The game brings together competition and competence, and participants are invited to lay bare their deepest motives at the most basic level. The rules are simple: each player throws a knife into the ground, and the point where the knife lands forms the outer boundary of that player's new 'territory'. By altering one of the basic rules - how players take turns - the game never ends. This simple act draws the viewer's attention to the endless struggle over 'territory'.

Reference: Jeanne van Heeswijk - <http://www.jeannetworks.net/>

Game Rules for Winning Land and Space

Draw a Line, 2000-2006.
© Jeanne van Heeswijk, Rolf Engelen

A game for two. To play this game, you need a knife and an area of ground. With a knife, draw a rectangle on the ground (at least 3 x 5 metres). Draw a line through the middle of the rectangle to create two equal parts. Each player stands in one of the two fields (you may lose to decide who gets which field). Give your field a name that has meaning for you. Start by throwing the knife, in turns, as far as possible into each other's field. The knife must land standing up.

You are allowed to throw from anywhere in your field, but you must keep both feet on the ground. The player who throws the knife closest to the base line of the other becomes Player 1 and goes first. The player not throwing may stand outside his or her field. Players throw alternately. A player who enters the opponent's field loses his or her turn. The knife must land in the opponent's field. If it does not, the player does not get a second try - it is the opponent's turn. If the knife lands in a player's own field, then it is also the opponent's turn.

Wanna Play

Player 1 throws the knife into Player 2's field. This is where the knife lands in the field to which Player 2 must draw a rectangle. This can be any rectangle that Player 2 can draw within his or her own field using only one line. This new rectangle drawn by Player 2 is his or her own field. This new field does not need to be connected to Player 1's field. Player 1 can only reach an unconnected field with a jump, since players are not allowed to enter the opponent's field. Player 1 may play from the unconnected new field to draw a new line. The game starts again.

Wanna Fight

The attacker Player 1 throws the weapon into the territory of the defender Player 2. Player 1 crosses the line between his or her own field and the new field, but not if the new field is not connected with his or her own field. The game starts again when the field of one of the players has become so small that it is no longer possible to stand in it by crossing the last line every-thing that happened has dis-appeared. The game can start again.

Wanna Act

The attacker can only reach this land by crossing with a jump, since attacker and defender are not allowed to enter each other's territory. The attacker may light from this colony of a subsequent turn. The defender is allowed to mark out the new space of collected territory by drawing an additional line. The attacker crosses the border between his or her territory and the new land, but not in the case of an island-like colony. The game ends when the territory of one of the combatants has become so small that it is no longer possible to stand in it.

Wanna Act

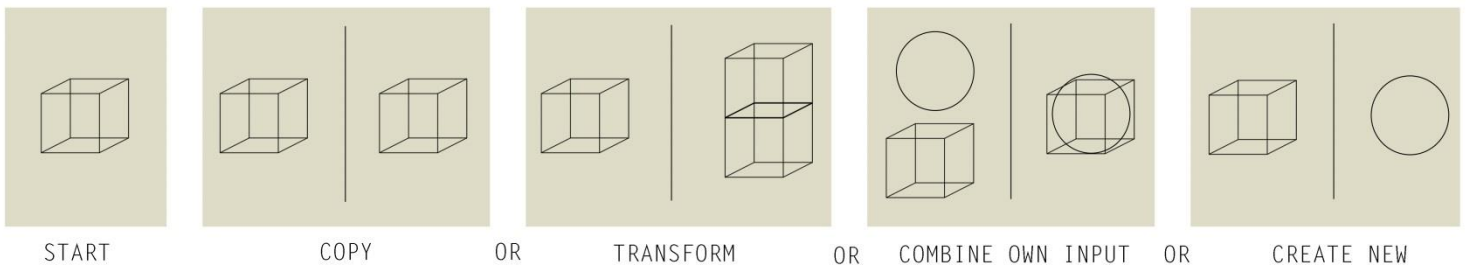
Participant 1 throws the tool into the space of the other participant. The space where the tool lands is now added to the space of participant 2. This new space does not have to be connected with the space of participant 1. If the game is not connected, participant 1 can only reach this autonomous zone with a jump, since participants are not allowed to enter each other's space. Participant 1 may play from his or her own space or a subsequent turn. Participant 2 is called to create the new space in his or her own space, so that he or she creates space for participant 1, with minimal loss of field. Participant 1 crosses the line between his or her own space and the new space, but not in the case of an autonomous zone. The game ends when the space of one of the participants has become so small that it is no longer possible to stand in it by crossing the last line every-thing that happened has dis-appeared. The game can start again.

This way of a battle or game, is a good way to invited the viewer to play.

But how much do you need to participate, to create a work? How to start with no direction, but with an

[Open-Frame?]

The process of this tool what I'm creating could be explain in this image;



Cube one is your starting point, your frame. You can just easy copy it or you have the other options. Transform is reform you start point, looks like copying, but with something add on. Combine own input is almost creating something new but you still see where is comes from, the starting point. And create new is create totally something different.

By doing this method as a way of making, you stimulate creativity. Everyone can turn the work in something new, stimulating the creative practice. Your free to copy, distribute, modify it or even to create a new work out of it.

So I can say for myself now I found my 'why'
and I have a clear thought how the 'tool' has to be used.

Only now is the biggest question **[hòw?]**