

STREET-ART AND SIMULATION

My point of departure is the relationship and dialogue between different medias and forms of communication. I will be researching how do street artists are using internet as a medium and how do they create their identity over internet by using websites and forums. As an outcome I will try to create a hollow, non existing, fake street-art project by publishing on networked medias to create a circuit breaker on the networks.

The networks

As Gilles Deleuze hypothesises in his Postscript 'Societies of Control' (1). "the key thing may be to create vacuoles of non-communication, circuit breakers, so we can elude control." The networks are feeding our lives and we are creating our lifestyles on their existence. The problem why we need to elude the control is lying behind the structure of different types of networks. As Alexander R. Galloway's explains at his 'Protocol' (2). There are several types of networks. I am interested in affects of centralized and distributed networks on the community. The danger of using a network lies behind giving all the control of a social structure to one control point. If the control unit turns off a network, the network can detach from rest of the network or die. As As Paul Garrin (3) writes: "With the stroke of a delete key, whole countries can be blacked out from the rest of the net. With the "." [root file] centralized, this is easily done. . . . Control the "." and you control access.". What we can do to avoid this problem is described as vacuoles by Deleuze. The vacuoles are individual networks or units that can live with or without being connected to the network. There are three essential points with these structures. They can't be monitored by the main control system, they can block the water flow to the other networks and they can create their own network.

Public spaces as a network

Public space is generally understood as a space accessible to all citizens, regardless of gender, race, ethnicity, age or socioeconomic level. It is a free network that anybody could use which doesn't require any reason or mission. It is a social space to live with other people. Public spaces are mostly the streets, town squares, parks, government buildings. Some buildings and spaces like parks and government buildings have restrictions and protocols. Public spaces are shared for the open usage of the community.

This view only includes the spaces accessible to all citizens. But there are also sewers, roofs, train rails and all the other inaccessible locations. These attractive locations are creating their own psycho geographic maps in the cities. A good example for this subject is Jem Cohens fictional "Lost Book Found" (4) documentary. The movie is about people who are trying to survive in New York with different techniques. A scene from the movie is about a dumpster diver, fishing fallen valuable materials in the sewers. The movie draws a hidden psycho-geographic view of New York. The people are living in corrupt habitats and mutating themselves with their needs. Apart from socioeconomic levels, there is no location to discover anymore. The real discovery and excitement lies behind the insecure and restricted places in the city. The hidden loca-

tions are creating their own participants and the goal is changing with different Dérives. Building Climbers, dumpster divers, phreakers, walkie talkie networkers, wireless hackers, fanzine distributors, graffiti painters, network listeners, free runners, skateboarders, treasure hunters...

The common point is to find hidden locations in the city which are essential to feed the networks of urban planning. They can be electricity, communication, transportation and pipe systems. These networks are helping to disengage the community with different needs to consume and they are building an organic structure between urban illegal participations. Every new network creates an artistic discovery process. They are becoming underground cultures like skateboarding and street art. My focus point on this matter is how do internet and street culture interact with each other in real life and how do they simulate each other?

Decentralized Street Light

With my previous project "Decentralized Street Light" I tried to create a circuit breaker on the electricity system. The goal was to give the control of a street light to the people so they can turn on or off the street light whenever they want. I build up a mock up with two ropes on it and put it on a street light in Rotterdam Mauritsstraat. The mock up wasn't tied up to the street light and it was open for participation to improve it. The mock up was a protest against the centralized public furnitures. The Decentralized Street Light project was an example of creating a physical vacuole inside the network but is it possible to create a fake street art to create a vacuole inside the networks?



Decentralized Street Light

Networks of street artists

As Alan Kay (5) highlights when talking about the design of the dynabook (one of the first laptop gui plan released in 1972) "in every real sense, simulation is the central notion of the Dynabook. Each of the previous examples has shown a simulation of visual or auditory media." With this aspect, we can consider the computer as a private house with all personal materials and tools inside to simulate the real life. We can

also consider internet and all the networks inside as a simulation of public space. It has its shops, playgrounds, social spaces. There are a lot of examples how internet simulates public spaces but how do public spaces simulate internet and how do street artists use these networked media?

Street artists are usually being influenced by reliable blogs like wooster collective(6) which contains a lot of up to date information and news about famous street artists. On these blogs street artists are usually facing with their secretive practice and its link to day to day reality. Do they have to be anonymous or called with a name or a tag? "Taki183" is the first example for this conflict. His tag was a collage of his street address and his name. Today the conflict gets stronger with internet. As a participant of street-art the photo documentation of an artwork gets more and more important with the identity and being an individual. The paint which is bought could be low quality, the color combination could be bad, if it is a stencil there can be over-spays marks or there can be wrongly tagged letters. My interest is how do they edit or photoshop it after they took the pictures before uploading them to the websites? At this point i would like to research the ethics of the street artists. Is there any fake artworks on these blogs?

These problems can be monitored by forums like the stencil revolution(7) website and other individual websites.

Final Project

With my final project i would like to start researching the socioeconomic and political effects of street-art on the community. What can be the ethics of the street-artists? How do artists release their artworks on networked medias? How to create a fake artwork over the networks? What can be the reactions of the street artists and the audience? How to disrupt starting within a street art online community?

As a result of these questions, the hallow street-art project may twist the reality. The reality can be individual and the individual reality can be more important for everyone than the fact it has been processed.

On the technical level the project would be constructed on using blogs, individual websites, printed materials and any media that can give information about the project. The simulation concept would be a sculpture, a painting, a machine which is open for speculation. It can also include the traces of the speculated artwork at the real location to boost the imagination and the speculation of the audience.

References

(2) Alexander R. Galloway (2004): Protocol: How Control Exists after Decentralization: p. 4-5.

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(4) Jem Cohens "Lost Book Found" documentary film

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(7) <http://taki183.net/>

(6) <http://www.woostercollective.com/>

(8) <http://www.stencilrevolution.com/>