

**Chat Transcript**  
**Art of the Networked Practice Online Symposium**  
**Day 2: March 30, 2018**

Randall Packer: Greetings everyone, we'll be starting soon.

Axelle: Hello from LIMA in Amsterdam!

Randall Packer: Greetings Axelle!

Randall Packer: Can you hear me Maria?

Randall Packer: I am speaking.

Randall Packer: Maria, do you have sound?

Maria Chatzichristodoulou: hello yes i can hear

Alan Sondheim: Should we have sound here?

Randall Packer: Hello Alan! No sound yet...

Randall Packer: We'll start in just 5 minutes.

Jeremiah Ambrose: Hello!

Randall Packer: Welcome everyone and please say hello where you are from.

Randall Packer: Hi Jeremiah!

Alan Sondheim: Rhode Island momentarily

Maria Chatzichristodoulou: hello from London

Jeremiah Ambrose: Brighton, UK sheltering from the rain...

Annie Abrahams 2: hi hello from Montpellier

Jessica Laraine Williams: Hello! Back again for Night 2, Melbourne Australia

Karina Quintanilha: hello, Karina and Daniel again from São Paulo Brazil

Serena Pang: hello all..... from Spore

Carrie Ida Edinger: Hello from US East Coast - state of Delaware

phyllis: Hi Carrie!

Carrie Ida Edinger: Hi Phyllis!

Ng Wen Lei: Hello all

Ng Wen Lei: And Hello to all Experimental Interaction students!

joey chan: Hi all! Hi Lei!

Celine Low: hello!!!

steamed chive dumpling: Hi Lei!!

Ng Wen Lei: Hi Joey! Hi Celine!

Rob Wittig: Hi from Duluth, Minnesota USA where it is beginning to snow

amanda: hi Leiiii

Randall Packer: Can everyone hear OK?

Ng Wen Lei: hi steam chive! is this ur third space name?

Annie Abrahams 2: I can

Alan Sondheim: yes

Ng Wen Lei: Audio all good?

steamed chive dumpling: yes it me from your wed class :D

seung: yes

Celine Low: yep its okay

Annie Abrahams 2: could be a bit louder though

Carrie Ida Edinger: Hi Rob More snow! We have had our share here on the US East Coast  
Winter is hanging on

joey chan: there's a lag for me

joey chan: ok it's alright now

Hazel: Hi Leii!

Ng Wen Lei: Hi Hazel!

Annie Abrahams 2: :) thinks

Yuen Jia Jun: Hi Leii!!!

Ng Wen Lei: Hi JJ!

Randall Packer: Congrats Annie!

MagdalenaGoetz: "not new things, but new relationships between things already existing" > new thinks > could someone help me where the quote is to be found?

Urich Lau: live from Lasalle ;)

Annie Abrahams 2: thanks Steve!

Jeremiah Ambrose: <http://ekac.org/wraparoundtheworld.html>

Jeremiah Ambrose: Reference is at the bottom of that link.

Alan Sondheim: for me it's odd that there's such a fluxus emphasis on origins - there are other origins as well, cb and ham radio technologies, moos/muds, etc. - to the extent that there might be a myth of origins as well - I keep thinking of Canadian slow-scan work, etc. as well

MagdalenaGoetz: perfect, thank you very much Jeremiah

Karina Quintanilha: what is his book on digital performance??

Randall Packer: Digital Performance

Randall Packer: by Steve Dixon

Jeremiah Ambrose: <https://mitpress.mit.edu/books/digital-performance>

Karina Quintanilha: great!

Maria Chatzichristodoulou: Alan, many origins, just trying to pin down some of the key ones

Alan Sondheim: I understand; it's a question of 'key' for me - there are social currents that underlie them that seem to be (re: Braudel etc.) perhaps more fundamental, overlooked. telegraph communities in the 19th century for example.

Alan Sondheim: difference between formal and informal history, canon/genre and movements -

Maria Chatzichristodoulou: clap clap

Jeremiah Ambrose: \*virtual clapping

Carrie Ida Edinger: clpa clap

Alan Sondheim: clap clap!

Ng Wen Lei: Audience: Clap Clap Clap

Daphne Ngatimin: hello~

Randall Packer: Can everyone hear OK?

Daphne Ngatimin: yess

Alan Sondheim: yes

Jeremiah Ambrose: Audio is great!

Cecilia HyunJae Cho: clap clap~

Maria Chatzichristodoulou: very good sounds

Maria Chatzichristodoulou: sounds

Annie Abrahams 2: audio good

Carrie Ida Edinger: yes audio good Kidnap mp4 loaded too

Maria Chatzichristodoulou: haha

Alan Sondheim: The commons has also been invaded.

Jeremiah Ambrose: This aspect transfers so well to data economies...

Jeremiah Ambrose: I see where he is going.

Alan Sondheim: Yes.

Alan Sondheim: As well as violence and bullying.

Ng Wen Lei: state control over the body and power relationships

Alan Sondheim: in Amerikka an attempt at state control over everything

Carrie Ida Edinger: Could only tune in for the beginning of Day2 symposium, but will be back tomorrow for Day 3 HAVE A GOOD REST of the SYMPOSIUM!

Annie Abrahams 2: what is the name of the "scientific" experiments with prisoners and their keepers that had to stop?

Serena Pang: stanford?

Alan Sondheim: there were Milgrim's experiments?

joey chan: Standford Prison Experiments

Ng Wen Lei: stanford prison experiment?

Annie Abrahams 2: yes, thanks! that is a kind of source for this .... maybe?

Jeremiah Ambrose: Working!

Randall Packer: let us know when the video starts

Maria Chatzichristodoulou: breaking down a bit for me but working

Jeremiah Ambrose: Bit of lag on it!

Karina Quintanilha: For me too

Randall Packer: The network can work against video transmissiion.

Randall Packer: Be patient if it's not smooth

Annie Abrahams 2: ok here

Randall Packer: Is everyone's connection OK?

Maria Chatzichristodoulou: yes

Alan Sondheim: ok

Daniel Pinheiro: yes

Jeremiah Ambrose: yup

seung: yes

Randall Packer: excellent

joey chan: yep

Serena Pang: are we also hovering around the area of Arendt's Banality of Evil

Alan Sondheim: what sort of permission did these people grant for this?

Urich Lau: is there a stream from Chicago? how can i see it?

Serena Pang: they bought a lottery ticket

Serena Pang: if they won the first and second prize they would be kidnapped

Alan Sondheim: ah!

Serena Pang: so the "consent" was given via the lottery ticket

Alan Sondheim: I see -

Randall Packer: they granted permission but didn't now they would be kidnapped unexpectedly

Alan Sondheim: thanks

Randall Packer: so it became very real

Randall Packer: far beyond the suspension of disbelief

Maria Chatzichristodoulou: haha

Karina Quintanilha: When did Kidnap happen?

Randall Packer: 1998

Ng Wen Lei: Uncle Roy All Around You - taking a genre of games & espionage

Jessica Laraine Williams: Proto-Pokemon Go, perhaps. Geocaching

Karina Quintanilha: What kind of strategies did they use to avoid legal problems? And police conflicts? In Brazil it would be a problem...

Randall Packer: Good point Jessica

Randall Packer: We'll have a discussion after the keynote

Karina Quintanilha: Ok!

Alan Sondheim: Pokemon-Go was a widely distributed social event ...

Maria Chatzichristodoulou: we've had legal problems with site specific work in the UK too, have to get permission from Council, its quite a complex process

Karina Quintanilha: I can imagine Maria, thanks

Randall Packer: video should start playing in a few seconds

Randall Packer: everyone ok out there with your connection?

Maria Chatzichristodoulou: yup

Jeremiah Ambrose: yup

Jeremiah Ambrose: THE video is choppy until it's made fullscreen. Apart from that all good.

Alan Sondheim: ok, choppy - delay on voice

Alan Sondheim: very cut up here... wonder about the use of music here?

Jeremiah Ambrose: loving the scan lines!

Annie Abrahams 2: ok with me

Maria Chatzichristodoulou: the video has texture

d: in Brazil few years ago happened the "rolezinhos", which were youth meetings in shoppingmalls organized by facebook... the thing is that the justice and police started to forbidden those collective performances <https://www.youtube.com/watch?v=6yoytvTKrBg>

Alan Sondheim: does that connect to flashmobs?

d: kind of flashmobs...they spread in many cities in Brazil... spontaneous and after that they were repressed

Annie Abrahams 2: why repressed - seems quit innocent, but apparently it wasn't

d: black people in white spaces... there was curious, because they were using the "system" eventhough they were repressed

Serena Pang: sweet legal nugget: in Singapore, it is technically "illegal" to have a gathering of 5 or more persons... the offence can be charge under Unlawful Assembly (mainly used to prevent rioting)

d: quite worse in singapura

Maria Chatzichristodoulou: wow Serena...

Serena Pang: nobody gets charged except gand members.

Serena Pang: gang

Alan Sondheim: were there always gang members involved?

Alan Sondheim: very very broken up at my end -

Maria Chatzichristodoulou: yes video broken here too

Serena Pang: it was inherited from the britsh to combat "communists"

Maria Chatzichristodoulou: aggrrrrr

Annie Abrahams 2: yack

Randall Packer: sorry for the video quality...

Annie Abrahams 2: Serena is that influencing how, when, where you meet people?

Maria Chatzichristodoulou: no worries can revisit video on website

Annie Abrahams 2: in daily life?

Randall Packer: Yes, all of these videos are online

Serena Pang: nope, it just provides the police a legal loophole to charge people" in event" of "illegal gatherings" -legal grey zone you are talking about

Maria Chatzichristodoulou: Serena, of course, that is always the plan

Alan Sondheim: thinking about police shootings here, no such reasoning is ever needed -

Maria Chatzichristodoulou: :-(

Serena Pang: manchester seems to be getting alot of beautiful games from B.theory!

Alan Sondheim: would love to hear something about the use of music in these videos -

Randall Packer: Good question Alan, I believe they construct these videos like trailers.

Alan Sondheim: it's affecting the audience in an odd way -

Karina Quintanilha: The Rolezinhos (flashmobs) that Daniel was talking are usually decentralized meetings organized through social medias by youngsters from poor communities. There is a strong institutionalized racism in Brazil, so that black people occupying public spaces is repressed by the police with a discourse of combatting drug dealers.

Jeremiah Ambrose: In addition to the music is the way that you document/archive a live work.

Alan Sondheim: yes, it's not neural

Alan Sondheim: neutral

Craig Saper: comparing this to Annie Abraham, that otherone

Serena Pang: brings to mind derrida's archive fever!

Jason Mulhausen: can we lose Matt's video while the work video streams?

Craig Saper: Serena, can you expand on that idea of the archive (citing Derrida)

Serena Pang: derrida posits freud: there is a virtual archive of the mind but actual experiences is favoured.

Craig Saper: Ah.

Craig Saper: the means of production -- the backpack --is the work of art!

Maria Chatzichristodoulou: yes amazing backpack

Serena Pang: derrida is wondering if the way freud is examining the virtual archive would be affected considering how technology can "affect" the structures of the mind

Maria Chatzichristodoulou: both sounds on

Alan Sondheim: there are some good articles in the current new yorker on that -

Alan Sondheim: i wonder if blast theory's trajectory has in a way always been towards cinema -

Craig Saper: Ah, the book Archive Everything is about the role of archives in contemporary artworks, and The Big Archive also charts those, and the art catalogue playing on Archive Fever -- I wouldn't have thought of this work in that light, but now I will

Craig Saper: "every single answer" scrolls -- an archive of answers.

Craig Saper: sad choices.

Alan Sondheim: there's a postcard show very similar, same sorts of answers...

Alan Sondheim: at the postal museum in washington dc

Annie Abrahams 2: thanks Alan - early net art works also gathered same kind of response

Alan Sondheim: there was also the 'Lost' project we did at trAce (sic)

Ng Wen Lei: Alan - is it post-secret?

Alan Sondheim: Not sure what you mean - they're anonymous -

Maria Chatzichristodoulou: clap clap

Celine Low: clapclap

Maria Chatzichristodoulou: thank you

Annie Abrahams 2: thanks!

Ng Wen Lei: reminds me of this project - <https://postsecret.com/>

Alan Sondheim: clap clap!!

Jason Mulhausen: Video is still running

Craig Saper: the video is still playing -- which is quite nice

Jeremiah Ambrose: Video is still playing

Annie Abrahams 2: strange noises

Alan Sondheim: please turn the video off

Annie Abrahams 2: there is an extra voice

Craig Saper: because of the delay -- but interesting

Annie Abrahams 2: the film might still be onn

Jeremiah Ambrose: missed a bit there

Craig Saper: Yes, the film is running -- as if HAUNTING the speakers

Randall Packer: Please post your questions in the chat and we'll try and answer.

Jeremiah Ambrose: In Kidnap participants willingly gave up control and in Randall's write-up he refers to "the age of super-participatory socially mediated sharing of information". With recent evolutions in immersive and interactive technologies where is control now situated?

Alan Sondheim: i wonder about the use of music which seems fairly traditional and in a way influencing the audience maybe in a problematic way?

Ng Wen Lei: Experimental Interaction students feel free to ask questions here

MagdalenaGoetz: could you please rewrite the question of Steve Dixon? (video still seems to be on making it hard to understand )

MagdalenaGoetz: @Jeremiah: very interesting question, would be very interested in an answer as well

Craig Saper: Yes, to build on Alan Sondheim's question about the music, I wonder why construct it as a linear video -- instead of as an archive that one can select different experiences -- narrative, with the continuity of music --

Annie Abrahams 2: Answer : using open source software - leaving FB etc.

Jessica Laraine Williams: Control must not lie within the 'panopticon', but instead fragmentary and settling around disparate and hierarchically uneven nodes?

Annie Abrahams 2: creating locam mesh networks - work for people close by

Serena Pang: question summery:the work seems to be getting people in intimacies. And then, there is the big reveal... how does the group work towards the reveal and why the investigation or moving down the oath of intimacies....

Daniel Pinheiro: take control, control is also ours...

Serena Pang: path

Alan Sondheim: even the Adobe application here is controlling our interactions with the speakers and their physical environments...

MagdalenaGoetz: Maybe to add: in post-digital times is participation also becoming or is already post-participation ?

Jessica Laraine Williams: Software modulation adds artifact to the transmission, yes I agree Alan

Daniel Pinheiro: technology hasn't taken over.

Annie Abrahams 2: Randall please talk in a mic

Alan Sondheim: Daniel, take Fb or any other social app, and try to really set your own desires within its framework -

Jeremiah Ambrose: Another part of this discourse stems from the black boxing of technology which has left the majority of users uninformed of the value of their personal data. Given the rate of development and ever-increasing complexity of these systems how do we sustain a politics of technology?

Karina Quintanilha: It looks like the central issue is about a social-political-economic project of society

Annie Abrahams 2: (Randall we want to hear what you say tooo)

Alan Sondheim: absolutely Jeremiah -

Jessica Laraine Williams: Yes, black boxing as a problematic tends to surface frequently in the literature re: politics/communism of technology

Alan Sondheim: Maria, you seem to be looking at us, via the camera setup etc.; it's one-way of course, again the issue of software/control -

Karina Quintanilha: Marxist is still a theory to understand how oppression through technologies, and media, we have right now is vinctuated to the expansion of capital

Serena Pang: karina Q: marx also posits the fetishised object. there seems to be this period of fetishism before people know of and its implications. is tech and new tech still in its period of fetish-desire?

Jessica Laraine Williams: love this question Maria X

Serena Pang: period

Serena Pang: period of fetishism - correction above

Annie Abrahams 2: the agency comes with participation - not by watching the product

Annie Abrahams 2: Alan's question : i wonder about the use of music which seems fairly traditional and in a way influencing the audience maybe in a problematic way? ....

Alan Sondheim: In the u.s. agency has become problematized with tunnelling from beneath so to speak - people are frightened here, especially refugees, anyone who's not white/christian/male etc. the onslaught is enormous. we can still speak/march/protest/write but it seems hopeless; at the same time we do it..

Jeremiah Ambrose: I'm curious what Matt's response is to Steve's theory of cybernetic-existentialism and the manner in which Blast Theory's work addresses the cybernetic concerns for circularity, communication and control, pattern and order, negative entropy, and autopoiesis?

Jeremiah Ambrose: Which I feel might be a series of lectures in itself...

Annie Abrahams 2: :)

Annie Abrahams 2: hahahahahaha

Jeremiah Ambrose: Most people's limit in fairness!

Annie Abrahams 2: is there a link to a pdf ?

Maria Chatzichristodoulou: sadly article behind paywall :-(

Annie Abrahams 2: sad indeed

Karina Quintanilha: <https://www.librarything.com/work/10149206>

Maria Chatzichristodoulou: <https://www.tandfonline.com/loi/rpdm20>

Maria Chatzichristodoulou: I'm sure Steve can distribute

Jeremiah Ambrose: I've been considering cybernetics a lot in relation to cinema which I think is transferrable to a lot of Blast Theories current interactive film work.

Annie Abrahams 2: please do Steve - I am interested

Daniel Pinheiro: that would be great, interested too.

Jeremiah Ambrose: <http://pl02.donau-uni.ac.at/jspui/bitstream/10002/615/1/Roy%20Ascott.pdf>

Jeremiah Ambrose: There's a link to Ascott's write-up.

Maria Chatzichristodoulou: a lot of Roy Ascott's work is freely downloadable by now

Annie Abrahams 2: Agency Art - Art that takes behaviour as it's main aesthetics

Alan Sondheim: and in a way behaviour takes art as its main aesthetics as well.

Alan Sondheim: Joe Gibbons...

Alan Sondheim: Gibbons

Maria Chatzichristodoulou: Alan can you repeat your question about music as I saw it coming up but then lost it. is it about a specific piece?

Alan Sondheim: it's about the videos - the use of traditional musical tropes as a means of audience manipulation - in relation to the 'raw' epistemological nature of the structures of the pieces themselves -

Alan Sondheim: "Filmmaker Joe Gibbons gets a year in prison for a robbery he called performance art - NY Times - taught in Boston -

Jeremiah Ambrose: Alan Sondheim said earlier in the chat, "I wonder if blast theory's trajectory has in a way always been towards cinema" – Building on this, I am curious what other potential do you see for interactive film? Have you considered any approaches that are not live-streamed? Do you host your own content or have you looked at using popular platforms. I struggle with the curation that exists on VR platforms, which limits the sharing of interactive VR film works...

Alan Sondheim: Second Life has had interactive film of course for quite a while -

Randall Packer: Thank you everyone in the chat!

Alan Sondheim: Thank you! Wonderful discussion!!!!

Jeremiah Ambrose: Cheers!

Randall Packer: Great conversation...

Ng Wen Lei: Thank you!

Daniel Pinheiro: thanks!

Matt Adams: Sorry not to answer that one, Jeremiah!

Craig Saper: Thanks. Can you remind us where every is located today

Jeremiah Ambrose: No worries :-)

Alan Sondheim: Rhode Island

Serena Pang: thank you all

joey chan 2: thank you all!

Celine Low: thank you!

Annie Abrahams 2: thank you!

Maria Chatzichristodoulou: London

Jeremiah Ambrose: Brighton

Jas: thank you!!

Johannes Birringer: thank you

Serena Pang: singapore

Johannes Birringer: enjoyed time for discussion today

Alan Sondheim: clap clap clap clap clap!!!!!!

Serena Pang: clap clap

Ying Hui: thank you

j: CLAAAAP

Annie Abrahams 2: clap clap

Karina Quintanilha: Thanks, till tomorrow!

Celine Low: clapclapclap

Ng Wen Lei: cliap clap

joey chan 2: clappp

curry chicken: 3q 3q

Yong Kai Ting: Thank you!!

MagdalenaGoetz: thank you all a lot, was wonderful