

Sustainable Social Federated Curatorship

Michal Klodner

Vasulka Kitchen Brno 23.10. 2019

Organized networks are an alternative to the social media logic of weak links and their secretive economy of data mining. They put an end to freestyle friends, seeking forms of empowerment beyond the brief moment of joyful networking. This speculative manual calls for nothing less than social technologies based on enduring time. Analysing contemporary practices of organisation through networks as new institutional forms, organised networks provide an alternative to political parties, trade unions, NGOs and traditional social movements. Dominant social media deliver remarkably little to advance decision-making within digital communication infrastructures. The world cries for action, not likes.

Geert Lovink, Ned Rossiter, Organisation after social media, 2018

Documentation of art events

- Event invitation, description
 - Event discussion, related links
 - Event photos
-
- all this is mostly on social network systems, they catch what disappears

Development from monolithic and isolated to modular and interoperable
From standard-based archival description to limited curation tools

Open research fields: critical editions
collaborative research environments
personal curation

Institutional Archival Systems

Development from monolithic and isolated to modular and interoperable
From standard-based archival description to limited curation tools
Focused on fixed established media

Open research fields: critical editions
collaborative research environments
personal curation

- **Sabine Himmelsbach (Director, Haus der Elektronischen Künste Basel)**

From closed to open institutions : ... documentation plays a fundamental role in conveying the significant properties of a work and helping capture its stages and versions so that preservation decisions can be based on a firm understanding of the work, its functionality and its context.

Given the fluid characteristics of net-based and networked art, researcher Annet Dekker argues for a more speculative and process-driven preservation and speaks of “authentic alliances” (2018). “By emphasizing ‘alliances’ I want to uncover the core of net art, which is not always immediately visible, and address its implications. [...] What determines net art as authentic is found in relation to alliances. [...] Net art is a process, where different properties of the work, authorship, and time are in alliance with each other. This doesn’t mean that questions about material, author, and time are irrelevant, but there is a shift of focus to questions relating to ownership, authorship and copyright.” (2016).

I agree with her argument, that for a conservator—and also for other museum staff involved in preservation of works—this means “becoming part of a network of care in which a collaborative approach is important to comprehend the complexities of networked art.” Conservation thus “is less about conserving materials and more about the preservation of social information and relations” (ibid.).

- **Howard Besser (NYU Tisch School of the Arts)**

Aggregating all the photos and home movies of the digital diaspora is hugely more meaningful than single photo
One tweet says very little, but thousands of tweets can show trends or depict a particular event or day

- **Oliver Grau (Danube University Krems)**

Documenting Media Art: the Implementation of Social Web 2.0 Features

For the Archive of Digital Art (ADA), the first collective scholarly archive in art and media studies, documentation and access are not understood as static concepts, but as a process that integrates a continuous exchange between users, artists and experts. An archive with an open access policy that provides users with an active role and supports accessibility is more likely to be a lasting as well as an up-to-date resource. An essential aspect of the Interactive Archive and Meta-Thesaurus for Media Art Research (AT.MAR) was thus to transfer the ADA into a Web 2.0 environment and open it on the one hand on the ‘retrieval-side’ by making the data available and easier to share for users and, on the other hand, on the ‘archivist side’ by allowing contributions of diverse individuals in order to facilitate a collaborative and more balanced preservation practice.

LURK_

Welcome to LURK, we host, facilitate and archive discussions around net- and computational culture and politics, proto- and post-free culture practices, (experimental) (sound) (new media) (software) art, and things like that...

- We're [volunteer run](#) and wish to:
- give the opportunity for individuals, groups and collectives working on net- and computational culture to have a presence outside of corporate silos, surveillance capitalism and closed facebook groups;
- offer a place where discussions and resources on self-hosting and alternative network infrastructures can exist outside of libertarian and pepe discourses;
- provide ourselves with something high-quality to procrastinate with, share good memes and eat pop-corn;
- etc.

collaborative document editing, moving image storage

- corporate cloud platforms
- free software, low power
(open) hardware

We don't need
We don't
their sarcophags
of racks with tens of thousands
of racks
of servers are just memorials of
their worthlessness.
memorials of their worthlessness.
This is not our future.
This is not our future.



postMEDIA

post MEDIA

DISSENT:

Because of surveillance, social injustice, democracy damaging, hate speech, enormous energy consumption, proprietary centralisation on Facebook, Google, Amazon, Microsoft...

**ARTISTS DO NOT USE CORPORATE
PLATFORMS**

The Concept of Tactical Media



TMF EDITORS

March 07, 2017

TACTICAL MEDIA, THEORY, MEDIA THEORY, TACTICAL
EDUCATION, TACTICAL RESEARCH

[1 image](#)

"Tactical Media are what happens when the cheap 'do it yourself' media, made possible by the revolution in consumer electronics and expanded forms of distribution (from public access cable to the internet), are exploited by groups and individuals who feel aggrieved by or excluded from the wider culture..."

(Garcia & Lovink, "The ABC of Tactical Media", 1997)

Tactical Media was a movement that combined art, experimental media and political activism. Although it had been present around the world in various forms many years, Tactical Media as a movement was first identified and named as such, by a group of artists, media pirates and theorists in Amsterdam in the 1990s.

Tactical Media emerged when the modest goals of media artists and media activists were transformed into a movement that challenged everyone to produce their own media in support of their own political struggles. This "new media" activism was based on the insight that the long-held distinction between the 'street' (reality) and the 'media' (representation) could no longer be upheld. On the contrary, the media had come to infuse all of society.

Community Archives

Small organisation, volunteer/artist-run

Non-industry digital-born artworks

Personal digital archiving

Art movements history

Marginalized (art) communities

rhizomatic archives

support networks



Manifold: annotations in Digital Humanities Debates

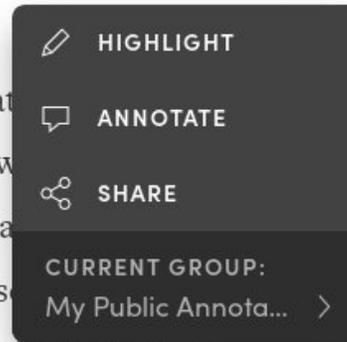
3. What's Next: The Radical, Unrealized Potential of Digital Humanities | Miriam Posner

But the very difficulty of imagining alternative possibilities should give us pause. When the structures that govern our identities seem as unassailable as they do now, they must have great power. And so what could be more ambitious, more interesting and challenging, than understanding the nature of that power?

These questions make me think of the feminist film theorist Laura Mulvey, whose 1977 experimental film, *Riddles of the Sphinx* (directed by Mulvey and Peter Wollen), I happened to see as I composed an early version of this chapter. Before Mulvey, feminist scholarship tended to do what I think of as counting women. How many women show up on the screen, in what roles, and how does the film treat them?

Mulvey's intervention, in a 1975 article for *Screen*, was to show us that broken ("Visual Pleasure and Narrative Cinema"). It was not just that women in powerful roles. It was that the entire organizing logic of narrative around the subjugation of women. She showed us in film studies, the discipline trained, that structural inequalities can be written in to the very language of a medium.

Perhaps you can see how I think this applies to digital humanities projects, too. We can do what we know how to do: visualize datasets that we inherit from governments, corporations, and cultural institutions, using tools that we have borrowed from corporations. Or we can scrutinize data, rip it apart, rebuild it, reimagine it, and perhaps build something entirely different and weirder and more ambitious.



A dark grey menu overlay with three options: HIGHLIGHT (with a pencil icon), ANNOTATE (with a speech bubble icon), and SHARE (with a share icon). Below these is a section labeled 'CURRENT GROUP:' with the text 'My Public Annota...' and a right-pointing arrow.

... about underrepresented on platforms

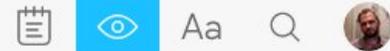
3. What's Next: The Radical, Unrealized Potential of Digital Humanities | Miriam Posner

with the film, screening it for very confused audiences, most of whom walked out. But she told us, too, that some of them stayed, and that those who did tended to be the mothers, who were so grateful to see themselves, finally, on the screen. So maybe this is the thrill we can work toward—the thrill in capturing people's lived experience in radical ways—ways that are productive and generative and probably angry, too.

Of course, we cannot capture these experiences without the contributions of the people whose lives we are claiming to represent. So it is incumbent on all of us (but particularly those of us who have platforms) to push for the inclusion of underrepresented communities in digital humanities work, because it will make all of our work stronger and sounder. We cannot allow digital humanities to recapitulate the inequities and underrepresentations that plague Silicon Valley; or the systematic injustice, in our country and abroad, that silences voices and lives.

This chapter's title proposes that DH might work toward a different possible future, and this is what I meant. Sometimes people frame calls for DH to engage more with race and gender as a kind of philanthropic activity; won't you please consider the poor women and people of color?

But that is wrong. DH needs scholarly expertise in critical race theory, feminist and queer theory, and other interrogations of structures of power in order to develop models of the world that have any relevance to people's lived experience. Truly, it is the most complicated, challenging computing problem I can imagine, and DH hasn't even begun yet to take it on.



Show the following:

 HIGHLIGHTS

Yours Others

 ANNOTATIONS

Yours Others

 RESOURCES

Show All

 READING GROUPS

Show All

My Private Annotations

My Public Annotations

SHOW ALL

HIDE ALL

Varia Rotterdam is a space for developing collective approaches to everyday technology.

Feminist: Networks of One's Own refers to Virginia Woolf's classic essay *A Room of One's Own* which makes the case for a woman needing a space to herself to write. *Networks Of Ones Own* takes this text as an inspiration to rethink digital intimacy, dependencies and relations in networked practices. It wants to re-imagine how technical work and content work grow together, and radically questions the way tools and practices are shaping collaborative content and vice versa.



RESISTANCE



The internet is a space where social norms are negotiated, performed and imposed, often in an extension of other spaces shaped by patriarchy and heteronormativity. Our struggle for a feminist internet is one that forms part of a continuum of our resistance in other spaces, public, private and in-between.

AMPLIFY



We claim the power of the internet to amplify women's narratives and lived realities. There is a need to resist the state, the religious right and other extremist forces who monopolise discourses of morality, while silencing feminist voices and persecuting women's human rights defenders.

FEM INIS T
PRINCIPLES
OF THE
IN TER NE T



The Network We (de)Served, (XPUB Special Issue #08) Thursday, 04 April 2019 at Varia

Dear guest,

We traveled from home to home by bicycle, setting up homeservers. As friends and companions on this *Infrastructour*, we studied our routers over drinks served by our hosts. Where possible we installed our servers in our homes, in other cases we had to depend on another member of the group. While self-hosting together we questioned our understandings of networks, autonomy, online publishing and social infrastructures, where each of us departed from a different question. We would like to share our personal (yet interconnected) routes with you, tell you a story, present our web- and printed zines, and invite you to explore our homebrewed network.

Date: Thursday, 04 April 2019
Location: Gouwstraat 3, Rotterdam
Entrance: Free
Start: 19:00

<https://issue.xpub.nl/08/>

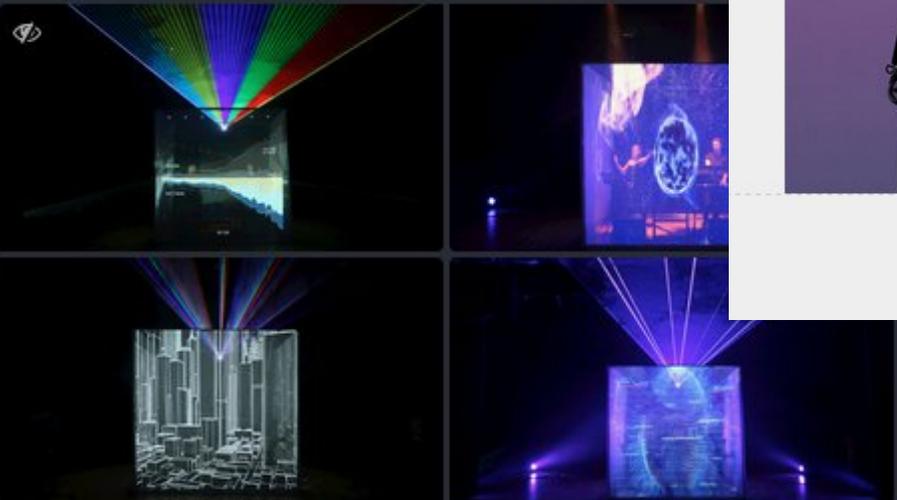
Contributors: Simon Browne, Tancredi Di Giovanni, Paloma García, Rita Graça, Artemis Gryllaki, Pedro Sá Couto, Biyi Wen, Bohye Woo, Roel Roscam Abbing, Manetta Berends, Lídia Pereira, André Castro, Aymeric Mansoux, Michael Murtaugh, Steve Rushton, Leslie Robbins.



laura @netzzz@post.lurk.org
 lauranetz
 @lauranetz

9h

#ArtFutura London 2019 will present Richard Evans SENTINEL a performance about data and climate change
 #technology #DataAnalytics #ClimateChange (link: artfutura.org/v3 artfutura.org/v3/en)



0

laura wrote the following [post](#) 15 days ago



ARTFUTURA 2019 - PROCESSING THE FUTURE

Today we live in the present future more than ever. We are right in the middle of two great crossroads that will determine the future. We talk about the Anthropocene and a new phase in human evolution, augmented and reconnected by technology.

Convinced that transformative technology must be centred on the human being, the future collective intelligence augmented by technology will become in a few years a deep global mind already announced by Terence McKenna at ArtFutura 92.

Virtual Reality, Artificial Intelligence and Internet (IoT) will converge to create Collective Artificial Intelligence, whose language will be virtual reality and neurodigital telepathy. The collective immersion allows the fusion of people and the world into a whole. This will be the future, a world of expanded reality.

IKLECTIK

SATURDAY 30 NOVEMBER 2019 IKLECTIK
 12:00 Doors
 12:30 AV program - Schools Futura
 13:30 Artist Talk David Strang
 14:00 Artist Talk Nicola Plant
 14:30 Artist Talk xname
 15:00 Artist Talk Terry Trickett

RICH MIX

SATURDAY 30 NOVEMBER 2019 RICHMIX
 19:30 Doors
 20:00 AV program - Premiere
 21:00 Live AV set - Lia Mice and They Said They Saw
 22:00 Live AV performance Richard Evans - SENTINEL
 22:50 Live Coding - Rumblesan + Heavy Lifting
 23:40 AV program - Artworks

SUNDAY 01 DECEMBER 2019 IKLECTIK

35-47 Bethnal Green Rd, E1 6LA

expand




claude @mathr@post.lurk.org
 774 Toots 67 Following 127 Followers

Toots Toots and replies Media

Show more


claude @mathr@post.lurk.org Sep 9
 nevermind. that approach violates the precondition that z (as argument to the outer A_n) is small when n is not a multiple of the periodic return to 0.

I think I want something more like $A_n(c, B_m(c, z))$ but I can't figure out if the order of A and B is conducive to what I'm trying to do... I don't think it commutes.


claude @mathr@post.lurk.org Sep 9
 That expression is for $A_n \rightarrow A_{n+1}$, which I already have code for (thanks to knighty) but what I'm really after today is something for $A_n \rightarrow A_{2n}$.

Suppose

$$A_n(cz) = \sum a_{n,j} c^j z^n$$

$$A_{2n} = A_n(c, A_n(c, z))$$
 find expressions for

$$a_{2n,j}$$
 in terms of

$$a_{n,j}$$

#maths #help #series

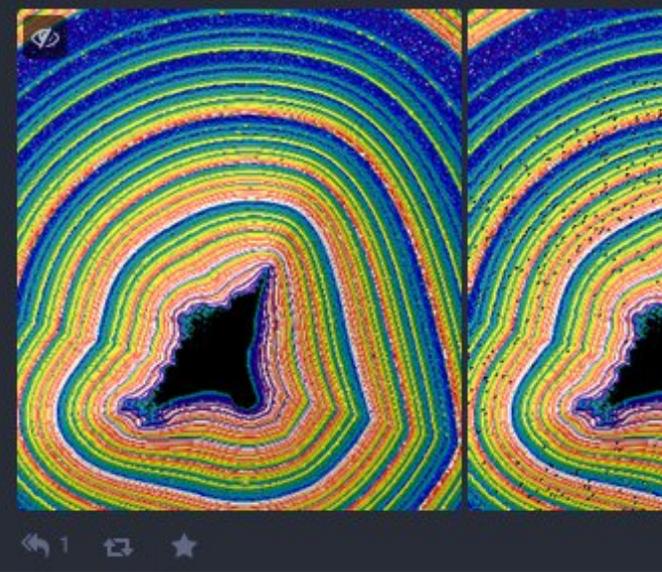

claude @mathr@post.lurk.org
 got something to expand by limiting summation ranges to 3 instead of ∞ . you would have been nicer to get summations with binomial coefficients or what ha you. this is an expansion of something done to $\sum a_{i,j} c^i z^j$, and I w to collect up all the powers and find expressions for the new $a_{i,j}$ in terms of the previous ones. maybe I should try some other software, maxima is a pain

```

a2,3a3,0z^2 + 2a2,0a3,2z^2 + 2a2,1a3,1z^2 + 2a2,2a3,0z^2 + 2a2,0a3,1z + 2a2,1a3,0z
+ c^4(2a1,3a3,3z^6 + a2,3z^6 + 2a1,2a3,3z^5 + 2a1,3a3,2z^5 + 2a2,2a3,2z^5
2a1,1a3,3z^4 + 2a1,2a3,2z^4 + 2a1,3a3,1z^4 + 2a2,1a2,3z^4 + a2,2z^4 + 2a1,0a3,3z^3
2a1,1a3,2z^3 + 2a1,2a3,1z^3 + 2a1,3a3,0z^3 + 2a2,0a2,3z^3 + 2a2,1a2,2z^3 + 2a1,0a3,2z^2
2a1,1a3,1z^2 + 2a1,2a3,0z^2 + 2a2,0a2,2z^2 + a2,1z^2 + 2a1,0a3,1z + 2a1,1a3,0z
2a2,0a2,1z + 2a1,0a3,0 + a2,0) + c^3(2a0,3a3,3z^6 + 2a1,3a3,2z^6 + 2a0,2a3,3z^5
2a0,3a3,2z^5 + 2a1,2a3,2z^5 + 2a0,1a3,3z^4 + 2a0,2a3,2z^4 + 2a0,3a3,1z^4
2a1,1a2,3z^4 + 2a1,2a2,2z^4 + 2a1,3a2,1z^4 + 2a3,3Zz^3 + 2a0,0a3,3z^3 + 2a0,1a3,2z^3
2a0,2a3,1z^3 + 2a0,3a3,0z^3 + 2a1,0a2,3z^3 + 2a1,1a2,2z^3 + 2a1,2a2,1z^3 + 2a1,3a2,0z^3
2a3,2Zz^2 + 2a0,0a3,2z^2 + 2a0,1a3,1z^2 + 2a0,2a3,0z^2 + 2a1,0a2,2z^2 + 2a1,1a2,1z^2
2a1,2a2,0z^2 + 2a3,1Zz + 2a0,0a3,1z + 2a0,1a3,0z + 2a1,0a2,1z + 2a1,1a2,0z + 2a3,0Z
2a0,0a3,0 + 2a1,0a2,0) + c^2(2a0,3a3,3z^6 + a1,3z^6 + 2a0,2a3,2z^5 + 2a0,3a3,2z^5
2a1,2a1,3z^5 + 2a0,1a3,3z^4 + 2a0,2a2,2z^4 + 2a0,3a2,1z^4 + 2a1,1a1,3z^4 + a1,2z^4
2a2,3Zz^3 + 2a0,0a3,2z^3 + 2a0,1a2,2z^3 + 2a0,2a2,1z^3 + 2a0,3a2,0z^3 + 2a0,0a1,3z^3
2a1,1a1,2z^3 + 2a2,2Zz^2 + 2a0,0a2,2z^2 + 2a0,1a2,1z^2 + 2a0,2a2,0z^2 + 2a1,0a1,2z^2
a1,1z^2 + 2a2,1Zz + 2a0,0a2,1z + 2a0,1a2,0z + 2a1,0a1,1z + 2a0,0Z + 2a0,0a2,0 + a1,0)
c(2a0,3a1,3z^6 + 2a0,2a1,3z^5 + 2a0,3a1,2z^5 + 2a0,1a1,3z^4 + 2a0,2a1,2z^4 + 2a0,3a1,1z^4
2a1,1a1,2z^3 + 2a0,0a1,2z^3 + 2a0,1a1,1z^3 + 2a0,2a1,0z^3 + 2a0,3a1,0z^3 + 2a1,2Zz^2
  
```


claude @mathr@post.lurk.org
 Scaled-double with SIMD vector size 2 takes 10mins vs long (clock time) at this Burning Ship location (zoom depth 1e410)

However, the scaled-double version looks a bit rougher even (thumbnail size). I'm not sure why, but it's a bit disappointing implementing it.




claude @mathr@post.lurk.org Jul 5
mathr.co.uk/harmonic-protocol/
mathr.co.uk/harmonic-protocol/
mathr.co.uk/harmonic-protocol/
 are all equivalent, and do as it did before

mathr.co.uk/harmonic-protocol/
 is 23-EDO with an offset of 13 (it defaults to the offset nearest a perfect 5th unless one is explicitly specified)

mathr.co.uk/harmonic-protocol/
 is 53-EDO with an offset of 5 steps, which gives descending tones. Uses 70% of a core on my Ryzen 2700x in Firefox.

if editing the URL in the address bar, you need to refresh manually. maybe I can add an event listener or something to do that automatically.

Harmonic Protocol
 Feedback amplifying tones according to the level 7 semitones away>
 mathr.co.uk


claude @mathr@post.lurk.org Jul 5
 I made it so I can set the number of steps in the `#equal` `#temperament` `#scale` as a command line argument, as well as the offset for the boost. Before now these were hardcoded to 12 and 7 respectively. With 53 and 5 it sounds quite brooding and melancholic. Descendment.

The native version uses 30% CPU for 53-tet on my main desktop machine, there is a hardcoded limit of 128-tet purely because the data structures need a size known at compile time (I could fix this with ``malloc()`` but I figure changing one `#CPP` `#define` and recompiling is fine for those that want it).

The key `#maths` for calculating the `#Q` factor for the `#bandpass` `#dsp` `#filter` is:

$$Q = \sqrt{2^{(1/N)} * 1} / (2^{(1/N)} - 1)$$

Code not published yet, first I need to figure out how to expose these variables to the Emscripten version's HTML. Not tonight...



Bio

reader in 21st Century Visual Culture/Autonomous Practices at Willem de Kooning Academy, Rotterdam, Netherlands
<http://floriancramer.nl>

Location

Rotterdam, Netherlands

Florian Cramer floriancramer@pod.thing.org

#rotterdam #arts

Posts Photos 2271

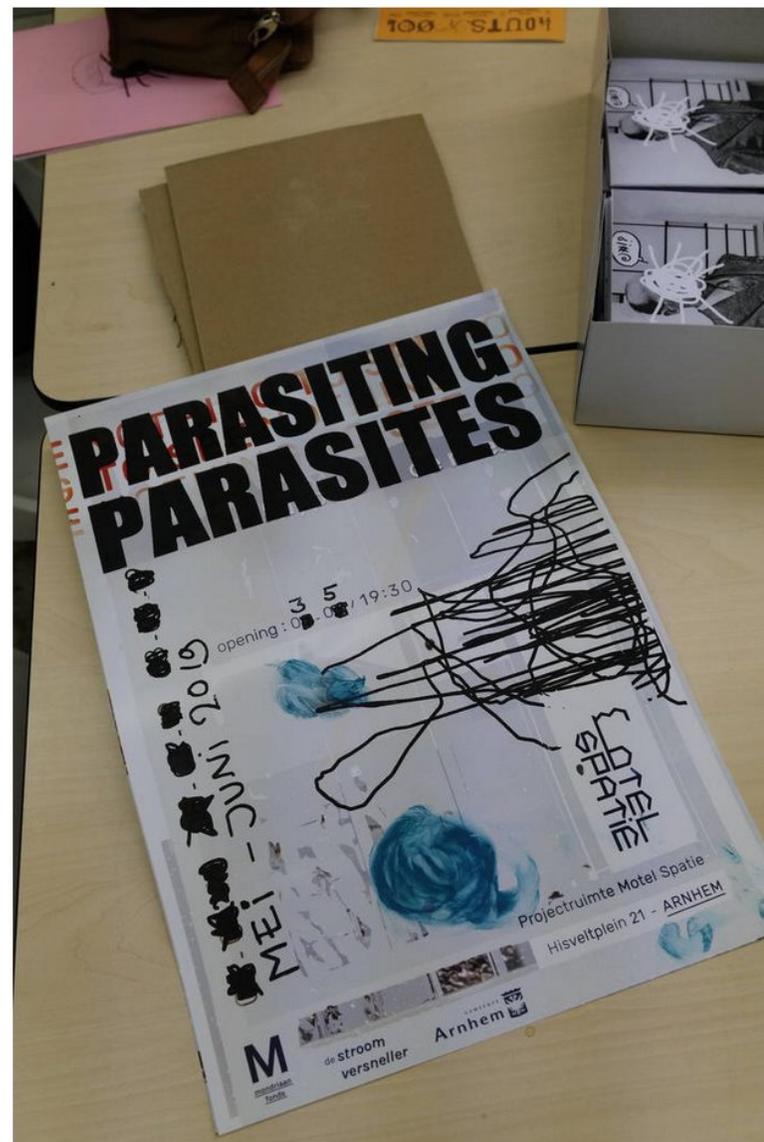
Florian Cramer
floriancramer@pod.thing.org
 #rotterdam #arts



Ernst Jandl's 1964 visual poem 'film' turned into an animated GIF:

[#poetry](#) [#visualpoetry](#) [#GIF](#)

Florian Cramer - 4 months ago



Synchronicityofparasites: symposium at Zinedepo, Arnhem

my report of the [#synchronicityofparasites](#) symposium at Zinedepo, Motel Spatie, Arnhem, with Marc van Elburg, Anders M. Gullestad, Anna Poletti & Wilfried Hou Je Bek (that was parasitically made part of the [#urgentpublishing](#) conference co-organized by our research program):

<http://networkcultures.org/makingpublic/2019/06/07/synchronicityofparasites-zinedepo-motel-spatie-17-5-2019/>

2 Likes

3 Reshares



 **Caroline Erre**
 19 days ago from Diaspora

Kids - Billom, 21.09.2019
 (6 photos)

#kids #wall #climb & #jump #billom #mywork #photo

 **Caroline Erre**
 26 days ago from Diaspora

#sundaygimp #shoulder #mywork #photo



Intermedia dramaturgies * Digital curation
intermedia@node9.org

Connections



Ženy z hlíny. choreography: Eva Urbanova, 26.9. 2019 Prague

Intermedia dramaturgies * Digital curation
7 days ago

1 Like



Comment



Intermedia dramaturgies * Digital curation

about a month ago

FIUWAC @ VERBEKE-FOUNDATION

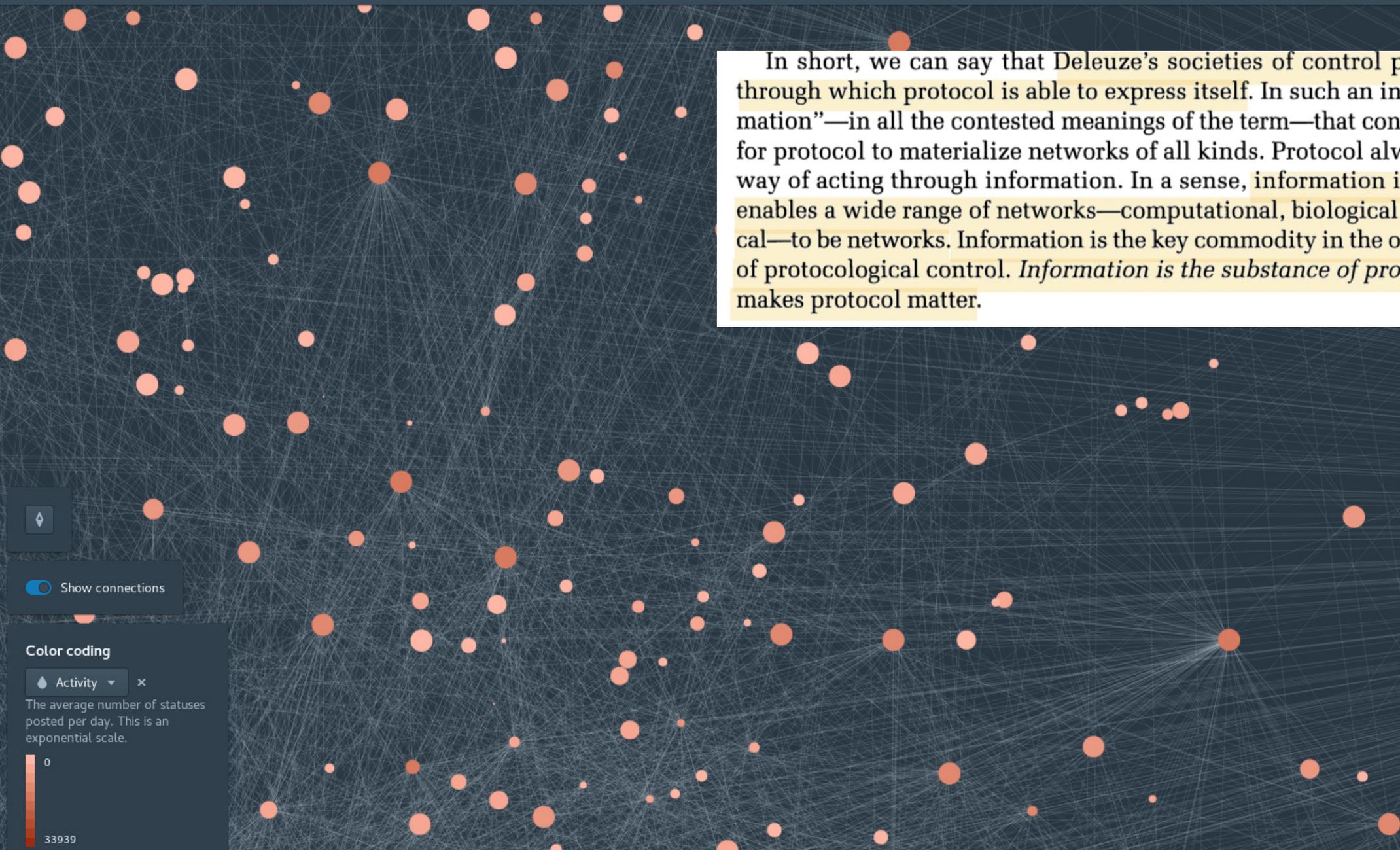


legal

- Research and education (library) licence
- Analyse and comparative study (knowledge is not copyrighted, just expression of knowledge)
- Data mining, collection in the state of acquisition (primary selection, extract metadata, copyright assignment)
- Fair use
goal of the organisation: coop providing public free knowledge? gallery business selling artworks?

social / private curation channels

- Collection enrichment, contextualisation
- Storytelling: finding threads in existing content, personal selection, sources management, prototyping



In short, we can say that Deleuze’s societies of control provide a *medium* through which protocol is able to express itself. In such an instance it is “information”—in all the contested meanings of the term—that constitutes the ability for protocol to materialize networks of all kinds. Protocol always implies some way of acting through information. In a sense, information is the concept that enables a wide range of networks—computational, biological, economic, political—to be networks. Information is the key commodity in the organizational logic of protocological control. *Information is the substance of protocol.* Information makes protocol matter.

Find an instance

Add filter



Show connections

Color coding

Activity

The average number of statuses posted per day. This is an exponential scale.

0

33939

RADICAL NETWORKS

October 18-20, 2019
Prime Produce, NYC

Jump to:

- [Friday Oct 18](#)
- [Saturday Oct 19](#)
- [Sunday Oct 20](#)

Friday Oct 18

	Main Floor	Upstairs*	Walking Tour
9:00	Workshop: Digital Security: It's All Soupy Slammer	Workshop: Run Your Own Community Social Network Darius Kazemi	
10:00			
10:15	Workshop: LocalNet Adventure!! / The Well Bottom		
11:00	Alden Rivendale Jones		
12:00			Feminist History of the Internet
13:15		Walking Tour	

Tickets Available!

Hosted by



prime
produce
apprentice
cooperative

Live stream provided by



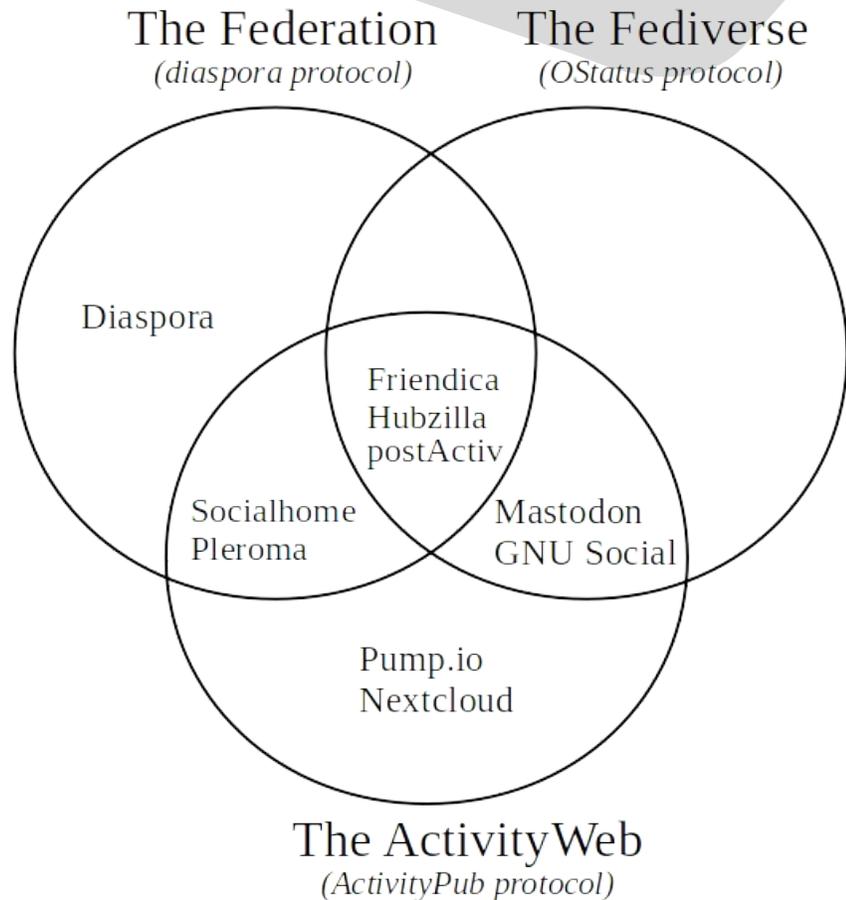
Internet
Society

[Watch Here!](#)

[Live Captioning Available](#)

[Donate »](#)

Federated decentralized protocols



ActivityPub: Twitter-like

Diaspora

Zot: Nomadic identity

- You **have** the **right** to a permanent internet **identity** which is not associated with what server you are currently using and cannot be *taken away from you by anybody, ever*. (Mike **Macgirvin**, **Zot** creator).
- Speak another protocols
- Channels cloning: multiple locations, node shutdown resiliency
- Finetune channel permissions

aggregate: Follow Wordpress blogs

The image shows two browser windows side-by-side. The left window displays a WordPress blog post for the user 'bit'. The right window displays the Mastodon profile for the same user, '@bit@bit.doubleloop.net', showing a recent toot that mirrors the content of the WordPress post.

WordPress Blog Post (Left Window):

- URL: <https://bit.doubleloop.net/2019/05/21/24/>
- Header: bit
- Binary code: 011100010 011101001 011110100
- Navigation: Home, Mentions
- Post Content: "I have reset the sensors to scan for frequencies outside the usual range. By emitting harmonic vibrations to shatter the lattices. We will monitor and adjust the frequency of the resonators. He has this ability of instantly interpreting and extrapolating any verbal communication he hears. It may be due to the envelope over the structure, causing hydrogen-carbon helix patterns throughout. I'm comparing the molecular integrity of that bubble against our phasers."
- Metadata: Posted on 21st May 2019 by bit in Uncategorized | Leave a comment | Edit

Mastodon Profile (Right Window):

- Profile Name: bit (@bit@bit.doubleloop.net)
- Blog: bit.doubleloop.net
- Profile: bit.doubleloop.net
- Statistics: 9 TOOTS, 0 FOLLOWS, 1 FOLLOWERS
- Recent Toot: "I have reset the sensors to scan for frequencies outside the usual range. By emitting harmonic vibrations to shatter the lattices. We will monitor and adjust the frequency of the resonators. He has this ability of instantly interpreting and extrapolating any verbal communication he hears. It may be due to the envelope over the structure, causing hydrogen-carbon helix patterns throughout. I'm comparing the molecular integrity of that bubble against our phasers." (https://bit.doubleloop.net/2019/05/21/24/)

6 Michal Klodner
root

VIDEOS

- Subscriptions
- Overview
- Trending
- Recently added
- Local



multidisciplinary context /
 comments from anywhere
 from federated universe

multidisciplinary
context / comments
from anywhere
from federated
universe (or private
link shared to
certain group)

▶ 1:40 / 3:08 ↓ 0 B ↑ 0 B 1 peers 🔊 📶 ⚙️ 📺 🖱️

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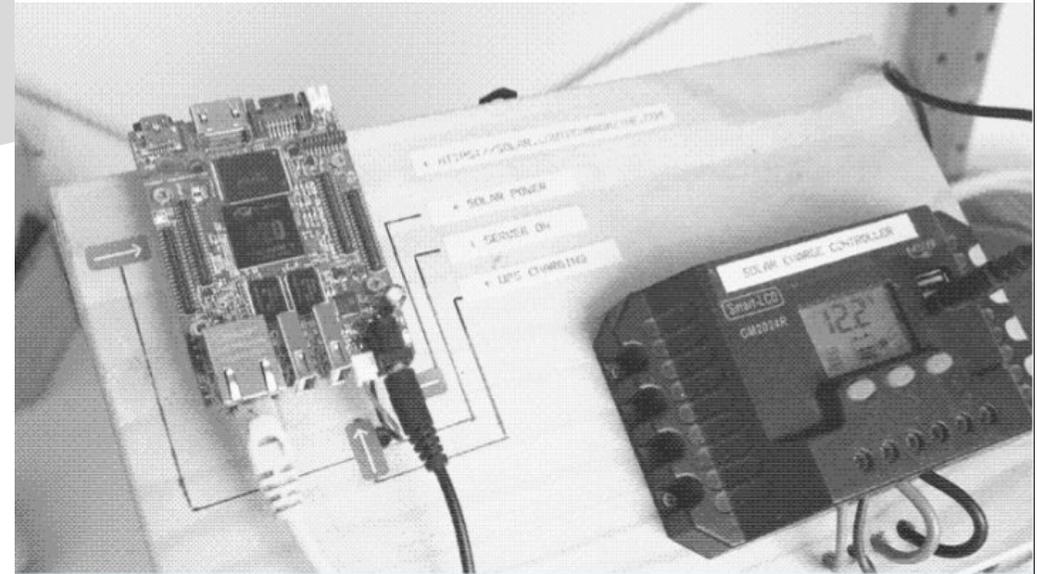
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