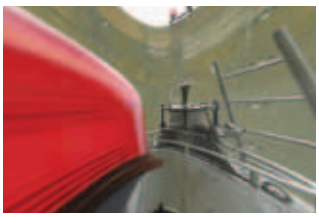
9/INDICES

9/INDICES



CATALOGUE OF WORKS

acoustic.space.lab VR 2001
single screen video, 4:3 DV (15 min)
Manu Luksch, Sara Kolster, Mukul Patel
with: Paul Khera (graphic design), Voldemars Johansons (dijeridu)
experimental Quicktime VR documentary about ex-Soviet radiotelescope
shows: Irbene and e-Lab, Riga (2001)
commissioned by: *acoustic.space.lab*
www.ambientTV.NET/2001/asl

Aju J.'s New Year Feast – In the Year of the Fire Dog 2006
single screen video installation; food cans (10 min)
Manu Luksch & Mukul Patel
with: Aju Jupoh (chef/presenter)
preparation of a traditional Akha New Year's feast of sautéed dog
shows: Temporary Art Museum Soi Sabai, Thailand (2006); 5th Bangkok Experimental Film Festival (2008); ambient.space (2008); International Short Film Festival Oberhausen (2009)
www.ambientTV.NET/content/?q=firedog

ambient.lounge 2006
installation of curated works; participatory space
Manu Luksch & Mukul Patel
with: Rachel Baker, Ilze Black, Tina Hage, Juha Huuskonen, Lektrolab (Emma Davidson & Paul B. Davis) (commissioned/curated by ambientTV.NET)
space to browse works; to discuss, reflect, relax and dream
shows: *Satellite of Love* at Witte de With for the 35th International Film Festival Rotterdam, (2006); *Connecting Worlds* at NTT ICC, Tokyo (2006)
commissioned by: Witte de With/TENT
supported by: NTT ICC (InterCommunication Center)
www.ambientTV.NET/content/?q=ambientlounge

ambient.vista 2008
international artist-in-residence programme
Manu Luksch & Mukul Patel
with: Wolfgang Staehle, Fahim Amir, Tuomas Toivonen, Shiho Fukuhara (commissioned artists)
artists address ambient.space's unique, spectacular aspect over London
shows: E:vent gallery, V22 Wharf Road, Austrian Cultural Forum London (2008)
supported by: Mr. Simon Bishop, Arts Council England, Austrian Cultural Forum London, Embassy of Finland, The Japan Foundation, E:vent gallery
www.ambientTV.NET/content/?q=ambientvista

ambient.wireless 2001 onwards
network infrastructure; lab/workshops
Ilze Black, Manu Luksch, Mukul Patel
with: free2air, consume.net, Alexei Blinov, Ten Yen, Darron Broad
developing wireless broadband infrastructure for independent media and community initiatives
supported by: LSE, National AIDS Trust, Reuters (equipment donors)
published in: Armin Medosch, *Freie Netze* (Heise 2003)
www.ambientTV.NET/wireless

AV Dinners: Epic Eros 2003

networked live performance; multiple online streams; documentation video, 4:3 DV (15 min)

Manu Luksch & Mukul Patel

with: Anthony Auerbach (chef), Mariko Montpetit (chef), Gavin Starks (stream), Shane Solanki (poetry), Kelli Dipple (presenter)

ritualised feast for the Internet age: cooking documented by miniature cameras and microphones in kitchen appliances and streamed live; winners of an online quiz fed the gourmet dishes at ambient.space; remote participants mix streams of manipulated cooking sounds, a poet mulling the menu, and TV cookery show-style commentary

shows: *SEX FOOD POLITICS*, Moon Radio online (2003); *Contemporary Video Art* at Yo! Below Video Art Gallery, Edinburgh (2003); MYYMÄÄLÄ, Helsinki (2003)

commissioned by: Moon Radio Web TV

www.ambientTV.NET/3/avdinners

Bow Space 2004

single screen video, 4:3 DV (10 min)

Manu Luksch & Mukul Patel

with: Doris (local history narrator and senior citizen)

reminiscences of older residents of Bow, East London, recorded to create an audio-visual memory map of the fast-changing neighbourhood

shows: Bow Festival, London (2004); *Connecting Worlds* at NTT ICC, Tokyo (2006)

commissioned by: Bow Festival 2004

www.ambientTV.NET/4/bow

Broadbandit Highway 2001

video from found webcam streams (length 5 years)

Manu Luksch & Ilze Black

with: Sneha Solenki, Kate Rich (soundtrack)

self-generating road movie for ambient television; uses JavaScript to hijack video streams from traffic surveillance webcams around the world and montage them into a real-time 24/7 road movie

shows: *Please Disturb Me* at the Great Eastern Hotel, London (2001); 24th International Moscow Film Festival 2002 (award); Watershed, Bristol (2003); *Satellite of Love*, Witte de With, Rotterdam (2006); *Connecting Worlds*, NTT ICC, Tokyo (2006)

commissioned by: *Please Disturb Me*

www.ambientTV.NET/2001/broadbandit/broadbandit

Channel 26 2001

curated video art channel

Ilze Black & Manu Luksch

with: Franko B, Shu Lea Cheang, F5, Bureau of Inverse Technology, Andree Korpys & Markus Löffler, Chapman Brothers, Derek Ogbourne, Motoko Ohinata, Richard Wright (curated artists)

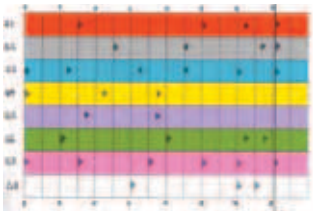
invited to place work in the hotel, ambientTV.NET took over an internal TV channel

shows: London's Great Eastern Hotel's TV channel number 26 for the *Please Disturb Me* show (2001)

commissioned by: *Please Disturb Me*

supported by: The Felix Trust for Art

www.ambientTV.NET/2001/broadbandit/disturb



Diaspora.In.Synchro.City 2003
travelling sound work for eight ghettoblasters, with choreography for public space (15 min)
Mukul Patel
performed by: Ssshhhhh... Ghettoblaster Ensemble
nomadic city soundscape based on field recordings made across India
shows: *Streets of Asia*, Århus Festuge (2003)
commissioned by: Århus Festuge
www.ambientTV.NET/3/disc

Digital Analogue Soundclash 2004
live sound performance
Tuomas Toivonen & Mukul Patel
shows: Fylkingen, Stockholm and Kiasma Theatre, Helsinki for *pixelACHE 2004*

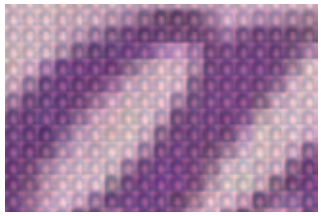
England Expects... (Nelson- not -Nelson) 2004
travelling sound work for seven ghettoblasters and megaphone, with choreography for public space (10 min)
Mukul Patel
performed by: Ssshhhhh... Ghettoblaster Ensemble
with: Michael Uwemedimo
unofficial sonic history of Trafalgar Square, in anticipation of Nelson's Bicentennial in 2005
shows: *Square Perspectives*, Trafalgar Square, London (2004)
commissioned by: Greenwich & Docklands Festival
www.ambientTV.NET/content/?q=ee

The Eye (1 & 2) 2005
mass choreography workshops for surveilled space; video, 4:3 DV (8 min)
Manu Luksch
with: George Piper Dances (The Ballet Boyz); Alluminae Dance Company
site-specific open choreographic workshops for shopping mall and housing estate; dance to be viewed from above by surveillance cameras
supported by: Austrian Cultural Forum London, Arts Council England, Watermans Arts Centre
www.ambientTV.NET/content/?q=theeye

Faceless 2007
science fiction film, 4:3 DigiBeta/DVD with 5.1 surround sound (50 min)
Manu Luksch
with: Mukul Patel (cowriter, soundtrack), Tilda Swinton (voice), Rupert Huber (piano); Amour Fou Filmproduktion (coproducer)
produced under the Manifesto for CCTV Filmmakers*; uses only CCTV recordings obtained under the UK Data Protection Act*
shows (selected): 2007 – *DIAGONALE* (Graz), *ENTER_Unknown Territories* (Cambridge), *pixelACHE* at Kiasma (Helsinki), Galerie im Taxipalais (Innsbruck), *JONCTION* festival (Brussels), La Ligue des droits de l'Homme (Brussels); 2008 – *fonction/fiction* at Dazibao (Montréal), Galerie Motte & Rouart (Paris), *Hors Pistes* at Centre Pompidou, Xenix-Kino (Zurich), *Teleport Färgfabriken* (Östersund), *EXIT* festival (Creteil), *RECODED* at the Peacock Gallery (Aberdeen), *LIFT* (London), *Atlas of the Future* at Strozzina CCC (Firenze), 28th Cambridge Film Festival, *dokument ART* (Neubrandenburg, Szczecin), *Recontres Internationales Sciences et Cinémas* (Marseille), *Don't You #$&ing Look At Me! Surveillance in the 21st Century* at 911 Seattle Media Arts Center, *Filmavantgarde und*

aktuelle Videos aus Österreich at HMKV (Dortmund), ARGEkultur Salzburg, *Surveillance and Discipline in Public Space* at the Art Gallery of Kosovo (Prishtina); 2009 – ARoS Århus Kunstmuseum, *STAND UP Art about Human Rights* (Poznan), *Are the kids alright?* at Westwerk (Leipzig)
supported by: Arts Council England, Innovative Film Austria, Isis Arts
www.ambientTV.NET/content/?q=facelessthemovie

Faceless: The Spectral Children 2006
4-screen video installation; surround sound (15 min)
Manu Luksch
with: Mukul Patel (cowriter, sound), Amour Fou Filmproduktion (coproducer)
produced under the Manifesto for CCTV Filmmakers*; CCTV recordings obtained under the UK Data Protection Act as 'legal readymades'*
shows: 2006 – Gallery Barry Keldoulis, Sydney; 2007 – *Festival of Free Thinking* (Liverpool), DEAF 2007 (Rotterdam), *Digitally Yours* at Aboa Vetus & Ars Nova Museum (Turku); 2008 – Galerie Motte & Rouart (Paris), CAMP (Bombay)
www.ambientTV.NETcontent/?q=spectralchildren



Fair & Lovely 2005
inkjet print, 955 x 250 cm; site-specific installation
Mukul Patel
billboard for India's leading skin-lightening cream, featuring a young prince of pop
shows: *Bombay, Badarpur Border* at Apeejay Media Gallery, New Delhi/Haryana border (2005) – first new media art show in India, together with Shaina Anand and Ashok Sukumaran
www.ambientTV.NET/5/bbb

flipflop 2002
research & development of telematic performance (mixed media)
Manu Luksch & Mukul Patel
with: Ajay Naidu, Michael Uwemedimo (performers); Anthony Auerbach, Andrea Zimmerman
technological and artistic feasibility study for a critical networked media performance
supported by: Austrian Cultural Forum London, BKA .kunst, London Arts Board, Future Physical
www.ambientTV.NET/3/flipflop

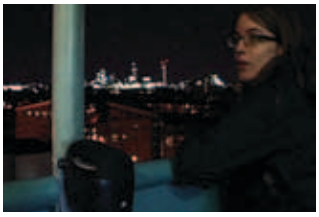
FLY STORIES: Migration, Movement, Mobility 2005
curated film programme for 'road cinema' (scooter, projector) with live interpreter
Manu Luksch
with: Navin Rawantchaikul (initiator of *Fly With Me To Another World* project); exyzt, Virgil Widrich, Bady Minck, Axel Stockburger, George Piper Dances, Kaw Lah Film collective, Santiphap Inkong-ngam, Alain Bourrillion, and VJ Nokami, plus Akha karaoke videos (curated films)
programme of films on migration; once commonplace in Thailand, 'road cinema' is drive-in in reverse, a mobile cinema that drives to the audience
shows: villages in Northern Thailand (2005)
commissioned for: *Fly With Me To Another World*
supported by: Goethe Institute Chiang Mai
www.ambientTV.NET/5/flystories

FRAMED: THE MINISTRY, FRAMED: THE TRANSPORT, FRAMED: THE MONEY 2003
three inkjet prints, each 300 x 91 cm (unique edition)
Manu Luksch
image series from the Faceless *project*
shows: Gallery Barry Keldoulis, Sydney (2006)
www.ambientTV.NET/content/?q=framed

Hinges On 2005
mixed media participatory installation (multi-channel sound, multiple video projectors, computers, custom hardware and software)
Thomas Abraham, Umang Razdan Bhattacharya, Priyanka Dilip, Ishan Ghosh, Ramyah Gowrishankar, Pratima Kalmadi, Nishita Kavadia, Siddharth Muthyala, Salam Hidish Singh, K. T. Thomas, Divya Viswanathan (students at Srishti School of Art, Design and Technology, Bangalore)
led by: Manu Luksch & Mukul Patel (tactical media lab)
responsive media environment on 'grey zones' of Bangalore's IT industry
shows: Srishti, Bangalore; Ars Electronica, Linz (2005)
commissioned by: Srishti School of Art, Design and Technology
www.ambientTV.NET/5/srishti

Housed 2002
multi-room site-specific sound installation
Mukul Patel
for Athina Vahla's site-specific promenade dance installation at the Shipwright's Palace, Deptford, based on Conrad's Heart of Darkness
shows: *The House*, Deptford (2002)
commissioned by: Athina Vahla/Prised Open
http://onesquareyard.com/localExamples/houseOfKurtz

I wish to apply, under the Data Protection Act, for any and all CCTV images of my person held within your system. I was present at [place] from approximately [time] onwards on [date]. 2006
three inkjet prints in light boxes, each 150 x 37 cm
Manu Luksch
excerpts from letters exchanged during the Faceless *project*
shows: *Goodbye Privacy*, Ars Electronica and *Talking the fish*, Medienkunstlabor KunstHaus Graz (2007)
www.ambientTV.NET/content/?q=iwishtoapply



il barone rampante 2008
10-channel site-specific sound installation
Mukul Patel
dusk chorus for steel roosts, counterpointing lights on London's skyline
shows: *recursively yours*, at ambient.space (2008)
www.ambientTV.NET/content/?q=recursively

Indian Standard Time 2006
public clocks (sound, light and video installations based on custom software; intervention in SNCF public announcement system)
Mukul Patel
suite of idiosyncratic site-specific public clocks based on ancient and modern Indian ideas and experiences of temporality
shows: *Bombaysers de Lille* (2006)
commissioned by: Lille3000
www.ambientTV.NET/content/?q=IST

Karaoke Busking 2002

live sound performance, released on CD (77 min)
Manu Luksch & Mukul Patel
with: Paul Brett (harmonica)
laptop jam session with busker; accompanies photographs by Victoria Buivid and Olga Chernysheva (of metro stations in Moscow)
shows: *Anti-Fashion* at White Space Gallery, London
commissioned by: White Space Gallery
www.ambientTV.NET/2002/kbusking

Love, Piracy, and the Office of Religious Weblog Expansion 2009

installation/performance, book- and net art
Manu Luksch & Mukul Patel
with: Ali Alizadeh (interviewee), Elke Michlmayr (website coding)
procedural, unique censorship of a text in each copy of this volume, carried out out at book launches; may be circumvented by a collaborative reading online
www.ambientTV.NET/love

Make it snow! make it snow! make it snow! 2008

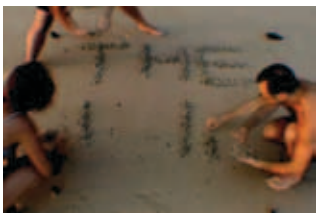
single screen video, 4:3 DVCAM (1 min)
Manu Luksch
with: Mukul Patel
short meditation on the ecological impact of the winter sports industry
shows (selected): 2008 – International Youth Arts Festival (Beijing); China Central Television Channel 1; *Stop.Watch* at Spacex (Exeter), CCA (Glasgow), ZKM (Karlsruhe), *Urban Screens 08* (Melbourne), Museo de Arte del Banco de la República, (Bogota), Khoj Centre (New Delhi)
commissioned by: Animate Projects and RSA Arts & Ecology in association with Arts Council England and Channel 4
www.ambientTV.NET/content/?q=makeitsnow

Manifesto for CCTV Filmmakers 2004

text; prints (dimensions variable)
Manu Luksch
with: Mukul Patel
set of rules and effective procedures for filmmakers working in surveilled zones, where access to CCTV recordings is legally mandated
published in: *NODE.London Reader* (2006), *Vertigo* magazine Vol. 4 #1 (2008)
shows (selected): 2007 – *Talking the fish*, Medienkunstlabor KunstHaus Graz; 2008 – *RECODED* at the Peacock Gallery (Aberdeen), *Don't You #$&ing Look At Me!* at 911 Seattle Media Arts Center; 2009 – *STAND UP Art about Human Rights* (Poznan), *Are the kids alright?* at Westwerk (Leipzig)
www.ambientTV.NET/content/?q=dpamanifesto

Mapping CCTV in Whitehall 2008

intervention in public space; documentation video, 4:3 DV (3 min)
Manu Luksch
with: Mukul Patel
mapping of CCTV surveillance in the SOCPA zone; alerting passers-by as they enter surveilled areas
shows: *Kodawari Life Europe* on NHK BS-1 and BS-Hi (Japan), LIFT (London International Festival of Theatre), *Almost Cinema* at the 35th Flanders International Film Festival (Ghent) (2008)
www.ambientTV.NET/content/?q=mappingcctv



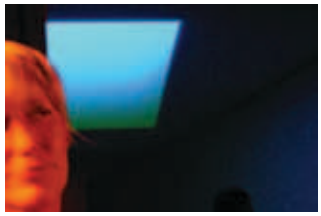
Movie Stars 2004
silent video, 4:3 DV (30 sec)
Manu Luksch
with: Anthony Auerbach, Chris Helgren
record of extraordinary mass behaviour of starfish found on a remote beach in Thailand
shows: *Out Video* festival, Ekaterinaburg (2004); *TRANSMEDIA:29:59*, Toronto (2005)
www.ambientTV.NET/content/?q=moviestars

Myriorama 2004
telematic media performance (45 min) in surround-audiovisual environment
Manu Luksch & Mukul Patel and kondition pluriel (Martin Kusch & Marie-Claude Poulin)
with: Martin Bélanger, Shane Solanki (performers); Diana Baldwin, Equal-I, Pete Gomes, Niki Gomez, John Hopkins, Christian Nold, T. J. Rehmi (roamers); Anthony Auerbach, Alexandre Burton, Mo-Ling Chui, Camalo Gaskin, David Muth, Gavin Starks
dance piece interrogating the data environment; based on Calvino's 'A King Listens'; combines locative media and local motion-tracking
shows: Kiasma Theatre, Helsinki for ISEA 2004; Project Market, Quaker Street, London (2004)
supported by: Arts Council England, Austrian Cultural Forum London, Austrian Embassy Helsinki, BKA .kunst, Conseil des arts et des lettres Québec, Québec Government Office London
www.ambientTV.NET/4/myriorama

A New and Exciting Experience 2008
mixed media (surround-sound installation, text banners 400 cm x 90 cm), dimensions variable
Manu Luksch & Mukul Patel
with: the SPACE Age Sirens choir led by Laka D.
the story of a woman who does everything by the booklet: works based on texts of user manuals
shows: SPACE Studios, London (2008); ambient.space (2008); NIMK (Nederlandse Instituut voor Mediakunst), Amsterdam (2008-09)
commissioned by: THE NOT QUITE YET, a collaboration between Queen Mary, University of London and SPACE Media
www.ambientTV.NET/content/?q=excitingexperience

Orchestra of Anxiety 2005
participatory installation in mixed media (stainless steel, razor wire, chain-mail gauntlets, computers, projectors, multiple speakers, custom hardware and software)
Manu Luksch & Mukul Patel
with: John Ashworth
audio-visual instrument (harp) made using materials and technologies of the security industry
shows: Watermans, London (2005); Design Factory, Bratislava (2006); 12th International Computer Art Festival at Kibla, Maribor (2006); *databodies* at Paradiso, Amsterdam (2006); *Soho in Ottakring*, Vienna (2007)
commissioned by: Watermans Arts Centre
supported by: Austrian Cultural Forum London, British Council Slovakia, *Soho in Ottakring*
www.ambientTV.NET/5/ooa

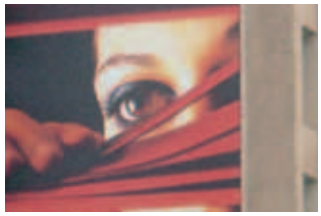
phoneme 2005
sound and light installation (dimensions and equipment variable)
Mukul Patel
with: Vena Ramphal, Ryuichi Sakamoto, Mohith Keshava Shastri, Norika Sora (voice recording)
very slow exploration of phonemes of pairs of languages in sound and light; current iteration uses sound particles of Sanskrit and Japanese
shows: 149 Ludlow St., NYC (2005); *recursively yours*, ambient.space (2008)
supported by: THE THING artist residency (NYC)
www.ambientTV.NET/content/?q=phoneme



record with the sound of its own making 2008
12" vinyl record, edition of 10 + 2 artist's copies
Mukul Patel
with: Frank Merritt at The Carvery (cutting)
based on site-specific sound work for Shobana Jeyasingh Dance Company; after Robert Morris's Box With the Sound of Its Own Making *(1961)*
shows: *recursively yours*, ambient.space (2008)
www.ambientTV.NET/content/?q=recordsound

renumber 2001
sound work (7 min, stereo)
Mukul Patel
with: Makrolab (audio capture), Derek Holzer (sweetening)
process music comprised of manipulations of ship-shore satellite phone conversation intercepted by Makrolab using RT-32 radio telescope
shows: Irbene and e-Lab, Riga (2001)
supported by: *acoustic.space.lab*
www.ambientTV.NET/2001/asl

Standing up to close scrutiny 2002
photographic prints, each 120 x 84 cm
Manu Luksch
shows: *Urban Jealousy* – 1st International Roaming Biennial of Tehran in Berlin, Istanbul and Belgrade (2008–09)
www.ambientTV.NET/content/?q=scrutiny



Stealth Waltz 2002
net art
Manu Luksch & Mukul Patel
depicts privatization of the public domain; provides steganographic tool to subvert it
shows: ISEA 2002 (Nagoya); Ars Electronica 2002 (Linz); DEAF 2003 (Rotterdam); FACT, Liverpool (2003); Yerba Buena Center for the Arts, San Francisco (2004)
commissioned by: *Kingdom of Piracy*
www.ambientTV.NET/2002/2

Suvara 2002
music workshop; audio CD/double vinyl LP (78 min)
Mukul Patel and Radio FRO 105.0 MHz Linz
with: Rafi Hanif & Party (musicians)
reinterpretations of traditional Afghani song, following music workshop
published by: Radio FRO 105.0 MHz Linz
www.ambientTV.NET/3/suvara

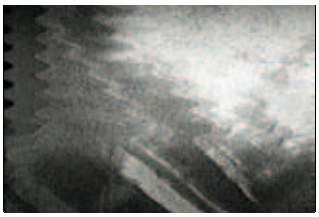
Tannoy 2005
10-channel site-specific sound installation
Mukul Patel
with: Akshaya Pandit (voice)
disruptive audio guide to the group show
shows: *Bombay, Badarpur Border* at Apeejay Media Gallery, New Delhi/Haryana border (2005) – first new media art show in India, together with Shaina Anand and Ashok Sukumaran
www.ambientTV.NET/5/bbb

TELEJAM_01/DELAY_28 2001
networked performance: distributed audio-visual improvisation; documentation video, 4:3 DV (13 min)
ambientTV.NET (Manu Luksch, Mukul Patel & Kertal) and rigasound.org
with: the Milky Bar Kid, DJ heincha, d-9, gonzalez, heleena, NEI, Linards Kulless, MKII, pk
sound and video jam between London and Riga; media streams relayed and mixed in 'delayed synchrony'
shows: Public Life (London) and Casablanca (Riga)
www.ambientTV.NET/telejam

TELEJAM_02/FRO_03 2001
networked audio-visual performance
ambientTV.NET (Manu Luksch, Mukul Patel & Ilze Black), rigasound.org and Radio FRO 105.0 MHz Linz
with: Mario Ventrelli, vortex, Fadi Dorninger, Dietmar Bruckmayr, Kulless, Ratnix, dill9jah, mums speelees Ivarx & @TOMS *et al*
audio-visual jam extended across three remote locations to celebrate the 3rd anniversary of independent Austrian FM station Radio FRO 105.0
shows: ambientTV.NET studio, Dizzi club (Riga) and Posthof (Linz)
www.ambientTV.NET/telejam

The Mistake 2008
chalk writings in public space
Manu Luksch
adaptation of Joseph Beuys' 1985 Manifesto
www.ambientTV.NET/content/?q=themistake

The Order 2009
100 video monitors & DVD players; 100 photographic prints on aluminium (dimensions variable)
Manu Luksch
video & photographic portraits of 100 riot police officers who surrounded the artist in Trafalgar Square, May Day 2000
www.ambientTV.NET/content/?q=theorder



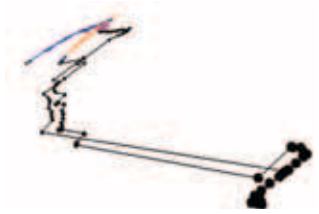
The Spy School Exercise #1 2002
public intervention (mixed media)
Manu Luksch & Mukul Patel
with: Michael Uwemedimo, Gavin Starks, Jaromil
performers with wireless spy cameras confront festival visitors with their own data shadows
shows: *VideoZone*, Center for Digital Art (Tel Aviv)
supported by: Israeli Center for Digital Art
www.ambientTV.NET/3/spyschool/1

The Spy School Exercise #2 2002
site-specific projection in public space (15 min)
Manu Luksch
with: Mukul Patel (sound), Michael Uwemedimo (capoeirista), Lizzie Tuckey (capoeirista)
capoeiristas wearable wireless cameras play outside the house of abolitionist William Wilberforce; video projected on the nearby Rank Hovis building
shows: wall of Rank Hovis Building and on the Timebase Channel, Kingston Interactive cable TV, Hull
commissioned by: Hull Time-Based Arts
www.ambientTV.NET/3/spyschool/2

The Spy School Exercise #3 2002
video shorts for billboards in public space
Marek Kivi, Mari-Liis Raudjärv, Marge Robam, Piibe Piirma, Aino Ingrid Sepp, Kristel Sibul, Jane Suviste (MA students at EKA E-Media Centre, Tallinn)
led by: Manu Luksch & Mukul Patel (tactical media lab)
video works using miniature cameras made during an intensive lab on surveillance and public space
shows: public electronic billboard, EKA building
supported by: E-media Centre, EKA (Eesti Kunstiakadeemia), Tallinn
www.ambientTV.NET/3/spyschool/3

The Spy School Exercise #4: The* Faceless *Project 2002-08
Manu Luksch *et al*
series of works that intervenes in the processes around video surveillance in the UK by invoking aspects of UK and EU law; it includes the Manifesto for CCTV Filmmakers, The Spectral Children, The Eye, Faceless, I wish to apply..., *and* FRAMED; *an online DIY 'toolkit' for obtaining recordings; and an archive of original tapes and discs received from data controllers, letters exchanged, and research documentation*
www.ambientTV.NET/content/?q=faceless

The Spy School Exercise #5: Who is Watching the Watchers? 2004
logotype and limited edition t-shirt
Manu Luksch & Mukul Patel
with: Giacomo (screenprinting)
modified version of the US Defense Advanced Research Project Agency's 'Total Information Awareness' program logo, printed on t-shirts; slogan changed from 'scienta est potentia' to 'quis custodiet ipsos custodes'
www.ambientTV.NET/3/spyschool/5



TRyPTiCHON 1.0 2003
research and development for locative media performance; mixed media (mobile phones, GPS receivers, computers, custom software)
Manu Luksch, Mukul Patel, David Muth
with: Camalo Gaskin, Minna Långström, Gavin Starks, Michael Uwemedimo
location-tagged subjective data from roaming performers rendered graphically at display stations in venue (work-in-progress)
shows: *DMZ Media Arts Festival*, London (2003)
supported by: DMZ Festival, Arts Council England
www.ambientTV.NET/telejam/3/indexdmz.html

TRyPTiCHON 2.0 2004

dance/locative media performance (40 min) in surround audiovisual environment; mixed media (mobile phones and GPS receivers, computers, custom software, multiple projectors, 4-channel sound); documentation video, 4:3 DV (3 min)

Manu Luksch, Mukul Patel, David Muth

with: Hanna Ylitepsa (choreography and dance), Gavin Starks (roaming performer), Camalo Gaskin (costume/tent design); John Hopkins, Nick Grindell, Hermanni Ylitepsa, Voytec Mejor, Mariko Montpetit, Mikko Karjalainen *et al* (roamers)

location-tagged text from a roaming performer is sonified and visualized as architectonic projections in the performance space, to which a dancer responds

shows: *pixelACHE 2004* at Kiasma Theatre (Helsinki)

supported by: *pixelACHE* and NIFCA (Nordic Institute For Contemporary Art) Media Air residency

www.ambientTV.NET/telejam/3/indexpixel.html

Virtual Borders 1999–2003

hybrid media project: temporary media channel; website; documentary film, 4:3 DigiBeta/DVD (91 min)

Manu Luksch

with: Abaw Buseu, Asseu Somsri Dzuebaw Jupoh, Apho Ratanawichaikul; Tarik Thami (streaming); Dr. Leo Alting von Geusau (research adviser); Aju Jupoh, T.J. Rehmi, Mukul Patel (music and sound); Dara Khera, Paul Bucknor (executive producers)

Internet-radio-film convergence project for, with, and about the Akha people of the Mekong Quadrangle

shows (selected): 2004 – Saen Charoen Akha Village, Sirindhorn Anthropology Centre (Bangkok), Switch Media at Chiang Mai Art Museum, Ars Electronica/Radio FRO (Linz), *DIAGONALE* (Graz), School of Oriental and African Studies (London), Goethe Institut (Bangkok); 2005 – Zanzibar International Film Festival, Università degli Studi di Roma 'La Sapienza'; 2008 – desire machine (Guwahati)

supported by: BKA .kunst, silverserver

www.ambientTV.NET/akha/vb

VBI (Voluptuously Blinking Eye) 2006

teletext broadcast studio; participatory space; curated works; talks programme

Manu Luksch & Mukul Patel

with: Rachel Baker, Ilze Black, Tina Hage, Juha Huuskonen, Lektrolab (Emma Davidson & Paul B. Davis) (commissioned/curated by ambientTV.NET)

*open-access teletext broadcasting studio (*Microtel*) and event space (*ambient.lounge*)*

shows: *Satellite of Love* at Witte de With for the 35th International Film Festival Rotterdam (2006)

commissioned by: Witte de With/TENT

www.ambientTV.NET/content/?q=vbi

CONTRIBUTORS' BIOGRAPHIES

Ali Alizadeh is a PhD candidate at the Centre for Research in Modern European Philosophy, Middlesex University, London. He writes on Kant, Hegel, Emancipatory Politics and the Iranian Revolution.

Fahim Amir was born in 1978 in Tehran to Afghan parents. He currently lives in Vienna, where he works as a dramaturge at spiel:platz (dietheater konzerthaus) and teaches at the Academy of Fine Arts. Cofounder and director of the fringer–than–fringe gallery Schnapsloch, he describes himself as a 'reality organizer' and 'professional floating kidney' (nephrotosis). He also writes, and likes to talk.
fahim.amir@gmail.com

Anthony Auerbach is an artist, speculator, necronaut and (as **Vitamin AA**) mixer of poisons. Ambient collaborations have been initiated on both sides, crossing the terrain of radio, writing, performance, gastronomy, astronomy, voyeurism and video as urban condition.
http://vargas.org.uk/aa

Rachel Baker has worked in network art and media culture since 1995, and was a founding member of arts server IRATIONAL.ORG. Notable projects include *Clubcard* (on the loyalty card marketing phenomenon of the mid–90s), *Personal Data Fairy* (interrupting Internet marketing databases), *Art Of Work* (an online recruitment agency for artists), and *Exit Strategy* (an unofficial zine for Eurostar travellers). Her works were most recently shown as part of a touring exhibition curated by Hartware Medien Kunstverein (Dortmund, 2006 and Glasgow, 2007). She has written for *Mute* magazine, *Die Planung*, and for the book *New Media Art: Practice and Context in the UK 1994–2004* (ed. Lucy Kimbell). She is currently Officer for Media Art and the Moving Image at the Arts Council of England.
rachelbaker@irational.org

John Barker is a professional indexer born in North London. His prison memoir *Bending the Bars* is published by Christie Books, and essays have appeared in *Mute* magazine, *Variant*, *Science as Culture*, *Adbusters*, and *Telepolis*.

Ilze Black is a media arts curator and producer who has been active in and around London and Europe over the last 10 years. Her projects focus on network populism, free wireless, open communities and transnational society. She has produced art events and happenings including *The Piss Factory* (1998 Dazed&Confused, London), *000zerozerozero* (1999 Whitechapel Gallery, London), *Untitled: subvertising session* (2001, Riga), and Interference: Public Sound (2003 East London), and managed projects within the European frameworks *Re_public Art* (2003–04) and *Signs of the Cities* (2007–08). She co–founded the arts bureau OPEN in 1990s post–Soviet Latvia, and the media arts collective TAKE2030 in 2003. A collaborator on ambientTV.NET projects between 2001 and 2002, Ilze currently heads the new media art programme at Watermans, London.

Robert Buchschwenter is Lecturer in Film and Cultural Studies at the Universities of Vienna and Salzburg. He also consults on film scripts, presents television programmes, and writes on cultural matters in the German–language press.
robert.buchschwenter@univie.ac.at

Growing up in Japan, **Shiho Fukuhara's** main interest was in the linguistic aspects of cultural difference, which she researched while living in Europe for nearly a decade. A keen observer of the science, technologies, cultures, and politics of creative practices, her focus is on the mutual influence of everyday experience and technological development, and the formation of public perceptions of science. Shiho's current work addresses social issues surrounding science, technology and communication by creating alternative conceptual models and strategies. Her approach often takes the form of activities intertwined into existing fabrics such as the biotechnology and water businesses. Her *Biopresence* project (2004), in collaboration with Georg Tremmel, won awards from the London Science Museum, NESTA, and the VIPER media art festival, Basel, among others.
www.biopresence.com

Arfus Greenwood is a writer and curator in New York City. Previously a curator at Avenue B Gallery and PS1 Museum, he is currently director of PointB and editor of *The Thing* magazine.
arfus@thing.net

Peter Grech worked as architectural engineer, draughtsman, production manager, milkman, furniture maker, mirror artist, and welder, before landing a prize job as van driver. A too–intimate knowledge of the traffic jams of London spurred an interest in environmental issues, which he pursued through a Masters Degree in Business and the Environment

at Imperial College, London. He stayed on in the city to work as an Energy Efficiency Adviser, but suffered an allergic reaction to council politics and hastened to the safety of the Sussex countryside. Five years living in an unconverted barn, working as a labourer and administrator on an organic farm, nurtured passions for moon-gazing, astronomy, trees, foxes and bats, night-walking, wild food, and hippy behaviour. Peter currently works with a leading renewable technologies company. He is intrigued by complexity, but likes simplicity. elcabbage@yahoo.co.uk

As well as translating regularly for *frieze* and numerous art book publishers, **Nick Grindell** has made English versions of poetry (Monika Rinck, Hendrik Jackson) and plays (Elfriede Jelinek, Gesine Danckwart). In 2003, he edited the three-issue *Abweichende Linienführung* magazine for epram.org on the theme of cartographic freestyle, and in 2004 collaborated with Thomas Goldstrasz on *Ideengänge*, a project paying homage to Heinrich von Kleist in the form of algorithmic walks and their documentation on postcards using text fragments from Kleist's own letters. He recently translated Jörg Heiser's book (*All Of A Sudden: Things That Matter In Contemporary Art*, Sternberg Press) and is currently working on a guide to the animal sculptures of Berlin, where he lives. www.grindell.de

Siraj Izhar's work is the production of cultural processes that create spaces for multiple and complex forms of participation. The projects are at times anonymous and usually take place over three years. Through the 1990s, Izhar's work was presented through his nom de guerre 'strike'. In 1997 he set up the charity strike foundation, which provided different types of workspaces and cells of activity for varied forms of autonomous cultural production in London. The charity was an experiment in modelling a 'factory for integrated social production' by bringing together a mix of artists and social activists. He is presently working on www.xyzlondon.com, a multithreaded process in continual development. One thread is a complementary economy with its own currency for Le Corbusier's Unité d'Habitation in Rezé, Nantes, to be developed in 2008 in collaboration with the Nantes based art & ecology initiative, ecos. Izhar is also due to build a Living Memorial to the Nigerian activist Ken Saro-Wiwa in London, conceived both as a visual landmark and a communication network in public space. s-i@xyzlondon.com

Naseem Khan is a freelance writer and policy consultant, who has lived near Arnold Circus in East London for eight years, and is Chair of the Friends of Arnold Circus. She wrote the seminal study that revealed the extent of cultural work across a spread of migrant communities in the 1970s ('The Arts Britain Ignores'), started a national umbrella body for the voices of those artists (MAAS), was coordinator of the alternative Festival of India and was Head of Diversity at Arts Council England. She also danced in the film *The Long Duel* and ran probably the world's only Pancake Race on skis, in Finland. www.naseemkhan.com

Dara Khera runs the architecture bureau WORK in London. Formerly, he produced music and combined arts events, including the first ambientTV.NET project *Virtual Borders*. In the late 1990s, he co-founded the drum & bass music label and club *Sitarfunk*.

Manu Luksch is an artist/filmmaker who works outside the frame. Through image, performance, installation, and hybrid media work, she investigates the effects of (particularly emerging) technologies on daily life, social relations, urban space, and political structures. Particular zones of focus are the limits of permission and injunction, the thresholds and constraints of public space, and the traces of data that accumulate in digital networked societies. Luksch studied Fine Arts at Akademie der bildenden Künste, Wien and Chulalongkorn University, Bangkok. After assisting Peter Greenaway on exhibitions from 1992–95, she directed the Munich Media Lab, co-curated *Art Servers Unlimited* (the first conference on Internet art), and, in 1999, founded interdisciplinary arts production company Ambient Information Systems/ambientTV.NET. She now lives and works in London with her artistic collaborator Mukul Patel and their son Indigo. www.manuluksch.com

Marion Mayr is a graphic designer based in London and Vienna. Her widely-exhibited projects take multiple forms such as book art, experimental typography and animation, and include: *Dissected Matter* (books, posters, and animation deploying 3-D letterforms based on the Fibonacci series), *The Origin of Letters by Means of Human Selection* (book, x-rays, linen charts, latex and plaster: organic typography, type as a living being), and *A Condensed Universe* (jigsaw puzzle/map of Central London created entirely from letterforms). Marion has worked as freelance art director and designer in London, New York and Vienna for clients

and studios including: Stefan Sagmeister; Aboud Creative; Alessandri Design; Demner, Merlicek & Bergmann; and Atomic.
www.marionmayr.net

Bill McAlister
born – Yorkshire; childhood – Canada
sometime – psychologist; sometime – community artist
sometime – antique dealer, tourist guide, tel operator, sailor, tennis teacher
sometime – Director: Battersea Arts Centre, Institute of Contemporary Arts (ICA)
sometime – Consultant: Roundhouse, Soros Foundations, Visiting Arts, NESTA, International House
alltime – fisherman, fungi gatherer, tennis player, traveller, cook, father, grandfather

Armin Medosch is a writer, artist and curator working in the field of media art and network culture. In 2007, together with Ina Zwerger, he hosted the theme conference *Goodbye Privacy* of the media arts festival Ars Electronica. He initiated the exhibition WAVES which was first shown in Riga, Latvia, in 2006, and then again at HMKV Dortmund, Germany, in May/June 2008. Medosch has published numerous articles and book contributions as well as two books. Between 1996 and 2002 he was founding editor-at-large of the award winning online magazine *Telepolis*. He was co-founder of *Kingdom of Piracy* (2001), which investigates the relationship between art and intellectual property. Together with the technology development project Hivenetworks, he realised the work *Hidden Histories/Street Radio* in Southampton in 2008. He is currently working on a practice-based PhD at Goldsmiths College, University of London, Digital Studios, for which he researches the relationship between arts and free and open source software and in the context of which he currently builds a collaborative research platform under the title *The Next Layer*.
www.thenextlayer.org

Elke Michlmayr is a London-based software engineer and researcher interested in self-organising systems, peer-to-peer systems, and social networks. She holds a PhD in Computer Science from Vienna University of Technology and is currently working on applications for mobile devices.
http://wit.tuwien.ac.at/people/michlmayr

Mariko Montpetit trained as a sushi chef in Montréal before studying Fine Art at the Glasgow School of Arts, the University of Applied Sciences in Tampere, Finland, and Duncan of Jordanstone College of Art and Design, Dundee. She works mostly as an editor of documentaries, features, and art films, and is frequently involved in significant collaborations with artists, dancers, filmmakers and theatre directors. Recently she has worked with Collectif Loge 22 (Lyon) and Théâtre de Complicité.
koko@ambientTV.NET

Mukul Patel's works deploy various and hybrid media (sound, light, language, networks) under formal constraint, in order to develop unique but open and accessible grammars. Sound works range from generative site-specific installations (*phoneme*, *Indian Standard Time*), through sound design for performance (working with Oleg Kulik and Franko B), to composed music for leading choreographers and dance companies (Russell Maliphant, Shobana Jeyasingh, Akram Khan, Le Ballet de l'Opéra de Lyon). Patel studied Natural Sciences and Social & Political Sciences at King's College, Cambridge; mathematics and music were early passions. In the last 15 years, he has been strongly drawn to the work of French literary-mathematical group Oulipo, to 1960s-70s conceptual practice, and above all to Indian art music (especially that of Ustad Ali Akbar Khan), of which he is a continuing student. He codirects Ambient Information Systems with Manu Luksch.
http://mukul.eu

Keiko Sei promotes independent media, especially in places where such things are scarce. From 1988, she worked in Eastern Europe, Central Asia and the Caucasus region; in 2002 she shifted her focus to Southeast Asia. Her activities include research, seminars, workshops, exhibitions, and writings on independent media and culture in those regions and include: the symposium *The Media Are With Us!: The Role of Television in the Romanian Revolution* (Budapest, 1990), a video program *The Age of Nikola Tesla* (Osnabruck, 1991), video screenings of independent media culture in Eastern Europe for American audiences in 1993 and 2000, the exhibition *POLITIK-UM/New Engagement* (Prague, 2002), and the books *Von der Bürokratie zur Telekratie* (Berlin: Merve Verlag, 1990) and *Terminal Landscape* (Prague: One Woman Press, 2003). Her video archive, which she collected in Eastern Europe and Japan, was presented in 1999 at the Generali Foundation, Vienna. Currently she organizes educational programs on film and video for people from Burma.

Last Mango in Paris is one pseudonym of writer, performer and music producer **Shane Solanki.** As Mr. Sho'nuff, Shane was staff writer for record

label Ninja Tune, where he developed a sly, licentious argot that spiced up record sleeves; later he produced a dictionary in this language for novitiates. Simultaneously, he worked with the *Anokha* collective, producing music under the alias of The Milky Bar Kid. Shane integrates music, digital multimedia and choreography in his work, which invariably features comedy, cabaret and cross-dressing. In the last 10 years, he has created a number of site-specific performances and established a production company, D'Archetypes. His album *Broken English* is released on Soundseasy Records, and a poetry collection *Songs of Immigrants and Experience* is forthcoming in 2009.
lastmangoinparis@gmail.com

Wolfgang Staehle was born in Stuttgart in 1950 and moved to New York in 1976 to study at the School of Visual Arts, with, among others, Joseph Kosuth, Marshall Blonsky, Robert Mangold, and Jackie Winsor. After a gallery career in New York and Europe in the 1980s, Staehle decided to work collectively, and in 1991 he founded THE THING, an innovative online forum for artists and cultural workers that included the first Web site devoted to Net Art. In 1996, Staehle began to produce an ongoing series of live online video streams. The first of these works was *Empire 24/7*, a continuous recording of the top one-third of the Empire State Building broadcast live over the Internet. This was followed by online streams of other buildings, landscapes and cityscapes such as Berlin's Fernsehturm, the Comburg Monastery in Germany, lower Manhattan before and after 9/11, and a Yanomami village in the Brazilian Amazon. He is represented by Postmasters Gallery, New York.
www.wolfgangstaehle.info

Gavin Starks enjoys colliding worlds, exploring links between science, music, technology, and the arts. He founded d::gen network, exequo.org, and amee.cc (the Avoiding Mass Extinctions Engine), and directs Consolidated Independent. He has led diverse projects with the UK Government, Google, Oxfam, Channel Four, EMI, Rolls Royce, Tate Modern, Shell plc, Christian Aid, Glastonbury Festivals and Resonance FM. A key figure in the UK Internet and the streaming media industry, he helped set up Virgin.Net and co-founded the International Webcasting Association in Europe. He has an academic background in Astrophysics and Computer Music, and is a Fellow of The Royal Society of Arts. His spare time is spent on ships at sea.
www.dgen.net

Tuomas Toivonen is a founder of NOW, an architecture office in Helsinki that develops solutions for the contemporary condition, from hotels and tableware to prefab houses and urban policy. As artist, Tuomas creates works and publications that challenge perceptions of scale, place and location. He also makes music, and is member of dubrock band Giant Robot and Jori Hulkkonen's 10-piece Acid Symphony Orchestra. He has taught urban planning, spatial design and architecture at Helsinki University of Technology, University of Art and Design and Estonian Academy of Arts.
http://nowoffice.org

Michael Uwemedimo is a writer, curator, and member of the filmmaking collaboration, Vision Machine. Recent writings appear in *Fluid Screens/Expanded Cinema* (University of Toronto Press, 2007), *Building Bridges: The Cinema of Jean Rouch* (Wallflower, 2007), and *Jean-Luc Godard: Documents* (Pompidou Centre, 2006), and the forthcoming monograph, *The Interview* (Manchester University Press). Curatorial projects include *Possessing Vision: The Cinema of Jean Rouch* (ICA, 2000), *Jean-Luc Godard: A Retrospective* (NFT/Tate Modern, 2001), and *After the Fact* (BFI Southbank, 2007). With Vision Machine he has been developing a performance-based historiography of political violence. He lectures in film at Roehampton University. Michael has been playing Capoeira for many years and dances to excess.

A GOOD PLACE TO BEGIN

activism
activist-artists 62, 69, 220, 341
activists: and artists 318–320
  conflicts with others 82
  and hackers 353
  and locative media 232
  and TV culture 238–40, 243
creative resistance 43, 359–64
direct action, UK history of 341–4
hacktivist 351
media activists 82, 343, 361
  tools for 360
protests/resistance movements:
  against invasion of Iraq 214
  against Vietnam War 352
  anti-enclosure, UK 342
  'anti-globalisation', misleading label 343
  anti-WTO (farmers' march) 318
  at G8 Summits: 2001 Genoa 62
    1998 Köln 343
  J18 Carnival Against Capitalism 101, 214
    online streaming of 230, 343
  Manchester Airport 342
  women's: Greenham Common 342
    strike, slogans of 29
representation market 315
short- and long-term goals 43
supermarket subversion 69, 256
see **DIY, FLOSS, hacking, police**

aesthetics
anti-aesthetics 365–6
  new criterion: interest 366
commodity aesthetics 45
aesthetics: crisis in 68
  and ecological imperative 316
  and ethical community 341, 361
  and micropolitics 206
  of NASA 37
  of praxis as process 316
  of software 351
  and technology 365
systems aesthetics 364
see **art**

Akha (Hani-Akha)
Abaw Buseu: on money 312
  on technological progress 72
Conference of Culture, Jinghong 76, 84, 344–5
genealogy recitation 84, 88
identity cards 76, 188
karaoke video clips 89
language 75
oral culture: challenges to 344
  and multimedia 74–6, 85
people 74, 76, 84
recipes 83, 170
self-documentation 76, 346
website 77, 346
see **borders**

ambient.space 7, 358
artists-in-residence 192–213, 366, 372
exhibitions 142, 196–9, 376, 379
food culture 164–7, 358
open door policy 357
performances 164, 200, 330–2, 358
wild parties at 128–9, 328–33
wireless node/workshop 105–9, 357

art
as 'absolute merchandise' 317
and activism 62, 69, 220, 318–320, 341
and language 142–51, 158–9, 244–9, 379
and the law 59–64, 260–1, 272–5, 308–9
  employing judicial procedures 60
  'legal readymade' 261, 280
as social sculpture 341, 351
  merged with social life 57, 366
'art server' 55, 62, 101, 351
artist: as facilitator and platform builder 360
  as immaterial labourer 350–1
  as neoliberal role model 201, 339
  oppositional 338
  as technocrat 365
arts funding 59, 63–4, 337
authorship: orthodoxy in fine art 315, 359
  post-Net problematic 55–6
autonomy of art 347, 365, 367–8
avant-garde(s): 20th century 6
  revolutionary 57
  technical-cultural 104, 110, 365
conceptual art: 66, 69
  'systems art' 69, 152, 333, 364
contemporary art: critical 365
    as counter-environment 368
  prevailing trends in 193
  re-valorised 315
    representation market 315–16
critical art: and commitment 298
  as creative resistance 43, 238, 359–62, 364
  demystifying role 363
  interrogative 59, 358, 361
  reflexive 349, 359
  shift from 'system' to 'Net' 366
  situated 364
curatorship: traditional 56
  as gatekeeping 58
  institutions, gatekeeper validation 317
  super-curators 315
gallery: neutrality of 69
  rejection by Net artists 359
  restrictions 191
    health & safety 299, 303
Hegelian philosophy of art 366
instrumentalisation 341, 367
manifestos 3, 21, 102–3, 272–5, 295, 377
media art: as critical 69, 358
  as limiting category 344
minimalism 356, 361
museums: blockbuster 315
  framing function of 359
  failure to be modern 359
Net art 54–5
  'after the Net' 358–61
    aesthetics-ethics fusion 361
    interrogating technology 359
  rejection of gallery 359
Neue Sachlichkeit 193
'original' as artistic criterion: 56
  utility of 81, 262
'new media art' 69
  problematic term 358
  technology fetishism 359, 363
    makes moribund 341–2, 359
'obsolete media' art 238–40, 382
objet trouvé 68, 261 280
painting: by kinetic sculpture 299
  the nude in Western art 246
    censorship of 246
  by telephone 68, 358
  vedute 192
science and art 60–1, 63, 69, 220–2, 341, 365
site-specificity 223, 350
slowness in art 193
video art & high tech 153, 359
see **aesthetics, cultural politics**

borders
Border TV 79, 82
borderlands 13, 68
  of Mekong Quadrangle 74, 344
borders: bridging 77
  city vs. national 122
  Delhi–Haryana 375, 380
  enforcement of 188
  Kuwait–Iraq 133–4
  London City 336
  network 103
  public–private 257, 260, 278
  Thai–Burma 80, 82, 90
Burmese exiles 79, 344–5, 327, 378
border crossing: access to 354
  BorderXing Guide 68, 360
  first indication of 68
  migration 86, 209, 237
  records of 278
  as transgression 202
migrant worker abuse 19, 131
Migrant Assistance Program 81
refugee camps 204
  on Thai–Burma border 79–80
see **geography and cartography, labour, urban space, war**

CCTV (closed circuit television)
cameras: ability to pan & zoom 288
  London: saturation 260, 270
    on buses 276
    map of 296
  non-functioning 282, 294
  Rotakin test target 284
  sculpture using 268–9
  surveillance function 122, 182
  talking 276
  unintended use of 288
CCTV evidence, use to solve/sabotage cases 290
CCTV images: biometric data extracted from 276
  as 'legal readymades' 261
  poor quality of 284
  subject to UK Data Protection laws 260–1
CCTV surveillance UK: budget 290
  Code of Practice 278
  data retention periods 288
  efficacy debate 290
  function creep 290
  laws governing 260–1
    probed by artist 280
  public perception 290
  unintended use of 260–1, 288
filmmakers' manifesto 272–5
'video sniffing' (camera signal interception) 297
see **data, surveillance**

censorship
censor: automated 247
  impressionable/youthful 246
  this book's 244–5
censorship: in Iran 246–9
    of common words 246, 248
    compared to China 246, 249
    of film/TV 246–7
    of journals 247–8
    filtering the Internet 248
    filter shekan 248
    of *National Geographic* 246
    of Rembrandt 246
    of texts 246
  leading to eroticisation 246
  of this book 7, 244–249
SmartFilter tool 249
  US export embargo 249
see **Iran, surveillance**

cinema
camera technique, 8mm 148
cinéma du réel 266–7
cinéma-vérité 266–7
dialogue: dubbing in Iran 246
  interpreted live, into Thai 89–90
  subtitled, many languages 345
Exploding Cinema 355
film: exceptionally long 124, 349
  generated: by algorithm 124, 349
    by legal process 260–1, 270
  dual nature, documentary and fictive 260–1, 270, 359–60
  document of engagement 346
  hybrid, Internet-radio- 74, 76
  manifesto-driven 260–1
  reflexive intermedia work 76, 83–5, 346
  with an end 76
  without (an) end, almost 124, 349
filmmaker's manifesto 272–5
multiplexes, shortcomings of 86
road cinema, Thailand 86, 375
road movie 122, 124, 346, 349, 373
soundtrack: live performance 124
  use of surround channels 298

computing
Acceptable Use Policy 61–2
censorship using 247
Chaos Computer Club 66, 240, 353
hardware: 'obsolete', reuse 97, 104, 107–9, 178, 357
  'ultramobile' 171, 176, 178
IBM, war computer 75
operating systems: BSD 104, 352–3
  dyne:bolic 178, 360
  Linux 104, 111–13, 352–3, 360
  Unix 352
    fork bomb script 360
    BSD and IP 353
    free distributions of 113
proprietary systems: Apple, Inc. 352, 362
  Microsoft Corporation 352
software: free 111–12, 352–3
  Max/MSP/Jitter (not free!) 139, 165, 181, 230, 232, 356
  piracy 249
  social software 352, 361
software art 61–3, 360, 138, 379
in warfare 75
see **data, FLOSS, games, hackers, networks**

concepts, theories, models
art as social sculpture 351
art server 55, 343
audience, shared authority 159, 356
autopoiesis 316, 365
autonomy: of art 347, 365, 367–8
  of process 315, 317, 319–20, 322
avant-garde(s): 20th century 6
  revolutionary 57
  technical-cultural 104, 110, 365
brains in vats 173
broadbanditry 124
camcorder revolutions 79, 341, 343
capitalism 13, 339, 350
  info-biotech 19
  opposition, co-option 351, 368
  real-existing 33
co-option, mechanisms of 29
coefficient of transversality 320
commodity fetishism 362–3
condensation (Freudian) 43
conjunctional history 314
creative resistance 359–62, 364
creative transgressor 202
cross-reality 359, 361
cybernetics 204, 359, 365–6
cyborg 31, 200, 202, 206
culture industry 337
data traces 276, 278, 290
delayed synchrony 171

digital (vs analog) 66
digital divide 66, 74, 348
dirty reason 13
discursive harmony 23
double-bind 322
end of history 27, 68
Enlightenment, the 13
ecosophy 316, 320
ethno-anthropology 346
exercise 156–7
frame, breaking the 344, 359
Frankfurt School 23
free meaning libre 112
function creep 290
grey zone, economic/legal 188–91
Haussmanisation 27
hinges/hinging 13
hybrid media (intermedia) 74, 344–6
imagined communities, chosen 232
Josephinism 33
jutsu 43
labour: flexible 200, 315, 350–1
  invisible 319
liberation theology 23
lifelong learning 15, 201
listening, democratisation of 39
loop: closure of 333
  media 76, 83, 220
material semiotics 31
McLuhanism 362–3
mediation (Hegelian) 43
metanarrative 27, 270
minimalism 361
minimax (Social Democratic) 43
modernity 13, 15
  peripheries of 33
monoculture 67, 209
music as gradual process 356
network freedom 58
neutrality of technology 31, 363
new media art 69, 358
non-identity, politics of 206
objet trouvé (readymade) 68
  legal readymade 261, 280
omniscience 232, 234, 262–3
open source culture 352
perception, automated 354
plateau of intensity 316
post-Fordism 19, 203
postmodernism 203–5, 337
  postpostmodernism 29
power: gridlocked global 314
  modern 19
  strategic concept of 15
  techno-bio 13
praxis: aesthetics of 317
  as process 319
precarity 13, 80, 350–1, 366
  characteristics of 201
privacy: as hacker concern 354
  legislation 261, 270, 278, 284
  liberal concept 350
psychoanalysis, structural 45
quanta, cultural/flow 320–1
read-only/read-write culture 352
recuperation 315–17
reflexivity 346, 349, 359, 361
remix culture 66, 209, 243
return of the real 349
rheomode 318
scenarios thinking, corporate 314
science studies 364
segregated ecologies 322
self-organisation 65, 112, 321
  network 104, 353
self-regulation, social systems 115
space: conceptions of 66–9
  1st/2nd/3rd person 183
  networked digital 50, 338
  postmodern 202–7
  public vs. private 257, 260, 278
subject: data- 260–1, 278
  modern, creation of 15
  manifold, of capitalism 19
symbiosis, obligatory 206
symbolic order, self-organising 365
systems theory 364–5
technocracy 188, 320, 365
techno-democracy 11–47
technological determinism 100, 362
temporary autonomous zone 316
threshold 13
TINA (There Is No Alternative) 314–16, 322
tittytainment enclosure 27
utopia: info-tech 338, 365
  practical network 99–100

culture (and cultural politics)
2012 Olympics 192, 366
'Cool Britannia': melting 336
  freezing 339
'creative class' 338–40, 350
  creative entrepreneurs 201, 336, 338, 339
  as cultural vanguard 338, 350
creative industries 232, 337–41, 357–8, 367
  1990s DCMS concept 338–9
  autodestructive 339–40, 350
  instrumentalisation of the arts 341, 351, 367
  receipts from IP export 339
culturalism 15
cultural diplomacy, British Council 340
cultural industries 337, 339–40
cultural spaces, as vanguard for regeneration 350
Cultural Studies 241, 337
culture:
  consumer vs producer 57, 242
    read-only vs read-write 352
  democratisation of 39
  hacker 351–4
  'high' and 'low' 337
  impact of television on 72, 130
  networked digital 50, 101, 347
  of fear 142
  oppositional 316, 338
  oral 33
    challenges to 344
culture industry 337
European cultural policy:
  1970s 337
  1990s 340
  2015 (eipcp) 367
Ministry of Culture and Islamic Guidance, Iranian 246
science studies 364
see **activism, art, DIY, economy, FLOSS, games, state and society, urban space**

dance
about architecture 152–3
capoeira: as liberation struggle 19
  -breakdance fusion 173, 232
  dance of rebellion 299
  discourse of dissimulation 176, 259
  excessive dancing and 386
  martial implications of 176, 259
choreographers, collaboration with 230, 356, 303, 374–6, 378–9
choreography: for public space 214–5, 260, 300–1, 303, 374
  for surveilled space 260, 300–1, 303, 374
  for starfish 378
dance 177, 179, 183
  clubs 157, 336, 339
    possibilites afforded 355
    limitation of scope 356
  -floors 91, 336

dance *(contd.)*
the fandango **331**
of rebellion **299**
of the Spectral Children **299**
village dancing grounds **72**
dance/theatre, networked performance **183–7, 224–35**
youth dance initiative **301, 303**
see **music**

data
anonymisation (CCTV images) **261, 280, 284, 286**
Cold War state-of-the-art data handling **75**
data clouds: in Free Networks (good) **98, 103, 105**
radioactive (bad) **255**
data controllers **260–1**
archive of communications **381**
obligations of **278**
data (in)security **276, 290, 350, 353**
secret files, UK losses of **293**
data logging, under UK anti-terror legislation **349**
data mining **260, 276–8, 354**
data mobility: compared with that of persons **86**
freedom of transit in Free Networks **102, 112**
Data Protection Act (DPA), UK **260**
defining 'legal readymade' **261**
exclusions to **288**
EU directive **278**
non-compliance due to:
'biographical relevance' (new requirement) **260–1, 286, 288**
'disproportionate effort' **286**
faulty equipment **282**
human error **282, 284**
presence third parties **284**
data retention: DNA data, UK **354**
retention periods **288**
data subjects **261**
slipping their shadows **259**
data rights, rising awareness and dimishing provision **288**
data traces **232, 234, 276, 280**
and the data body **290**
accumulation of **25**
data, types: astronomical **222**
biometric **276, 354**
CCTV image **261**
consumer/financial **276, 278, 354**
genetic **354**
geodata **114**
GPS (location) data **178, 180–1, 231, 233, 235**
medical **68, 278 354**
religious (via dietary) **278**
digital data, failure to deteriorate **66, 153**
live data architecture **230**
seizure by FBI **62**
sonification of data **183, 222, 230**
'subject access requests' **260–1, 264, 278, 282–8, 294, 376**
visualisation: of data traces **181, 183, 278**
of GPS data **181, 183–6, 224–34**
see **CCTV, computing, law, networks, surveillance**

DIY (do-it-yourself)
DIY culture **69, 104, 238, 337, 341**
of the Net **352**
as a political movement **69, 341**
producer (vs consumer) **57, 242**
reconnecting to environment **94**
read-write (vs read-only) **352**
technology: (re)appropriation **94, 142, 303**
repair/reuse **97, 104–9, 357**
DIY: cartography **114–15**
computer games **238**
media **62, 69, 80–82, 238, 342, 359, 372**
impulse for repurposing technology **155**
in rural communities **76–82**
television **124, 238–43, 341–3**
video **79, 81, 124, 242**
camcorder revolution **79, 341, 343**
streaming, early independent media use **230, 343–6**
wireless networks **97–115, 372**
antenna building workshops **104–6, 108, 357**
independent lab culture, survival strategies **353**
the Internet as a political tool **74, 248–9**
tools for: CCTV filmmakers **272–5**
circumventing censorship **244**
data acquisition under UK Data Protection Act **260–1, 264**
evading Internet filters **248**
media activists **360**
network building **108, 110–1**
trading US Presidential votes **62–3, 360**
see **activism, hackers, media, wireless networks**

economy (and business, markets)
agriculture, corporatisation of **67, 318**
alternative: 'dot-org boom' **351**
gift economies **99, 115, 359**
money, disutility of **312**
capitalism **13, 33**
commodity- **363**
co-option of opposition **351**
and democracy **62, 360**
info-biotech- **19**
consumer: as king, fantasy **234**
electronics, hidden history **363**
fetishes **362**
normative consumer space **321**
subversion by **69, 256**
digital divide(s) **66, 348**
dot-coms **336**
Bangalore info-tech boom **190**
bubble and burst **347–51**
exports: IP **339**
subsidy zones **27**
US embargo on **249**
G8: static nature of **314**
Genoa summit (2001) **62**
Köln summit (1998) **343**
green economy, marketing **322**
informal labour economies:
cultural **201**
devalorized **315**
functionality of **191**
networks **190**
info-tech utopias **338, 365**
economic grey zones **188–91**
Marx, Karl **317, 362**
boom-bust cycle analysis **347**
theory of value production **315**
media conglomeration **58 69,**
NASDAQ Composite Index, **347**
Net entrepeneurship **336, 341**
Netscape IPO **347**
Olympics, London 2012 **192, 366**
Regulation School theory **19**
research finance, distortion of **35**
representation market **315–16**
scenarios thinking, corporate **314**
WorldCom scandal **348**
WTO **67, 318**
see **culture, labour, state and society**

environment and organism
agriculture: corporatisation of 67, 318
crisis in UK 339
biology, source of metaphor 206
biopiracy 67
'bioremixing' 209
biotechnology: and capitalism 19
art using 60–1, 383
cats, toilet training 14
chimpanzee politics 206
climate change, the Alps 313, 377
decay: cheese 166–7
fish 134
plastic 153, 208–13
deforestation 72, 314, 344
dog: dinner 83, 170, 372
guard 303–4
hyperventilating 231
little and large 325
politics 206
singing 303
in the window 142
energy: politics of 320
renewable 333
environmental: activism 318, 342
knowledge 94
export of live animals 342
GM (genetic modification) 61
green economy, marketing, 322
'information environmentalism' 354
life cycle analysis, this book 369
meteorological data, capture 175
Mixotricha Paradoxa 206
'obsolete' technology, reuse 97, 104, 107–9, 178, 357
patent contestation, rice 67, 159
rabbits 153
recycling, objective limits 322
skips (waste containers) 321–2
starfish, happy 378
value/waste, creation of 316
winter tourism, impact of 313, 377
see **oil and plastic, war**

FLOSS (free/libre & open source software)
extension of principle:
digital commons 111, 341
network commons 99, 110–3
outside computing: 67
copyleft initiatives 112, 352–3
open source culture 112, 351–3
read–write culture 352
free meaning libre 112
instances of FLOSS:
BSD (Berkeley Software Distribution) 104, 352–3
dyne:bolic 178, 360
GNU/Linux 104, 111–3, 352–3, 360
open content initiatives 67
Creative Commons 2, 59, 352–3
GPL (General Public Licence) 111–12, 352–3
see **DIY, hacking, IP, wireless networks**

food and drink
cocktails 162–3
dog (food) 83, 170
extreme gastronomy 166–7
food & drink: and film 165, 170
for hacktivists 358
and literature 165
performance with 164–9
and sex 167
kettles and toasters 145
plastic in the food chain 209
potato and music 159
rice whisky 83, 89
go to **toilet**

games
2012 Olympics 192, 366
America's Army (recruiting game) 66
intervention in 66
carrom 324
cat-and-mouse 247
football, televised 249
game developers 54
gameplay (of installation) 303
gaming as economic activity 66
geocaching 114
hacked Nintendo 238
'leisure software' 337
Pac Man 240
porosity of real/virtual border 66
Second Life 51
SimCity 137
Space Invaders 240
war games 132
won and lost 129
World of Warcraft 45
see **computing, culture**

geography and cartography
cartography: 'bottom-up' 114–15
digital 113–14
using video cameras 344
geocaching 114
geographers: militarized 204
in service of OSS 202
GPS: consumer use 232
in-car systems 288–9
raw data 231, 233, 235
visualized 181, 185–6, 224–9, 234, 236
technology 68
vehicle tracking 132, 232, 289
ley lines 325
location-aware devices 276
locative media 68–9, 114, 183, 232
maps: free network nodes 110–1
difficulty locating Kuwait on 133
London: audiovisual memory- 236
CCTV cameras 296–7
Free Map 114
South Hackney 207
waste recycling process 322
Mumbai Free Map 114
objective/subjective 181
network topology 110
open geodata 113–4
psychogeography 68, 183
space: bourgeois ideology of 202
conceptions of 66
contestations 69
networked digital 50
Situationist International 232
walks: across borders 360
algorithmic 181, 384
roaming performers 172–3, 181–3, 225, 230–3, 235
through walls 204
urban 231, 233, 235–6, 323
see **activism, DIY, satellite, urban space**

hackers/hacking
academic 353
billboards 69, 248
by the corporation 117
cellphones 178
Chaos Computer Club 66, 240, 353
classes in Iran 248
vs. cracking 61, 66, 351
culture and concerns 351–4
'exploit' 360–2
hacktivism 351, 358
and independent media 352
information environmentalism 354
media scares 110, 351
Nintendo 238
webcams 124, 349, 373
see **activism, DIY, FLOSS**

Internet, the
banditry on the Information Superhighway 124
connections: broadband 54
access to 58
asymmetric provision 101, 349
cost 101–3
in Korea 97
penetration rates 97
promise of 54, 348
sharing 101–3
in Southeast Asia 74
theft 110
'unlimited connectivity' 348
rural, radio link 85
narrowband 54
wireless: DIY networks 97
licence-free 99
development of: early 104
US military roots 68
digital divides 66, 348
global access statistics 74
entreneurship 336, 338, 341
first public online community, Berkeley 352
hardware, over-investment 348
network: commons 99, 110–13
cultures 63, 85, 101–4
structure 58, 100
hierarchical development 349
inherent egalitarianism 103
layered model 58
online freedom: filtering 249
judicial landscape 59
languages, official 249
network configuration, politics of 107
pressure on ISPs: filtering 249
data retention 232, 349
surveillance 276, 354
website blocking 248
part of media loop 76
protocols (TCP/IP) 100, 104, 111
server: art 55, 62, 102, 343, 351
access restricted 62, 138, 349
farm, Google 48
proxy-, anti-filtering 248
see **economy, networks, www**

IP (intellectual property)
as cultural theft 11, 117
authorship: fine art orthodoxy 315, 359
post-Net problematic 55–6
copyleft licences 111–2, 352–3
copyright control: UK maps 114
TV images 242
digital commons and IP 111
DRM (Digital Rights/Restrictions Management) 66
filesharing: BitTorrent 241–2
Napster 54, 56
scenario, likely 138
IP: artists' probing of 59, 138
dogma, rejection of 362
expert exploitation of 339
hackers' concern with 354
UK exporter of IP 339
US export embargo 249
the 'original': artistic criterion 56
utility of 81, 262
patents: appropriation of public domain 67, 138
contestation 159
piracy 56, 66–78
anti-piracy drive, Taiwan 138
biopiracy 67
commercial videos 66, 81
by Iranian state 249
P2P networks, accusations 56
pirate radio 238–9
post-IP cultures:
hacker 351–4
networked digital 50, 101, 347
producer (vs consumer) 57, 242
read-write (vs read-only) 352
remix 59, 66, 209, 243
proprietary systems: Apple, Inc. 352, 362
Microsoft Corporation 352
trademark lawsuit 60
see **culture, DIY, economy, FLOSS**

Iran
'79 Islamic Revolution 246
Art University of Tehran 246
censorship: recent history 246–9
compared to China 246, 249
Farsi language: cleansing 247
online presence 249
hackers in 248
International Roaming Biennal of Tehran 379
Internet Filtering Committee 248
anti-filtering measures 248
IRIB (state broadcaster) 249
Ministry of Culture and Islamic Guidance 246
Office of Religious Weblog Expansion 249
piracy by state 249
'Spring of the Free Press' 247
taxis, unsurveilled 246
see **censorship**

Iraq
Baghdad: cellphone network 348
'liberation of' 134–6, 214–5
Sadr City 204
Gulf War 37
Iran–Iraq war 246
US invasion 134
embedded journalists 135

labour
abstract work 19
affective work 19, 201
unpaid overtime 201
elitism, technocratic 338–9, 365
flexibility: slippery concept 350
flexicutives 336
flexible personality 351
informal labour economies:
cultural 201
devalorized 315
functionality of 191
grey zones 188–91
networks 190
labour: conceptualizations of 19
flexible 315, 336, 350–1,
hidden value 363
immaterial (the 'digerati') 338
invisible service sector 319
mobility of 322
organisation 339, 350–1
political party of: old- 338
new- 336
precarity 201, 350–1
see **economy, state and society**

language(s)
Akha (Hani-Akha) 75
Farsi 247–9
creative dubbing in 246
Inuit 318
interpretation, live 86, 89–90
language: censorship of 248
cleansing 247
divergence in diaspora 344
music and 152–3
official Internet 249
oxymoronic 130
property of the state 248–9
symbolic, censorship and 248
touch and 204, 207

of user manuals 142–51, 378
languages: minority 75, 81–2
multiplicity in media 75, 82, 345
multiple, translation into 345
noun-based vs. verb-based 318
sounds of 158–9
South Asian 140, 158
literature: OuLiPo 356, 385
Russian formalism 356
metalanguage 322
oral culture 33
challenges to, for Akha 344
and multimedia 76
scripts 76, 140
speech, music of 153, 173, 303
see **narrative**

law
10-minute suspension of- 248
Acceptable Use Policy 61–2
anti-terrorism: criminal investigation 62
legislation 349, 353–4
USA PATRIOT Act 2001 60, 67
artists' engagement with law:
employing judicial procedures 60
finding 'legal readymade' 261
issues: financial sureties 62–3
licence infringement 61–2
terrorism 60–1, 62
trademark infringement 60
vote trading 62–3
not IP-related 59–64
potential lawsuit against robot artist 299
testing legal ethics 55
bankruptcy, Worldcom 348
CCTV, illegal use of 282
civil liberties, UK: encroachment upon 60, 342, 350
criminalisation of anti-social behaviour 67, 276
copyright law and copyleft 353
crime prevention budget UK 290
EU Data Protection Directive 278
filesharing 56–59, 103
legal or illegal? 138
Human Rights Act, Article 8 260
judicial landscape, online 59
juridical grey zone 188–91
'proliferating illegitimacies' 316
lawbreaking by state 61, 131, 249, 354
lawyer's engagement with art, 'Cool Britannia' 336
legal incorporation, disadvantages of 104–5
Mutual Legal Assistance Treaty 62
privacy, legal frameworks safeguarding 278
UK cases, data-related:
Durant vs Financial Services Authority (2003) 286
Peck vs the United Kingdom (2003) 286
UK laws: common law, English 286
Data Protection Act 1984 278
Data Protection Act 1998 260–1, 272–5, 284, 286, 288
Freedom of Information Act 2000 260–1
Serious and Organized Crime Prevention Act (SOCPA) 2005 297, 377
Telecommunications Act 1984 102
see **CCTV, data, IP, police, state and society**

London
1990s cultural scene 336–9, 355
pronounced 'coolest city' 336
2012 Olympic Games 192, 366
CCTV surveillance cameras:
on buses 276
saturation 260, 296–7
utility: nail bomber case 290
police killing of De Menezes 290
congestion charge 67, 122, 290
DIY wireless networks 97, 99–115
East End 192, 200, 324, 340
slums 200, 324
enclosure: 2012 Olympics 192, 366
congestion charge 122, 290
East End 192, 200
River Thames 182
former public toilet 318–19
government: Greater London Authority 340
Greater London Council 337–8
lack of, 14 years 338
illusory nature of 96
media lab, innovating 342–3
pirate radio stations 238–9
precariousness for Londoners 366
property speculation 340, 366–7
public sculpture, quality of 268–9
regeneration: Bow 236
Broadway Market 366–7
Olympics-driven 192, 366
ShoHo 340–1
Spitalfields 318–9
Regents Canal 192, 213, 323
riot police of 101, 308–9, 380
stencil grafitti in 67, 237
Shoreditch-Hoxton (ShoHo) 105, 336, 339, 366–7
Arnold Circus 324–5
Blue Note club, closure of 355
Bricklayers Arms, closure of 340
developers' blueprint 338–40
fall of 339–40
surveillance experiment in 276
TfL (Transport for London), ominous posters 278
Trafalgar Square: Lomowall 323
unofficial history 214–5, 380
urban walks 181–2, 231, 233, 235–6, 323
visitors' perspectives on 192–213
waste recyling 321–2
wild parties in 128–9, 328–33

media
activists 82, 343, 360–1
convergence 54, 77, 122, 240, 338, 342, 344, 382
TV and Internet 54, 74, 241
online archives, TV 56, 243
DIY/independent media 62, 69, 80–82, 238, 342, 359, 372
in rural communities 76–82
wireless network infrastructure 97–115, 372
hybrid media (intermedia) 74, 76–7, 85, 278, 344, 346
locative media 68–9, 114, 232
media freedom 58, 112
hacker concern 354
journalists, embedded 135–6
rooted in market exigencies 249
media loop 76, 83, 220
tactical use of media 41, 69
N5M tactical media festival 341
tactical media labs 190, 260
pioneering labs/networks:
Art Servers Unlimited 101–2, 343, 351, 384
Backspace 55–6, 101–3, 230, 342–5, 347, 351, 353
Desk.nl 101, 353
E-Lab/RIXC 220, 343, 372, 379
Xchange Network 56, 101, 343
Public Netbase 55, 101, 353
THE THING 55, 101, 156, 159, 353, 379

media *(contd.)*
streaming, early independent media use 230, 343–6
see **activism, censorship, DIY, radio, video, television, www**

music and sound
acid house/free party 338, 355
from Afghanistan 116, 128, 379
Anokha club 336, 339, 355–6, 386
berimbau, as warning signal 299
brass band 324
busking 377
diegetic sound 299
DJ culture 67, 157–8, 355
field recordings 214
film: live soundtrack 124
use of surround channels 298
folk music, covert exchange 138
ghettoblasters 214–15
harp: mythological status 303
strings of razor wire 302–7, 364
'home taping is...' 66
karaoke 86, 89, 132, 375, 377
music: as gradual process 356
melody of speech 153
period performance 153
genres: eclectic '90s London 355
micronations 158
potato, and 159
raga 139, 356
shared authority 159, 356
structure/form in 157–8
techno, definition of 157
remix culture 59, 66, 209, 243
rhythmic patterns: Indian 140, 158
rectilinear 157
of speech 153
sound: of cities 214–5
of food 165, 167
of languages 158–9, 379
of making a record 379
post-industrial ambient 298
of silence 151

narrative
Arabian Nights 128–9
Jataka Tales 140
metanarratives 270
end of 27
narrative: desire for shared 242
evolved through process 261, 280
non-linear 55–6, 345
spatial encoding 114, 183, 230–2
vignettes 143–51, 172–3
narratology 156
narration: and censorship 246
live interpreter by Tilda Swinton 298

network(s)
DIY infrastructure 97, 104–9
Free Networks 58, 103
as creative medium 52
as democratic forum 50
as operating system 103, 110
free wireless networks 58, 94, 98, 103, 117, 344
local loop 103
network: closed/proprietary 232
commons 99, 110–13
configuration, political implications 107
cultures 63, 85, 101–4
development by military 68
freedom 58
hardware, over-investment 348
open wireless 344
structure 58, 100
hierarchical development 349
inherent egalitarianism 103
layered model 58
topologies 100
surveillance 276, 354
use in organising labour 339
utopias 99–100
networked: digital society 50, 65
villages 66, 76
networking, careerist 201
peer to peer (P2P) networks 56
filesharing: BitTorrent 241–2
Napster 54, 56
scenario, likely 138
mesh networks 66, 113–15
and social structures 100
peering 102–3
Pico Peering Agreement 112, 115
protocols: Internet 100, 111, 353
network 58
routing 113–15
security 61, 110, 248
see **Internet, wireless networks**

oil and plastic
oil: on a beach 130
after the boom 131
price shock 314–5
transformation of 212
transit port, Latvia 220
truffle 169
oil and plastic 369
plastic: and death 153, 212
garbage, islands of 208–13
in the food chain 209
people 209
in Regent's Canal 213
see **environment and organism**

photography
in Burmese tourist villages 80
chrono-photography 192–5
forbidden, public space 182
lomography 323, 325
Neue Sachlichkeit 193
portraiture, riot police 308–9, 380
radical development in art 68
vision machines 354
webcams: subject variety 124
wireless camera 213, 259–60, 297, 380–1
see **CCTV, cinema, video**

police
Bangalore, cyber crime chief 190
Burmese 80
Iraqi 135–6
in favelas 299
UK: DNA retention by 354
priority under DPA 288
at protests 101, 215, 318
riot police 101, 308–9, 380
Rotakin test target 284
SOCPA zone 296–7
video surveillance vans 285
USA: FBI: seizure UK servers 62
persecution Steve Kurtz 60–1
vs Ubermorgen 62–3, 360
NSA domestic wiretaps 354
violence: G8 Genoa 62
killing of De Menezes 290
see **activism, law, surveillance**

radio
1920s technology boom 347
illegal exile stations 80
Internet link 74, 76–7, 82, 85
Kunstradio ORF 221
Mountain Peoples' Radio Station Thailand 74–6, 81, 345
net radio 101, 171 343, 352
ORANG 55
radioqualia 220
rigasound.org 171, 220, 380
Xchange Network 56, 101, 343
pirate radio stations 238–9

radio: in Akha language 74–5, 84
analog vs digital 115
in Burma 79–81
as new medium 362
via satellite 79
value to rural communities 74–5
Radio FRO 105.0 MHz Linz 116, 171
radio-quiet zones 178, 182
radioastronomy 218–222, 372, 379
Steve Reich, overheard on 152
see **media, transport and telecommunications, wireless networks**

satellite
broadcasting 74, 79, 242
communications 74, 220, 346, 348
data interception 220–1, 379
dishes 39, 63, 218–222
imaging 209
tracking 132, 232, 288–9
GPS: consumer use 232
in-car systems 288–9
technology 68
raw data 231, 233, 235
see **geography and cartography**

state and society
'79 Islamic Revolution, Iranian 246
alternative visions 59, 99, 115, 341 352, 362
citizens: official identity 360
transparency of 353
citizenship: conditional rights 354
precariousness of 80, 350
civil liberties, encroachment upon 60, 342, 350, 354
communities: imagined 232
first public online, Berkeley 352
genealogy, of Akha 84, 88
utopian: California 1970s 350
practical, networked 99–100
culture of fear 142, 303
daily life: regulation of 7, 138, 142–51, 188, 190
technology of 52
DCMS (Department of Culture, Media and Sport, UK) 337–8
'creative industries' idea 338–9
instrumentalistion of the arts 341, 351, 367
elitism, technocratic 338–9, 365
free/squat party scene 338, 355
GLC (Greater London Council) 337
abolition of 338
'cultural industries' policy 340
grey zones 188–91
'proliferating illegitimacies' 316
precarity 13, 80, 350–1, 366
characteristics of 201
Russian Revolution 27
security: public concern 142, 303
state obsession 249, 262–3, 276
lapses, UK state 293
slogans, striking women 29
social sorting 354
Summer(s) of Love 338
techno-democracy 11, 47
technology: neutrality of 31, 363
social and technological progress, asynchronous 17
social content 99, 364
UK: anti-social behaviour 276
ASBO (Anti-Social Behaviour Order) 67
CCTV, public perception of 290
civil partnerships & religion 150
data traces, gathering 276
DNA records retention 354
gangs: young, bored 324
older, Bengali, gardeners 325
New Labour, 1997 election 336
'society, no such thing as' 338
SOCPA legislation 297, 377
surveillance society 276, 354
welfare clampdowns 188
see **activism, culture, data, DIY, Iran, labour, London, law, surveillance**

surveillance
Big Brother: –City 323
–state 270
posters, TfL (Transport for London) 278
printer company 66
children: espionage by 291
spying on 290
voices of, talking cameras 276
data logging 349
by Echelon 67, 276
of email 232 354
of network traffic 180
former Soviet surveillance base, Latvia 220–1
Inmarsat interception 221, 379
identity cards 76, 188
London tourists' guide to surveillance 323
Nakhon Phanom centre, Thailand 75
surveillance: as business, rapid growth of 67
automated 354
countermeasures to 67
sous-veillance 157, 257–63
steganography 138, 361, 379
hacker's concern 354
in 'liberal' democracies 354
surveillance societies 276, 354
culture of fear 142, 303
mass surveillance 67, 350, 354
DNA retention, UK police 354
state paranoia 122, 232
UK deployment of advanced technologies 276
traffic surveillance: webcams 124
Automatic Number Plate Recognition 122, 276
video surveillance, UK 260–1
CCTV-equipped police vans 284
high density of CCTV 260, 280
in housing projects 276, 301
on public transport 276, 278
self-surveillance 276
UK, EU laws governing 260–1
USA: NSA domestic wiretaps 354
Total Information Awareness (DARPA programme) 262–3
see **CCTV, data, police, state and society**

television
'almost live' streaming 101
ambient- 124, 238, 349, 373
artistic possibilities 238–243
bullshit, as mostly 130
'cathode ray nipple' 349
convergence (Internet) 54, 74, 241
cookery shows 164
culture 243
deprivation, overcompensated 241
digital 54
'pay' or 'order' button 54
DIY 124, 241–3
impact on Akha culture 72
Iranian state 247
media freedom 58, 246–7
online archives 56, 243
'reality' TV 56, 242
scheduling rhythm 242
teletext, art using 238–40, 382
television as remote seeing 346
UK 241–2
very slow 238–9
see **CCTV, media, video**

terrorism (and anti-terrorism)
bioterrorism, accusations of 61
terrorism: criminal investigation 62
public fear of 303
terrorists: greater and lesser 129
'terrorists' 234
'war on terror' 58, 319, 349, 353–4
TIA (DARPA) programme 262–3
USA PATRIOT Act 60, 67
see **law, surveillance, war**

time
dreams of overcoming 232
great distances in 222
Greenwich Time Signal 115
idiosyncratic measurement:
public clocks, Lille 139–41, 376
'RealTime' 261, 270, 280, 298
Indian measures/notions of 139
media deterioration over 66, 153
in music 138–40, 157–8, 298, 361
'once upon a' 65, 128, 230
perception and 193
retardation in 238, 356
real time, pedantry and 193, 280
timecode 261, 280
time-lapse: CCTV 261, 286
'chasms' of 298
and perception, 193
zones, South Asian 139
see **music & sound, oil & plastic**

toilet
humour 396
not displayed 68
public, former 318
art projects in 318
struggle over 319
remote control 146
-training, for cats 146
unsuitable for astronomers 221
in a war zone 134

transport & telecommunications
bicycle: powered sculpture 94, 321
-powered social sculpture 108
tree (storage solution) 321
buses: algorithmic use of 181
intermittency of service 131
no. 78, unsightliness of 325
surveillance cameras on 276
cars: getaway 136
gutted or destroyed 135
Hillman Talbot 246
spied in bus lanes by CCTV 276
cellphones:
3G handset: failings of 178–9
closed technology 178, 180
combined: with Internet 115
with GPS 178–83, 224–36
distribute seditious material 248
networks 110, 178, 230
in Iraq 348
plastic 208
tracing/logging 68, 232, 276, 354
use in theatre 153
congestion charge 67, 122, 290
highway construction 120–1
Lambretta (scooter) 87–8
shipwright: Kuwaiti 131
in Deptford 376
spectrum: free, availability 58
frequency-spreading 113
ISM band 111
margins of 238
microwave frequency 97
Open Spectrum initiative 113
raiding 238–9, 257
regulation 100, 104, 111, 113
Stubnitz, MS 63–4
taxis: Beijing, surveilled 232
Iran, not surveilled 246
time-travelling 332
telephone call: art by 68, 358
ship-shore, intercepted 220
video-enhanced 122
telepresence/telematics 173,
178, 180, 375, 378
TfL (Transport for London),
ominous posters 278
traffic cameras: ANPR 122, 276
database, in navigation unit 288
hijacked 124, 349, 372
trains: BART 147, 349
CCTV in 284
sound art: *Different Trains* 152
D.I.S.C. 214
timekeeping, in India 140
UK Telecommunications Act 102
Unmanned Aerial Vehicles 276
see **Internet, media, radio,**
television, wireless networks

urban space
animal sculptures of Berlin 384
architectural 'heritage', East
London 319, 324
Chicago School urban theory 17
cities: mega- 122
construction in Beijing 120–1
new media, Asia 17, 122
enclosure: resistance to 342
building walls (again, already?) 68
London: 2012 Olympics 192, 366
congestion charge 122, 290
river bank access denied 182
San Francisco 67
tittytainment 27
Haussmanisation 17
industrial decline and 17, 336, 339
public space 65, 67, 69
choreography 214–5, 301, 374–5
commercialisation 67
control and contestation 67, 69
interventions in 297, 377
mistakes in 295
Public Life, converted public
toilet 171, 318–19, 380
sound/light works for 139–40,
214–5
surveillance of 253, 296–7, 270
theatre of 316
video in 141, 259–60, 381
regeneration: Istanbul 200
London: Broadway Market 366–7
Olympics-driven 192, 366
ShoHo 340–1
Spitalfields 318–9
Vienna 341, 367
rents, inner city 200–2, 340, 367
slums 27, 200, 204–5, 324
Bombay, land ownership 200
as urban management tool 205
urban: canyons, radio-quiet 178
jalousie/jealousy 252–3, 379
policy & planning 386
villages, cybertariat 339–40
SoMa, San Francisco 340
walks 181–6, 231, 233, 235–6, 323
warfare, civilian casualties 204
urbanism, redefined digital 122
video and urban space 122–3, 124
zones: export subsidy 27
SOCPA 297
see **geography and cartography,**
wireless networks

video
amateur/DIY 79, 81, 124, 242
camcorder revolutions: 341, 343
in Burma 79
community media 76, 79, 81–2, 90
Czech samizdat magazine 81
desktop editing 241
hidden camera effect 81

journalistic power 79
karaoke clips 86, 89, 375
portraiture, riot police 308–9, 380
streaming: early independent media use 343–6, 373, 380
becoming feasible 124, 344
performance with 164–9, 171
promise of 54, 56, 242
video: and urban space 122–4
as utopian critique 57
video art and high-tech media art 153, 359
webcams, hijacked 124, 349, 373
wireless camera 213, 259–60, 297, 380–1
YouTube 81
VJing 55, 116, 257, 365
see **CCTV, media**

war and the military
Afghanistan, joins 'free world' 249
anti-war protests 214–5, 352
biowarfare/germ warfare 61
Cold War 75
cyber-war 137
electronic/high tech war 75, 344
Falklands/Malvinas War 214
future wars 204
'games' 132
Gulf War 37
Iraq: invasion of 131–7
journalists, embedded 135–6
Iran–Iraq war 246–7
networks, military development 68
nuclear weapons, user manual 149
Royal Thai Army 80
Second Indochina ('Vietnam') War 75, 344
Lao PDR, bombing of 344
Spanish–American war 133
Unmanned Aerial Vehicles 276
urban warfare 68, 204
US: Air Force, heroic action 135
Army 132–3
nervous troops 135
DARPA 262–3, 381
Department of Defense 348
Marines 132, 135
military: R&D 35, 111, 113
propaganda 133, 345
war on piracy/filesharing 58
'war on terror' 58, 68, 319, 353
World War II 200, 204, 214
see **borders, games, geography and cartography, terrorism**

wireless networks (wifi, WLAN)
DIY approach 97, 104, 106, 108–9
antenna workshop 104–6, 108, 357
free/open community networks 58, 94, 98, 103, 117
ambient.space node 107–8, 357
Berlin 110
consume project 99, 101–2, 107–8, 110, 344, 351
configuration clinics 104
manifesto 103, 114
NodeDB 104, 110, 113
'operating system' 103
East End Net 105–8, 357
free2air: network/node 105–8
air shadow project 114
wireless workshop 357
London 94, 99–115
mesh networks 113
in Lao PDR 66
New York City 110, 113
nodes: topology 100
and cartography 113–4
construction 97
database 104, 110–1, 113
in mesh networks 113
in peer-to-peer networks 103
as an 'operating system' 110–2
pico-peering 112
Seattle 110, 113
radio-quiet zone 178, 182
security/authentication 107, 110
'war-driving' 110, 114
WLAN protocols/standards 97, 99, 103, 105, 110–1
WLAN technology 99, 102–3, 111, 173, 176, 180, 230
see **DIY, Internet, networks, urban space**

www (world wide web)
blogging: in Burma 81
courses 249
in Farsi language 248
from Iraq 131–7
presidential 249
read-write culture 352
from Thailand 87–91
dot-coms 336
bubble and burst 347–51
e-commerce 122, 347
Netscape IPO 347
web 2.0 industry 352, 361
'web guerrilladom' 336
dot-org boom 351
NCSA Mosaic browser 338
semantic web 114
server: art 55, 62, 102, 343, 351
farm, Google 48
www: as subject of Net art 358
in its youth 101
see **economy, Internet, media, networks**

Names

5voltcore 333

Abtahi, Mohammad Ali 248
Adorno, Theodor 13, 337, 368
African Headcharge 355
Agamben, Giorgio 13
Aglietta, Michel 19
Ahmadinejad, Mahmoud 249
Ainger, Katherine 318
Albert, Saul 105–6
Althusser, Louis 21
Alizadeh, Ali 246–9, 377, 383
Alting von Geusau, Deuleu 87, 89
Alting von Geusau, Leo 344, 382
Alluminae Project 301, 374
Amir, Fahim 10–53, 192, 200–7, 372, 383
Anderson, Laurie 152
André, Carl 223
AntiRom 351
Apel, Karl-Otto 23
Apple Inc. 352, 362
Arafat, Yasser 128
Arditti String Quartet 158
Arofish 237
Asa-Chang & Junray 158
Ashworth, John 304, 355, 378
Asian Dub Foundation 116
Audiorom 101, 342, 351
Auerbach, Anthony 48, 117, 123, 176, 178, 183, 185–7, 215, 224–30, 232, 234, 373, 375, 378, 383

Bagchi, Jeebesh 360
Baker, Rachel 171, 208, 238–9, 241–3, 343, 372, 382–3
Baldon, Diana 230
Ballet Boyz 260, 301, 374
Banksy 67
Barabási, Albert-László 100
Barbrook, Richard 338–40
Barker, John 2, 340, 383, 387–400
Barthes, Roland 204, 207

Bateson, Gregory 316, 322, 350
Baudrillard, Jean 37
Bauer, Martina 277–93
Bechtel Corporation 137
Bélanger, Martin 230, 378
Bell, Daniel 338
Benjamin, Walter 360
Bergel, Martín 351
Berkeley, Busby 301
Berlusconi, Silvio 58
Berry Slater, Josephine 188
Bertelsmann AG 58
Bervalds, Edgars 222
Best, Andy 255
Beuys, Joseph 3, 295, 351, 380
Beyoncé (Knowles) 247
Bezrukov, Dmitrijs 221
Björk (Guðmundsdóttir) 157, 355
Black, Ilze 97, 106, 124, 127, 171, 176, 238, 330, 342–3, 349, 355, 358, 372–3, 382
Blair, Tony 339–40
Blinov, Alexei 106, 108, 343, 372
Boeskov, Jakob 69, 157
Bohm, David 318
Bourdieu, Pierre 100
Bourriaud, Nicolas 317, 346
Bourrillion, Alain 86, 89, 375
Branscomb, Harvie 95
Brass, Elaine 341
Braudel, Fernand 314
Brenner, Robert 19
Brett, Paul 331–2, 377
Bridge, Gary 319
Brillat-Savarin, Jean Anthelme 165
Broad, Darron 106, 108–9, 372
Broué, Pierre 27
Buchschwenter, Robert 269–71, 383
Bucknor, Paul 382
Buivid, Victoria 377
Bulger, James 290
Buñuel, Luis 165–6
Bunting, Heath, 117, 343, 360–1
Bureau of Inverse Technology 127, 373
Burnham, Jack 364–6
Burns, Adam (vortex) 96–7, 105–7, 114, 171, 208, 357, 380
Burton, Alexandre 230, 378
Buseu, Abaw 72, 74, 76, 83–4, 312, 382
Bush, George W. 215

Cage, John, 152 156
Calvino, Italo 67, 232, 356, 378
Carels, Edwin 238
Chapman Brothers (Jake & Dinos) 127, 355
Cheang, Shu Lea 54–5, 127, 138, 355, 373
Chernysheva, Olga 377
Child, Lottie 230
Cioran, E. M. 153
Code, Lorraine 13
Coldcut 343
Conrad, Joseph 376
Costello, Elvis, 152
Cornelis, Jan 360
Critical Art Ensemble 60–2, 69
Cronenberg, David 243
Cussans, John 117

D'Angelo, Gio 343
Davidson, Emma, 238, 372, 382
Davis, Mike 27, 205
Davis, Paul B. 238, 372, 382
de Certeau, Michel 316
de la Fontaine, Jean 140
de Menezes, Jean Charles 290
De Salvo, Donna 364
Deleuze, Gilles 11, 15, 23, 204, 316, 320, 354
Derrida, Jacques 13
Deutsche Bank AG 63–4
Dewolf, Nick, 95
Dietz, Steve, 62
Dipple, Kelli 164, 178, 373
Dodson, Sean 98, 110
Draeger, Christoph 158
Dr. Rockit (Matthew Herbert) 356
Duchamp, Marcel 68, 261, 356, 359
Duras, Margeurite 246
Dussel, Enrique 23

Ehrenfried, Gisela 156
Eliot, T.S. 356
Enwezor, Okwui 368
Equal-I (David Williams) 230–1, 233, 235, 378
etoy.com 60
eToys Inc. 60

F5 127, 373
Fairclough, Gordon 232
Fassbinder, Rainer Werner 37
Faulkner, William 246
Ferrell, Robert 61
Ferreri, Marco 165
Flight, Thomas 200
Ford, Tommie 336
Foster, Hal 223, 361, 366
Foucault, Michel 13, 15, 23
Fountain, Alan 346
Franko B 127, 343
Franti, Michael 130
Freud, Sigmund 43
Freundeskreis 39
Fun-Da-Mental 355
Fujimoto, Masashi 164
Fukuhara, Shiho 192, 208–13, 372, 383
Fukuyama, Francis 27, 68
Fuller, Buckminster 350
Fuller, Matthew 344

Galbraith, J. K. 364–5
Gaskin, Camalo 181, 183–5, 230, 378, 381–2
Gehlhaar, Rolf 106, 358
Genosko, Gary 317, 320
Ghettoblaster Ensemble 214–5, 374
Ghez, Suzanne, 368
Gill, Martin 290
Glick, Mark, 19
Golshiri, Hooshang, 246
Gomes, Pete 230, 343
Gomez, Nikki 230
Goodeve, Thyrza Nichols 207
Gordon Nesbitt, Rebecca 367
Gore, Al, 349
Gothard, Adrian 164
Gowrishankar, Ramyah, 190
Grassmuck, Volker, 111
Grech, Peter 368–9
Green, Alan 98
Greenaway, Peter 341, 384
Greenwood, Arfus 156, 383
Grindell, Nicholas 11–53, 99–115, 183, 213
Guattari, Felix 11, 316–17, 320, 322
Guiguet, Françoise 269, 271
Gundecha Brothers (Umakant & Ramakant) 355
Gurdjieff, G. I. 314

Haecke, Hans 68–9, 364, 366
Hage, Tina 238
Hajjarian, Saeed 248
Hanif, Rafi (& Party) 116, 379
Haraway, Donna 11, 31, 207, 364
Hardt, Michael 19
Hariharan 355
Harvey, David 203, 319
Harvey, Jonathan 158

Haskel, Lisa 343
Haupt, Philipp 37
Haussmann, Georges-Eugène 27
Hayward, Charles 355
Hearst, William Randolph 133
Hegel, G.W.F. 43
Heidegger, Martin 13
Heldt, Tony 304
Helgren, Chris 105–6, 109, 128–9, 328–32, 378
Herbert, Matthew 356
Higashide, Noriko 83–4
Hirschhorn, Thomas 368
Hochschild, Arlie, R. 19
Hollings, Ken 117
Holmes, Brian 350–1
Holzer, Derek 220, 379
Hopkins, John 183, 230
Horkheimer, Max 13
Horn, Rebecca 299
Huber, Rupert 298
Humphrey, Andrew 164
Hussein, Saddam 135–6, 214
Huuskonen, Juha 238–9, 351

IBM Corporation 75
Illich, Ivan 320
irational.org 220, 238–9, 241, 360, 383
Itami, Juzo 165
Izhar, Siraj 314–22, 343, 384

Jackson, Michael 375
Jaromil 178, 257, 360–1, 380
Jessen, Nadine 11
Jeyasingh, Shobana, Dance Company 69, 86, 379, 385
Johnson, Linton Kwesi 355
Jordan, David 27
Jupoh, Asseu Somsri Dzuebaw 75–6, 84, 382
Jupoh, Aju (Aju J.) 83, 170, 372, 382

Kapoor, Anish 191
Kapoor, Sweety 355
Kavadia, Nishita 191, 376
Kavanagh, Martin 98
Kaye, Zina 222
Ke, Cha Nyawrbyevq 76
Keldoulis, Barry (Gallery) 255, 257, 293, 375–6
Kelly, Kevin 99
Kerouac, Jack 181
Khaled, Leila, Mr. & Mrs. 129
Khan, Naseem 324, 384
Khan, Ali Akbar 159, 356
Khatami, Mohammad 247–8
Khera, Dara 345, 382, 384
Khera, Paul 128–9, 220, 372
Khomeini, Ruhollah (Ayatollah) 247
Kid Koala 67, 158
Kim, Jee Won 156–7
Kioku, Keizo 127
Kiratikanchai, Vichien 75
Kirschner, Anja 83–4
Kmart 256
Knowbotic Research 61–2
Koko di Mari 164–5, 331, 385
Kolster, Sara 220, 372
Koolhaas, Rem 67, 204
Köniğer, Eva 299
Korpys, Andree 127, 373
Kulless, Linards 171, 380
Kunzru, Hari 367
Kurosawa, Akira 247
Kusch, Martin 230, 378
Kurtz, Steven 60–1
Kurzweill, Ray 299

Laka D 142, 378
Lally, Colm 192
Lang, Fritz 37
Långström, Minna 169, 181, 381
Larsen, Ture 215
Last Mango in Paris 328–32, 385–6
Lateral 351
Latour, Bruno 31, 364
Lattanzi, Barbara 81
Leeson, Lorraine 142
Lemke, Thomas 15
Lenin, Vladimir Ilyich 41
Lessig, Lawrence 352
Levy, Pierre 55
Lewty, Jane 117
Lialina, Olia 55
Lichtenstein, Roy 240
Lipietz, Alain 203
Lippard, Lucy R. 223
Livingstone, Ken 337, 340
Löffler, Markus 127, 373
Lovink, Geert 360
Lucier, Alvin 69, 152, 222, 356
Luhmann, Niklas 365–6
Luksch, Indigo Janakrai 323, 340
Lupino, Ida 240
Lutgenhorst, Manuel & Noi 90, 327

Machlup, Fritz 339
Maderthaner, Wolfgang 33
Madonna (Ciccone) 166, 233, 256
Madsen, David 165
Magritte, René 240
Makishi, Stacy 142
Maliphant, Russell 69, 385
Mandela, Nelson 214
Manovich, Lev 101
Marker, Chris 261
Marx, Karl 315, 317, 347, 362–3
Matthews, Kaffe 108
Maturana, Humberto 317
Mayer, Ralo 37
Mayr, Marion 2, 384–5
McAlister, Bill 103, 115, 323, 325, 385
McCarthy, Anna 123
McCarthy, Tom 117
MCI WorldCom 348
McKenzie, John 37
McLuhan, Marshall 338, 362–3, 365, 368
McQueen, Alexander 340
Medosch, Armin 54–6, 58, 99–115, 138, 336–68
Mendieta, Eduardo 23
Meyor, Voytec 164, 168–9, 183
Michlmayer, Elke 244, 377, 385
Microsoft Corporation 352
Mingus, Charles 146, 152
Minichbauer, Raimund 367
Miyamoto, Masa 321
Moglen, Eben 112
Moholy-Nagy, Laszlo 67–8, 355, 358
Mondial Ltd. 346, 350
Mongrel 360–1
Monk, Thelonious 152
Montpetit, Mariko 183, 185, 358, 373, 382, 385
Moore, Michael (cap of) 35
Moore, Tina 336
Morin, Edgar 266–7
Moroder, Giorgio 240
Morris, Robert 379
Morrison, Ian 108
Murdoch, Rupert 58
Muslimgauze (Bryn Jones) 356
Musner, Lutz 32–3
Muth, David 181, 183, 230

Naidu, Ajay 172–7, 179, 375
Napoléon III 27
Narula, Monica 360
Negri, Toni 19
Nelson, Horatio 214–5, 374
Netscape Communications 347

Nilkanth, Sohan 356
Nold, Christian 230
Norika, Sora 379
Nouno, Gilbert 158
Nunn, Michael 260, 301

Obsolete 101, 342, 357
O'Blivion, Brian 243
O'Connor, Paul 123
Ogbourne, Derek 127, 373
Ohinata, Motoko 127, 373
Orwell, George 354
Oshima, Nagisa 165
Oster, Shai 232
OuLiPo 356, 385

Panos, David 366
Pandit, Akshaya 380
Pawlin, Alfred 91
Pearson, Anthony 6–7
Peat, David 318
Peljhan, Marko 69
Perec, Georges 65, 67, 165, 356
Pfaller, Robert 21
Phillips, Emma 85
Pink Floyd 355
Platia, Tony 336, 367
Poklewski Koziell, Sophie 341–2
Pollesch, René 11
Pope, Simon 336
Poulantzas, Nicos 19
Poulin, Marie-Claude 230, 378
Priest, Julian 102–3
Proust, Marcel 166
Pulitzer, Joseph 133

Qobadian (Librarian, Art University of Tehran) 246
Quark (DJ) 355
Queneau, Raymond 156, 356

Ramphal, Vena 379
Rank, J. Arthur 259
Ratanawichaikul, Apho 75–6, 382
Raunig, Gerald 367
Rawanchaikul, Navin 87, 89, 91, 375
Rees, John 35
Rehmi, T. J. 230
Reich, Steve 69, 152–3, 356
Reno, Janet 63
Reuters Group plc 107, 135, 357, 372
Rich, Kate 124, 171, 349, 373
Risler, Julia 351
Rondeau, James 368
Rosler, Martha 57, 366
Royal Dutch Shell 314–5, 386

Sakamoto, Ryuichi 379
Saro-Wiwa, Ken 321
Sassen, Saskia 315
Scheeren, Ole 123
Schelkshorn, Hans 23
Schmitt, Kass 343
Schöpf, Christine 276
Schum, Gerry 242
Sengupta, Shuddhabrata 360
Seymour, Benedict 366
Shastri, Mohith Keshava 379
Shikata, Yukiko 138
Shiri, Keith 346
Shklovsky, Victor 356
Sido (Paul Würdig) 13
Sinclair, Ian 280, 340
Singh, Talvin 339, 355
Smite, Rasa 220, 343
Smith, Chris 336
Smits, Raitis 220, 343
Soda Ltd. 351
Solanki, Shane 164–5, 167, 230, 355, 373, 378, 385–6
Solanki, Sneha 124, 349, 373
Sony Corporation 362
Spirit (Lowell Grant) 367
Spoerri, Daniel 156
Spriggs, Angela 290
Spurring, David 355
Squarepusher (Tom Jenkinson) 355
Staehle, Wolfgang 156, 192–5, 366
Stalin, Josef 39
Stallman, Richard 353
Starks, Gavin (Agent Gav) 183, 257
Stein, Gertrude 359
Stevens, James 101–4, 110, 341–2
Stevens, Sylvia 346
Stocker, Gerfried 276
Sugar, Janos 351
Sukumaran, Ashok 375, 380
Swampy 342
Swinton, Tilda 261, 298, 374

Taranath, Rajeev 356
Tarkovsky, Andrei 247
Taylor-Wood, Sam 153
Ten Yen 106, 108–9, 372
Tenko (Tenko Ueno) 355
Thami, Tarik 345, 382
Thatcher, Margaret 338
Thoreau, Henry David 181
Toivonen, Tuomas 155, 192, 197–9
Torvalds, Linus 353
Trevitt, Billy 260, 301
Trotsky, Leon 27
Tuckey, Lizzie 257, 259, 381

Ubermorgen 62–3, 67, 360–1
Uwemedimo, Michael 176, 179, 181, 215, 257–9, 330, 374–5, 380–1, 386

Vahla, Athina 376
Van Vliet, Don 153
Vanags, Kaspars 342
Varela, Francisco 317
vortex *see* Burns, Adam
Vermeer, Jan 193
Virilio, Paul 75, 354
Vishwanathan, Divya 191, 376
Vitamin AA 162–5, 358

Wack, Pierre 314–5
Wallace, Jasper 108
Wang, Ray 138
Watson, Sophie 319
Weaver, Lois 142
Weber, Jutta 364
Weizman, Eyal 69
Whitby, Mark 321
Whitener, Brian 351
Wiener, Norbert 365
Wilberforce, William 259, 381
Wilder, Steve 269–70
Williams, Gareth 355
Willis, Jane 164
Willomitzer, Thomas 230
Wolf, Gary 349
Wongsam, Inson 87–8, 91
Wright, Richard 127, 373
Wyn Evans, Ceryth 117
Wynants, Marleen 360

X, Robert Adrian 220

Ylitepsa, Hanna 183–4, 186–7, 382
Ylitepsa, Hermanni 183

Zamyatin, Yevgeny 261
Zappa, Frank 152
Zazou, Hector 355
Zephaniah, Benjamin 355
Zhou, Xiaowen 165
Zimmerman, Andrea 176
Zimmerman, Paul 299
Zinik, Zinovy 117
zoviet*france 356, 358
Zwerger, Ina 67, 385