

# INTER - NATION

nation and inter-nation; the nation and aesthetics; art and economy; P2P networks; digital economies; modes of exchange and modes of production; alternative economies; network aesthetics; populism and counter populism; aesthetics and the imagination; activist practices; geo-politics; island, archipelago and continent; centre and margin

**European Artistic Research Network 2018**

**Abstracts**

## KEYNOTE SPEAKER: **Bernard Stiegler**

**Institut de recherche et d'innovation (IRI), Paris**

### *Wealth and the Inter-Nation*

*« Il n'y a de richesse que la vie » disait John Ruskin. Que cela signifie-t-il s'il est vrai par exemple que les œuvres d'art ne sont pas vivantes – pas plus ni moins que les théorèmes de mathématiques ou les monuments ? Cela signifie qu'il y a une forme de vie noétique qui est aussi une forme de vie exosomatique, c'est à dire non-seulement-organique, fondée sur des organes qui ne sont pas seulement somatiques (vivants) mais artificiels (et sociaux).*

*C'est en partant de ce point de vue que cette conférence proposera de redéfinir la richesse dans l'Anthropocène – et pour en sortir – en reprenant la notion d'internation esquissée par Marcel Mauss. L'internation est un processus d'individuation collective de formes plus ou moins territorialisées de vie exosomatique, dont l'unité synthétique est généralement apparentée à la nation. La sortie de l'Anthropocène suppose de repenser l'économie planétaire de ce point de vue, c'est à dire en valorisant du point de vue exosomatique ce que Schrödinger appelait l'entropie négative et ce que Longo et Montévil appellent l'anti-entropie. Tel est le projet d'une économie de la contribution comme programme de l'internation visant à sortir de l'Anthropocène.*

John Ruskin said, “There is no wealth but life”. What does it mean if it is true, for example, that works of art are not living – no more or less so than mathematical theorems or monuments? That means that there is a form of noetic life which is also a form of exosomatic life- that is to say not-only-organic- based on organs which are not only somatic (living) but artificial (and social).

It is starting out from this point of view that this paper will propose to redefine the Wealth of the Anthropocene – and to get beyond it - by revisiting the concept of the internation developed by Marcel Mauss. The Internation is a process of collective individuation of forms, more or less territorialized forms of exosomatic life, of which the synthetic unit generally belongs to the nation. Exiting the Anthropocene supposes a rethinking of the planetary economy from this perspective, i.e. by valorising exosomatic life, what Schrodinger called negative entropy or what Longo and Montevil call anti-entropy. This is what a project of the economy of contribution is : a programme of the internation with the objective of existing the Anthropocene. (Translation Noel Fitzpatrick).

## Rafal Morusiewicz

Academy of Fine Arts Vienna

### *Remixing Polish Film: Auto-Ethnographic Researching into Polish Nationhood(s) and Nationalism(s)*

This project is an excerpt of my “PhD in Practice” dissertation on queering/remixing film set in, produced in, and/or relating to Polish People’s Republic (1952-1989), with the aim of approximating a potentiality of reading Poland’s “inter-nation” as queer nation/nation queer, a concept proposed by Robert Kulpa. Combining historiography with auto-ethnography, the project builds has its idiosyncratic temporality, measured by refrains, detours, and shifting focalizations, and unfolding into a mixtape of stories and references, of genres and research practices. As an artistic research practice, queer remixing stems from (anti-)research methods and interpretive lenses, such as Eve Kosofsky Sedgwick’s distinction between reparative and paranoid reading, Lauren Berlant and Michael Warner’s queer commentary, Avery Gordon’s hauntology, Saidiya Hartman’s critical fabulation, Judith Halberstam’s scavenger methodology, and Tiziana Terranova’s network culture. Through employing these tools, I transform information and themes that have been erased, silenced, and excluded from the mainstream nation-bound socio-political and academic discourses. Contrary to the heterogeneous concepts of nationhood, this approach allows me to form assemblages, to position next to each other methods, discourses, themes, and artistic practices that belong to different orders and that resist being subjugated to any dominating entity or power, either phantasmatic or real.

My proposal consists of two readings/remixes: text-based and film-based, departing rhizomatically, stumbling upon interventions, disruptions, and digressions, and mushrooming into audio-visual-textual assemblages of meanings and affected situations. Both readings are informed by the multiple conjurings of specters inhabiting different temporal spatialities, both diegetic and (auto-ethnographically) non-diegetic. It is a mash-up of narratives involving voices of “queer”, or queerable, film characters, film storylines, film and non-film contexts, activists, filmmakers, artists, and researchers relating to Poland in 1952-1989. In this sense, “queer” is an umbrella term for non-heteronormative, non-normative, and non-mainstream activity in the contexts of activism, academia, visual arts, and film. One of the interests in this project is to challenge, to contaminate, or, in other words, to queer the dominating white, heteronormative, and cis-male focus in the existing accounts of film practices based in and/or relating to Poland from that period. This focus manifests in a tendency endemic to the political systems and entities in the post-WW2 Poland, which consists in promoting the morbid fantasy of Poland's homogeneously heteronormative mono-national collective identity, executed

through legislation that negatively affects, to the point of exclusion, individuals and collective entities who do not fit the above characterization.

## Ram Krishna Ranjan

Valand Academy, University of Gothenburg

### *Decolonial Aesthetics: Mobilizing Allegory and Moving it to 'Other' Sources*

While there has been a growing body of work on decolonial aesthetics, some critical gaps remain - artistic forms, modes, and curatorial strategies committed to decolonial thinking, particularly the artistic practice of aesthetics, have not been adequately explored. In reference to exhibitions of decolonial aesthetics held at Museo de Arte Moderno de Bogotá and Duke University, critical thinkers and art practitioners, while acknowledging their success in defining a theoretical and historical framework, point out that the shift from exposing coloniality to artistically enacting decoloniality is yet to be adequately actualized through diverse modes and form.

This presentation considers the various possible applications of decolonial thinking within artistic practices (specifically documentary filmmaking in an expanded sense) that not only employs allegory as a form but also reimagines and repurposes it to address a specific set of critical issues. The presentation introduces two main questions:

- How can the metaphorical concept of allegory be used as a practical decolonial device?
- How can we mobilize a shift away from its western-colonial epistemic locations and deploy it for new decolonial work?



Ram Krishna Ranjan, *Story Maker: Story Taker* (1996) film-still

## Stephanie Misa

University of Arts Helsinki

### *Archipelago Mountain*

Archipelago Mountain proposes a geographic re-imagining to better articulate the de-colonial present. An archipelago: a group of islands that lends its topography to ideas of evolution, inter-connectedness, diaspora and change; dispelling the pervasive idea of a nationalistic “wholeness”, and weaving a micro(u)topia of relations. Edouard Glissant’s *Traité du Tout-Monde (Poétique IV)*, calls it archipelagic thinking— a reassessment of the insularity of bound cultures, of nation-states, and the heaviness of “continental thought”.

As a curatorial and artistic collaboration between Ana de Almeida and Stephanie Misa, Archipelago Mountain sustains a correspondence between the two artists that materializes into an exercise of placement. What is produced are artefacts of projection and desire (appropriated, created, disfigured, and chosen), they can represent geographic places, but also live on a fictional, hybrid or even barely composed plane. In Archipelago Mountain, de Almeida and Misa invite 12 other artists to contribute specific positions to this installative dialogue. The positions evoke different and complementary connection points between landscape, mapping, cartographic and geological geographies, or internal spaces as systems for ordering states of identity, and as set coordinates that constitute and determine the space of the group exhibition. As an artistic and curatorial the collaborative work and artistic research is fuelled by questions of identity and displacement, often coming from our own personal histories. The project proposal establishes links between landscape (whether internal or external) and how we come to see ourselves. Archipelago Mountain exists as a further step into collaborative artistic research that aims at connecting different sites, geographies, and selfhood. We discovered a common body of work around very specific geographical aspects of our places of origin: the archipelago and the peninsula of the Philippines and Portugal, respectively, and their role in the construction of national histories and identities seeped in Colonialism. This is a project about landscape as formal and informal disposition of elements.

## KEYNOTE SPEAKER: **Dawn Weleski / CONFLICT KITCHEN**

*Conflict Kitchen (Pittsburgh, PA; 2010 – 2018) Jon Rubin and Dawn Weleski*

<http://www.conflict-kitchen.org>

Conflict Kitchen is a take-out restaurant in Pittsburgh, Pennsylvania, U.S. that serves cuisine from countries with which the United States is in conflict. Each Conflict Kitchen iteration is augmented by events, performances, publications, and discussions that seek to expand the engagement the public has with the culture, politics, and issues at stake within the focus region. The restaurant rotates identities in relation to current geopolitical events. We have featured the cuisines of Iran, Afghanistan, Venezuela, Cuba, North Korean, Palestine, the Haudenosaunee (aka Iroquois) Confederacy, and Juneteenth.

Our food is accompanied by free handouts upon which are printed interviews that we've conducted with those living the countries on which we are focusing, as well as those living within the diaspora. The experiences and opinions that are presented in our publications and programming are informed by the personal perspectives and history of these individuals, reflecting a nuanced range of thought which serves to instigate questioning, conversation, and debate with our customers and the public at large.

Operating seven days a week in the middle of the city, Conflict Kitchen uses the social relations of food and economic exchange to engage the general public in discussions about countries, cultures, and people, who are oftentimes neighbours, co-workers and members of shared communities, that they might know little about outside of the polarizing rhetoric of governmental politics and the narrow lens of media headlines. In addition, the restaurant creates a constantly changing site for highlighting the diversity in Pittsburgh, as it has presented the only Iranian, Afghan, Venezuelan, North Korean, Haudenosaunee and Palestinian restaurants the city has ever seen.



## David Capener

Graduate School of Creative Arts & Media (GradCAM), Dublin Institute of Technology

### *The Right to the City, Towards the Dictatorship of the Digital Proletariat in an Age of Algorithmic Governmentality*

This paper will explore what Henri Lefebvre meant by right to the city and how in our age of “algorithmic governmentality” we might use it to protect our right to the urban. The right to the city is the prioritising of urban space as the object of political struggle; a “radical conception of citizenship” that follows Marx’s dialectic of revolution by proposing the dictatorship of the proletariat culminating in the withering away of the state. In the 21st century, Lefebvre’s right to the city has gathered interest in political spheres. In Brazil and Ecuador, it is now codified in law while in recent years UNHABITAT and UNESCO have sought to include the right to the city in human rights legislation. In 2010 right to the city was the theme of the UN World Urban Forum.

This paper proposes that while good intentioned these uses of the right to the city fail to grasp the revolutionary germ harboured within — “autogestion” and the withering away of the state. This paper will propose that a recovery of the radical core of the right to the city is critical to activist practices in the age of algorithmic governmentality.

Firstly, this paper will examine what Lefebvre meant by ‘right’. We will see that a common misreading of right to the city undermines the revolutionary potential of Lefebvre’s intent by turning it into a right alongside other rights that are invited, under terms specified by the State, to become enshrined as a right among other State approved rights. Secondly, the right to the city will be placed in context alongside Lefebvre’s understanding of “autogestion” — the right to self-management. Thirdly, using one of Lefebvre’s final texts *From the Social Pact to the Contract of Citizenship* the right to the city will be read — as Lefebvre intended — in context alongside a number of other rights which together form a kind of manifesto for urban revolution. These rights are the right to information; the right to free expression; the right to culture; the right to identity within difference (and equality); the right to self-management; the right to services and the right to the city.

## Vukasin Nedeljkovic / Asylum Archive

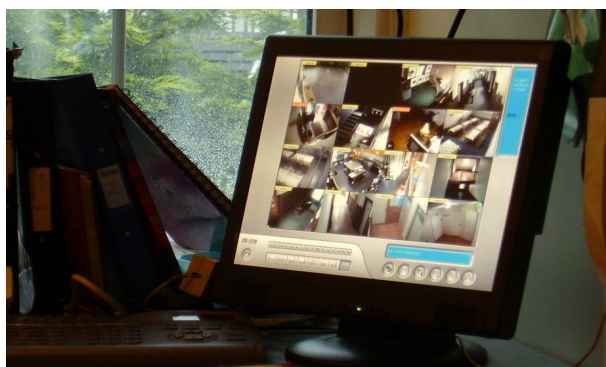
Graduate School of Creative Arts & Media (GradCAM), Dublin Institute of Technology

### *Direct Provision Centres*

Direct Provision Centres are the primary focus of my research. The 'new' category of institutions that are 'deprived of singular identity or relations' where the undefined incarceration is the only existence. The identity of asylum seekers is unknown; 'their identity is reduced to having no known identity.' Direct provision centres are 'non-places' where asylum seekers establish their new identity through the process of negotiating belonging in a current locality.

Direct Provision Centres are disciplinary and exclusionary forms of spatial and social closure that separate and conceal asylum seekers from mainstream society and ultimately prevent their long term integration or inclusion. They are, as Steve Loyal argues drawing on Erving Goffman, 'total institutions, forcing houses for changing persons, each is a natural experiment on what can it be done to the self,.' When the Irish state initiated the Direct Provision Scheme, it deliberately constructed a space where institutional racism could be readily instantiated, explicitly through, for example, the threat of transfer to a different accommodation Centre or for deportation. In this sense, Direct Provision Centres are, in the words of Emmanuel Levinas, 'the absence of everything... the place where the bottom has dropped out of everything, an atmospheric density, a plenitude of the void, or the murmur of silence.'

From April 2007 to November 2009, I was housed in a Direct Provision Centres while seeking asylum. The Asylum Archive grew from that experience: 'I kept myself intact by capturing and communicating with the environment through photographs and videos. This creative process helped me to overcome confinement and incarceration.' Through Asylum Archive I examine the notion of direct provision; constructing a theoretical framework on the issues of memory, power, authority, detention and supervision.



*Asylum Archive, Old Convent Direct Provision Centre, Ballyhaunis.*



## Fiona Woods

Graduate School of Creative Arts & Media (GradCAM), Dublin Institute of Technology

### *A Commonist Aesthetics*

Drawing on Jacques Ranciere's account of art as 'a form of framing of common space and a mode of visibility' (2010: 138), this paper will address a question posed by Michel Bauwens regarding forms of vibrant cultural expression that might correspond to a social imaginary of the commons.

Commons is a term used so broadly that it is in danger of becoming theoretically flabby and politically meaningless. Ugo Mattei, a scholar of law, articulates commons as a value system that is incompatible with the structural violence embodied by systems of national and international law (2015). To bring Mattei's rigorous discourse into contact with the world-making project of commons through the medium of cultural practice is the focus of this paper, which will probe the emergence of a commonist aesthetics (Choi et al, 2015) and its appearance in practice. In Mattei's account, commons is not a set of resources so much as a shift in perception, the potential for a shared conception of reality that is organised around logics other than those of private property.

*The Laboratory of Common Interest* is a process-based element of my research, testing the idea of a commonist aesthetics in practice. Situated in Limerick city, the work is informed by an historical episode, the 1919 General Workers' Strike against British Militarism known as the Limerick Soviet. For 12 days a worker's council ran the city and printed a form of currency which read 'The Workers of Limerick promise to pay the bearer . . . '. Key themes from this episode – invisible labour, enclosure and commoning, alternative economies – are being explored through a process of commoning among a loose network of groups and individuals across the city. These will come together for a 12-day event in April 2019 at Limerick FabLab, which will temporarily frame a common space of critical making. Limerick FabLab situates itself in an alternative economy of production, identified with the discourse of *critical making*. Working with them will strengthen the *Laboratory's* focus on matters of use value and exchange value.

This aesthetic work-in-progress is commonist in its deliberative aspect, its attempt to capture new vocabularies - discursive, visual, spatial and relational - that emerge from micro-practices of commoning. As a productive interface between the theory and embodied practice of commoning, the paper will examine the significant contribution which this work can make to a praxis of the commons.



Fiona Woods, *Common?* Commission for Tulca, Galway, 2010, curated by Michelle Brown.

## Louise Adkins

Leeds University

### *Notes for a Performance – (Re) visioning a Smoky Meeting’.*

‘Notes for a Performance – (Re) visioning a Smoky Meeting’ was created during a four-month artist residency at the Tetley Centre for Contemporary Art in Leeds (Sept 17 – Jan 18). Working with the Tetley’s industrial archive (located in-house and at West Yorkshire Archives, Leeds) the residency was concerned with imagining the past and how cinematic language informs our understanding of it. Research focused on the performative possibilities of the building, the archive and the narrative potential inherent in (re) visioning it. The performance was concerned with unknown and unverified histories focusing on the Tetley’s business history in conjunction with the (newer) cultural institution.

The residency period focused predominantly on developing a new performance script. The writing process interrogated the gaps within the archive material, for example letters and diaries by unknown authors, unidentified photographs and redacted texts from reports and meeting minutes. The Tetley archive is a disorganized and dispersed collection of photographs, recipes, reports, memo’s, private letters and diary entries. Dominating the collection are images of white, male board members’, the gendered (maleness) of these images pointed to a clear narrative of male privilege mirroring current social political and economic discourse. The gender bias in the archive became a dominant visual reference when developing the work and casting performers.

Smoking featured heavily within the photographic archive, in meetings, visits, portraits and numerous social events. The smoky atmospheres in the photos informed a cinematic tableau that became the starting point for the performance work. The performance utilised cigarette smoke and smoking (a historical anachronism used in cinema) as a material trope of the past. The performance foregrounds smoke and smoking as a material manifestation of collective memory. The work raised issues in terms of health and safety, corporation liability and public image. The consultations, meetings and discussions evident in the archive influenced the emergent themes of bureaucracy, control and legislative jurisdiction in the development of the performance script.



Louise Adkins *Notes for a Performance – (Re) visioning a Smoky Meeting’.*

## **Alistair Alexander / Tactical Tech**

### *The Glass Room:*

The Glass Room is a pop-up tech store with a twist. Opened temporarily in Berlin, New York and London, and reaching over 40,000 people, The Glass Room is a space for reflection, experimentation and play that takes a critical look at how our personal data is shaping society, as well as our selves.

Alongside the Glass Room Pop up exhibitions, The Glass Room Experience is a DIY exhibition that anyone can be set up in virtually any space. Over 2018 over 100 Experience sets are being sent out to schools, colleges, libraries, events and organisations all around the world, engaging over 80,000 people on data and privacy.

## Lonnie van Brummelen

HKU University of the Arts Utrecht & University of Amsterdam

### *STONES HAVE LAWS (Di sitonu a weti)*

*A film by Lonnie van Brummelen and Siebren de Haan with co-director Alexander Tolin, in collaboration with Saramaka and Aucanmaroon communities in Suriname's rainforest*

*105 min., 4K video.*

#### **Preview Screening**

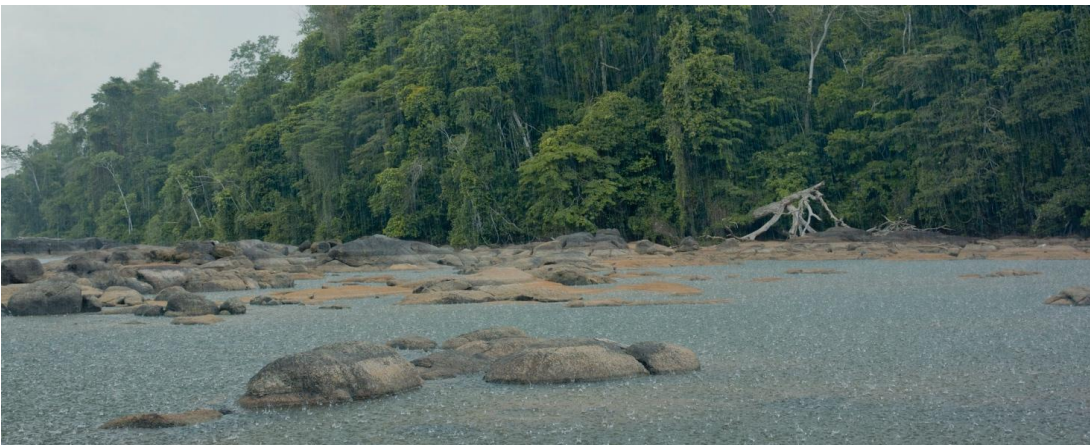
Different European powers explored and conquered the territory that is nowadays known as Suriname before it came under Dutch colonial rule in the 17th century. A substantial part of the country's current population has African roots. Their ancestors were shipped across the Atlantic to work on the colony's sugar, cacao, coffee and tobacco fields as slaves. Some of these enslaved Africans were able to free themselves. They fled into the Guiana Shield rainforest: a natural environment that was unfamiliar to them. Here, they met indigenous people who taught them how to survive. Combining their African knowledge with indigenous skills these so-called maroons founded new communities and developed a way of life in which non-human things such as rocks and rivers are respected as spirited beings with their own rules and needs.

Between 2015 and 2017, Dutch artists Lonnie van Brummelen and Siebren de Haan collaborated intensely with Surinamese forest people to find out more about their art of government, in which ancestors, gods and things have a say, too. Based on the stories that the maroons were willing to share with them, the artists composed a scenario. In the film, members from different forest communities present the scenes before the camera, while abundant vegetation, crockets, streaming waters, and rock formations perform as fellow actors.

Village elders, but also younger men and women explain in detail how they live with the forest. They demonstrate the procedures to consult ancestors, gods and forest spirits. But the film also tells another tale, one of ongoing exploitation and struggle. In the time of slavery, the maroons battled fiercely against the Dutch colonials. In current days, their offspring is confronted with multinational firms who capitalize on the natural resources on their ancestral grounds. From time to time, we hear the forest people debate their participation in the film project. Which stories can be shared with outsiders? What should remain secret? And what to do with the paperwork that was handed to them, requesting them to sign over their rights to the film producer?

Research, script, mise-en-scène, photography, sound, montage: Lonnie van Brummelen & Siebren de Haan | Surinamese co-director of staged scenes: Tolin Alexander | Translation of the script into Saramaka and Aucan: Vinije Haabo and Tolin

Alexander | Adoption of the script for the screen in collaboration with Darek Szai Szendel | Main advisors: Dorus Vrede, Hugo Jabini, Vinije Haabo, Paitoja Saaki, Corine Spoor, Joney Doekoe, Albert Aboikoni, Naltus Naana, Quinsy Sinei | Financial support: Netherlands Film Fund, Mondriaan Fund, Fonds 21, AFK (Amsterdam Fund for the Arts) | Produced by VRIZA, seriousFilm, Ideal Film, Van Brummelen & De Haan | Surinamese line producer: Ann Hermelijn, ACO multi services



*STONES HAVE LAWS (Di sitonu a weti) 2018 Film-stills*

## **Tommie Soro**

**Graduate School of Creative Arts & Media (GradCAM), Dublin Institute of Technology**

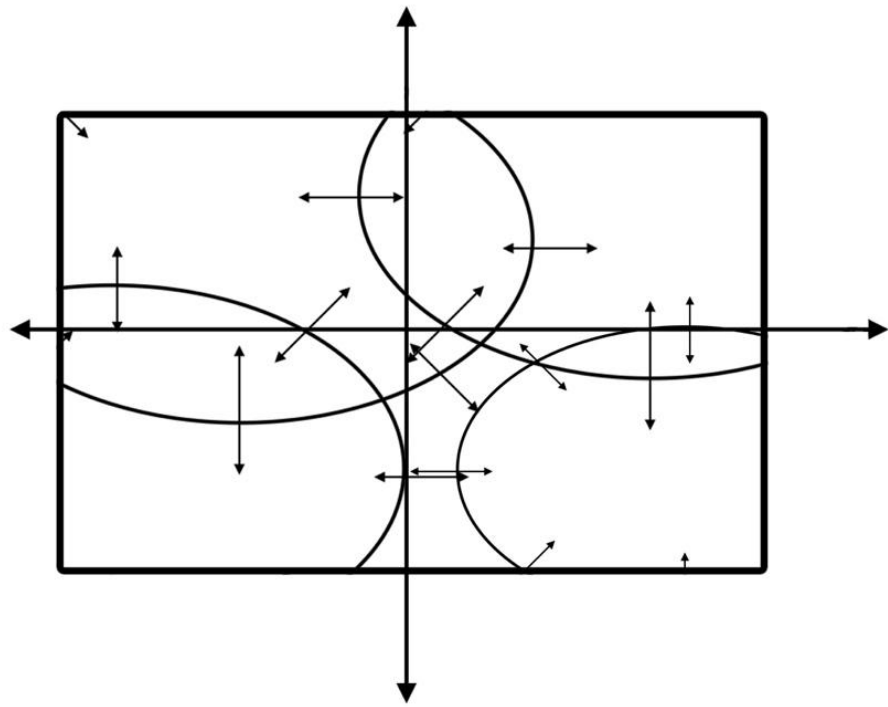
### *Discursive Norms in the Artworld's Reputational Economy*

The construction of artistic reputation has been examined within sociology, philosophy, and economics (e.g. Bourdieu 1996, Dickie 1974, Currid 2007), but, barring a few noteworthy exceptions (Alloway 1984, Rodden 2006, Hansson 2015), its discursive aspect has been largely ignored. This is particularly surprising given that contemporary artworks primarily rely on discourse to construct their ontological status (Danto 1964; 580) and relative value (Bourdieu 1996; 170).

The study first used the BNC and Ententen13 corpora and corpora compiled from the online contemporary art magazines Artforum, ARTnews, Artsy, e-flux and OPEN to examine the discursive norms at work in these magazines' representations of artists. This analysis examined the modifiers associated with the noun 'Artist' in the magazine corpora, finding explicitly evaluative modifiers to be infrequent and national/ethnic modifiers to be frequent.

To examine these features more closely, the paper then performed textual analysis on three Announcement texts from e-flux's website and three Review texts from ARTnews' website, comparing the use of modifiers and verbs in the representation of artists, artworks, and institutions. The results of this analysis supported the corpus findings, suggesting that artists are rarely represented in explicitly evaluative terms, though artworks and exhibitions often are, and that artists are predominantly represented in terms of their national or ethnic attributes. These findings are significant as they point to discursive norms and limits regulating evaluation in contemporary art discourse and suggest that national/ethnic modifiers may function to evaluate artists by implicitly performing their possession of 'cosmopolitan capital'. The study contributes to the conference's theme of *Art and Economy* by providing novel empirical data on the role that discourse plays in the construction and regulation of artistic value.





Tommie Soro, *Field Discourse*, Diagram

**Katarzyna Depta-Garapich**

**Slade School of Fine Art, University of London**

*Now I Gotta Reason - From Coniston to Zakopane*

In the past Zakopane and Coniston were both rural, traditional mining villages, peripheral places, untouched by modernity. Due to intellectual climate of the times, they were both places where the Arts and Crafts Movement developed - thanks to John Ruskin in case of Coniston, and Stanislaw Witkiewicz in case of Zakopane. They both became important places of art and intellectual creativity, using the romantic vision of proximity of nature and culture and establishment of a unique style merging rural with the urban. Today, Coniston is still rural, small and peripheral, yet an important site on art map of Britain due to the presence of Grizedale Arts, an unique curatorial project and residency located on the hill above the village. South Lakeland district council to which Coniston belongs was the only council in Cumbria which voted to stay in EU. Zakopane however became the victim of its own success and is now a polluted, busy, expensive tourist resort with its unique architecture style overrun by ugly developments. It is also nowadays considered as one of the most conservative and traditional areas in Poland. The Polish Arts and Crafts Movement also known as "Zakopane Style" is now, by some, regarded as an example of "Polish National Style". Tatra Museum is a traditional institution, an archive and depository of the past. Grizedale Arts is dedicated to direct its activities towards involving local communities and a useful outcome. The aim of this talk will be to show how these two different trajectories meet in an art project built around sharing food. Simultaneous demonstration of a performative object - mobile pop-out fermenting unit is to bring the similar and alike to the forefront and explore both the historical and contemporary case of contributory economy. The work is a continuation of a *House of Ferment* project, Polish version of which I curated in 2015 in Krakow, Poland.

Alongside the archive the performance script was developed using audio description commentary (henceforth AD) as a means to embed multiple (visual) readings of the '*smoky meeting*' tableau within the script. The AD articulated divergent readings of: the smoky scene, the performance choreography and the individual qualities and behaviourisms of the performers. Interspersing the AD, the script explored the language of business administration, bureaucracy, change management, countering these discourses with reflections on the marketization of the individual.



Katarzyna Depta-Garapich *House of Ferment*, (2015) Krakow, installation view

## **Mick O'Hara and Connell Vaughan**

**Graduate School of Creative Arts & Media (GradCAM), Dublin Institute of Technology**

### *Live Streaming and the Question of Sovereignty*

The Virtual Private Network (VPN) is intrinsic to new exchange networks and peer-to-peer communities in the digital age. It ostensibly realises the (Kantian) cosmopolitan ideals of contributory economies to transcend the nation state. This is apparently achieved via the VPN's ability to extend a private network across a global public network, allowing peers to circumvent the geo-restrictions of nation states and corporate control of the public sphere, specifically enabling peers to transmit and receive data unbound by the limits of the nation state and corporate monopolies. In this paper, we consider the practice of live streaming on VPN's as emblematic of a digital contributory economy. In doing so we consider the philosophy of privacy and (inter-)passivity from Aristotle to Žižek in terms of the international by reflecting on the global broadcasting of live events.

Nation states, often at the behest of corporate interests, for example, are implicated in the firewalling of particular events through the apparatus of the public broadcaster and licencing agreements. Yet, it is the citizens (as users) that circumvent those sovereign powers by engaging in contributory economies through VPN's. However, the complications presented by this practice of engaging a live event in another jurisdiction are revealed in the demand on the subject to partake in often illegal and fugitive activities. In P2P the necessity of the nation can be seen in the fact that the peer piggybacks on the infrastructure of a state at all times. Furthermore, any analysis of these practices requires a consideration of content to assess their effects on the sovereignty of the citizen. To that effect, we reflect on the case of football in terms of the cultivation of an increasingly (inter-)passive subject in P2P networks.

## KEYNOTE SPAEKER: **Michel Bauwens**

### **P2P Foundation**

#### *Fragmented Evolution in Post-Polanyan Times*

Karl Polanyi, in his landmark book, 'The Great Transformation', famously posited the 'double movement' of industrial civilisations, characterized by periodic swings between liberal and more labour oriented periods, such as the welfare state model vs the neoliberal period. Yet, though the latter is in deep crisis, it is not very clear that there are workable alternatives at the nation-state level, that won't be derailed by transnational capital movements and strikes. Perhaps this means that social movements need to radically re-orient themselves to translocal and trans-national solutions and create adequate counter-power at the appropriate level to counter the increasing corporate sovereignty of 'netarchical capital'? Just as capitalism is moving from the commodity-labour form to commons-extraction, perhaps now is the time for commoners to practice reverse co-optation? As a case study, we will look at the situation of the thousands of cognitive workers living and working in the global capital of digital nomadic workers, Chiang Mai in northern Thailand, but also about the new solidarity mechanisms being developed by a new wave of labour mutuals (such as SMart) in old Europe, who are organizing solidarity mechanisms for autonomous workers. Reviewing the emergence of new trans-local and trans-national organized networks, including how the token economy is used by sectors of cognitive labour to reclaim surplus value from capital investors, we will inquire into potential alternatives at different scales of governance (urban, bio-regional, nation-state, and beyond).

Our review of the emerging answers will lead to the concept of the Partner State, i.e. a community-state form that enables and scales commons-based cooperation at all levels."

Check out the Commons Transition Plan here: <http://commonstransition.org>

P2PFoundation: <http://p2pfoundation.net> - <http://blog.p2pfoundation.net>

Updates: <http://twitter.com/mbauwens>; <http://www.facebook.com/mbauwens>

#82 on the (En)Rich list: <http://enrichlist.org/the-complete-list/>