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e-textile summer camp
reader 2019
paillard centre d'art
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Ritual
Happening once a year.
Submit your idea.
Most swatches are made by one designer, sometimes by more.
Produce 25 swatches with this idea, (which is quite a bit of work.)
Provide a description which is printed on a A5 format.
Bring the swatches to the e-textile summer camp.
Mount the swatches on the pages with the description in the felted book cover.
Pick up your book with 25 different swatches.
Gather in the group of swatch makers.
Talk a bit about your swatch in the group, but not too long.
Forget to thank everyone for their hard work.

Without a Ritual
Why not make 25 different swatches yourself?
What would be the difference?

Sacrifice
Hard work which does not result in one dimensional value number is considered a waste of time. Sacrifice is revolution in a society which prides itself to run around i n circles of value and money.
This waste of time is not wasted but transformed.
The sacrifice is ritualized in an exchange of products of hard work .
By the exchange of the sacrifice the in between-ness overcomes the normal mode of self performance and ego inflation.

The tool structure is the gift.
But only in reciprocity - we are not fools.
The profit is belonging.
Efficiency of the sacrifice.
A sacrifice can be called a tool against time.

A gift is a tool in social exchange which is a tool in a community.

Time
Lost time and work time
Making a swatch, with no commodity value, which is not merchandise. It takes weeks to finish.
Whenever got cost and time entangled - when started time to cost, being lost?
"They" say that all went really wrong with Frederick Taylor - scientific management - demanding efficiency, return on investment, manage production,   work to labor, making, selling, living from organizing. This resulted in lost time. Time becoming tied up in money, a value, a number, one dimensional. Even a shadow has two dimensions. But with a single number we can measure and compare, imagine the advantage! A single value for your personality, compassion, empathy, being human - how convenient. A single number on a web page: i have more (friends)!
This is our world, do more of things - quickly. Always in a hurry to finish, to start again.
Repeat your success (success comes from – repeat).
BEAM, 2019

I was five, my grandpa's weaving factory, Mason Bourget was over. I grew up under my mother's loom, an imposing horizontal wood structure chapping a large cabin where the sky was made out of colorful geometric forms (inspired by Delaunay, reproduction of Picasso Guernica,...). At some point, the loom became vertical, next to the large ongoing tapestry few threads of the warp was for me. I never finish it. Was it too slow? too strait? too complicated? The goat herd became bigger, my mother stopped to. I fixed an old sewing machine in the farm. The well was turning as a charm.

I was twenty, I went in Paris to study design, I did my traineeship in STEIM (Studio for Electro-Instrumental Music, Amsterdam). There I discovered new tools for building custom controllers for music playing (SensorBox, Junction, Lisa, etc.). Hardware and software was walking hands in hands. Back in Paris I met a witch in the school, she was learning textile. We did lighting fabrics all nights and days. Then I started to make sensors to play music with fabric and found that it was a practice of other's.

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Maurin Donneaud, 2019

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The textility of making

Contemporary discussions of art and technology continue to work on the assumption that making entails the imposition of form upon the material world,by an agent with a design in mind. Against this hylomorphic model of creation, I argue that the forms of things arise within fields of force and flows of material. It is by intervening in these force-fields and following the lines of flow that practitioners make things. In this view, making is a practice of weaving, in which practitioners bind their own pathways or lines of becoming into the texture of material flows comprising the lifeworld. Rather than reading creativity 'backwards', from a finished object to an initial intention in the mind of an agent, this entails reading it forwards,in an ongoing generative movement that is at once itinerant, improvisatory and rhythmic. To illustrate what this means in practice, I compare carpentry and drawing. In both cases, making is a matter of finding the grain of the world's becoming and following its course. Historically, it was the turn from drawing lines to pulling them straight, between predetermined points, which marked the transition from the textilic to the architectonic, debasing the former as craft while elevating the latter as technology.

The textility of making, Tim Ingold, 2009
http://sed.ucsd.edu/files/2014/05/Ingold-2009-Textility-of-making.pdf

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Fostering inclusion is the only way to radical innovation

By Zoe Romano

Makerspaces and fablabs were mostly conceived with the aim to put technology in the hands of citizens, and to use these environments as platforms to develop creative and critical thinking. Lowering the barriers to digital fabrication tools, like 3D printers, laser cutters and open source microcontrollers, help demystify them and influence technological production by enabling people to build more positive and less fearful relationships with technology. Digital fabrication machines represent, for many people involved in the maker movement, contemporary means of production of bespoke, user-driven devices and objects — born out of collaboration and with the potential to reshape the role of citizens as active producer, and not just mere consumers of technologies built by others.

Most people probably do not realise that the maker movement, which originated in the US in the 2000s, took inspiration from the European hacklabs of the 90s, which gathered communities together in spaces to share awareness and knowledge about computers, free software and internet technologies. Later on, at the beginning of the new century, a widespread intolerance towards tech devices' programmed obsolescence grew in parallel with two bottom-up responses: on the one hand, the availability of online resources to learn almost anything and, on the other, the creation of local communities for repairing, which led to an alternative, more empowered DIY approach which could react to the passivity implied in the use of the new generation of devices.

Looking at the hacklab scene in perspective, while the relations established in those years gave us a new perception on how strong ties between individuals and collectives could become a powerful tool for self-determination and critical thinking about technology use, it is now clear that there was a worrying lack of diversity and perspectives. People engaging with the hacklab scene were mostly young, white, western men with free time. It's also clear that after 20 years, we still have a similar ratio in most of the contemporary tech scene and the issue is rising up the agenda for many different reasons.

What's different now? Spaces like fablabs and makerspaces could become the new environment in which to engage a more diverse crowd. Putting the focus on community and openness, rather than tech, these spaces can be designed to include various disciplines because the local economy and skills can really influence the composition of their members. When we designed our makerspace WeMake, we knew that fashion and design would have to be central to our activities because they are key to Milan's ecosystem of creative production. We decided to equip the lab with sewing machines, hacked knitting machines and wearables, and launched a series of training activities which could mix microcontrollers with local craft traditions, parametric design with pattern making, digital fabrication with textiles. Since the beginning, we believed that creating bridges between digital technologies and crafts was not just a way to be more inclusive, but it was and always has been a path to radical innovation.

Computing history researchers have recently highlighted how the Apollo program in the '60s was accomplished thanks to the craft skills of many women who literally wove the core memory ropes storing the information which allowed humans to land on the moon. NASA engineers nicknamed the hardware "LOL memory" referring to the "Little Old Ladies" who carefully wove wires around small electro-magnetic ferrite cores by hand. Nowadays, craft skills are still belittled, an attitude which prevents unexpected solutions from flourishing because real interdisciplinarity happens when all skills are welcomed and appreciated. To give an example, very recently a team of Bolivian women was employed because they could master indigenous Aymara weaving patterns to craft nickel-titanium alloy devices that can help repair heart defects. Franz Freudenthal, the cardiologist who invented the device, was honoured in 2014 with the Innovators of America Award in the Science and Technology category for the creation of this product. What role could this type of craft knowledge play in the tech sector? The debate hasn't really started yet.

There has been a lot of researching on how to involve more girls in technology and why, at a certain moment in history, technology and programming became a "bro" affair. This is a very useful discussion, but I believe we should embrace also a parallel perspective. Instead of perceiving the investment in diversity only as an effort for "justice", we should consider it an opportunity, because the lack of diversity has become a bottleneck for radical innovation and real interdisciplinarity. We have so many facets of diversity: ethnicity, ability, age, gender to name a few; and these facets embed specific knowledge and skills which could catalyse the cross-pollination we need to create digital social innovation solutions in this complex world. We should act now highlighting new role models, sharing inspiring stories, providing community management and mentorship to allow the budding of new collaborations. Something magical happens when you put the knitting machine next to the electronic bench — and we've just seen the tip of the iceberg!
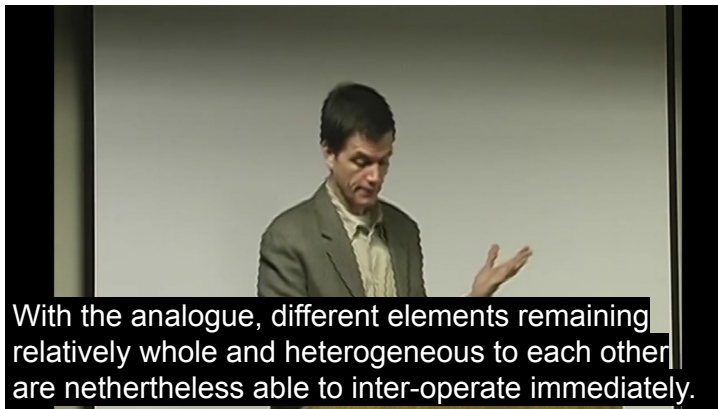
With the analogue, different elements remaining relatively whole and heterogeneous to each other are netherheless able to inter-operate immediately.
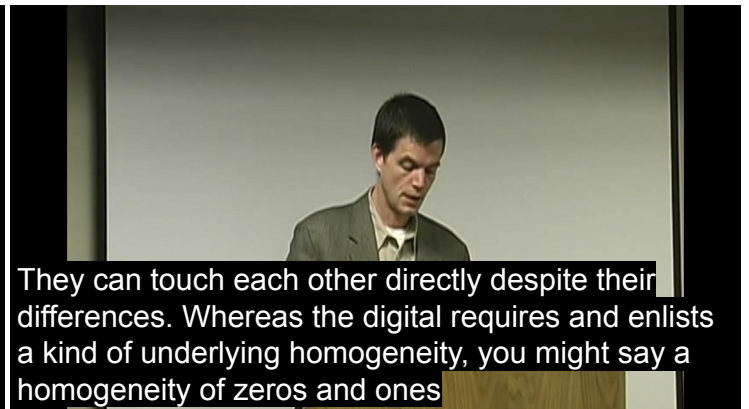
They can touch each other directly despite their differences. Whereas the digital requires and enlists a kind of underlying homogeneity, you might say a homogeneity of zeros and ones

"Delueze and Computers" lecture by Alexander R. Galloway, at the W.E.B De Bois Library.
Published on 6 Dec 2011 (https://youtu.be/fBZPJNoJWHk)

THE DISRUPTIVE AESTHETICS OF DESIGN ACTIVISM: ENACTING DESIGN BETWEEN ART AND POLITICS
THOMAS MARKUSSEN, Nordic Design Research Conference 2011, Helsinki www.nordes.org

[Extract from introduction]

"Obviously, the term 'activism' is meant to emphasize design activism's kinship with political activism and anti-movements of various sorts: anti-capitalist, anti-global, and so forth. This has led some authors to assume that the activist nature of design activism can be properly understood in terms of concepts and ideas borrowed from either sociology (Thorpe 2008) or political theory (DiSalvo 2010). But even though design activism may share many characteristics with political activism, it should not be modelled one-sidedly on the basis of these external theories. Sociology and political theory has no doubt a fine-grained vocabulary enabling us to shed light on 'democracy', 'public space', 'participation' and other themes explored by design activists, but it has no language for expressing what is truly unique and singular to the design act. The design act is not a boycott, strike, protest, demonstration, or some other political act, but lends its power of resistance from being precisely a "designerly" way of intervening into people's lives. This is a subject matter for design research.

By the same token, design activism has been interpreted in light of practices invented by certain art movements such as the avant-garde, 'social interventionism' and 'community art'. For instance, it has been pointed out that the subversive techniques used in contemporary urban design activism draw more or less deliberately upon practices of art production that were introduced by the Situationists in the 1960s (Holmes, 2007). However, in order to get a better understanding of what is peculiar about design activism, we need to shift the focus of attention from this art historian genealogy toward the design act itself. The techniques used by urban design activists may be similar to those of the avant-garde, but the effects achieved by exploiting them in a designerly way are different. These effects cannot be properly understood, for instance, according to the original avant-garde project of re-defining or broadening the boundaries of art. Nor should they be interpreted according to the grandiose social utopias or revolutionary hopes so dear to the avant-garde. Nonetheless, it is precisely in the intimate interweaving between aesthetics and the political that an interesting answer to the activist nature of design activism is to be found.
"

'HX' a work by Cao Fei, exhibited at Centre Pombidou, Paris (6 June - 26 August 2019)

[introduction on the flyer] extracts:

The exhibition 'HX' comprises an entirely new body of work including the feature film "Nova", a series of photographs and videos, archive materials and a collection of installations derived from found objects. The space is divided into two distinct sections: the first room sheds light on the past of Jiuxianqiao, tracing its rise and fall through multiple perspectives; the second room, transformed into a temporary cinema for "Nova", narrates an imagined future that is haunted by the near past. Together, the two components intersect to reveal intricate layers and depth beneath the surface of a fast disappearing community. And in exploring the possible lives of Jiuxianqiao, what emerges is a present-day portrait of a Chinese neighbourhood that is adrift in the currents of a globalising world.

[first room: the past] extracts:

This room focuses on (re)narrating the complex histories of Jiuxianqiao (Hong Xia). The area was transformed from a rural suburb into an industrial hub for advanced electronics in the 1950s with technical assistance from the Soviet Union. This legacy is felt today in the urban structure of the neighbourhood which bears a palpable resemblance to Soviet socialist architecture.

Among all the factories and related facilities in the district, Cao fei has anchored her research in the now defunct community cinema Hongxia Theatre. The building itself is typical of its time and place, featuring a strong mix of Soviet influence imbued with Chinese communist accents. This unique aspect is captured by the artist in the building facade and various interior spaces. Formally rigorous, these images convey a monument-like quality whilst emitting a sense of nostalgia. They thus construct a psychological space that allows the site's past layers to materialise in today's context.

[second room: the future]

This room appropriates the setting of a makeshift cinema. It features a selection of furniture from the Hongxia Theatre, invoking the feeling of a bygone era and a spatial shift.

The focal point here is the fictional narrative film "Nova". With a running time close to two hours, the film is inspired by a constellation of sources. Firstly, the personal histories of those who have inhabited Jiuxianqiao. Secondly, the genre of Soviet-era science fiction novels, which were very popular in China and dominated the lexicon of Chinese science fiction for decades. Lastly, and perhaps most importantly, early Chinese science fiction films, which were heavily influenced by their Russian contemporaries. In this case, the 1987 Chinese sci-fi film "Dislocation" is, in particular, a key reference.

"Nova" is set in a fictional town. In what can only be described as distinctly retro sci-fi, its visual quality is arresting yet melancholic. It moves between the fantastical and the real, imagining a future of advanced technologies with grave consequences. It tells an allegoric story of a scientist who works at a computer engineering firm. The company is actively pursuing a secret project, together with other foreign experts, to turn humans into a digital medium in order to intercept and collect large volumes of data. The scientist, who is also one of the leaders of the project, tries to force a major breakthrough by experimenting on his own son. His attempt fails miserably and the son pays the price, becoming a digital ghost that only exists in the cyber world. Trapped between the past and the future, dreams and reality, the son is a lost soul that seeks to connect on the human level once again.

DIGITAL HANDMADE
Lucy Johnston
published by Thames & Hudson in 2015

"A very modern toolbox for a very modern craftsman

As with any survey of the diverse world of craftsmanship, the digital-artisan movement has no common style or output, but rather a shared commitment to the mastery of making, and the starting point of a common box of tools and materials. The modern toolbox enables these pioneers to push the realms of possibility further, and to more extraordinary ends, with a structural freedom no longer limited in imagination by the previous practical restrictions of material formation, tooling, or even the effects of gravity during the production process.

Through combining the precision and flexibility of the tools of digital fabrication with the visual quality and tactility brought by the traditional tools of craftsmanship, the modern artisan is empowered to take the best of both worlds and create a new one - and with it, introduce a new kind of maker's mark. The terminology is changing, too, as previously industrial-usage words are becoming accepted - celebrated, even - as part of the descriptive language of the 'digital handmade' movement. The iconic phrase of this era of creative manufacturing is undoubtedly '3D-printing', a sweeping term used increasingly to represent a wide range of object-shaping processes. But this is only one approach of many digital-fabrication techniques and associated software programs in use by visionary creatives, who are taking the tools of big industry and, with exceptional skill and dedication, re-employing them as the tools of bespoke artisanship.

Now terms such as 'CAD-modelling', 'sintering' and 'CNC-milling' sit comfortably alongside 'carving' and 'lathing as the vernacular of the modern toolkit. Such tools allow the modern craftsman - more than ever before - to merge the worlds of art, design, material science and computer programming to challenge our expectations of structural form and aesthetic narrative."

Karen Wilkinson & Mike Petrich (2013): The Art of Tinkering, p. 13.

„But what is tinkering? […] It's thinking with your hands and learning through doing. It's slowing down and getting curious about the mechanics and mysteries of the everyday stuff around you. It's whimsical, enjoyable, fraught with dead ends, frustrating, and ultimately about inquiry. It's also about making something, but for us, that thing reveals itself to you as you go. Because when you tinker, you're not allowing a step-by-step set of directions that leads to a tidy end result. Instead, you're questioning your assumptions about the way something works, and you're investigating it on your own terms. You're giving yourself permission to fiddle with this and dabble with that. And chances are, you're also blowing your own mind.“

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wickedfabrics.

stars bright, threads alight;
the tools we use are not all right.

the shuttle of progress wove traces that now control us;
these powerful structures must come undone.

copper of thread, carbon of fiber, pigment of change;
react to our heated resistance!

standing on common ground,
our bodies clad in textile sensors/electronic textiles,
we are shocked,
we are grounded.
glad to have founded
this wicked community.

our fabrics have power,
yet they resist
their capacity
to exploit.

when ends fray
there is cross-talk between traces.

the disconnected pin listens to noise
of angels dancing.

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IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

Rule 1 FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.

Rule 2 GENERAL DUTIES OF A STUDENT: PULL EVERYTHING OUT OF YOUR TEACHER. PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.

Rule 3 GENERAL DUTIES OF A TEACHER: PULL EVERYTHING OUT OF YOUR STUDENTS.

Rule 4 CONSIDER EVERYTHING AN EXPERIMENT.

Rule 5 BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM. TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY. TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.

Rule 6 NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.

Rule 7 The only rule is work. IF YOU WORK IT WILL LEAD TO SOMETHING. IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.

Rule 8 DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.

Rule 9 BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.

Rule 10 "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE

HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERY- THING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY, OFTEN. SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER. THERE SHOULD BE NEW RULES NEXT WEEK.

"Le Guin taught me the carrier bag theory of fiction and of naturalcultural history. Her theories, her stories, are capacious bags for collecting, carrying, and telling the stuff of living. "A leaf a gourd a shell a net a bag a sling a sack a bottle a pit a box a container. A holder. A recipient"

From Donna Haraway, Staying with the Trouble (2018, P118)

Ease of repair as a design ideal: A reflection on how open source models can support longer lasting ownership of, and care for, technology

Serena Cangiano and Zoe Romano

In the last fifteen years, on one side, people have been losing the right to repair their own things, on the other, thanks to the internet, they have been accessing and creating the necessary knowledge and documentation to lower the barriers, not only to repair, but to the realization of their own devices from scratch. This became possible thanks to the rise of an ecosystem of initiatives and companies such as Arduino and RepRap 3D printers, able to scale by applying open design and open hardware models as well as by using digital platforms for the on-demand distribution of small batches of customized goods. This ecosystem encourages the development of practices and the rise of new professional designers. It also represents, in our opinion, the key elements of convenient, replicable models to support the growth of the repair culture: the professional use of open licenses and the release of the documentation materials are at the core of innovative business models which entitle people to experience a world in which repairing is no longer a critical choice nor a pirate action, but a *common* use by people who buy and own a product.

From introduction of Irene Posch and Ebru Kurbak, Stitching Worlds (2018, p11)

"the computers, radios and sound devices, produced within the stitching worlds studio do not fit within the values and norms of the world that exists now, at least in Europe. Does this make them unrealistic? They actively, defiantly resist by attempting to expand the rapidly narrowing choices provided by current technological and economic frameworks. Instead, they expertly hint at a different world shaped and materialised by different values"

*Extract from:
Jack Halberstam,
The Queer Art of Failure (p53)*

"The dream of an alternative way of being is often confused with utopian thinking and then dismissed as naive, simplistic, or a blatant misunderstanding of the nature of power in modernity. And yet the possibility of other forms of knowing, a world with different sites for justice and injustice, a mode of being where the emphasis falls less on money and work and competition and more on cooperation, trade and sharing animates all kinds of knowledge projects and should not be dismissed as irrelevant or naive"

REFLECTION AND DOCUMENTATION IN PRACTICE-LED DESIGN RESEARCH
MAARIT MÄKELÄ & NITHIKUL NIMKULRAT

Nordic Design Research Conference 2011 Helsinki www.nordes.org

[Extract from introduction]

""
The notion of research through practice can be traced back
to the separation made by Christopher Frayling (1993) in
his examination of the role of art and design in relation to
research practices. He divides design research into three
different categories depending on the focus and mode of the
given task. By research into art and design he implies that
art and design is the subject of inquiry to be looked into, a
phenomenon to be studied from the outside. By research through
art and design he proposes that the creative production can be
understood as a research method. By research for art and design
he refers to a kind of research in which the end product is an
artefact within which the thinking that led to its making is
embodied (Frayling 1993, 5; see also Scrivener 2009, 71). The
exploration of knowledge partly through making artefacts has
brought a new dimension to design research as the practitioner-
researcher not only creates an artefact but also documents,
contextualises and interprets the artefacts as well as
the process of making them. This way of creation allows
practitioners to elicit reflection in and on their working
processes (Schön 1991) that can be considered new knowledge
gained in action.

This form of gaining knowledge sheds light on the development
of design research to include the traditional basis of the
field, the creative practice, with a focus on the sources
of knowledge – the making process and the maker. The
interchangeable labels of research with the inclusion of
creative practice embrace 'practice-based', 'practice-led' and
'artistic research'. The core concept of research labelled with
these terms is the relationship between the researcher who
is simultaneously an artist/designer, whose artistic process
and production of artefacts is the target of the reflection.
"The whole issue is ... about the self-reflective and self-
critical processes of a person taking part in the production of
meaning within contemporary art, and in such a fashion that it
communicates where it is coming from, where it stands at this
precise moment, and where it wants to go" (Hannula, Suoranta &
Vaden 2005, 10).
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The Charge against Electricity

Electricity has become such a ubiquitous feature of modern life that most of us would have no idea how to manage without it. Interruptions in supply are experienced as unsustainable moments of crisis. The possibility that the supply of electricity might eventually run dry is every government's worst nightmare and underpins the global politics of energy. Do we blame electricity for having brought us to this state of dependency? Can we hold it responsible for the disempowerment of citizens, for the entrapment of their lives within a state-sponsored grid maintained by corporations? Or does it, on the contrary, hold the potential for emancipation? Is electricity guilty or not guilty? In what follows, we begin with the case for the prosecution. Then we present the case for the defense. You, our readers, are the jury, and we leave the verdict for you to decide.

[…]

THE CASE FOR THE PROSECUTION
Your Honor:
We charge electricity with gross deception. Aided and abetted by its corporate sponsors, who stand to profit greatly from the illusion, electricity has—we allege—been complicit in the construction and marketing of a counterfeit reality. This is a world divided on itself, turned outside in and back to front—a world in which the energies, forces, movements and material flows that are necessary for the continuation of life have been alternately imprisoned or expelled, locked into black boxes, behind white walls or under gray pavement, so as to leave a space of consumption purified of all traces of vitality and populated by lifeless and neutered objects, mere simulacra of their real-life counterparts. In this make-believe world, things work without calling for productive effort on the part of their operators; these efforts are applied without bodily contact with materials at the point of application, and are perceived without sentient engagement in the act of perception.
[…]

THE CASE FOR THE DEFENSE
Your Honor:
In defense of electricity, we contend that all of the most important utilities of our industrial age—heating, cooling, lighting, transportation, and telecommunications—rely on the human skills, proficiencies, and materials of an energetic weaving. Far from reducing everything to objects, electrical wiring gives us a world that is more comparable to a woven textile. If there are objects in this world, they are but auxiliary to the primacy of the textilic. To be sure, these objective and objectified auxiliaries may be far more evident to our perception than the energetic textility that sustains our everyday life. Nevertheless, electricity makes us realize that in its forms and in form-making practices, the world is not so much built from blocks, as commonly supposed, as it is woven.

The Charge against Electricity, MIKE ANUSAS and TIM INGOLD, 2015
https://journal.culanth.org/index.php/ca/article/view/ca30.4.03/200

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A HACKER MANIFESTO [version 4.0] McKenzie Wark

[extract from "MANIFESTATION"]

01. There is a double spooking the world, the double of abstraction. The fortunes of
states and armies, companies and communities depend on it. All contending classes — the
landlords and farmers, the workers and capitalists — revere yet fear the relentless
abstraction of the world on which their fortunes yet depend. All the classes but one.
The hacker class.

[extract from "EDUCATION"]

31. (...) Hacker knowledge implies, in its practice, a politics of free information,
free learning, the gift of the result to a network of peers. Hacker knowledge also
implies an ethics of knowledge subject to the claims of public interest and free from
subordination to commodity production. This puts the hacker into an antagonistic
relationship to the struggle of the capitalist class to make education an induction
into wage slavery.

[extract from "HACKING"]

36. By its very nature, the act of hacking overcomes the limits property imposes on
it. New hacks supersede old hacks, and devalues them as property. The hack as new
information is produced out of already existing information. This gives the hacker
class an interest in its free availability more than in an exclusive right. The
immaterial nature of information means that the possession by one of information need
not deprive another of it.

[extract from "INFORMATION"]

39. Information wants to be free but is everywhere in chains. Information is the
potential of potential. When unfettered it releases the latent capacities of all things
and people, objects and subjects. Information is indeed the very potential for there to
be objects and subjects. It is the medium in which objects and subjects actually come
into existence, and is the medium in which their virtuality resides. When information
is not free, then the class that owns or controls it turns its capacity toward its own
interest and away from its own inherent virtuality.

[extracts from "REPRESENTATION"]

44. All representation is false. A likeness differs of necessity from what it
represents. (...)

46. (...) To hack is to refuse representation, to make matters express themselves
otherwise. To hack is always to produce a difference, if only a minute difference, in
the production of information. To hack is to trouble the object or the subject, by
transforming in some way the very process of production by which objects and subjects
come into being and recognise each other by their representations.

[extract from "REVOLT"]

57. There is a third politics, which stands outside the alliances and compromises of
the post-89 world. Where both progressive and regressive politics are representative
politics, which deal with aggregate party alliances and interests, this third politics
is a stateless politics, which seeks escape from politics as such. A politics of the
hack, inventing relations outside of representation.