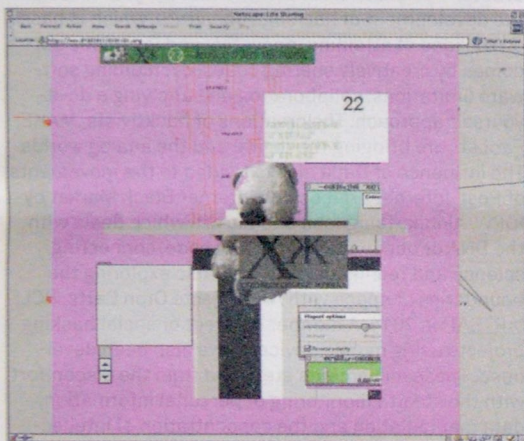
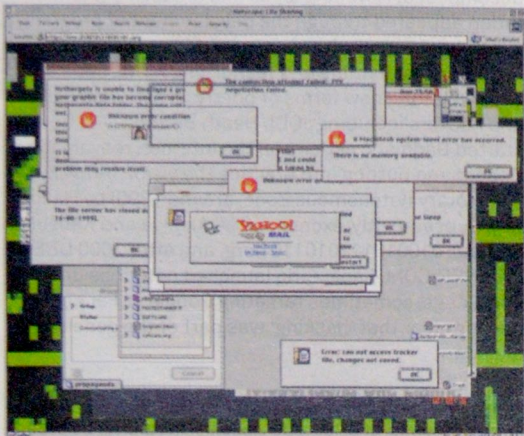
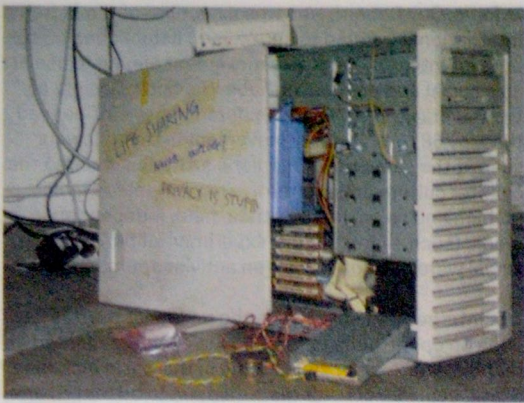


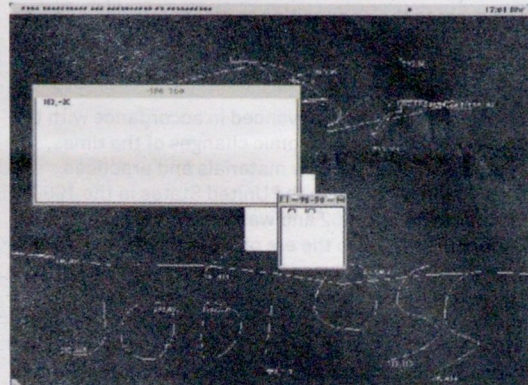
«Face-to-Facebook» by Paolo Cirio, Alessandro Ludovico, (2012)



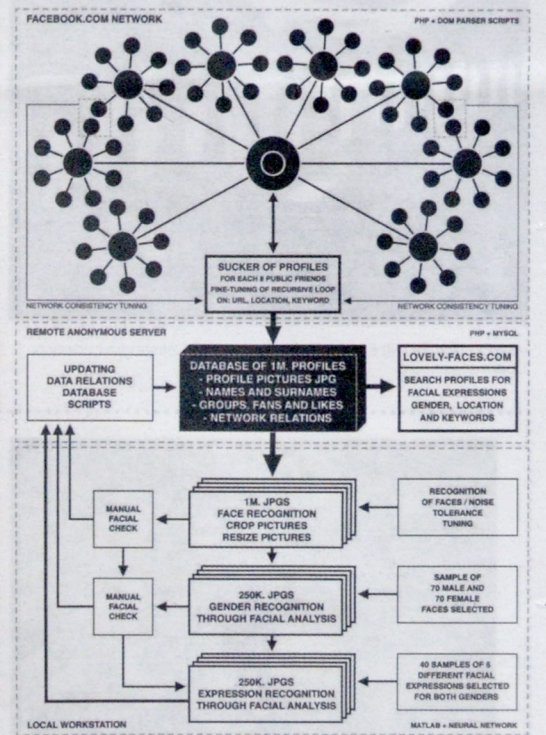
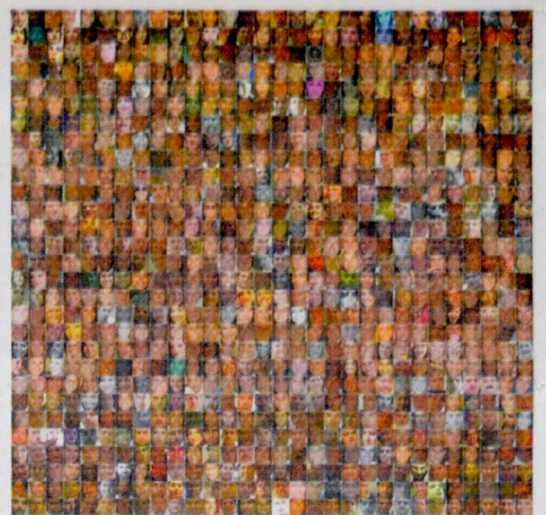
«GWEI - Google Will Eat Itself» by Paolo Cirio, Alessandro Ludovico, Ubermorgen.com



«Life Sharing is abstract pornography» Hito Steyerl
<http://0100101110101101.org/life-sharing/>



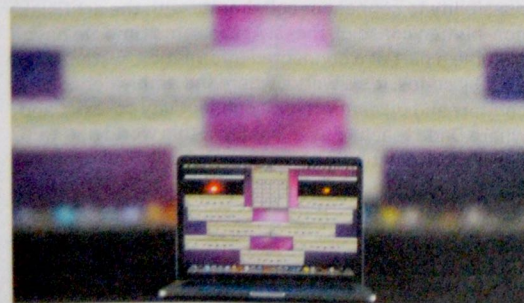
JODI «jodi.org» 1995



«Face-to-Facebook» by Paolo Cirio, Alessandro Ludovico, (2012)



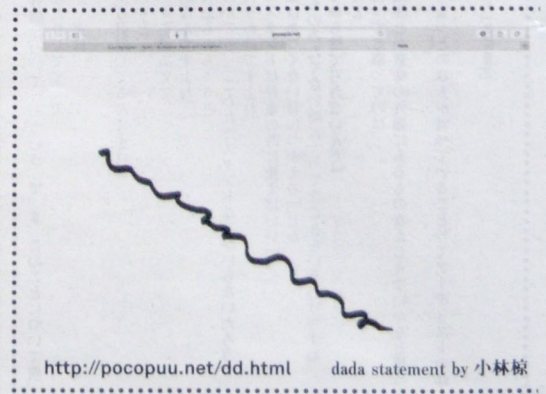
exonemo «OBJECT B» (2006-)



exonemo «DesktopBAM» (2010-) at SIAF 2014
Photo: Keizo Kioku

un_wiki gets quotes from Wikipedia's (the "free" encyclopedia) Deletion Logs. The Deletion Log is a list of all the pages that have abused Wikipedia's democratic remit; it is the last stop on the way to destruction. The Log can contain fragments of the offending user-created texts. un_wiki is a Perl script that finds these texts and throws away the rest. Until 2008 entries in the Deletion Log of the English language Wikipedia ('en.wikipedia') looked like this: 22:22, 14 December 2005 **Montrealais** deleted "**Oh, it already been broughten**" (content was: '{{nonsense}} When someone tells you "to bring it on" the only correct response is "oh, it's already been broughten". **Slang** from a totally cool [...])

«un_wiki» by Wayne Clements



<http://pocopuu.net/dd.html> dada statement by 小林 瞭



Never-ending DaDa

Yukiko Shikata (curator/ visiting professor at Tama Art University and Tokyo Zokei University)

What is Dada? The meaning of Dada can vary from one person to another. The question has been raised repeatedly for the past 100 years and the concept of «Dada» remains mysterious. Dada could be understood as an attitude of trying to escape from every existing code of society, politics and culture and a disruptive and creative movement that still inspires the world through humor and critical abstraction.

Dada appeared among the multitude of avant-garde movements that emerged in the beginning of twentieth century, when mechanization and urbanization developed rapidly. Cubism and Italian futurism preceded Dada, while Russian avant-garde and Bauhaus was born right after, followed by surrealism in the twenties. The aesthetics of the machine, emerging along with the development of transport, telecommunications and mass production, spread in all art forms, including literature, music, architecture, photography, design, craft and performance art, leading to mutual inspiration. In these expressions we can see the influence of the



«GWEI - Google Will Eat Itself» by Paolo Cirio, Alessandro Ludovico, Ubermorgen.com

latest results of natural and social science – modern physics (quantum mechanics or relativism), psychoanalysis and linguistics.

It seems, however, that Dada has a distinctive specificity compared to other avant-garde movements. First of all, the name «Dada», which has a visual and sonic effect, does not have a clear meaning. Dada art production values the unintended, the haphazard and the unconscious. One of the characteristic Dada art practices, collage, is made possible by 'uncovering' and 'editing' daily commodities and images. All the Dada art is based on the distrust of broadcasted modern self-image, aiming to connect it with what is beyond human reason and arbitrary operation. This idea would later be a source of inspiration for «remix» and «hacking», both significant subcultures of the twentieth century.

The Dada attitude is a kind of creative sabotage full of disobedient humor, which perhaps was meant to be born in Zurich in 1916, in the midst of a global conflict, the First World War. Neutral and democratic Switzerland was a hub, welcoming all sorts of political and cultural refugees. The patrons of the Cabaret Voltaire launched innovative experiments on language and the body, which later spread to the rest of the world after the end of the war. It became the first global contemporary art movement. One thing worth mentioning about Dada in Zurich is the artist colony of Monte Verità (Hill of Truth) in Ascona, which is a resort in the canton of Ticino. This colony was frequented by many important figures of the twentieth century including Bakunin (anarchist), C.G. Jung (psychoanalyst), Paul Klee, Hermann Hesse, Rudolf Steiner (anthroposophist), Max Weber (sociologist), choreographer Isadora Duncan, Mary Wigman, Rudolf von Laban and early Dadaists Hugo Ball, and Sophie Taeuber. It was a place where they could live and express their opposition to mechanization and war, seeking a back-to-nature and anarchistic utopia. It was the backstage and the incubator of Dada.

Along the years, Dada advanced in accordance with the social, cultural and economic changes of the times, progressively adding new materials and practices. 'Neo-Dada' was born in the United States in the 1960s. Fluxus started in 1962 and was the first to spread a Dadaistic attitude in the era of mass media and mass culture. George Maciunas was one of its promoters, who helped found a global network of artists from a number of countries, including John Cage, Nam June Paik, and Japanese artists such as Yoko Ono, Takehisa Kosugi and Mieko Shiomi. High Red Center (Jiro Takamatsu, Genpei Akasegawa, Natsuyuki Nakanishi) was also connected to the Fluxus universe.

In Paris, Guy Debord, who was a member of the Letterist International (related to surrealism) established «Situationist International» as a movement aiming to use art as a social and political critique. His book, *Society of the Spectacle* (1967), is considered to have influenced the May 68 revolutionary movement in the following year. At the same time, Dadaistic attitudes inspired the counter culture and alternative movements in music, fashion and so on. In the artistic field, independent media (such as free radios, experimental films, videos, zines) were developed with an activist approach.

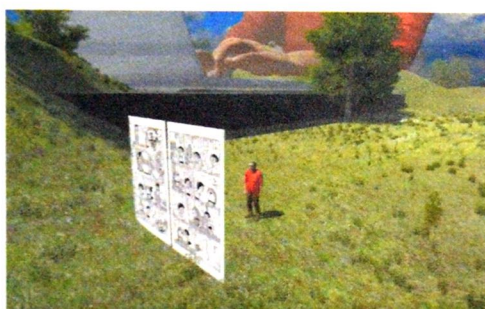
The Internet that emerged in the middle of the 90s gave dada an opportunity to develop in an unprecedented direction, where every single thing in the world including digital could be considered a medium to be teased and decomposed. New languages and areas of experimentation appeared through the development of programming codes – and with them new dada experiments including dismantling and reshuffling HTML code and experimenting new forms of poetry. Artists, activists and hackers including JODI, Heath Bunting, Vuk Cosic, started Dadaistic actions on the Internet, reevaluating Debord and putting into practice the vision of T.A.Z. (Temporary Autonomous Zone, around 1990) by Hakim Bey. Subsequently, exonemo (Yae Akaiwa and Kensuke Sembo), 0100101110101101.org, and after 2000 UBERMORGEN.COM, Paolo Cirio launched notorious undertakings, sometimes targeting Google or Facebook, making clear that 'hacking' was part of the genealogy of dada.

At the same time, new programs and applications began to be used in Dadaistic deeds – including by Video artists, musicians or robots. The last ten years also saw the development of hacking subculture, which is based on the idea of attaining innovative and ingenious outcomes by creatively sharing codes, overcoming software limitations, collaborating and applying a do-it-yourself approach. The creations of hacktivists, MAKE, FabLab, are bridging the digital and the analog worlds. The influence of Dada also extended to the movements of Post-Internet art (such as Internet Black Market by IDPW, AkihikoTaniguchi) and bio art, which deals with the DNA or observational data as code, connecting science and technology with art. Also exploring the boundaries of space with Art projects Oron Catts, BCL; 'ARTSAT' in 2014. A number of street or social hacking projects using mobile devices have also been developed. These movements stemmed from the discomfort with the stealth monitoring of personal information, data manipulation and the concentration of intellectual property within a few international organizations, governments or private companies.

The spirit of Dada aspires to open minds and to develop open/shared platforms using every single thing or piece of information as medium for artistic creation and critical commentary. The 'life hack' movement encourages people to edit, create and share autonomous pieces of art increasingly without needing any programming knowledge.

In this era 'everybody can become a Dadaist', so to speak. In this context the role of the artist is to detect the zeitgeist and raising sensitive questions. The increased use of artificial intelligence and robots has become a new space for 'Dadaists'. The question of the difference between human and non-human – man and machine – the relationship between perception, recognition and consciousness seem to have emerged anew. It might very well have been embedded as seeds from the beginning.

Dada was originally dissociated from humanism and more closely related to abstraction, chance and unconsciousness. 100 years since the birth of Dada, the development of science & technology has opened the possibility to connect or collaborate with the artificial, non-human consciousness. At the same time we have become a part of a connected information system operated by codes. It's a world, where the ambivalence of comfort and discomfort with connectivity co-exist and where Dada teaches us to confront this world and to never stop questioning.



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 ま、僕あんまりダダについて知っていませんけども、
 そんな多くないんですけども、
 最近自分が考えている事に、絡めながら少し考えているかなと思うんですけど、
 まず思うのがこの、ま、有名なテーゼですよね
 あの「ダダは何も意味しない」と、
 トリスタン・ツアラが最初に言ったこと、
 ま、これを指して別とダダは「無意味を発見した」みたいなことが言われてたりするわけなんですけど、
 ま、「意味」「無意味」っていうのは
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 ないもの」だから、
 意味がある程度機能していること言い換えられるだろうと。
 で、そうした時に、「無意味」ってのはどこにあるかっていうと、ま、何か、
 「意味」とか「機能」とかそうしたものの外側にあるものなんじゃないかなあ
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 のび太がいろいろんなガラクタを集めてて
 物が捨てられないって話なんですよね。
 で、あのー、お母さんに怒られちゃうと、
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