

PANARTICON

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the work of dissent: vulgar anti-americanism

I find myself exhausted when confronted with the work ahead of me. The insurmountable frustration that is encountered when attempting to critique the unilateral advances of force dictated by the US and other powerbrokers (as well as the attendant consideration of veils of media (dis)information) is enough to dissuade even the spunkiest writer. Surprisingly, it is often not in Europe or alternate countries that one finds the most critical and sustained of analyses. Within the United States itself it is the tireless resistance from the lobbying and court-cases of the ACLU to the alternative media outlet www.indymedia.org that redraws a distinction that must be made: that between the policies of the US Government and the diasporic, multicultural and vibrant country that is the United States. The more our contemporary crises begin to resemble the Weimar Republic, the more there is a vulgar move to assert an anti-American stance. As Toni Negri notes in a recent interview conducted by Ida Dominijanni on nettime.org: "But to think that Bush's government is America does not make any sense. Despite all that is happening, American society is still a completely open machine. Therefore even if Bush's project is monocratic and imperialist it is wrong to regard the United States as such as monocratic and imperialist. But there is more: the anti-American position coincides with a position of reevaluation and defense of the nation state as the anti-imperialist trench - this is a temptation not extraneous to some sections of the movement of movements... However this would really be a wrong posture since it would prevent an understanding of how the world is made, who has got the command and who can subvert it."

Homeland Security, Cultural Bureau (*Ceçi n'est pas...*)

<<http://www.hscb.org/>>: The closure of the White Box NYC art gallery marks the first significant step by HSCB, the culture-oriented offshoot of the US Department of Homeland Security. The politically-critical gallery was closed by order of HSCB Director General Carolyn Parker Mayes, who in a written Notice of Closure states that "the Art Gallery WHITE BOX constitutes a danger to state security." It would appear that the HSCB is working in tandem with the US Department of Art & Technology, which was created during the reorganisation of US Governmental Departments whereby many law enforcement and national watchdog and protection sectors of government were coalesced into the Department of Homeland Security under Tom Ridge. The USDA&T further created the Office of Political and Economic Insecurity, headed by Abe Golam, with the mandate "to confront rising insecurity in the nation and around the world as a result of the administration's plan to restructure the US government" <see <http://www.usdept-arttech.net/>>. Sources close to Panarticon report that Darpa's Information Awareness Office may be providing the technological profiling, found in their TIA (Total Information System) and GENOA II (advanced multi-crises

identification and management) systems to "sniff out" (and thereby destroy) cultural activity that may prove contentious in the future to US interests and national security <see <http://www.darpa.mil/iao/>>.

Free Radio Penguins & GNUs

<<http://radioqualia.va.com.au/freeradiolinux/>>: As I discuss net.art and other net.intervention in print, some might question why I simply do not utilise the internet for such purposes. It's a question of translation. To affect the internet and propagate its movements through its own mediums repeats message into redundancy. To translate the net to print (and vice-versa) is akin to the Free Radio Linux project, which is broadcasting the entire Linux kernel—4,141,432 lines of code—through a speech.bot built by project originators `radioqualia` and using the open source codec Ogg Vorbis. Akin to copy-pasting the DVD crack-code on your webpage, the freedom of open-source is posed in unstable mediums as attempts to not only raise awareness, but further the possibilities of spreading the open.source platform—and by this I mean not Linux, but the platform that Linux stands open: that information wants to be free. In a land of penguins, it is the gnu that maintains the escape lines to the sea:

<<http://www.gnu.org/copyleft/gpl.html>>. GNU is an open-source Unix platform based upon the following principles: "The freedom to run the program, for any purpose (freedom 0). The freedom to study how the program works, and adapt it to your needs (freedom 1). Access to the source code is a precondition for this. The freedom to redistribute copies so you can help your neighbor (freedom 2). The freedom to improve the program, and release your improvements to the public, so that the whole community benefits. (freedom 3). Access to the source code is a precondition for this." The prerequisite access to the source code gave rise to GNU-GPL, or the GNU Public Licence. Independent audio codecs such as Ogg Vorbis are GNU-GPL. This means that the source code *must* be distributed with any product derived from the original code. Simply, a commercial company cannot step in, transform or steal the code, and not distribute *their modifications* without facing legal repercussions. Note that the GPL does not restrict one from selling the software product; it does mean, however, that the sale includes the source code, which for most of us means nothing—however, for communities of developers, it means that the means are redistributed constantly through networks of modifications and improvements that overall strengthens the software's mobility, flexibility, security, and enhancibility, as well as fundamentally putting into action notions of networked freedom and nomadism.

a few good nooze

The European Data Protection Commissioners have rejected current proposals from the UK and the EU for mandatory data retention by phone companies and ISPs; the Swedish Young Left party has made a donation to the Popular Front for the Liberation of Palestine (PFLP) in order to challenge its inclusion on the EU's proscribed terrorist organisations list; "warchalking" sends Nokia and corporate behemoths into paranoia over practically nothing <<http://www.warchalking.org/>>; and on a bad note, AMD is supporting Micro\$oft's

demonic Palladium "Big Brother" encryption technology in their next Opteron chip (my bets are in: contrary to Paul D. Miller, the new battle will be fought over the hardware construction of the internet as it becomes corporately owned. Say goodbye to digital privacy. Remember Hitler: we couldn't have done it without radio.)